Metropolitan Historic Zoning Commission

STAFF RECOMMENDATION V. 1

Neighborhood Conservation Zoning Design Guidelines Part II:

Individual District Design Guidelines

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BELLE MEADE LINKS TRIANGLE

A SHORT HISTORY OF BELLE MEADE LINKS TRIANGLE

Between 1906 and 1915, Bransford Realty Company, the largest real estate company in the Southeast, acquired approximately 70 acres of land from the Belle Meade Land Company. The plat of the Belle Meade Golf Links subdivision, as it was called then, was recorded on November 17, 1915. The Belle Meade Links is one of the few surviving examples in Nashville of subdivision planning that follows the Garden City Movement. The Garden City Movement is attributed to Ebenezar Howard and his 1902 book "Garden Cities of To-Morrow." However, decades earlier, Frederick Law Olmstead (1822-1903), designer of New York's Central Park, perfected the ideas of the garden suburb in his plans for Riverside, Illinois.

By the middle of the nineteenth century, it was readily apparent to Fredrick Law Olmstead that the normally accepted design of associated with city plans was no longer acceptable. While the system of blocks and squares was highly efficient, allowing for high-density populations and simplified transportation systems, Olmstead found it alienating and impersonal. He felt that residential landscapes should knit together a family and a community, that natural resources should be protected, and that the integrity of the land, respected. Olmstead established a series of design principles that were meant to serve this philosophy:

a. Suitability: Designs should use existing topography and not distort the natural sense of space.

b. Sanitation: The landscape should promote the physical and mental health of the user.

c. Subordination: Whenever possible the overall design of the landscape must remain apparent and undisturbed. Architecture should integrate with the landscape and not dominate it.

d. Spaciousness: A design should make the landscape seem larger and should draw the user in a definite direction.

BELLE MEADE LINKS TRIANGLE

BELLE MEADE LINKS TRIANGLE

Although formulated in the middle of the nineteenth century, these design principles' influence was not widely felt until the rise of the automobile in the early twentieth century. With their newfound mobility, homeowners could venture a good distance from the densely populated unsanitary conditions of the urban environment, giving rise to the birth of the suburbs. The Garden City Movement took off after the publication of Ebenezer Howard's seminal and influential book. It was in the first and second decades of the twentieth century when these design principles reached full flower in suburban residential design with the tireless work of Ossian Cole Simonds, designer of Chicago's Lincoln Park, and the Olmstead Brothers (John Charles and Frederick, Jr.). It was Simonds to whom Johnson Bransford turned when he began his development of two areas of Belle Meade, the areas now known as Deer Park and Belle Meade Links. Simonds is today considered a pioneer of the field of landscape architecture. In fact, he co-founded the American Society of Landscape Architects in 1889.

The Belle Meade Links is marked by the long curvilinear sweep of Westover around to what is now known as Harding Place and the gentle meander of Windsor Drive as it climbs from Harding Place to the inside of the triangle. In his book, *Landscape Gardening*, which is still in print, Simonds says roads "should nearly always be curved to produce the most pleasing result. Curving roads are almost always more suitable because they can follow the natural contour of the land."

These curvilinear streets slowed traffic and allowed designers to create a variety of public spaces throughout the neighborhood. In the Links, there were three neighborhood parks designed for the use of residents. One of these parks, today known as the Triangle Park, was established for the exclusive use of the subdivision. The other two were established for the private use of residents whose lots abutted those parks. While common areas have now become commonplace, in 1915 they were quite unusual. Thus, Simonds applied yet another Olmsteadian principle by providing for the mental and physical health of Links homeowners.

BELLE MEADE LINKS TRIANGLE

Another aspect of the Links, that is so commonplace today that we forget it was a radical departure in the early twentieth century, was the use of restrictive covenants. The restrictive covenant was borrowed by Simonds from cemetery design. The Links restrictive covenants specified, among other things, certain setbacks from the street, "no swine," and a prohibition on fencing except for those that were concealed by a hedge and were no higher than 4 feet.

Since the lots of the Links are only 60 feet wide, it is important that the architectural style used on the homes not dominate the landscape. For that reason among the oldest homes are one and one half story bungalow designs, many with a leaning toward the Arts & Crafts style so popular in early twentieth century America. In homes built throughout the 1920s, a Tudor style was more frequently employed. In both cases, the architecture of the homes is in scale and completely compatible with the design of the landscape. It is worth noting that the tall four square design also popular during this era is not used in the Links for the simple reason that its scale would dominate rather than be compatible with the surrounding landscape.

The principle spaciousness is evident not just in the use of the neighborhood parks but also in the top quality landscaping. Each street was lined on both sides with oaks and elms. The Links is home to the few American Elms that survived the Dutch elm disease blight of the mid-twentieth century. Today the neighborhood is still graced with many of these trees. They invite the user down each street and around each turn giving the impression of spaciousness. A look at the original map of the neighborhood will reveal a remarkable landscape plan that specifies gazebos, winding paths lined with shrubbery, trees, and flowers.

The use of these Olmsteadian principles resulted in a subdivision that was an aesthetically pleasing physical environment. The neighborhood's long-term prosperity is a result of the developer's adherence to the Olmsteadian belief that the creation of such pleasing physical environment would help create the conditions under which families could thrive and where a community could knit itself together out of a collection of families.

BELLE MEADE LINKS TRIANGLE

History has born out the legacy of Johnson Bransford's use of these principles. Today, the neighborhood is still intact in terms of scale and design. This design has sheltered the neighborhood from the commercial intrusions along Harding Road and allowed it to co-exist peacefully with non-residential uses. The design makes it popular with Nashville's young families, as the gentle sloped terrain and the quiet street make it ideal for walking, jogging, and strolling.

BELLE MEADE LINKS TRIANGLE

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1915-1955

Number of Stories: Infill should be one or one and one half stories. (There are only two historic two-story buildings in the neighborhood.)

Typical Roof Forms: The most common roof forms in the neighborhood are cross gables and side gables. There are approximately four hipped roof homes.

Typical Building Forms/Styles: Simple bungalows and cottages are the most common form and exhibit a variety of styles such as Craftsman, Cape Cod, Colonial Revival, Tudor, and Spanish Colonial.

Entrances: Most homes have projecting porches with gable or flat roofs. Also common are enclosed vestibules and decorative door surrounds without a porch.

Cladding: The most appropriate primary cladding for infill is brick, as the majority of buildings have brick facdes. Also common are lap siding and stone.

BELMONT-HILLSBORO

A SHORT HISTORY OF BELMONT-HILLSBORO

I n the nineteenth century, the area that would become Belmont-Hillsboro was part of the estates of Adelicia Acklen (Belmont) and Colonel A. B. Montgomery. The oldest sections of the neighborhood were subdivided in 1890 and 1891. In 1901, the Belmont Land Company secured a franchise to operate a street railway line along Belmont Boulevard, accelerating the development of the area as a "street car suburb." Development would continue for several decades, with some of the more southerly portions of the neighborhood developed about 1940.

Changes in tastes over this span of time resulted in recognizable changes in architectural styles. The mix of bungalows, cottages, American foursquares, and Tudors are common, though you will find examples of the prairie, eclectic revival and more contemporary styles as well. The neighborhood became the home of a large middle-class population, reflecting the average American lifestyle from 1890 to 1940.

Following World War II, the neighborhood suffered a decline common to many older neighborhoods as cars replaced the street cars and the suburbs of Nashville continued an outward march. Declining property values, division of what had been single-family homes into multiple rental units, and lack of building maintenance presented the neighborhood with many problems.

Beginning in the 1970s, residents and new arrivals came to recognize the value of classic homes in close proximity to urban features such as 3 universities, parks, hospitals, shopping facilities, and major transportation corridors. A large portion of the neighborhood is listed in the National Register of Historic Places.

In the 21st century, the housing of the neighborhood exhibits a variety of architectural styles as well as a mix of house sizes, thereby suiting a range of families and lifestyles. The process of home renovation and restoration continues today, helping the area become a very desirable Nashville address.

BELMONT-HILLSBORO

BELMONT-HILLSBORO

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1890-1950

Number of Stories: one, one and one half and two stories

Typical Roof Forms: More than 50% of the housing stock has a side-gable form. Cross gable, cross gable-hipped combination, and hipped or pyramidal forms are also typical. Rare forms in the district are front gabled, gambrel, mansard, and piano box.

Typical Building Forms: The vast majority of buildings are bungalows. Foursquares , Folk Victorians, and Minimal Traditional forms are also prevalent.

Entrances: The majority of buildings have projecting or recessed porches; however, decorative entrance surrounds and covered stoops are also seen in the district.

Cladding: More than 50% of the buildings are clad fully in brick or have at least one story clad in brick. Approximately 20% have lap siding. A small number of buildings have stone or stucco cladding.

BELMONT-HILLSBORO

BH. DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL

1. For new two-story primary (infill) buildings, hipped roofs are the most appropriate, as they are the dominant roof form for two story homes on historic buildings in the neighborhood.

BLAKEMORE PUD

A SHORT HISTORY OF BLAKEMORE PLANNED UNIT DEVELOPMENT

The Blakemore Neighborhood Conservation Zoning District is a small area consisting of five buildings and one vacant lot. The buildings were constructed in the early twentieth century as residences and exhibit elements of the Tudor Revival, Craftsman, Colonial Revival and Dutch Colonial styles. The buildings are situated facing Wedgewood Avenue between 19th and 21st Avenues, South along a closed road formerly known as Old Blakemore Avenue. The area is near to the campus of Vanderbilt University and adjacent to Hillsboro Village.

Prior to the establishment of the neighborhood conservation overlay the properties carried a residential zoning that would have allowed fairly dense multi-family development. Beginning in 1988, the owner of the parcels sought a zone change to PUD (Planned Unit Development) to allow commercial uses in the buildings. As a condition for approval, the conservation overlay was required to insure that the residential character of the existing buildings would be maintained and to further insure that new construction would be compatible. The neighboring residential property owners were by and large supportive of the PUD with the conservation overlay as a condition of approval. The PUD and overlay zone were approved in 1989.

The developers of the PUD originally planned retail and restaurant uses for the formerly residential buildings and planned some new infill construction also. The infill building has not occurred. The five buildings in the district are now used primarily as office space. Several of the buildings have had additions to the rear or have had porches enclosed to add additional space. The building at 1904 Wedgewood Avenue has been extensively renovated including a large addition to the rear. The building is now occupied by the Nashville Chapter of the National Academy of Recording Arts and Sciences and the project received an architectural award from the Metropolitan Historical Commission in 1997.

BLAKEMORE PUD

BLAKEMORE PUD

The conservation overlay has allowed the houses in the Blakemore PUD to be redeveloped for commercial uses while protecting the residential character of the district. Without the conservation overlay, the buildings might have been lost to development of apartments or condominiums. Currently, the buildings retain their original character and are a pleasant aspect of an area of Nashville which has seen a great amount of redevelopment and growth.

BLAKEMORE PUD

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1920-1940

Number of Stories: one, one and one half, and two stories

Typical Roof Forms: Gambrel, hipped and side gable.

Typical Styles: All of the buildings in this district exhibit a Classical Revival style

Entrances: These buildings either have a decorative door surround or a hood above the entrance.

Cladding: Stone is the dominant cladding in this district

BOWLING HOUSE DISTRICT

Above: 4501 Nebraska Avenue in the early 1900s. Photo from Images of America: Nashville's Sylvan Park *by Yvonne Eaves and Doug Eckert. Below: 4501 Nebraska Avenue in 2014.*

4503 Colorado Avenue

4509 Nebraska Avenue

A SHORT HISTORY OF THE BOWLING HOUSE DISTRICT

The Bowling House District is a part of the Sylvan Park neighborhood. It is significant for having some of the first homes constructed in the neighborhood, including the home that gave the neighborhood its name, Sylvan Park, and its proximity to the old streetcar line, which made the development of the neighborhood possible.

On May 24, 1887, the West Nashville Land Improvement Company held an auction to sell lots in what was then referred to as the "New Town" community. The original plan included present Richland Park and residential lots along the present Park Avenue, formerly known as First Avenue. This area later added the Charlotte Park addition, the Sylvan Park addition, and other additions until it included all of what is now all referred to as "Sylvan Park."

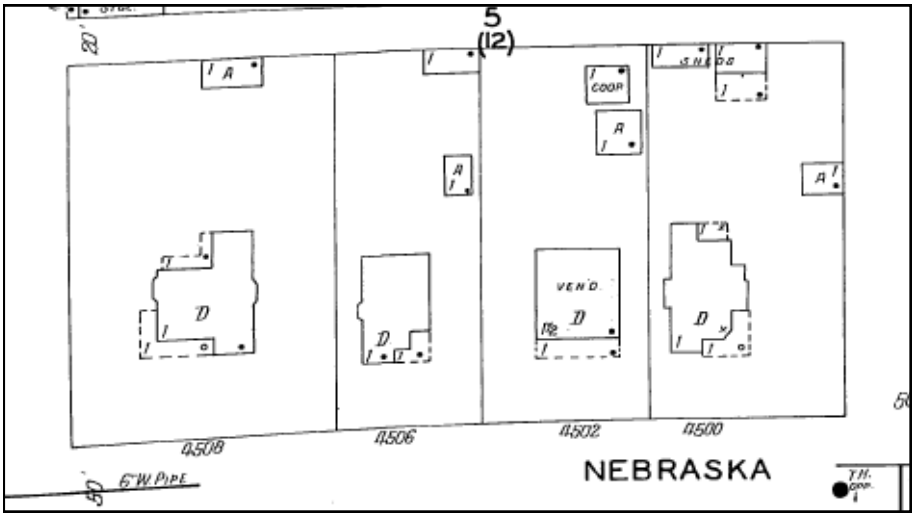
Johnson Bransford started the Sylvan Park Company, whose main promoter was James A. Bowling. Bowling purchased 4501 Nebraska Avenue in 1904 to build his own home, which became known as "Sylvan Park."

In 1906, the Sylvan Park neighborhood was annexed to Nashville, and the street names were changed to conform to existing Nashville street numbering systems; numbered avenues were renamed after states, and numbered streets continued where Nashville street numbers had stopped. The area was actually platted in 1909. At that time, to the west of the streetcar on 46th Nebraska was Eighth Avenue and Colorado was known as Ninth Avenue or Hugomont. The advent of electric streetcars made the development of Sylvan Park feasible, and this area of the neighborhood borders on the old streetcar line. The 46th Avenue line was called a "dinky" and transported Sylvan Park residents to the main streetcar line on Charlotte.

Homes of the Victorian, Queen Anne, and Eastlake styles were most popular among the homes first built in this district. After 1910 and continuing through the period of the Great Depression, the bungalow became the predominant style. With the advent of World War II, construction all but stopped, due to shortages of materials.

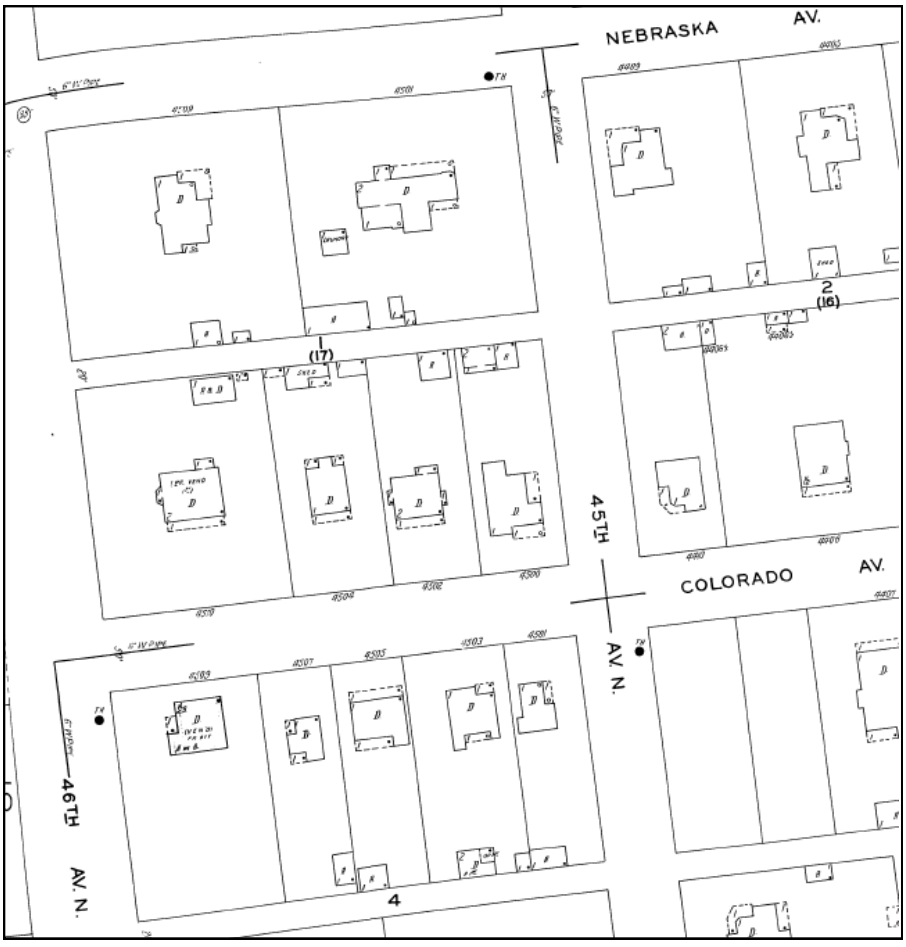
BOWLING HOUSE DISTRICT

BOWLING HOUSE DISTRICT



1932 Sanborn Fire Insurance map showing the north side of Nebraska Avenue.

4502 Colorado Avenue



1932 Sanborn Fire Insurance map showing the south side of Nebraska Avenue and Colorado Avenue block.

4507 Nebraska Avenue

4510 Colorado Avenue

BOWLING HOUSE DISTRICT

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1900-1940

Number of Stories: One to two stories (approximately 15'-35' tall from grade)

Typical Roof Forms: Cross gable and hipped, pyramidal, side gable

Typical Building Forms/Styles: Victorian era and bungalows

Entrances: Common entrances are porches in a variety of forms ranging from projecting to recessed and from corner porches to partial– and full-width front porches.

Cladding: Brick and lap siding are found in the district.

BOWLING HOUSE DISTRICT

BD: DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL

1. In the Bowling House District, historic buildings were constructed between approximately 1900 and 1940. New buildings (infill) should be compatible with surrounding houses from this period.

2. Historic homes in the district range between one- and two-stories (approximately 15'-35').

3. Generally, two story residential buildings have hipped roofs; therefore two story infill should have a hipped roof.

BOWLING HOUSE DISTRICT

CHEROKEE PARK

A SHORT HISTORY OF CHEROKEE PARK

Today's Cherokee Park neighborhood began to take shape when prospering downtown Nashville created the need, and new technologies like electric streetcars and automobiles created the means for suburban development. Located north of West End Avenue, the neighborhood is adjacent to the Richland - West End neighborhood which was developed beginning in 1905 by the Richland Realty Company. In the 1920s, Nashville's city limits were expanded to include land upon which the neighborhood was developed. Cherokee Park was surveyed in April of 1928 and included lots fronting on Wilson Boulevard, Cambridge Avenue, Aberdeen Road, Cherokee Road, Lauderdale Road, Mayfair Road, Mockingbird Road, and Valley Road. The subdivision was developed by Wakefield-Davis Realty Company of Louisville, Kentucky, and original plats were filed in May of 1928. Some of the streets in the neighborhood are curving, which was not typical for earlier subdivisions where streets were laid out in a grid pattern. Cherokee Park lots were developed with driveways as opposed to an alley system, and sidewalks were not developed. The growing reliance on the automobile greatly influenced the development pattern in Cherokee Park, which has more of a suburban feel than earlier developments closer to the urban core of the city.

The Cherokee Park neighborhood's period of historic development spans from the early 1900s to the early 1950s. Architectural styles in the neighborhood include Colonial Revival, Bungalow, and Tudor Revival. These architectural styles represent some of the most popular residential building styles used in the United States during the early twentieth century. Many of the houses were originally constructed as duplexes with most now converted for single family use. The years immediately following the end of World War II produced additional construction in the neighborhood including several small apartment houses. Construction continued sporadically into the late 1950s and 1960s with buildings that do not contribute to the historic character of the neighborhood.

CHEROKEE PARK

CHEROKEE PARK

A neighborhood's historical and architectural significance is determined by the sum of its parts -- each window that is repaired rather than replaced, each front porch that retains its original features, each sidewalk and shade tree. In Cherokee Park, those parts add up to a remarkably intact early twentieth century neighborhood.

SUMMARY OF HISTORIC CONTEXT

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Period of Significance: 1900s-1950s

Number of Stories: Majority are one and one and one half stories with a small number of two and two and one half stories

Typical Roof Forms: Cross gable and side gable are the dominant roof forms with a small number of hipped, gambrel, and one front-gable.

Typical Building Forms/Styles: Cottages and bungalows dominate in the Colonial Revival, English Cottage, and Tudor Revival styles. Minimal Traditional forms are also prevalent.

Entrances: Common entrances are porches in a variety of forms range from projecting to recessed and from corner porches to partial– and full-width front porches. Vestibule entrances are also common and a small number of buildings have hoods over entrances and decorative door surrounds.

Cladding: More than half the buildings are brick. A small number are lap sided or stone sided with a few examples of stucco.

