

NEIGHBORHOOD CONSERVATION ZONING DESIGN GUIDELINES FOR MID CENTURY DISTRICTS



METROPOLITAN HISTORIC ZONING COMMISSION

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Nashville and Davidson County

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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 LANDMARK INTERIORS

- *Alterations within certain interior spaces identified at the time of designation*

IN A HISTORIC PRESERVATION 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*

A. THE NEIGHBORHOOD CONSERVATION ZONING OVERLAY

Please also see *MHZC Hand Book*.

Neighborhoods 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 neighborhoods 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 the neighborhood from new construction or additions not in character with the neighborhood and from the loss of architecturally or historically important buildings.

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

The Neighborhood Conservation Zoning Overlays (NCZO), included in these design guidelines, have the same set of design guidelines (Part I) and chapters specific to each district (Part II). Where the general NCZO guidelines and the district specific chapters conflict, the district specific chapters shall prevail.

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.

*IN A NEIGHBORHOOD
CONSERVATION OVERLAY
(NCZO)
(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*



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.

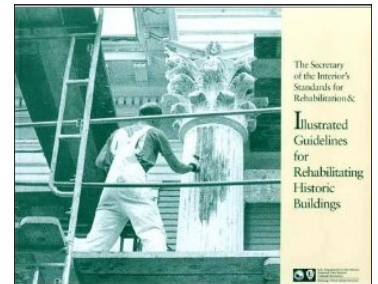


I. INTRODUCTION

D. SECRETARY OF INTERIOR STANDARDS

By Tennessee state law, all design guidelines for historic 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 shall 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*



The full set of [*Secretary of Interior Standards*](#) may be found online.



I. INTRODUCTION

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.

- 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 and to communicate how the commission has interpreted the guidelines; they are not part of the guidelines. Illustrations 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. The design guidelines for neighborhood conservation zoning overlays-mid century consist of two parts. Part I includes basic design guidelines that apply to all neighborhood conservation zoning overlay districts, listed in Part II. Part II includes chapters specific to each overlay, as well as maps and short histories. Both parts should be considered when planning a project. When Part I of the design guidelines conflicts with a district-specific design guideline in Part II, the district-specific design guidelines shall prevail.
- C. These guidelines shall apply to the exteriors of buildings, new construction in-whole or in-part, demolition in-whole or in-part, and moving a building.
- D. 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

- Fences and walls that are not attached to a structure. (See [Building a Fence in Davidson County](#))
- Structures without a roof such as some playground equipment
- Uncovered patios that are flush with existing grade and do not extend into setbacks
- Yard art (structure without a roof or foundation)
- All plants, including trees, bushes, flowers, etc. (Structures to accommodate living elements may require review.)
- In-ground pools that do not include above-ground decking or structures
- Resurfacing existing driveways, walkways, or parking pads
- Uncovered accessibility ramps



II. DESIGN GUIDELINE PRINCIPLES



Example of a small storage building without a permanent foundation.

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.
 - Garden or play structures that do not have a permanent foundation, do not have sides, and are less than 200 square feet.
 - Screening in of porches, when the screening does not require the removal of porch posts and does not require additional framing.
 - Uncovered rear and side decks that are close to grade (does not create usable space underneath) and do not extend into setbacks.
 - Replacement of window sashes and doors that maintains historic casings and the opening's dimensions and locations.
 - Hoods over entrances that do not require posts, do not extend wider than two feet beyond each side of the door trim, and do not extend more than three feet deep.
 - Installation of fabric window and door awnings that do not extend wider than two feet beyond each side of the window or door trim, and do not extend more than three feet deep.
 - Replacement roofing materials (not including roof framing)
 - Paint color
 - Replacement railings or posts on existing porches
 - Roof color
- E. The public facades—front- and street-facing sides—of proposals for new buildings shall be more carefully reviewed than other facades.
- F. New buildings do not need to imitate past architectural styles but should be similar to historic forms and massings found in the district. New buildings inspired by historic styles and forms, but identifiable as new construction, are appropriate.
- G. The size of a new building and its mass in relation to open spaces shall be compatible, by not contrasting greatly, with surrounding historic buildings.
- H. Reconstruction may be appropriate when it accurately reproduces a no-longer existing building on its original site, if the building (1) would have contributed to the historic and architectural character of the area; (2) will be compatible in terms of style, height, scale, massing, and materials with the buildings



II. DESIGN GUIDELINE PRINCIPLES

immediately surrounding it; and (3) is accurately based on documentary, physical, or pictorial evidence.



III. DEMOLITION

A . PRINCIPLE

1. The primary purpose of neighborhood conservation 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.
4. Replacement windows and doors that do not change the dimensions and location of the openings is not considered partial-demolition and so is not reviewed. Replacement of historic casings for openings is not appropriate. Alteration of the location and dimensions of window and door opening is partial-demolition and so reviewed.
5. Replacement roofing material, that does not require the removal of framing material and roofing details such as trim, or roofing features such as chimneys, is not considered partial-demolition and so is not reviewed.
6. The removal of a building's primary cladding material is considered partial-demolition because removal can weaken the structural integrity of most buildings. Replacement of secondary cladding material such as siding in a gable field or on dormer is not reviewed.



III. DEMOLITION

B. GUIDELINES

1. Partial-demolition of a structure

- a. Character-defining features of historic buildings shall be retained. 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. Replacement of historic materials or features may be necessary in the case of extreme deterioration. In those cases, replacement materials and features should match the historic material and feature in terms of design, location, and dimensions. If the original is not known, it shall be similar to common historic examples on buildings of a similar style and form found in the neighborhood. Substitute materials may be appropriate if the material has the same dimensions, texture, design, and workability as the historic material. For instance, smooth-faced fiber-cement lap siding is a common substitute material for wood lap siding.
- c. Historic masonry cladding shall be retained. It is appropriate to remove cladding installed over historic cladding. *It is recommended that historic siding be repaired rather than replaced. When historic siding is replaced, its recommended that the windows and door casings be retained and that the new siding meet the reveal and dimensions of the historic siding.*
- d. Historic window and door dimensions and locations should be retained. Limited changes to window and door openings may be appropriate on the rear or side facades, beyond the midpoint of the house, so long as the new window and door pattern meets the design guidelines for “proportion and rhythm of openings.”
- e. Historic building wall dimensions, exterior cladding, and locations shall be retained. Generally, removal of the rear wall for an addition may be appropriate if the two rear corners are maintained.
- f. Partial-demolition of non-contributing buildings is appropriate if demolition does not result in a form or condition that would not meet the design



III. DEMOLITION

guidelines for “new construction” or if partial-demolition brings the existing building closer to into compliance with the design guidelines for new construction.

2. Full-demolition of a structure

- a. Historic buildings 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 is appropriate as they do not contribute to the historic character of the district.



III. DEMOLITION

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IV. MATERIALS

MATERIALS, TEXTURE, DETAILS & MATERIAL COLOR

- A. Specific materials are italicized so that the list can be revised as more materials become available and as the quality and workability of existing materials improves. Materials listed are to provide general guidance to applicants based on the Commission's past decisions. Applicants are always welcome to propose new materials not listed as "appropriate" or re-propose materials listed as "inappropriate."
- B. The texture, details, and dimensions of new materials for replacement or new construction shall be visually compatible, by not contrasting greatly, with surrounding historic buildings. Replacement materials should mimic historic materials in texture, dimensions, and workability. Materials that create a false version of a historic material are not appropriate. For instance, a "wood-grain" fiber-cement lap siding creates a texture that did not exist historically, as wood cladding historically had a smooth finish.
1. Paint color and roof color are not reviewed. *It is recommended that one solid color be used for roofing rather than multiple colors to create a pattern or random speckled" design.*

2. *Inappropriate materials include:*

Foundations

- *Stone veneer without mortar*

Cladding

- *Synthetic sidings such as vinyl, aluminum, and E.F.IS.*
- *T-1-11- type building panels*
- *Stud wall lumber*
- *Embossed wood grain*
- *Unpainted or unstained wood*
- *Shingle siding*

Chimneys

- *Fiber cement panels*
- *Lap siding*



IV. MATERIALS

Roofing

- *Metal*
- *Wood or similar shingles*
- *Slate or slate-like materials*
- *Clay tile*

Windows

- *Brass comes on leaded or stained glass windows.*

3. *Appropriate materials include:*

Foundations

- *Continuous concrete, concrete block, parge coated concrete block, brick to-grade*

Cladding

- *Brick should be the primary cladding material as all the historic buildings are primarily brick.*
- *Accent materials are found in the following locations: split between levels, in gable fields, on a projecting bay or surrounding an entry. Appropriate accent materials include faux stone, stucco, lap, and vertical and horizontal wood or smooth finished fiber-cement*
- *Masonry should have the color, dimensions, textures, and mortar tooling of like historic examples. Appropriate brick colors include red, yellow, orange and tan bricks, mix of brown to orange bricks, white bricks. Typically brick color is original color of brick and not paint.*

Chimneys

- *Brick is appropriate for chimneys.*

Roofing

- *Asphalt and architectural shingles*

Trim & Architectural Features

- *All wood or materials to substitute for wood should be milled and painted.*
- *Composite materials are appropriate for trim and decking*

IV. MATERIALS

Exception

Outbuildings that are under two hundred square feet, have no permanent foundation, are under ten feet, six inches in height, and are located at the rear of the property, do not need to meet the design guidelines for materials.

