

CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012

V. Sect. E adopted December 17, 2024

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I INTRODUCTION

A. OVERVIEW

The City of Charlottesville has a rich and diverse heritage since its founding in the eighteenth century. Each subsequent generation has added their mark to the community's visual and historic character as the City developed and grew. Many of these surviving older areas help create Charlottesville's distinctive sense of place and they contribute to the cultural and economic life of the City. The most significant of these areas have been designated as Architectural Design Control (ADC) districts, subject to oversight by a Board of Architectural Review (BAR). A number of Individually Protected Properties have also been designated for similar design review and protection from demolition through BAR oversight. State law enables the City to make these designations. The ADC Districts and Individually Protected Properties are designated as a part of a clearly defined public process.

The City's Zoning Ordinance (Secs. 34-271 through 34-291) sets out the purpose behind these designated districts and properties and establishes the composition and responsibilities of the Board of Architectural Review (BAR). This nine-member board is appointed by the City Council to act on the community's behalf to preserve and protect the historic, cultural, and architectural heritage of the designated districts and properties. The ordinance also defines the process and standards by which the board reviews applications for a Certificate of Appropriateness and spells out the way an applicant can appeal to the City Council or ultimately Circuit Court.

The underlying zoning governs basic site features like setback, minimum lot size, maximum height, and use. The Architectural Design Control (ADC) Districts in Charlottesville are overlay zones, which add additional regulations to the underlying zoning. The general standards and criteria for architectural design review can be found in this chapter and in the zoning ordinance, and should be reviewed along with these guidelines.

In the event of a conflict between any provision of these guidelines and a mandatory requirement of an applicable City ordinance (including, without limitation, the City's zoning ordinances implementing the state Fire and Building Codes) the mandatory requirement of the City ordinance shall establish what shall be required of the applicant. Except as may otherwise be expressly provided within City Code Chapter 34, Article II, Division 2 (Historic Preservation and Architectural Design Control Overlay District) the BAR, in its application of these guidelines to a particular application, shall have no authority to waive the mandatory requirements of any City ordinance. If a structural emergency situation exists, the Building Code Official should be called to make a determination whether the building or structure is an "unsafe structure." In that case, the BAR shall be notified of any alterations or repairs ordered by the Building Code Official.

A Certificate of Appropriateness (COA) from the Board of Architectural Review (BAR) is required for exterior alterations to both residential and commercial buildings in Charlottesville's locally designated historic districts: North Downtown, Downtown, Ridge Street, West Main Street, Wertland Street, the Corner, Rugby Road-University Circle-Venable Neighborhood, and Oakhurst-Gildersleeve Neighborhood, and for Individually Protected Properties. The following actions do not require BAR review: (1) interior alterations; (2) maintenance or repair of some exterior features using the same materials, design, and color (except roofing, siding, windows and doors, which always require BAR approval); and (3) alterations or repairs to an unsafe structure ordered by the City Building Code Official.

B. SUSTAINABILITY & FLEXIBILITY

Sustainability

Sustainability means meeting the needs of the present without compromising the ability of future generations to meet their own needs. *Green building* means building practices that use energy, water, and other resources wisely. The City of Charlottesville and the Board of Architectural Review support the principles of green building and sustainable design in order to create a community that is healthy, livable, and affordable:

- Preservation is the most sustainable choice. Adaptive reuse of a historic building or living in a pre-owned home reduces consumption of land and materials for new construction, and may reduce housing costs.
- Durable building materials such as brick, wood, cementitious siding, and metal roofs are economical and more compatible with the character of the community.
- Mixed-use development provides an alternative to sprawl that allows residents to live within walking distance of activities, thereby reducing time spent in the car.
- Infill development is an efficient use of land that can provide diversity in housing sizes and types, and can revitalize neighborhoods.
- Options for walking, bicycling, and transit promote healthy living and reduce dependence on automobiles and energy use.
- Designing buildings for the local climate helps conserve energy.
- Locally obtained building materials, rapidly renewable or recycled materials, non-toxic materials and finishes, and wood certified by the Forest Stewardship Council provide sustainable choices.
- Alternative construction techniques, such as structural insulated panels (SIPS), are energy efficient.
- Low impact development methods (porous pavement, rain gardens, vegetated buffers, green roofs) retain storm water on site and protect street water quality by filtering runoff.
- Use of rating systems such as LEED, Energy Star, and EarthCraft House are encouraged.

