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METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY

Metropolitan Historic Zoning Commission
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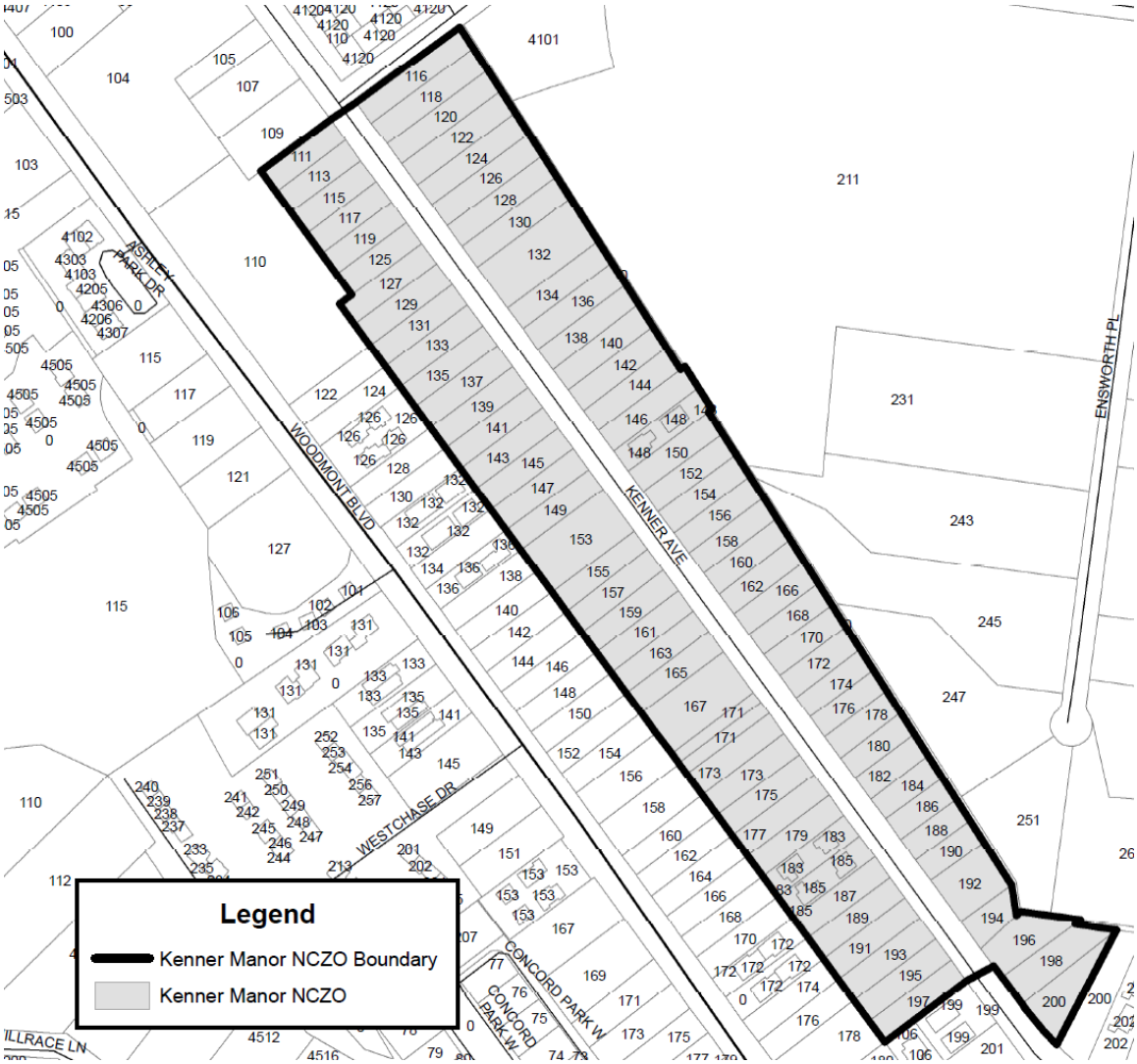
STAFF RECOMMENDATION

Kenner Manor Designation
February 20, 2019

Application: Neighborhood Conservation Zoning Overlay for Kenner Manor
Council District: 24
Applicant: Councilmember Murphy
Project Lead: Robin Zeigler, robin.zeigler@nashville.gov

Description of Project: Councilmember Murphy requests a Neighborhood Conservation Zoning Overlay for portions of the Kenner Manor neighborhood. **Recommendation Summary:** Staff suggests that the Commission recommend approval of the Kenner Manor Neighborhood Conservation Zoning Overlay, finding the area to meet criteria 5 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:

17.36.110 Historic overlay districts established.

The following classifications of historic overlay districts are made a part of this title, each classification having separate and unique regulations and guidelines established according to the provisions of Chapter 17.40, Article IX.

B.Neighborhood Conservation (NC) District. The boundaries shall be shown on the zoning map or on special overlays thereto that are made a part of this zoning code and noted by name on such maps, in which no structure shall be constructed, relocated, demolished in part or whole, increased in habitable area, or changed in height unless the action complies with the requirements set forth in this title.

17.36.120 Historic Districts Defined.
A.Historic Preservation and Neighborhood Conservation Districts. These districts are defined as geographical areas which possess a significant concentration, linkage or continuity of sites, buildings, structures or objects which are united by past events or aesthetically by plan or physical development, and that meet one or more of the following criteria:

1. The district is associated with an event that has made a significant contribution to local, state or national history; or
2. It includes structures associated with the lives of persons significant in local, state or national history; or
3. It contains structures or groups of structures that embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
4. It has yielded or may be likely to yield archaeological information important in history or prehistory; or
5. It is listed or is eligible for listing in the National Register of Historic Places.