- C. Windows with single-light sashes are appropriate for new construction. If using multi-light sashes, muntins should be fully simulated and bonded to the glass, and exhibit an interior bar, exterior bar, as well as a spacer between glass panes.
- D. Four inch (nominal) casings are required around doors, windows, and vents on non-masonry walls. Trim should be thick enough to extend beyond the clapboard.
- E. Brick moulding is required around doors, windows, and vents within masonry walls but is not appropriate on non-masonry walls.



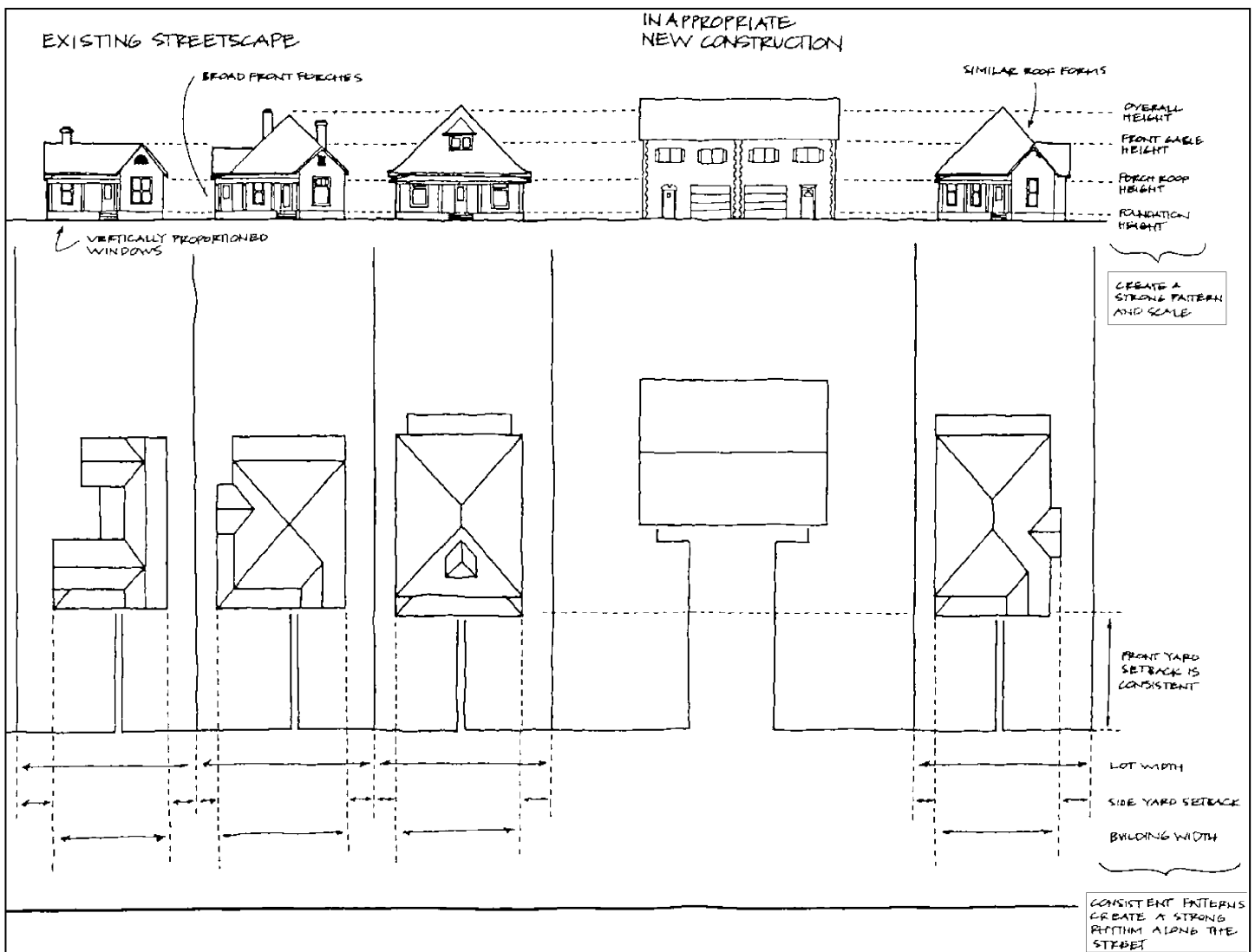
IV. MATERIALS

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V. NEW CONSTRUCTION-INFILL

A. MASSING & SCALE

1. The height of the foundation wall, porch roof(s), walls, and ridges, and the width of a new building should be compatible with surrounding historic buildings of the same building type and on same the block face. Where there are block faces with little historic context, the adjoining blocks may be used.



The infill (4th building from the left) is inappropriate for multiple reasons. It does not meet the established rhythm of the street which is created by side setbacks and the widths of the buildings. It is taller and wider than the established context. The overall form is not consistent with the historic buildings in that it is a two-story form with a side-gable roof in an area where the context is one and one-half stories with gabled ell and pyramidal roof forms. Front-loading garages are also not found in this context. The windows have a horizontal proportion rather than the vertical proportion found on the historic buildings. The front yard setback is not consistent with the setbacks established by the historic buildings.



V. NEW CONSTRUCTION-INFILL

B. FORM

1. The most appropriate building and roof forms for new construction are ones that are similar to historic buildings on the block face and buildings that are typical for the overall district. Considerations are the general form and orientation of the main massing of the building and roof pitches and shape.
2. New buildings should have a primary entrance oriented with the door or an element of the entry facing the street.
3. Roof and upper level decks are not appropriate.

C. SITING, SETBACK , ORIENTATION & RHYTHM OF SPACING

1. For most lots, historically, there was a primary buildings facing the street on a large lot. A few lots have small secondary structures that are significantly subordinate in size to the primary building and located in the rear yard. New development should follow this pattern.
2. The setback from front- and side-yard property lines established by adjacent historic buildings should be maintained.
3. The Commission has the ability to determine appropriate building setbacks of the required underlying base zoning for new construction, additions, and outbuildings (ordinance no. 17.40.410).
 - a. Front setbacks generally should be the average between the historic front setbacks established on either side of the proposed infill. If the lot has non-contributing or vacant lots on either side, the front setbacks of nearby historic buildings may be considered.
 - b. Side setbacks should maintain the dominant rhythm along a street established by building widths and spaces between buildings. Infill buildings should maintain that rhythm even when lots are subdivided.
 - c. Rear setbacks are determined based on a combination of bulk standards and an appropriately-scaled building for the district.



V. NEW CONSTRUCTION-INFILL

d. When a building is unable to meet bulk standard setback requirements, appropriate setbacks will be determined based on:

- The existing setback of the contributing primary buildings and accessory structures found in the immediate vicinity
- Setbacks of like structures historically found on the site as determined by historic maps, site plans, or photographs
- Shape of lot
- Proximity of adjoining structures
- Property lines
- Easements
- The extent of and the number of protrusions beyond the footprint such as bays/oriels, balconies and roof overhangs

Bulk standards established by the zoning ordinance didn't exist when our historic districts developed so the Commission looks more to the historic context to determine appropriate setbacks.

4. Vehicular storage, such as garages and carports, may be attached to the principal building or may be detached.
5. Driveways should not exceed twelve feet in width.
6. New infill buildings should be oriented to (facing) the shortest street-facing side of a lot.
7. Utility connections such as gas meters, electric meters, phone, cable, and HVAC condenser units should be located so as to minimize their visibility from the street. Generally, utility connections should be placed no closer to the street than the mid-point of the structure. It is recommended that power lines should be placed underground, if they are carried from the street and not from the rear or an alley.
8. Landscaping, sidewalks, signage, lighting, street furniture, and other work undertaken in public spaces (Metro owned and public right-of-ways) by any individual, group or agency, shall be presented to the MHZC for review of compatibility with the historic character of the district.

D. PROPORTION & RHYTHM OF OPENINGS

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



V. NEW CONSTRUCTION-INFILL

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



VI. NEW CONSTRUCTION-ADDITIONS

A. GENERAL PRINCIPLES

1. Additions to historic buildings should be compatible with the historic buildings to which they are attached.
2. Additions to non-contributing buildings should be considered in terms of new construction-infill, taking into account existing conditions and historic context. Existing conditions do not need to be altered to meet the design guidelines; however, if they are to be altered, the result must meet the design guidelines.
3. Contemporary designs for additions to existing properties are not discouraged when such additions do not destroy significant historical, architectural, or cultural material; and when such design is compatible, by not contrasting greatly, with the size, scale, material, and character of the property, neighborhood, or environment.

B. MASS, SCALE & CONNECTION

1. An addition should be situated at the rear of a building in such a way that it will not disturb either front or side facades. Additions should be physically distinguished from the historic building and generally fit within the shadowline of the existing building.
2. In order to ensure that an addition has achieved proper scale, the addition should be shorter and narrower than the existing building. One story additions should set in at least 1' from the rear corner and two-story additions should set in at least 2' from the rear corner and remain at that width or less for the entirety of the addition. Exceptions to an addition not being narrower than the historic building follows in sections 4.
3. Generally, additions should not exceed the number of stories of the historic building to which it is attached and should not be taller.
4. Rear additions that extend to be wider than the historic building may be possible when the applicant has exhausted other options and in the following conditions:
 - The lot shape or easements makes an addition that meets the guidelines problematic.