Sustainability and preservation are complementary concepts, and both goals should be pursued. Nothing in these guidelines should be construed to discourage green building or sustainable design. If such a design is found to conflict with a specific guideline, the BAR shall work with the applicant to devise a creative solution that meets that applicant's goal for sustainability that is also compatible with the character of the district and the property.

Flexibility

The following guidelines offer general recommendations on the design for all new buildings and additions in Charlottesville's historic districts. The guidelines are flexible enough to both respect the historic past and to embrace the future. The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles. These guidelines are intended to provide a general design framework for new construction. Designers can take cues from the traditional architecture of the area and have the freedom to design appropriate new architecture for Charlottesville's historic districts.

I INTRODUCTION

C. DESIGN REVIEW PROCESS

Design review is mandatory for exterior alterations to any building and/or site in Charlottesville's Architectural Design Control (ADC) Districts and for any individually protected properties. Please consult the individual map for each district on the following pages to determine if your building or site is located in one of these historic districts. Some districts contain non-contributing buildings and sites, which do not require BAR approval for demolitions. Otherwise, both contributing and non-contributing buildings and sites follow the same design review process.

Contributing buildings and sites are defined as those individual properties that are listed on or eligible for the National Register; listed by the City as individually designated structures; or by their design, age (over 50 years), and historic integrity meet generally agreed upon standards of contributing buildings in historic districts. Buildings of more recent construction whose form, materials, scale, and overall design relate to the remaining traditional character of the district, or that represent a unique or distinct architectural style, are also included in this category.

Non-contributing buildings and sites are those whose age (less than 50 years), design, scale, and materials do not relate to the remaining traditional character of the district. Also included are buildings whose age and original design might make them eligible for the Contributing category, but because of extensive alterations no longer retain their integrity; and those buildings whose advanced level of deterioration precludes their inclusion.

Once you have determined that your building and/or site is located in an ADC district or is an individually protected property, you must follow the steps below:

1. Obtain online or pick up a Certificate of Appropriateness (COA) application at the Department of Neighborhood Development Services (NDS) in City Hall. Staff can help you determine if you need a COA.
2. Determine whether a pre-application conference is mandatory for your project. Consult Zoning Ordinance Article II, Sec. 34-282(e).
3. If not mandatory, you may still request a pre-application conference which can provide informal input and helpful technical information for completing the COA.
4. Consider presenting a conceptual design, particularly for an addition or a new building, to the BAR before seeking formal approval. Contact staff to be placed on an agenda.

5. Fill out the COA application and collect necessary information and exhibits as listed in the Zoning Ordinance, Article II, Section 34-282(d):

- a. Detailed and clear depictions of any proposed changes in the exterior features of the subject property, including but not limited to the following: the general design, arrangement, texture, materials, plantings and colors to be used, the type of windows, exterior doors, lights, landscaping, parking, signs, and other exterior features and appurtenances. The relationship of the proposed change to surrounding properties will also be shown.
- b. Photographs of the subject property and photographs of the buildings on contiguous properties.
- c. Samples to show the nature, texture and color of materials proposed.
- d. The history of an existing building or structure, if requested by the BAR or staff.
- e. For new construction and projects proposing expansion of the footprint of an existing building: a three-dimensional model (in physical or digital form) depicting the site, and all buildings and structures to be located thereon, as it will appear upon completion of the work that is the subject of the application.
- f. In the case of a demolition request where structural integrity is at issue, the applicant shall provide a structural evaluation and cost estimates for rehabilitation, prepared by a professional engineer. The BAR may waive the requirements for a structural evaluation and cost estimates in the case of an emergency, or if it determines that the building or structure proposed for demolition is not historically, architecturally, or culturally significant under the criteria set forth in Section 34-274.