CHEROKEE PARK

CP. DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL

1. New construction of infill should have at least 80% brick or stone as the primary cladding**, with the exception of Cambridge Avenue, where lap siding is also an appropriate primary cladding material, due to the historic context.**

EASTDALE PLACE

A SHORT HISTORY OF EASTDALE PLACE

Information taken from the Jackson Park National Register nomination

Eastdale Place is an early twentieth century planned suburban development that is part of the Jackson Park National Register of Historic Places district and located one-half mile north of the Inglewood Place National Register district. Both neighborhoods are significant in the area of community planning and development as an excellent representation of the expanding Nashville suburbs and evolving national trends in suburban planning. The two neighborhoods had their beginning with the introduction of the streetcar line in 1891. Prior to the introduction of the streetcar and the inevitable suburbanization of the city of Nashville, the area was occupied by large farmsteads and agricultural land. The period of significance begins c. 1920 and continues through the fifty-year marker of 1966. Few non-historic intrusions exist within the Eastdale Place neighborhood.

Although the majority of homes in Eastdale Place feature no academic

Plat Map of Eastdale Place

EASTDALE PLACE

EASTDALE PLACE

style, the area is architecturally significant. The district has a variety of vernacular architectural types and forms typical of residential design throughout the 1920s to the 1960s. Many of these forms, like Minimal Traditional and Ranch house, lack stylistic embellishments. Although these forms tend to lack adornment, they are significant as prominent housing typies occurring nationwide between the 1920s and the 1960s.

1327 Riverwood Drive is one of the oldest homes in the neighborhood.

History

The Jackson Park Historic District, the larger National Register district in which Eastdale Place is situated, is located on the west bank of the Cumberland River, just south of the late-1700s settlement of Haysborough (also Haysboro). The settlement extended from present-day Haysboro Road, north to Spring Hill Cemetery. Haysborough was incorporated in 1799 and survived approximately sixty years into the 1830s. A nearby rival of the Haysborough settlement, Nashville became a prosperous center of trade, ultimately resulting in the decline of its counterpart to the north. Development of the area began in the early 1900s and continues today. Eastdale's period of significance for historic development runs from 1920 to 1966.

1142 Riverwood Drive is a Ranch form with a front-loading one-bay garage.

Bordering the early settlement of Haysborough to the south was the William Williams farm, a large farmstead consisting of hundreds of acres of land, with approximately one mile of frontage on the east side of Gallatin Pike. It is within a portion of the William Williams farm that the Jackson Park Historic District would develop throughout the early- to mid -twentieth century.

As the city of Nashville prospered economically, the introduction of the streetcar in 1891 inevitably led to the expansion of the city into these rural farmlands, a nationwide trend evident by the 1890s. Inglewood became its own municipality serviced by its own police and fire departments. In 1913, the Nashville-Gallatin Interurban Railway became one of only two interurban railways within Tennessee. The twenty-seven-mile line connected Nashville north to Gallatin, utilizing the same tracks as the streetcar. The interurban reportedly traveled upwards of sixty-five

EASTDALE PLACE

miles per hour. It ceased operations in 1932.

The operation of the streetcars began to diminish during the 1940s as the automobile became more affordable to Americans, and the city replaced streetcars with buses. The city of Nashville, including its suburbs, experienced tremendous growth following World War II. Due to the substantial growth throughout the 1940s and 1950s in Davidson County, an annexation of communities throughout the county formed a single city-county government in 1963.

1104 Riverwood is a exemplary example of a Craftsman style bungalow in the Eastdale Place district.

Community Planning & Development

Laid out in 1923, Eastdale Place is the earliest planned development within the Jackson Park National Register Historic District. Eastdale Place encompasses properties on both sides of Eastdale Avenue between Gallatin Pike and its intersection with Eastdale Place. The west ends of Riverwood Drive and Plymouth Avenue are also included within the 1923 layout of Eastdale Place. The design of Eastdale Place largely adopted the traditional gridiron pattern of the neighborhoods bordering to the south. Unlike the traditional streetcar suburb, however, Eastdale Place lacks sidewalks, and the residences include driveways accessed from the road, speaking towards its transition into the automobile suburb. Also unlike early streetcar suburbs, Eastdale Place introduced a slight departure from a neighborhood designed wholly with straight streets by incorporating the slightly curving Plymouth Avenue.

The Tudor Revival style is found at 1106 Riverwood Drive.

As indicated by the 1923 plat, Eastdale was bordered to the south by the Greenland Subdivision. The Nashville-Gallatin Interurban Railroad following Gallatin Pike is identified on the plat of Eastdale Place.

The Colonial Revival style is most often applied to modes homes of minimal scale, such as this one 1109 Eastdale Avenue.

Architectural Form & Style

Residential development within the Jackson Park National Register Historic District began c.1920 within the 1923 Eastdale Place neighborhood. During the 1920s, only eight residences were constructed along Riverwood Drive. Development boomed the following decade with

EASTDALE PLACE

1121 Eastdale Avenue is an example of the Colonial Revival style applied to a Minimal Traditional residence.

sixty-five resources constructed primarily along Eastdale Avenue and Riverwood Drive. Population growth in the Nashville suburbs and surrounding area was unparalleled during the post-war years. The distribution of construction dates in the district reflects tremendous development throughout the 1940s and 1950s, the peak of Inglewood's postwar growth. Nearly fully developed by the close of the 1950s, construction within the district came to an abrupt halt during the 1960s, with only two additional resources built. Only five houses weere constructed within Eastdale Place are less than fifty years.

1215 Plymouth Ave is an example of the Colonial Revival style applied to a Ranch form.

Residential styles within the Eastdale Place neighborhood conservation zoning overlay exemplify early- to mid-twentieth century suburban ideals and trends. Forty-percent have no academic style. The district includes 18% of both the English Cottage and Colonial Revival styles, 13% Tudor Revival, and 5% Craftsman styles. The popularity and consistency of particular styles contributes to the cohesion of streetscapes within the district and creates a sense of place unique to suburban neighborhoods that developed during this period.

House Forms and Movements in American Suburban Residential Design

Distinct house forms, or types, occurring in Eastdale Place include the bungalow, Minimal Traditional, and Ranch forms. Each of the three most prevalent house types occurring in Eastdale Place is indicative of specific nationwide movements in residential design including the Practical Suburban House (1890-1920), Better Homes and the Small House Movement (1919 to 1945), the Efficient Low-Cost Home (1931-1948), and Postwar Suburban House and Yard (1945-1960).

1240 Riverwood Drive is an example of a Ranch form without an academic style.

The Practical Suburban House (1890-1920)

Eastdale Place includes many homes of a bungalow form. The straight streets and consistency in streetscapes embody characteristics of this idea of the "bungalow suburb." The majority of bungalows are located along Eastdale Avenue and Riverwood Drive, the earliest of the streets to

EASTDALE PLACE

develop within the district. The straight streets and consistency in streetscapes embody characteristics of this idea of the "bungalow suburb."

As the automobile became increasingly popular within the district during the early-twentieth century, so too did the number of detached garages on residential lots. The earliest garages were typically placed behind the house at the end of driveways that were accommodated in the progressive design of new neighborhoods having road improvements such as paved surfaces, gutters and curbs, and sidewalks. The earlier driveways were typically strips of concrete leading from the street. Garages within Eastdale Place are most often small, single-car frame structures with front gable roofs. A large number of the garages have been enclosed and remodeled as equipment sheds.

The Efficient Low-Cost Home, 1931-1948

During and immediately following the Great Depression, the collapse of the home building industry and the rising rate of mortgage foreclosures resulted in a renewed push to further improve the design and efficiency of the American home while lowering its cost. The house type which evolved during this period was efficient, cost effective, and flexible in design, which is most often referred to as Minimal Traditional. Eastdale Place includes a large number of Minimal Traditional residences. Clusters of Minimal Traditional residences within the district reflect cohesion in streetscape and setback that contributes to the consistency of the earlier residences.

Postwar Suburban House and Yard, 1945-1960

Following World War II, a lack of new housing, continued population growth, and six million returning veterans eager to start families resulted in the largest building boom in the nation's history made possible by large-scale production, prefabrication methods and materials, and streamlined assembly methods. Large-scale developers applied these methods to the development of massive suburban neighborhoods along the periphery of cities and small towns throughout the United States. While pre-war small houses continued to be mass produced, the emergence of the Ranch House (popular between c.1935-1975) in high numbers was evident by the 1950s,

EASTDALE PLACE

1303 Riverwood Drive represents the English Cottage style.

which reflected modern consumer preferences, growing incomes, and an increasing American middle class. The typical Ranch House has a low, horizontal silhouette and a rambling floor plan. Moderate or wide overhanging eaves are common, as are private outdoor living areas to the rear of the house. The latter element being a "direct contrast to the large front and side porches of most late 19- and early-twentieth century styles." The popularity of the Ranch House was due in part to the nation's increasing dependence on the automobile in the decades following World War II; compact houses on small lots were replaced with the sprawling design of Ranch Houses on larger lots with integral garages. Further, the house type reflected the nation's changing functional needs of families offering private spaces and the separation of living areas from active family spaces.

1402 Riverwood Drive is one of a handful of homes that does not have brick siding. It is an English Cottage style.

During the late 1940s, the middle- and upper-class Ranch Houses offered innovations such as sliding glass doors, picture windows, carports, screens of decorative blocks, and exposed timbers and beams, reflective of the traditional Southwestern design from which the house type originated. Low-cost Ranch Houses were smaller in scale with exterior modifications to create a horizontal appearance. Common elements of the low-cost Ranch House include an extension of the roof eave, horizontal bands of sliding windows beneath the eave, large picture windows, wide exterior chimneys, and exterior patios. These Ranch Houses are oftentimes referred to as transitional in size and design. The scale of the Ranch House increased during the 1950s and continued as a dominant suburban house through the 1970s.

EASTDALE PLACE

SUMMARY OF HISTORIC CONTEXT

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Period of Significance: 1920-1966

Number of Stories: All are one and one and one half stories

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form. Cross gable and hipped roof forms are also found in the district. Pitches range from the low slope of the ranch form to the steeper pitch of earlier homes.

Entrances: Many houses do not have porches but rather hoods over stoops or decorative surrounds. Vestibule entrances and projecting porches are also common.

Cladding: The most appropriate primary cladding is brick, as the vast majority of historic buildings are brick. Stone or lap siding may also be appropriate. Stucco and lap siding are common secondary materials, particularly in gable-fields.

EASTDALE PLACE

EP. DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL AND ADDITIONS

1. New construction of a primary dwelling (infill) should not exceed one and one-half stories, as all of the historic buildings in the neighborhood are one to one-and-one-half stories.

2. Picture windows, fixed windows, and double-hung windows on infill and additions may be square or have a horizontal orientation if the principle building follows a post-1955 form, such as a ranch house.

3. Attached, front-loading, garages may be appropriate for infill when the new primary building (infill) is following a post-1955 form, such as a ranch house. In these cases the front-loading garage shall not exceed one-bay and one-story.

EASTDALE PLACE

EASTWOOD

A SHORT HISTORY OF EASTWOOD

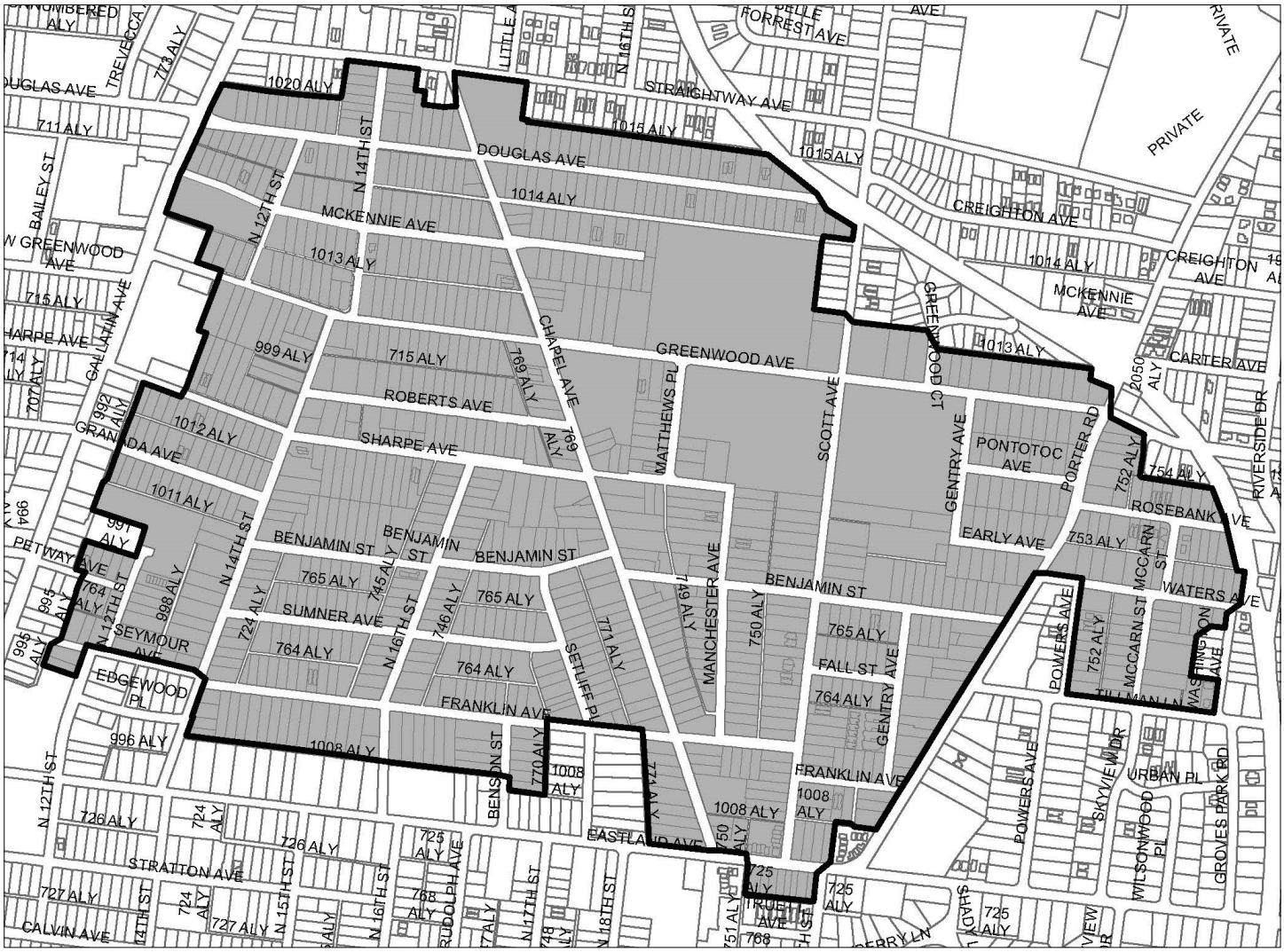
Present-day Eastwood is on land which was a part of North Carolina's western territory. These lands were granted, in 640 acre tracts, to veterans of the Revolutionary War as payment for services and to encourage western settlement. Themy Pernell obtained the land on which present-day East End is located in June of 1784. The Eastwood and Lockeland Springs areas were acquired two years later by Daniel Williams. These lands changed hands often early-on, but all owners used them mainly for agricultural purposes.

Residential development in Eastwood occurred later than in Edgefield, East End, and Lockeland Springs. Dr. Benjamin F. Weakely built the first known house in the neighborhood in 1849 on his 100 acre estate. The home was located on what is now Sumner Avenue near North 14th Street. The surrounding acreage gradually gave way to building lots, and the house itself was sold after the death of the last owner, Miss Mary E. Weakley, and replaced with four houses in 1935.

The oldest existing house in the neighborhood is the Robert Weakley Brown residence located at Greenwood and Chapel Avenues. Built in the 1850s, the house sits on land previously owned by R. W. Brown's grandfather, Robert Weakley. Robert Weakely was a prominent early land surveyor from Virginia, who owned an estate of 615 acres by 1800. His property sat adjacent to his brother Samuel's estate, which included 500 acres and a two story brick house, named Fairfax, built in the 1820s and now known as the Weakely-Truett-clark house at 415 Rosebank Avenue.

By 1890 electric streetcar lines linked East Nashville to the central business district across the river. This was coupled with additional access through the construction of bridges across the Cumberland River on Woodland Street (1886) and Sparkman (Shelby) Street (1909). Prior to this time, only the wealthy could afford to live in the country and make the daily commute from their estates to downtown. Streetcars gave the large middle class the opportunity to buy their own house-in-the-country on a quarter acre lot,

EASTWOOD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BAILEY ST
GREENWOOD AVE
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715 ALY
ROBERTS AVE
SHARPE AVE
CHAPEL AVE
769 ALY
MATTHEWS PL
SCOTT AVE
GREENWOOD CT
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PORTER RD
CARTER AVE
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ROSEBANK AVE
EARLY AVE
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MCCARN ST
WATERS AVE
RIVERSIDE DR
GRANADA AVE
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BENJAMIN ST
765 ALY
SUMNER AVE
764 ALY
SEYMOUR AVE
EDGEWOOD PL
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FRANKLIN AVE
1008 ALY
SETLIFF PL
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MANCHESTER AVE
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FALL ST
POWERS AVE
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WASHINGTON AVE
TILLMAN LN
BENSON ST
770 ALY
EASTLAND AVE
SKYVIEW DR
URBAN PL
WILSONWOOD PL
GROVES PARK RD
726 ALY
STRATTON AVE
727 ALY
CALVIN AVE
N 15TH ST
N 16TH ST
N 17TH ST
N 18TH ST
RUDOLPH AVE
725 ALY
768 ALY
SHADY LN
PERRY LN

EASTWOOD

away from the smoke and congestion of the city.

Eastwood is characterized by local variations on the architectural styles popular throughout the country between 1890 and 1940. The earliest houses illustrate Queen Anne characteristics and Classical Revival details. As development progressed north and northeast, bungalows, craftsman-styled cottages and romantic English Cottages completed the development of the neighborhood.

EASTWOOD

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1850s-1945

Number of Stories: Primarily one and one and one half stories with approximately 2% being two stories

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form. Cross gable and hipped roof forms are also found in the district.

Typical Building Forms/Styles: Bungalows and cottages in a variety revival and arts-and-crafts styles are the most common forms. There is also a small number of American four-squares, Minimal Traditional, and Victorian-era forms.

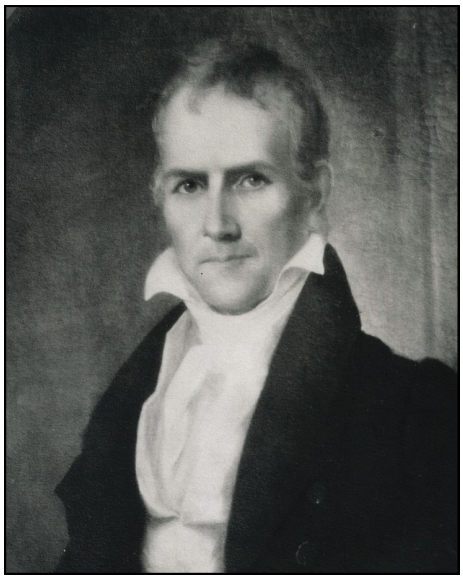
Entrances: Houses in the district have both projecting and recessed porches, as well as small stoops and hoods.

Cladding: The most appropriate primary cladding for infill is lap siding, as the vast majority of historic buildings are lap sided. Approximately 30% of the district has brick buildings. There are a small number of stone and stucco-clad buildings.

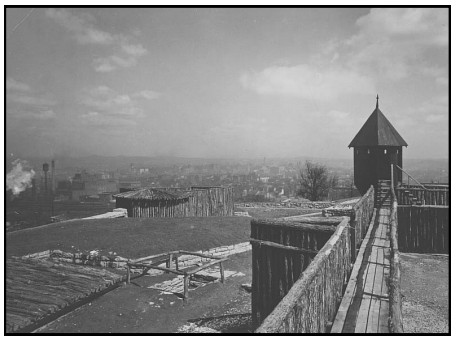
EDGEHILL

A SHORT HISTORY OF EDGEHILL

"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)

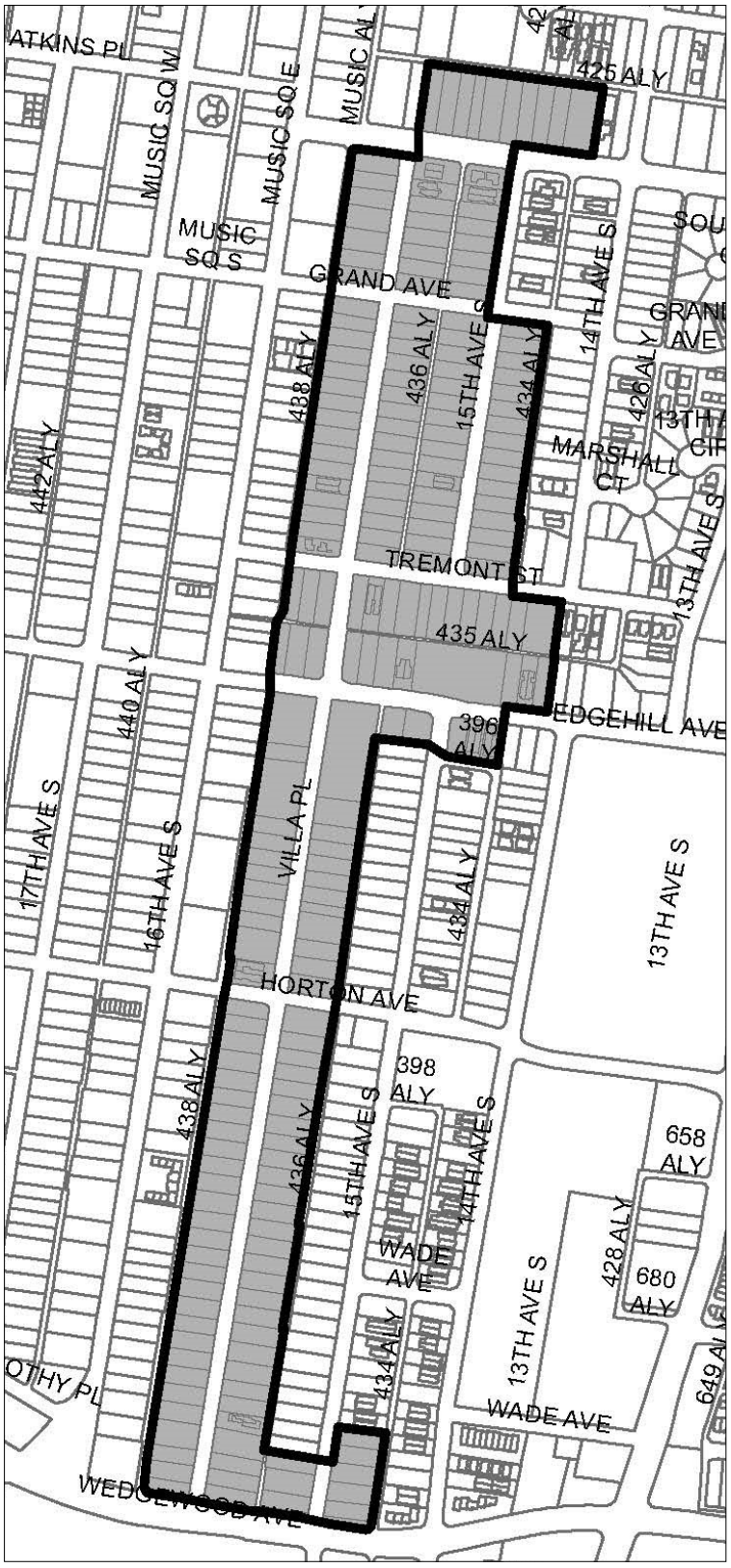


Fort Negley. (Photo from the Tennessee State Library and Archives)

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. The family 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 nineteenth 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

EDGEHILL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EDGEHILL AVE
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16TH AVE S
VILLA PL
HORTON AVE
398 ALY
658 ALY
680 ALY
WADE AVE
WEDGEWOOD AVE

EDGEHILL

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 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.

