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STAFF RECOMMENDATION
Edgehill Neighborhood
June 20, 2018

Application: Neighborhood Conservation Zoning Overlay for Edgehill Neighborhood
Council District: 17 and 19
Applicant: Councilmembers Sledge and O'Connell
Project Lead: Robin Zeigler, robin.zeigler@nashville.gov

Description of Project: Councilmembers Sledge and O'Connell requests a Neighborhood Conservation Zoning Overlay for portions of the Edgehill neighborhood. **Recommendation Summary:** Staff suggests that the Commission recommend approval of the Edgehill Neighborhood Conservation Zoning Overlay, finding the area to meet criteria 1 and 3 of section 17.36.120. Staff recommends that adoption of the draft design guidelines proposed for the new district finding that they are consistent with the Secretary of Interior's Standards.	**Attachments** **A:** Draft Design Guidelines

District Map:

Applicable Ordinance:

Article III. Historic Overlay Districts
17.36.120 Historic Districts Defined. B. Historic Landmark. An historic landmark is defined as a building, structure, site or object, its appurtenances and the property it is located on, of high historical, cultural, architectural or archaeological importance; whose demolition or destruction would constitute an irreplaceable loss to the quality and character of Nashville and Davidson County; and that meets one or more of the following criteria:

1. The historic landmark is associated with an event that has made a significant contribution to local, state or national history;
2. It is associated with the lives of persons significant in local, state or national history;
3. It embodies the distinctive characteristics of a type, period or method of construction, or that represents the work of a master, or that possesses high artistic value;
4. It has yielded or may be likely to yielded archaeological information important in history or prehistory; or
5. It is listed or is eligible for listing in the National Register of Historic Places.

Background:

Conversations between neighborhood leaders and staff of the MHZC began in the spring of 2017. The first community meeting was held on September 6, 2017 at the Midtown Police Precinct. Three additional community meetings were held, two at the Edgehill United Methodist Church on February 22 and April 26, 2018 and a third at the Midtown Police Precinct on May 2, 2018. The public hearing for the Planning Commission is scheduled for June 28, 2018 and Metro Council for July 3, 2018.

The draft design guidelines will have been available on line for approximately two months by June 20, 2018 in the "What's New" section. Staff recommends two changes to the design guidelines. Those changes are included on the attached draft but were made after posting of the draft in the "what's new" section of the website; therefore, Staff feels it is important to point them out. On page 25, staff recommends adding additional language to E.1. Follows is what was previously recommended with additional information underlined:

1. Outbuildings should be situated on a lot as is historically typical for surrounding historic outbuildings, which is generally towards the rear of the lot. Generally there should be at least twenty feet between the outbuilding and the rear of the home. <u>Attached garages or those that have less than 20' of separation are appropriate for those buildings that back up to commercially zoned properties such as South Street and the west side of Villa Place, due to their lack of traditional rear yard caused by the proximity to large buildings.</u>

On page 18, staff recommends the following sentence, shown as underlined, be added to section II.5.

5. Continuous construction in the neighborhood during the early 20th century resulted in a variety of building types and styles that illustrate the evolution of architectural styles and technology over the years. New buildings should continue this tradition

while complementing and being visually compatible with surrounding historic buildings. The period of significance for the district is approximately 1890-1955.

The architectural resource study was conducted by the Center of Historic Preservation at Middle Tennessee State University, led by Katherine Hatfield during the winter of 2017.

The area first developed as a refuge for white property owners fleeing the city. The convenience of the streetcar and its location near Fort Negley helped to build the African-American population. African Americans, who had outnumbered whites nearly two to one in 1890, were soon living mostly on the inside streets (14th to 10th Avenues South). Prominent business owners and professionals in the neighborhood included architects Moses and Calvin McKissack and highly-regarded sculptor William Edmondson. *For a more complete history including photographs, please see the draft design guidelines attached to this report.*

The neighborhood is also significant for its turn-of-the-century architecture (1890s-1960s). The most typical form in the district is the 1.5-story bungalow with a small number of 2-story American Foursquares. Styles include craftsman, English cottage and Queen Anne.

Sixty-two percent of the lots contain a principal building that is contributing to the historic character of the district. The rest are either vacant or non-contributing.

Analysis and Findings:

The neighborhood meets criterion 3 of section 17.36.120 of the ordinance for its turn-of-the-century architecture and criterion 1 for its association with the development of an early Nashville African-American neighborhood after the Civil War.

Recommendation:

Staff suggests that the Commission recommend approval of the Edgehill Neighborhood Conservation Zoning Overlay, finding the area to meet criteria 1 and 3 of section 17.36.120.

Staff recommends that adoption of the draft design guidelines proposed for the new district finding that they are consistent with the Secretary of Interior's Standards.

Metropolitan Historic Zoning Commission

Edgehill NCZO Design Guidelines

EDGEHILL NEIGHBORHOOD CONSERVATION ZONING OVERLAY

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METROPOLITAN HISTORIC ZONING COMMISSION

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Approved ????

I. INTRODUCTION

WHAT IS REVIEWED:

IN A HISTORIC LANDMARK OVERLAY

- *New construction (primary and secondary structures)*
- *Additions – increased footprint, height or building envelope of an existing structure*
- *Demolition (in whole or in part)*
- *Relocation of structures*
- *Construction of appurtenances (with the exception of portable storage buildings less than 100 square feet)*
- *Signage*
- *Repairs and Alterations to existing structures*
- *Setback Determinations*

IN A HISTORIC PRESERVATION OVERLAY

- *New construction (primary and secondary structures)*
- *Additions – increased footprint, height or building envelope of an existing structure*
- *Demolition (full or in part)*
- *Relocation of structures*
- *Construction of appurtenances (with the exception of portable storage buildings less than 100 square feet)*
- *Signage*
- *Repairs and Alterations to existing structures*
- *Setback Determinations*

THE NEIGHBORHOOD CONSERVATION ZONING OVERLAY

Please also see *MHZC Hand Book*.

Neighborhoods in more than two thousand towns in the United States use historic zoning as a tool to protect their unique architectural characters. There are quantifiable reasons for historic zoning: it gives neighborhoods greater control over development; it can stabilize property values; it decreases the risk of investing in one's house; it promotes heritage tourism; it protects viable urban housing stock; it preserves natural resources by conserving building materials. And there are less quantifiable, but equally important, reasons for conservation zoning -- it protects our past for future generations, it nurtures a sense of community, and it provides a sense of place.

Historic zoning overlays are **locally** designated and administered by the Metropolitan Historic Zoning Commission (MHZC), an agency of the Metropolitan Government of Nashville and Davidson County. Historic zoning overlays are applied in addition to the base or land-use zoning of an area. *Historic zoning overlays do not impact use.*

Like the National Register of Historic Places, neighborhood conservation zoning honors an area's historical significance. With that recognition, certain exterior work on buildings—new construction, additions, demolition, and relocation—is reviewed to ensure that the neighborhood's special character is preserved.

There are four types of historic zoning overlays: historic preservation, neighborhood conservation, historic bed-and-breakfast, and historic landmarks. In addition to the projects reviewed in a neighborhood conservation zoning overlay, historic preservation and historic landmark overlays also review exterior alterations to existing buildings -- like replacing siding or installing a fence. Overlays with historic preservation or historic landmark zoning are not more historically significant than those with neighborhood conservation zoning and historic bed-and-breakfasts; rather, the MHZC with neighborhood input and direction of the Council member determined that this overlay is most compatible with the goals of the neighborhood and the MHZC.

I. INTRODUCTION

WHAT ARE THE DESIGN GUIDELINES?

The Metropolitan Historic Zoning Commission (MHZC) is the architectural review board that reviews applications for work on properties within historic zoning overlay districts. Its nine members, appointed by the mayor, include representatives from zoning districts, the Metropolitan Planning Commission, the Metropolitan Historical Commission, architect(s) and others. Design review is administered according to a set of design guidelines. The guidelines are criteria and standards, developed jointly by the MHZC and the residents of the neighborhood, which are used in determining the architectural compatibility of proposed projects. The guidelines provide direction for project applicants and ensure that the decisions of the MHZC are not arbitrary or based on anyone's personal taste.

The guidelines protect the neighborhood from new construction or additions not in character with the neighborhood and from the loss of architecturally or historically important buildings.

By state and local legislation, design guidelines for historic overlays must be in accordance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*—criteria developed by the National Park Service and used by private and public preservation organizations throughout the country. (Please see I.B.)

IN A NEIGHBORHOOD CONSERVATION OVERLAY (NCZ0)
(also B&B Homestays)

- *New construction (primary and secondary structures)*
- *Additions – increased footprint, height or building envelope of an existing structure*
- *Demolition (in whole or in part)*
- *Relocation of structures*
- *Setback Determinations*

WHAT IS NOT REVIEWED IN AN NCZO

- *Work that cannot be seen from the public right-of-way (not including alleys). To avoid a possible violation, the project should be evaluated by staff for assurance that a Preservation Permit is not necessary.*
- *Temporary Structures are ones that are erected for a period of 90 days or less and does not have permanent foundations.*
- *Portable buildings are those that are no larger than 10' × 10', do not have permanent foundations, designed and used primarily for the storage of household goods, personal items and other materials, are used on a limited basis and are not hooked up to utilities.*
- *Temporary banners/signage*
- *Temporary construction trailers*
- *Painting of wood*

I. INTRODUCTION

PURPOSE OF THE DESIGN GUIDELINES

Within the zoning ordinance, "historic zoning" is used as the general term for Nashville's three types of zoning overlay districts applicable to historic properties: historic preservation, neighborhood conservation, and historic landmark. The references to historic zoning in the ordinance and design guidelines are to be understood as neighborhood conservation zoning overlay, or simply conservation zoning.