A.Creation of Historic Overlay Districts. The historic zoning commission shall review applications calling for the designation of historic overlay districts according to the standards contained in Chapter 17.36, Article III, referring written recommendations to the metropolitan council. Establishment of an historic overlay district on the official zoning map shall be in accordance with Section 18.02 of the Metropolitan Charter and Article III of this chapter.

17.40.410 Powers and duties.

B.Establishment of Design Review Guidelines. The historic zoning commission shall adopt design guidelines for each historic overlay district and apply those guidelines when considering preservation permit applications. Design guidelines relating to the construction, alteration, addition and repair to, and relocation and demolition of structures and other improvements shall be consistent with the National Historic Preservation Act of 1966, as amended. A public hearing following the applicable public notice requirements of Article XV of this chapter shall precede the adoption of all design review guidelines by the historic zoning commission. Testimony and evidence material to the type of historic overlay under consideration may be considered by the commission in its deliberations.

Background:

Conversations about a potential neighborhood conservation zoning overlay between neighborhood leaders and staff of the MHZC began when the neighborhood began the process of listing the neighborhood in the National Register of Historic Places. A series

of informational meeting meetings were held in private homes on November 19, November 20, and November 21 in 2017. Three more community meetings were held on May 14, 2018, September 12, 2018 and January 8, 2019 each at West End Middle School.

History Inc. conducted the architectural resource study as a part of the National Register nomination. The National Park Service listed the district in the National Register of Historic Places on March 22, 2016. Sixty-seven 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.

The boundaries advertised for this public hearing included the entirety of the National Register boundaries but the current proposal is to only designate Kenner Avenue, based on lack of support on Crescent Road, Clearview Drive and Woodmont Circle.

Analysis and Findings:

The neighborhood meets criterion 5 of section 17.36.120 of the ordinance since it is listed in the National Register of Historic Places. The National Park Service found the district eligible for the National Register of Historic Places under Criterion A of the National Register's criteria in the area of community planning and development, and Criterion C for architecture. Kenner Manor is significant in the early suburbanization of Nashville, Tennessee, as large land estates were subdivided into smaller tracts in the early-twentieth century. The Kenner Manor Historic District is representative of the transition between streetcar suburbs and early automobile suburbs, as a strictly grid-patterned layout evolved to more curvilinear streets and larger lot sizes. The range of architectural styles and forms employed within Kenner Manor represents the predominate trends in the early- to mid-twentieth century, featuring the Craftsman, Colonial Revival, Tudor Revival, and English Cottage Revival styles. Most common house forms in the neighborhood include Bungalow and Minimal Traditional houses. Kenner Manor retains a strong integrity of location, design, setting, materials, feeling, and association.

A short history, taken from the National Register nomination, is in the attached design guidelines. Photographs, representative of the neighborhood can also be found in the attached design guidelines.

Recommendation:

Staff suggests that the Commission recommend approval of the Kenner Manor Neighborhood Conservation Zoning Overlay, finding the area to meet criterion 5 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

Kenner Manor NCZO Design Guidelines

KENNER MANOR DESIGN GUIDELINES

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METROPOLITAN HISTORIC ZONING COMMISSION

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Adopted DRAFT

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 Handbook*.

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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SECRETARY OF THE 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.*

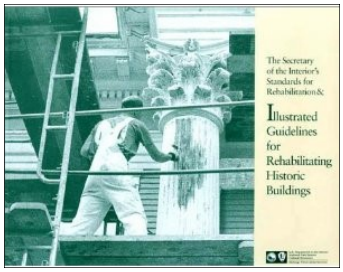
7. *Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means necessary.*

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.*

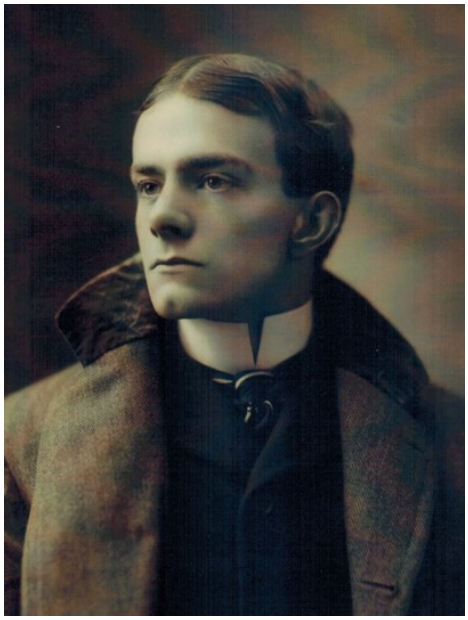
The full set of Secretary of Interior Standards may be found online at www.cr.nps.gov/hps/tps/standguide/



I. INTRODUCTION

A SHORT HISTORY

This short history is provided by the Kenner Manor National Register of Historic Places nomination and so includes a larger area than the overlay alone. The Kenner Manor Neighborhood Conservation Zoning Overlay is listed National Register of Historic Places under Criterion A in the area of community planning and development, and Criterion C for architecture. Kenner Manor is significant in the early suburbanization of Nashville, Tennessee, as large land estates were subdivided into smaller tracts in the early-twentieth century. The Kenner Manor Historic District is representative of the transition between streetcar suburbs and early automobile suburbs, as a strictly grid-patterned layout evolves to more curvilinear streets and larger lot sizes. The range of architectural styles and forms employed within Kenner Manor represents the predominate trends in the early- to mid-twentieth century, featuring the Craftsman, Colonial Revival, Tudor Revival, and English Cottage Revival styles. Most common house forms in the neighborhood include Bungalows, Minimal Traditionals, and Ranch houses. Kenner Manor retains a strong integrity of location, design, setting, materials, feeling, and association. The period of significance begins in 1914, when the Kenner Manor Land Company was formed and the neighborhood was platted, until 1960, the end of the main period of development.