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.

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

EDGEHILL

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.

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

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 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 nineteenth and early twentieth 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.

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

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 twentieth century were generally double-tenements or shotgun houses, made of unpainted

EDGEHILL

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, 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.

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

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-twentieth century. The limestone quarry on Meridian Hill nearby would likely have

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served as a source for Edmondson's carving stone.

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

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 South. 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 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.

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

The construction of George Peabody College for Teachers, on a large section of land bordered by Hillsboro Road and Edgehill Avenue on the

EDGEHILL

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 Belcourt 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.

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 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.

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

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

EDGEHILL

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 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. Some touring African American musicians, barred from segregated hotels downtown, stayed in a rooming house in West Edgehill. The *Negro Travelers 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, 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*

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.

EDGEHILL

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 migration of record companies to the area now known as Music Row. As record companies rushed to purchase residential houses, the city was happy to accommodate 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 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 member Robert Lillard whose district included the new community center, and George Fariss, whose district included the new Edgehill park, supported the project.

EDGEHILL

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, was the first public housing built in Edgehill, Edgehill Homes at the corner of 12th Avenue South and Edgehill Avenue. 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.

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

EDGEHILL

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1890s-1955

Number of Stories: The context is primarily one and one and one half stories with approximately 7% being two stories.

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form (42%). Cross gable (32%) and hipped/pyramidal roof forms (25%) are also found in the district.

Typical Building Forms/Styles: The majority of buildings are bungalow and cottage forms in a variety of revival styles. Folk-Victorian buildings make up approximately 18% of the contributing buildings in the district, and American-foursquares approximately 5%.

Entrances: The majority of houses have projecting shed, gable, or wrap-around porches. A small number of buildings have recessed porches, and a minimal amount have hoods or stoops.

Cladding: The most appropriate cladding for infill is brick, being 72% of the district. Stone (11%) and lap siding (4%) are also found in the district.

EDGEHILL

EH. DESIGN GUIDELINES

White Way Laundry in 1985.

A. SIGNAGE

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

B. DEMOLITION

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.

C. NEW CONSTRUCTION-INFILL

1. 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.

2. 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.

3. 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.

D. NEW CONSTRUCTION-ADDITIONS

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

EDGEHILL

2. Front dormers added to building should follow the design guidelines in Part I for side dormers. (See Part I.VI.E.5.)

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

4. *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.

E. NEW CONSTRUCTION-OUTBUILDINGS

1. 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.

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EDGEHILL

ELMINGTON PLACE

A SHORT HISTORY OF ELMINGTON PLACE

The Elmington Place Neighborhood Conservation Zoning Overlay is residential neighborhood to the east of West End Avenue and south of the Hillsboro-West End neighborhood. It developed in the first half of the 20th century, with house styles representing popular American domestic architecture of the era – American foursquares, Colonial Revival houses, Craftsman bungalows, Tudor Revival bungalows, etc.

Prior to the development of the neighborhood, the area was part of Edwin Warner's Elmington Place estate. Warner, a local businessman, is best known today for helping to create Nashville's Warner Parks (i.e. Percy Warner Park and Edwin Warner Park), along with his brother, Percy Warner. The area first developed with single-family houses after 1911, when a plat created 30, 100'-wide lots along West End Avenue, Elmington Place, and what is now Gillespie and Byron Avenues. This "Joe Warner Addition" did not name any of the new streets that were to be created.

The southern half of the overlay, including the south side of Byron Avenue and the north side of Richardson Avenue, were platted for development thirteen years later in 1924. The new lots further carved up the front lawn of Edwin Warner's Elmington Place house. A *Tennessean* article from that year provides a photo of the Elmington Place house, now demolished, and describes the new streets and lots. It states, "The property to be sold has been subdivided into 20 building sites which range in size from 50 X 145 feet to 155 by 350 feet. Roads and sidewalks have been laid on the property which is just one block from the John B. Ransom school and from the carline."

During the first half of the twentieth century, the Elmington Place neighborhood fully developed with single-family houses, one apartment building, and one public school. Among the earliest houses in the conservation overlay are 3514 and 3516 Gillespie Avenue, two brick American Foursquares dating to approximately 1915. The neighborhood further developed to include Colonial Revival Houses (including 200 Elmington and 3506 Byron), Craftsman bungalows (including 3511 Gillespie and 208 Elmington), vernacular bungalows (including 3513 and 3518 Byron and 3514 Richardson), Tudor Revival houses (including 3515

ELMINGTON PLACE

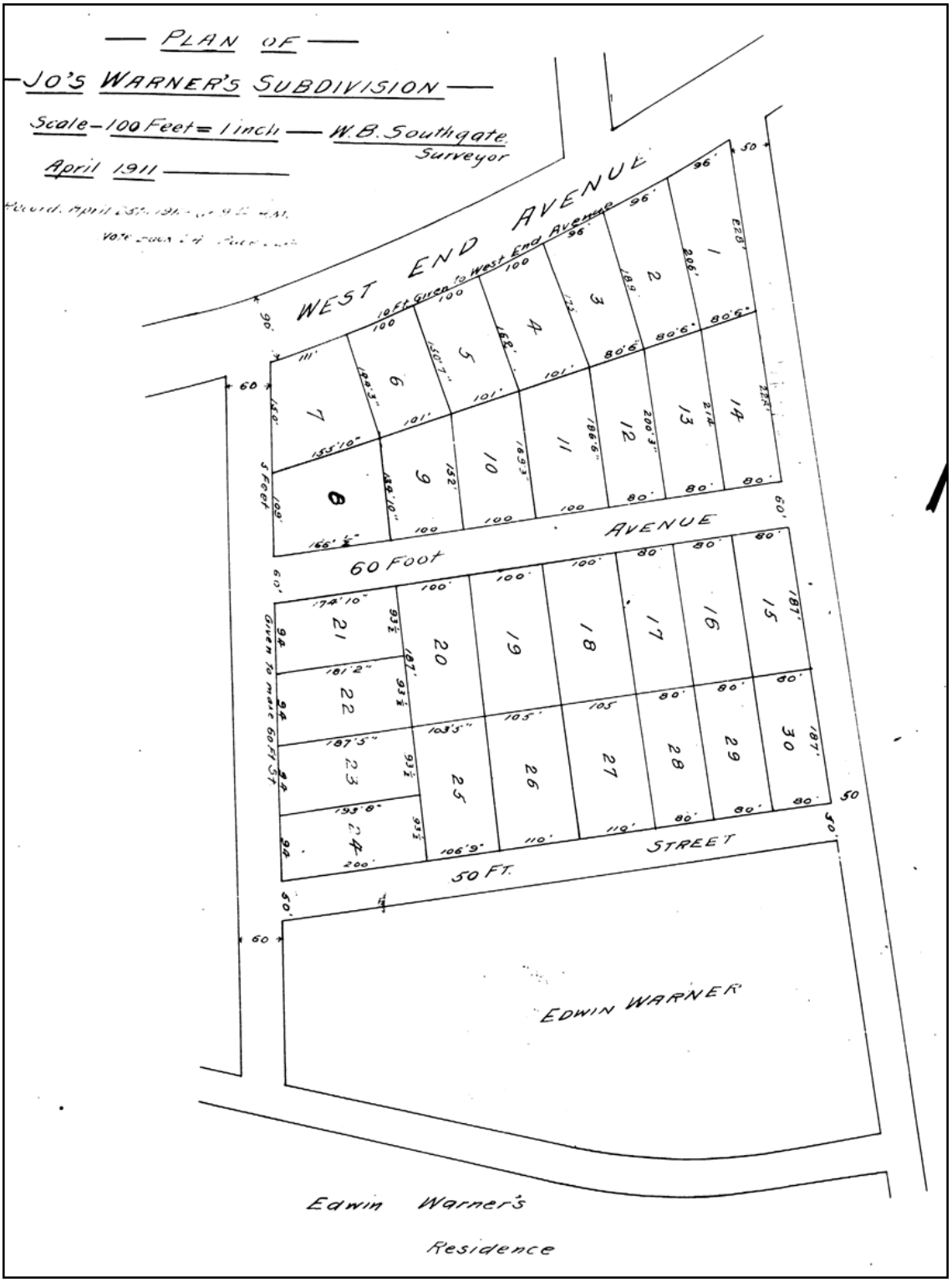
ELMINGTON PLACE

and 3517 Byron), and cottage style houses (including 3516 Byron). A c. 1930 apartment complex, the Elmington, features colonial revival detailing and is located at the corner of West End Avenue and Elmington place.

In 1918, the John B. Ranson public school was constructed in the district. Named for John B. Ransom, a prominent Nashville businessman and a cousin of Medicus Ransom, who served as the school's first principal, the school expanded in 1925 and became a part of the Nashville City School system in 1929. In 1932, a free-standing addition to the school facing Byron Avenue was constructed, which was designed by noted Nashville architect Edwin Keeble. In 1957, the school became a part of Nashville's desegregation story. Ransom School was one of fifteen schools the City planned to desegregate, and then Mayor Ben West's son planned to attend. The school was demolished in 2011, and the Metro Historic Zoning Commission approved the construction of 11 single-family homes on the site.

The construction of I-440 in the 1980s resulted in the demolition of significant part of the historic neighborhood, particularly along West End Avenue, Gillespie Avenue, and Byron Avenue. Only the south side of Byron Avenue and the north side of Richland Avenue escaped intact from the demolition, I-440 also completely severed the Elmington Place from the Hillsboro-West End neighborhood. Previously, the streets of Elmington Place were separated from those of Hillsboro-West End by the Tennessee Central Railroad; the construction of I-440 made this separation much more severe. Despite the demolition of parts of the neighborhood for I-440, the Elmington Place Neighborhood Conservation Zoning Overlay today retains a remarkable collection of early twentieth century residential architectural styles.

ELMINGTON PLACE



This 1911 plat shows the first subdivision of Edwin Warner's property in what is now the Elmington Pace NCZO.

ELMINGTON PLACE

Part of Richland Tract to Be Sold

The home of Mrs. Van Leer Kirkman, Elmington place. A street has been proposed in front of the residence, and the property across this street and shown in the foreground of the picture, will be sold at auction Thursday at 3 p. m., by the owners, the Wakefield-Davis Realty Company, who have purchased a portion of the front lawn of the Edwin Warner place, now owned by Mrs. Kirkman, and a part of the Richland golf links, just to the left of Elmington place.

The property to be sold has been subdivided into 20 building sites which range in size from 50x145 feet to 155x350 feet. Roads and sidewalks have been laid on the property which is just one block from the John B. Ransom school and from the carline.

This 1924 Tennessean *blurb shows Edwin Warner's Elmington Place house and describes the lots being created in the southern part of the NCZO*

ELMINGTON PLACE

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1911-1940

Number of Stories: While there are some two-story homes, the historic context is primarily one and one and one half stories. Approximately 17% of the buildings are two stories.

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form. There are also a few examples of cross gable, hipped, and front gable homes.

Typical Building Forms/Styles: Bungalows are the dominant form in the neighborhood. Also found present are Colonial Revivals, Four-Squares, and Tudor Revivals.

Entrances: Most homes have projecting porches with gable or flat roofs. Some homes have recess porches, and a very small number have hoods or decorative door surrounds rather than porches.

Cladding: The most appropriate primary cladding is brick, as the vast majority of historic buildings are brick. Stone or lap siding may also be appropriate. Stucco and lap siding are common secondary materials, such as in gable-fields.

GREENWOOD

A SHORT HISTORY OF GREENWOOD

The area known today as Greenwood was largely developed as a streetcar suburb from the early twentieth century to the 1940s and consists of homes in a broad range of architectural styles including the Queen Anne, Folk Victorian, Craftsman bungalow, vernacular bungalow, American Foursquare, and Tudor Revival styles. Three former country estate houses remain in the district, predating the major period of development in the district, tangible reminders of the area's nineteenth century history.

One of the oldest, if not the oldest, maps to include East Nashville was hand drawn by David McGavock in 1786. The land that was to become Greenwood is shown on the map to be part of a 640-acre plantation owned by Samuel Ewing. However, a 640-acre plot of land with very similar boundaries to those shown as belonging to Samuel Ewing on McGavock's map was given to Themy Purnal seven years later in 1793 by the State of North Carolina. Prior to statehood in 1796, Tennessee was part of the State of North Carolina. After the Revolutionary War, North Carolina did not have the money to pay soldiers and military suppliers for their services. In lieu of cash payments, North Carolina granted substantial parcels of its western lands in what is now Tennessee to former soldiers who completed service in the Continental Line, North Carolina. The 640 acres granted to Themy Purnal was the standard amount granted to Revolutionary War privates. It is not known if Samuel Ewing did in fact own the 640-acre plot of land prior to Themy Purnal, as no deed or land grant in his name in this area has been located.

Little is known about the subdivision and development of Themy Parnal's 640 acres in the late-eighteenth and early to mid-nineteenth centuries. The *Images of America: East Nashville* book states that Purnell eventually sold the land to William Hobson, who lived at 814 Woodland Street in a house that is extant. Whoever the early owners of the land were, the East Nashville neighborhood as a whole remained largely rural prior to the Civil War.

The east side of the Cumberland River started to develop as a suburb of

GREENWOOD

GRANADA AVE
APEX ST
APEX ST
ELLINGTON PKWY
ELLINGTON PKWY
ELLINGTON PW RAMP
ELLINGTON PW RAMP
LAURENT ST
714 ALY
GRANADA AVE
MANILA AVE
993 ALY
GRANADA CT
EMMETT AVE
BAILEY ST
1005 ALY
1005 ALY
PETWAY AVE
PETWAY AVE
994 ALY
APEX ST
1006 ALY
1004 ALY
1004 ALY
MCFERRIN AVE
SEYMOUR AVE
994 ALY
1003 ALY
W EASTLAND AVE
CHICAMAUGA AVE
274-A ALY
CLEVELAND ST
BAILEY ST
1002 ALY
1002 ALY
GALLATIN AVE
LAURENT ST
W EASTLAND AVE
EASTLAND AVE
1001 ALY
N 9TH ST

GREENWOOD

Nashville after the construction of a suspension bridge over the river in 1853. Known as Edgefield, the area was one of Nashville's first suburbs, attracting the upper middle class who lived in larger houses away from the dirt, grime, crime, and salacious activities of Nashville. Concentrated close to the river around Woodland Street, development gradually migrated north and east, particularly after the Civil War. Edgefield was officially made an independent city in 1869 and was incorporated as part of Nashville eleven years later in 1880. As Nashville and Edgefield were expanding, local land owners and land speculators began to plan for the development and new streets and lots in East Nashville.

The streets of what is now the Greenwood Neighborhood Conservation Zoning Overlay were subdivided and platted for development at different times. The first major planned subdivision in the Greenwood NCZO included Chicamauga Avenue and the south side of Seymour Avenue, as well as several of the blocks further south that are now part of the Maxwell Heights Neighborhood Conservation Zoning Overlay. They were part of the "Stratton and Seymour Addition to Edgefield," originally filed and platted for development in June 1866 (Edgefield was still an independent city from Nashville at this time). That same month, an advertisement in the *Nashville Union and American* newspaper boasts "Great and attractive sale of about fifty suburban lots." It continues, "They are near the Gallatin Pike, and present a fine panoramic view of Edgefield, Nashville, and their surroundings, and must be seen to be appreciated."
The area platted for development included 59 lots, with the east side of McFerrin Avenue (then called McGavock Street) as the western boundary, the north side of Mansfield Avenue (then called McFerrin Avenue) as the southern boundary, the south side of Seymour Avenue as the northern boundary, and irregular farm lines west of Gallatin Pike as the eastern boundary. The southern part of this area is now part of the Maxwell Heights Neighborhood Conservation Zoning Overlay.

The area was called the "Stratton and Seymour Addition." Stratton and Seymour was a wholesale grocery business owned in part by Madison Stratton. The Stratton family were prominent residents on the east side of

GREENWOOD

Nashville. Madison Stratton lived nearby at a house on Gallatin at Stratton Avenue. Madison Stratton is the namesake for the town of Madison, Tennessee, where he opened a train depot for the Louisville & Nashville Railroad in the early 1860s. It is not known who Seymour was in the company Stratton & Seymour. Despite being platted in 1866, the area remained rural throughout the nineteenth century.

In the decades after the Civil War, Gallatin Pike and Main Street were major thoroughfares leading to and from downtown Nashville, and many estates dotted the road. An 1871 map of Nashville shows some of the names of the estates in the area. The site marked "F. Banks" is likely the house known today as Lookaway at 909 Manila Street.

Three houses in the district are likely part the country-estate era of the neighborhood. The first is the house known as Lookaway at 909 McFerrin. The date of the house's construction is not known for certain. In his book, "North Edgefield Remembered," C. William McKee dates the house to c. 1850, and a 1947 *Nashville Banner* article states that Lookaway was 103 years old at that time, implying that its date of construction was c. 1844 . Historian and archivist Debbie Cox's research shows that the property was part of a division of John Hobson's lands to his daughter Evelina and her husband James S. Russell in 1854. The property was bound on the south by William Petway and his wife Martha, another daughter of John Hobson.

909 Manila Street.

The ownership of Lookaway in the mid to late nineteenth century has yet to be fully uncovered. The 1871 map of Davidson County shows an "F Banks" as living on the site of Lookaway. City directories tell us that "H F Banks" was an attorney who lived in the "country" in 1870; by 1881, the directories more specifically call out that he lived on McFerrin.

By the end of the nineteenth century, the land and house were owned by James Burns; he appears in the City Directory in 1898 as living on McFerrin, along with his son, who was also named James. In 1913, Burns subdivided some of his land for development. Four years later in 1917, Beth Slater Whitson purchased lots 21, 22, 23, and 24 of this subdivision, as well as the

GREENWOOD

"home place of Jas. Burns." It is Whitson who gives the house its "Lookaway" name. Whitson was a lyricist of some renown, writing several sheet music hits, including "Meet Me Tonight in Dreamland" (1909) and "Let Me Call You Sweetheart" (1910). Beth lived in Lookaway with her husband, George, and her sister, Alice, until her death in 1930.

The house at 928 McFerrin Avenue, set back from the road behind a stone wall, was likely another estate in the area in the late nineteenth century. The house's date of construction is unknown, but based on its design, it likely dates to the last two decades of the nineteenth century. Similarly, 1043 Seymour Avenue likely dates to the 1880s. The Property Assessor's office dates it 1888, which does match the house's architecture. It could be the same house labeled as belonging to "Miss Sallie Johnson" on the 1891 "Plan of Petways Subdivision of Lot No. 7 Hobson Subd."
The 1908 Hopkins map does not show any of the Greenwood neighborhood north of the south side of Seymour Avenue. It also does not show the lots on the west side of McFerrin above what is now West Eastland. The Hopkins map indicates that these areas were still outside the corporation lines of Nashville and were therefore not included in the map. The Greenwood area remained largely undeveloped at this point, with just three residences on the south side of Seymour, all no longer extant. No houses yet faced Chicamauga.

928 McFerrin in 1968.

Although the 1908 map shows no houses yet facing Chicamauga Avenue and few houses on Seymour, the streets were soon to develop rapidly. A 1910 newspaper advertisement refers to the area as "one of the most attractive and rapidly-growing suburbs of the city." The advertisement lists "two beautiful 8-room 2-story houses on Seymour Avenue, one red pressed brick, the other concrete block" for sale. These were likely 940 and 942 Seymour, which are no longer extant. It also lists nine "five and six-room cottages on Chickamauga Avenue" for sale. Which nine houses these were is not known, but 1020, 1022, 1024, and 1027 Chicamauga are all some of the earlier homes on the street that could date to this time. They were all constructed in the vernacular Folk Victorian style, a popular style for middle class homes in Nashville in the early twentieth century. The 1914 Sanborn

GREENWOOD

Maps further show how the street was rapidly developing with single family homes. Whereas in 1908, there were no houses on Chicamauga and only a few on Seymour, just six years later, about one-half of the lots now contained houses. The 1914 directory lists 23 houses on Chicamauga alone. The 1914 Sanborn maps do not include the area north of the south side of Seymour and west of McFerrin Avenue.