6. Make ten copies of the application materials and return these with the required fee to the Department of Neighborhood Development Services in City Hall. Return this information twenty-one calendar days before the next scheduled meeting of the BAR, which is the third Tuesday of each month.

7. If the application is complete, your project will be placed on the agenda of the next meeting or you will be informed that additional information is needed. You should plan to attend the BAR meeting.

8. If the application is approved by the BAR, you will receive a letter approving the application and issuing a COA or issuing COA subject to certain conditions which will be stated in the letter. After your COA is approved, you may apply for a building permit, if needed.

9. If the BAR does not approve the application, you may appeal to the City Council by filing an appeal within ten (10) working days of the date of the decision; if they do not approve it, you may appeal to the Circuit Court.

D. ORDINANCE CRITERIA & STANDARDS

Staff Review

The Director of Neighborhood Development Services may review, and approve or deny, applications for COAs for some minor types of exterior alterations including:

- Repainting in a different color;
- Addition or deletion of awnings, canopies, storm windows and storm doors, gutters and similar appurtenances;
- Exterior alterations which are shown, through adequate documentation, to have been approved for a tax credit under either the federal or Virginia state rehabilitation tax credit programs;
- All other structural changes which do not require issuance of a building permit; except the following, which must be reviewed by the BAR: replacement of roof coverings, windows, and doors; and installation or replacement of siding on any building or structure.
- The addition, alteration or removal of any sign(s) where such sign(s) are the sole subject of the application, or where all other improvements comprising part of the application are subject to administrative review by other sections of the Zoning Ordinance.

If the application is approved at the staff level, you will receive a letter approving the application and issuing a COA or issuing a COA subject to certain conditions which will be stated in the letter. After your COA is approved you may apply for a building permit, if needed.

If the staff does not approve your application, you may be asked to provide additional information regarding your project. Your amended application will be considered again once the needed information has been received. If not approved, you may appeal that decision to the BAR.

Helpful Hints

a. Determine the style, age, and elements that help define your building's character. Refer to Section F for examples of local architectural styles. Charlottesville's Neighborhood Development Services may have information about the building's history and architecture. The design review guidelines used by the Charlottesville Board of Architectural Review (BAR) are based on the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. These Standards, found in Section E, are used by the Virginia Department of Historic Resources (VDHR) and the National Park Service (NPS) to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity and must be followed if applying for state or federal rehabilitation tax credits. Visit the web sites of the Virginia Department of Historic Resources or the National Park Service for more information. Very broad by nature, these Standards apply to the rehabilitation of any contributing building in any historic district in the United States.

b. Chances are you will need a building permit. Become familiar with the local building codes as it applies to you building and meet with your building inspector early on about your plans.

c. If your building is income-producing or if rehabilitation costs will exceed 50% of the building's assessed value, refer to Section F for more information on tax credits.

d. Seek advice on technical preservation issues from these guidelines, Charlottesville's Department of Neighborhood Development Services, or the Virginia Department of Historic Resources (www.dhr.virginia.gov).

e. Seek advice from or use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry, require special knowledge, techniques, and methods.

f. Consider employing an architect experienced in working with historic buildings or with new construction in historic districts. In larger commercial, office, or institutional buildings you must work with a licensed architect or engineer in order to receive a building permit.

g. When appropriate, consider the services of professionals, including a landscape architect, to design planting areas and other site elements in conjunction with new construction, additions or rehabilitation.

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E. SECRETARY OF THE INTERIOR'S STANDARDS

The BAR relies on a set of Criteria and Standards from the Zoning Ordinance as well as an interpretive set of Design Review Guidelines for a solid basis for its decisions. The following Criteria are from Sec. 34-284(b):

- In considering a particular application, the BAR shall approve the application unless it finds:
 - a) That the proposal does not meet specific standards set forth within this division or applicable provisions of the Design Guidelines established by the Board; and
 - b) The proposal is incompatible with the historic, cultural, or architectural character of the district in which the property is located or the protected property that is the subject of the application.