Duncan F. Kenner, c. 1905. (From Kenner Manor National Register of Historic Places Nomination.)

Establishment of Kenner Manor Land Company

In the early 1910s, Duncan F. Kenner held title to the three tracts previously owned by Willoughby Williams, Jr. and occupied by Woodlawn. Kenner, his wife Mary Hill Cockrill Kenner, and their family lived in the Woodlawn property in the early 1900s. In February of 1914, Kenner conveyed all three tracts to W.S.H. Armistead, having subdivided the three tracts into twelve separate tracts ranging from two to thirty-five acres. Thus

160 Kenner is among the first homes constructed in the district.

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began the initial subdividing of the land that would become Kenner Manor. Armistead and Kenner, along with several other area residents, organized themselves into a corporation named "the Kenner Manor Land Company" in June of 1914. The group was organized for the "purpose of dealing in real estate and real estate securities, buying and selling for itself or as agent for others, with an authorized capital stock of two hundred and fifty thousand dollars." After the final subdivision of the land in 1916, Kenner Manor began its development as an increasingly popular residential subdivision in Nashville, Tennessee.

Entrance to Woodlawn from Harding Road, c. 1905. (From Kenner Manor National Register of Historic Places Nomination.)

Community Planning and Development

Early twentieth-century Nashville saw a steady transition from large-scale land estates, held by singular owners and their families, to the organization of residential subdivisions. As the advent of street car transportation allowed for families to live further from the city's downtown, large farmlands were subdivided into smaller tracts and organized into cohesive neighborhoods. In the mid-twentieth century, the rise of the personal automobile further encouraged such development. In Nashville, the transition was as rapid as throughout the rest of the United States. A mule-driven streetcar service reached as far west as Vanderbilt University (located approximately 2.75 miles northeast of present-day Kenner Manor) by the mid-1880s, and electric streetcar service became available in Nashville as early as February of 1888. The increasing popularity of the automobile after the 1910s spurred the development of roadways that spread west from downtown Nashville. Located less than a quarter of a mile north of Kenner Manor, West End Avenue became a popular artery for many residential neighborhoods, including the Whitland Area Neighborhood (NR 6/12/2007) and the Hillsboro-West End Historic District (NR 11/15/1993). These neighborhoods, originating slightly earlier than Kenner

Craftsman bungalows, like 149 Kenner Avenue ,is a typical style and form of the district's early development.

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Manor, served as a precedent for the westward development of Nashville, Tennessee.

The development of residential subdivisions was also encouraged by the growth of organized real estate developers, groups such as the Kenner Manor Land Company who more aggressively promoted their respective subdivisions through mass marketing and financing. One such neighborhood was also one of the earliest residential subdivisions in the West End Avenue area, Richland-West End (NR 4/16/1979). Richland-West End, developed from 1906-1913, was one of the first neighborhoods organized and marketed by Johnson Bransford of the Bransford Realty Company, a developer inspired by the late-nineteenth century picturesque neighborhood movement. Bransford spread an influence of curving avenues, overhanging street trees, and well-manicured lawns. Bransford was also an integral developer in the creation of Belle Meade Golf Links Subdivision (NR 7/7/2004), another early automobile suburb on the west side of downtown Nashville, developed from 1906-1915.

Kenner Manor, 2015

Drawing on an array of influences from the nearby neighborhoods, the Kenner Manor Land Company developed a residential subdivision that stands as a strong transition between the streetcar suburbs of the late-nineteenth and early-twentieth centuries and early automobile suburbs. Electric streetcar suburbs were commonly linear neighborhoods developed alongside streetcar lines, such as the line that extended down West End Avenue in the late 1880s. Houses were generally free-standing, with lots large enough to allow for front lawns. However, since residents were often walking distance from the streetcar stop, side yards were often shallow, and narrow facades faced the street. This emphasis on long, narrow neighborhoods with deep but narrow lots can be seen in the earlier portions of the Kenner Manor Historic District, or the houses fronting Kenner

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Avenue that were part of the neighborhood's initial plats.

While the advent of streetcar transportation certainly shaped the development of Kenner Manor, the rise of the personal automobile was another critical element. Automobile transportation allowed for the development of neighborhoods fully dependent on cars for access and planned to easily accommodate automobiles. Early automobile suburbs, flourishing between 1915 and 1940, called for paved streets, longer blocks, and detached houses. As in Kenner Manor, front-yard setbacks and front porches are common elements, with detached garages set at the rear of lots. Platted in 1929, the Clearview portion of the Kenner Manor Historic District is a stronger representation of the transition to automobile suburbs. The Clearview portion features curvilinear streets with longer blocks, wide lots, consistent front-yard setbacks, and a lack of sidewalks. Similar to the Belle Meade Golf Links Subdivision, the Clearview subdivision features a design more sensitive of the local landform, with curving streets that were laid out with respect to the neighborhood's natural hills and valleys. Houses are situated on lots that are substantially wider than those on Kenner Avenue.

179 Kenner Avenue was designed in the Tudor Revival style.

The Clearview subdivision also features a detail utilized in mid-twentieth-century neighborhoods throughout Nashville: a small park located at the intersection of two streets. Located immediately west of Clearview Drive's intersection with Crescent Road, the neighborhood's park featured a grassed lawn and overhanging street trees. For many years the park was maintained as a green space for the enjoyment of residents until it was developed in 2018.