VI. NEW CONSTRUCTION-ADDITIONS

- The addition is designed to leave the corners of the building visible and intact and does not wrap around a corner.
 - Eaves and ridges of addition do not exceed the main corresponding elements of the historic building.
 - The portion that extends beyond the side wall does not exceed one-story.
5. Where an addition attaches to a historic roof form, it shall sit below the ridge of the roof.
 6. The height of the addition's roof, eaves, and foundation should be less than or equal to the existing structure.
 7. Visually evident roof slopes should match the roof slopes of the existing structure, and roof planes should set in accordingly for rear additions.
 8. In order to achieve compatibility in scale, an addition should not be larger than the existing building. The diversity of housing type and size are character-defining features of the historic districts; therefore, it is not the goal of the overlay to ensure that all buildings can become the same size. Generally, the addition's footprint should not more than double the footprint of the historic building.
 9. The creation of an addition through enclosure of a front porch/entry is not appropriate. The creation of an addition through the enclosure of a side porch, carport, or garage may be appropriate if the enclosure is constructed in such a way that the historic form, openings, and features of the porch, carport or garage remain visible and prominent and the enclosure has an open design.
 10. A new addition should be constructed in such a manner that if the addition were to be removed in the future, the essential form and integrity of the historic structure would be unimpaired.
 11. Adding front porches to contributing houses that did not have a front porch historically is not appropriate.



VI. NEW CONSTRUCTION-ADDITIONS

C. SITING & SETBACK

1. The setback from front- and side-yard property lines established by the historic buildings should be maintained.
2. The Commission has the ability to determine appropriate building setbacks of the required underlying base zoning for new construction, additions, and accessory structures (ordinance no. 17.40.410).
 - a. Front additions are rarely appropriate. When they are, the new front setback generally should be the average between the historic front setbacks established on either side of the building.
 - b. Rear setbacks are determined based on a combination of bulk standards and an appropriately scaled building for the district.
 - c. When a building is unable to meet bulk standard setback requirements, appropriate setbacks will be determined based on:
 - The existing setback of the contributing primary buildings and accessory structures found in the immediate vicinity
 - Setbacks of like structures historically found on the site as determined by historic maps, site plans, or photographs
 - Shape of lot
 - Proximity of adjoining structures
 - Property lines
 - Easements
 - Protrusions beyond the footprint such as bays/oriels, balconies, and roof overhangs
3. When a driveway is needed, it should be paved and not exceed twelve feet in width.
5. *Utility connections such as gas meters, electric meters, phone, cable and HVAC condenser units should be located so as to minimize their visibility from the street. Generally, utility connections should be placed no closer to the street than the mid-point of the structure. If power lines are carried from the street and not from the rear or an alley, it is recommended they be placed underground.*



VI. NEW CONSTRUCTION-ADDITIONS

6. Landscaping, sidewalks, signage, lighting, street furniture, and other work undertaken in public spaces (Metro owned and public right-of-ways) by any individual, group or agency, shall be presented to the MHZC for review of compatibility with the historic character of the district.

D. PROPORTION & RHYTHM OF OPENINGS

1. The relationship of width to height of windows and doors, and the rhythm of solids (walls) to voids (door and window openings) in an addition shall be compatible, by not contrasting greatly, with the historic building, or in the case of additions to non-historic buildings, with historic buildings in the vicinity.
2. Window openings should be representative of the window patterns of the historic building or in the case of additions to non-historic buildings, with historic buildings in the vicinity.

E. ROOF ADDITIONS: DORMERS, DECKS, SKYLIGHTS AND SOLAR PANELS

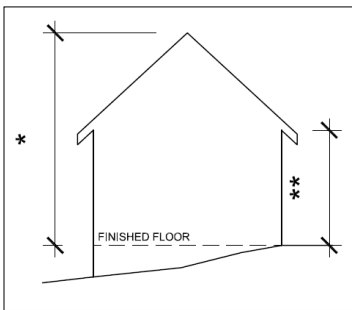
1. Rooftop additions, other than skylights and solar panels, are not appropriate.
2. Dormer additions are only appropriate on the rear of the building as they are not a common historic feature.
3. Rear dormers should be inset from the side walls of the building by a minimum of two feet (2').
4. Rooftop decks shall not be added to existing roof forms or new construction as they can dramatically change a historic roof form and are not typical of historic building forms.
5. Solar panels should be parallel with the existing roof slope and not extend beyond the roof edge. Where possible, solar panels should be located on rear or side roof planes or outbuildings rather than front roof planes of primary buildings.
6. Skylights should be parallel with the existing roof slope and have a flat profile. In general, skylights should not be located on the front roof plane and should not exceed 15 square feet on any given roof plane.



VII. NEW CONSTRUCTION-DETACHED OUTBUILDINGS & GARDEN STRUCTURES

A. GENERAL PRINCIPLES

1. Attached garages shall be guided by the design guidelines for additions.
2. 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 do not require a preservation permit.
2. Parameters provided by these design guidelines is per lot and should not be considered as a maximum per unit, in cases where zoning allows for more than one unit.



B. Massing & Form

1. Number of stories should not exceed one-story. Ridge heights shall not exceed 18' from finished floor or the height of the primary dwelling, as measured from finished floor, whichever is less. The height of the historic building shall be determined based on the historic building itself and not on additions.
3. Maximum foundation height shall not exceed one foot from existing grade on the corner of the building that sits on the highest area of existing grade. (Grade may need to be adjusted for water runoff but should not be built up for the sole purpose of increasing building height.)
4. Roof slope of the outbuilding should be similar to the slope of the primary building.
5. Eaves should not extend more than two feet.

C. SITING & SETBACKS

1. Generally new detached outbuildings should be placed in rear yards.
2. In many cases, outbuildings may be as close as 5' to a rear or side property line, with the following exceptions:



VII. NEW CONSTRUCTION-DETACHED OUTBUILDINGS & GARDEN STRUCTURES

- a. On corners lots, the outbuilding should not be closer to the side street than the primary building.
 - b. On double-frontage lots, the rear setback should match the historic context on the second street. If there is no context, it should be a minimum of 10' from the rear property line or 20' if the garage doors face the rear.
 - c. On lots where a rear property line abuts a side-property line, the rear setback should be a minimum of 10'.
3. An outbuilding should be a minimum of 6' from any other building, even those that may be on neighboring properties.
 4. When a setback determination is found to be appropriate, the "edge of the building" shall be considered the maximum of any protrusion beyond the footprint such as bays/oriels, balconies, awnings and hoods, and roof overhangs.



VIII. RELOCATION



A. PRINCIPLES

1. Moving a historic building from its original site should be avoided.
2. Moving a non-contributing building, or a building which has irretrievably lost its architectural and historical integrity, outside of the district is appropriate. Moving it elsewhere within the district is not appropriate.

B. GUIDELINES

1. Moving a building into the district is appropriate if the building will be compatible with the historic buildings surrounding the new location in terms of height, scale, setback, and rhythm of spacing, materials, texture, details, material color, roof shape, orientation, and proportion and rhythm of openings.
2. Moving a building out of the district is not appropriate unless:
 - a. the building does not contribute to the district's historical and architectural significance, or has irretrievably lost its architectural and historical integrity;
or
 - b. the building is historic, but the loss of its architectural and historical integrity in its original location is certain.
3. Moving a building from one location to another within the district is not appropriate unless:
 - a. the building will be compatible with the historic buildings surrounding the new location in terms of height, scale, setback and rhythm of spacing, materials, texture, details, material color, roof shape, orientation, and proportion and rhythm of openings; and
 - b. if historic, the loss of its architectural and historical integrity in its original location is certain.

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



IX. DEFINITIONS

Addition: *New construction that increases the square footage or height of an existing structure. Common forms of additions that are reviewed are dormers, covered porches, carports, porte cocheres and the addition of conditioned spaced.*

Adjacent: *Close proximity, surrounding*

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

Block Face: *One side of a street block.*

Boxed entrance: *A vestibule that is primarily enclosed. Common feature of English cottage and Tudor style buildings. Also known as an “enclosed entrance” or “enclosed portico or vestibule.”*

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.*

Clerestory Window: *A portion of an interior rising above the roof and having windows admitting daylight to the interior.*

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.*

Deck: *A floor that is flush with the ground, or slightly above, exposed to the elements and does not have a roof over it.*

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

Dormer: *A vertical window projecting from, or recessed into the slope of a roof; usually provided with its own roof. There are three basic types:*

Roof dormer: All walls (side and front) project out from the roof but not from the wall below

Wall dormer: Front of dormer is flush with the wall below

Recessed (or inset) dormer: Has both side walls set into the roof rather than projecting from the roof.

Double frontage lot: *A lot, other than a corner lot, that has frontage on two or more streets that do not intersect at a point abutting the property.*

VIII. DEFINITIONS

Elevation: *A scaled drawing that illustrates the view of a face of a building. Also used as a synonym for façade.*

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

Facade: *An exterior face of a building.*

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.*

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

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

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

New Construction: *Any building, addition, structure, or appurtenance constructed on a lot after the establishment of a historic overlay.*

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

Outbuilding: *An additional structure on a lot where the primary building has a residential form. Form, rather than current or potential use or zoning, is the factor which determines what is a primary building and what is an outbuilding. Some examples of outbuildings are carports, garages, sheds, studios, accessory dwellings, pool houses, play houses, and garden structures, such as pergolas and green houses. The Metro Department of Codes & Building Safety determines how an outbuilding can be used.*

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.*

Porch Beam: *(Sometimes also referred to as a “porch rack.”) The beam at the top of porch columns which supports the porch roof.*

Porte Cochere: *A carriage porch or portico-like structure generally located at a secondary entrance to a building and attached to the primary building.*

Preservation Permit: *A legal document issued by the Metropolitan Historic Zoning Commission confirming review and approval*



VIII. DEFINITIONS

of work to be done on property within the boundaries of an historic or neighborhood conservation zoning overlay districts. A preservation permit is required before obtaining a building permit. Previously called Certificate of Appropriateness.