A big factor in the rapid development in the first decades of the twentieth century of the Maxwell Heights area and the rest of East Nashville was the arrival of the street car lines. In the early 1900s, families could live further out from the city center, but easily commute downtown via the street car line. The 1908 Hopkins map shows that the street car was running up Main Street and Gallatin Avenue, servicing Greenwood at this time. A 1912 map of the street car system shows the street car going along Gallatin after traveling across the Woodland Street bridge and down both Main Street and Woodland Street. These street cars spurred the development of much of East Nashville, including Greenwood.

The blocks north of Seymour and west of McFerrin were platted at different times between 1890 and the 1930s, as landowners like the Petways and Burns planned for the development of their land. Throughout the 1910s, 1920s, and 1930s and into the 1940s, Greenwood fully developed as a streetcar neighborhood, filling almost every lot with a single-family or two-family home. Common American architectural styles and forms, most notably the Folk Victorian, Craftsman bungalow, vernacular bungalow, American Four Square, and Tudor Revival houses, were built on Greenwood's streets. The houses at 1022 and 1010 Chicamauga are good examples of the Folk Victorian style with gabled roofs; 1024 and 1027 a good example of a folk Victorian with a hipped roof; 1030 Seymour a good example of an American foursquare; 1003 Seymour is a good example of a Tudor Revival style house; 1036 Petway and 1013 Chicamauga good examples of a Craftsman bungalow; and 929 West Eastland and 1015 Seymour good examples of a vernacular bungalow.

1020 Chicamauga Avenue in 2008.

Although the district is largely residential, the intersection of West Eastland

GREENWOOD

and McFerrin contains a commercial hub, with a cluster of purpose-built commercial structures. The revival of this commercial corner 2010s helped to spur renewed interested in the neighborhood.

By the time Greenwood had fully developed, Nashville, like the rest of the country, had undergone a transformation. The rise in the use of automobiles had made streetcars, so critical to early suburban development, obsolete. By 1940, all streetcar service in Nashville was discontinued. The popularity of the auto made areas further from Nashville's core more desirable for residential development. Greenwood experienced a gradual shift from desirable middle-class suburb to working class urban neighborhood. Numerous single-family houses were divided into apartments. Urban Renewal, the nation-wide attempt to save America's urban spaces with Post-War suburban planning concepts, came to Nashville in 1959. With Urban Renewal came the demolition of block after block of fine old homes. Thankfully, Greenwood escaped large-scale demolition and remains intact today.

The Greenwood Neighborhood Conservation Zoning Overlay is significant as an intact early twentieth century streetcar suburb with a high concentration of well-preserved homes illustrating the architectural styles—Queen Anne, Folk Victorian, Craftsman bungalow, vernacular bungalow, American Foursquare, and Tudor Revival styles—popular among the Nashville middle class between about 1880 and 1940. The three nineteenth century former country houses in the district are also a significant part of the neighborhood, representing its pre-suburban history.

GREENWOOD

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1850-1955

Number of Stories: One and one-half stories is the dominant form in the district. There are just four historic buildings that are two-stories.

Typical Roof Forms: The most prominent roof forms are side-gable roof forms but pyramidal/hipped and cross gable are also found in the district. There is a small number of front gabled buildings.

Typical Building Forms/Styles: Bungalows and cottages in a variety of revival styles are the dominant form in the neighborhood. Also present are Minimal Traditional, Folk Victorians, and a handful of American Foursquares.

Entrances: Most homes have projecting porches. A small number are recessed and an even smaller number exhibit hoods rather than porches.

Cladding: The cladding of almost all the homes is either lap siding or brick. Stone and stucco are rare.

Streets: The neighborhood developed with both driveways and rear vehicular access and with walkways to front entrances and sidewalks.

GREENWOOD

GW. DESIGN GUIDELINES

A. Infill buildings shall not exceed one and one-half stories.

GREENWOOD

HILLSBORO-WEST END

A SHORT HISTORY OF HILLSBORO-WEST END

The Hillsboro-West End Historic District (HWE) is a large, residential district located between two of Nashville's principle western arteries, West End Avenue and 21st Avenue South/Hillsboro Pike. To the north is the Vanderbilt University campus, to the south Interstate 440, completed in 1987. Within these boundaries is a neighborhood whose character has remained largely intact despite development pressures in this part of the city.

The area's urban development began with the establishment of universities. Roger Williams University (1864), Vanderbilt University (1874), and Belmont Junior College (1890) were founded in the late nineteenth century on what was undeveloped farmland. Early residential development first followed the street car lines to the Belmont and Richland-West End suburbs. With the opening of the Hillsboro line to its terminus at Blair Boulevard in 1910, subdivision of the land and a wave of homebuilding followed in the HWE district. The relatively flat terrain made the grid layout typical of national patterns of urban development easier than in some other neighborhoods such as hilly Belmont-Hillsboro. Individual lots typically measure 50-60 feet in width and 150-175 feet in depth.

Early dwellings in the neighborhood are Pyramid Square and Foursquare dwellings built from 1905-1915. Pyramid Square dwellings have hipped roofs and Colonial Revival inspired detailing. Most dwellings, however, were built between 1910 and 1935 in the styles favored by the urban middle class of the early twentieth century. Craftsman/Bungalow, Tudor Revival, Colonial Revival, American Foursquare, English Cottage, and Minimal Traditional styles are represented. Most are one or two story structures with two or three bedrooms, indoor kitchens, baths and front and rear yards. Garages are detached from their associated dwellings and are often reached by a driveway from the street facade; the 1910 Edgar Jones subdivision (Barton Avenue, Essex Place) was platted with rear alleys for horse or automobile access. With few exceptions the buildings constructed were single family dwellings. The most common material for the exterior of

HILLSBORO-WEST END

HILLSBORO-WEST END

dwellings in the district is brick, often with stone trim at windows and doors. Brick veneer on a light wood frame construction became a widespread masonry technique in the 1920s.

Bungalows of HWE reflected the prevailing attitudes toward housing in the early twentieth century. The principles of simplicity and vitality replaced Victorian eclecticism and exotica. Built for the less formal lifestyle of the period, bungalows were of a size adequate for a single family, affordable to the average citizen. Most HWE bungalows are side gabled with a porch on the main facade. Porch supports include battered piers, tapered box construction posts on stone piers, and turned Tuscan columns. Windows are frequently 3:1 or 4:1 sash with vertical muntins. Eaves are wide with exposed rafters and knee braces. Gable and shed dormers are common.

The other prevalent architectural style in HWE is the Tudor Revival. The variety of materials used and the intricate combination of design elements create structures with features loosely based on a variety of medieval English building traditions. Typically the steeply-pitched front-facing gable is faced with false half-timbering; stucco fills the space between the timbers. Large, elaborate chimneys are placed in prominent locations on the front or side of the house decorated with complex masonry or brickwork, rounded doors, and gable entrance hoods. Tudor Revival style dwellings are found throughout HWE.

Colonial Revival and its subtype Dutch Colonial (characterized by a gambrel roof) are also found throughout the district. The typical Colonial revival is a one or two story symmetric structure with an accentuated front door often faced with a classical pediment and pilasters. Doors can have fanlights and sidelights and are usually balanced by symmetrically spaced windows on the facade. Windows usually are multiple light double hung sash sometimes arranged in pairs. Nashville architect George Waller built his home in HWE in this style in 1924. This house at 2527 Ashwood is extant. Related to the Colonial Revival are Minimal Traditional houses constructed from the 1930s-1950s, and are almost exclusively one story,

HILLSBORO-WEST END

rectangular in form, with a gable-end roof. Porches and original wings are rare. Ornamentation is usually limited to the doorway.

Although the HWE district is composed almost entirely of residential structures, buildings with other functions are located within its boundaries. Cavert School at 2500 Fairfax Avenue was built in 1928 as an elementary school to alleviate the overcrowding in the public schools of West Nashville. The need for additional space resulted in the construction of Eakin Elementary in 1936. In 2002, Cavert and Eakin were designated Historic Landmark Districts. St. Bernard's Convent and Academy at 2021 21st Avenue South is a three story brick building completed in 1905; the academy for girls built behind the convent was completed in 1960. These structures are no within the neighborhood conservation zoning overlay but relate to the history of the neighborhood. The commercial areas on the east and west edges of the district have lost many of the original buildings and are omitted from the historic district In recent years an urban design overlay has been created to allow the urban character of these areas to be maintained.

HILLSBORO-WEST END

SUMMARY OF HISTORIC CONTEXT

This information to be added once architectural resource survey has been updated.

HILLSBORO-WEST END

INGLEWOOD PLACE

A SHORT HISTORY OF INGLEWOOD PLACE

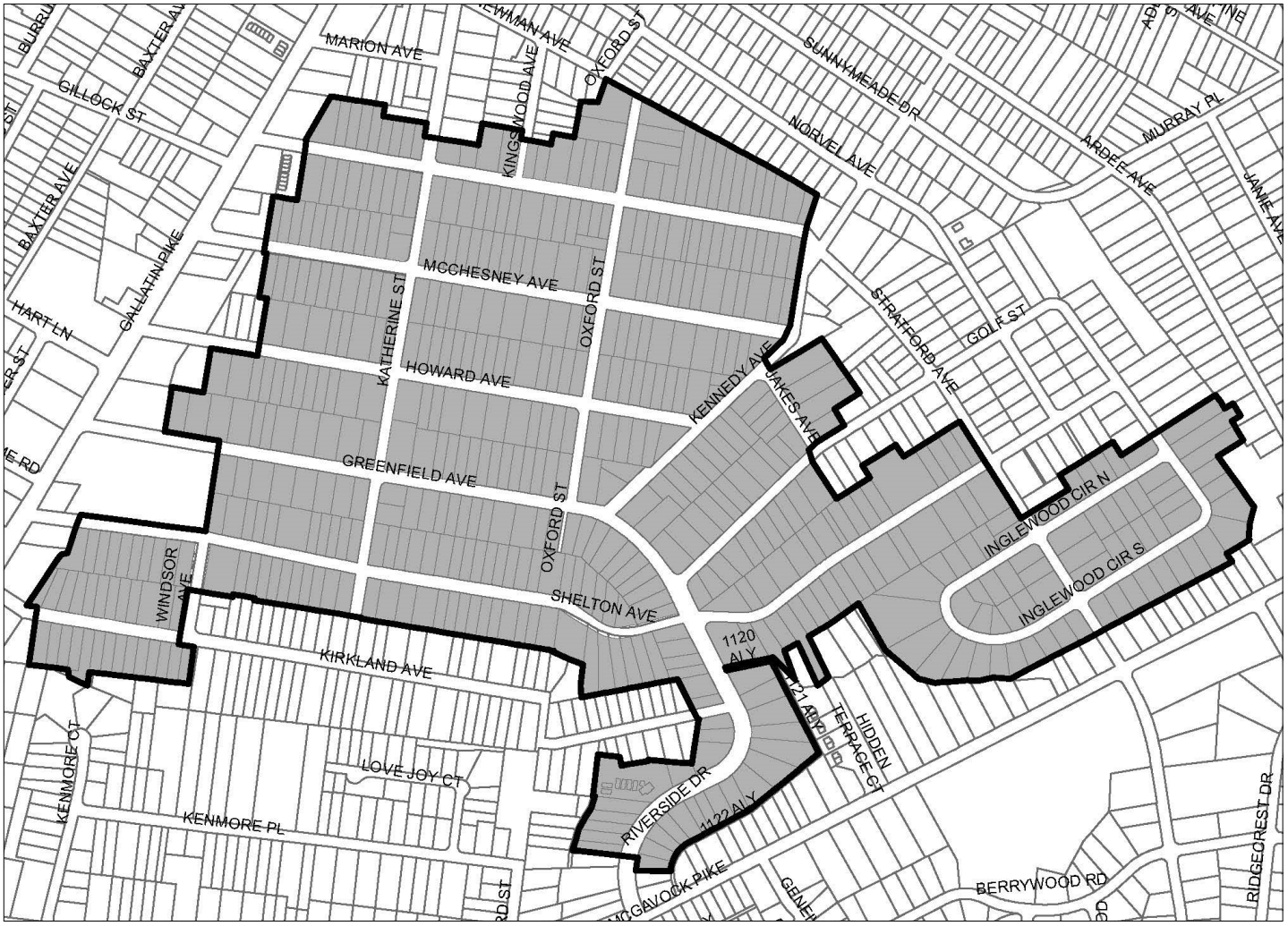
Initially planned in 1909, the Inglewood Place neighborhood conservation zoning overlay, including its 1919 and 1933 country club expansions, is an architecturally significant residential neighborhood north of Nashville's downtown.

The Period of Significance begins in 1909, when Inglewood Place was laid out, through the fifty year marker of 1966. In addition to 1909, significant dates include 1919 with the initial subdivision of lands associated with the East Nashville Golf and Country Club, and 1933 when the latter was further subdivided and lots fronting east Shelton Avenue were laid out.

Inglewood, a suburb of Nashville, adopted its name from Inglewood Place, the second oldest planned neighborhood within the area. The suburb of Inglewood has its beginning with the introduction of the streetcar line in 1891. The line connected downtown Nashville to Inglewood, running along Gallatin Road north to Howard Avenue. The

Inglewood Place

INGLEWOOD PLACE



INGLEWOOD PLACE

latter being among the first roads to develop in Inglewood Place. Prior to the introduction of the streetcar and the inevitable suburbanization of the city of Nashville, the area which would develop as the Inglewood suburb was occupied by large farmsteads and agricultural land.

Community Planning & Development

Cleo Miller House, "Ivy Hall" at 1431 Shelton Avenue.

Inglewood Place is an exemplary illustration of early- to mid-twentieth century movements in suburban planning and design occurring across the country. Its initial development is reminiscent of the early streetcar suburbs and planned rectilinear suburbs, and is the second planned residential development in the suburb of Inglewood. Its later development and expansion also embodies characteristics of the Twentieth Century movement known as the Garden and Country Club Suburbs.

Beginning in 1891, a streetcar line leading from downtown Nashville along Gallatin Road extended up to present-day Howard Avenue and ushered in the suburbanization of Nashville into what would become known as the suburb of Inglewood. The earliest planned development in the area began in 1892 when the Maplewood Improvement Company was chartered as a land development company. Maplewood Park was laid out on the west side of Gallatin Road, becoming Inglewood's first streetcar suburb. This relatively new concept of residential planning by a developer, or group of developers and investors, was becoming a popular trend nationwide, and due largely in part to the introduction of the streetcar.

2312 Riverside Drive is a one and one-half story English Cottage constructed c. 1935.

By the 1890s, it was evident throughout the country that streetcar lines were making it possible for cities to greatly expand the availability of land for residential development. Because the streetcar system offered multiple, frequent stops along its line, developers of these neighborhoods tended to plat rectilinear subdivisions, adopting the traditional gridiron pattern of cities. In doing so, residents remained within a short distance to a stop along the line. These neighborhoods attracted a range of residents from the working to upper-middle class. The streetcar line provided an inexpensive means of transportation, and the planned developments often offered

INGLEWOOD PLACE

residential lots at reasonable cost. In addition, suburbanization often appealed to the upper class as well who could construct grand estates on large, inexpensive lots away from the noise and pollution of town.

1124 Greenfield is a exemplary example of a Craftsman style bungalow in the Inglewood Place district.

The Maplewood Park subdivision that initiated the development of Inglewood did not conform to the traditional gridiron plan. Instead, the design of this neighborhood adopted another trend in residential development characterized by curvilinear streets with a parklike appeal. Much of the original Maplewood Park plan did not materialize and what survives of the Maplewood subdivision more resembles a grid layout.

As residential development along the streetcar line increased, a group of investors formed the Inglewood Land Company in 1908. Through the selling of capital stock from among Nashville's elite residents, the company was successful in raising $200,000 for the development of Inglewood Place. Street names such as Shelton and Kirkland were named in honor of some of the investors of the neighborhood. This concept of "community builders" began to occur nationwide during the early-twentieth century in connection with the city planning movement. These developers, or investors, acquired large tracts of land to be developed according to a master plan, which typically involved site planners, landscape architects, and engineers. These plans were designed in such a way to attract home owners, most often geared to a specific class. In the case of Inglewood Place, the location, proximity to the streetcar line, lot size, and setback appealed to the middle- to upper-classes. They could build reasonably-sized houses while also enjoying a private yard and access to the streetcar line. In 1909, Inglewood Place was laid out in a generally rectilinear pattern, adopting trends in streetcar suburb development, with straight streets laid out extending from the east side of Gallatin Road and with perpendicular cross-streets that created a grid pattern.

Tudor Revival style homes range from middle-class house of brick or stone construction to grand upper -class estates.

The 1909 plat shows the lands opposite Gallatin Road to the west as occupied by a public school (extant) and Maplewood Farm suggesting that the earlier subdivision, Maplewood Park, was slow to develop and remained farmland in 1909. The lands of Mora H. Sharpe bordered

The Colonial Revival style is most often applied to modes homes of minimal scale, such as this one 1141 Greenfield.

INGLEWOOD PLACE

3518 Kennedy is an example of the Colonial Revival style applied to a Minimal Traditional residence.

Inglewood Place to the east, and Kenmore Place is shown as situated to the south. Greenfield Avenue served as the primary drive leading to the Sharpe farm, portions of which would later develop as a golf and country club.

Among the objectives of the Garden Suburb movement of the twentieth century was the distinct separation of the city from the suburb by providing appealing, park-like settings and amenities. Elaborate entrance ways, signs, plantings, and the construction of community parks and country clubs were among the many initiatives by the 1920s being used to promote the quality of life of the American suburb. Designs of roadways within the Garden Suburb furthered the creation of a peaceful and scenic atmosphere. Laying out of traffic circles, residential courts, and landscaped boulevards provided additional open spaces for the planting of shade and ornamental trees, and gardens. The c.1920 addition of the East Nashville Golf and Country Club, and the development of Riverside Drive are illustrative of the twentieth century Garden Suburb movement and the desire to create a distinct, planned community away from the city, which offered recreation and a garden-like setting to be enjoyed by all.

3509 Golf Street is one of the earliest homes constructed on this street in 1927. It retains its terra cotta ridge, a common feature in the district.

In 1919, the East Nashville Golf and Country Club was first chartered, and residential lots and a country club were laid out on portions of the Sharpe farm. The original plat includes Golf Club Avenue (presently Golf Street) with residential lots subdivided north to Kennedy Avenue (formerly an extension of Greenfield Avenue). These large lots averaged between one and two acres. Land south of Golf Street was intended for the construction of a clubhouse and a golf course. By 1933, these large residential lots were further subdivided making land and home ownership more affordable for a range of potential buyers. Further, additional lots were laid out along an extension of Shelton Avenue, which was initially planned for the golf course. The intended 18-hole golf course did not come to fruition, instead being reduced to nine holes. This plat also indicates that the change in name of the club to the Inglewood Golf Club, suggesting that the suburb of Inglewood had become a distinct suburb by this time. Shortly after the 1933 subdivision of the country club, an auction was held on October 4 advertising lots for sale in "East Nashville's Unequalled and Finest

INGLEWOOD PLACE

Residential Section, Fronting on Riverside Drive, Golf Club Lane, Greenfield, Stratford, and Shelton Avenues." Among the grandest of these homes built within what was then referred to as the Inglewood Golf Club Addition is the 1936 residence of Cleo Miller, a prominent doctor in Inglewood. Named "Ivy Hall," the grand estate is emblematic of the English-inspired residences of the neighborhood. Ivy Hall was designated an individual Historic Landmark in 2018.The golf course is no longer extant.

1128 Greenfield exemplifies modest Neoclassical applications represented in Inglewood Place.

Prior to the development of the Inglewood Golf Club Subdivision, Greenfield Avenue extended to Golf Street. According to a 1925 plat, Riverside Drive was added as an extension to Greenfield Avenue by this time. Known as a "double drive," Riverside Drive is the only curvilinear road within the district and was first developed during the 1910s to connect the area to Shelby Bottoms Park. In 1933, the Works Progress Administration ("WPA") improved the road as a memorial for fallen soldiers. The road included a greenway down its center within which poppies and irises were planted. In 1959, more than 500 trees, shrubs, and tulips were planted along its greenway. During the active years of the Inglewood Golf Club, a fence separated the golf course from Riverside Drive.

Spanish Colonial Revival in Inglewood Place is best represented by 2339 Riverside Drive, constructed c.1950.

Residential development within Inglewood Place began c.1910 within the original 1909 neighborhood, particularly along Greenfield, Howard, and Shelton Avenues, west of Kennedy Avenue. The distribution of construction dates in Inglewood Place reflects tremendous development throughout the 1920s and 1930s, the peak of Inglewood's streetcar suburban growth and the introduction of amenities and design elements associated with the Garden Suburb movement. While development remained strong throughout the 1940s, the rate of development had declined substantially from prior decades. Population growth in the Nashville suburbs and surrounding area was unparalleled during the post-war years. While the majority of Inglewood as a whole was expanding and development, construction within its second oldest neighborhood, Inglewood Place, was slowing. A renewed interest to reside in Nashville's

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Exemplary representation of the bungalow form includes 1124 Greenfield.

historic neighborhoods contributed to a resurgence of development within Inglewood Place by 2000.

Collectively, the organization of space, grid street pattern, and cohesion in lot size and setback is representative of the twentieth-century residential suburb. The neighborhood exhibits outstanding integrity of location, setting, materials, workmanship, feeling, character, and association. Benefitting from minimal intrusions and new construction, Inglewood Place survives today as the oldest intact, and most impressive example of an early-twentieth century designed streetcar suburb in Inglewood. Development of the area began in the early 1900s and continues today. Inglewood Place's period of significance for historic development runs from 1909 to 1966.