A. Design guidelines are criteria and standards which the Metropolitan Historic Zoning Commission must consider in determining the appropriateness of proposed work within a neighborhood conservation zoning district. Appropriateness of work must be determined in order to accomplish the goals of historic and neighborhood conservation zoning, as outlined in Article IX (Historic Zoning Regulations), Metropolitan Comprehensive Zoning Ordinance:

1. To preserve and protect the historical and/or architectural value of buildings or other structures;

2. To regulate exterior design, arrangement, texture, and materials proposed to be used within the historic district to ensure compatibility;

3. To create an aesthetic appearance which complements the historic buildings or other structures;

4. To foster civic beauty;

5. To strengthen the local economy; and

6. To promote the use of historic districts for the education, pleasure, and welfare of the present and future citizens of Nashville and Davidson County.

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I. INTRODUCTION

SECRETARY OF INTERIOR'S STANDARDS

B. *By state law, all design guidelines for neighborhood conservation zoning overlays must comply with the* Secretary of the Interior's Standards for Treatment of Historic Properties*:*

1. *A property shall be used for its historic purpose or be placed in a new use that requires minimal changes to the defining characteristics of the building and its site and environment.*

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*

3. *Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

4. *Most properties change over time; those changes that have acquired historical significance in their own right shall be retained and preserved.*

5. *Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

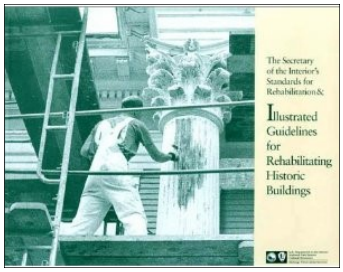
7. *Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means necessary.*

8. *Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*

9. *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

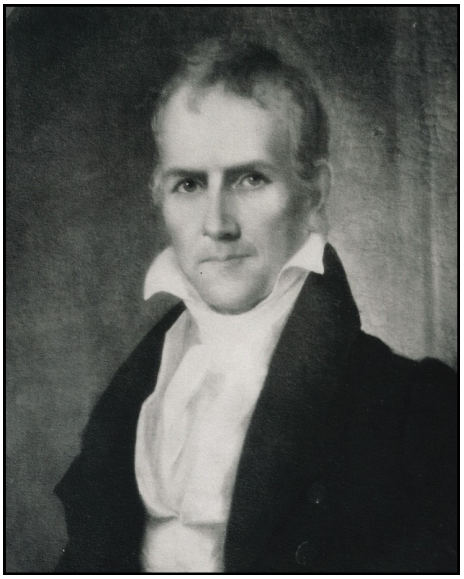
10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

The full set of Secretary of Interior Standards may be found online at www.cr.nps.gov/hps/tps/standguide/

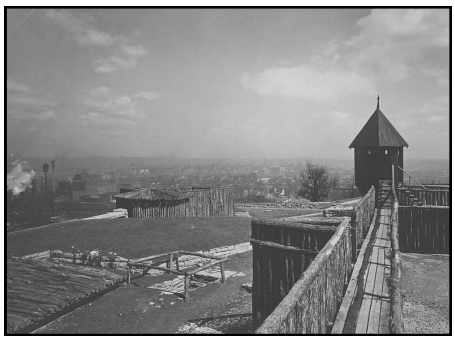


I. INTRODUCTION

"Edgehill" prior to being moved to 209 Bowling Avenue. (Photo from the Tennessee State Library and Archives)



Robert Brownlee Currey. (Photo from the Tennessee State Library and Archives)



Fort Negley. (Photo from the Tennessee State Library and Archives)

A SHORT HISTORY OF EDGEHILL

The section of South Nashville known as Edgehill is one of Nashville's oldest neighborhoods yet the origins of the neighborhood and the defining of its historical boundaries have proven somewhat elusive. The first instance of the official use of the name "Edgehill" was when "Kentucky and West Jackson Streets, running from the Hillsboro turnpike to Spruce street" became Edgehill Avenue in 1890. Edgehill was rarely (if ever) referenced as an entire neighborhood until it was slated for urban renewal in the mid-twentieth century. The neighborhood and its main artery were most likely named after the home of Charles A.R. Thompson, a partner in Thompson & Kelly, a successful downtown "dry-goods" store. His two-story brick mansion, built in 1879 near the corner of Hillsboro Road and Jackson (what was to become Edgehill Avenue) was sited on twelve acres of woodland with extensive gardens. The home, called "Edgehill," stood at that location until 1910, when the Thompsons sold their property to George Peabody College for its new campus, and dismantled and moved the house to its present location on Bowling Avenue.

One of the best-known early residents of the countryside that was to become Edgehill by the end of the 19th century was Robert Brownlee Currey. He served as Nashville's assistant postmaster and postmaster from 1802-1826 and was elected Mayor of Nashville from 1822-1824. Currey built a home called Meridian Hill where Rose Park stands today, on what was the second largest of the three hills rising near Franklin Pike just southwest of downtown. A few others followed suit and settled nearby. The hill, renamed Currey Hill after the house burned down and the postmaster moved away, would play an important role in the neighborhood's history. In 1862, the Union army marched into Nashville and, after setting its sights on these same three hills, built fortifications atop them. Fort Morton (originally called Fort Confiscation) was erected on "Currey's Hill"; Fort Negley was built on the highest site, St. Cloud Hill; and Fort Casino was constructed on the southernmost, known as Kirkpatrick's Hill. Soldiers and a workforce made up of impressed free and enslaved African American laborers built all three posts during the first year of Union occupation of Nashville.

Of the three forts, Fort Negley proved the most significant. Built of local

I. INTRODUCTION

limestone, dirt and timber, soldiers and workers completed it in December 1862. It was the largest inland stone fortification built by the Union Army during the Civil War. According to Tennessee State University historian Bobby Lovett, the Union army established at least three freedmen's or "contraband" camps in Nashville. The first was near the Nashville & Chattanooga Railroad depot, another was in East Nashville near Edgefield, and a third in the area now known as Edgehill. This camp would have housed displaced African Americans, fugitives, and war refugees, including many who had been impressed or employed in the building and maintenance of Fort Negley.

Artistic rendering, c. 1891, of the US Colored Troops at the Battle of Nashville. (Photo from Library of Congress.)

In 1863-1864, once the U.S. Army began mustering African American soldiers into regiments of the U.S. Colored Troops, their families often followed, seeking federal protection and sometimes employment, often living nearby federal facilities and encampments along with self-emancipated individuals and their families from plantations in the surrounding areas. Some of the camps housed schools run by missionary societies, who conducted church services in addition to those offered by military chaplains. According to Lovett, once the Union army left Nashville, more often than not, freedmen's camps developed into black neighborhoods. Churches and schools were established and fraternal and benevolent societies founded.

The Mt. Sinai Primitive Baptist Church is located at 1212 Tremont Street.

In the post-Civil War period, once outside of the central business district in downtown Nashville, "the spatial distribution of [African Americans] was chiefly determined by access to casual and insecure employment." This reality often meant work with the railroads and factories that boomed in the post-war era, with housing for African Americans increasingly segregated near rail yards as well the old federal forts. The tracks of the former Nashville & Chattanooga form the northernmost point of the Edgehill area; the Louisville & Nashville Railroad runs along the eastern side, and there were multiple lumberyards in the area. In 1870, the concentrations of African Americans near rail lines and factories accounted for almost half the African American population in Nashville.

Such important historic African American churches as Bethel African Methodist Episcopal Church (1866), Kayne Avenue Baptist Church (1882), Bass Street Baptist Church (1887), Lea Avenue Christian Church (1892), and Mt. Sinai Primitive Baptist Church (circa 1890) define the institutional foundation for the Edgehill neighborhood. Add to that the presence of two

A SHORT HISTORY, continued

African American public elementary schools: Carter School, located on 12th Avenue S. near Edgehill Street, and Lawrence School on South Street near Kayne Avenue. (These two schools were combined circa 1950 into the present-day Carter-Lawrence School.)

In the late 19th and early 20th centuries, the churches and schools became the public landmarks for black neighborhoods in a "Jim Crow" city, replacing the earlier primacy of the Union army forts. Fort Negley was abandoned although it would later be resurrected as a public park by the Works Progress Administration in the 1930s. Forts Morton and Casino disappeared under a wave of new public improvements. In 1889 the city built its reservoir on top of Kirkpatrick's Hill where Fort Casino had once stood. A quarry was opened on the site of Fort Morton atop Currey's Hill (also called Meridian Hill). The reservoir, built with rock from the Meridian Hill quarry, supplied water to the whole city.