The following Standards for Review of Construction and Alterations are from Sec. 34-276:

- Whether the material, texture, color, height, scale, mass and placement of a proposed change are visually and architecturally compatible with the site and district.
- The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs and signs.
- The Secretary of the Interior's Standards for Rehabilitation, as may be relevant.
- The effect of the proposed change on the historic district neighborhood.
- The impact of the proposed change on other features of a property, such as gardens, landscaping, fences, walls, or walks.
- Whether the proposed method of construction, renovation or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures.
- Whether, when reviewing a proposed sign as part of an application, the proposal meets the city's standards for signage.
- The City's Design Review Guidelines, as applicable.

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

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

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

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

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

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

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

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

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall 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 a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

F. REHABILITATION TAX CREDITS

If you are undertaking a major rehabilitation of a contributing historic building in one of the Virginia Landmarks Register or National Register Historic Districts, which have nearly the same boundaries as the local historic districts administered by the BAR, you may be eligible for certain tax credits. Buildings listed individually on the State or National Register are also eligible. Contact the Virginia Department of Historic Resources or visit their website early in the planning stages of the project before spending time and money on architectural plans. To be a “certified rehabilitation” under either program, you must file an application with VDHR before any construction begins. Your rehabilitation must follow the *Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*.

G. ARCHITECTURAL DESIGN CONTROL DISTRICTS OVERVIEW

This section contains a brief description of each of the Architectural Design Control Districts along with a map that outlines the boundaries of the district, and the boundaries of sub-areas within each district. The map also identifies which structures are contributing and non-contributing.

Sub-areas: Sub-areas reflect the different building forms, architectural styles, periods, natural features and boundaries that create a distinct physical character within the overall district. When designing a new building or an addition to an existing structure, the sub-area will provide the primary context.

Contributing and Non-Contributing Structures: Some districts contain non-contributing structures, which do not require BAR approval for demolition. Otherwise, contributing and non-contributing structures and sites follow the same design review process.

Individually Protected Properties: The following maps show the Architectural Design Control (ADC) Districts, but not Individually Protected Properties. Please consult the Appendix for a listing of these Individually Protected Properties, which must follow the same design review process as contributing structures.

Recent Amendments: Maps of recently adopted new ADC Districts will be added to the Appendices at the end of Section 1.



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G. ARCHITECTURAL DESIGN CONTROL DISTRICTS

Downtown ADC District

Charlottesville's traditional, late 19th-century commercial core centered on Main Street, originally the Three Notched Road. Seven blocks now comprise a pedestrian mall designed by Lawrence Halprin in 1971. To the west, "Vinegar Hill" was an area of African-American commercial, civic, and residential buildings razed in a 1964 urban renewal project. 333 West Main, formerly Inge's Grocery, and Jefferson School are surviving structures. To the south, Water Street contained railroad-oriented warehouses and industrial buildings.

Market Street: some turn-of-the-century residences with shallow setbacks converted to commercial uses, parking lots, late-nineteenth to mid-twentieth century commercial with no setback, vertical expression, 2 to 3 stories.

Mall: traditional Main Street, attached buildings, 2 to 4 stories with some larger buildings, masonry, no setbacks, traditional three-part facades: storefront, upper stories with windows, and cornice, tall proportions, flat or shed roofs, many mall amenities, tree canopies, outdoor eating, lively pedestrian atmosphere.

Water/South Street: industrial, parking, narrow sidewalks, hard edges, larger warehouse scale, masonry, open space, backyard of Main Street, downhill, auto oriented, quirky modern style.

South Street Residential: small enclave, residential, frame, turn-of-the-century, vernacular, 2 story, metal roofs, limited setbacks and spacing.

Vinegar Hill: eclectic area with remnants of traditional neighborhood patterns and a rich African-American cultural history; generally, a mix of medium scaled institutional and commercial buildings with intermittent residential structures; open lots and topographic change create a unique transitional urban fabric and opportunity for mixed uses.

