Metropolitan Historic Zoning Commission

Historic Landmark Zoning Overlays

HISTORIC LANDMARK ZONING OVERLAYS

Inside

Historic Zoning Overlay 2

What are the Design Guidelines 3

Purpose of the Design Guidelines 4

Secretary of Interior Standards 5

Design Guideline Principles 7

Demolition 8

Building Alterations 12

Site Alterations

New Construction

Signage

Landmarks

METROPOLITAN HISTORIC ZONING COMMISSION

Metropolitan Government of
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Adopted: May 1989
Revision adopted June 2015 DRAFT
List of Landmarks Revised October 2020

I. INTRODUCTION

WHAT IS REVIEWED:

IN A HISTORIC LANDMARK OVERLAY

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

IN A HISTORIC PRESERVATION OVERLAY

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

A. HISTORIC ZONING OVERLAYS

Please also see *MHZC Hand Book*.

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

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

Like the National Register of Historic Places, historic zoning honors an area's historical significance. There are five types of historic zoning overlays: historic preservation, neighborhood conservation, historic bed and breakfast, historic landmarks, and historic landmark interiors.

In neighborhood conservation and historic bed and breakfast homestay zoning overlays, certain exterior work on buildings—new construction, additions, demolition, and relocation—is reviewed to ensure that the neighborhood's historic character is preserved. In addition to the projects reviewed in neighborhood conservation and historic bed and breakfast zoning overlays, historic preservation. And historic landmark overlays also review exterior alterations to existing buildings -- like replacing windows, altering storefronts, or painting brick. Overlays with historic preservation or historic landmark zoning are not more historically significant than those with neighborhood conservation zoning; rather, the MHZC, in conjunction with neighborhood input and local council member direction, determined that these overlays are most compatible with the goals of the neighborhood and the MHZC.

I. INTRODUCTION

B. WHAT ARE THE DESIGN GUIDELINES?

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

The guidelines protect historic sites and districts from new construction or additions not in character with the historic building or site and from the loss of architecturally or historically important buildings.

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

The italicized sections of the design guidelines contain interpretive information that is meant to make the guidelines easier to understand and memorialize precedent-setting decisions.

Illustrations are intended to provide example buildings and circumstances.

It is important to remember that every building and site is different and what may be appropriate for one building or site may not be appropriate for another. Historic landmarks range from antebellum mansions to mid-century ranch houses and from the Belgium block of Bank Street to the mid-twentieth century modern Municipal Auditorium. These guidelines are meant to provide a framework for alterations to these diverse buildings and sites.

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

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

WHAT IS NOT REVIEWED IN HISTORIC LANDMARK OVERLAYS

- *Temporary banners/signage*
- *Temporary construction trailers*
- *Painting of wood*

I. INTRODUCTION

C. PURPOSE OF THE DESIGN GUIDELINES

Within Title 17 of the Metro Codes of Ordinances, "historic zoning" is used as the general term for Nashville's five types of zoning overlay districts applicable to historic properties: historic preservation, neighborhood conservation, historic bed and breakfast, historic landmark, and historic landmark interiors.

1. Design guidelines are criteria and standards which the Metropolitan Historic Zoning Commission must consider in determining the appropriateness of proposed work within a neighborhood conservation zoning district. Appropriateness of work must be determined in order to accomplish the goals of historic and neighborhood conservation zoning, as outlined in Article III, Chapter 17.36 (Historic Zoning Regulations), Metropolitan Comprehensive Zoning Ordinance:

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

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

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

   d. To foster civic beauty;

   e. To strengthen the local economy; and

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

D. SECRETARY OF INTERIOR STANDARDS

By Tennessee state law, all design guidelines for neighborhood conservation zoning overlays must comply with the Historic Preservation Act of 1966, as amended. The section of the Act which deals specifically with rehabilitation of historic properties is the Secretary of the Interior's Standards for Treatment of Historic Properties. The Standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new construction or making alterations. When the design guidelines do not provide guidance for a specific request, the Standards may be relied upon.

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.*

2. *The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.*

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

4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*

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

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

7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*

8. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*

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

I. INTRODUCTION

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

II. DESIGN GUIDELINE PRINCIPLES

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

B. These guidelines shall apply to the exteriors of buildings, alterations/ rehabilitation, new construction in-whole or in-part, demolition in-whole or in-part, and moving a building.

C. The following actions that do not require the removal of a historic feature(s) may not require a Preservation Permit. (These actions may still require a Building Permit. Please check with Codes Department before proceeding with work.)

Site

- All plants, including trees, bushes, flowers, etc. (Structures to accommodate living elements may require review.)
- Uncovered accessibility ramps

Buildings

- New free-standing buildings and structures that are less than 100 square feet, do not have a permanent foundation, and are located to the rear of the property.
- Temporary building and site illumination such as seasonal or event lighting that has minimal installation and is not in place for more than 30 days.
- Paint color of wood features.

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

III. DEMOLITION

A . PRINCIPLE

1. The primary purpose of historic zoning overlays is to prevent demolition of historic buildings and their character-defining features.

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

3. The historic character-defining features of a historic building should not be altered, removed, or destroyed.

III. DEMOLITION

B. GUIDELINES

1. Partial-demolition of a structure or site feature

   a. Character-defining features of historic buildings and site features shall be retained. Alterations of window and door openings is considered partial-demolition. Partial-demolition of historic buildings is appropriate if the feature to be removed is not a character-defining feature. Examples of non character-defining features are features that have lost historic integrity or that were added in recent years.

   b. Historic materials should be retained. Replacement of historic materials may be necessary in the case of extreme deterioration. In those cases, replacement materials should match the historic material. Substitute materials may be appropriate if the original material is no longer readily available or if a different material is required. The substitute material should have the same dimensions, texture, design, and workability as the historic material.

   c. Partial-demolition of non-contributing buildings and structures is appropriate if demolition does not result in a form or condition that would not meet the design guidelines for "new construction" or if partial-demolition brings the existing building closer into compliance with the design guidelines for new construction.

2. Full-demolition of a structure or site feature

   a. Historic buildings and site features shall be retained unless the denial of the demolition will result in an economic hardship, as determined by the MHZC in accordance with section 17.40.420 (Historic Zoning Regulations), Metropolitan Comprehensive Zoning Ordinance.

   b. Full-demolition of non-contributing buildings and site features is appropriate as they do not contribute to the historic character of the overlay.

IV. BUILDING ALTERATIONS

A. BUILDING ALTERATIONS PRINCIPLES

1. The original character-defining features of a building, structure, or site and its environment should not be removed or destroyed.

2. Deteriorated historic architectural features should be repaired in-kind rather than replaced.

3. In the event that replacement of historic features is necessary, the new feature should match the material, composition, dimensions, design, color, texture, and all other visual qualities of the original feature. Replacement features should be substantiated by historical, physical, or pictorial evidence, rather than on conjectural design or the availability of salvage or new architectural elements.

4. Every building, structure, and site shall be recognized as a product of its own time. Alterations that have no historical basis and which seek to create an earlier appearance are not appropriate.

5. Changes which have taken place over the course of time are evidence of the history and development of a building, structure, or site and its environment. If the changes have acquired significance in their own right, they should be retained, unless there is a desire for a site to interpret a specific significant time period.

B. MATERIALS

1. Historic materials should be retained.

2. Deteriorated historic materials should be repaired rather than replaced.

3. If replacement is necessary, new materials should match the historic materials.

4. In the case of materials that are no longer manufactured or are not readily available, substitute materials should match the historic design, dimensions, colors, texture and workability.

IV. BUILDING ALTERATIONS

5. The use of detergent cleaners and chemical stain and paint removers to clean masonry or remove paint is appropriate under most conditions. Abrasive or high-pressure cleaning methods are destructive and should not be used.

6. Silicone-based water sealants are not recommended for use on historic masonry.

7. Repointing with a hard (Portland cement) mortar is destructive to historic masonry. Flexible mortar, made from mixing hydrated lime cement and natural sand, should be used when repointing is necessary.

8. Painting/staining of masonry is generally not appropriate but may be appropriate if: the masonry has previously been painted; or if the masonry has been sandblasted or otherwise damaged and is too deteriorated to withstand weather. If painting is appropriate, the color should match the material's original color and be a stain, rather than a paint, to allow more of the original texture to be visible.

C. WINDOWS & DOORS

1. Historic windows and doors shall be retained.

2. In situations where the original windows and doors are no longer extant or beyond repair, replacement windows and doors should match the original materials, dimensions, and design and fit within the original openings.

3. New openings should not be created unless supported by physical or photographic evidence as an original or early opening. New openings may be appropriate in minimally visible locations.

D. ROOF FORM & ROOFING MATERIALS

1. Historic roof pitch and configuration shall be retained.

IV. BUILDING ALTERATIONS

2. In the case of historic roof forms no longer extant, a replacement roof form should use physical or photographic evidence to replicate the original appearance. If evidence is not available, the replacement roof form should match the arrangement, features, materials, and proportions typically found on buildings of the same style and period of the building involved.

3. The historic roof features such as dormers, chimneys, weather vanes, clerestories, and skylights shall be retained.

4. Replacement of visible roof materials shall match the historic material, when the material is readily available. If not available, substitute roofing material should match the color, texture and dimensions of the historic roof material.

5. Generally, additions to a historic roof forms, such as skylights, dormers and roof decks are inappropriate.

D. PORCHES, STOREFRONTS & ENTRIES

1. Historic porches, hoods, stoops, and primary entrances on residential building types and storefronts and public entrances on non-residential building types shall be retained.

2. Deteriorated porches, storefronts and entries should be repaired rather than replaced.

3. Where replacement is necessary, new features should match the design, dimension, architectural features, materials, and all other visual characteristics of the original.

4. In the case of historic porches, storefronts, or entries no longer being extant, the replacement should use physical or photographic evidence to replicate the original appearance.

IV. BUILDING ALTERATIONS

E. AWNINGS & CANOPIES

Also see "Signage" for awnings that include signage.

1. Awnings should be placed in locations historically used for awnings, over windows and doors, and should not obstruct transoms, columns, cornices, or other architectural features.

2. Awnings may be fixed or retractable.

3. Storefront awnings should project no more than four feet from the building.

4. The most appropriate awning form is a shed form unless the shape of the opening or historic evidence dictates otherwise.

5. Opaque canvas, cotton duck, or similar natural materials are appropriate for most awnings. Metal awnings are appropriate for post-1950s residential building types. Metal or wood awnings may be appropriate for industrial buildings. Plastic or vinyl awnings should not be used.

7. Canopies should not be added on principal facades where there is no historic evidence a canopy existed.

F. MECHANICAL, UTLITIY & SECURITY EQIPMENT

1. Installation of mechanical, utility & security equipment should not require the removal or damage of historic features and should not obscure historic features.

2. Equipment should be placed in locations of minimal visibility.

G. BUILDING ILLUMINATION-EXTERIOR

1. Original light fixtures should be retained.

IV. BUILDING ALTERATIONS

2. New or replacement light fixtures on residential building types should be simple in design to avoid a false sense of history and should be located in a typical historic locations for exterior lighting.