Collectively, the organization of space throughout the Kenner Manor Historic District retains a strong integrity, with a consistent aesthetic

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program that is representative of an early- to mid-twentieth century residential subdivision. While the Kenner Avenue portion of the neighborhood is reflective of a late streetcar suburb, the Clearview portion demonstrates a transition to an early automobile suburb. The neighborhood shows integrity of location, with intact historic boundaries. Kenner Manor also has a high integrity of setting, with lot sizes, street plantings, and open spaces remaining consistent with the neighborhood's original design. Kenner Manor Historic District is a strong representation of a transitional early-twentieth-century neighborhood.

Social Development in Early Kenner Manor

John H. Amos lived at 163 Kenner Avenue in 1930.

Kenner Manor originated as a neighborhood populated by upper-middle class Nashville families. In 1924, the first year Kenner Avenue appears in the Nashville City Directory, the early residents of Kenner Manor held a wide array of middle to upper-middle class occupations. Prominent positions ranged from craftsmen and laborers such as mechanics, wood turners, and meat cutters at the local market, to salesmen, insurance company employees, and small business owners. W.A. Lillard, the first owner of 137 Kenner Avenue, served as the Secretary-Treasurer of the Nashville Baseball Organization. Other residents, such as Frank Wells, who managed the Ellis Shoe Company, were involved in the area's commercial and retail growth.

Reverend A.s. Sisk was one of multiple clergymen who lived at 130 Kenner Avenue.

By 1928, a more substantial portion of Kenner Avenue had been purchased and developed. According to the 1928 Nashville City Directory, a greater proportion of Kenner Manor's residents held upper-middle class occupations, including multiple lawyers, physicians, and salesmen. Multiple clergymen, including the Reverend A.S. Sisk at 130 Kenner Avenue, lived in the neighborhood. The 1930 Nashville City Directory documents the

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presence of multiple salesmen and small business owners, including B.M. Underwood, the owner of 138 Kenner Avenue and the B.M. Underwood & Co. Insurance Company. John H. Amos, owner of 163 Kenner Avenue, owned Love & Amos Coal Company.

B.M. Underwood was an early owner of 138 Kenner Avenue.

The Clearview Drive subdivision was developed by at least three owners in 1933, including a carpenter and a salesman. The first landowner on Crescent Road, Frank W. Ziegler, is listed as the secretary of the advertising department of a local business. In 1937, the Clearview Subdivision was only slightly more developed, numbering four listed residents on Clearview Drive and three on Crescent Road. However, the 1941 City Directory details numerous owners for Clearview Drive, holding similar occupations to the owners on Kenner Avenue. James H. Armistead, the owner of 701 Clearview Drive, was the local advertising manager for the Newspaper Printing Corporation, while others were salesmen and small business owners. The owner of 907 Clearview, William W. Leak, was the district director for the Works Progress Administration's area branch. Such important positions were also present on Crescent Road, where one homeowner, Allen T. Edmunds, was the state supervisor for the United States Department of the Interior.

701 Clearview Drive was the home of William W. Lea, the district director for the Works Progress Administration.

Architecture

Platted in 1914 and developed over the following four decades, the Kenner Manor Historic District is representative of the prevailing architectural styles and forms that spread throughout the Southeast and the United States in the early- to mid-twentieth century.

200 Kenner Avenue is an example of the Colonial Revival Style.

I. INTRODUCTION

Architectural Styles and Forms

Kenner Manor provides a representative sampling of the prevailing trends in architectural styles over the course of the 1910s to the 1950s. The Kenner Avenue portion, located on the west side of the district and platted in 1914 and 1916, features architectural styles that precede the styles utilized in the Clearview portion, platted on the east side in 1929 and developed over the next two decades. The most common styles in the district's western portion of Kenner Avenue include Colonial Revival and Craftsman style. The Tudor Revival style is popular throughout the neighborhood. In the Clearview section, many houses also employ the Colonial Revival style, or were built in no academic style, instead demonstrating the burgeoning Ranch house form.

162 Kenner is a Colonial Revival style home in a bungalow form.

The **Colonial Revival** style is known as the dominant style for residential architecture for the United States in the early twentieth century. Drawing influence from the early English and Dutch houses in the eastern United States, the Colonial Revival style combines elements from Georgian and Federal houses to create an often eclectic mixture of colonial details. Hallmarks of the Colonial Revival style are rectangular plans with low- to medium-pitched gable or hipped roofs, often featuring symmetrically arranged facades with central doors and double-hung sash windows. Doors are commonly accentuated by engaged pediments and pilasters, or projecting front-gabled entry porticos. Multi-pane glazed windows are often featured in pairs with wood shutters. Sidelights, transom windows, and fanlights are also common elements of the Colonial Revival style.

In the Kenner Manor Historic District, the Colonial Revival style is applied to a variety of forms. In the Kenner Avenue portion of the neighborhood, where a substantial amount of the houses were built in the 1920s, the Bungalow is a prevailing form to which the Colonial Revival style is applied.

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Features consistent in Kenner Manor's Colonial Revival Bungalows include symmetrical facades, centrally-located porches, and doors surrounded by sidelights and transoms In the Clearview portion of the neighborhood, Ranch houses and Minimal Traditional houses are enhanced with Colonial Revival details. Colonial Revival Minimal Traditional houses (often referred to as Cape Cods) are known for low-pitched side-gabled roofs, symmetrical facades, and front-gabled dormer windows.

Another popular early-twentieth-century style visible throughout Kenner Manor Historic District is the **Craftsman** style. Originating in southern California and spreading throughout the United States by pattern books and magazines, Craftsman was the dominant style for smaller houses built from about 1905 until the early 1920s. Craftsman houses are known for low-pitched, gabled or hipped roofs, with wide, unenclosed eave overhangs. Eave overhangs often show exposed roof rafters or decorative wood brackets. Houses feature full or partial-width porches, with supports that combine tapered wood posts on brick piers. Craftsman houses are most commonly one-and-one-half-stories, and windows are often double-hung sash with multiple vertical panes over a single pane sash.