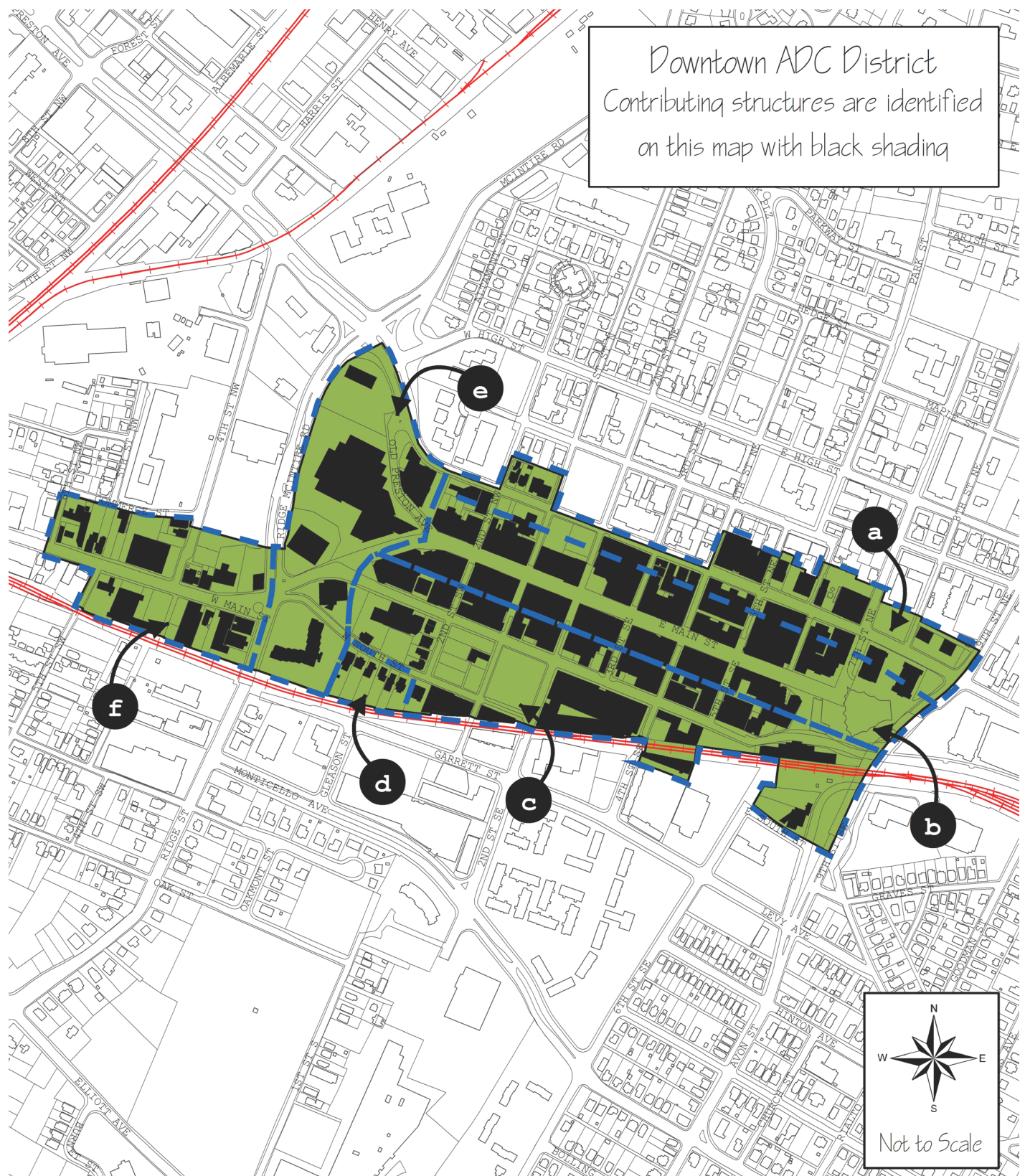
West Main Street: increasingly vital commercial district with strong definition of the street edge and moderate pedestrian activity typically medium scaled, turn of the century masonry structures, generally mixed use with commercial/service below and residential above, street parking with small off street lots.