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

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

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

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

Roof Overhang: *The portion of the roof that extends beyond the wall of the building. Also known as the eave.*

Rooftop Deck: *An uncovered deck projecting from or recessed into the roof form of a building. It is generally located at or above the primary eave of the portion of the roof to which it is attached.*

Setback Determination: *The Commission has the ability to determine appropriate building setbacks of the required underlying base zoning for new construction, additions, and accessory structures (ordinance no. 17.40.410). The commission has a policy to follow the setbacks of bulk zoning and setbacks specifically noted in these design guidelines. Any construction approved to take place within the setback area is a setback determination.*

Shall: *What must happen.*

Shadowline: *The two-dimensional outline of a building's mass as viewed on a front elevation. This typically includes the primary walls and roof, but excludes chimneys and bays*

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

Style: *Architectural Style is characterized by the features that make a building or other structure notable or historically identifiable. Styles emerge from the history of a society and often reflect changing fashions, beliefs, and religions, or the emergence of new ideas, technology, or materials.*

Vestibule: *A small foyer leading into a larger space. Entrance vestibules are generally enclosed on the sides.*

Yard Art: *Man-made ornament in a private yard or garden that is not attached to a structure and is not a structure itself.*



ARCHITECTURAL STYLES

ARCHITECTURAL OVERVIEW

Ranch forms are typical of mid-century neighborhoods, constructed primarily between 1950 and 1980.

Ranch

- One-story horizontal massing
- Low-pitched roof with deep eave overhangs
- Asymmetrical fenestration and large expanses of windows, picture windows, corner windows, bands of windows, or clerestory windows
- Combo of siding materials
- Wide or prominent chimneys (or no chimney)
- Planters and patios often with sliding glass doors
- Colonnaded porches along the face
- Wrought iron or wood accents
- Integrated wing walls
- Attached garages, carports, or breezeways
- Partially exposed basement level
- Integrated garage or patio at basement level



612 Pierpoint Drive is an example of a Transitional Ranch.

Transitional Ranch

- Cross between minimal traditional and Ranch
- One-story horizontal massing
- Compact size
- Asymmetrical fenestration
- Low-pitched roof with wide eave overhang
- Picture, double-hung, and casement windows
- Combination of siding materials
- Attached carport or garage



2408 Gardner Lane is an example of a Ranch.

Contemporary Ranch

Typically all the characteristic of a ranch apply for a contemporary ranch but it may also have:

- Low-pitched roof with deep eave overhangs or a prominent roofline with “prowed” eaves, roof cutouts, or exposed beams
- Large windows
- Asymmetrical entry designs



ARCHITECTURAL STYLES

Split-level

- A combo of 1 and 2-story wings
- Varied roof height, corresponding to differing interior levels
- Integrated garages
- Low-pitched roof with deep eave overhangs or prominent roofline with “prowed” eaves, roof cutouts, or exposed beams
- Large expanses of windows, corner windows, bands of windows, or clerestory windows
- Combo of siding materials
- Prominent front entrance that may include double doors, transoms, decorative lighting, or an exaggerated height;
- Planters
- Wrought iron or wood accents
- One continuous roof (split foyer only)
- Integrated garages



647 Shipp Lane is an example of a Split Level.

Split form

- Often with exposed basements—extra level often due to grade
- Integrated garages
- Low-pitched roof with deep eave overhangs or prominent roofline with “prowed” eaves, roof cutouts, or exposed beams
- Large expanses of windows, corner windows, bands of windows, or clerestory windows
- Combo of siding materials
- Prominent front entrance that may include twin doors, transoms, decorative lighting, or an exaggerated height;
- Planters
- Wrought iron or wood accents
- One continuous roof (split foyer only)
- Integrated garages



2512 Shreeve Lane is an example of a Split Form.



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METROPOLITAN HISTORIC ZONING COMMISSION

Sunnyside in Sevier Park
3000 Granny White Pike
Nashville, TN 37204
Phone: 615-862-7970

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

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NEIGHBORHOOD CONSERVATION ZONING DESIGN GUIDELINES FOR MID CENTURY DISTRICTS

Haynes Heights <i>Adopted March 21, 2021</i>	39
Haynes Manor <i>Adopted DRAFT</i>	49
Lathan-Youngs <i>Adopted February 21, 2023</i>	55

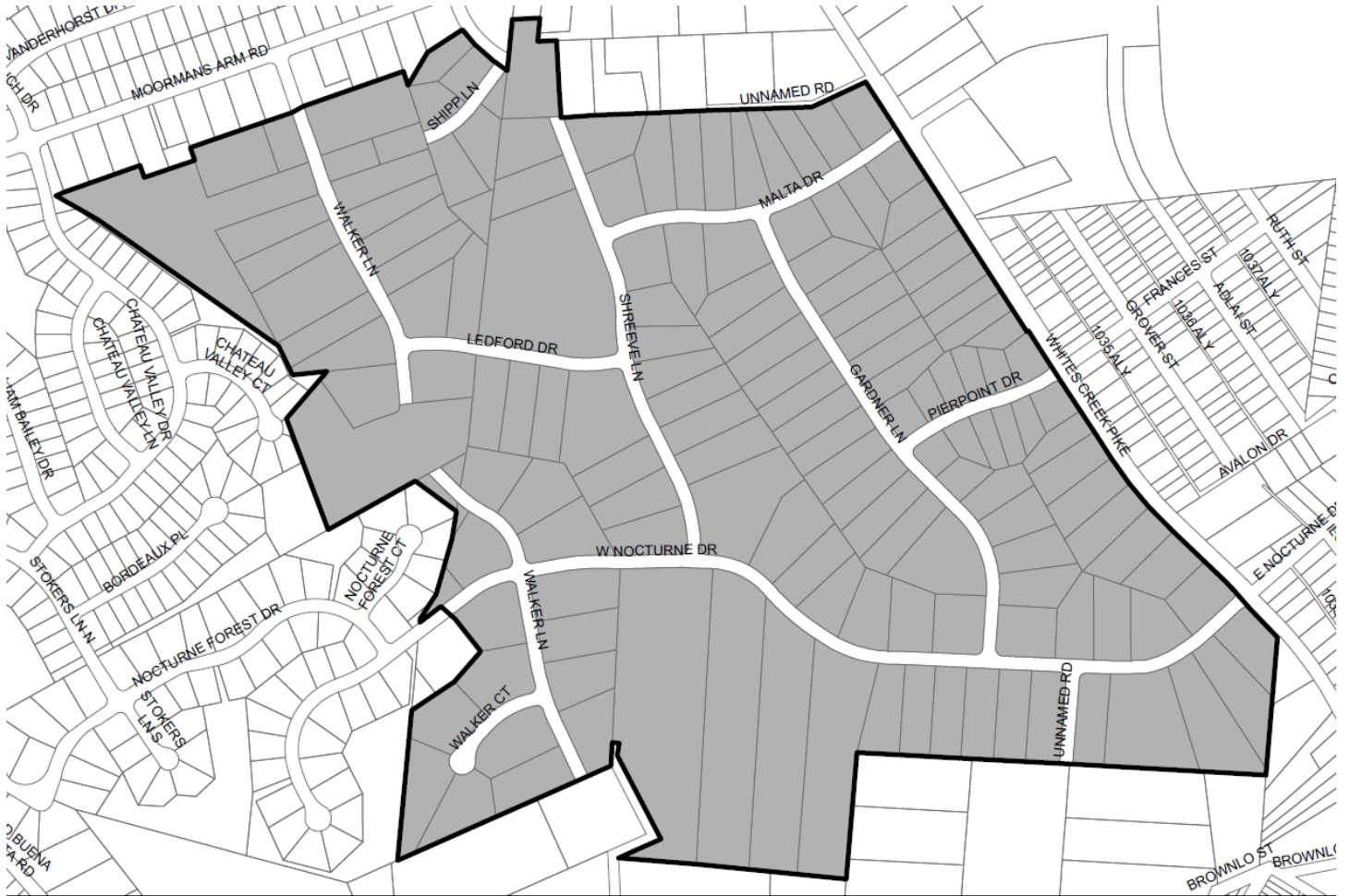


HAYNES HEIGHTS

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HAYNES HEIGHTS



Overlay boundaries.



HAYNES HEIGHTS

A SHORT HISTORY

Developed by and for African Americans during the Jim Crow era, the Haynes Heights neighborhood was populated by doctors, lawyers and educators, among others. Haynes Heights afforded members of the Black community the type of neighborhood that they envisioned for themselves and their families, one that was not available to them in established neighborhoods of segregated Nashville. Leaders within Nashville's Black communities took notice of the subdivision and noted it as a sign of progress. They called the area the "clean outskirts of the city" and believed the private financial backing of the development showed how African Americans had an appreciation for finer living conditions the same as other racial groups.



Haynes Heights Community Lake

Haynes Heights is located north of West Trinity Lane. The first mention of Haynes Heights as a subdivision occurred in 1954. In October 1954, the Davidson County Planning Commission approved a 14.2 acre development for African Americans which would include 102 home sites. The approved subdivision was estimated to cost \$1,000,000. Developer K. Gardner estimated that houses would cost, on average, \$10,000. The subdivision included lots along Whites Creek Pike, Manila Street (later renamed West Nocturne Drive), Francis Street (later renamed Pierpoint Drive), Malta Drive, Shreeve Lane, Ledford Drive, and Gardner Lane. Today, Haynes Heights also includes Walker Court, Walker Lane, and Shipp Lane. Within the neighborhood is the Haynes Heights Community Lake, a small body of water along Ledford Drive and Shreeve Lane.