An undintiefied Nashville street with streetcar tracks and a streetcar in the distance, 1930. (Photo from the Tennessee State Library and Archives)

Edgehill gained a reputation as a place for aspiring working-class and middle -class African American families attracting people from other parts of the city. In 1890 the 10th ward, a large portion of southern Edgehill, was 55% African American. As employment opportunities in urban centers increased, rural Tennessee inhabitants of both races moved into Nashville seeking work and an improved quality of life. The Great Migration northward from the Deep South also swelled the population of Nashville as African Americans sought work in the city or stopped there on the way north. The homes in Edgehill around the turn of the century were generally double-tenements or shotgun houses, made of unpainted wood. The roads were narrow and unpaved, and streetcars would become the primary mode of transportation.

The arrival of an electric streetcar line into Edgehill around 1890 made the neighborhood more attractive to downtown professionals. White commuters began to settle along 8th and 9th Avenues on the eastern border of the neighborhood and along 15th Avenue to the west. The development and extension of electric streetcar lines was a catalyst for major change in Edgehill. The new lines headed south and west to Vanderbilt University, founded in 1873, and Roger Williams University, a Baptist college for African Americans founded in 1866 as the Nashville Normal and Theological Institute, which had purchased "thirty acres of the W.H.

A SHORT HISTORY, continued

Gordon plantation lands on the east side of Hillsboro Pike" in 1873-74 with the help of African American business leaders Henry Harding and Abram Smith. The boundaries of the new campus "reached east to today's 19th Avenue South and then north to present-day Wedgewood Avenue, next to the Belmont plantation mansion." By 1879 the Institute had over two hundred students. Two of the six faculty members were African American, as were four of the school's trustees. It was re-named Roger Williams University in 1883.

"Boxer" by William Edmondson. (Photo from Christie's.)

Hillsboro Pike became a public road in 1901. Belle Meade Plantation was turned into a subdivision in 1906 and Henry Compton's land, on which the late Orange Edmondson and his wife Jane had raised four sons and two daughters, was divided into streets, lots, and a school lot in 1907. That same year, when the formerly enslaved Jane Edmondson rented a house at 1437 13th Avenue South and began taking in laundry, several of her older children were already working at various day jobs in Nashville. Her sons Orange Jr., a teamster, and William, a railroad laborer and janitor at the Women's Hospital, were able to purchase lots on Fourteenth Avenue South by 1913. William, who lived at 1434 14th Avenue South, who later worked as a stone-mason's helper, would begin to gain a local reputation as a tombstone carver and stone sculptor by the early 1930s. Having at one point purchased his brother's lot for a garden and orchard, he made it a sculpture yard. Edmondson is now one of the most highly regarded American sculptors of the mid-20th century. The limestone quarry on Meridian Hill nearby would likely have served as a source for Edmondson's carving stone.

*Roger Williams University. (Photo from Richings, G. F. Evidences of Progress Among Colored People. Philadelphia: G.S. Ferguson Co, 1905_*

Developers moved into the Edgehill area to accommodate the new crowd of white suburbanites fleeing the city, and the planning of new subdivisions to house the white residents that followed the streetcar lines down 8th and 12th Avenues began quickly. The large growth in Nashville's African American population coincided with the rise in popularity of convenient streetcar suburbs like Edgehill. Developers began to subdivide and sell lots priced to appeal to median income level buyers. Middle-class whites began to move into the neighborhood between Hillsboro Pike (21st Avenue South) and 15th Avenue. African Americans, who had outnumbered whites nearly two to one in 1890, were soon living mostly on the inside streets (14th to 10th Avenues South).

When two fires destroyed the main buildings at Roger Williams University

A SHORT HISTORY, continued

in 1905, the school was forced to sell its campus. An article in the *Nashville Globe* reflected unease over what happened next. "They built the old Roger Williams and turned it over to a society dominated by white men, and when the fire came and the 'winds blew' the Negroes woke up and realize that they had built on a sandy foundation. [The] 50,000 in insurance money was turned over to the 'society dominated by white men' and the land was subdivided, proceeds from which go to the same society. A new site was purchased, possibly on 11th Avenue South, where a site was cleared and prepared for construction to begin. The proposed site was located in an area where the "best class of the negro race" lived. There was a suggestion that the Kayne Avenue Streetcar line be extended to the new site. An article in the *Tennessean* stated that white citizens in the nearby Waverly neighborhood could raise few objections, especially considering that they would not have to ride the same Kayne Avenue streetcar to reach their own homes. The new site in Edgehill was never completed and the University moved out of the city to a site White's Creek Pike. By 1900 the number of whites living in the area had doubled, doubling again in 1910.

The construction of George Peabody College for Teachers, on a large section of land bordered by Hillsboro Road and Edgehill Avenue on the west and north and by 18th Avenue on the east, which included twenty-five acres of what had been the Roger Williams campus, began in 1912. The remaining acreage from the Roger Williams campus went to real estate developers who platted it out with covenants restricting African American ownership to the area east of 15th Avenue South. An editorial notice that year in the Tennessean newspaper urged the city to build additional cross streets through the area stretching from Twenty-first avenue (Hillsboro Road) to Granny White Pike (12th Avenue South) between Edgehill and Bel [l]court Avenues, which were the only two cross streets for a one-half mile stretch. Even though the new subdivisions and developers catered to white suburbanites, advertisements from various realtors were also targeted to African American buyers.

1303 Tremont, home of Hon. Clay T. Moore and family.

The Bransford Realty Company, which was beginning to develop certain neighborhood blocks as early as 1913, also built homes for African Americans. Advertisements in the *Nashville Globe* offered property in the "section for colored people" in the Edgehill addition between Waverly Place and Belmont College. The advertisement instructed readers to take

A SHORT HISTORY, continued

the Kayne Avenue (12th Avenue) or Belmont streetcar and get off at Edgehill Avenue and walk to 15th Avenue. The property for sale would be on 14th and 15th Avenues.

In 1920 there were five times more whites than there had been in 1890 and African Americans made up only 14% of the population of the 10th ward, which meant that the African American population of Edgehill was being pushed into the downtown area to the north.

By this time, the Edgehill neighborhood had begun to take its more contemporary shape between 10th and 15th avenues, enclosed by Division Street to the north and Douglas Avenue to the south. The *Nashville Colored Directory* for 1925 highlighted prominent Nashville churches in the neighborhood, including Kayne Avenue Baptist on 12th Avenue South and Bethel A.M.E. Church on 10th Avenue South. Prominent business owners and professionals in the neighborhood included architects Moses and Calvin McKissack, who lived at 1501 and 1503 Edgehill Avenue. A page containing four photographs of "beautiful homes owned by the colored citizens of Nashville" featured 1303 Tremont, the home of Hon. Clay T. Moore and Family. None of the three parks listed in the directory (Greenwood on Lebanon Road, Hadley on Centennial Boulevard, and Napier (Cannon and Donelson Streets) were convenient to Edgehill. In 1928, Edgehill Park, for African Americans only, was referenced in The *Tennessean*.

Over time, as wealthier white residents moved further out of the city into park-like subdivisions dependent solely on automobility, integrated close-in neighborhoods such as Edgehill became more segregated. In the 1940s and 1950s, African American professionals began moving into Edgehill. The growing black middle class built large family homes in areas such as the west side of Edgehill. The neighborhood boasted its own doctors, dentists, and lawyers. Commercial, professional, and civic establishments for African Americans continued to develop along 12th Avenue South, from denominational publishing, to labor organizations, physicians, restaurants, and public meeting halls near downtown to retail businesses further out on 12th Avenue South in the heart of the neighborhood. The South Side Pharmacy, a bakery, and a cleaners stood on the same block of 12th Avenue South and the Consumers Meat Market was located at 12th Avenue South & Edgehill Avenues, according to the 1925 *Nashville Colored Directory*. Edgehill residents also had informal businesses such as beauty parlors in their homes.

The Green Book. (Photo from PBS.)

1408 Edgehill, the second home of the polar bears that are now an iconic image for the neighborhood.

McKissack and McKissack designed 1503 Edgehill.

A SHORT HISTORY, continued

Some touring African American musicians, barred from segregated hotels downtown, stayed in a rooming house in West Edgehill. The *Negro Travellers Green Book*, a national guidebook for automobile tourism published from 1938 to 1964, listed a beauty parlor on Hawkins Street, a hotel on 8th Ave South, and a Drive-In on 12th Ave South as offering services for African Americans during the period of Jim Crow segregation. During the Civil Rights movement, Edgehill resident M.G. Blakemore, who was serving in the Tennessee House of Representatives, and the Edgehill United Methodist Church and its pastor, Bill Barnes, were important advocates. The neighborhood remained culturally and economically vibrant into the 1950s. Although outsiders owned many businesses in Edgehill, it had its share of locally-owned African American businesses. The 1950 *Nashville City Directory* lists Zema Hill Funeral Home at 1306 South Street, Walter L. Hicks Grocery at 1104 South Street, and Cotton Brothers Restaurant and Clemons Drug Store on 12th Avenue South. In the 1940s, Reverend Hill, who lived at 1408 Edgehill Avenue, had purchased four white concrete polar bear sculptures formerly used as roadside advertisements for the two Polar Bear Frozen Custard shops in Nashville. Reverend Hill installed two on his front lawn and two in front of his funeral home. In 1952 Hill sold his funeral home to Patton Brothers, formerly in business on 8th Avenue South, and the polar bears out front soon disappeared.