3. Building illumination should be used to highlight architectural features and not as a way to draw attention to the business itself. Light should be directed toward the façade instead of outward. Light fixatures should be concealed or simple and unobtrusive such as uplights mounted above a storefront cornice.

4. Floodlights, spotlights, mercury vapor, sodium vapor, fluorescent tube lamp and CFL lamps and/or colored lights are generally not appropriate.

5. Lighting fixtures and illumination should not flash, spin or be animated in any manner.

6. Conduits, junction boxes and wires should not be visible on street-facing facades.

7. Rope lighting (also known as strand lighting, lite ropes, flexible impact lighting, tubular lighting, and string lighting) is prohibited unless concealed behind a cornice.

8. In the case of masonry buildings, hardware should be installed in masonry joints rather than through the brick or stone.

9. A Gobo light on non-residential building types may be appropriate if the projection is directed to the sidewalk only and not to a building façade; he fixture is small, unobtrusive and obscured from view; the fixture does not require removal of a character-defining feature, and there is only one per building.

V. SITE ALTERATIONS

A. SITE ALTERATIONS PRINCIPLES

1. Features of the site that are important in defining the overall character of the landmark should be identified, retained, and preserved. Removal or radical change of site features which are important in defining the overall historic character of the landmark should be avoided.

2. Removal or relocation of buildings or landscape features which are historically related to the landmark shall be avoided.

3. Repair of deteriorated landscape or site features rather than replacement is encouraged where possible. Addition of conjectural landscape features which would create a false sense of historic development should not occur.

4. Construction of new buildings adjacent to the landmark building shall not detract from or diminish the value of the landmark itself.

5. New or added exterior site features shall be placed so as not to detract from or diminish the value of the landmark itself.

6. Site work including construction of parking and utility work shall be undertaken carefully so as not to disturb architectural or archaeological features of the landmark site.

B. FENCES & WALLS

1. Historic fencing and walls should be repaired, rather than replaced, where possible.

2. If replacement is necessary, the new fence or wall should use the same materials as the original and be in the same location with same dimensions as the original.

3. If new fencing or walls is required where none existed historically, it should be of a simple design and of a material appropriate for the history of the site.

V. SITE ALTERATIONS

4. Chain link or woven fences are generally not appropriate.

5. New fencing or walls that mimic historic one or are reclaimed are not appropriate if they are from an earlier era than the historic site.

C. PERMANENT BUILT LANDSCAPE FEATURES

1. Curbs, steps, pavement and gravel parking areas or driveways, walkways and other such appurtenances should not contrast greatly with the character of the site in terms of design, size, materials, material color and location and should not disturb archaeological features of the site.

2. A/V equipment such as security cameras, satellite dishes and antennas should be located in areas with minimal visibility and should not require new holes in historic masonry.

3. Permanently installed fixtures such as garden structures, fountains or waterfalls should be based on documentary, physical, or pictorial evidence.

4. Above-ground swimming pools should not be publicly visible. In-ground swimming pool should be located in a rear yard in a manner that minimizes its public visibility.

D. PUBLIC SPACES

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

V. SITE ALTERATIONS

VI. NEW CONSTRUCTION

A. NEW CONSTRUCTION PRINCIPLES

1. New construction generally includes additions to existing buildings, new buildings or the reconstruction of a historic feature.

2. New construction should not require the removal, obstruction or alteration of historic features of a historic building or the site.

3. New construction shall not disturb archaeological areas of the site or those areas with the potential for archeology. Excavation work should be carefully undertaken and care shall be used to properly record any archaeological materials encountered.

4. New construction on a landmark site does not need to imitate past architectural styles. New buildings inspired by historic styles and forms, but identifiable as new construction, are appropriate.

B. ADDITIONS TO BUILDINGS & STRUCTURES

1. Additions to historic buildings should be minimal. Additions to existing buildings should be compatible in scale, materials, and texture; additions should not be visually jarring or contrasting.

2. Additions should be constructed in such a manner that historically or architecturally significant materials and site features are not destroyed.

3. Additions should be attached in a minimal manner so that if the addition were to be removed in the future, the essential form and integrity of the original structure would be retained.

4. Generally, an addition should be situated at the rear of a building and should not be taller or wider than the historic building. Typically, rooftop additions are not appropriate.

5. An addition should be compatible, by not contrasting greatly, with the height, scale, roof form, proportion and rhythm of openings, materials, texture, details,

VI. NEW CONSTRUCTION

and material color of the associated historic building.

6. The creation of an addition through enclosure of a front porch is not appropriate.

7. Additions to non-historic buildings may be appropriate if they do not detrimentally affect the historic character of the site.

C. NEW BUILDINGS & STRUCTURE ON A LANDMARK SITE

1. New buildings and structures on a Landmark site should be minimal and located in areas that minimize their visual impacts on the site's historic features.

2. New buildings and structures should be compatible with the historic site and/or principal historic building, by not contrasting greatly with the historic building or site. At the same time, new construction should reflect the era in which it was built and should not create of false sense of history by being too imitative.

3. Construction of new buildings and structures on a Landmark site shall not detract from or diminish the value of the landmark itself.

4. New buildings and structures should not diminish key views to and from a historic building or site.

5. New construction should not be located in areas of potential archaeological value.

VII. SIGNAGE

A. SIGNAGE PINCIPLES

1. Because Nashville's landmark sites are so diverse, not all sign types and illumination will be appropriate for all landmarks.

2. Signage located on the interior of a building or attached to the inside of glass windows is not reviewed.

3. Sandwich board signs and three-dimensional sidewalk signs that are brought into the building at the close of each business day shall not be reviewed by the MHZC but may require review by Public Works.

4. Where a sign is proposed to encroach into the public right-of-way, an application shall be made with the Public Works Department in addition to the sign permit application with the MHZC. Both applications shall include the requirements of the Public Works Department available at their website: www.nashville.gov/Public-Works/Developer-Services.aspx, in addition to the MHZC submittal requirements.

5. A common signage plan is mandatory for a building or site that includes multiple businesses.
   - A common signage plan shall provide for consistency among signs with regard to at least four of the following: materials; location of each sign on the building; sign proportions; color scheme; lighting; lettering or graphic style.
   - The common signage plan shall establish an allowable area of signage for existing and future tenants with regard to all allowed sign types.
   - The common signage plan shall indicate existing nonconforming signs as well as the amount and locations of on-premise signage to be allocated to each tenant under the new plan.

6. A sign shall be brought into compliance with the provisions of these design guidelines if a sign permit is required to rebuild the sign. This does not include a panel change in a non-conforming cabinet sign, which shall be permitted. However, in no instance shall there be an increase in the degree of nonconformity.

VII. SIGNAGE

7. A sign shall be brought into compliance with the provisions of these design guidelines if at any time the sign is altered, repaired, restored or rebuilt to the extent that the cost exceeds fifty percent of the estimated replacement cost of the sign (in current dollar value). All permits within any six consecutive calendar months shall be aggregated for purposes of measuring the fifty percent standard.

8. If the alteration or repair is caused by involuntary damage or casualty, the design may be altered or repaired to its pre-damaged condition. A sign may be removed or taken off-site for repair and maintenance. The sign must be returned to the original location within 90 days of removal.

9. Signs that flash, blink, revolve, or are put into motion by the atmosphere are generally not appropriate unless such is appropriate for the era of the historic site. Neon tubing or like illumination, luminous paints, or back-lit plastics should not be used as a part of any sign.

B. REPAIR & MAINTENANCE OF HISTORIC SIGNS

1. Historic signage should be retained and should not be obscured.

2. Painted ghost signage should be maintained and not obscured. They should not be over restored so that all evidence of their age is lost.

3. Historic cabinet signs may have the face of the signage replaced to promote the new business.

C. NEW SIGNAGE FOR RESIDENTIAL BUILIDNG TYPES

1. Materials: Appropriate materials for signage include wood and metal.

2. Allotment: Generally, the square footage of all signs on the site shall not exceed

VII. SIGNAGE

six square feet, not including interpretive signage. Allotment may also be considered in relation to the site itself, not just the building.

3. Location: Signage should be placed in locations historically used for signage and shall not obscure historic features or disturb potential archaeological sites.

4. Signage Types: Typical signage types for residential building types include a monument sign in the yard, small wall sign next to the entrance or small sign hanging from the porch rack.

5. Signage Illumination: Signs may be illuminated by remote light sources, provided that these light sources are shielded to protect adjacent properties from glare.

C. NEW SIGNAGE FOR NON-RESIDENTIAL BUILIDNG TYPES

1. Materials: All permanent, on-premises signs shall be constructed of a rigid, weatherable material such as hard plastic, wood, MDO plywood, aluminum, steel, PVC, glass, fiberglass and/or Plexiglass. On-premises permanent signs shall not be constructed of nonrigid materials including, but not limited to, vinyl, fabric, canvas, or corrugated plastic. The provisions of this subsection shall not apply to approved, permitted canopies, awnings and porticoes.

2. Allotment: Size of signage shall be based on an allotment associated with the width of the building and the signage type. (See specific signage types for additional information.)

4. Signage Location and Types: See following pages for more information about different signage types and their associated locations. In determination of number of stories, relevant to some signage types, rooftop additions shall not be considered within the number of stories. Manual and electronic changeable copy signs are generally not appropriate.

VII. SIGNAGE

5. Signage Illumination:
   a. External light sources shall be placed close to, and directed onto the sign and shielded to minimize glare into the street, sidewalks or onto adjacent properties.
   b. Projecting light fixtures used for externally illuminated signs shall be simple and unobtrusive in appearance. They should not obscure the sign.
   c. Channel letters may be internally lit or back-lit.
   d. For cabinet signs, the background must be opaque. Only graphics, text and logos may be illuminated, and a halo of one inch around graphics, text, and logos may be non-opaque.
   e. Exposed neon may be used for lettering or as an accent.
   f. Blinking, flashing, chasing, and sequential lighting are generally not appropriate.
   g. Visible transformers/raceways must be designed to appear as part of the building, a background to the sign, and/or painted to match the building.

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

5. Allocation of Sign Area

The maximum sign area for each type of sign is established in the following tables. Specific requirements for each sign type are shown on the subsequent pages.

For each cell in the table, there is a maximum allowed sign area that may be utilized with any combination and any number of signs associated with that cell, unless otherwise noted.