Reverend William Haynes. Photo from the Tennessee Tribune.

An early survey of Davidson County shows the area that would later become Haynes Heights was sparsely populated in the late nineteenth century. The land bounded by the Cumberland River, Whites Creek Pike, Ewing Creek, and Buena Vista Pike was split between five main property owners. The owners included John C. Thomas and the Wilkinson, Mowman, Bratton, and Cantrell families. Situated near two major turnpikes and the river, the Buena Vista Ferry would have ushered people and goods across the Cumberland from downtown Nashville to the more rural parts of Davidson County.

Reverend William Haynes, who the neighborhood is named after, was born into enslavement. His father was a white plantation owner while his mother was enslaved. Upon emancipation, Haynes went on to become a prominent educator, minister, and real estate developer within Nashville. He was involved with moving Roger Williams University, now American Baptist Theological Seminary, from



HAYNES HEIGHTS

Hillsboro Road to Whites Creek Pike. The move occurred after some of the university’s buildings burned in 1905. The move to Whites Creek put the higher education institution closer to African American neighborhoods in the northern part of Nashville. As a leader in the Tennessee Negro Baptist Association and the pastor of Sylvan Street Baptist Church, Haynes worked closely to reestablish the school in Nashville.

In addition to Roger Williams, Reverend Haynes became involved with primary education. He was gifted land by his father in Davidson County, near Whites Creek. In 1931, he went on to donate a parcel of land for Haynes School, a school for African American students. Built originally as an elementary school on Youngs Lane, the school went through several iterations. In 1938, community members petitioned the Davidson County School Board for the twelfth grade to be added to the school, as it only went to the eleventh grade at the time. Additionally, they asked for a new building to house the only high school for African Americans in the county. The existing school building housed both elementary and high school students. By August 1938, Haynes School began serving African American students through their senior year of high school. Two years later, community members in the Haynes area again petitioned the school board for a more modern building to house their students. The County Board of Education approved the new building, which opened in 1940. The new Haynes High School was located on West Trinity Lane. Ten years later, the County allocated funds for a new Haynes Elementary School as well. Both Haynes Elementary and High were on West Trinity Lane, further solidifying the area as an African American community complete with educational and religious institutions.



621 Malta Drive



2485 Walker Lane

The development of the Haynes Heights neighborhood coincided with the development of the surrounding community. The schools and churches provided African American Nashvillians a sense of place within a Jim Crow city. Although outside of city limits during the era of redlining, much of northern Nashville became the only place for African Americans to live. The term “redlining” comes from the practice of mortgage lenders drawing red lines on maps to show areas of low incomes or of a certain race where they did not want to grant loans, based on discriminatory reasons rather than an individual’s qualifications or creditworthiness. With most of northwest Nashville rated D based on the Homeowners Loan Corporation’s (HOLC) rating system for mortgages, Whites Creek Pike up to Youngs Lane was colored red on the 1940 map. Redlining perpetuated segregation across the country, and Nashville was no different. The areas around Fisk



HAYNES HEIGHTS

University, Tennessee Agricultural and Industrial, and Roger-Williams, all African American colleges, were labeled as hazardous via the red shading. As a result, the Federal Housing Authority, among other lenders, would not provide loans in these areas. Therefore, many African Americans formed their own communities in these spaces. Nearly a decade after the HOLC stopped producing redlining maps, Haynes Heights was developed along Whites Creek Pike in the middle of what was once deemed a hazardous neighborhood simply because African Americans lived, worshipped, and learned there.



701 Ledford Drive

With the county’s Planning Commission’s announcement of the 102-home development for African Americans, newspapers reported that Haynes Heights would be the largest, private suburban development for Nashville’s Black population. Leaders within Nashville’s African American communities took notice of the subdivision and noted it as a sign of progress. They called the area the “clean outskirts of the city” and believed the private financial backing of the development showed how African Americans had “an appreciation for finer living conditions the same as other racial groups.” In order to market the new subdivision, contractor N.H. Barker placed advertisements in local newspapers which highlighted the fact that homes in Haynes Heights would be all-electric. His advertisements bragged that the homes would be “styled for easy, modern living and designed electrically for year ‘round comfort.” However, advertisements for Haynes Heights also let Nashvillians know that the subdivision was exclusively for African Americans. Barker’s advertisements for the development included phrases such as “Colored Exclusively” and “Colored Haynes Heights” to ensure the neighborhood remained segregated.



Gardner Lane

The developers of the neighborhood also placed deed restrictions on all lots within Haynes Heights. These restrictions have since expired but were meant to ensure that the neighborhood embodied the lifestyle that the burgeoning black upper class planned, disallowing “noxious or offensive operations,” poultry and livestock, trailers and barns and requiring all homes to be connected to the water main supply. The restrictions placed an emphasis on single-family homes, with some special conditions for duplexes. Lots were not allowed to be subdivided. Setbacks were relegated, which provided the neighborhood with large front yards. Detached garages could not exceed one-story and had to be placed in the rear of the lot. In order to keep all lots well maintained, the developers wrote a clause that allowed them to cut the grass and clean up the lot if a family did not, but the charges would result in a lien on the lot. All single-family homes had to be at least 800 square feet



HAYNES HEIGHTS

while duplexes had to be at least 1,700 square feet. These restrictions kept the neighborhood uniform in some respects, while also allowing for creativity of individually chosen home designs rather than simply offering a collection of specific designs from which a homeowner could choose. Many of the homes are representative of the popular, mid-century ranch style, including traditional, transitional, and split-level forms with a wide variety of architectural features and materials.

Despite the goals of the residents to create a modern and safe neighborhood for their families, racism made its way into the neighborhood. In October 1957, a series of cross burnings occurred across Davidson County. *The Tennessean* reported three crosses were burnt in Haynes Heights between 8 and 10 o'clock the night of October 17; that week alone police had found seven cross burning across the county. Around 10 o'clock the night of October 28, a cross was burned on Malta Drive in Haynes Heights. Long-time resident, Gail Barbee still remembers a cross burning in the tree outside of her bedroom window and the fear it engendered. The series of cross burnings occurred roughly one month after Nashville desegregated its school system.

Despite the cross burnings, African Americans in Nashville still praised Haynes Heights as a symbol of Black prosperity at the close of the decade. A 1959 report touted the neighborhood as an example of luxury exclusively for African Americans. The "tastefully and expensively furnished" "long, low ranch style homes" became symbols of prosperity. In regards to Haynes Heights, the fact that the homes were built for African Americans, not just homes that white families had moved out of, made the neighborhood an important example.

Throughout the 1960s, the neighborhood continued to grow as more lots were sold and houses built. Residents of Haynes Heights remained connected via social activities at Haynes High School, neighborhood groups, roller derbies and skating leagues. Residents of the neighborhood who grew up in Haynes Heights remember walking home from school with friends to socialize, picking up other children in the community as they walked the entire neighborhood. Children used the large front yards, a special feature of the neighborhood, and the neighborhood lake as their playgrounds. Women in the neighborhood connected by organizing social events for themselves and the neighborhood. They formed a Bridge Club and organized Christmas parties each year for community members. Residents recall that the 12 + 1 Bridge Club, lasted more than twenty years. (The "+1" was a non-resident

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HAYNES HEIGHTS



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The Tennessean. December 9, 1956.

**2 Housing Projects
For Negroes Started**

Developments To Cost \$2,000,000;
Construction in Line With FHA

By ALBERT CASON

Two large Negro housing projects to cost in the neighborhood of \$2,000,000 are being developed here.

They are:

- Normal Heights subdivision, a 50-house development on Deak avenue and Twenty-sixth avenue, North, being built by W. L. Bainbridge company.
- Haynes Heights subdivision, a 102-house project on Whites Creek pike near Haynes high school, which is being developed by N. H. Barker, builder, and Guaranty Mortgage company.

Insurance companies, with mortgages being handled here through Guaranty Mortgage company.

The Normal project, which will have 20 houses completed in about two weeks, will cost about \$350,000, its houses will sell at \$7250 on 30-year loans.

The Haynes subdivision, which has seven houses under construction, will cost at least \$1,250,000, and its houses will sell between \$9500 and \$25,000.

W. L. Bainbridge Jr. and Herschel Greer said the projects are in line with a program being pushed by F.H.A. and others, to provide more and better housing

Partial article from The Tennessean, April 26, 1955.



HAYNES HEIGHTS

member who was a relative of one of the 12 resident-members.)

Throughout the years, the neighborhood has fought against non-residential growth. In January 1964, Haynes Heights residents, organized as the Haynes Heights Community Civic League, and urged Council to deny a zoning change request which would have allowed industries to build in the community. N.G. Simons, the director of Riverside Hospital, argued the industrial uses would have adverse effects on the neighborhood and his hospital. He went on to ask, “Does every Negro community have to have an industrial complex?” Ultimately, Metro Council voted down the zoning change.