In the late 1950s Owen Bradley's recording studio moved to 16th Ave South on the border of west Edgehill. It was the first recording studio in the area, and its success, in conjunction with the boom of the country music industry, led to a large-scale migra-tion of record companies to the area now known as Music Row. As record companies rushed to purchase residential houses, the city was happy to accommo-date with zoning changes, and as a result Edgehill's character changed drastically. Many of the prominent families living in west Edgehill left the area as the mu-sic industry continued its expansion.

In the midst of change, some community leaders stepped up to support the quality of life in the Edgehill neighborhood. Bernard R. Schweid, president of the South Street Community Center, Mayor Ben West and others supported the park board's proposed development of a park and recreation center. West stated:

"The present Edgehill park (on Edgehill Avenue between Eleventh

A SHORT HISTORY, continued

> and Twelfth Avenues South) is a postage stamp park. People in that area need a community center. The South street center needs to be moved. It is inadequate. There is a school (Carter Lawrence) in the area with over 1000 students, Murrell school also, and the Edgehill public housing project. And there is only the small park…"

Council members Robert Lillard "in whose district the South street center is located at 1105 South St" and George Fariss, "in whose district the new Edgehill park would be developed," both "i[e]ndorsed the proposed new park.

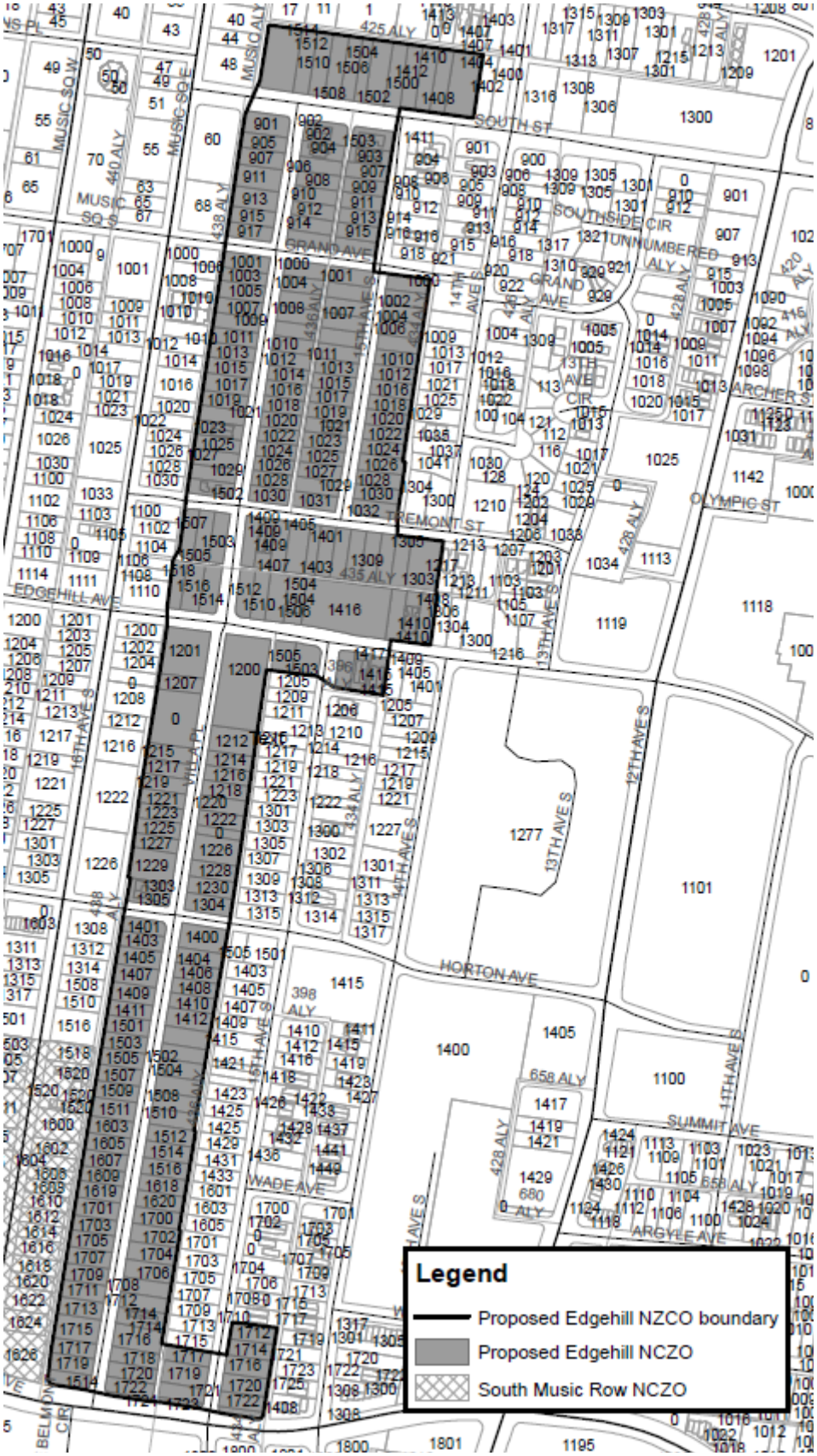
By mid-century the University Center Urban Renewal Project was closing in on Edgehill from the west, I-65 was encroaching from the east, and the Nashville Housing Authority's Edgehill Urban Renewal Project was destined to transform the center of the neighborhood. Thirty-three million dollars of federal funding was approved for the Edgehill project in 1965. The program sought to build parks and schools, widen streets, update stormwater and sewage lines, clear land for Belmont, and eliminate "incompatible land uses and obsolete structures." In addition to these proposed benefits, the first public housing built in Edgehill, Edgehill Homes at the corner of 12th Avenue South and Edgehill Avenue, which was completed in 1954, had "completely eradicated the traditional design of the neighborhood and eliminated commercial space along 12th Avenue, the neighborhood's historic spine." Wedgewood Avenue cut through the southern part of the neighborhood, separating it from Belmont campus. I-65 blocked off the Eastern boundary and the rezoning of Music Row cut Edgehill off to the West. The northern portion of Edgehill would be rezoned and sold for commercial use, effectively isolating the neighborhood from the rest of Nashville and concentrating residents into a progressively smaller area.

Despite the Nashville Housing Authority, Edgehill remains a close-knit community.

The neighborhood is also significant for its turn-of-the-century architecture (1890s-1960s). The most typical form in the district is the 1.5-story bungalow with a small number of 2-story American Foursquares. Styles include craftsman, English cottage and Queen Anne.

A SHORT HISTORY, continued

BOUNDARIES OF OVERLAY



II. DESIGN GUIDELINE PRINCIPLES

Italicized sections of the guidelines contain interpretive information that is meant to make the guidelines easier to understand; they are not part of the guidelines themselves. Illustrations are intended only to provide example buildings and circumstances. It is important to remember that every building is different and what may be appropriate for one building or site may not be appropriate for another.

Example of a small storage building without a permanent foundation.

1. These guidelines shall apply only to the exteriors of buildings and to new construction that would have at least a portion visible from a public right-of-way.

   For the purposes of neighborhood conservation zoning, alleys are not considered to be public rights-of-way.

   New free-standing buildings less than 100 square feet in area and that do not have a foundation and are located at the rear of a property, are not required to comply with the design guidelines.