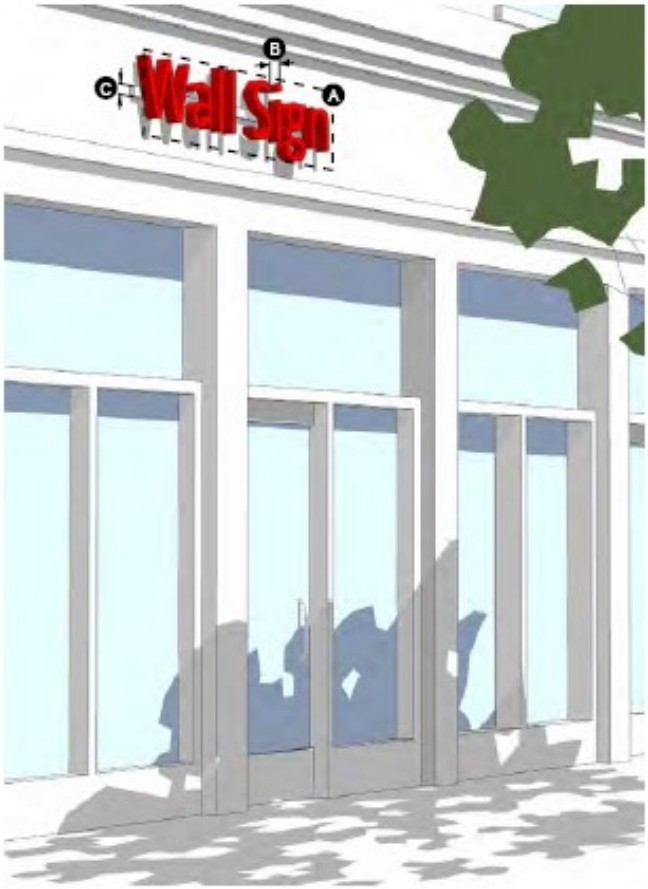
The measurements for "linear feet" shall be at grade.

Existing historic ghost signs do not count towards a building's allotment.

Wall Signs Awning Sign Canopy Sign Projecting Sign	1 square foot of sign area per 1 linear foot of building façade or 36 square feet, whichever is greater.
Shingle Sign	9 square feet per sign, limit 2 per primary entrance
Monument Sign	24 square feet
Skyline Sign Building Height:	
75' to 100'	480 square feet
101' to 200'	600 square feet
201' and taller	720 square feet

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

6. Building Sign: Wall Sign



Description
A wall sign is a building sign that is attached flat to, or mounted away from but parallel to, the building façade.

General Provisions

- A wall sign shall be located lower than the window sills of the top floor for multi-story buildings.
- No portion of a wall sign may extend above the roof line or above a parapet wall of a building with a flat roof.
- No portion of a wall sign may extend above the lower eave line of a building with a pitched roof.
- A wall sign cannot cover windows or architectural details.
- An exposed raceway shall be finished to match the background wall or be integrated into the overall design of the sign.
- A wall sign can be externally or internally illuminated in accordance with the section on Illumination.

Design Standards

A Overall area allocation (max)	(see allocation of sign area)
B Projection (max)	2 inch OR 13 inches for internally lighted or neon signage
C Exposed Raceway height	50% of the letter height, OR if the Raceway is used as the sign background, the Raceway may extend 3 inches beyond the largest part of the sign.

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

7. Building Sign: Wall Sign-Painted

Description

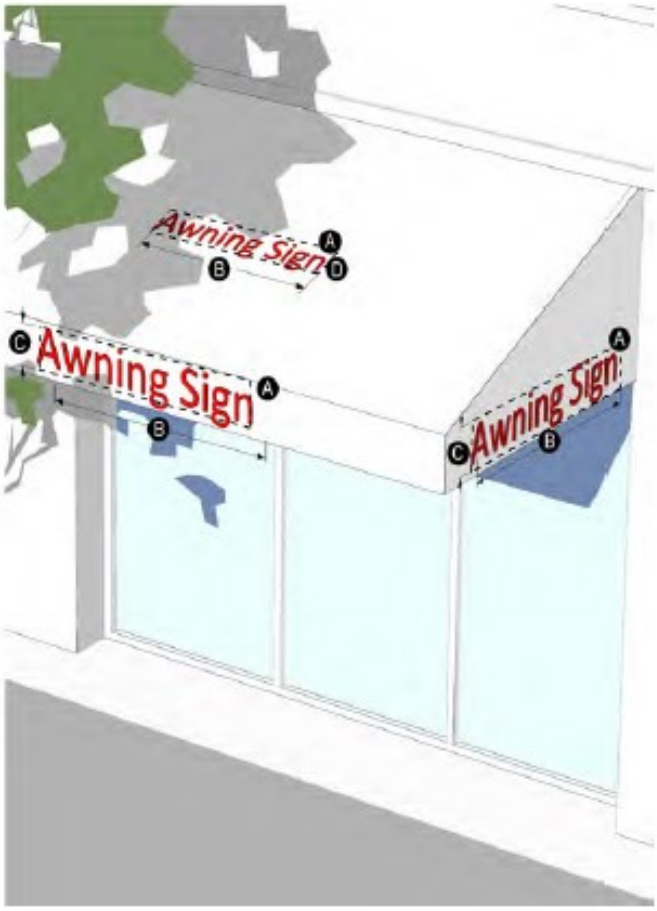
A painted wall sign is one that is painted directly onto an exterior wall. Painted signage is not appropriate for residential building types. (For murals, see IV.B. Materials.).

General Provisions

- A painted sign should only be added to rear elevations or exposed upper secondary elevations and should not cover transoms, columns, cornices, decorative elements, openings and architectural features or require the enclosure of openings.
- Signs painted on main facades or the first level of buildings are not appropriate.
- Generally, a painted sign should not be more than 125 square feet in size.
- Painted signs should serve as a sign for the current occupant(s) and should not advertise off-site businesses or products.
- Generally, painted signage should not have lighting; however, if lighting is necessary, it should be between one and two gooseneck lights or another type of light that can be hidden by an architectural feature. Metallic, fluorescent and day -glow paints are not appropriate.

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

8. Building Sign: Awning Sign



Description

Awning Signs are a type of building sign. Graphics and symbols are painted, sewn or otherwise adhered to the awning material as an integrated part of the awning itself.

General Provisions

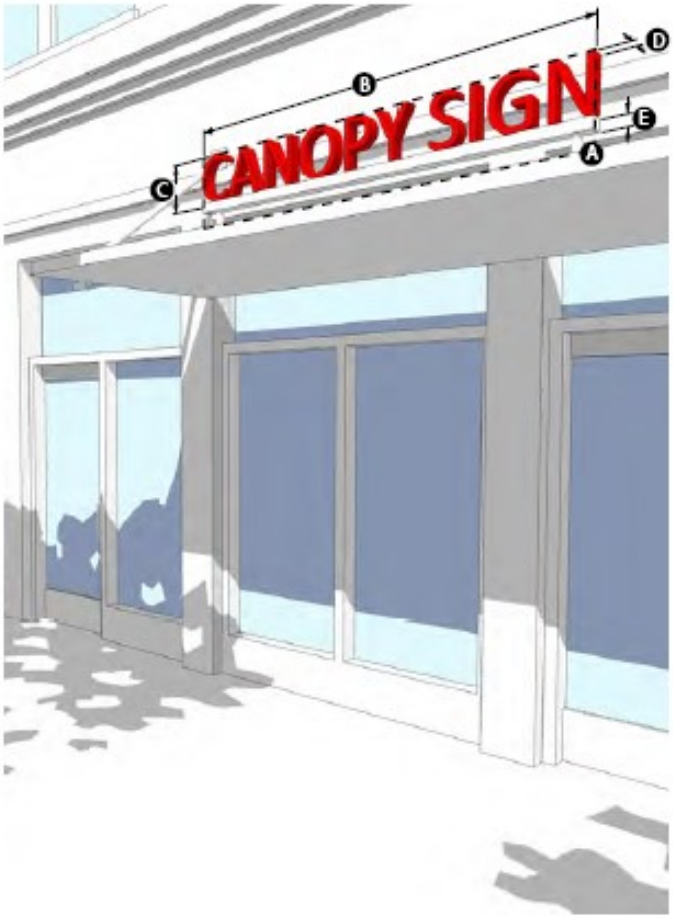
- Only awnings on first and second story windows or doors may contain signs.
- A maximum of one sign is allowed per awning face.
- An awning sign may only be externally illuminated.
- See the Awnings section of the design guidelines for additional information on the design of awnings.
- An awning sign cannot cover architectural details.

Design Standards

A Overall area allocation (max)	(see allocation of sign area)
B Sign Width (max % of awning width/depth)	75%
C Height of text and graphics on valance (max)	2 feet
D Max area of sloping plane covered by sign	50%

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

9. Building Sign: Canopy Sign



Description
A canopy sign is a type of building sign that is attached above, below or to the face of a canopy.

General Provisions

- A canopy sign cannot extend outside the overall length or width of the canopy. However a canopy sign may extend above or below the canopy provided the sign meets all other design standards.
- Maximum of one sign per canopy face.
- Raceways are permitted for signs extending below or above the canopy.
- A canopy sign can be externally or internally illuminated in accordance with the Illumination section.
- Cabinet signs are not permitted as canopy signs.
- A canopy sign cannot cover architectural details.

See the Awning/Canopy section of the design guidelines for additional information on the design of canopies.

- This definition does not include freestanding canopies.

Design Standards

A Overall area allocation (max)	(see allocation of sign area)
B Sign Width (max % of awning width/depth)	75%
C Height of text and graphics (max)	2 feet
D Depth (max)	13 inches
E Exposed Raceway height (max)	50% of the letter height OR if the Raceway is used as the sign background, the Raceway may extend 3 inches beyond the largest part of the sign.

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

10. Building Sign: Projecting Sign

Description

A projecting sign is a type of building sign that projects outward from the façade, typically at a ninety degree angle. Projecting signs are typically, but not always, vertically oriented and generally mounted above the first floor.

General Provisions

- A projecting sign must be located at least 25 feet from any other projecting sign.
- A projecting sign may be erected on a building corner when the building corner adjoins the intersection of two streets. Allocation of sign area from both streets may be used; however, in no case shall the sign exceed the maximum dimensional standards below.
- A projecting sign shall be located below the window sills of the third story.
- The top of a projecting sign shall not extend above the building eave or top of parapet.
- A projecting sign can be externally or internally illuminated in accordance with the Illumination design guidelines.
- Projecting signs that are 3-dimensional may be permitted in areas that such signage historically.
- A projecting sign cannot cover windows or architectural details.

Design Standards

A Overall area allocation (max)	(see allocation of sign area)
B Height (max)	
1 story buildings	10 feet
2 and 3 story buildings	16 feet
4 or more story buildings	20 feet
C Average spacing from façade (min)	1 foot
D Projection Width (max)	6 feet
E Depth of Cabinet (max)	2 inch or 18 inches for internally lighted or neon signage

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

11. Building Sign: Shingle Sign

Description
A single sign is a smaller building sign that projects outward, typically at a ninety degree angle, and hangs from a bracket or support that is located over or near a building entrance.

General Provisions

- Signs shall be located within 8 feet of an active pedestrian building entrance. This does not include service entries or entries that primarily remain locked.
- An active pedestrian entrance at the corner of a building is allowed signs on both streets.
- A shingle sign shall be located below the window sills of the second story.
- A shingle sign shall not be internally illuminated.
- A shingle sign cannot cover windows or architectural details.