143 Kenner Avenue is a Craftsman style home in a bungalow form.

As is representative of the style, the Craftsman houses in Kenner Manor are all Bungalows, built in the mid-1920s. Almost all of the resources feature the representative front-gabled porch with tapered square supports, and most resources (eight of the eleven houses) have side-gabled roofs Windows used throughout Kenner Manor's Craftsman homes are multiple vertical panes over a single-pane sash.

116 Kenner Avenue is an example of the Tudor Revival style.

Tudor Revival-style houses are common throughout Kenner Manor. Popular from the late nineteenth century until the mid-twentieth, Tudor Revival was surpassed in popularity only by the Colonial Revival style in the

I. INTRODUCTION

192 Kennver Avenue features half-timbering in the gable field, a typical feature of the Tudor Revival style.

1900s-1920s. The style is based on a variety of early English building traditions, and most commonly identified in Tennessee by the decorative half-timbering on stuccoed gable fields and walls. Tudor Revival houses feature steeply-pitched roofs, most often side-gabled with prominent front-gabled projections on the façade. Windows are often tall and narrow, with multi-pane glazing. Front doors are commonly recessed below front-gabled entry vestibules. Large, elaborate chimneys are commonly placed on prominent locations on the front or side of the house, featuring ceramic chimney caps.

As is representative of prevailing trends throughout the United States, the Tudor Revival is second only to the Colonial Revival style in use throughout Kenner Manor. The most common element in all the Tudor Revival resources is the distinctive half-timbering, present on side gable fields and front gables on facades. Almost all of the Tudor Revival houses in Kenner Manor feature brick veneer cladding, stone foundations, and either recessed corner porches or projecting front-gabled entry vestibules. Multi-light, diamond-pane casement windows are common on façades, alongside prominent exterior brick chimneys.

The final style featured throughout Kenner Manor Historic District is the **English Cottage Revival** style, which shares similar features as the Tudor Revival style, but without the distinctive half-timbering. English Cottage Revival houses also feature steeply-pitched roofs with projecting front-gabled bays on the façade, and entryways recessed below front-gabled porches. The English Cottage Revival style, in Kenner Manor, ranges from higher style examples to simple Minimal Traditional houses with front-gabled projecting bays on the façade. Two examples in Kenner Manor features rounded entries with a conical roof .

The English Cottage Revival style is evident at 154 Kenner Avenue.

I. INTRODUCTION

Bungalows are the most common form of residential architecture in Kenner Manor. Popularized in the Craftsman style, bungalows spread throughout the United States as the most desirable middle-class, single-family residence in the 1910s and 1920s. Despite their origins, bungalows are not necessarily constructed in the Craftsman style, and small, one-story bungalows also often feature other influences, such as the Tudor Revival style. In Kenner Manor, bungalows refer to one-story or one-and-one-half-story residences that feature low-pitched side gable roofs, widely overhanging eaves, and façade elevation porches. Architectural styles are spread evenly throughout Kenner Manor's bungalows; resources feature Craftsman, Colonial Revival, and Tudor influences, alongside bungalows built in no academic style.

A Colonial Revival bungalow located at 111 Kenner Avenue, with a centrally-located porch, a symmetrical façade, and a roofline is representative of the bungalow form.

As Kenner Manor evolved throughout the twentieth-century, so did its representative house forms. After the Great Depression dramatically modified the construction industry in the early 1930s, the **Minimal Traditional** house arose as the solution to a high demand for efficiently-constructed, inexpensive, single-family residences. Minimal Traditional residences feature low-pitched, gabled roofs, one-story or one-and-one-half -story heights, and minimal amounts of architectural ornamentation. Several of these homes feature modest Colonial Revival details, most commonly seen in symmetrical facades and multi-pane, double-hung sash windows with wood shutters.

194 Kenner Avenue is an example of a Minimal.

I. INTRODUCTION

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 or to clarify the Commission's interpretation of the specific design guideline, 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 and lot 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, that do not have a foundation, and are located at the rear of a property, are not required to comply with the design guidelines.