2. The public facades—front- and street-related sides—of proposals for new

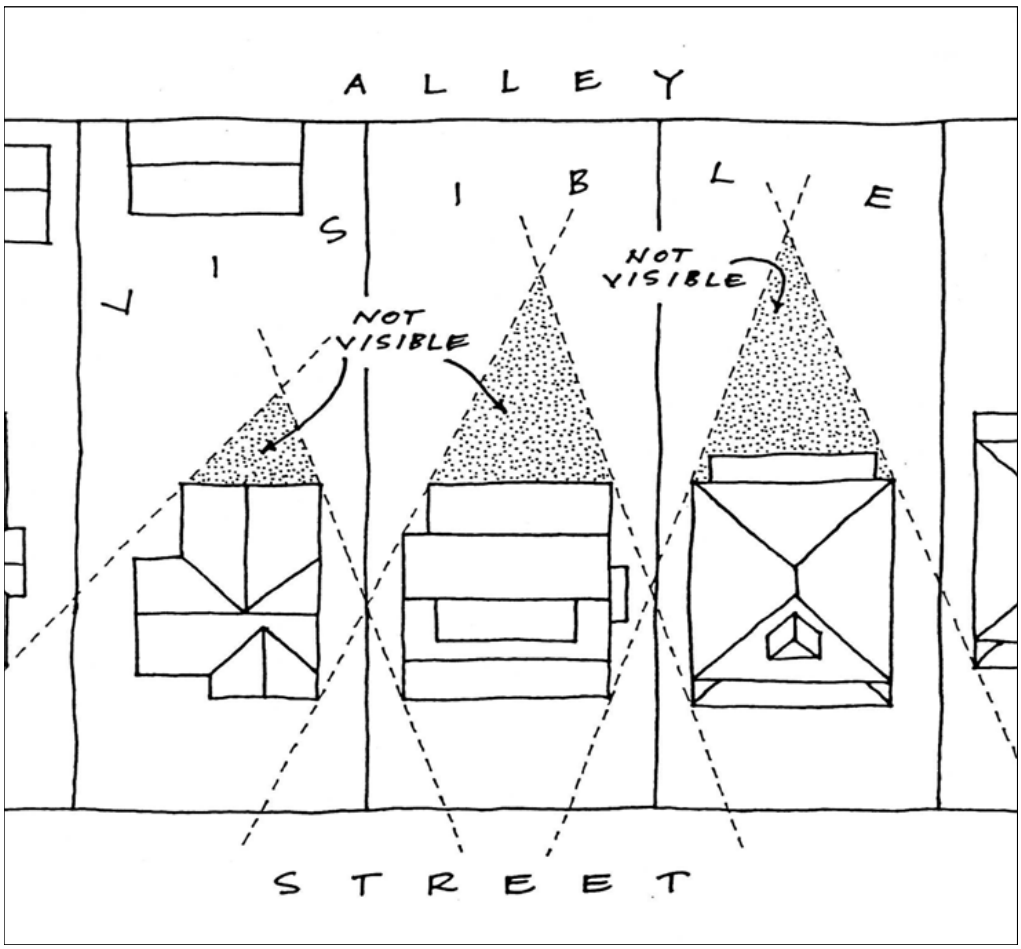


Image to the right shows the area in which new construction would not require a Preservation Permit. All construction outside of the area will be reviewed.

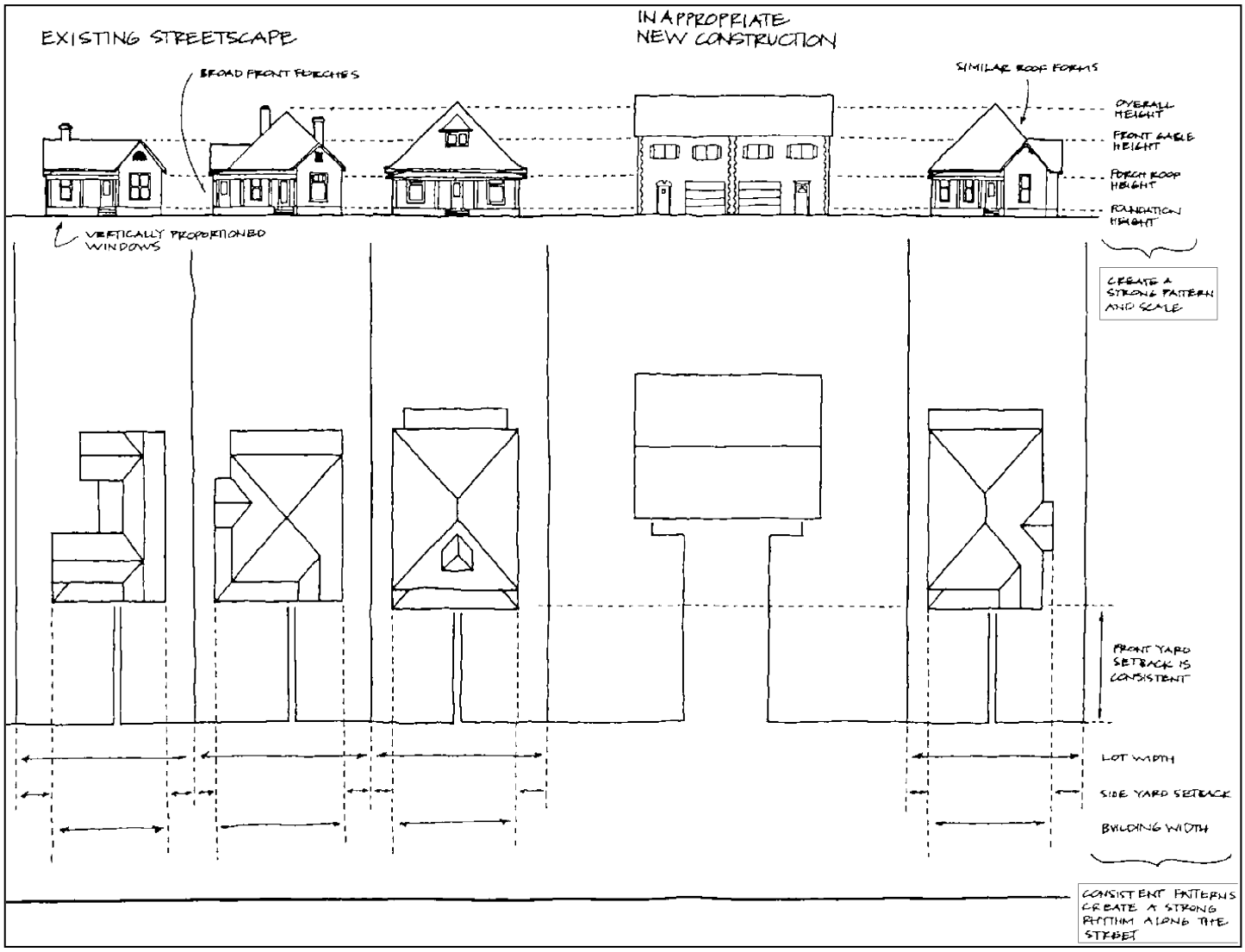
II. DESIGN GUIDELINE PRINCIPLES

buildings shall be more carefully reviewed than other facades.

Specifically for corner lots, because they are visible from a public street, a secondary elevation and outbuilding is reviewed similarly to a primary elevation.

3. New buildings do not need to imitate past architectural styles but should mimic historic forms found in the district. For an exception to this principle, see number 4. See image below for an example of inappropriate infill construction.

This principle precludes the "theme park effect." Fake old buildings are not appropriate. New buildings inspired by historic styles, but identifiable as new construction, can be appropriate.



II. DESIGN GUIDELINE PRINCIPLES

4. Reconstruction may be appropriate when it accurately reproduces a no-longer existing building on its original site, if the building (1) would have contributed to the historic and architectural character of the area; (2) will be compatible in terms of style, height, scale, massing, and materials with the buildings immediately surrounding it; and (3) is accurately based on documentary, physical, or pictorial evidence.

5. Continuous construction in the neighborhood during the early 20th century resulted in a variety of building types and styles that illustrate the evolution of architectural styles and technology over the years. New buildings should continue this tradition while complementing and being visually compatible with surrounding historic buildings. The period of significance for the district is approximately 1890-1955.

6. New construction should respect, and not disrupt, the established pattern and rhythm of existing historic buildings on the same and opposite sides of a street.

7. The majority of the district is residential so new construction should have a residential form. For the vacant lot south of the White Way development (surface parking lot in 2018), either residential or flat roofed commercial forms for new construction would be appropriate.

III. NEW CONSTRUCTION-INFILL

A. Height

1. The height of the foundation wall, porch roof(s), and main roof(s) of a new building shall be compatible, by not contrasting greatly, with those of surrounding historic buildings. The majority of the historic context is one and one and one-half stories with a small number of two-story buildings, primarily following the American-foursquare form.

One and one and one-half story homes are common in the neighborhood, such as this one at 1409 Villa Place. A "half-story" is when the upper level is under the roof and often characterized by dormers and windows in the gable field.

B. Scale

1. The size of a new building and its mass in relation to open spaces shall be compatible, by not contrasting greatly, with surrounding historic buildings.

C. Setback and Rhythm of Spacing

1. The setback from front and side yard property lines established by adjacent historic buildings should be maintained. Generally, a dominant rhythm along a street is established by uniform lot and building width. Infill buildings should maintain that rhythm.

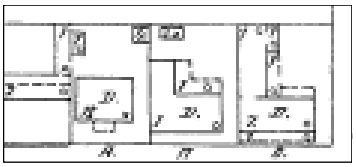
2. The Commission has the ability to determine appropriate building setbacks of the required underlying base zoning for new construction, additions and accessory structures (ordinance no. *17.40.410*).

   Appropriate setbacks will be determined based on:
   - The existing setback of the contributing primary buildings and accessory structures found in the immediate vicinity;
   - Setbacks of like structures historically found on the site as determined by historic maps, site plans or photographs;
   - Shape of lot;
   - Alley access or lack thereof;
   - Proximity of adjoining structures; and
   - Property lines.

   Appropriate height limitations will be based on:
   - Heights of historic buildings in the immediate vicinity
   - Existing or planned slope and grade

1005 Villa Place is an example of the American Foursquare form.

3. In most cases, an infill duplex for property that is zoned for duplexes should be one building as seen historically in order to maintain the rhythm of the street. Detached infill duplexes are only appropriate as Detached Accessory Dwelling Unit, where zoning allows.



Setback requirements didn't exist when our historic districts developed so existing conditions sometimes require a little leeway in setbacks required by codes to help new construction fit in with the neighborhood.

III. NEW CONSTRUCTION-INFILL

D. Materials, Texture, Details, and Material Color

1. The materials, texture, details, and material color of a new building's public facades shall be visually compatible, by not contrasting greatly, with surrounding historic buildings. Primary cladding should be brick, stone or stucco.

2. Appropriate secondary cladding materials include stone, brick, stucco, lap siding, board-and-batten and half-timbering. When different materials are used, it is most appropriate to have the change happen at floor lines.

b. Additional appropriate materials include: pre-cast stone for foundations, composite materials for trim and decking, and asphalt shingle for roofing.