1127 McChesney is a good example of the bungalow form.

Architecture

Not only is Inglewood Place indicative of suburban residential planning efforts of the early-twentieth century, its architecture reveals national trends in residential design and construction, particularly between the 1920s and 1940s. The entire historic district is residential, composed of single-family houses, duplexes, and multi-family residences, as well as supporting secondary structures such as sheds and garages situated to the rear of the residence.

The residence at 1131 Greenfield is an exemplary illustration of an American Foursquare and one of just three in the district.

Residential architecture is often defined by its overall form and stylistic embellishments that convey distinct trends in design. In many instances, a residence does not conform to a specific form, or it may lack architectural stylistic adornment. Inglewood Place exhibits an array of forms and styles characteristic of early- to mid-twentieth century suburban design. The majority of the residences lack an academic architectural style. This is not uncommon, as numerous house types such as bungalows, Minimal Traditional, and Ranch houses are often not adorned with stylistic features. Among the most frequently applied styles found within the district include Craftsman, English Cottage Revival, Colonial Revival, and Tudor Revival.

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3504 Golf Street is a good example of a Minimal Traditional form.

House Forms and Movements in American Suburban Residential Design

Distinct house forms, or types, occurring in Inglewood Place include the bungalow, Minimal Traditional, and Ranch Houses. There are three American Four Square houses, two L-front residences, and two piano box representations. Each of the three most prevalent house types occurring in Inglewood Place is indicative of specific nationwide movements in residential design including the Practical Suburban House (1890-1920), Better Homes and the Small House Movement (1919 to 1945), the Efficient Low-Cost Home (1931-1948), and Postwar Suburban House and Yard (1945-1960).

An exemplary representation of a typical Minimal Traditional house is located at 3516 Kennedy Avenue.

The Practical Suburban House (1890-1920)

Inglewood Place is dominated by bungalows. The straight streets and consistency in streetscapes embody characteristics of this idea of the "bungalow suburb." Occurrences of the bungalow in the historic district greatest within the original, 1909 subdivision.

Another distinct architectural residential form that emerged as a result of this movement is the American Foursquare house. Its form is typically a two to two-and-one-half-story house, oftentimes with a raised basement, single-story porch across the front, and a plan of four evenly sized rooms on each floor. By the 1930s, this house type was common throughout the American neighborhoods. A pyramidal roof and dormers are common attributes of the American Foursquare house. Within Inglewood Place, there are three representations of this house type, all of which exhibit modest Prairie-style characteristics, and all of which are located along Greenfield Avenue.

3514 Golf Street is a good representation of a transitional Ranch house.

As the automobile became increasingly popular within the district during the early-twentieth century, so too did the number of detached garages on residential lots. The earliest garages were typically placed behind the house at the end of driveways. The earlier driveways were typically strips of

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concrete leading from the street. Among several of the middle- to upper-class residences, the driveway runs beneath a porte-cochere attached to the side of the house before leading to the garage. Secondary entrances are commonly found beneath the porte-cochere which provide a means of shelter from the weather upon exiting the vehicle. Garages within Ingelwood Place are most often small, single-car frame structures with front gable roofs. A large number of the garages have been enclosed and remodeled as equipment sheds.

The Efficient Low-Cost Home, 1931-1948

During and immediately following the Great Depression, the collapse of the home building industry and the rising rate of mortgage foreclosures resulted in a renewed push to further improve the design and efficiency of the American home while lowering its cost. The house type which evolved during this period was efficient, cost effective, and flexible in design, which is most often referred to as Minimal Traditional.

Constructed c.1925, the house located at 1334 exhibits the Piano Box form, one of just two examples.

The Inglewood Place Historic District includes a large number of Minimal Traditional residences, particularly along Golf Street, Riverside Drive, and Shelton and Stratford avenues. Clusters of Minimal Traditional residences within the district reflect cohesion in streetscape and setback that contributes to the consistency of the earlier residences.

Postwar Suburban House and Yard, 1945-1960

Following World War II, a lack of new housing, continued population growth, and six million returning veterans eager to start families resulted in the largest building boom in the Nation's history made possible by large-scale production, prefabrication methods and materials, and streamlined assembly methods. Large-scale developers applied these methods to the development of massive suburban neighborhoods along the periphery of cities and small towns throughout the United States. While pre-war small houses continued to be mass produced, the emergence of the Ranch House (popular between c.1935-1975) in high numbers was evident by the 1950s, which reflected modern consumer preferences, growing incomes, and an increasing American middle class. The typical Ranch House has a

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low, horizontal silhouette and a rambling floor plan. Moderate or wide overhanging eaves are common, as are private outdoor living areas to the rear of the house. The latter element being a "direct contrast to the large front and side porches of most late 19- and early-twentieth century styles." The popularity of the Ranch House was due in part to the nation's increasing dependence on the automobile in the decades following World War II, compact houses on small lots were replaced with the sprawling design of Ranch Houses on larger lots with integral garages. Further, the house type reflected the nation's changing functional needs of families offering private spaces and the separation of living areas from active family spaces.

During the late 1940s, the middle- and upper-class Ranch Houses offered innovations such as sliding glass doors, picture windows, carports, screens of decorative blocks, and exposed timbers and beams, reflective of the traditional Southwestern design from which the house type originated. Low -cost Ranch Houses were smaller in scale with exterior modifications to create a horizontal appearance. Common elements of the low-cost Ranch House include an extension of the roof eave, horizontal bands of sliding windows beneath the eave, large picture windows, wide exterior chimneys, and exterior patios. These Ranch Houses are oftentimes referred to as transitional in size and design. The scale of the Ranch House increased during the 1950s and continued as a dominant suburban house through the 1960s.

Within Inglewood Place, there are forty-eight many examples of Ranch houses. The majority of the Ranches in the district are simple low-cost representation, many lacking integral garages and stylistic embellishments. 3514 Golf Street (c.1950) is a good representation of a transitional Ranch house found within Inglewood Place and featuring a compact plan and rectangular shape (This particular example lacks an integral garage for which the Ranch house is most often associated.)

Among the unique residential types worth noting that do not fall within in a defined movement in residential design is the Piano Box form. The

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name derives from early box-shaped pianos. Typically one story with a rectangular plan, the distinctive design element of this house type is a partial-width, integral entry porch centered on the façade. The Inglewood Place Historic District includes two examples of this interesting house type.

Architectural Styles

Residential styles within the Inglewood Place Historic District exemplify early- to mid-twentieth century suburban ideals and trends. Many of the styles are commonly applied to the house forms discussed above, which resulted from the American movements in residential suburban planning and design. The popularity and consistency of particular styles contributes to the cohesion of streetscapes within the district and creates a sense of place unique to suburban neighborhoods that developed during this period.

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SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Periods of Significance: 1909-1966, 1919, 1933

Number of Stories: one and one and one half stories is most common. Only approximately 3% of the historic context is two stories.

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form. Cross gable, hipped, and front gable roof forms are also found in the district. Pitches range from the low slope of the ranch form to the steeper pitch of earlier homes.

Typical Building Forms/Styles: The most prominent form is Minimal Traditional. Also common are bungalows in a variety of styles and ranch forms.

Entrances: Projecting and recessed porches are common, as are covered stoops, hoods, and vestibule type entrances.

Cladding: The most appropriate primary cladding is brick as the vast majority of historic buildings are brick. Stone or lap siding may also be appropriate. Stucco and lap siding are common secondary materials such as in gable-fields.

Development: The majority of homes have side driveways leading to rear parking areas or garages, as there are no rear alleys.

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IP. DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL

1. The majority of historic buildings in the neighborhood are one and one-half stories tall. Generally, a building should not exceed one and one-half stories, except in those areas where historic two story buildings are found.

There are just five historic two story residential buildings in Inglewood Place, and they are located in the 1100 and 1300 blocks of Greenfield Avenue, 3500 block of Golf Street, 3500 block of Kennedy Avenue and 100 block of Shelton Avenue.

2. The most common roof forms in the neighborhoods are side gable, cross gable, hipped, and cross gable and hipped. Pitches range from the low slope of the ranch style homes to steeper pitch of the earlier homes.

3. 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.

4. Picture windows and fixed windows (and in some cases double-hung windows) may be square or have a horizontal orientation if the primary building follows a post-1955 form, such as a ranch house.

5. Small roof dormers are typical throughout the district. The most common form is gabled, and a few have a hipped or shed roof. Wall dormers are only appropriate on the rear, as historic examples in the neighborhood are rare.

B. NEW CONSTRUCTION-ADDITIONS

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1. Ridge raises are not appropriate for low-sloped roofs such as those found on ranch forms.

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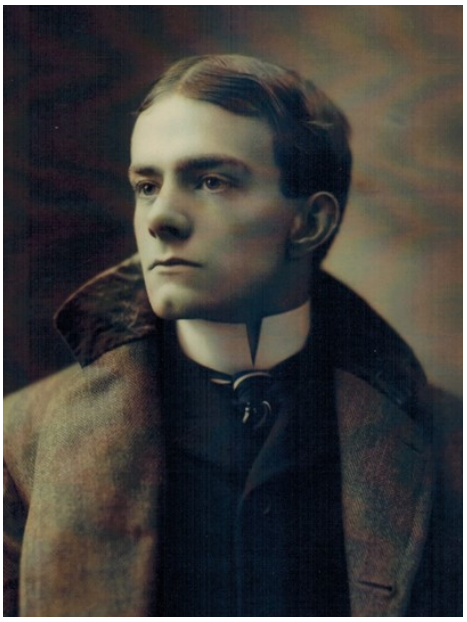
A SHORT HISTORY OF KENNER MANOR

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 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

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

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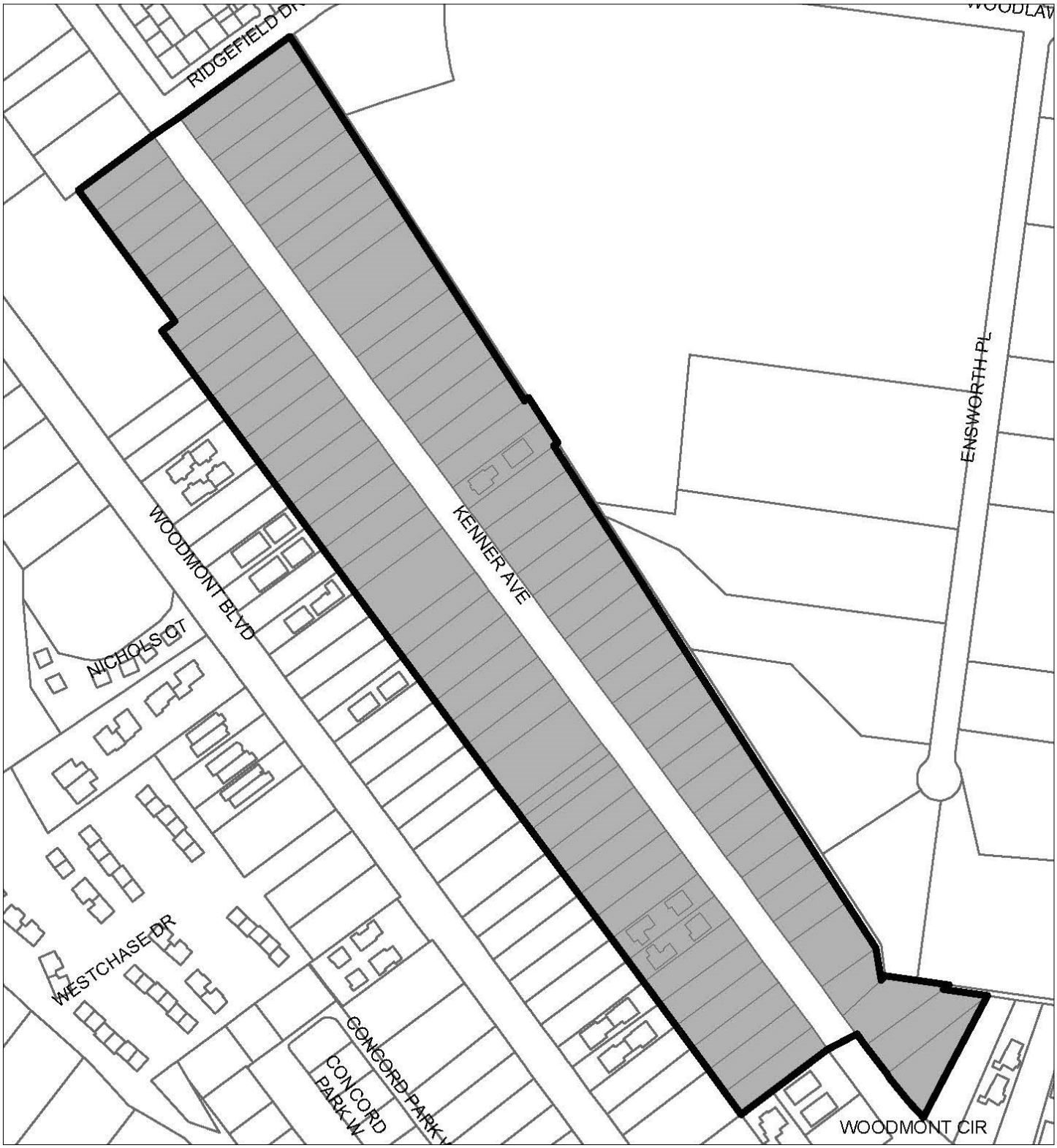

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Entrance to Woodlawn from Harding Road, c. 1905. (From Kenner Manor National Register of Historic Places Nomination.)

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.

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

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

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

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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.

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

Kenner Manor, 2015

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

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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.

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.

179 Kenner Avenue was designed in the Tudor Revival style.

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

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,

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who managed the Ellis Shoe Company, were involved in the area's commercial and retail growth.

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 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.

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

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.

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

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.

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

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.

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

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.

200 Kenner Avenue is an example 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. 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

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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.

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

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.

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

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.

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 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

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

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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 English Cottage Revival style is evident at 154 Kenner Avenue.

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 .

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

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.

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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.

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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.

194 Kenner Avenue is an example of a Minimal Traditional.

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SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1900-1960

Number of Stories: One to one and one half stories.

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

Typical Building Forms/Styles: Bungalow and Minimal Traditional forms in a variety of styles such as Colonial Revival, English Cottage, Tudor Revival, and Craftsman.

Entrances: 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.

Cladding: The vast majority of historic buildings have a primary siding material of brick. A small number have stucco or lap siding.

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KM. DESIGN GUIDELINES

A. MATERIALS

1. New construction should feature brick as a primary siding material.

B. HEIGHT

1. 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.

C. FORM

1. 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, in addition to those instances listed in Part I:

- 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.

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LOCKELAND SPRINGS-EAST END

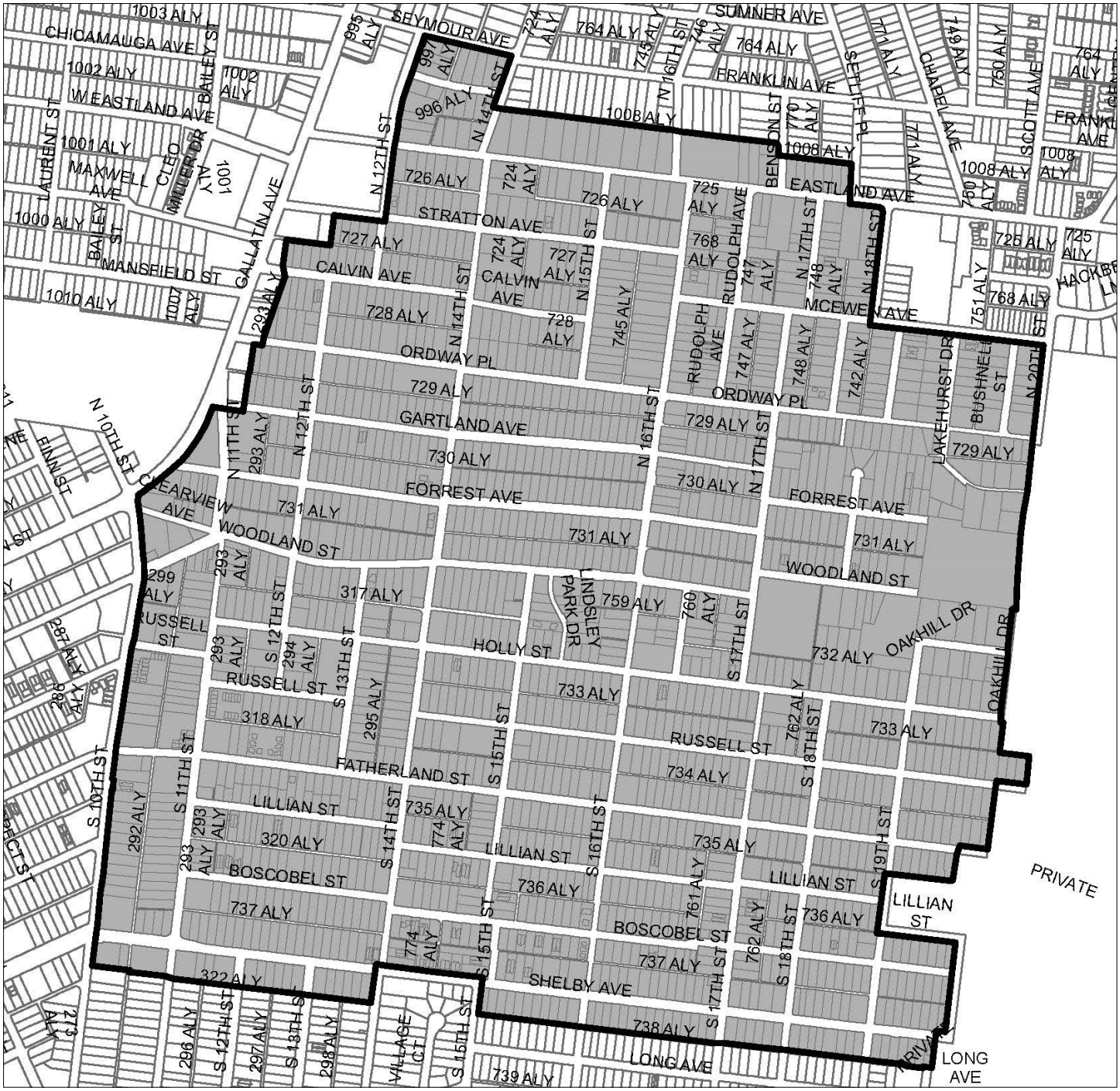
A SHORT HISTORY OF LOCKELAND SPRINGS—EAST END

Present-day Lockeland Springs-East End is on land which was a part of North Carolina's western territory. Theses lands were granted, in 640 acre tracts, to veterans of the Revolutionary War as payment for services and to encourage western settlement. Themy Pernell obtained the land on which present-day East End is located in June of 1784. The Lockeland Springs area was acquired two years later by Daniel Williams. These lands changed hands often early-on, but all owners used them for agricultural purposes.

The City of Edgefield, incorporated in 1868, is where the first dense residential development on the east side of the Cumberland River occurred. As Nashville's central business district developed, pressure to expand housing east of Edgefield grew. In 1873, Nicholas Hobson, Edgefield resident and a president of the Bank of Nashville, sold fifteen acres of his farmland in present-day East End to Thomas Stratton. Still countryside, the land was then bought by the East Edgefield Land Company, which by 1875 had laid out 218 parcels between Woodland, Shelby, North 10th and North 14th Streets. The area was called East End because it was located on the eastern boundary of Edgefield's city limits.

Residential development in Lockeland Springs occurred later than in East End. Soon after purchase in 1786, Daniel Williams built the first known structure in the area -- a log house located near a hillside spring. Lockeland School now stands on this site. In 1800, Williams' entire land grant was sold to Colonel Robert Weakley. Ten years later, Weakley built a mansion on the site of the log house. Lockeland Mansion was named for the colonel's wife, Jane Locke, the daughter of General Matthew Locke of Salisbury, North Carolina. Weakley was a member of the Tennessee Constitutional Convention, and subsequently served in both the state legislature and state senate, and as a member of Congress. In 1889, part of Weakley's land was bought by James Richardson, a prominent but ailing Nashville businessman, who determined that the waters of the Lockeland spring had curative powers. At the 1904 Louisiana Purchase Exposition in St. Louis, the water received a grand prize for its mineral composition and

LOCKELAND SPRINGS-EAST END



LOCKELAND SPRINGS-EAST END

"salubrious quality." The spring was later acquired by the Howe Bottling Company, and its water was sold in Nashville until the 1940s. The Lockeland Mansion was purchased in 1939 by the City of Nashville, which demolished it and built the school.

In addition to the large acreage associated with the Lockeland estate, the Lindsley family owned land in present day Lockeland Springs. In the 1840s, Adrien V. S. Lindsley built the Italianate style Springside Mansion on what is now Lindsley Park Drive. A Union supporter, Lindsley permitted his estate to serve as an unofficial headquarters for generals George Thomas and James Wilson during the Civil War.

Beginning in 1887, and continuing thru 1902, the owners of both the Lockeland and Springside estates began to subdivide and sell off their land holdings. The subsequent homeplaces of John A. McEwen, M. T. Stratton, and C. F. Ordway were the namesakes for several streets in the neighborhood. Porter Pike (leading to Alexander James Porter's ca. 1800 - 1840 Riverwood Mansion), was renamed Vaughn's Pike before taking the name Eastland Avenue in 1904. Finally, in 1925, the square block bounded by Woodland, Holly, 15th and 16th Streets -- the Springside Mansion site -- was subdivided for development. The house was demolished in 1933.