Design Standards

A Area (max)	9 square feet
B Height (max)	3 feet
C Spacing from façade (min)	6 inches
D Width (max)	3 feet
E Depth (max)	6 inches

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

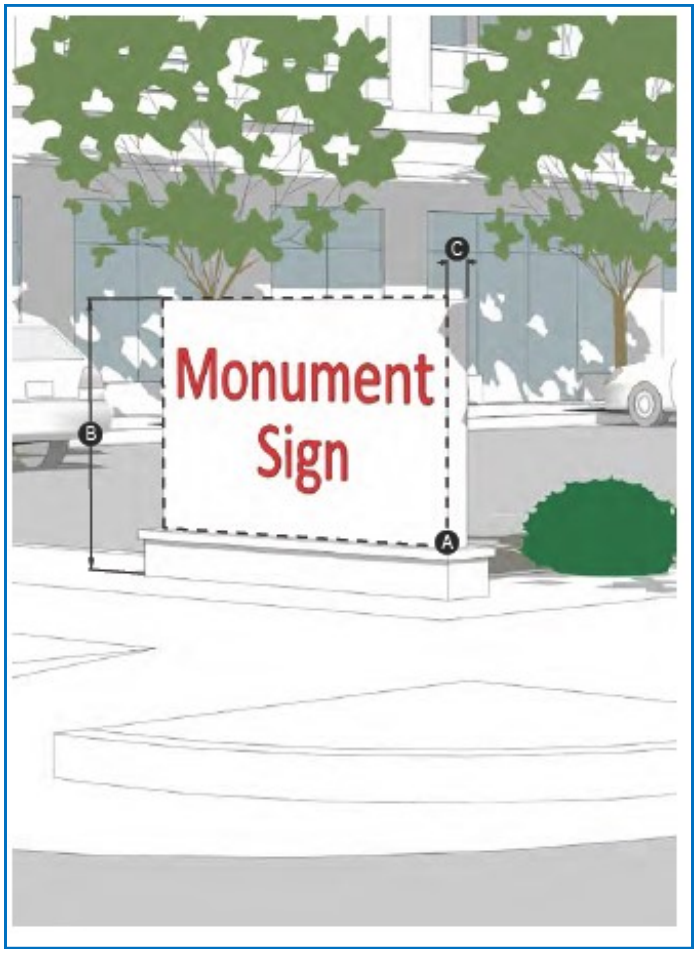
12. Ground Sign: Monument Sign

Description

A monument sign is a ground sign that is attached along its entire length to a continuous pedestal.

General Provisions

- Monument signs shall only be allowed when the existing building face is set back from the public right-of-way by at least 20'.
- Each property, which allows a monument sign, is permitted one per street frontage. One additional monument sign is allowed for properties with 300 or more feet of street frontage on one street. Where more than one sign is permitted, signs along the same street frontage shall be spaced a minimum of 200 feet apart.
- A monument sign must be set back at least 5 feet from the front property line.
- A sign erected on the top of a retaining wall is required to meet the standards for a monument sign. The height of the wall shall be included in the overall height calculation. In this case, the 5 foot minimum setback is not required.
- A sign affixed to the face of a retaining wall or seat wall that is an integral part of a plaza or streetscape design may utilize the sign area allocated to wall signs. In this case, the 5 foot minimum setback is not required.
- A monument sign can be externally or internally illuminated in accordance with the Illumination section of the design guidelines.



Design Standards

A Sign area (max per sign)	(see allocation of sign area)
B Height (max)	5 feet
C Depth (max)	18 inches

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

13. Skyline Sign

Description
A skyline is attached flat to or mounted away from the building façade. Sign may be parallel to the building façade or vertical. Located on the upper band of a building.

General Provisions

- A skyline sign is only allowed on buildings greater than 75 feet in height.
- A skyline sign must be located within the top third of the building.
- No portion of a skyline sign may extend above the roof line or above a parapet wall of a building with a flat roof.
- No more than one skyline sign per façade is allowed.
- Raceways are not permitted on skyline signs.
- A skyline sign can be internally (but not externally) illuminated in accordance with the Illumination section of the design guidelines.

Design Standards

A Area (max)	(see allocation of sign area)
B Height (max)	14 feet
C Width (max % of façade length)	50%

VII. NEW SIGNAGE FOR NON-RESIDENTIAL BUILDINGS, CONT.

VIII. HISTORIC LANDMARKS

Historic Landmark Overlays (as of 10/15/2020)

21st Avenue South Firehall

21ST AVENUE SOUTH FIREHALL - The fire hall, located at 2219 21st Avenue, South, was constructed on property acquired by the city of Nashville on July 16, 1929, and was completed in 1930. The building was built in the Tudor Revival style popular in the adjoining neighborhoods. It is the second oldest fire hall in Nashville remaining in its original use. Designated 7/24/1999; Ordinance No. 099-1698

AAITTAFAMA ARCHAEOLOGICAL PARK—(Designated under the name "Kellytown') Aaittafma, meaning "meeting place," represents a major Mississippian period (AD 1000-1450) Native American town established on a high terrace overlooking the Little Harpeth River. The available radiocarbon dates suggest Aaittafama was occupied toward the latter portion of the Mississippian period. This town is one of several previously identified Mississippian period sites within the Little Harpeth River valley. The distribution of these large Mississippian period towns suggests there was extensive settlement and use of the Little Harpeth River valley some 500 to 700 years ago. The presence and distribution of the palisades, structures, burials, and other features provides explicit proof that intact archaeological resources occur within the undeveloped tracts of land southeast of the Old Hickory Blvd/Hillsboro Road intersection. Designated 8/4/2015; Ordinance No. BL2015-1195

Log one-pen on Airdrie property.

AIRDRIE - Located at 3210 Avenal Avenue, Airdrie is also known as the Buell-King or Petway House. Airdrie was constructed in the early 1800s as a two story log house. In 1910, Nashville architect George Norton renovated the house and gardens into the Classical Revival style it retains today. Several outbuildings associated with the original estate, including a barn and log cabin, are still maintained. Designated 9/25/2004; Ordinance No. BL2004-332

Bank Street.

BANK STREET - Bank Street has had several names over the years, the first of which is Clark Alley. Clark Alley is listed in city directories as early as 1856. It is possible that the street even predates that, but few maps exist from that time. Bank Street is unique in the fact that it is the only remaining street in downtown Nashville that is paved with setts, also known as Belgian Block. Streets paved with setts are often mistaken for cobblestone, but are a separate form of paving. Cobblestones are round stones in their natural shape with sand and mortar in between, whereas setts

VIII. HISTORIC LANDMARKS

are quarried rectangular stones, usually of granite, that fit together much like bricks. Setts are quieter and provide a better grip for horses, making them a more desirable form of paving than cobblestones, and became popular in the nineteenth century. Famous streets paved with setts include the Red Square in Moscow and the Champ -Élysées, the final stretch of the Tour de France. As more effective forms of paving came along, many streets paved with setts were redone. Most streets did not have the setts removed, but simply poured asphalt over them, which is why there are times when the asphalt wears down and Belgian Blocks can be seen underneath. However, due to its small size and infrequent usage, Bank Street was never repaved and still remains as it was 150 years ago. Designated 8/4/2015; Ordinance No. BL2015-1198

Baron's Club

BARON'S CLUB (ELK'S LODGE)— Located at 2614 Jefferson Street, the building is significant for its connection to Nashville's African-American music scene from the 1950s and 60s; it hosted many of the musicians who had a strong influence on American music. Club Baron is where Jimi Hendrix allegedly challenged Johnny Jones to a guitar duel and lost. It is the only building left on Jefferson out of a collection of live-music venues. The Club hosted musicians such as Little Richard, B.B. King, and Ray Charles, Fats Domino & the Domino Orchestra, Sonny Thompson & the Thompson Band featuring Lula Reed, The Five Royales Band, Jimmy Coe's Orchestra, Muddy Waters, Roy Brown Band, Etta James, Bill Doggett, Little Walter, Isley Brothers, Jay Hawkins, Jackie Wilson, Ruth McFadden, Arthur Prysock, Larry Birdsong, Bennie King, The Chantels, Otis Redding, and Marvin Gaye. In addition to providing live music, the building served multiple other purposes. It was home to the city's black-only skating rink as well as various teen shows. Designated October 17, 2016; Ordinance No. BL2016-448

Belair

BELAIR—Located at 2250 Lebanon Road, Belair is significant as an excellent example of its style of architecture and because of its association with the development of this general area of Nashville, now known as Donelson. Belair, one of the impressive antebellum homes in the Nashville area, was built in 1832 on a grant of one thousand acres by John Harding of Belle Meade for his daughter, Elizabeth, who married Joseph Clay of Kentucky. Constructed of bricks laid in Flemish bond, the house was built in an L-shape, but has had many additions. In 1838, William Nichol bought the place, added a wing on either end, and made alterations to the house. The style of architecture of Belair is generally Federal, with

VIII. HISTORIC LANDMARKS

some classic revival influence shown in the two-story portico with fluted Doric columns and a one-story deck roof. The stairway is similar to the one at the Hermitage, as are the two wings added by Nicol in 1838, indicating the possible influence of Andrew Jackson, a neighbor who often visited Nichol. Designated July 24, 2017, Ordinance No. BL2017-772

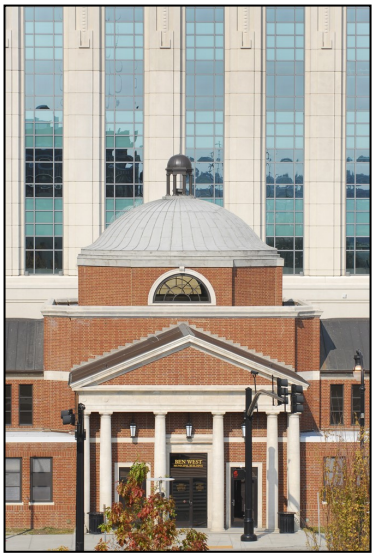
Bells Bend Park

BELLS BEND PARK—Bells Bend Park is located in western Davidson County. This park takes its name from a peaceful arc of the Cumberland River known as Bells Bend. Bells Bend Park opened to the public in 2007 after a decades-long dispute between residents and the city regarding whether or not to put a landfill in its location. The land on which the park is located was originally part of a land grant given by the state of North Carolina to state senator, Dr. James White, in 1789. For much of the nineteenth century, the farmland belonged to a branch of the Buchanan family. Their 1842 home still stands in the park today and is known as the Buchanan House. Several barns and outbuildings from around this time can also be seen at various places throughout the hiking trails. Evidence has been found that the small area north of the Cumberland River has had occupants for over 13,000 years. Archaeologists have excavated over 60 sites in the entire bend, many of which date back to the end of the Ice Age. Bells Bend Park, in particular, has produced many Paleo-Indian artifacts and more archaeological research has taken place there as a result than any other park in Nashville. Designated 8/4/2015; Ordinance No. BL2015-1188

Vintage postcard shows the Ben West Library when it was new with a plaza area that is now a parking lot.