- Lap siding, when used as an accent material, should be smooth and not stamped or embossed and have a maximum of a 5" reveal.
- Shingle siding, when used as an accent material, should exhibit a straight -line course pattern and exhibit a maximum exposure of seven inches (7").
- Stone or brick foundations should be of a compatible color and texture to historic foundations.
- Foundation lines should be visually distinct from the predominant exterior wall material. This is typically accomplished with a change in material.
- Clapboard sided chimneys are generally not appropriate. Masonry or stucco is appropriate for chimneys.
- Texture and tooling of mortar on new construction should be similar to historic examples.
- Generally front doors should be 1/2 to full-light. Faux leaded glass is inappropriate.
- Asphalt shingle is an appropriate roof materials for residential buildings and rolled roofing is appropriate for flat roof commercial buildings.

  Generally, roofing should NOT have: strong simulated shadows in the granule colors which results in a rough, pitted appearance; strongly variegated colors; colors that are too light (e.g.: tan, white, light green); wavy or deep color/texture used to simulate split shake shingles or slate; excessive flared form in the shingle tabs; or uneven or sculpted bottom edges that emphasize tab width or edges, unless matching the original roof or a dominant historic example.

a. Inappropriate materials include vinyl and aluminum, T-1-11- type building panels, "permastone", and E.F.I.S. Stud wall lumber and embossed wood grain are prohibited.

III. NEW CONSTRUCTION-INFILL

E. Roof Shape

1. The roof(s) of a new building shall be visually compatible, by not contrasting greatly, with the roof shape, orientation, and pitch of surrounding historic buildings. Common roof forms in the neighborhood include side, front and cross gabled, hipped and pyramidal. Typically roof pitches are between 6/12 and 12/12. Roof pitches for porch roofs are typically less steep, approximately in the 3-4/12 range.

1226 Villa Place is an example of a cross-gable form.

2. Small roof dormers are typical throughout the district. Wall dormers are only appropriate on the rear.

1401 Tremont has a hipped roof dormer.

F. Orientation

1. The orientation of a new building's front facade shall be visually consistent with surrounding historic buildings.

2. Primary entrances are an important component of most of the historic buildings in the neighborhood and include partial– or full-width porches attached to the main body of the house. Infill duplexes shall have one or two doors facing the street, as seen on historic duplexes. In the case of corner lots, an entrance facing the side street is possible as long as it is designed to look like a secondary entrance.

3. Porches should be a minimum of 6' deep, have porch racks that are 1'-3' tall and have posts that include bases and capitals.

1708 Villa Place is an example of a historic duplex.

4. Generally, curb cuts should not be added. Shared driveways should be a single lane, not just two driveways next to each other. Sometimes this may be accomplished with a single lane curb cut that widens to a double lane deeper into the lot. In the case of duplexes, vehicular access for both units should be from the alley, where an alley exists. A new shared curb cut may be added, if no alley and no driveway exists, but the driveway should be no more than 12' wide from the street to the rear of the home. Front yard parking or driveways which end at the front of the house are not consistent with the character of the historic neighborhoods.

G. Proportion and Rhythm of Openings

1. The relationship of width to height of windows and doors, and the rhythm of solids (walls) to voids (door and window openings) in a new building shall be compatible, by not contrasting greatly, with surrounding historic buildings.

Generally, windows are twice as tall as they are wide, like these windows as 1001 Villa Place

2. Window openings on the primary street-related or front façade of new construction should be representative of the window patterns of similarly massed

III. NEW CONSTRUCTION-INFILL

The vast majority of homes in the district are a bungalow form., like 1407 Villa Place.

historic structures within the district. In most cases, every 8-13 horizontal feet of flat wall surface should have an opening (window or door) of at least 4 square feet. More leniencies can be given to minimally visible side or rear walls.

3. Double-hung windows should exhibit a height to width ratio of at least 2:1. Windows on upper floors should not be taller than windows on the main floor since historically first floors have higher ceilings than upper floors and so windows were typically taller on the first floor.

4. Single-light sashes are appropriate for new construction. If using multi-light sashes, muntins should be fully simulated and bonded to the glass, and exhibit an interior bar, exterior bar, as well as a spacer between glass panes.

5. Four inch (nominal) casings are required around doors, windows and vents on non-masonry buildings. Trim should be thick enough to extend beyond the clapboard. Double or triple windows should have a 4" to 6" mullion in between. Brick molding is required around doors, windows and vents within masonry walls but is not appropriate on non-masonry buildings.

H. Utilities

1. Utility connections such as gas meters, electric meters, phone, cable, and HVAC condenser units should be located so as to minimize their visibility from the street.

2. Generally, utility connections should be placed no closer to the street than the mid point of the structure. Power lines should be placed underground if they are carried from the street and not from the rear or an alley.

I. Public Spaces

1. Landscaping, sidewalks, signage, lighting, street furniture and other work undertaken in public spaces by any individual, group or agency shall be presented to the MHZC for review of compatibility with the character of the district.

2. Generally, mailboxes should be attached to the front wall of the house or a porch post. In most cases, street-side mailboxes are inappropriate.

J: White-Way Commercial Corner

1. The White Way Commercial Corner consists of 1200-1207 Villa Place. New construction at this historic development is not appropriate unless to replace a building. Demolition of historic buildings should meet the design guidelines for demolition.

III. NEW CONSTRUCTION-INFILL

2. Signage and building illumination is not reviewed by the MHZC.

White Way Laundry in 1985.

IV. NEW CONSTRUCTION-OUTBUILDINGS

(Although the MHZC does not review use itself there are additional ordinance requirements for buildings that are or have a Detached Accessory Dwelling Unit (DADU) required by ordinance 17.16.030 that are reviewed by the MHZC. This information is provided for informational purposes only and does not replace ordinance 17.16.030. The word "shall" refers to detached accessory dwelling units.)

Outbuilding located at 916 Villa Place.

A. Outbuildings: Height & Scale

1. A new garage or storage building should reflect the character of the period of the house to which the outbuilding will be related or be utilitarian in design. The outbuilding should be compatible, by not contrasting greatly with surrounding historic outbuildings in terms of height, scale, roof shape, materials, texture, and details.
2. On lots less than 10,000 square feet, the footprint of a DADU or outbuilding shall not exceed 750 square feet or fifty percent of the first floor area of the principal structure, whichever is less.
3. On lots 10,000 square feet or greater, the footprint of a DADU or outbuilding shall not exceed 1000 square feet.
4. The DADU or outbuilding shall maintain a proportional mass, size, and height to ensure it is not taller or wider than the principal structure on the lot. The DADU or outbuilding height shall not exceed the height of the principal structure, with a maximum eave height of 10' for one-story DADU's or outbuildings and 17' for two-story DADUs or outbuildings. The roof ridge height of the DADU or outbuilding must be less than the principal building and shall not exceed 25' feet in height.

B. Outbuildings: Roof form

1. Generally, the eaves and roof ridge of any new outbuilding should not be higher than those of the existing primary building.
2. Roof slopes on simple, utilitarian buildings do not have to match the roof slopes of the main structure but should have a pitch of at least 4/12.
3. The front face of any street-facing dormer should sit back at least 2' from the wall of the floor below.
4. *The DADU or outbuilding may have dormers that relate to the style and proportion of windows on the DADU and shall be subordinate to the roof slope by covering no more than fifty percent of the roof plane and should sit back from the exterior wall by 2'. (The width of the dormer shall be measured side-wall to side-wall and the roof plane from eave to eave.)*

C. Outbuildings: Windows and Doors

1. Publicly visible windows should be appropriate to the style of the house.
2. Publicly visible pedestrian doors must either be appropriate for the style of house to which the outbuilding relates or be flat with no panels.

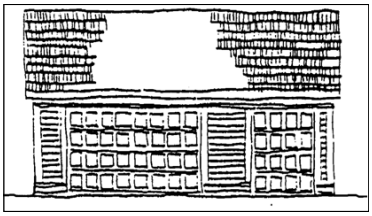
c. Metal overhead doors are acceptable on garages when they are simple and

IV. NEW CONSTRUCTION-OUTBUILDINGS

devoid of overly decorative elements typical on high-style wooden doors.

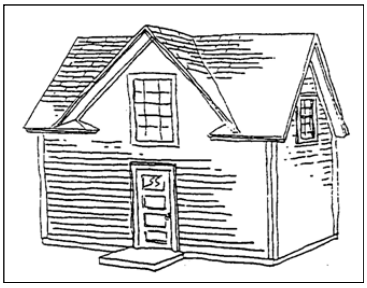
D. Outbuildings; Materials

1. Weatherboard is a typical siding material. Brick, stone, and parge-coated concrete block are also appropriate.
2. Outbuildings with weatherboard siding typically have wide cornerboards and window and door casings (trim).
3. Four inch (4" nominal) corner-boards are required at the face of each exposed corner for non-masonry structures.
4. Stud wall lumber and embossed wood grain are prohibited.
5. Four inch (4" nominal) casings are required around doors, windows, and vents within clapboard walls. Trim should be thick enough to extend beyond the clapboard. Brick molding is required around doors, windows, and vents within masonry walls but is not appropriate on non-masonry clad buildings.