In the same ways that modern suburban developments would not be possible without automobiles, development in Lockeland Springs-East End was dependent on the installation, by 1890, of electric streetcar lines linking East Nashville to the central business district across the river. One streetcar line ran down Shelby Avenue; the other followed Woodland Street east, then north on North 16th, and east again on Eastland. A third streetcar ran along Gallatin Pike. The Woodland Street (1886) and Sparkman (Shelby) Street (1909) bridges facilitated access. Prior to this time, only the wealthy could afford to live in the country and make the daily commute from their estates to downtown. Streetcars gave the large middle class the opportunity to buy their own house in the country on a quarter acre lot, away from the smoke and congestion of the city.

LOCKELAND SPRINGS-EAST END

In 1905, the Lockeland Springs and East End area was annexed to the city. In the same year, following default on a loan by the Edgefield Land Company, the Nashville Board of Parks acquired the land which was developed as Shelby Park.

Lockeland Springs-East End is characterized by local variations on the architectural styles popular throughout the country between about 1880 and 1940. The earliest houses, south of Woodland Street, illustrate modest Italianate and Queen Anne characteristics. As development progressed north and northeastward, Classical Revival details are apparent on the many cottages commonly referred to in Nashville as turn-of-the-century. bungalows and romantic English Cottages completed the development of the neighborhood to the north, and on vacant lots which remained throughout the area. During this time, the neighborhood was home to broom and cigar factories, grocery stores, and other retail shops housed in commercial structures at periodic intersections. Several still-standing churches date to the late nineteenth century and early twentieth centuries. The suburban "motorized" Holly Street Fire Hall, built in 1913, was the first of its kind in Nashville. The 1900 census counted hundreds of neighborhood residents, including railroad officials, a cotton merchant, school teachers, grocery clerks, bank clerks, and others.

In December of 1981, a portion of Lockeland Springs-East End was listed in the National Register of Historic Places as the East Nashville Historic District. The area is significant as an intact late nineteenth and early twentieth century streetcar suburb with a high concentration of well-preserved homes illustrating the architectural styles -- Eastlake, Queen Anne, Classical Revival, Bungalow, and English Cottage, and others popular among the Nashville middle class between about 1880 and 1945.

LOCKELAND SPRINGS-EAST END

SUMMARY OF HISTORIC CONTEXT

This information to be added once architectural resource survey has been updated.

LOCKELAND SPRINGS-EAST END

LS: DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL

1. Infill construction on the 1400 -1600 blocks of Boscobel Street may be up to two-stories.

2. Infill construction on the 1400 -1600 blocks of Boscobel Street may have flat roofs or roofs with a minimal slope.

MAXWELL HEIGHTS

A SHORT HISTORY OF MAXWELL HEIGHTS

1786 map of Nashville, hand drawn by David McGavock. This map identifies the 640-acre plantation where Maxwell Heights is now located as being owned by Samuel Ewing. However, in a land grant seven years later, the State of North Carolina gives a similar 640-acres plot Themy Purnal. The 640 acres in question are outlined in red.

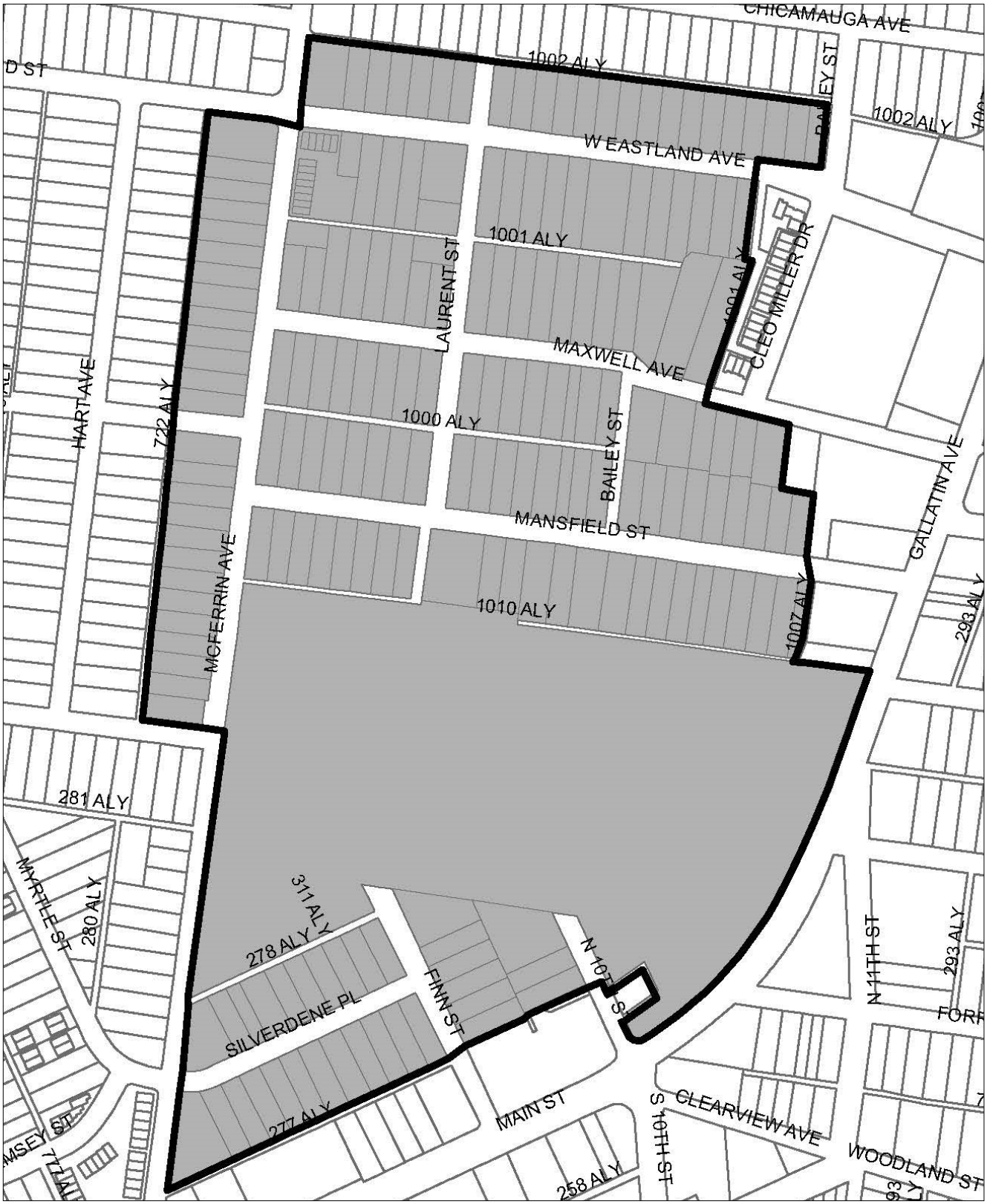
The area known today as Maxwell Heights was largely developed from the late nineteenth century to 1942 and consists of homes in a broad range of architectural styles including the Queen Anne, Folk Victorian, Craftsman bungalow, vernacular bungalow, American Foursquare, Spanish Mission, and Tudor Revival styles.

One of the oldest, if not the oldest, maps to include East Nashville was hand drawn by David McGavock in 1786. The land that was to become Maxwell Heights is shown on the map to be part of a 640-acre plantation owned by Samuel Ewing. However, a 640-acre plot of land with very similar boundaries to those shown as belonging to Samuel Ewing on McGavock's map was given to Themy Purnal seven years later in 1793 by the State of North Carolina. Prior to statehood in 1796, Tennessee was part of the State of North Carolina. After the Revolutionary War, North Carolina did not have the money to pay soldiers and military suppliers for their services. In lieu of cash payments, North Carolina granted substantial parcels of its western lands in what is now Tennessee to former soldiers who completed service in the Continental Line, North Carolina. The 640 acres granted to Themy Purnal was the standard amount granted to Revolutionary War privates. It is not known if Samuel Ewing did in fact own the 640-acre plot of land prior to Themy Purnal, as no deed or land grant in his name in this area has been located. It is possible that even after obtaining the land, Themy Purnal never lived or even visited his property in East Nashville.

Little is known about the subdivision and development of Themy Parnal's 640 acres in the late-eighteenth and early to mid-nineteenth centuries. The *Images of America: East Nashville* book states that Purnell eventually sold the land to William Hobson, who lived at 814 Woodland Street in a house that is extant. Whoever the early owners of the land were, the East Nashville neighborhood as a whole remained largely rural prior to the Civil War.

The east side of the Cumberland River started to develop as a suburb of

MAXWELL HEIGHTS



MAXWELL HEIGHTS

Nashville after the construction of a suspension bridge over the river in 1853. Known as Edgefield, the area was one of Nashville's first suburbs, attracting the upper middle class who lived in larger houses away from the dirt, grime, crime, and salacious activities of Nashville. Concentrated close to the river around Woodland Street, development gradually migrated north and east, particularly after the Civil War. Edgefield was officially made an independent city in 1869 and was incorporated as part of Nashville eleven years later in 1880. As Nashville and Edgefield were expanding, local land owners and land speculators began to plan for the development and new streets and lots in East Nashville.

The streets of what is now the Maxwell Heights Neighborhood Conservation Zoning Overlay were subdivided and platted for development at different times. The first major planned subdivision in Maxwell Heights was for the lots east of McFerrin, on the north side of Mansfield to the north side of what is now West Eastland. They were part of the "Stratton and Seymour Addition to Edgefield," originally filed and platted for development in June 1866 (Edgefield was still an independent city from Nashville at this time). That same month, an advertisement in the *Nashville Union and American* newspaper boasts "Great and attractive sale of about fifty suburban lots." It continues, "They are near the Gallatin Pike, and present a fine panoramic view of Edgefield, Nashville, and their surroundings, and must be seen to be appreciated."

The area platted for development included 59 lots, with the east side of McFerrin Avenue (then called McGavock Street) as the western boundary, the north side of Mansfield Avenue (then called McFerrin Avenue) as the southern boundary, the south side of Seymour Avenue as the northern boundary, and irregular farm lines west of Gallatin Pike as the eastern boundary. The northern part of McFerrin Avenue and the avenues of Chicamauga and Seymour are now part of the Greenwood Neighborhood Conservation Zoning Overlay.

The area was called the "Stratton and Seymour Addition." Stratton and Seymour was a wholesale grocery business owned in part by Madison

MAXWELL HEIGHTS

Stratton. The Stratton family were prominent residents on the east side of Nashville. Madison Stratton lived nearby at a house on Gallatin at Stratton Avenue. Madison Stratton is the namesake for the town of Madison, Tennessee, where he opened a train depot for the Louisville & Nashville Railroad in the early 1860s. It is not known who Seymour was in the company Stratton & Seymour. Despite being platted in 1866, the area remained rural throughout the nineteenth century.

In the decades after the Civil War, Gallatin Pike and Main Street were major thoroughfares leading to and from downtown Nashville, and many estates dotted the road. An 1871 map of Nashville shows W.M. Cooke, C.O. Donnell, Cain, J. Vaughn, and Watkins as having houses in what is now the Maxwell Heights Neighborhood Conservation Zoning Overlay. Marked on the map but not labeled is Silverdene, a Greek Revival-style plantation home likely built in the 1860s, which survived until 2011 at 931 Main Street just east of McFerrin.

In 1889, the west side of McFerrin, north of the Mansfield was platted for development as part of the JW Hart Addition. A year later, lots on the southwestern part of Mansfield Avenue were platted. The 1890 plat provided more names of landowners in the southern part of the overlay, including D.D. Phillips, Handley, Pain, and Philip Olwills (owner of Silverdene).

The 1908 Hopkins map shows that while many of the estates and country houses along Main Street and Gallatin Pike remained yet undeveloped, development was beginning to trickle in with the construction of handful of single-family frame houses along Mansfield and McFerrin Avenue. Of the houses shown on this 1908 map, 938 and 951 Mansfield and 704 and 706 McFerrin are still extant today and are thus likely some of the oldest houses in the district. The house at 951 Mansfield and the houses on McFerrin were one-story, constructed in the vernacular Folk Victorian style common in East Nashville during this time. The house at 938 Mansfield has a more unusual form and sided columns that remain intact. The houses located at 1018, 1020, and 1022 Mansfield may also be the same

MAXWELL HEIGHTS

houses shown in the 1908 Map.

The 1914 Sanborn map illustrates the ever-increasing construction of single-family houses in the Maxwell Heights Neighborhood Conservation Zoning Overlay. Some of the houses that appear on the 1914 Sanborn map that are still extant today include 1003 and 1005 West Eastland; 1003 and 1007 Maxwell Avenue; 716 and 718 McFerrin; and 936, 1002, 1014, 1016, and 1030 Mansfield. Most of these could be categorized as vernacular Folk Victorian, many with hipped roofs with dormers and full-width front porches.

A big factor in the rapid development in the first decades of the twentieth century of the Maxwell Heights area and the rest of East Nashville was the arrival of the street car lines. In the early 1900s, families could live further out from the city center, but easily commute downtown via the street car line. The 1908 Hopkins map shows that the street car was running up Main Street and Gallatin Avenue, servicing Maxwell Heights at this time. A 1912 map of the street car system shows the street car going along Gallatin after traveling across the Woodland Street bridge and down both Main Street and Woodland Street. These street cars spurred the development of much of East Nashville, including Maxwell Heights.

The last major creation of streets and subdivision of lots for development in the Maxwell Heights Neighborhood Conservation Zoning Overlay occurred in 1913. The "Silverdene Park Subdivision" was platted by D.D. Philips after he purchased the Greek Revival Silverdene house. It established "Georgia Street" (now Silverdene) and "Finn Street" in the southern part of the overlay.

Throughout the 1910s, 1920s, and 1930s and into the 1940s, Maxwell Heights fully developed as a streetcar neighborhood, filling almost every lot with a single-family or two-family home. Common American architectural styles and forms, most notably the Craftsman bungalow, vernacular bungalow, and Tudor Revival houses, were built on all of Maxwell Heights' streets. The house at 1012 Maxwell Avenue is a good

MAXWELL HEIGHTS

example of a Tudor Revival style house in the overlay; 1016 Maxwell a good example of a Craftsman bungalow; and 1025 Mansfield a good example of a vernacular bungalow. There is one Spanish Mission-style house in the district, 944 Maxwell Avenue.

One former estate house remains within the boundaries of the Maxwell Heights Neighborhood Conservation Zoning Overlay. The Handley house seen on the 1908 map was replaced in 1913 by the Gillespie house, a Classical Revival style residence clad in limestone. In preparation for the construction of the East High School in 1931, the Gillespie house was moved to the rear of the school site with its front orientation moved from the east facing Gallatin Road to the north. The house was originally used as a cafeteria, but later became the residence for the school custodian, Mr. Malone. Today it is used by the East High Alumni Association as a meeting space.

The Maxwell Heights Neighborhood Conservation Zoning Overlay includes three Metro Nashville Public Schools: East Nashville High School (c. 1932), East Nashville Junior High School (c. 1937), and Ross Early Learning Center (c.1987). The Metro Historic Zoning Commission designated the two historic 1930s schools as Historic Landmarks in 2004.

East High School, designed by prominent Nashville architecture firm Marr and Holman and built by contractor Nile E. Yearwood, opened its doors to students in the fall of 1932. Originally planned by the Board of Education, the construction of the whites-only school was spurred on by a 1931 assessment of Nashville schools by the Division of Surveys and Field Studies of George Peabody College characterizing Nashville's public school buildings as, "inadequate, poorly planned, and unsanitary."

After withstanding a tornado in spring of 1933, East High housed displaced students from the wind-toppled Bailey Middle School until the completion of East Junior High School in 1937. Architect George D. Waller supervised the repairs to East High after the tornado and consequently designed the new East Junior High School, one of Nashville's many

MAXWELL HEIGHTS

federally funded, New Deal school projects, a list that also included Pearl and West End High Schools. The form, layout, and details of East High School and East Junior High School are indicative of the Art Deco architectural style and the changing philosophy of education to include a broader, more modern curriculum in the 1930s.

In 1955, subsequent to 1954's *Brown v. Board of Education* decision in which the U.S. Supreme Court declared segregated schools unconsititutional, Robert Kelley, Sr. spearheaded a class action law suit against the Board of Education after his son, Robert, Jr., was refused enrollment at the proximate East High School. With a legal team that included future Supreme Court Justice Thurgood Marshall as well as notable Tennessee civil rights lawyers, Z. Alexander Looby and Avon N. Williams, *Kelly v. Board of Education of Nashville* ultimately forced the development of the Nashville plan for desegregation, a grade-per-year program that began desegregation in Nashville's public schools.

By the time Maxwell Heights had fully developed, Nashville, like the rest of the country, had undergone a transformation. The rise in the use of automobiles had made streetcars, so critical to early suburban development, obsolete. By 1940, all streetcar service in Nashville was discontinued. The popularity of the auto made areas further from Nashville's core more desirable for residential development. Maxwell Heights experienced a gradual shift from desirable middle-class suburb to working class urban neighborhood. Numerous single-family houses were divided into apartments. Urban Renewal, the nation-wide attempt to save America's urban spaces with Post-War suburban planning concepts, came to Nashville in 1959. With Urban Renewel came the demolition of block after block of fine old homes. Thankfully, Maxwell Heights escaped large-scale demolition and remains intact today.

In 2002, the Tennessee Historical Commission surveyed the neighborhood with the assistance of the staff of the Metro Historical Commission and deemed the neighborhood eligible for listing in the National Register of Historic Places. The area is significant as an intact late nineteenth and

MAXWELL HEIGHTS

early twentieth century streetcar suburb with a high concentration of well-preserved homes illustrating the architectural styles—Queen Anne, Folk Victorian, Craftsman bungalow, vernacular bungalow, American Foursquare, Spanish Mission, and Tudor Revival styles—popular among the Nashville middle class between about 1880 and 1940.

MAXWELL HEIGHTS

MAXWELL HEIGHTS

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1890-1955

Number of Stories: one and one and one half stories is most common. Only approximately three historic buildings are two stories.

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form (64%). Cross gable and hipped/pyramidal are also found in the district.

Typical Building Forms/Styles: The most prominent forms are bungalows and cottages in a variety of styles. One-story Victorian-era forms are less common but are found.

Entrances: Projecting and recessed porches are common. There are a few examples of covered stoops, hoods, and vestibule type entrances.

Cladding: The most appropriate primary cladding is brick (25%) or lap siding (60%) for new construction-infill. There are a small number of stone clad buildings.

PARK & ELKINS

A SHORT HISTORY OF SLYVAN PARK

The Park & Elkins district is a part of the Sylvan Park neighborhood. On May 24, 1887, the West Nashville Land Improvement Company held an auction to sell lots in what was then referred to as the "New Town" community. The original plan included present Richland Park and residential lots along the present Park Avenue, formerly known as First Avenue. This area later added the Charlotte Park addition, the Sylvan Park addition and other additions until it included all of what is now all referred to as "Sylvan Park."

During the early years of Sylvan Park, there were no water lines and no sewer system. Rain water was caught by gutters and stored in cisterns, and outhouses were only later replaced by indoor facilities. It was not uncommon for people in Sylvan Park to keep cattle behind their home and have them taken to graze during the day and have them returned at night.

In 1906, Sylvan Park was annexed to Nashville, and the street names were changed to conform to existing Nashville street numbering systems; numbered avenues were renamed after states, and numbered streets continued where Nashville street numbers had stopped.

Homes of the Victorian, Queen Anne, and Eastlake styles were most popular among the homes built between 1887 and about 1910. After 1910 and continuing through the period of the Great Depression, the bungalow became the predominant style. With the advent of World War II, construction all but stopped, due to shortages of materials. Immediately after the war, a new style of house replaced the bungalow as the predominate type. It was more rectangular, with no overhang, and with influences of the Deco style in that they were more streamlined and modern in appearance. Principal buildings constructed after 1945 are considered non-contributing.

In 1927, the city purchased the farm of Warren Sloan to create Nashville's next airport. The airport was known as McConnell Field and remained the primary hub for air transport in Nashville until 1939 when it moved to Berry Field. The old airport became McCabe Municipal Golf course, which

PARK & ELKINS

49TH AVE N
1200 ALY
48TH AVE N
47TH AVE N
CHARLOTTE AVE
1218 ALY
45TH AVE N
1217 ALY
1200 ALY
1215 ALY
1199 ALY
1199 ALY
1199 ALY
1176 ALY
PARK AVE
51ST AVE N
1198 ALY
46TH AVE N
1198 ALY
SYLVAN GLEN CT
50TH AVE N
ELKINS AVE
44TH AVE N
43RD AVE N
42ND AVE N
1176 ALY
1197 ALY
49TH AVE N
48TH AVE N
47TH AVE N
NEVADA AVE
45TH AVE N

PARK & ELKINS

it remains today.

Mixed in with residences for much of its history were small grocery stores, some serving as a combination grocery/residence. For many years, an electric streetcar, known as the "Sylvan Park Dinky," operated between Charlotte Pike, along 46TH Ave. and the intersection of 46TH Ave. and Nebraska Ave. From Charlotte, riders could pick up the main street car line into downtown Nashville.

Through the years, the neighborhood has produced its share of prominent Nashvillians, including Congressman J. Percy Priest and Postmaster Lewis Moore.

In Park & Elkins, historic buildings were constructed between about 1890 and 1950.

PARK & ELKINS

SUMMARY OF HISTORIC CONTEXT

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Period of Significance: 1890-1950

Number of Stories: 86% of the district is one or one and one half stories

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form for one and one and one half story buildings. Cross gable and hipped roof forms are also found in the district. Two story homes typically have a hipped roof.

Typical Building Forms/Styles: Bungalows and cottages are the most common forms in a variety of styles. Also found in the district are very small number of American Four squares.

Entrances: Many houses have projecting gabled and hipped porches.