BEN WEST LIBRARY - In 1965, the New Main Public Library opened on Eighth and Union (225 Polk Avenue) and was designated the Public Library of Nashville & Davidson County with its formal dedication in January, 1966. This library was designated as the Ben West Library in 1977. The Ben West Library was designed by Bruce I. Crabrtree, Jr. of Taylor and Crabtree as a modernist take on the columnar style of the Athens of the South. It was unique among libraries of its time because it not only served as storage for books but it design also considered the user with large windows and cozy reading spaces. Crabtree is known for designing the James K. Polk and Andrew Jackson state office buildings, the Murphy Center for athletics at Middle Tennessee State University, the Tennessee Performing Arts Center and churches, schools and libraries across the state. Designated 8/4/2015; Ordinance No. BL2015-1199

VIII. HISTORIC LANDMARKS



Ben West Market House

BEN WEST MARKET HOUSE - It is fitting that the old City Market is now a courthouse as the two have always been closely related. The Ben West Building (100 James Robertson Pkwy) was built in 1937 and designed by Henry C. Hibbs, the same architect who designed Peabody College, Scarritt College, and the Fisk University Library. The brick and concrete frame building originally had a copper roof and is known for its iconic dome. The makeup of the City Market is well documented. Dozens of stalls were placed throughout the main floor and dry goods could be found upstairs. The basement consisted of a garage and restaurant for shoppers. If the patrons did not wish to sit and wait for their food, a small café was also located on the main floor. After the City Market closed, the Ben West Building became known as the Safety Municipal Building. A large rear addition was constructed in 1956 that housed a fire department and city jail. Over the next twenty years, the building started to take on more and more court responsibilities and was renamed the Ben West Municipal Building in honor of Nashville's mayor from 1951-1963. The building underwent a massive $6 million renovation from 2006 to 2007 as part of a large-scale plan to improve Nashville's court system. It now houses Chancery Court, Circuit Court, and several Metro Government offices. Designated 8/4/2015; Ordinance No. BL2015-1197

Buchanan Station Cemetery

BUCHANAN STATION CEMETERY - Buchanan Station Cemetery is associated with an early Tennessee pioneer settlement, Buchanan Station. In 1784 or 1785, Major John Buchanan, Jr. moved from Nashboro to Buchanan Station to construct and protect one of the earliest mills in the county on Mill Creek. The successful defense of the Station in 1792 against hundreds of Native American is credited with preventing a larger plan to attack all of the settlements in the area. The first burial may be Samuel Buchanan, killed by Native Americans in 1786. John Buchanan, Sr., killed by Native Americans in 1787, is thought to be buried in a rocked-in plot in the cemetery. After other burials, Major John Buchanan (1832) and his wife Sally (1831) were laid to rest there. Altogether, the cemetery includes about 67 burials, many with un-inscribed fieldstones. Designated 8/4/2015; Ordinance No. BL2015 -1189

Cameron Middle School

CAMERON MIDDLE SCHOOL - Located at 1034 First Avenue South, the school was constructed with PWA funding support in 1939-40 and is important for its local significance in African-American social history. Cameron played a central community role for South Nashville's African-American population. It was one of

VIII. HISTORIC LANDMARKS

two African-American high schools in Nashville, prior to desegregation. The original school building is a late Gothic Revival design by Nashville architect Henry C. Hibbs. McKissack and McKissack designed a large 1954 addition that accompanied the school's transition to a high school curriculum. Designated 5/21/2005; Ordinance No. BL2005-606

CARNEGIE: EAST BRANCH LIBRARY- The Carnegie: East Branch Library (206 Gallatin Ave) was designed by local architect C.K. Colley and built in 1919. The library was designed in the Beaux Arts style and constructed with a cut limestone exterior. The East Branch Library was one of five public libraries built in Nashville using funds donated by philanthropist Andrew Carnegie, of which only four remain. Designated 7/24/1999; Ordinance No. 099-1698

Carnegie: North Branch Library

CARNEGIE: NORTH BRANCH LIBRARY - The Carnegie: North Branch Library was designed by Nashville architect C. K. Colley in the Classical Revival style and built in 1915. This brick building was one of five public libraries built in Nashville using funds donated by philanthropist Andrew Carnegie, of which only four remain. Designated 7/24/1999; Ordinance No. 099-1698

James A. Cayce Administration Service Building

JAMES A. CAYCE ADMINISTRATION SERVICE BUILDING—The Cayce Building (701 S 6th Street) is significant under National Register Criteria A and C for its role in the development of Nashville's public housing and for its architectural design. The building was completed in 1943 and initially housed the Nashville Housing Authority which oversaw the completion of the adjacent Cayce Place public housing project as well as other projects. The agency was renamed the Metro Development and Housing Agency in 1972, which remains there today. IN PROCESS OF DESIGNATION

CENTENNIAL PARK & THE PARTHENON - Centennial Park (2500 West End Ave) was listed in the National Register of Historic Places in 2008 as a designed historic landscape under criteria A and C for its local significance in art, architecture, landscape architecture, entertainment/recreation, and politics/government. As it was the location of the Tennessee Centennial Exposition in 1897 and has continued to be the home of the iconic replica of the Parthenon, Centennial Park has been, for over 100 years, a Nashville landmark that has made an excellent contribution to local history. Centennial Park contains buildings and monuments that both maintain

VIII. HISTORIC LANDMARKS

historic integrity and are, in many cases, architecturally one of a kind. Furthermore, Centennial Park demonstrates many of the movements that were taking place at the national level, such as the parks movement, the playground movement, the recreation movement and the post-World War II modern period. The Parthenon was Landmarked in 1999. Designated 8/4/2015; Ordinance No. BL2015-1194

Historic postcard of Centennial Park

THE PARTHENON - Located at 2600 West End Avenue, the first Parthenon replica in Nashville was constructed to serve as the fine arts pavilion and centerpiece for the Tennessee Centennial and International Exposition in 1897. The replica was allowed to remain after the close of the exposition due to its popularity with the citizens of Nashville. The Parthenon was rebuilt between 1921 and 1931 using reinforced concrete and was repaired and restored again during the 1990s. The Parthenon and Centennial Park comprise the historic landmark district. Designated 7/24/1999; Ordinance No. 099-1698

Cohen Building

COHEN BUILDING 421 Church Street was designed by James H. Yeaman, a local architect, and George Etta Cohen, a local Nashville artist and art collector. It was constructed in 1905 in the heart of downtown Nashville. The ground floor was a storefront, while George Etta and her husband, Meyer Cohen, lived on the two floors above. Designated 8/19/2020; Ordinance No. BL2020320

COLE HOUSE - The original portion of the Cole House at 2001 Lebanon Pike and shown on Wilbur Foster's 1871 Map of Davidson County, is reputed to have been constructed c.1859. According to local legend and family tradition, Edmund Cole constructed the front portions of this structure for his first wife who died in 1869. The house is significant as an example of early Tennessee vernacular architecture and is the only one of three Cole residence remaining. Cole served as president of the Nashville and Chattanooga Railroad and had extensive interests in iron and coal mines in Alabama as well as large land holdings in the Nashville area. The National Register nomination states that the house "stands as the only remaining residence of this noteworthy couple [EdmundW. "King" and Anna Russell] who contributed both culturally and monetarily to the advancement of Nashville" and that it is "one of the few remaining structures built by the early leaders of our state." Designate 7/22/2020; BL No. 2020-311

Cole House

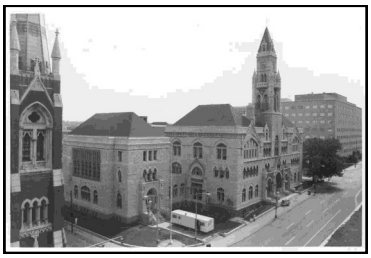
VIII. HISTORIC LANDMARKS

Concord Baptist Church

CONCORD BAPTIST CHURCH—Located at 10604 Concord Road, the church is significant for its important association with the Baptist Church and an influential battle during the Civil War. Concord Baptist Church (1804) began constructing their church building along Mill Creek in 1844. In December of 1845, Pastor James Whitesett preached the first sermon in the new building. The Concord Baptist Church was an influential center of life in the Concord community (also called Liberty), and had both white and black members. According to Vance Little "Many of the black members belonged to masters who were members of other religious denominations. Non-Baptist slave owners encouraged their slaves to attend the Baptist church because of the discipline enforced by that church." The church grounds saw some military action during the Civil War, and Union troops camped on the church grounds and likely used the church as a headquarters. Concord Baptist Church was also the founding place of the Concord Baptist Association, the oldest surviving Baptist association in Tennessee. After Mill Creek Baptist, the Concord Baptist Church was the most influential Baptist church in Middle Tennessee, and the church building was the site of some of the most controversial and influential discussions in Baptist history. Designated March 24, 2017; Bill No. 2017-578

Croft House

CROFT HOUSE (GRASSEMERE) - Located at 3725 Nolensville Road, the Croft House was built ca. 1815 by Michael C. Dunn. Originally constructed in the Federal style, it was altered with the addition of Italianate features beginning in 1875. It has remained unaltered since the 1880s. The house remained in the Croft family until the deaths of sisters Margaret and Elise Croft in 1974 and 1985 respectively. The Croft sisters deeded their property, including the house, to the Children's Museum of Nashville with the stipulation that they be allowed to stay on the property for the remainder of their lives. Following Elise Croft's death in 1985, the Museum began development of the "Grassmere Nature Center." The Croft House and grounds is now leased to the Nashville Zoo at Grassmere and are owned by the Metropolitan Government. The house, its surrounding outbuildings and grounds comprise the landmark district. Designated 7/24/1999; Ordinance No. 099-1698



Customs House

CUSTOMS HOUSE - Located at 701 Broadway, the construction of the Customs House began in 1875. President Rutherford B. Hayes visited Nashville to lay the cornerstone in 1877. The building is an impressive example of the Victorian Gothic style designed by Treasury architect William Appleton Potter and constructed in

VIII. HISTORIC LANDMARKS

four sections. It was completed in 1916. Building ownership was transferred from the federal government to Metro Government in 1979, and the building was subsequently leased for redevelopment. Designated 7/24/1999; Ordinance No. 099 -1698

Davidson County Courthouse

DAVIDSON COUNTY COURTHOUSE - Designed by Frederick Hirons of New York and Emmons Woolwine of Nashville, the Davidson County Courthouse was the subject of an architectural competition. Its construction in the 1930s was supported by funding from the Public Works Administration, and the building is an example of the PWA Modern style characteristic of many public buildings of the New Deal period. Art Deco details and murals by artist Dean Cornwell are found inside. The Davidson County Courthouse has remained in municipal government use throughout its history. Designated 7/24/1999; Ordinance No. 099-1698

Eakin School

EAKIN SCHOOL & CAVERT SCHOOL BUILDINGS - Cavert School (2400 Fairfax Ave) was built in 1928 as a two-story brick elementary school to alleviate overcrowding in the public schools of west Nashville. Eakin School was built in 1936. Its square Doric classical colonnade and courtyard create an impressive entrance; it is an excellent example of PWA Modern style and one of Nashville's early New Deal projects. Both were designed and built by the Nashville firm of Tisdale and Pinson. Designated 4/7/2001; Ordinance No. BL2001-607