2513 Shreve Lane

Shortly after that win, the neighborhood fought against Inman Otey, of Otey Development Co., who sought to use \$68 million to create more equitable projects for African Americans in Nashville. The ten initial projects announced included a commercial community center in Haynes Heights, set for development in 1969. The Metro Planning Commission, at one point, pushed for the development of a large low-income housing complex in the Haynes Heights area. In 1973, residents persuaded the Metro Board of Zoning Appeals to deny a request for a landfill along West Trinity Lane. During their protest, Councilman Troy Jones claimed, “years and years of indifference to the needs of black homeowners in the area,” led to so many zoning change requests for things like industrial uses and landfills. In 1988, the neighborhood fought against an apartment complex entrance in their neighborhood. Twice, between 1992 and 1995, the Haynes Heights neighborhood defeated a rezoning to allow for a produce warehouse in their neighborhood. 2001 brought plans for a group home and 2017, plans for a 200-unit apartment complex along nearby Buena Vista Pike. In addition, the Haynes Heights residents fought against displacement due to highway development, which was ultimately rerouted. In an interview with *The Tennessean*, Johniene Thomas, president of the Northwest Nashville Civic Association, explained that many of the long-term residents of Haynes Heights felt as though the neighborhood they built was never truly safe from inappropriate development.



The neighborhood participates in a rezoning charette with the Planning Department in 2017. Photograph from the Planning Department.

Despite the lack of appreciation over the years for what Haynes Heights residents built, the Haynes Heights neighborhood remains intact and largely unchanged. Many of the homes are contributing resources to the National Register eligible district, with very few demolitions and new construction. The lots still include large, front yards and there have been minimal subdivisions of property. The values and goals of early residents to create their own family-oriented, middle- to upper-class oasis in a world of segregation and racism remains embodied in the physical layout and architecture



HAYNES HEIGHTS

of this neighborhood.

Since 2010, the home owners of Haynes Heights organized a neighborhood association to improve the quality of life in the neighborhood in matters of land use, environmental protection, public services, consumer protection, preservation of the historic and unique character and civic welfare of the community to include, but not be limited to, social, economic, public safety concerns within Metropolitan Nashville Davidson County, TN and especially within the vicinity of Haynes Heights. It is the Haynes Heights Neighborhood Association, Inc. that has initiated and shepherded the Historical Conversation Zoning Overlay application process.



622 W Nocturne Drive



HAYNES HEIGHTS

SUMMARY OF HISTORIC CONTEXT

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

The district is characterized by large lots (1-5 acres) with large front yards, one-lane paved driveways, and lighted streets without sidewalks. The neighborhood has a three acre private lake in the center of the subdivision.

Period of Significance: 1950-1980

Number of Stories: Infill should generally be one story but may have a portion that is two-stories or an exposed basement level. Full basements are typical.

Typical Roof Forms: In most areas, residential roof pitches of the main form are low pitched front, side and hipped forms, and layers of hipped and cross-gabled forms. Roof overhangs vary from minimal to deep overhangs. Dormers are not appropriate on front and side facades as they are not a historic characteristic of this district.

Entrances: Double doored entrances, single and single with one side light, recessed entrances, and small projecting gabled porches, and uncovered and covered stoops are typical in the neighborhood.

Windows: Casements, casements with hopper windows below, ribbon windows, horizontal and vertically oriented windows, double-hung windows, and triangular shaped windows in gable fields following the pitch of the roof are typical in the neighborhood. Faux shutters, window boxes, and window grilles are common features of windows.

Cladding: The most appropriate primary cladding for infill is brick, as the majority of buildings have brick facades. Brick colors include red, yellow, orange, and tan bricks; mix of brown to orange bricks; and white bricks. Typically brick color is



HAYNES HEIGHTS

original color of brick and not paint. Accent materials include stucco, lap and horizontal sidings, and occasionally stone. Accent materials are horizontal in nature, often split between levels, but also found in gable fields, on a projecting bay, or surrounding an entry.

Outbuildings: Detached outbuildings are rare. Where they existing they are no more than one-story and the footprints are generally less than 300 square feet.

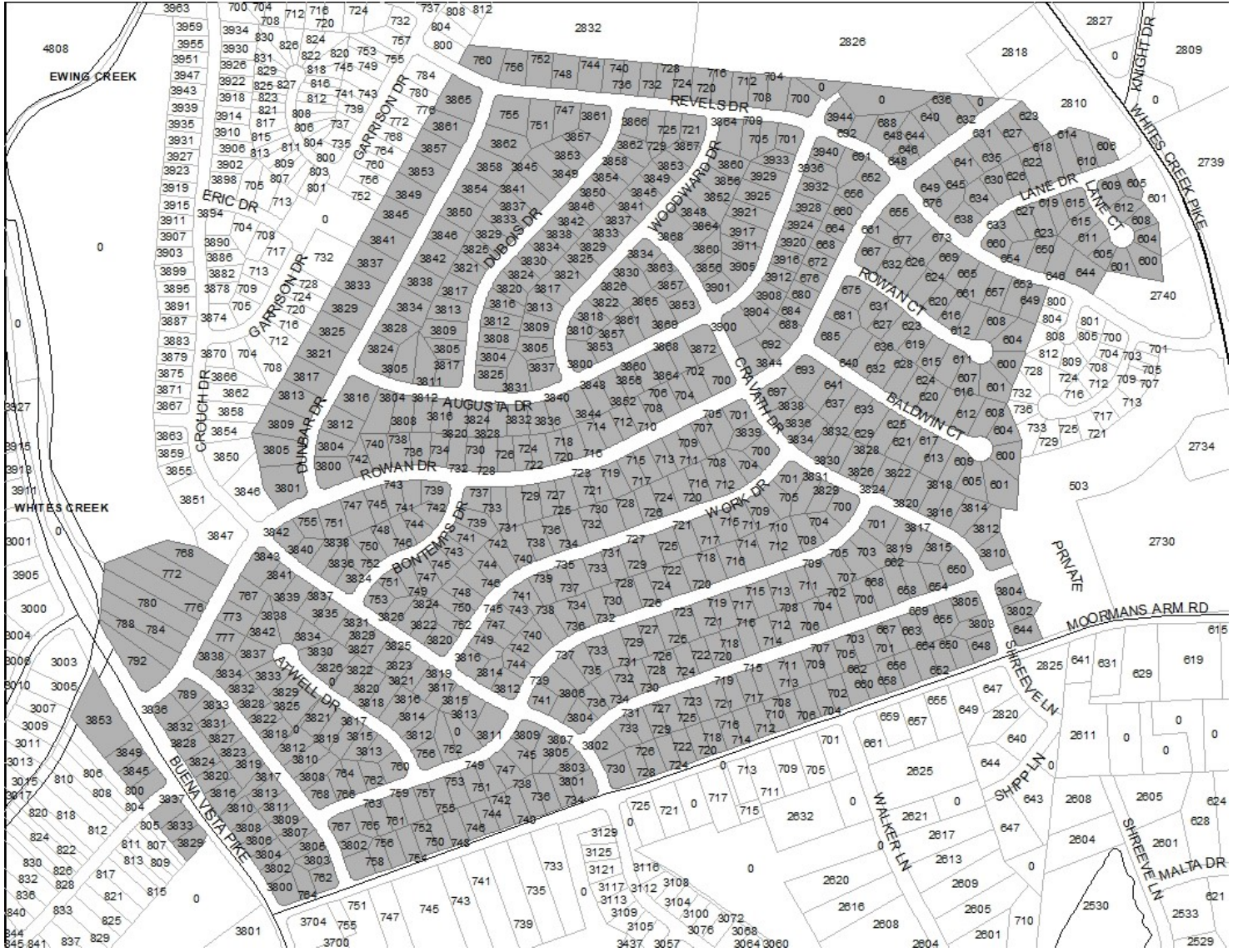


HAYNES MANOR

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HAYNES MANOR



Draft map of neighborhood that may or may not represent the final overlay boundaries.



HAYNES MANOR

A SHORT HISTORY

To be added if adopted



HAYNES MANOR



HAYNES MANOR

SUMMARY OF HISTORIC CONTEXT

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

The district is characterized by large curvilinear streets which create a variety of lot sizes and shapes. The typical lot has a one-lane paved driveways, with mailboxes on the street and without sidewalks. Several streets have the same house on all lots.

Period of Significance: 1950-1980

Number of Stories: Infill should not exceed two-stories.

Typical Roof Forms: The most common roof form are cross gables and cross gables and hipped, side gable and hipped. Pitches are low and roof overhangs vary from minimal to deep. Dormers are not appropriate on front and side facades as they are not a historic characteristic of this district.

Forms: The most typical form is a rectangle with the long side facing the street and “L” shapes. For split-levels, the second level sometimes cantilevers a slight amount.

Entrances: Double doored entrances, single and single with one side light, recessed entrances are common. Some buildings have recessed porches or gabled porches. Full-two story buildings typically have a gabled porch that stretches the two levels without a second level floor,

Windows: Casements, casements with hopper windows below, ribbon windows, horizontal and vertically oriented windows, double-hung windows, and small octagonal windows are typical in the neighborhood. Panels below windows are seen frequently on all types of windows. Faux shutters, window boxes, and window grilles are common features of windows. Some moderately projecting oriel windows are also common.



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Cladding: The most appropriate primary cladding for infill is brick, or a combination of brick and lap siding. Brick colors include red, yellow, orange, and tan bricks; mix of brown to orange bricks; and white bricks. Typically brick color is original color of brick and not paint. Accent materials include faux stone, stucco, lap vertical siding.

Outbuildings: Auto storage is both attached and detached. When detached, it is often close to the rear of the building. Auto storage is often open-sided carports and also enclosed garages. Front loading garages are rare. Where they existing they are no more than one-bay and recessed into the body of the house.



LATHAN-YOUNGS

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LATHAN-YOUNGS

A SHORT HISTORY

Lathan Court, a short dead-end street in North Nashville and portions of Youngs Lane, are significant in the areas of Community Planning and Development and Ethnic Heritage: African American. Formally established as a subdivision in the late 1950s, the Lathan-Youngs neighborhood is significant as a mid-20th century neighborhood developed by and for African Americans during the “Jim Crow” era when Black residents created their own communities within the context of redlining and other discriminatory policies that ensured physical separation between white and Black Nashvillians. Neighborhood residents included elite Black professionals. The neighborhood exemplifies mid-century single-family homes in the Ranch and Split-Level styles.