Cladding: The most appropriate primary cladding for infill is lap siding as the vast majority of historic buildings have lap siding. Approximately 18% have brick siding.

PARK & ELKINS

PARK & ELKINS

PE. DEISGN GUIDELINES

A. NEW CONSTRUCTION-ADDITIONS

1. Front dormers on historic buildings that meet the design guidelines for dormers in Part I are appropriate.

RICHLAND-WEST END ADDITION

A SHORT HISTORY OF RICHLAND-WEST END ADDITION

As Nashville's population continued to grow in the late-nineteenth century, residents longed to escape the crowded nature of the city's core. Suburbs began to develop on the outskirts of town as trolley lines extended to cater to this new movement away from the city center. One such development was West End Park, which "offered a stylish suburban plan with large blocks and curving streets conforming to the hill."

A trust established by the West End Land Company in 1893 donated "lawns, roadways, strips of land, and ornamental spots of ground" to be enjoyed by residents of the new development. Colonel Joseph H. Acklen led the development of West End Park, building a limestone and brick Victorian-era mansion on top of a hill in the center of the Park. Large homesteads were originally constructed in the Park but difficult economic times forced developers to reevaluate lot sizes, resulting in a revised map of West End Park in 1912 that subdivided the large tracts.

The Richland-West End Addition suffered the most isolation in the revised plan as the construction of the Tennessee Central Railroad bisected West End Park's east and west sides. This undoubtedly caused the west portion of West End Park to develop last, as most of the houses were constructed from the 1920s to 1930s following the completion of the Richland-West End neighborhood. Even so, the Richland-West End Addition continued the West End Park feel, keeping a sliver of tree-dotted land between the neighborhood and Murphy Road.

An even larger schism occurred in the 1980s with the construction of I-440. This resulted in the demolition of 20 houses abutting the Richland-West End Addition and further isolated the district from its auspicious beginnings.

What remains are a collection of early twentieth century domestic architecture and the free flowing streets of West End Park's original design. Although Craftsman bungalows dominate the neighborhood, the Tudor

RICHLAND-WEST END ADDITION

RICHLAND-WEST END ADDITION

Revival style also appears sporadically. Most of the houses contain modest details of their chosen style, with some utilizing brackets or arches to create a stylistic identity.

RICHLAND-WEST END ADDITION

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1890-1950

Number of Stories: All historic buildings are one and one and one half stories.

Typical Roof Forms: The most common roof form in the neighborhood is a side-gable form (39%). Cross gable, hipped/pyramidal, and front gable are also found in the district.

Typical Building Forms/Styles: The prominent forms are bungalows and cottages in a variety of styles.

Entrances: Projecting and recessed porches are common. There are a few examples of no entrance covering and vestibule type entrances.

Cladding: The most appropriate primary cladding is lap (32%) or brick (32%) for new construction-infill. There are a small number of stone clad buildings.

RICHLAND-WEST END

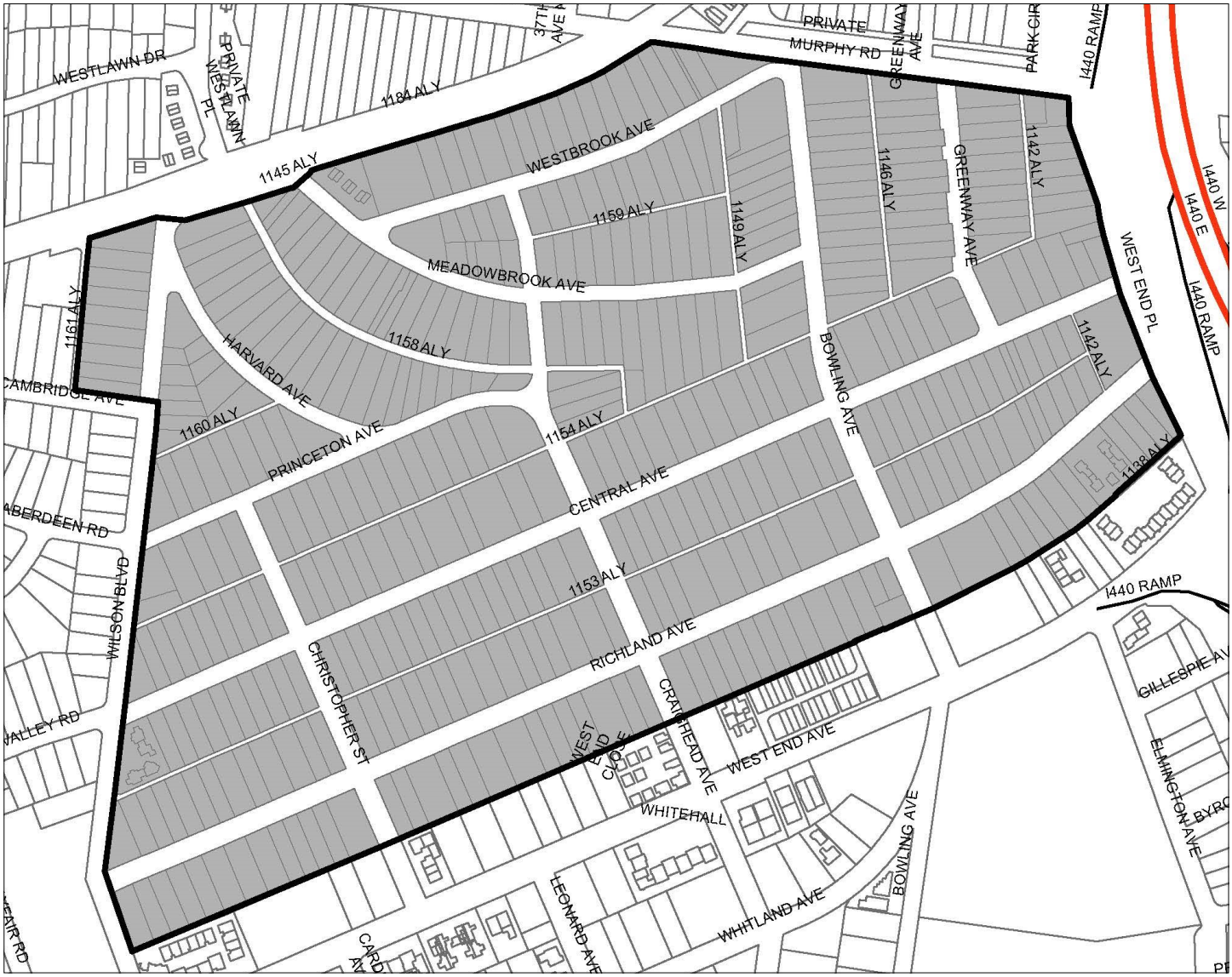
A SHORT HISTORY OF RICHLAND-WEST END

The Richland-West End neighborhood is located on land that was once part of John Brown Craighead's 200 acre estate. His home, built c. 1811 with bricks fired on the site, still stands at 3710 Westbrook Avenue. Like so many others, the large estate was divided and sold after the Civil War, but remained undeveloped until the twentieth century.

Today's Richland-West End began to take shape when prospering downtown Nashville created the need, and new technologies like electric streetcars and automobiles created the means, for suburban development. In 1905, the Richland Realty Company purchased a large acreage adjacent to Harding Pike (later West End Avenue) two miles outside of the city limits for $95,000 from the Murphy Land Company. At the Richland company's expense, the West End trolley line was extended to Wilson Boulevard. Street, sidewalk and house construction began on Richland and Central avenues first, where some of Nashville's wealthiest young families were attracted by modern homes and the Nashville Golf and Country Club, located across Harding Pike. When development on the streets closest to West End was complete, the realty company began to offer more affordable bungalow style housing. Subdivisions in 1906, 1909, 1912, and 1913 expanded the neighborhood to its present boundaries. In the 1920s, Nashville's city limits were expanded to include Richland-West End.

Many lots in the neighborhood were sold with protective covenants precluding uses such as stores, factories, saloon or asylums. Some covenants stated that "no residence or dwelling house costing less than $2400.00 shall be erected," or that "no swine shall be kept on the premises." By the 1930s, most streets in Richland-West End were lined with houses. The mostly white collar residents chose architectural styles and building types fashionable in Nashville and throughout the country during the period. Fine examples of Colonial Revival, American Foursquare, Craftsman, Bungalow, and Tudor Revival homes are present in the neighborhood. Among the houses of any given style are an exceptional range of building forms, scale, materials, and detail, some of which exhibit

RICHLAND-WEST END



RICHLAND-WEST END

an unusually high quality of Craftsmanship.

Counted among Richland-West End's early residents are Benton McMillin, governor of Tennessee from 1899 to 1903; Hilary Howse, Nashville mayor from 1909 to 1915; an attorney general; several legislators, professional baseball players, and numerous business people (including a World War I mule trader who made his fortune selling mules to the Army and a bootlegger who made his fortune selling spirits to politicians). Often several members of a family bought adjoining lots. Children in the neighborhood were assigned to county schools but could pay tuition to attend Nashville's public schools. During World War I, troop trains would back up along the L&N Railroad tracks for hours; hospitable residents would offer the young recruits food and drink. Coon hunts occurred on the property of B.F. Wilson (where Westminster Church is now located) well into the 1920s. According to a resident who has lived here some sixty years, this was a neighborhood "where people talked to each other, not about each other."

Like most early twentieth century suburbs in Nashville and elsewhere, Richland-West End declined after World War II. The older neighborhoods could not compete with a new style of suburb -- entirely automobile dependent and filled with modern, low-slung, ranch-style houses. Urban flight by affluent residents, coupled with the post-war housing shortage and the V.A. bill for student veterans, prompted the conversion of many of Richland-West End's spacious single family dwellings to apartments and boarding houses. Zoning and building codes violations increased. However, by the early 1970s, the increasingly mainstream historic preservation movement and the need for affordable housing prompted the rediscovery of Richland-West End by urban pioneers and others. Long-time residents, along with new property owners, began to rehabilitate homes to their former integrity. In September 1974, residents founded the Richland-West End Neighborhood Association.

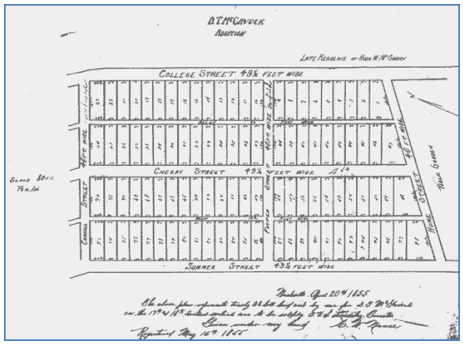
RICHLAND-WEST END

Today, Richland-West End remains a remarkably intact early twentieth century neighborhood containing a complete collection of domestic architectural styles of the period.

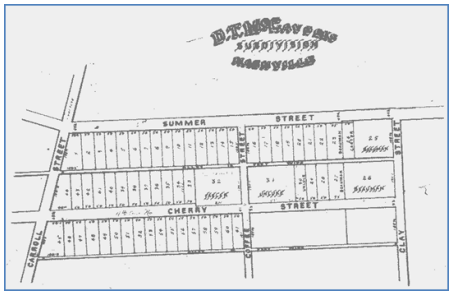
SUMMARY OF HISTORIC CONTEXT

This information to be added once architectural resource survey has been updated.

SALEMTOWN



1855 plat of a portion of the district.



1868 plat of a portion of the district.

A SHORT HISTORY OF SALEMTOWN

Today, the Salemtown neighborhood is the area between Hume Street and I -65 and 3rd and 7th Avenues. The Neighborhood Conservation Zoning Overlay is a portion of this larger neighborhood with a notable concentration of historic buildings.

Much of the land that is now Salemtown was originally hunting grounds that were acquired by David McGavock after he moved from Virginia to Fort Nashborough in 1786. He acquired property in Davidson County on both the north and south sides of the Cumberland River. His sons Dr. David T. and Lysander McGavock inherited the land from their father. Dr. D.T. McGavock who subdivided the first portion, between Hume and Buchanon Streets, and 4th Avenue North (Cherry Street) and 5th Avenue North (Summer Street), in 1855. The development of this area was a time of growth for Nashville. The city had just added gas street lamps and begun construction on the State Capitol and a suspension bridge across the Cumberland River.

Development for the rest of Salemtown would have to wait until after the Civil War. Just three years after the area was incorporated into Nashville's city limits in 1865, Dr. McGavock expanded his initial subdivision north along 4th Avenue. Soon after, he developed the North Nashville Real Estate Company, and in 1870 platted the area between Clay and Monroe Streets and Buena Vista Street and 5th Avenue (formerly Summer Street.) *In 1904, downtown street names changed to numbered streets: 3rd Avenue North was College Street; 4th Avenue North was Cherry Street; 5th Avenue North was Summer Street; 6th Avenue North was High Street; 7th Avenue North was Vine Street; and 8th Avenue North was McGavock Avenue.*

By 1897, the area was approximately 35% developed with the greater density close to downtown. The development was mainly residential with single- and two-family homes. An exception was a two story tenement house (demolished) located at 1713-1715 4th Avenue North (Cherry Street). In addition, a small amount of industry was scattered throughout the

SALEMTOWN

I65 RAMP
I65 N
I65 N
I65 RAMP
COFFEE ST
207 ALY
202 ALY
4TH AVE N
201 ALY
3RD AVE N
5TH AVE N
UNNUMBERED ALY
543 ALY
512 ALY
BUCHANAN ST
6TH AVE N
507 ALY
7TH AVE N
511 ALY
207 ALY
GARFIELD ST
5TH AVE N
202 ALY

SALEMTOWN

1817 4th Avenue North is one of the oldest extant houses, constructed prior to 1897.

residential area. The 1897 Sanborn map shows two steam-powered soap companies: the D.F. Brown soap factory at the corner of 3rd Avenue (College Street) and Hume Street and Kaphan Soap located mid-block between Buchanan and Garfield streets. An 1881 ad for Kaphan states that its brands are "Extra Olive," Mottled German," and "Champion" and that the company delivers anywhere in the city. There were also two slaughter houses: a slaughter house and sausage kitchen was located at the corner of Buchanan Street and 4th Avenue North (College Street), and Chas Hoff Slaughter House at the corner of 5th Avenue North (Summer Street) and Buchanan Street. With the exception of the American Rule Manufacturing complex located at 1807 3rd Avenue North (College Street) industry was gone from the neighborhood by 1914.

Salemtown has always been home to the working-class. In 1910, some typical jobs included domestic worker, general laborer, clerk, grocer, and bottle maker. By 1950, the occupations were similar and included laborers for brick, carpentry, shoe, and chemical companies and Werthan Bag, as well as grocers, firemen, and an interior decorator. At least as early as 1910, the neighborhood was racially mixed with approximately 25% of its residents being African American. It has always been a neighborhood of transition, with very few of the families in residence in 1910 remaining in 1950. Rental property was often included within the main structure or in the rear. In 1950, almost half of the homes were rented rather than owner-occupied.

The name of the neighborhood and when the name was adopted is unknown. It was possibly associated with the Salem A.M.E. church; however, current members do not believe that is the case. Other residents believe it came from an influx of individuals from the Salem, North Carolina area. At least two residents have stated that it references the Salem, Massachusetts witch trials as an analogy of slave lynchings that may have taken place on the nearby banks of the Cumberland River. Although the name "Salemtown" does not appear in written histories of the area, residents have been using the name for at least two generations.

SALEMTOWN

Architectural styles in Salemtown are simple with several common house forms evident. One prominent form is a "shotgun" house, which is a long, narrow, one story building derived from a Yoruba housing type via Haiti and later from Louisiana. It was most popular in urban areas after the Civil War. Examples in Salemtown have either a front porch, a long side porch with the entrance towards the back of the porch, or a recessed entrance.

Other common forms found in the district are gabled-ells, which have an "L" shaped footprint, and simple side-gabled buildings which typically have a shed-roof full porch, a centered gabled partial-width porch, and no porch.

Hipped roof bungalows are also seen throughout the district and typically have a full-width porch or a "cutaway" porch within the main body of the building.

All these forms are seen with a variety of styles, mainly Italianate, Queen Anne, Colonial Revival, and Craftsman styles. Duplexes in the neighborhood are typically side-by-side, with two front entrances and one or two front porches. With one exception, all historic dwellings are one or one and one-half stories tall.

Development of the Salemtown neighborhood began in the late 1850s and continues today. Its period of significance for historic development runs from 1855 to 1945.

SALEMTOWN

Shotgun with side porch at 1809 5th Avenue North..

Shotgun with front porch at 1714 4th Avenue North.

Gabled-ell at 1805 4th Avenue North.

Cross gable at 1703 5th Avenue North.

Side gable at 1810 5th Avenue North.

Side gable with full width porch at 1617 5th Avenue North.

Hipped roof with full-width porch at 1706 5th Avenue North.

Hipped roof with cutaway porch at 1821 4th Avenue North.

SALEMTOWN

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1855-1945

Number of Stories: Although there is only one historic two-story building in the overlay, two-story infill is appropriate because of the larger context of the neighborhood.

Typical Roof Forms: The most common roofs form in the neighborhood are side gable and cross gables. Hipped roofs are also found in the district.

Typical Building Forms/Styles: Simple bungalows, cottages and shotguns are the most common forms and exhibit a variety of styles.

Entrances: Most homes have projecting porches with gable or flat roofs. Wrap-around porches are common in the district.

Cladding: The most appropriate primary cladding for infill is lap siding or brick as those are the two most common materials found historically.

SALEMTOWN

ST: DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL

1. Primary buildings should not be more than 35' tall.

2. Recessed entrances are not found in the overlay but are found in the greater Salemtown neighborhood and so may be appropriate in some instances. Simple hoods over entrances may also be appropriate.

3. Front, side, wrap-around, and cut-away porches are all appropriate porch forms for infill as they are common in the district.

B. NEW CONSTRUCTION-ADDITIONS

1. Front dormers on historic buildings that meet the design guidelines for dormers in Part I are appropriate.

SALEMTOWN

SOUTH MUSIC ROW

A SHORT HISTORY OF SOUTH MUSIC ROW

The South Music Row neighborhood conservation zoning overlay is a small portion of the Music Row area, which generally runs along 16th and 17th avenues, south, from Wedgewood Avenue north to Division Street. The district runs along 17th Avenue South, from Wedgewood to Horton Avenue, and along 16th Avenue South for much of the same block.

Nashville's booming population increased by more than 70 percent in the 1870s. Beginning in 1875, Vanderbilt University attracted population westward, making the vicinity of the university the city's fastest growing area. 16th Avenue South and adjacent tracts were developed as fashionable residential areas during the 1880s and 1890s, with rapidly increasing property costs. A 1904 city ordinance changed the names of streets running north and south and lying west of the Cumberland River to numbered avenues. Prior to the change, 16th Avenue South and 17th Avenue South were called Belmont and Addison respectively.

The lots in the conservation overlay were among the last in the area to be developed, with construction of homes occurring in the early part of the twentieth century. In fact the blocks in the overlay were largely undeveloped as late as 1908 with only seven buildings shown on a fire insurance map of that year. During the period of development, fine examples of American Foursquare, Craftsman, Bungalow, and Tudor Revival houses were constructed with many remaining in the neighborhood today. A wide range of building materials and details are exhibited among the houses of any of these given styles. While the area included in the conservation zoning overlay is a small one, it is an area that contains a high concentration of historic early twentieth century residences and serves as record of the original residential development of Music Row.

SOUTH MUSIC ROW

SOUTH MUSIC ROW

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1900-1945

Number of Stories: one and one half-two and one half stories

Typical Roof Forms: The dominant form is side gables. Hipped is a common form for two story buildings. Cross gables are also found in the district.

Typical Forms/Styles: Bungalows and cottages in a variety of vernacular and revival styles are the most dominant forms. American-Foursquares are a common form for two story buildings.

Cladding: The primary cladding material on all historic buildings is brick and stone. Lap siding is appropriate as a secondary material on infill or on an addition, but not as a primary material on infill.

SOUTH MUSIC ROW

SM: DESIGN GUIDELINES

A. NEW CONSTRUCTION—ADDITION

1. Adapting residential buildings for commercial purposes can create unique design problems and needs. The Historic Zoning Commission will acknowledge such concerns while ensuring compliance with the design guidelines.

WAVERLY-BELMONT

A SHORT HISTORY OF WAVERLY-BELMONT

1101 Paris is an example of a bungalow form which makes up more than 50% of the contributing buildings.

The land in this neighborhood was a part of larger nearby estates prior to being subdivided, beginning in the 1890s. 2020 10th Avenue South, however, predates the suburban subdivision of the area, dating to c.1880, making in one of the oldest, if not the oldest, house in the district. The southern portion of the neighborhood can be tied to the Sunnyside Mansion, which was purchased by respected local dentist Dr. L.G. Noel at an auction in 1882 and renamed "Idlewild." Other portions of the neighborhood may have been a part of Adelicia Acklen's expansive Belmont Mansion holdings to the northwest or the Waverly Estate to the northeast. Regardless, by the 1910s, the area was considered a part of the larger 'Waverly Place' neighborhood. The name Waverly-Belmont first appears when the Waverly Place neighbors joined with residents from Belmont Heights in creating the Waverly-Belmont Civic League in 1914.

Before the Civil War, the majority of middle and working class Nashvillians lived close to their workplace, as commuting was primarily a pedestrian undertaking. After the war, the arrival of streetcars significantly impacted the development of the city and opened the way for the creation of Nashville's first streetcar suburbs. Horse and mule-drawn streetcars emerged in Nashville in the late 1860s and a streetcar line was constructed down 10Th Avenue South (then called Pomeroy Avenue) around 1887. At its terminus, near current day Lealand Avenue and Tower Place, the 64-acre Glendale Park was created featuring mechanical rides, a zoo, a sulphur spring, a restaurant, and a tennis court.