East Literature Magnet Middle and High Schools

EAST LITERATURE MAGNET MIDDLE AND HIGH SCHOOLS - Located at 110 Gallatin Road, the former East High School building was completed in the 1932. Designed by Marr and Holman, a prominent Nashville architectural firm of the time, the building exhibits Art Deco stylistic characteristics. The former East Junior High School was completed in 1937 and designed by George Waller. It was part of the first phase of a large school construction project undertaken by the city with the aid of the Public Works Administration funds. The four story building exhibits Art Deco and Classical Revival details. The earliest building on the campus is the Gillespie-Malone house, which was moved from its original site fronting Gallatin Road to its present location to make way for the construction of East High in 1931. The house was constructed in 1915 in the Classical Revival style and clad in limestone. Designated 7/30/2004; Ordinance No. BL2004-280

VIII. HISTORIC LANDMARKS

Fehr Elementary School

FEHR ELEMENTARY SCHOOL AND THE WARNER HOUSE – The Fehr Elementary School, located at 1622 5th Avenue North, is important because of its association with the Civil Rights Movement in Nashville. It was one for the first schools in Nashville to desegregate in 1957, admitting four African American first graders amidst hostile protests. The adjoining Warner House, located at 1612 4th Avenue North, is a good example of late nineteenth century architecture. It is among the oldest remaining homes in the Salemtown neighborhood that has not been greatly altered. Designated 11/21/12 ; Ordinance No. BL2012-263

Fire Hall for Engine Company No. 18

FIRE HALL FOR ENGINE COMPANY No. 18 - Located at 1220 Gallatin Avenue. This fire hall, built c.1930, has experienced little physical change in approximately 75 years. This fire station was conveniently located along a major road serving areas that were seeing widespread suburban home construction in the 1920s and 30s. Fire stations are representative of suburban growth and the expansion of cities since they are one important way the city of Nashville provided services to its newly annexed neighborhoods. After years of neglect and suffering a fire in 2011, the firehall was restored in 2015. Designated 5/22/2006; Ordinance No. BL2006-1032

Fort Negley

FORT NEGLEY PARK - Located at 1100 Fort Negley Boulevard, Fort Negley was built in 1862 by the Union army as part of a chain of fortifications surrounding the city during its two-year occupation. Slaved and free blacks constructed the fort of stone, logs, earth, and railway iron. Abandoned after the war, the fort was partially reconstructed during the 1930s as part of a WPA project and opened to the public. Closed by the city in 1945 due to its poor condition, the fort was stabilized and reopened with interpretation as a ruin in 2004. Designated 5/21/2005; Ordinance No. BL2005-604

Frost Building

FROST BUILDING—The Frost Building was listed in the National Register in 1980 for its significant architecture. (The former address was 161 Eighth Avenue North.) According to the nomination, the building figures prominently in the history of the Southern Baptist Convention, the largest Protestant denomination in the United States at the time of the nomination. The Frost Building was the first structure designed and built exclusively to serve as the headquarters building of the Sunday School Board, the denomination's educational and publishing agency, organized in 1891. The building was used intermittently by the same

VIII. HISTORIC LANDMARKS

denominational publishing house for a period of 63 years. IN PROCESS OF DESIGNATION

The Hermitage

GEDDES FIREHALL IN PROCESS OF DESIGNATION

THE HERMITAGE - Located at 4580 Rachel's Lane. Andrew Jackson was the first President not to come from aristocracy. Despite his ordinary heritage, he built The Hermitage in Nashville, a stunning Ante-bellum plantation now restored as a museum dedicated to Old Hickory. The property includes the first Hermitage cabins, where the former penniless orphan and future political leader and his beloved wife, Rachel, lived before achieving financial and political stability. Designed in the Greek Revival style, The Hermitage was erected in 1819. Rachel died in 1828 and was buried in the Hermitage gardens on the east side of the home. Shortly after her death, Jackson was inaugurated the seventh president of the United States and served two terms. In 1834, while he was in Washington, the Hermitage was severely damaged by fire. In 1837, Jackson had the house rebuilt; the front of the home was painted white to conceal the smoke that blackened the bricks. Jackson died in 1845 and was buried in the gardens next to his beloved Rachel. Today, The Hermitage is one of the most popular attractions in Nashville. It has been meticulously furnished just as it was in 1836 during President Jackson's retirement. Designated 8/20/2008; Ordinance No. BL2008-273

Hall-Harding-McCampbell House

HALL-HARDING-MCCAMPBELL HOUSE - Located at 305 Kent Road, the Hall-Harding-McCampbell house is a two-story brick house believed to have been constructed around 1805 by William Hall. It was listed in the National Register of Historic Places in 2009 as a good example of the Federal style in Nashville and Davidson County. The nomination states that few houses of this age exist in Davidson County. Designated 7/16/2013, Ordinance No. 2013-468

Holly Street Fire Hall

HOLLY STREET FIRE HALL - Located at 1600 Holly Street, the fire hall was designed by Nashville's first municipal architect, James Yeaman, and was completed in 1914. The red brick neoclassical style building harmonizes with the surrounding residential neighborhood and was the city's first firehall built to house motorized fire vehicles. The Holly Street Fire Hall has been continuously used as a fire hall since its construction. Designated 7/24/1999; Ordinance No. 099-1698

VIII. HISTORIC LANDMARKS

Hume Fogg Magnet School

HUME FOGG MAGNET SCHOOL - Located at 700 Broadway, Hume-Fogg Magnet School sits on land formerly occupied by Hume School (1855), Nashville's first public school, and Fogg High School (1875). These two schools were demolished to make way for the present building, completed in 1912. The four story, stone clad building was designed by William Ittner of St. Louis in the Norman Gothic style with Tudor Gothic details. The original Gothic style, multi-light windows have been replaced except within the central bay on the façade. Designated 7/30/2004; Ordinance No. BL2004-280

IDLEWILD - Located at 712 Neeleys Bend Road and also known as the Robert Chadwell House, Idlewild was built ca. 1874 and is an outstanding example of Italianate architecture. Its construction illustrates the Italian Villa style in a farmhouse. Italianate detailing was not often favored for rural farm house construction but is more often encountered in urban settings. In that respect Idlewild is unique in Davidson County. Designated 3/22/1990; Ordinance No. 090-1109)

Idlewild

LINDSLEY HALL - Located at 724 2nd Avenue South, Lindsley Hall was designed by Nashville architect Adolphus Heiman. The Collegiate Gothic Revival style structure is the only surviving building from the University of Nashville. Originally used for classrooms and a chapel, Lindsley Hall was the home of the Nashville Children's Museum from 1944-73 and now houses Metro offices. Its present name honors Dr. Philip Lindsley and his son, Dr. John Berrien Lindsley, who served as presidents of the university. Designated 11/19/2004; Ordinance No. BL2004-406

Lock One

LOCK ONE - Lock One (1530 Lock Rd) is one of the only remnants of the failed canalization of the Cumberland River at the turn of the century. The Cumberland was vital trade route that helped sustain Nashville's early economy. However, the popularity of large steam ships in the late nineteenth century threatened that prosperity, as the Upper Cumberland is too shallow and rocky for such ships to travel through safely. As a solution the U.S. Army Corps of Engineers constructed a series of twenty-one locks and dams from Nashville to Smith's Shoals, Kentucky to improve travel through the area. The poorly funded project took from 1888 to 1924 to complete and did little to improve river navigation. Lock One was the first lock of the project completed, built in 1898. Construction was put on hold briefly and the rock-filled timber crib dam was finished in 1904. Many of the locks and dams

VIII. HISTORIC LANDMARKS

were submerged or demolished when more efficient dams were erected in the 1930s and 1940s. Designated 8/4/2015; Ordinance No. BL2015-1192

LOCK TWO - Lock Two Park is one of the only remnants of the failed canalization of the Cumberland River at the turn of the century. The Cumberland was vital trade route that helped sustain Nashville's early economy. However, the popularity of large steam ships in the late nineteenth century threatened that prosperity, as the Upper Cumberland is too shallow and rocky for such ships to travel through safely. As a solution the U.S. Army Corps of Engineers constructed, a series of twenty-one locks and dams from Nashville to Smith's Shoals, Kentucky to improve travel through the area. The poorly funded project took from 1888 to 1924 to complete and did little to improve river navigation. Lock Two is almost completely intact. Completed in 1908, the land wall has been well preserved, as have the concrete steps with the river gauge running up the side. There is still visible evidence of mooring features, and the lockkeeper's house and several small outbuildings stand nearby. Designated 8/4/2015; Ordinance No. BL2015-1191

Lock Two

LOCUST HILL - Located at 834 Reeves Road, this house, also known as the Hays - Kiser House, was built by Benjamin D. Wills ca. 1805 and acquired soon after by Charles Hays (1777 - 1854), a prosperous farmer, founder of the Baptist Church at Antioch, and generous benefactor of the community. The house is one of few surviving buildings from Nashville's first quarter century of settlement. It embodies the distinctive characteristics of Federal style architecture. Locust Hill is unique as an architecturally sophisticated frontier house with outstanding quality craftsmanship. Designated 5/22/1989; Ordinance No. 089-697

Locust Hill

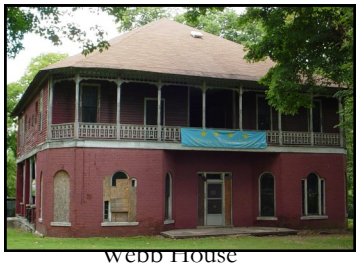
MARTIN LUTHER KING JR. MAGNET SCHOOL - Located at 613 17th Avenue North and formerly Pearl High School, the original portion of this Art Deco building was completed in 1937 and designed by the prominent African-American architectural firm of McKissack and McKissack. For many years Nashville's only high school for black students, Pearl is significant as a community anchor for African Americans during segregation. The school was a project of the Public Works Administration (PWA) and maintains a high degree of architectural integrity with replacement windows and doors representing the only significant changes to the façade. Additions to the original structure include a vocational building (1945) and gymnasium (1964). Designated 7/30/2004; Ordinance No. BL2004-280

Martin Luther King Jr. Magnet School

VIII. HISTORIC LANDMARKS

May-Granberry House

MAY-GRANBERY HOUSE AND ALFORD CEMETERY—located at 1070 Granberry Park Drive (formerly 621 A Hill Road) John Alford or James May constructed the home c.1837. William Granbery purchased the home in 1909, and it remained in the Granbery family for more than 70 years. The log structures were moved to the site in the 1920s. The property includes the principal home, multiple outbuildings and the Alford Cemetery. John Alford, Elizabeth Alford, and Nancy Alford are three of the burials at this small cemetery from the early 1800s. The property is an outstanding example of an early Middle Tennessee rural estate that developed into an increasingly suburban neighborhood. The property also has an association with several prominent Tennesseans that influenced the social, economic, and built environments of Nashville, including John Alford and James May. Designated 4/21/2017; Bill No. 2017-636.