Development of The Court

The Lathan-Youngs part of the greater Haynes-Trinity neighborhood was subdivided as part of the “Free Silver Plan” and “Addition to Free Silver Plan” by J.B. Haynie, in 1898 and 1907. Haynie was a follower of the Free Silver Movement which began in the late 1800s, and pushed for the standard for national currency to be silver in addition to gold. The leader of the movement, William Jennings Bryan, visited Nashville several times, including in 1897, to see the Tennessee Centennial Exposition.

Haynie, a White business owner and developer, was owner of the “Old Curiosity Shop,” on Summer Street, a business started by his father. The shop, later known as Haynie & Co. carried millinery items and dry goods. In addition to his retail business, Haynie was prolific in real estate with almost daily newspaper advertisements for selling, buying, and trading real estate. He also offered to build homes and loan money for the construction. He worked with multiple partners throughout the years in all areas of the city and county.



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From the beginning, the Free Silver Plan development was marketed to Black buyers. One example is an advertisement in the December 12, 1909 *Tennessean* that noted for sale “to colored people” lots in Free Silver Plan for \$75 an acre.

In 1899 and up until at least 1904, lots were going for \$14 each. (How much acreage was in a lot was not specified.) In 1909 an add titled “To Colored People,” listed a 5 acre plan at \$375 and a 10 acre lot at \$750. For an additional \$300 to \$750, Hayne & Vaughn would build a house for the buyer.

Youngs Lane was established in the late 1920s and Lathan Court in the late 1950s. The portion of Youngs Lane included in the overlay and Lathan Court were developed in the 60s and 70s. Many of the houses on Youngs Lane were previously part of lot C in the 1898 subdivision. In 1957, a portion of the Free Silver subdivision, south of Youngs Lane, was further subdivided as the Riverside Homes development by Gaines & Gaines Construction Co, owner and developer. The land that makes up Lathan Court (lot 30 of the Free Silver Plan) was purchased from William Lathan Sr., (1895-1967), for whom the road is named. Lathan’s obituary hints that he was involved in the development, but to what extent beyond selling the property, is not known.



1957 Plat for Riverside Homes

Lots 1903 and 1905 Lathan Court were not included in the Gains & Gaines 1957 subdivision. Lathan kept the southern end by the Cumberland River, what is now 1903 Lathan Court for himself. He also retained the newly subdivided 0, 1900, and 1905 Lathan Court. He sold 0 and 1905 Lathan to Milton D. and Josephine Dungey on June 26, 1967. [Lathan sold 1900 Lathan Court to Gaines & Gaines at an unknown time.](#) 1903 Lathan Court sold at auction in 1974 to Geneva Reardon.



Rita Lathan, age 3, appeared in *The Tennessean*. The caption read, ‘Pastor Tells Church It ‘Must Grow’, November 19, 1956.

In 1958, Gaines & Gaines ran an advertisement in the *Nashville Banner*, offering the lots on Lathan Court for \$2,650 or the possibility of building to the customer’s plans. The add was titled “COLORED.” Another example is a *Tennessean* advertisement from 1963 for 1909 Lathan, constructed by James Chandler and sold



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*Life Magazine,
September 26, 1960*

to the Bradley family. The home was described as brick with 3 bedrooms, den, 1.5 baths, 2-car garage and an “unusual design.” In 1963 it was priced at \$18,650.

Gaines & Gaines was a prolific Nashville developer, appearing in a listing of contractors in a two-page advertisements for Owens-Corning Fiberglass in the May 30 and September 26, 1960, issues of *Life Magazine*. This ad also reflects that the homes on Lathan Court, used the latest in available building materials and were designed to be “state of the art.”

Architecture of The Court & Youngs Lane

Lathan Court and Youngs Lane, like so many developments, were a part of the building boom that began at the end of World War II, with returning GIs starting new families, and continued into the 1970s.

The homes on Lathan Court and the included portion of Youngs Lane were constructed in two of the popular styles of the time, [Split Levels and Ranch homes](#).

The 1960s Ranch rambler separated the private main suite from the children’s rooms with public living, dining, and kitchen spaces. This reflected the importance of functionality in Ranch style houses and also created the signature rambling, elongated form. Innovative design elements, including patios with sliding glass doors, picture windows, and built-in planter boxes, were incorporated into the plans of Ranch houses. These elements emphasized outdoor living in the Ranch style.

The Split level, also known as a “step up” or “tri-level” developed in the 1930s.

A multi-story modification of the Ranch style, the Split-Level style emerged full-fledge in the mid-1950s and remained popular through the 1970s. Commonly constructed of brick or a brick-and-wood combination, the Split-Level style contains a two-story wing attached at mid-height to a one-story section. A



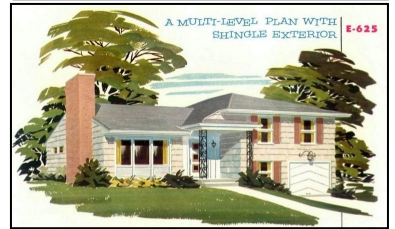
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division of space based on function gives this house its distinctive multi-level appearance. These levels typically include a family den and garage on the lowest level, a kitchen, dining area, and living room on the middle level, and sleeping quarters in the upstairs level. In lieu of the carports often attached to Ranch homes, the Split-Level style includes enclosed garages with decorative doors facing the street.

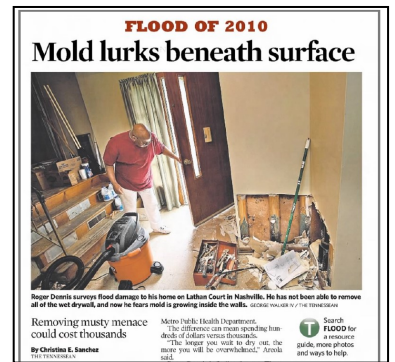
Houses of the post-war era were designed to accommodate modern conveniences, such as attached garages, and built in appliances. All the Lathan-Youngs homes have brick as a primary cladding material, which speaks to the fact that the builder was building with a middle-class buyer in mind. In 1963, there was an open house for one of the Lathan homes. *The Tennessean* advertisement notes that the home was furnished by Harley-Holt Co. Also in 1963, Capitol Realty was selling 1904 Lathan for \$11,244 (assumed loan). This house was brick with 2 bedrooms and a den. Otey's Development Co., Inc. was selling a 3-bedroom home in 1964 for \$19,850.

The homes were likely kits or stock plans. Greg Ishmael Dennis (1902 Lathan Court) remembers his home as a kit home to which his father added a two-car garage to the right and indeed it is similar to stock plans from multiple companies but longer. (The auto bays have since been enclosed.) His father added on to the back of the house in 1974 or '75. The house is also unique for the area in that is built on slab where the others were built on a block foundation.

Houses often change over time as families grow and standards of living change; however, the buildings on Lathan Court and Youngs Lane have changed very little, at least on the outside. There are no large additions or revisions that undermine the homes' historic characters. The most common change is one that is common for other neighborhoods too and that is the enclosure of attached garages to be used as living space.



1900 Lathan Court (top) is similar to a historic 1955 house plan (bottom) from an unknown company.



The 2010 flood took its toll, but the buildings were repaired.



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The People of the Court

When he was a part of the development of Lathan Court, William Lathan reserved 1903 Lathan Court, with its river views for himself. According to his obituary in *The Tennessean*, Lathan lived at 1903 Lathan Court at the time of his death in 1967. The area that is now Lathan Court follows, or closely follows, the same lines as what was lot 30 in the 1907 “Free Silver Plan.” Lathan purchased lot 30 from Dr. T.E. Huntley, reverend, who led the first national Negro Ministers Prayer march on Washington, D.C. in 1948, which sparked the proclamation for the first Civil Rights Bill by President Truman. His church in St. Louis, MO hosted Dr. Martin Luther King’s first sermon in St. Louis in 1961.



“American Baptist Set Commencement” *The Tennessean*, May 28, 1953.

Lathan is significant in Nashville history for becoming Nashville’s first Black policeman in 1938. His 1967 obituary reads:

A native of Birmingham, Lathan was an automobile salesman here for 30 years. At one time he operated the Ever-Ready Cab Co. Mayor Thomas L Cummings appointed Lathan as a “special policeman” on the force, working special assignments, driving for Cummings and serving special duty on the Fisk and Tennessee A&I State University campuses. In recent years, Lathan developed Lathan Court on the Cumberland River, nine luxury-type houses near Riverside Hospital.

Lathan was a member of the Black military police during World War II and used that experience to be hired as the first Nashville police officer. Lathan joined the police force on May 1, 1948, along with seven other Black officers, but was the first to actually be hired. These officers were assigned to predominantly Black districts within the city. Their first assignment was crowd control during a speech by Roscoe Conklin Simmons on May 2, 1948, at the Ryman Auditorium.



Nashville’s first seven Black police officers. Lathan is seen in the first row, right. Photo from *Tennessee Lawmen*.

Lathan had at least one harrowing experience during his time as an officer. In 1958 he killed a man who attacked him from behind and slashed his throat with a knife. Lathan served for nine years.



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Lathan’s wife, Rosa Woodfork Lathan (D.1973) is noted in a June 1968 *Tennessean* article as having an unusual Easter lily with 20 blooms.