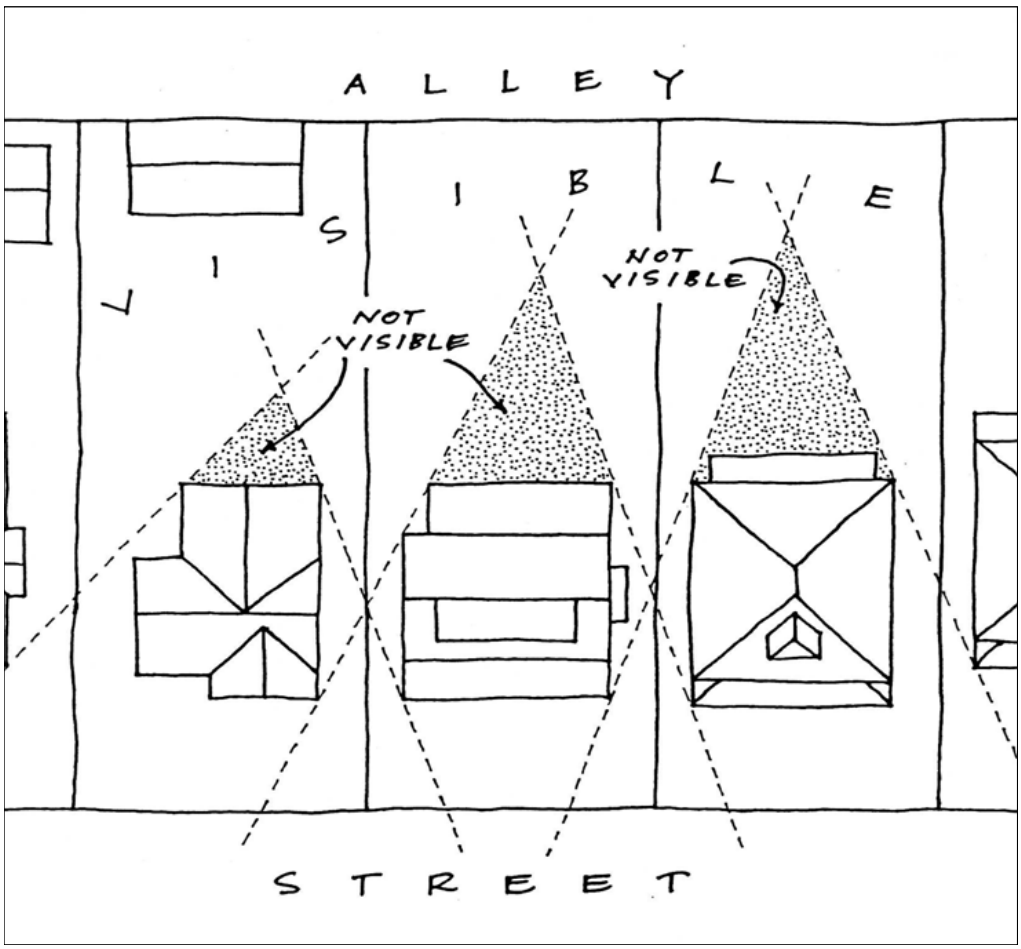


Image to the right shows the area in which new construction would not require a Preservation Permit. All construction outside of the area will be reviewed.

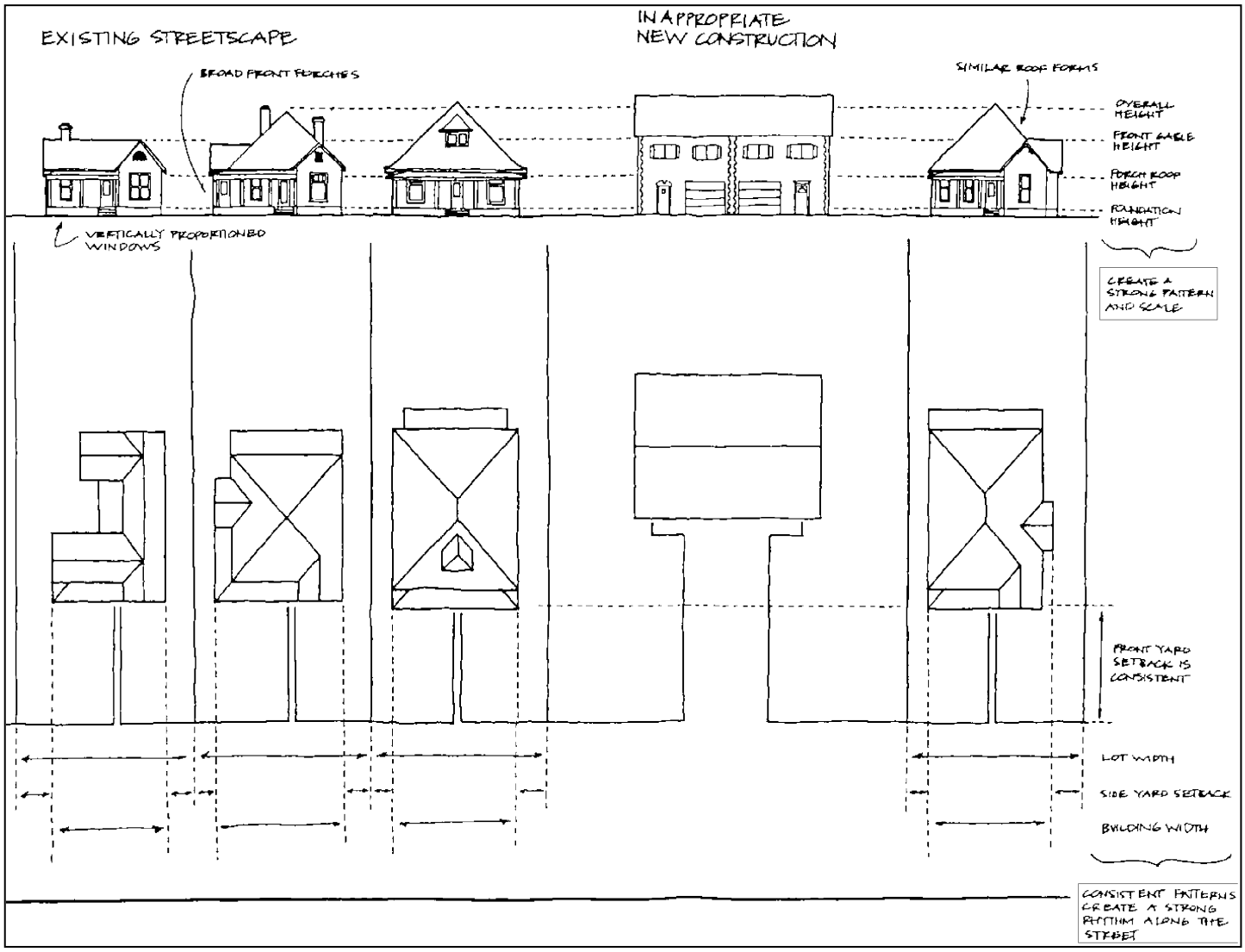
II. DESIGN GUIDELINE PRINCIPLES

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

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.

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. Development of the area began in 1914 and continues today. Kenner Manor's period of significance for historic development runs from 1914 to 1959. The period of significance can change as more is learned about a neighborhood, or individual buildings, and as the neighborhood changes.