Webb House

MCGAVOCK-HARRIS-GATEWOOD-WEBB HOUSE (Woodbine Organization Historic Landmark) - Located at 908 and 914 Meridian Street. Residential structure built as a McGavock family home in the 1840s with additions in the 1870s and 1910s. Constructed by James McGavock's (1791-1841) daughter, Lucinda McGavock Harris and her husband George Harris, the house is the oldest residence on a 640 acre tract first deeded to David McGavock, James' father, in 1786. Originally facing south, the house was renovated in the 1870s to face east to Meridian Street when the greater parcel was subdivided into smaller parcels for residential development. The P.A.L. House, located at 914 Meridian Street is adjacent to 908 Meridian and was a part of the McGavock estate before being subdivided as a separate parcel in 1905. This house is a large buff-colored brick bungalow that appears to date to c.1910 and was constructed by John J. Keyes, superintendent of Public Schools for Nashville. This is an intact example of the bungalow form and a transition to Craftsman style from a Classical Revival aesthetic. Designated 5/22/2006; Ordinance No. BL2006-1034

Dr. Cleo Miller House

DR. CLEO MILLER HOUSE - Edwin Keeble designed the home at 1431 Shelton Avenue, also known as Ivy Hall. Keeble was an established Tennessee architect with a national reputation, designing buildings such as the Life & Casualty Tower in downtown Nashville. Miller was a prominent physician, establishing Edgefield Hospital and several clinics in East Nashville. The house is listed in the National Register of Historic Places under Criterion C for its association with Nashville

VIII. HISTORIC LANDMARKS

architect Edwin Keeble and as an excellent example of the Tudor Revival style in Nashville. Designated 8/22/2018, Ordinance No. BL2018-1275

Municipal Auditorium

MUNCIPAL AUDITORIUM - Talks of creating a convention center (417 4th Ave N) in Nashville began in the 1940s. In 1949, construction was authorized by the General Assembly and Nashville's citizens voted in approval of building a convention center. Construction wouldn't begin, however, until 1957 when the old Bijou Theater was torn down to make room for the auditorium. Construction took five years and the Nashville Municipal Auditorium officially opened on October 7, 1962 when it hosted a revival meeting for the Church of Christ. Since its inception, the Municipal Auditorium has hosted a wide array of athletic and musical events. It has been home to several basketball and hockey teams throughout the years, as well as hosted rodeos and roller derbies. In 1994, the auditorium was the site of the National Gymnastics Championship. Nearly every big name band and musician from the past fifty years has graced its stage at some point. No matter the genre, everyone from Elvis, to the Rolling Stones, to Tim McGraw has been to the Municipal Auditorium. It's also the only place in Tennessee that Michael Jackson ever performed, which he did as a child in the Jackson 5. In 2013, the first floor of the Municipal Auditorium became the home of the Musician's Hall of Fame and Museum. Designated 8/4/2015; Ordinance No. BL2015-1200

Nashville City Cemetery

NASHVILLE CITY CEMETERY - Located at 1001 4th Avenue South and opened in 1822 as a city-owned public cemetery, the Old City Cemetery is the burial place of more than 22,000 people, including James Robertson and his family; William Driver, the U. S. Navy captain who named the flag "Old Glory"; Mabel Lewis Imes and Ella Sheppard, members of the original Fisk Jubilee Singers; Brigadier General Felix Zollicoffer, first Confederate officer killed in the West in the Civil War; William Carroll, governor of Tennessee; and fourteen Nashville mayors. Designated 11/19/2004; Ordinance No. BL2004-406

Nashville City Reservoir

NASHVILLE CITY RESERVOIR - Located at 1401 8th Avenue South and built between 1887 and 1889, the Reservoir is an elliptical masonry structure with a holding capacity of slightly more than 51 million gallons in two sections. In 1912, the southeast wall broke, pouring 25 million gallons toward the fair grounds. There was property damage, but no lives were lost. The gate house visible from nearby streets and highways contains the valves that control the flow of water from one

VIII. HISTORIC LANDMARKS

side of the reservoir to the other. Designated 11/19/2004; Ordinance No. BL2004-406

Oman House

OMAN HOUSE - 511 Oman Street (formerly McMurry Avenue) was constructed in the 1930s by the Crab Orchard Stone Company to serve as the main office of the Oman Construction Company, of which Crab Orchard was a subsidiary. To honor the company name, the building is made entirely of Crab Orchard Stone, including the shingles. This rare Tennessee sandstone comes from the Crab Orchard Mountains and was highly valued for construction in the first part of the twentieth century. It gained popularity after it was used to construct Scarritt College in Nashville in the 1920s and has since been used for buildings and flagstone across the U.S. and overseas. The Oman Construction Company dates back to 1877 when John Oman Sr., a Scottish stonemason, came to Nashville. His skills were in high demand; he was a contractor for many buildings and bridges in Nashville and other cities. His most famous work was on the exterior of the St. Thomas Church in New York City. His son, John Oman Jr., founded the Crab Orchard Stone Company in 1929 and would eventually take over all of Oman Construction Company. During the half century that it was run from the 511 Oman St. office, the company would expand to have projects on six different continents. The Oman Construction Company would leave the 511 Oman St. location in 1989 and today makes software used by construction companies. It has been used as the office for the Metro Parks since 1990. Designated 8/4/2015; Ordinance No. BL2015-1193

Omohundro Water System

OMOHUNDRO WATER SYSTEM - The Omohundro Water Filtration Complex, located at 1400 Pumping Station Road and begun in 1888, was the first step in a plan to improve Nashville's waterworks system at the end of the nineteenth century. The complex consists of an intake device in the Cumberland River as well as brick buildings on shore which pump and temporarily store the water. The oldest structure, the pumping station, was completed in 1889; the filtration plant was built in the 1920s and has had several sensitive additions. The interior of the filtration plant is of special interest, with parallel brick arcades, a diamond-patterned terrazzo tile floor, and marble control stations. The complex is still in use, pumping ninety million gallons a day throughout the county. Designated 11/19/2004; Ordinance No. BL2004-406

VIII. HISTORIC LANDMARKS

POLK STREET DAY HOME FOR WORKING WOMEN'S CHILDREN - In 1891, a group of young women organized to form the Flower Mission with the purpose of providing flowers, ice and 'delicacies' to the poor sick. They quickly saw a greater need and shifted focus to caring for children whose mothers worked during the day. In 1892 the Flower Mission constructed this two-story building. In 1894, the Flower Mission changed its name to The Day Home for Working Women's Children. The Day Home was a charitable organization where the children of poor or widowed working women were cared for during the day, while their mothers worked outside of the home. Designated 8/19/2020; Ordinance No. 2020-319

Polk Street Day Home

RAINBOW RANCH— Rainbow Ranch at 312 E. Marthona Road in Madison, Tennessee was the home of country music singer-songwriter Clarence "Hank" Snow. He acquired the property in 1950 and had the house constructed, soon after he began gaining national traction with consecutive number-one hits. From that point until his death in 1999, the property served as Snow's home, his office, and his own recording studio. The period of significance of the property begins with its date of construction, 1950-51, and ends when Snow, still an artist with RCA Victor, recorded his last album at his Rainbow Ranch Studio in 1979. Designated 2/21/2018; Ordinance No. BL2018-1053.

Rainbow Ranch

RICH, SCHWARTZ & JOSEPH BUILDING 202 6th Avenue North was constructed between 1935 and 1936 for the Rich, Schwartz & Joseph store, a ready-to-wear shop exclusively for women (Figure 1). During the late nineteenth century and into the mid-twentieth century, this part of downtown Nashville around Church Street and 5th and 6th Avenues North was the city's epicenter of shopping and commerce. Designated 9/16/2020; Ordinance No. BL2020395

Rich, Schwartz & Joseph Building

SHELBY PARK & THE US NAVY RESERVE TRAINING CENTER - Shelby Park is located at Shelby Avenue and South 20th Street (401 S 20th St) along the Cumberland River. It is named for John Shelby, a prominent doctor who owned much of East Nashville, including the land where the park is located. Shelby Park had its beginning as an amusement park at the turn of the twentieth century. The company that owned the amusement park went bankrupt in 1903 and the site was bought by the Parks Board in 1909. The Board spent a few years acquiring more land before opening the park on July 4, 1912. The first city park baseball league was

Shelby Park

VIII. HISTORIC LANDMARKS

US Naval Reserve Training Center in Shelby Park

started there by the YMCA in 1915. Many of the first buildings in Shelby Park were part of a 1912 master plan laid out by Eugene Castner Lewis, the same man who built the Parthenon in Centennial Park. Among these were Sycamore Lodge, Mission House, and a large Dutch windmill overlooking the Cumberland River. Unfortunately most of these buildings have since disappeared, due to disrepair and a fire in the 1940s.
Another long-gone piece of park history is the pool, which stood from 1932 to 1961, that was used by the Army during WWII for river assault boat training.

The most significant building still standing in the park today is the US Naval Reserve Training Center, located in Meredith Grove, and listed in the National Register of Historic Places under Criterion A, for its local significance in military history, and under Criterion C for its design by notable Nashville architect Edwin A. Keeble. Constructed in 1948-1949, the US Naval Reserve Training Center building is a result of the United States Navy's need for additional reserve facilities across the nation following the close of World War II. The training, military action, and disaster assistance of the Naval reservists and units in Nashville indicate a strong connection between the city and the Naval Reserve. In addition to the military role, the US Naval Reserve Training Center is also significant for its architecture. Uniquely designed to resemble a ship's prow by Nashville architect, Edwin A. Keeble, the US Naval Reserve Training Center reflects Keeble's duty in the Navy during World War II as well as previous experience designing National Guard Armories during the New Deal era. The connection to such a notable Nashville architect, who later designed many prominent Nashville buildings including the Life & Casualty Tower, a 1950s modern skyscraper, illustrates local significant for architecture, under Criterion C. Designated 8/4/2015; Ordinance No. BL2015-1187

Shelby Street Bridge

SHELBY STREET BRIDGE - Built from 1907-09 as the Sparkman Street Bridge, this bridge connected downtown to the residential suburbs of East Nashville. Howard Jones, a railroad engineer, was employed by the county as its designer and construction supervisor. The concrete bow-string trusses he designed at the west end of the structure were an engineering rarity. The bridge closed to automobile traffic in 1998 and reopened for pedestrian use in August 2003, providing outstanding views of the river and the downtown skyline. Designated 11/19/2004; Ordinance No. BL2004-406

VIII. HISTORIC LANDMARKS

Smith-Carter House

SMITH-CARTER HOME—Located at 1020 Gibson Road, the home is an important piece of Nashville's musical history because of its association with music legends Carl Smith and the Carter family, specifically three generations of Carter women, Maybelle, June and Carlene Carter. The Carter Family was a traditional American folk music group that recorded between 1927 and 1956. Maybelle Carter (1909-1978) was a member of the Carter Family act in the 1920s and 1930s and later the Mother Maybelle and the Carter Sisters group from 1946-1948. She influenced country and folk music for decades, continuing to perform throughout the 1960s and 1970s. According to biography.com, Maybelle Carter "was a key figure in transforming an oral tradition of folk songs into one of America's most popular musical genres. As one of country music's first great lead guitarists and the inventor of the "Carter Scratch," she made a profound impact on the development of American popular music that shapes country, folk and rock music today." The Carter Family was inducted into the Country Music Hall of Fame in 1970, and in 2005 posthumously honored with a Grammy Lifetime Achievement Award. June Carter won five Grammy Awards and was inducted into the Christian Music Hall of Fame in 2009. Designated October 17, 2016; Ordinance No. BL2016-448