E. Setbacks & Site Requirements.

1. Outbuildings should be situated on a lot as is historically typical for surrounding historic outbuildings, which is generally towards the rear of the lot. Generally there should be at least twenty feet between the outbuilding and the rear of the home. Attached garages or those that have less than 20' of separation are appropriate for those buildings that back up to commercially zoned properties such as South Street and the west side of Villa Place, due to their lack of traditional rear yard caused by the proximity to large buildings.
2. Side setbacks are a minimum of 3' for buildings with a footprint of 700 square feet or less and 5' for buildings greater than 700 square feet.
3. Rear setbacks are a minimum of 3' when there is no garage door facing the rear and 5' when the doors face the rear.
4. To reflect the character of historic outbuildings, new outbuildings for duplexes should not exceed the requirements for outbuildings for the entire lot and should not be doubled. The most appropriate configurations would be two 1-bay buildings with or without parking pads for additional spaces or one 2-bay building.
5. For corner lots, the DADU or outbuilding's street-side setback should match the context of homes on the street. If there is no context, the street setback should be a minimum of 10'.
6. Parking accessed from any public street shall be limited to one driveway for the lot with a maximum width of twelve feet.



F. *Additional Requirements for DADUs from Ordinance 17.16.030. See requirements for outbuildings for additional requirements.*

1. *The lot area on which a DADU is placed shall comply with Table 17.12.020A.*

Detached Accessory Dwelling Units *must meet the requirements of Ordinance No. 17.12.020, as well as these design guidelines.*

IV. NEW CONSTRUCTION-OUTBUILDINGS

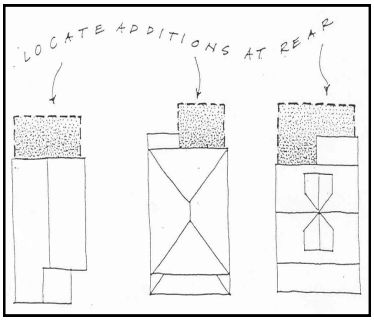
2. The DADU may not exceed the maximums outlined previously for outbuildings.
3. No additional accessory structure shall exceed two hundred square feet when there is a DADU on the lot.
4. A DADU is not allowed if the maximum number of dwelling units permitted for the lot has been met or if the lot has been subdivided since August 15, 1984.

Ownership.

5. No more than one DADU shall be permitted on a single lot in conjunction with the principal structure.
6. The DADU cannot be divided from the property ownership of the principal dwelling.
7. The DADU shall be owned by the same person as the principal structure and one of the two dwellings shall be owner-occupied.
8. Prior to the issuance of a permit, an instrument shall be prepared and recorded with the register's office covenanting that the DADU is being established accessory to a principal structure and may only be used under the conditions listed here.

Bulk and Massing.

9. The living space of a DADU shall not exceed seven hundred square feet.



V. NEW CONSTRUCTION-ADDITIONS

(Also see section III.)

A. Addition: Design

1. Contemporary designs for additions to existing properties are not discouraged when such additions do not destroy significant historical, architectural, or cultural material; and when such design is compatible, by not contrasting greatly, with the size, scale, color, material, and character of the property, neighborhood, or environment.

B. Additions: Location

1. Generally, an addition should be situated at the rear of a building in such a way that it will not disturb either front or side facades. Additions should be physically distinguished from the historic building and generally fit within the shadow line of the existing building.

   a. Connections to additions should, as much as possible, use existing window and door openings rather than remove significant amounts of rear wall material.
   b. Generally rear additions should inset one foot, for each story, from the side wall.

2. When a lot width exceeds 60 feet or the standard lot width on the block, it may be appropriate to add a side addition to a historic structure.

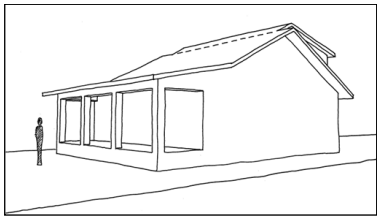
   a. The addition should sit back from the face of the historic structure (at or beyond the midpoint of the building) and should be subservient in height, width and massing to the historic structure.
   b. Side additions should be narrower than half of the historic building width and exhibit a height of at least 2' shorter than the historic building.
   c. To deemphasize a side addition, the roofing form should generally be a hip or side-gable roof form.

3. The creation of an addition through enclosure of a front porch is not appropriate. The creation of an addition through the enclosure of a side porch may be appropriate if the addition is constructed in such a way that original form and openings on the porch remain visible and undisturbed.

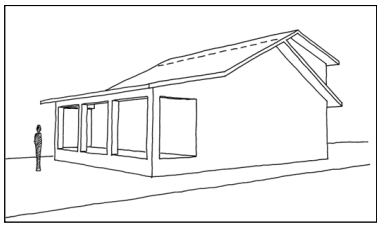
4. A new addition should be constructed in such a manner that if the addition were to be removed in the future, the essential form and integrity of the original structure would be unimpaired. Connections should, as much as possible, use existing window and door openings rather than remove significant amounts of rear wall material.

Typical existing additions include the enclosure of rear porches, such as this one at 1016 Villa Place.

V. NEW CONSTRUCTION: ADDITIONS



Appropriate Ridge Raise: rear dormers are set in from the side wall of the existing house at least 2', creating a division between new and old.



Inappropriate Ridge Raise: rear dormers have no inset; they visually and physically alter the roof structure of the existing house.

C. Additions: Massing

1. In order to assure than an addition has achieved proper scale, the addition should generally be shorter and thinner than the existing building. Exceptions may be made when unusual constraints make these parameters unreasonable, such as an extreme grade change or an atypical lot parcel shape or size. In these cases, an addition may rise above <u>or</u> extend wider than the existing building; however, generally the addition should not be higher <u>and</u> extend wider.

a. When an addition needs to be taller:
Whenever possible, additions should not be taller than the historic building; however, when a taller addition is the only option, additions to single story structures may rise as high as 4' above ridge of the existing building at a distance of 40' from the front edge of the existing building. In this instance, the side walls and roof of the addition must set in as is typical for all additions. The portion of the roof that can be seen should have a hipped, side gable or clipped gable roof to help decrease the visual mass of the addition.

b. When an addition needs to be wider:
Rear additions that are wider than an existing historic building may be appropriate when the building is narrower than 30' or shifted to one side of the lot. In these instances, a structural alcove or channel must separate the existing building from the new addition. The structural alcove should sit in a minimum of 1' and be at least twice as long as it is deep.
A rear addition that is wider should not wrap the rear corner. It should only extend from the addition itself and not the historic building.

2. No matter its use, an addition should not be larger than the existing house, not including non-historic additions, in order to achieve compatibility in scale. This will allow for the retention of small and medium size homes in the neighborhood. The diversity of housing type and size is a character defining feature of the historic districts.

3. Additions which are essentially a house-behind-a-house with a long narrow connector are not appropriate, as the form does not exist historically. Short or minimal connections that do not require the removal of the entire back wall of a historic building are preferred.

4. When an addition ties into the existing roof, it should be at least 6" below the existing ridge.

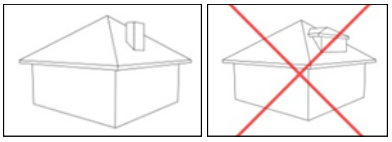
5. Ridge raises are most appropriate for one-story, side-gable buildings, (without clipped gables) and that require more finished height in the attic. The purpose of a ridge raise is to allow for conditioned space in the attic and to discourage large rear or side additions. The raised portion must sit in a minimum of 2' from each side wall and can be raised no more than 2' of total vertical height within the same plane as the front roof slope.

V. ADDITIONS

6. Foundation walls should set in from the existing foundation at the back edge of the existing structure by at least one foot for each story or half story.

7. The height of the addition's roof and eaves must be less than or equal to the existing structure.

8. Visually evident roof slopes should match the roof slopes of the existing structure, and roof planes should set in accordingly for rear additions.



The dormer shown added on the right image is inappropriate because it required the removal of the chimney.

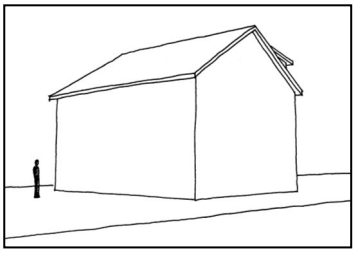
Dormers should not be added to secondary roof planes.