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North Downtown ADC District

Adjacent to the Albemarle County Courthouse and laid out according to the 1762 town grid, this area served as the city's first civic, religious, and commercial center. Thomas Jefferson, James Monroe and James Madison were frequent visitors to the Court Square area. Park Street residences built in the late eighteenth century for lawyers, judges and other professionals still retain their architectural integrity. Today, this district represents the socio-economic and architectural evolution of the original town.

Park Street: residential, large scale, mixture of styles, brick, red/white, porches, dark metal and slate roofs, rich rooflines, 2 to 2 and 1/2 stories, large lots with deep setbacks and spacing, extensive landscaping, stone walls, shallow setbacks and spacing, small signs.

Jefferson Street/High Street West: institutional, residential, large scale, open space, brick, 2 to 5 stories, limited setbacks, mix of styles, some classical styles.

Court Square: historic core, small scale, brick, row houses, gable roofs, simple designs, limited setback, 2 stories, limited plantings.

1st and 2nd Streets: narrow streets, residential, small to moderate scale, broad mix of styles, porches, metal roofs, 1 ½ to 2 stories, generally shallow setbacks and spacing with some variety, landscaping.



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Ridge Street ADC District

Located on one of the city's principal thoroughfares, this residential street is lined with architecturally significant structures. Many of these residences belonged to Charlottesville's wealthy merchant families and date to the last quarter of the nineteenth century. Smaller residences on this street were the homes of the African-American domestic community. In the early twentieth-century, due to the advent of the automobile, many merchants moved to the suburbs. Their homes were acquired by the African-American community for use as rental properties. Home ownership and infill are current trends.

Ridge Street South of Cherry/Elliott: quiet residential neighborhood, small-to-moderate scale, mixture of late nineteenth and early twentieth century styles, porches, 2 to 2 ½ stories, metal roofs, elevated sites/retaining walls to east with uniform moderate-to-deep setbacks, uniform shallow setbacks to west, plantings, minimal spacing between lots.

Ridge Street between Cherry/Elliott and Dice: major entry corridor, moderate to large scale residences with some converted to business and multi-family residential, predominantly 2 to 2 1/2 stories with some small, mid-twentieth century, 1 story infill, newer commercial infill minimal setbacks, porches, mixture of styles, brick, stucco, metal roofs.