Combating racism through the police department, was just one way residents of Lathan Court impacted Nashville and illustrate the rising Black middle class. The original owners of 1902 Lathan court, Dr. James and Thelma Dennis owned their own funeral home on Whites Creek Pike, Dennis Funeral Home. Thelma Dennis was the mortician. Benjamin Ogleton, Jr. (1906 Lathan Court) was a postman. Preston Taylor, co-owner of many properties on Youngs Lane was a prominent African American undertaker and founder of the popular Greenwood Park and Cemetery.

The Swetts lived for a time at 1908 Lathan Court. In 1938, with nothing more than a second grade education, Walter and Susie Swett (1908 Lathan Court) opened a gas station. In 1952, they opened a grocery at 28th and Albion and in 1954, Swett’s Dinette at 28th and Clifton. The original building may be gone but the Swett’s legacy in the restaurant business continues today with locations at 2725 Clifton Avenue and the Nashville International Airport and, for many years, at the Farmer’s Market on Rosa L. Parks Blvd. (Interestingly, the restaurant was always integrated.) Residents of the area were also active in local politics, volunteer work and civic duties. Ehrai Acklen’s (801 and 803 Youngs Lane) husband, Theodore Acklen, played semi-professional baseball in the National Black League in the 1930s. He opened Del Morocco night club (1933-1968) on Jefferson while a sophomore at A&I University. In 1967 James Dennis (1902 Lathan Court) was elected as a Metro Action Commissioner. Georgia Miller (1900 Lathan Court) served as a “division head” to raise funds for the YWCA in 1943. Charles T. McFarland (1907 Lathan Court), as did others, served in the military. He was a World War II veteran who survived the bombardment at Pearl Harbor on the USS Arizona naval ship. James Dennis Jr was a sergeant in the Air Force. Josephine Dungey (1905 Lathan Court) was an active member of the Nashville Club of the National Association of Negro



William Lathan, date unknown. Photo from Tennessee Lawmen..



Thelma Dennis and her Chevrolet Impala, c. 1970. Photo courtesy of Deborah Ogleton-White.



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Business and Professional Women’s Club. Ehrai Acklen was a co-chair of the 1979 bi-annual Debutante Cotillion, a fundraiser for scholarships and charities, including the United Negro College Fund. The Ogleton family hosted award winning gospel artist Shirley Caesar in their home. Even the youth were involved in the community. Annie Ogleton entered The *Nashville Banner* talent contest at Pearl High School.



Emma Ogleton (left) hosts Pastor Shirley Caesar (right) in her home. Caesar, known as the “The Queen of Gospel Music” has won 11 Grammys, in addition to Dove and Stellar Awards. Photo courtesy of Deborah Ogleton-White.

Although a product of racial discriminatory practices, the neighborhood was a clean, quiet, and safe place to raise a family. Sampson Bradley purchased a home in the Shephard Hills subdivision, a predominately white neighborhood in 1962. Before the family could even move in, the home was damaged by arson on November 30, 1962. A few months later, in 1963, the Bradleys had purchased a home on Lathan Court.

The Lathan-Youngs neighborhood was more than a residential neighborhood, it was a complete community. The district was near an African-American hospital, Black-owned businesses, and one of the three all-Black Nashville high schools. Multiple generations remember walking to and from Haynes High School. Gregory Ishmael Dennis, Vicelia Johnson, Gina Ogleton and Debra Ogleton-White, who all grew up on Lathan Court in the 60s and 70s, remember the feelings of security and family that organically developed on their little road. Gina Ogleton described the neighborhood as a “quiet, safe place to grow up in with summer days filled with playing hide-and-go-seek, making mud pies and nights of catching fireflies.”

Gregory Ishmael Dennis said that Mr. Lathan had a skeleton key to all the homes so he could let children in who returned from school, when their parents were not home.

Benjamin and Emma Ogleton, Jr., had a goal to purchase a home with a yard for their children which no doubt echoes the goal of all the families that first called Lathan Court home. Due to racist loan practices of the time, it was not always easy



Annie Ogleton as pictured in a Nashville Banner article about their talent contest, December 8, 1950.



Benjamin Ogleton. Photo courtesy of Deborah Ogleton-White.

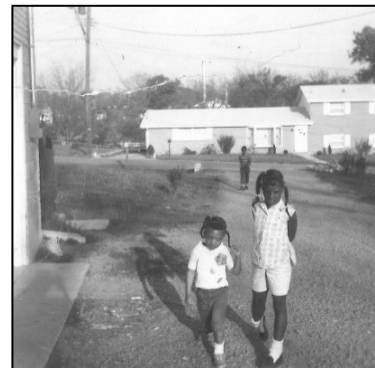


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for Black families to purchase in more developed areas of the city and the areas where they could purchase were not always safe. Benjamin, a retired navy man with an honorable discharge who served from February 1953 to November 1958, worked three jobs to make the family's dream a reality. He worked as a mail carrier, a security guard at Fisk University, and a janitor at a local design firm. In addition to managing the home, Emma, worked outside of the home as a nurse technician and later as a Department of Children's Services case worker.

Each house had multiple children. The current adult residents who grew up there recollect their immediate neighbors and those on Youngs Lane being allowed to play anywhere on The Court, at least until the streetlights came on. They also remember group games of any type that involved a ball. Gina said, "the parents always joined together to keep a watch on all of us kids no matter whose house we were playing at. Our yard (The Ogletons) was often the playground for the neighborhood because of the size of our yard." Dennis recalls that his neighbor, Mr. Stewart owned a masonry company, where his brothers worked. Stewart would often come home and join a basketball game on the Dennis' rear-yard, dirt, court almost always making the goal. Even NBA player and two-time Niasmith Memorial Basketball Hall of Fame inductee, Oscar Robertson of the Cincinnati Royals and Milwaukee Bucks played on the neighborhood court, according to Dennis.

The first families of the area took pride in their new homes. For many, the all-brick homes spoke of success. Deborah Ogleton said that her high school boy friend, told her in later days, that when he would come to pick her up, he thought her family was wealthy because of the home she lived in. "As kids," she explained, "all we knew is that we had a beautiful two-story home with a nice, big yard to run around in." Vicelia McFarland Johnson's family moved from Waverly Avenue to Lathan Court when she was 4. Her father and Mr. Ogleton both worked in the post office so Mr. Ogleton may have been the reason that the Johnson's first considered



Gina and Deborah Ogleton walking the neighborhood in April of 1965. Photo courtesy of Deborah Ogleton-White.



Kevin Ogleton and Eugene Smith on their bikes. Photo courtesy of Deborah Ogleton-White.



Emma Ogleton. Photo courtesy of Deborah Ogleton-White.



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Dwight Ogleton passes a football to his youngest sibling, Kevin. November 1965. Photo courtesy of Deborah Ogleton-White.

Lathan Court. For the McFarlands, the move fulfilled a dream for a bigger house in a “nice neighborhood” and was an opportunity to own their own home that no one else had lived in.

Looking to the Future

Johnson says the housing styles and architectural character seen in the neighborhood are representative of the struggles that African-Americans experienced to obtain safe and beautiful places to live. Recognizing the important history embodied in the neighborhood, property owners requested a historic overlay. Gina Ogleton sums it up well when she said, “even though we are all now adults with grown children, and some even having grandchildren, we purpose to preserve our neighborhood of modest homes with lots of character, close friendships like family, a safe atmosphere, charm and peacefulness for our family members and generations to come. It’s our heart’s desire to maintain the legacy of what hard work, perseverance and community can accomplish, which is what our parents modeled and passed down to us while providing us a secure, fun and loving environment to flourish in, as well as a part of the American dream, that we are very proud of.” For Johnson, her home is more than just a house. She describes the neighborhood as being a part of who she is, a place of love and respect. The strong sense of community is evidenced in many stories of the people who still live or have returned to live in the homes they grew up in. As of 2022, the area is little changed, both in the sense of neighborhood that remains and physically in terms of its architecture.



Kita Ogleton executes a layup shot at the goal Benjamin Ogleton, Jr installed for his family. Photo courtesy of Deborah Ogleton-White.



Emma and Lizgett Ogleton sit in front of a Christmas tree. Photos courtesy of Deborah Ogleton-White.



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LATHAN-YOUNGS

SUMMARY OF HISTORIC CONTEXT



Ranch home at 1909 Lathan Court.

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

The district is characterized by lots in a variety of shapes and depths. There are one-lane paved driveways. Streets have no sidewalks and mailboxes at the street.

Period of Significance: 1955-1970



825 Youngs Lane is an example a cantilevered second level.

Number of Stories: Infill should generally be one story or a compilate between a one-story and two story dwelling, known as a split level.

Typical Roof Forms: In most areas, residential roof pitches of the main form are low pitched side gable and hipped forms. Dormers are not appropriate on front and side facades as they are not a historic characteristic of this district.

Entrances: Double doored entrances, single and single with one side light, recessed entrances, and small projecting gabled porches, and uncovered and covered stoops are typical in the neighborhood.



Split Level house at 1906 Lathan Court.

Windows: Horizontal oriented windows and picture windows are typical. Oriel windows with a slight projection are found in the district. Faux shutters, are common features of windows.

Cladding: The most appropriate primary cladding for infill is brick, as the majority of buildings have brick facades. Brick colors include red, orange, beige, green, and white bricks. Accent materials include lap siding.



827 Youngs Lane is an example a cantilevered second level.

Outbuildings: Detached outbuildings are rare. Where they existing they are no more than one-story, the footprints are generally less than 300 square feet and the are typically storage sheds rather than garages.



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