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. All of the historic buildings in the neighborhood are one to one and a half stories tall; therefore, new construction should not exceed one and a half stories.

128 Kenner Ave is an example of a 1.5 story building. A "half-story" means that the 2nd level space is fully under the roof and often evidenced by a dormer or window 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.

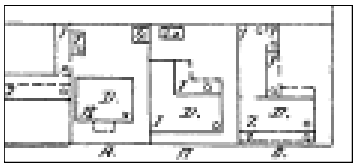
C. Setback and Rhythm of Spacing

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 outbuildings (See ordinance no. *17.40.410*).

   Appropriate setbacks will be determined based on:
   - *The existing setback of the contributing primary buildings and outbuildings 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*



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.

3. In most cases, an infill duplex for property that is zoned for duplexes, should be one building, in order to maintain the rhythm of the street, and should have one entrance on the front façade, in order to match the historic context. Detached infill duplexes may be appropriate in the following instances:

- The second structure follows the requirements of a detached accessory dwelling unit. (See "outbuildings.")

Or

III. NEW CONSTRUCTION-INFILL

- On lots that are deeper than 250'. Detached homes-behind-homes that are larger than the outbuildings are only appropriate on lots with a depth greater than 250'. The rear home should not exceed the dimensions of the street-facing home. The rear home should have a minimum of a 20' rear setback and maintain a distance of at least 40' between the two buildings. The rear home should have a pedestrian connection to the street. Any outbuilding or collection of outbuildings together should not exceed the maximum dimensions for outbuildings.

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.

2. The vast majority of historic buildings have a primary siding material of brick. A small number have stucco or lap siding. New construction should feature brick as a primary siding material.

3. 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.

   a. Additional appropriate materials include: pre-cast stone for foundations, composite materials for trim and decking, cement fiberboard lap siding, smooth-finished fiberglass doors.
      - Lap siding, should be smooth and not stamped or embossed .
      - Four inch (4") nominal corner boards are required at the face of each exposed corner unless the lap siding is mitered.
      - Stone, brick, concrete or stucco 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 not appropriate. Masonry or stucco is appropriate for chimneys.
      - Texture and tooling of mortar on new construction should be similar to historic examples.
      - Faux leaded glass is inappropriate.
      - Asphalt shingle is an appropriate roof material for most buildings. Metal and tile are not appropriate roofing materials.

        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

III. NEW CONSTRUCTION-INFILL

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.

b. 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.

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. The most common roof form in the neighborhoods is the side gable, sometimes seen with clipped gables. A few homes also exhibit hipped roofs.

2. Small projecting and recessed roof dormers are typical throughout the district. The most common form is gabled and a few have a hipped or shed roofs. Wall dormers are only appropriate on the rear, as they are not a common feature in the district.

By far the most common roof form in the side gable. (133 Kenner Avenue) has a side gable roof form with a clipped gable.

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 gabled, hipped and shed roof partial– or full-width porches, stoops, enclosed or "vestibule" type entrances, and decorative door surrounds. Infill duplexes should generally have at least one primary entrance facing the street.

3. Generally, lots should not have more than 1 curb cut. Shared driveways should be a single lane. Sometimes this may be accomplished with a single lane curb cut that widens to a double lane deeper into the lot. Generally, new driveways should be no more than 12' wide from the street to the rear of the home. Front yard parking areas or driveways which end at the front of the house are not consistent with the character of the historic neighborhoods.

132 Kennevr Avenue is an example of a vestibule type entrance.

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.

III. NEW CONSTRUCTION-INFILL

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

Homes in the neighborhood have a consistent rhythm of openings. (116 Kenner Avenue.)

3. Double-hung and casement windows should generally exhibit a height to width ratio of at least 2:1.

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

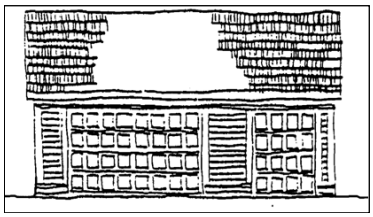
1. Landscaping, sidewalks, signage, lighting, street furniture and other work undertaken in public spaces by any individual, group or agency shall be presented to the MHZC for review of compatibility with the character of the district.

(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. There is more leniency with outbuildings.)

IV. NEW CONSTRUCTION-OUTBUILDINGS

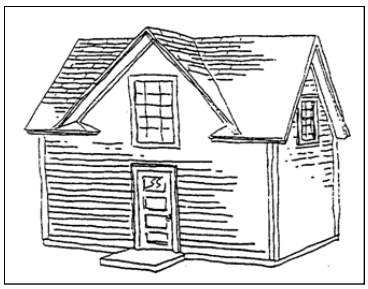
A. Outbuildings: Height & Scale

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 seven 750 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.

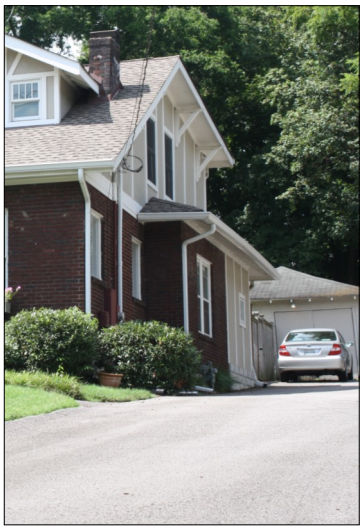
c. Metal overhead doors are acceptable on garages when they are simple and devoid of overly decorative elements typical on high-style wooden doors.

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

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).

IV. NEW CONSTRUCTION-OUTBUILDINGS



Hipped roof outbuilding at 131 Kenner Avenue.