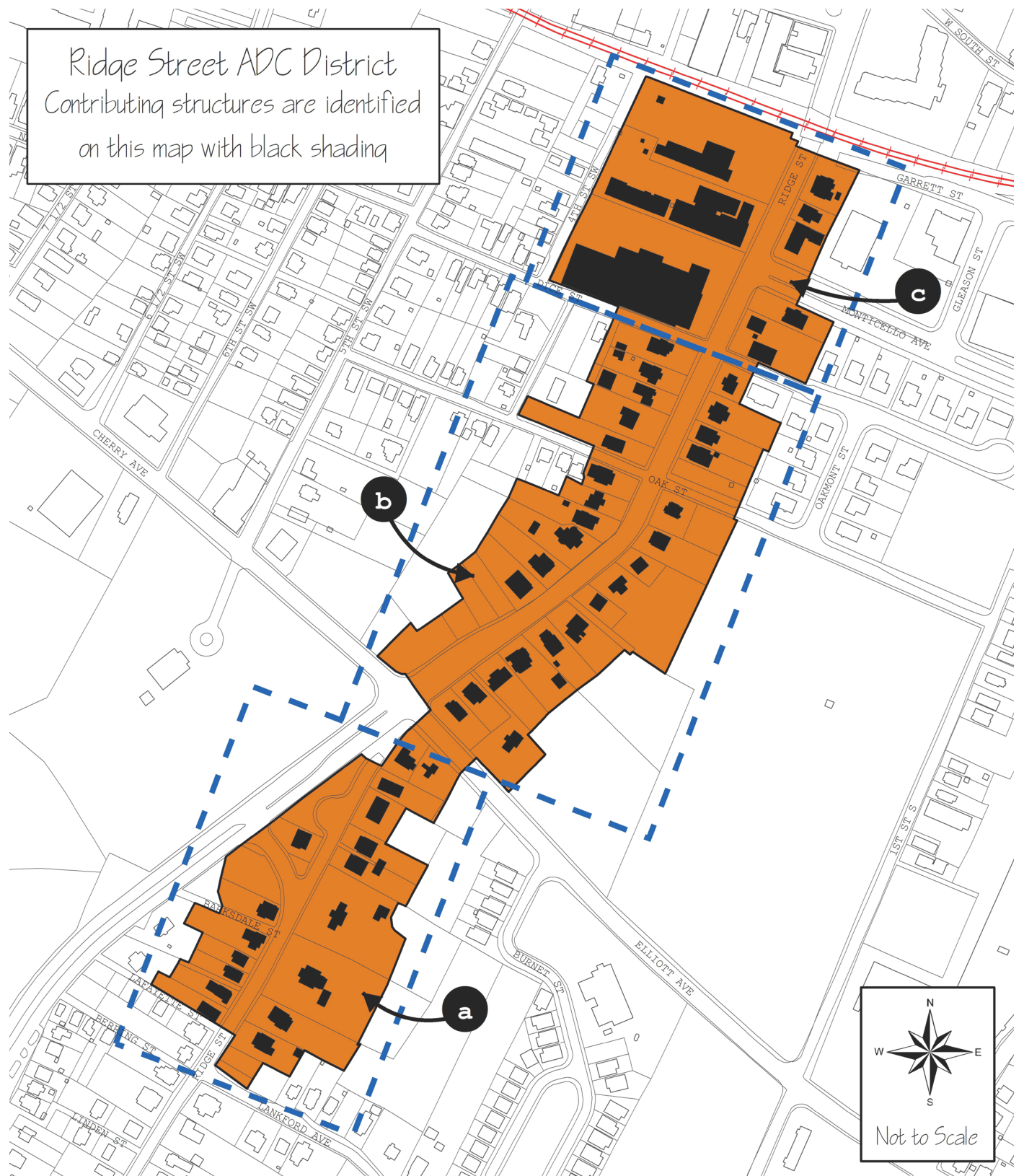
Ridge Street North of Dice Street: mid-twentieth century commercial with warehouses, large scale civic, firehouse, church, smaller scale commercial and professional on the east side of the street.



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G. ARCHITECTURAL DESIGN CONTROL DISTRICTS

West Main Street ADC District

This thoroughfare was originally part of Three Notched Road, an early east to west transportation route from Tidewater to the Shenandoah Valley. It now serves as an important connector, origin, and destination between downtown and the University. The earliest structures along this route are a series of brick townhouses that date from the early-nineteenth century and were built by a master craftsman associated with the University of Virginia. Installation of railroad tracks parallel to West Main Street in the 1850s provided the impetus for construction of various historic commercial buildings of two and three stories in the late-nineteenth and early-twentieth centuries. In the mid-part of the twentieth century, more one-story structures with surrounding parking areas relating to auto-oriented uses were added to the corridor. The character of this historically mixed-use corridor exhibits much variety in the type, age, style, and scale of its buildings.