Smith Farm House

SMITH FARMHOUSE - Located at 8600 Highway 100, this property, of which approximately 1.6 acres are designated as a historic landmark district, contains a farmhouse begun ca. 1815 and associated outbuildings. The farmhouse derives its significance from association with the Smith family, rural Davidson County merchants who operated country stores in the communities of Pasquo, Una, and Brush Creek for over 170 years. The house is an outstanding example of a traditional farmhouse in rural Davidson County and is unique in its illustration of evolving architectural influences, from early Tennessee log construction to later Victorian and Bungalow periods. Designated 9/20/1989; Ordinance No. 089-919

R.D. Stanford House

STANFORD, R.D., HOUSE The property at 3048 Lebanon Pike (c. 1925) is significant in both architecture and in the community planning and development history of Nashville. Designed by prominent architect W.N. Meredith, the dwelling exhibits a unique blend of Neoclassical and Arts and Crafts style. Built for Clover Bottom Farm owner and preeminent Nashville real estate developer R.D. Stanford, the house is one of the few remnants of several early 20th century mansions built in this part of Donelson, including nearby Millionaire's Row which Stanford and Meredith developed. The land on which this dwelling sits was historically part of

VIII. HISTORIC LANDMARKS

Clover Bottom Farm, one of the largest and most important farms in Nashville's early history. The property meets section 17.36.120 (1) for its role in the development of Donelson and (3) for its architecture. The property is eligible for listing in the National Register of Historic Places. IN PROCESS OF DESIGNATION—MAY BE DEFERED OR REMOVED FROM CONSIDERATION

Stone Hall

STONE HALL - Stone Hall (1014 Stones River Rd) is a 9.6 acre parcel that includes multiple historic buildings and serves as a trailhead for the Greenway system. The primary structure is a Colonial Revival house constructed in 1918 for the Dempsey Cantrell family, following the East Nashville Fire of 1916, when the Cantrells left Russell Street for the then-rural Donelson-Hermitage section, on land owned by Mrs. Cantrell's father. Noted Nashville architect George D. Waller was the architect and Elly Hayes was the stone mason. Eversong Cabin, overlooking the Stones River, is believed to be a historic log cabin moved to this location from Wilson County in the early twentieth century. Nora Johnson Cantrell, the original owner of Stone Hall, was a published poet, and she used this cabin as an artist retreat for other poets, authors, and artists. The property is listed in the National Register of Historic Places. Designated 8/4/2015; Ordinance No. BL2015-1190

Sunnyside

SUNNYSIDE - Located at 3000 Granny White Pike, this Greek revival house was home to Mary Childress Benton, the widow of Jesse Benton, who left Nashville after a famous feud with Andrew Jackson in 1813. She acquired the approximately 40-acre farm in 1852 and built this house. Sunnyside (so named by Mrs. Benton's great-niece for its open and bright location) stood between Confederate and Union lines during the Battle of Nashville in 1864. A twentieth century owner, Granville Sevier, added brick wings to the house and built the stone office; his heirs sold the property to the city of Nashville after his death in 1945. Designated 11/19/2004; Ordinance No. BL2004-406

Two Rivers Mansion

TWO RIVERS MANSION - Located at 3130 McGavock Pike and also known as the David H. McGavock House, Two Rivers Mansion was constructed in 1859. The mansion is one of the earliest, most significant, and best preserved of the early Italianate style houses in Middle Tennessee. The house is the second house to be erected on the Two Rivers Farm, so named because of its position at the junction of the Stones and Cumberland rivers. The earlier house also remains and with the

VIII. HISTORIC LANDMARKS

mansion and adjacent grounds comprises the landmark district. Designated 7/24/1999; Ordinance No. 099-1698

UNION STATION - Located at 1001 10th Avenue South, Nashville's Union Station was designed in the Richardsonian Romanesque style and completed in 1900. The station's architect, Richard Montfort, served as chief engineer of the Louisville and Nashville Railroad. Union Station was acquired from the railroad by the Federal Government and subsequently transferred to the ownership of the Metro Government and leased for redevelopment as a hotel. Designated 7/24/1999; Ordinance No. 099-1698

Staircase at Union Station

VOORHEES BUILDING—IN PROCESS OF DESIGNATION

WARNER PARKS - The Warner Parks historic landmark district is comprised of the historic elements found in the park. The Warner Parks consist of acreage acquired by the Nashville Board of Parks Commissioners under the direction of Percy Warner and Edwin Warner between 1927 and 1931. The parks contain many man-made landscape and architectural features built to blend with and accentuate the natural environment. Many features were constructed using Works Progress Administration (WPA) funds and workers during the 1930s and early 1940s. Designated 7/24/1999; Ordinance No. 099-1698 and BL2015-1196

Welch Library

WELCH LIBRARY - The house, also known as the Neal-Grizzard House, has a long history with the medical community. Edward M. Neal, president of Spurlock-Neal Company constructed the home c. 1907 and lived there until 1911. The house is one of the first to be built in this area that was considered rural in 1907. The outbuilding, which was used as a garage and servant quarters, was likely constructed at the same time since it matches the home in materials. Mr. Neal, originally from Lebanon, was one of the original owners of Spurlock-Neal Company, a "drug-house" formed in 1886. Prior to that, Mr. Neal ran a successful retail drug store. Dr. Grizzard owned the home from the late 1920s to 1965. Dr. Grizzard was House Surgeon at Nashville General Hospital from 1906-1908. He was not only a graduate of Vanderbilt University but also was a member of the teaching and surgical staffs. Free Will Baptist College purchased the home in 1965 as part of an expansion of the College that had been in the neighborhood since 1942. A

VIII. HISTORIC LANDMARKS

West End Middle School

Wilcox Building

WPA Municipal Garage

newspaper report of the sale described the house as having 20 rooms and that the college planned to use the building for classrooms and teachers' offices. Designated 8/4/2015; Ordinance No. BL2015-1267

WEST END MIDDLE SCHOOL - Located at 3529 West End Avenue and formerly West End High School, the building was completed in 1937. Designed by Donald Southgate, a prominent Nashville architect of the time, the school exhibits Colonial Revival and Georgian Revival stylistic characteristics. The three story building, following a typical progressive "T" shaped plan, is constructed of red brick veneer and stone and topped by a clock tower supporting a copper dome. The school is significant as one of three new high schools designed to serve Nashville's growing population built during the 1930s with PWA funds. A gymnasium was added in 1964 to the east side of the main building. Also located on the campus is a 1938-42 football field and stadium. Designated 7/30/2004; Ordinance No. BL2004-280

WILCOX BUILDING—530 Church Street is significant for its late nineteenth century commercial architecture. It is also significant for its connection to the development of Nashville in the late nineteen to early twentieth century, particularly with its association with the famed Harvey's Department store. IN PROCESS OF DESIGNATION

WPA MUNICIPAL GARAGE AT ROLLING MILL HILL - Constructed in the 1930s, the municipal garage consist of seven, one story brick buildings that were laid out in an orthogonal grid. The buildings reflect the major investment in city infrastructure made by public works building projects of the Depression era. The structures retain a high degree of physical integrity, including bowed steel truss roof systems, original metal frame windows, stepped parapet rooflines, and decorative brick detailing. Designated 11/19/2004; Ordinance No. BL2004-406

YWCA BUILDING—IN PROCESS OF DESIGNATION

VIII. HISTORIC LANDMARKS

VI. GLOSSARY

Definitions

Addition: *New construction that increases the footprint, height, or building envelope of an existing structure.*

Alteration: *A replacement or change in a building material; the addition or elimination of any architectural element of a building; a repair that reconstructs any part of an existing building; construction of, or change to, an appurtenance.*

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

Appurtenances: *Fences, walls, paving, streetlights, curbs, gravel, signs, satellite dishes, fountains, mailboxes, and other accessory or adjunct permanent built features related to a building or streetscape.*

Certificate of Appropriateness: *See Preservation Permit.*

Character-defining Features: *Character-defining features include the overall shape of the building, its materials, craftsmanship, decorative details, features, as well as the various aspects of its site and environment.*

Contributory Status: *Contributing buildings are those that contribute to the historic character of the district, and non-contributing buildings do not contribute to the overlay's historic character. Contributory status is determined based on the historic integrity of the building, the history and development of the district, and the date of construction. Generally, contributory status for each building is evaluated at the time the overlay is adopted; however, contributory status can change over time as new information becomes available and as districts age.*

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

Facade: *An exterior side of a building.*

VI. GLOSSARY

Form: *The formal structure of a building—the manner of arranging and coordinating the elements and part of a building. A sense of three-dimensional mass and volume, the external outline of the building.*

Footprint: *The area on a project site that is used by the building structure and is defined by the perimeter of the building plan. Parking lots, landscapes, and other nonbuilding facilities are not included in the building footprint.*

Ghost Signage: *An old hand-painted advertising sign that has been preserved on a building for extended period of time. The name comes from their often faded appearance.*

Gobo Light:: *A light fixture that has a stencil or template placed inside or in front of the a light source to control the shape of emitted light.*

Half Story: *Usable space fully under the roof, often identified by dormers, skylights or windows in a gable field. The primary wall and eave heights are consistent with single-story building.*

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

Marquee: *A permanent roof-like shelter over an entrance to a building. Marquees are usually flat roofed and sometimes have supporting posts on the side opposite the side of the marquee that attaches to the building and may include signage and lighting. Historically, marquees were used typically for hotels and theaters. Also see "Canopy".*

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

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

New Construction: *Any freestanding structure on a lot constructed after the designation of the historic landmark overlay.*

VI. GLOSSARY

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

Period of Significance: *The span of time during which significant events and activities occurred. Events and associations with historic properties are finite; most properties have a clearly definable period of significance.*

Preservation Permit: *A legal document issued by the Metropolitan Historic Zoning Commission confirming review and approval of work to be done within the boundaries of a historic landmark overlay. A preservation permit is required before a building permit can be issued. Previously called Certificate of Appropriateness.*

Public Facade: *The exterior faces of buildings that front public streets.*

Public Right of Way: *A publicly owned and maintained street or walkway.*

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

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

Rehabilitation: *The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.*

Repair: *See alteration.*

Shall: *What must happen.*

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

Metropolitan Historic Zoning Commission

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

We are on the web at www.nashville.gov

The Metro Historical Commission does not discriminate on the basis of race, color, national origin, gender, gender identity, sexual orientation, age, religion, creed or disability in access to, or operation of its programs, services, activities or in its hiring or employment practices. **ADA inquiries should be forwarded to:** Susan Pallas, Metro Historical Commission ADA Compliance Coordinator, 3000 Granny White Pike, Nashville, TN 37204, (615) 862-7970. **Title VI inquiries should be forwarded to:** Ms. Shirley Sims-Saldana, Title VI Coordinator, Human Relations, 800 Second Avenue, South, 4th floor, Nashville, TN 37210, (615) 880-3391. **Contact Department of Human Resources for all employment related inquiries** at (615) 862-6640.