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 20' between the back of the principal building and the outbuilding.
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. Vehicular storage attached to a building is appropriate if located behind the house with the wall that includes the door/opening being stepped in from primary side wall by at least 2'.
5. 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.
6. 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'.
7. 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.*

a. The lot area on which a DADU is placed shall comply with Table 17.12.020A.
b. The DADU may not exceed the maximums outlined previously for outbuildings.
c. No additional accessory structure shall exceed two hundred square feet when there is a DADU on the lot.
d. 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.
e. No more than one DADU shall be permitted on a single lot in conjunction with the principal structure.

IV. NEW CONSTRUCTION-OUTBUILDINGS

f. The DADU cannot be divided from the property ownership of the principal dwelling.

g. The DADU shall be owned by the same person as the principal structure and one of the two dwellings shall be owner-occupied.

h. 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.

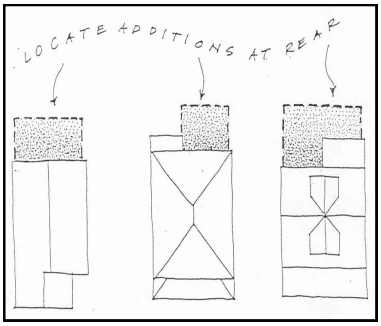
Bulk and Massing.

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

V. NEW CONSTRUCTION-ADDITION

(Also see section III.)

A. Addition: Design



Generally additions should be located behind the historic house.

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. Addition: Location

2. 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.

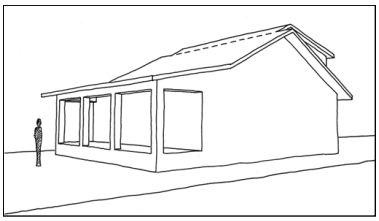
   b. Generally rear additions should inset one foot, for each story, from the side wall.

3. 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.

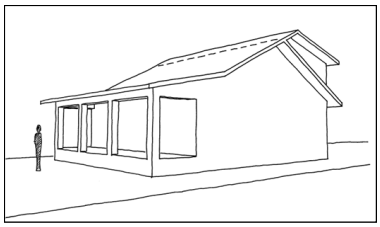
   c. To deemphasize a side addition, the roofing form should generally be a hip or side-gable roof form.



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.*

4. 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.

5. 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.



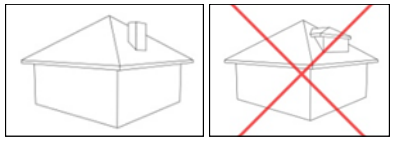
Inappropriate Ridge Raise: *rear dormers have no inset; they visually and physically alter the roof structure of the existing house.*

C. Addition: Massing

1. In order to assure than an addition has achieved proper scale, the rear addition should generally be shorter and thinner than the existing building. Exceptions may be made when unusual constraints make these parameters unreasonable,

V. NEW CONSTRUCTION-ADDITION

such as an extreme grade change or an atypical lot parcel shape or size. In these cases, an addition may rise above or extend wider than the existing building; however, generally the addition should not be higher and extend wider.



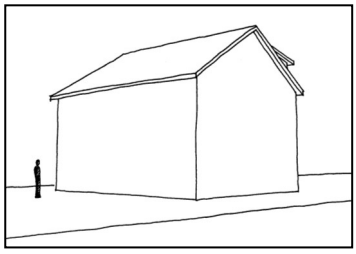
The dormer shown added on the right image is inappropriate because it required the removal of the chimney.

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 sit 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.

Dormers should not be added to secondary roof planes.

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', the building is shifted to one side of the lot, or the lot is greater than 60' in width. 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.

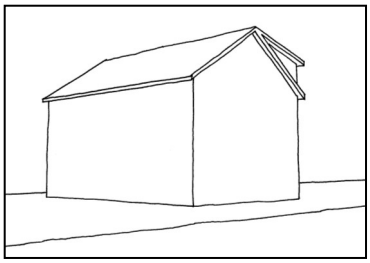
2. Additions which are essentially a house-behind-a-house with a long narrow connector are not appropriate, as the form does not exist historically. Short or minimal connections that do not require the removal of the entire back wall of a historic building are preferred.



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.*

3. 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. A ridge raise is generally not appropriate for low sloped roofs, such as those found on ranch forms. 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.



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

6. Foundation walls should sit in from the existing foundation at the back edge of the existing structure by 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.

V. NEW CONSTRUCTION-ADDITION

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

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 (at least 6") of the main roof or lower.

   b. Front and side dormers should be compatible with the scale and design of the building. Generally, appropriate scale and design can be accomplished with the following:
   - New dormers should be similar in design and scale to an existing dormer on the building. If there are no existing dormers, new dormers should be similar in design and scale to a historic 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 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

V. NEW CONSTRUCTION-ADDITION

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.

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.*

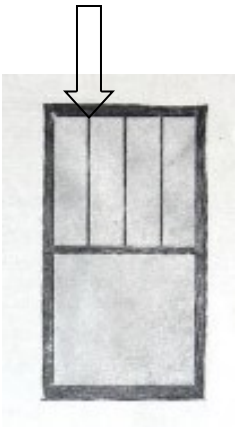
Contributory Status: *Buildings constructed during the period of significance for the district and that have physical integrity are considered as "contributing" to the historic character of the district. They may or may not be significant in their own right. Buildings that do not contribute to the historic 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.*

Example of embossed grain.

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.*



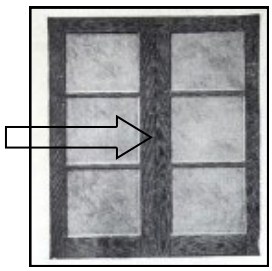
Muntins are also known as "grills" or "dividers."

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.*



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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