D. Addition: Roof Additions (Dormers, Skylights & Solar Panels)

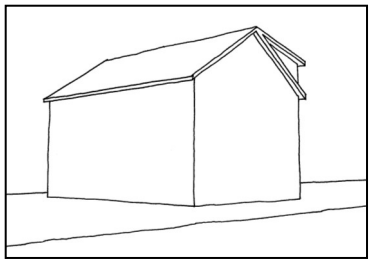
1. Dormer additions are appropriate for some historic buildings as they are a traditional way of adding ventilation and light to upper stories. The addition of a dormer that would require the removal of historic features such as an existing dormer, chimneys, cupolas or decorative feature is not appropriate.

   a. Rear dormers should be inset from the side walls of the building by a minimum of 2'. The top of a rear dormer may attach just below the ridge of the main roof or lower.

   b. Front and Side dormers should be compatible with the scale and design of the building. Generally, this can be accomplished with the following:
   - New dormers should be similar in design and scale to an historic dormer on the building. If there are no historic dormers, new dormers should be similar in design and scale to an existing dormer on another historic building that is similar in style and massing.
   - The number of dormers and their location and size should be appropriate to the style and design of the building. Sometimes the width of roof dormers relate to the openings below. The symmetry or lack of symmetry within a building design should be used as a guide when placing dormers.
   - Dormers should not be added to secondary roof planes.
   - Eave depth on a dormer should not exceed the eave depth on the main roof.
   - The roof form of the dormer should match the roof form of the building or be appropriate for the style.
   - The roof pitch of the dormer should generally match the roof pitch of the building.
   - The ridge of a side dormer should be at least 2' below the ridge of the existing building; the cheeks should be inset at least 2' from the wall below or adjacent valley; and the front wall of the gable should setback a minimum of 2' from the wall below. (These minimum insets will likely be greater than 2' when following the guidelines for appropriate scale.)
   - Dormers should generally be fully glazed and aprons below the window should be minimal.
   - The exterior material cladding of side dormers should match the primary or



Appropriate *rear dormers are set in from the side wall of the existing house at least two feet, creating a division between new and old.*



Inappropriate *rear dormers have no inset; they visually and physically alter the roof structure of the existing house.*

V. NEW CONSTRUCTION: ADDITIONS

secondary material of the main building.

2. Skylights should not be located on the front-facing slope of the roof. Skylights should be flat (no bubble lenses) with a low profile (no more than six inches tall) and only be installed behind the midpoint of the building).

3. Solar panels should be located at the rear of the building, unless this location does not provide enough sunlight. Solar panels should generally not be located towards the front of a historic building unless this is the only workable location.

E. A new addition should be constructed in such a manner that if the addition were to be removed in the future, the essential form and integrity of the original structure would be unimpaired. Connections should, as much as possible, use existing window and door openings rather than remove significant amounts of rear wall material.

F. Additions should follow the guidelines for new construction.

G: White-Way Commercial Corner

1. The White Way Commercial Corner consists of 1200-1207 Villa Place. Rooftop additions are generally not appropriate.

VI. DEMOLITION

A. PRINCIPLE

The demolition of a building, or major portion of a building, which contributes historically or architecturally to the character and significance of the district is not appropriate and should be avoided.

B. GUIDELINES

1. Demolition is not appropriate

a. if a building, or major portion of a building, is of such architectural or historical interest and value that its removal would be detrimental to the public interest; or

b. if a building, or major portion of a building, is of such old or unusual or uncommon design and materials that it could not be reproduced or be reproduced without great difficulty and expense.

2. Demolition is appropriate

a. if a building, or major portion of a building, has irretrievably lost its architectural and historical integrity and significance and its removal will result in a more historically appropriate visual effect on the district;

b. if a building, or major portion of a building, does not contribute to the historical and architectural character and significance of the district and its removal will result in a more historically appropriate visual effect on the district; or

c. if the denial of the demolition will result in an economic hardship on the applicant as determined by the MHZC in accordance with section 17.40.420 (Historic Zoning Regulations), Metropolitan Comprehensive Zoning Ordinance.

VII. RELOCATION

A. PRINCIPLES

1. Moving a historic building from its original site should be avoided.

2. Moving a non-historic building, or a building which has irretrievably lost its architectural and historical integrity, may be appropriate.

B. GUIDELINES

1. Moving a building into the district is appropriate if the building will be compatible with the historic buildings surrounding the new location in terms of height, scale, setback and rhythm of spacing, materials, texture, details, material color, roof shape, orientation, and proportion and rhythm of openings.

2. Moving a building out of the district is not appropriate unless:

   a. the building does not contribute to the district's historical and architectural significance, or has irretrievably lost its architectural and historical integrity; or

   b. the building is historic, but the loss of its architectural and historical integrity in its original location is certain.

3. Moving a building from one location to another within the district is not appropriate unless:

   a. the building will be compatible with the historic buildings surrounding the new location in terms of height, scale, setback and rhythm of spacing, materials, texture, details, material color, roof shape, orientation, and proportion and rhythm of openings; and

   b. if historic, the loss of its architectural and historical integrity in its original location is certain.

In some cases, moving a residential building to a new foundation also requires approval of the Planning Commission, according to 13-3-502 of the Tennessee Code Annotated. Please contact the Planning Department for additional information.

VIII. DEFINITIONS

Addition: *1. New construction that increases the habitable space of an existing structure, and is capable of being heated or cooled. 2. An alteration that changes the exterior height of any portion of an existing building, such as skylights, covered porches, covered decks, carports and porte cocheres.*

Adjacent:: *Close proximity, surrounding*

Appropriate: *Suitable for, or compatible with, a property or district, based on accepted standards and techniques for historic preservation.*

Certificate of Appropriateness: *See Preservation Permit.*

Contributory Status: *Buildings constructed during the period of significance for the district and that have physical integrity are considered as "contributing" to the historic character of the district. They may or may not be significant in their own right. Buildings that do not contribute to the historic character of the district are called non-contributing. Contributory status can change over time as new information becomes available and as districts age. The first factor to consider is the building's age. Was the building constructed during the period of significance of the district? Is that period of significance still valid? The second consideration is an analysis of the changes that have taken place over time. Does the building retain the majority of its character defining features and form? If the building retains its original form, despite numerous changes, it is likely still considered contributing.*

Demolition: *The tearing down of a building, or a portion thereof.*

Economic Hardship: *A condition that warrants the demolition of a contributing structure where the cost of a structure plus the cost of repairs to the structure to make it habitable are greater than the market value of the structure. Economic hardship may be caused by, but not limited to structural, termite, and fire damage. This exception shall not apply to any property owner who creates a hardship condition or situation as a consequence of their own neglect or negligence. Refer to Section 17.40.420 D of the Metro Code of Nashville and Davidson County.*

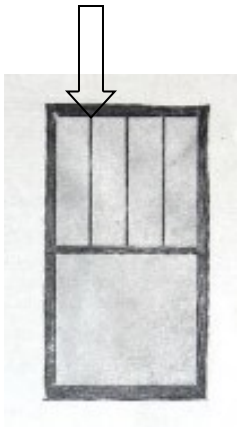
Elevation: *A scaled drawing that illustrates the view of a face of a building.*

Embossed Grain: *The embossed pattern pressed into a manufactured material, simulating wood grain or texture.*

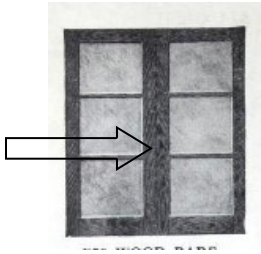
Facade: *An exterior face of a building.*

Historic: *A structure or site, usually constructed more than fifty years ago, which possesses historical or architectural significance, based on the criteria for listing in the National Register of Historic Places.*

Muntin: *A secondary framing member to hold panes within a window or glazed door.*



Muntins are also known as "grills" or "dividers."



Center bar between the two windows is a mullion.

VIII. DEFINITIONS

Mullion: *A vertical member separating (and often supporting) window, doors or panels set in series.*

New Construction: *Any building, addition, structure or appurtenance constructed on a lot after the designation of the historic preservation, neighborhood conservation, or historic landmark zoning overlays.*

Non-Historic: *A structure or site, usually constructed within the last fifty years, which does not possess historical or architectural significance, based on the criteria for listing in the National Register of Historic Places.*

Orientation: *The directional expression of the front facade of a building, i.e., facing the street, facing north.*

Period of Significance: *The time frame in which a neighborhood developed or was platted into building lots and substantially built out with structures, based on the criteria for listing in the National Register of Historic Places.*

Port Cochere: *A carriage porch or portico-like structure generally located at a secondary entrance to a building.*

Preservation Permit: *A legal document issued by the Metropolitan Historic Zoning Commission confirming review and approval of work to be done on property within the boundaries of an historic or neighborhood conservation zoning overlay districts. A preservation permit is required before obtaining a building permit. Previously called Certificate of Appropriateness.*

Public Right-of-Way: *Publicly owned and maintained streets and walkways. For the purposes of historic, neighborhood conservation and landmark zoning overlays, alleys are not considered public rights-of-way.*

Public Space: *Any area owned, leased, or for which there is held an easement by a governmental entity, or an area that is required to be open to the public.*

Reconstruction: *Construction of an accurate replica of a historic building or portion thereof, based on physical, pictorial or documentary evidence.*

Relocation: *The moving of a building from one site to another.*

Shall: *What must happen.*

Should: *What must happen unless circumstances illustrate why an alternative is more appropriate.*

Metropolitan Historic Zoning Commission

Sunnyside in Sevier Park
3000 Granny White Pike
Nashville, TN 37204

Phone: 615-862-7970
Fax: 615-862-7974

The Metropolitan Historic Zoning Commission reviews applications to create new historic overlay districts and reviews and approves preservation permits in historic and conservation districts for new construction, alterations, additions, repair and demolition. For design guidelines, permit applications, and meeting information, visit us at www.nashville.gov/mhc.

We are on the web at www.nashville.gov/mhc

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