906 Gilmore is an example of a modest Victorian-era home that is the second most popular style in the district.

Trolley parks such as Glendale were established by streetcar companies to encourage ridership. The parks offered attractive recreational excursions which kept the trolley cars occupied on the weekends, while simultaneously showcasing the developable land that was available for purchase along the route. If weekend riders were persuaded to relocate along the trolley line, they would help to create a steady demand for ridership. In 1894, Dr. L.G. Noel himself was an incorporator of a trolley company, certainly an effort to help promote the sale of his own lots, convenient to the Glendale Line.

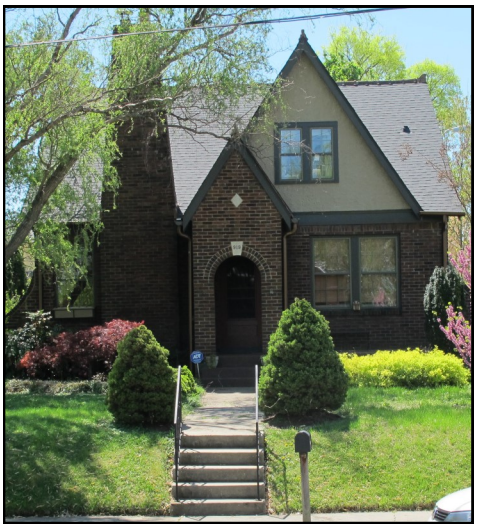
WAVERLY-BELMONT

WAVERLY-BELMONT

912 Gilmore is a Victorian-era building.

Glendale Park operated until the 1930s and was enormously popular with large numbers of Nashville residents riding through the Waverly-Belmont neighborhood, making their way to the park. In 1893, the Glendale Line was electrified, creating an even faster commute from the neighborhood to other parts of the city. Given its close location to downtown, the convenience of the Glendale streetcar line, and the popularity of Glendale Park, the land in the neighborhood was ideally positioned for residential development at the end of the nineteenth century.

A large land subdivision in the neighborhood occurred in 1891 with the creation of 'Montrose Place,' including the south side of Caruthers, Gilmore Avenue, and Montrose Avenue (then called Bethel Street) between Granny White Pike (12th Avenue South) and Duke Street (modern 9th Avenue South). The blocks were laid out to include 15 foot wide alleys running east-west between the main streets. Noel subdivided two plats of land along Halcyon and Paris (then called Pope) Avenues in 1902 and 1908 respectively, which he named the 'Idlewild' subdivision. Further land divisions included W.A. Gilmore's subdivision of 'Montrose Plan' in 1905 (north side of the 1100 block of Caruthers), and W.D. Gale's 'Kirkwood addition' in 1908 (900 block of Halcyon). The north side of the 900 block of Caruthers was subdivided in 1913 and 1923 by the heirs of Jacob Schmidt and Mr. E.L. Holt respectively.



919 Caruthers is an example of a Tudor Revival style building.

By 1908, this area was on the southern boundary of the expanding city and was rapidly transitioning from a rural outpost to an emerging urban neighborhood. Nashville corporate limits ran right through the neighborhood, extending down 9th Avenue to Halcyon then jogging up 11th Avenue to Montrose and over to 12th Avenue. That same year three local landholders, including Dr. L.G. Noel, W.D. Gale, and a Mrs. F.S. Ring, dedicated portions of their private lands for use as streets and alleys in the southeast side of the neighborhood. Most of the subdivided blocks were more than 50 percent developed by this time. Proximity to the streetcar line was highly desirable, and early density in the neighborhood was concentrated along the 10th Avenue corridor. Most lots were 50 feet wide and varied in depth between about 95 and 170 feet. Some blocks from this

WAVERLY-BELMONT

early era remain well intact with many early houses surviving. On the 1000 block of Halcyon, seven houses still standing today date from approximately 1910 – and eleven homes on the same block of Paris Avenue do as well. Most notable is the 1100 block of Caruthers Avenue: some of the oldest and largest homes in the neighborhood are located here and the entire block is contributing.

The majority of the homes are one and one and one-half stories, with the exception of just five two story homes, including this one at 920 Montrose.

In 1913, the residents of Gilmore Avenue banded together and installed concrete sidewalks the full length of that street, an improvement that was seen as highly desirable by local residents. Spurred by the success on Gilmore, the Waverly-Belmont Civic League was formed and advocated for neighborhood-wide street paving, sidewalk construction, alley cleanups and tree planting. Furthering this civic effort, the city gave notice that residents along Caruthers Avenue and 10th Avenue South must construct sidewalks and curbs in front of their property within 30 days or the city would exercise its right to do so. The effect was to quickly modernize the nascent neighborhood. *The Nashville Tennessean* stated in 1915 that the neighborhood "has been changed from a ragged suburb to a modern residence section and property values have steadily increased, in spite of the war or financial depression."

During the 1920s and 30s, new home construction continued throughout the entire neighborhood at a fairly regular pace. Although most houses built in this era were single family homes, the neighborhood has always included a mix of some multi-family properties. A few early examples include 1003 Halcyon, where the Anderson family lived in 1910 with a boarder; 925 Gilmore (c1913), where the Philpot family lived and rented one side of their home to Mr. and Mrs. Heron; and 906 Caruthers, built around 1930, and housing three tenants that same year. Common architectural styles include Queen Anne, Tudor Revival and Craftsman, with a few examples of four squares. All of these house styles were popular throughout Nashville in the first half of the twentieth century, as the first ring suburbs were being constructed along street car lines. The Waverly-Belmont neighborhood was middle class with most houses being fairly modest bungalows and cottages with front porches. Residents

WAVERLY-BELMONT

included many salesmen, engineers, stenographers, clerks, conductors, barbers, contractors and a watch repairmen. Many of these residents worked downtown in places like the First National Bank Building, the Stahlman Building, or addresses on Broadway or Church Streets: these workers would have taken the No. 9 Glendale Line Streetcar from the neighborhood into work and back. Dr. Noel himself is known to have travelled from Idlewild Station on the Glendale Line to his dentistry office on Church Street.

Historically, this neighborhood was largely residential, but a few lots along 10th Avenue have always served other purposes. From the early 1890s, Waverly Place Methodist Church sat at the southeast corner of Caruthers and 10th Avenues. The building has seen many changes including the addition of a new sanctuary and education building, but the church remains on the site today. On the northwest corner of the same intersection, land owner Arnold Schmidt had a complex of twelve greenhouses and a four and a half acre farm by 1908. Schmidt himself owned the two houses on the southwest corner of this intersection at 1001 and 1003 Caruthers Avenue. In 1935, the Waverly Belmont Junior High School was constructed on Schmidt's old farmland, indicating that the neighborhood was sufficiently developed and populated to require its own school. By the 1950s a Lodge Hall sat on the northwest corner of 10th and Halcyon – a church now occupies that location.

The 1940s brought change to the Waverly-Belmont neighborhood. Tennessee Electric Power Company phased out Nashville's street cars in 1940-41. The focus of the neighborhood shifted from the old 10th Avenue street car line to the emerging commercial corridor along old Granny White Pike/12th Avenue. This thoroughfare was to become a thriving business corridor serving the neighborhood by the 1950s. Businesses included Becker's Bakery (1924), an office building on the northeast corner of 12th and Caruthers, a drycleaners, filling stations, two auto repair shops, various stores, and several restaurants. While it was developing a commercial character, the corridor still retained a residential component in the 1950s: between Montrose and Caruthers, all the houses on the east

WAVERLY-BELMONT

side of 12th Avenue faced the side street rather than 12th Avenue, and an entire block facing onto the west side of 12th Avenue was comprised of single family homes.

After World War II, with the streetcar gone and the increasing popularity of the personal automobile, Nashville experienced a rapid expansion of second ring suburbs. As was happening nationwide, the rise of the suburbs led to a lack of investment in previously booming urban neighborhoods and commercial areas in Nashville. In Waverly-Belmont, there was a brief surge of postwar construction in the early 1950s – about seven one story rectangular side-gabled houses are concentrated on Caruthers and Gilmore Avenues. While these homes lack the architectural detailing found in the neighborhood's earlier houses, they do fit into the historic street rhythm in terms of size, massing, setback, materials, lot coverage ,and siting. They are a part of the story of the evolution of the neighborhood.

Like many urban neighborhoods, this area slid into decline beginning in the 1950s, due in part to the rise of the suburbs and the resulting decline in property values which occurred in the urban neighborhoods left behind. By the 1970s Sevier Park – the remaining open space surrounding the old Sunnyside mansion – was known for drug deals and prostitution. Unemployment, crime, and drug use characterized the neighborhood, and traffic raced down 12th Avenue, fracturing the community. Further, the Waverly-Belmont School, one of the pillars of civic life in the community, closed. In response to this neighborhood decline, a private-public partnership called Neighborhood Housing Services came to the area to encourage reinvestment. The Sunnyside Community Citizens, Inc. formed a neighborhood watch in response to the growing crime and worked to curb illegal activity and support affordable housing options in the neighborhood.

In more recent years, the district has seen a revival spurred by investment in the larger neighborhood. By the 1990s, the high-style historic homes in the Belmont neighborhood to the west were being restored and that neighborhood was stabilizing. As residential investment returned, the Metropolitan Housing and Development Agency proclaimed the

WAVERLY-BELMONT

commercial area of 12th Avenue South a neighborhood strategic district. At this time, the community qualified for a federally funded grant that targeted low-income neighborhoods (more than 50 percent of residents in the surrounding area had an income 80 percent below the median). The city created a 12-South Master Plan in 1996, and urged by resident activists and real estate investors (notably Joel Solomon and Mark Deutschmann of 1221 Partners), funded streetscape improvements along 12th Avenue, including sidewalks and traffic calming measures. The formerly rundown commercial corridor began to reenergize with the continued investment of long-time commercial businesses and the emergence of many new ones. Further, the Sunnyside mansion was restored for Metro Historical Commission offices in 2004. As property prices inflated to the west of 12th Avenue, families began looking to invest in the still reasonably-priced houses between 9th and 12th Avenues. The combination of these factors contributed to the increasing desirability of the neighborhood.

Today, the 12-South commercial corridor is bustling with hip boutiques and trendy restaurants. Patio seating lines a street that used to be known for crime. The reversal of fortunes is perhaps best illustrated by the gourmet ice cream shop occupying the address where the triple murder occurred in the 1980s. High-density mixed-use developments are being constructed along 12th Avenue to accommodate the demand for both residential and commercial space. Just behind this commercial strip is a thriving historic neighborhood. The homes are largely owner-occupied and well cared for, young families live next door to retirees and newcomers mingle with long-time residents, many of whom have been in the neighborhood for forty years or more. The Waverly-Belmont School reopened as a neighborhood elementary school in 2015.

Starting around 2005, new residential construction began again in the neighborhood. While some existing vacant lots offered building sites, many of the new houses constructed in the past decade have required the demolition of a historic home. Concerned by the loss of historic resources, residents began advocating for a Neighborhood Conservation Zoning Overlay in 2013. They hope to protect the strong sense of place conveyed

WAVERLY-BELMONT

by the historic architecture of their established traditional neighborhood, while still allowing the district to evolve with new construction that is appropriate to its context.

WAVERLY-BELMONT

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1880-1960

Number of Stories: Infill generally should be one or one and one half stories, unless the immediate context has two-story buildings as two-story historic buildings make up only approximately 7% of the district.

Typical Roof Forms: The most common roof forms in the neighborhood are cross gables and side gables. Front gable and hipped/pyramidal roof forms are also found.

Typical Building Forms/Styles: Simple bungalows and cottages are the most common form and exhibit a variety of styles such as Craftsman, Queen Anne, Folk Victorian, and Tudor Revival. Minimal Traditional forms are also found in the district.

Entrances: Most homes have projecting porches with gable or flat roofs. Also common are enclosed vestibules entrances, hoods, recessed porches and decorative door surrounds without a porch.

Cladding: The most appropriate primary cladding for infill is lap siding or brick

WAVERLY-BELMONT

WB: DESIGN GUIDELINES

A. NEW CONSTRUCTION-INFILL

1. Where there is little historic context, existing construction may be used for context. Generally, a building should not exceed one and one-half stories.

2. Common roof forms in the neighborhood include side, front, and cross gables and hipped and pyramidal forms.

3. Front, side, wrap-around, and cut-away porches are appropriate. Porches are not always necessary and entrances may be defined by simple hood or recessed entrances instead.

4. Small roof dormers are typical throughout the district. Wall dormers are only appropriate on the rear, as no examples are found historically in the neighborhood.

WHITLAND

A SHORT HISTORY OF WHITLAND

Attorney John B. Daniel constructed 3700 Whitland around 1913 modeled in part on Thomas Jefferson's Monticello and in part on the famed Chiswick House in London.

The Whitland neighborhood is listed in the National Register of Historic Places under Criteria A and C in the areas of community planning and development and architecture. This residential district is an intact representation of a suburb that developed in the first half of the twentieth century. There have been few modifications of the original plan, and the district was the first of its kind in Nashville to market itself as a golf club community.

The Whitland area neighborhood is particularly noteworthy for its wide variety of architectural styles from the early twentieth century. This area of Nashville was largely platted and subdivided after 1910 as the city expanded to the west along streetcar lines. Development in the area was slow during the first decade following 1910 and accelerated rapidly after 1920, continuing to the era of World War II. The district is also important as it represents the dissolution of land that had primarily served as a family estate known as "Whitland Farms" prior to 1910, when a 100-acre tract was purchased and platted by the Whitland Realty Company.

202 Carden Avenue

The Whitland neighborhood's period of historic development spans from the early 1900s to 1960. The houses of the Whitland neighborhood are built in the myriad styles favored by the urban upper middle class across Nashville and throughout the United States during the early twentieth century. Tudor Revival, Craftsman, Bungalow, Colonial Revival, Mission, Minimal Traditional , and eclectic styles and forms are all represented. Most dwellings are one or two story single-family structures with two or three bedrooms. Several homes in the area are higher style and are grander in scale. The notable Washington Hall, at 3700 Whitland Avenue, is a domed house that is reminiscent of Thomas Jefferson's Monticello. The house was built by Judge John Daniels in 1912-14. There are three multi-unit apartment buildings as well, all dating from the late 1920s to the 1930s. Development of the Whitland Avenue neighborhood began in 1910 and continued through the first half of the twentieth century. Its period of significance for historic development runs from the early 1900s to 1957.

229 Leonard Avenue

WHITLAND

RICHLAND AVE
CHRISTOPHER ST
WHITEHALL
WILSON BLVD
WEST END AVE
WHITLAND AVE
CRAIGHEAD AVE
BOWLING AVE
PEACH BLOSSOM SQ
LEONARD AVE
CARDEN AVE
CANTRELL AVE
BRIGHTON ROLLAND RD CLOSE
VALLEY VISTA

WHITLAND

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1900-1960

Number of Stories: one and one half-two and one half stories

Typical Roof Forms: cross gable, side gable, and hipped/pyramidal.

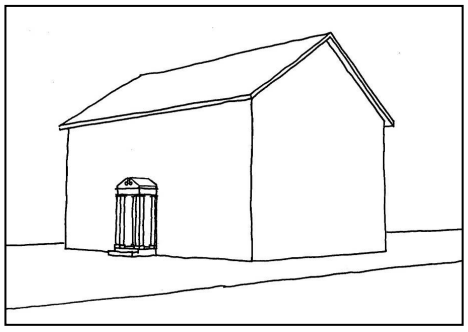
Typical Styles: Tudor Revival is the dominant style. Also prevalent are Colonial Revival, and Craftsman styles.

Cladding: Brick and stone cladding as the primary cladding material are dominant in the district.

WHITLAND

WH: DESIGN GUIDELINES

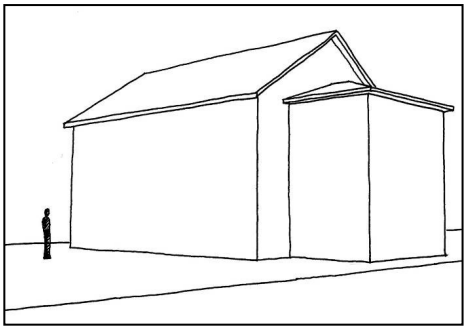
A. NEW CONSTRUCTION-ADDITIONS



Example of added portico.

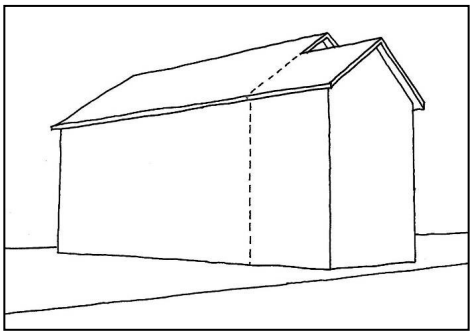
1. Front, side, and rear dormers are an original characteristic of many contributing houses in the district. It may be appropriate to add a front, side, or rear dormer that follow dormer guidelines in Part I of these design guidelines.

2. One and two story side porches are characteristic of many Colonial Revival style houses in the district. It may be appropriate to add a one-two story side porch addition, if it is subordinate to the historic structure in height, setback from the face of the main house, and does not replace a historic side addition.

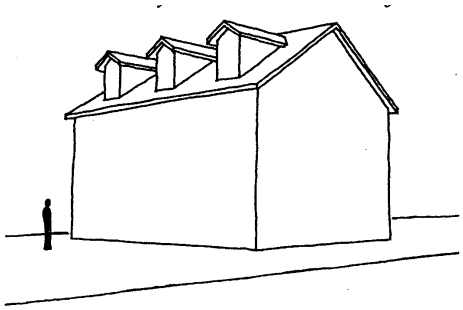


Appropriate *side additions are set back from the facade and set down from the ridge of the existing house*

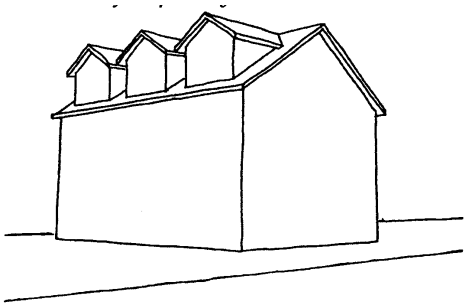
3. Front porticos are typical of many Colonial Revival style houses in the district. Where they do not already exist, it may be appropriate to create a portico up to three feet in depth when the original pediment is duplicated at the face of the portico, the entranceway surround remains intact, and new columns and portico structure are compatible to the character of the house and historic examples in the district.



Inappropriate *side additions do not set back from the front of the house and alter the structure's façade.*



Appropriate *Colonial Revival style dormers are typically symmetric, set back from the facade, set down from the ridge, and only slightly wider than a typical window*



Inappropriate *front dormers can become the dominant feature of a historic house and significantly alter its perceived massing*

WOODLAWN WEST

A SHORT HISTORY OF WOODLAWN WEST

Today's Woodlawn West neighborhood began to take shape when prospering downtown Nashville created the need, and new technologies like electric streetcars and automobiles created the means, for suburban development. Located southeast of West End Avenue, the neighborhood is adjacent to the campus of Montgomery Bell Academy which moved to the area in 1915. In the 1920s, Nashville's city limits were expanded to include land upon which the neighborhood was developed. The Kimpalong Place subdivision was filed on July 13, 1923 and included lots fronting on Kimpalong Avenue and Wilson Boulevard as well as Brighton Road and Woodlawn Drive. Lots on Ensworth Avenue began to be developed in the 1920s also.

The Woodlawn West neighborhood's period of historic development spans from the early 1920s to the early 1940s. Architectural styles in the neighborhood include Colonial Revival, Neoclassical, Bungalow, and Tudor Revival. These architectural styles represent some of the most popular residential building styles used in the United States during the early twentieth century.

A neighborhood's historical and architectural significance is determined by the sum of its parts -- each window that is repaired rather than replaced, each front porch that retains its original features, each sidewalk and shade tree. In Woodlawn West, those parts add up to a remarkably intact early twentieth century neighborhood.

Continuous construction in Woodlawn West during the early and mid twentieth century resulted in a variety of building types and styles that illustrate the evolution of architectural styles and technology over the years.

WOODLAWN WEST

WOODLAWN WEST

SUMMARY OF HISTORIC CONTEXT

(This information is not a part of the design guidelines. It is provided for planning purposes and may change over time, as more information is learned and the district ages. This information is general for the entire neighborhood. A more immediate context is used for guiding infill design.)

Period of Significance: 1900-1945

Number of Stories: one and one half-two stories

Typical Roof Forms: The dominant form is different types of cross gables, with side gable and hipped/pyramidal roof forms

Typical Styles: Tudor and Colonial Revivals are the most dominant styles.

Cladding: Brick and stone cladding as the primary cladding material.

WOODLAWN WEST

WW: DESIGN GUIDELINES

A. NEW CONSTRUCTION– INFILL AND ADDITIONS

1. Generally, an attached garage is not appropriate on Kimpalong Avenue or Wilson Boulevard; however, it could be appropriate on those two streets if the grade drops enough to allow the garage to be fully at the basement level and the garage doors face the rear of the lot.

2. Attached garages are appropriate on Ensworth Avenue. If attached, non-basement level garages should not exceed one story. Street-facing elevations should have openings similar to the rest of the house and the historic context. Rollup doors should face the rear or the side of the lot. Garage doors facing Ensworth and Woodlawn are not appropriate, but garage doors facing Montgomery Bell Avenue could be appropriate since there are no houses fronting Montgomery Bell. If facing the side of the lot, the wall with the doors should step back from the side wall of the house by at least ten feet (10'). (*See April 2019 outbuilding policy approved for this neighborhood as part of review for 200 Ensworth Avenue for background on attached garages.)*

METROPOLITAN HISTORIC ZONING COMMISSION

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Approved??