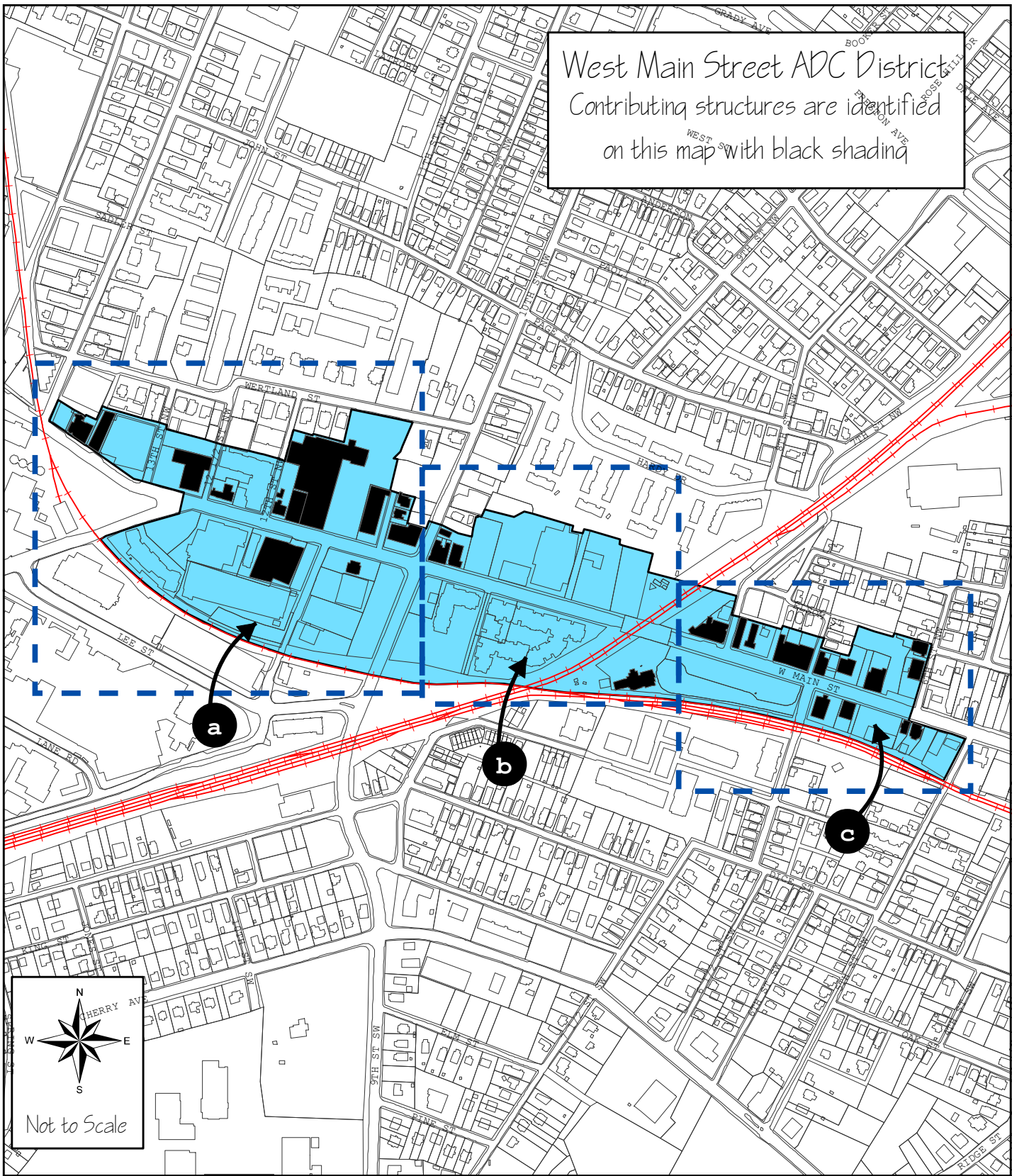
West of 10th Street: mixed scale, institutional, large new hotels, overhead utilities, cobrahead lights, auto-oriented, some street trees, some historic.

10th Street to Drewary Brown Bridge: much open space, few contributing buildings, historic lights, underground utilities.

East of Drewary Brown Bridge: large commercial infill, auto-oriented businesses, train station, telephone company, historic commercial with three-part facades, churches, outdoor eating, parking lot edges, bus station, adaptive reuse of historic buildings.



West Main Street ADC District
Contributing structures are identified
on this map with black shading



G. ARCHITECTURAL DESIGN CONTROL DISTRICTS

Wertland Street ADC District

Subdivision of four large lots in the 1880s provided the impetus for the development of this University-adjacent neighborhood. It survives today as one of Charlottesville's best examples of vernacular Victorian domestic architecture. Queen Anne, vernacular Victorian, foursquares, and Colonial Revival residences with a variety of gabled, hipped and complex roof forms, large dormers, porches, and porticos line the street. Many of the larger residences have been converted to student housing with parking in the front yards, however, the district retains its residential character.

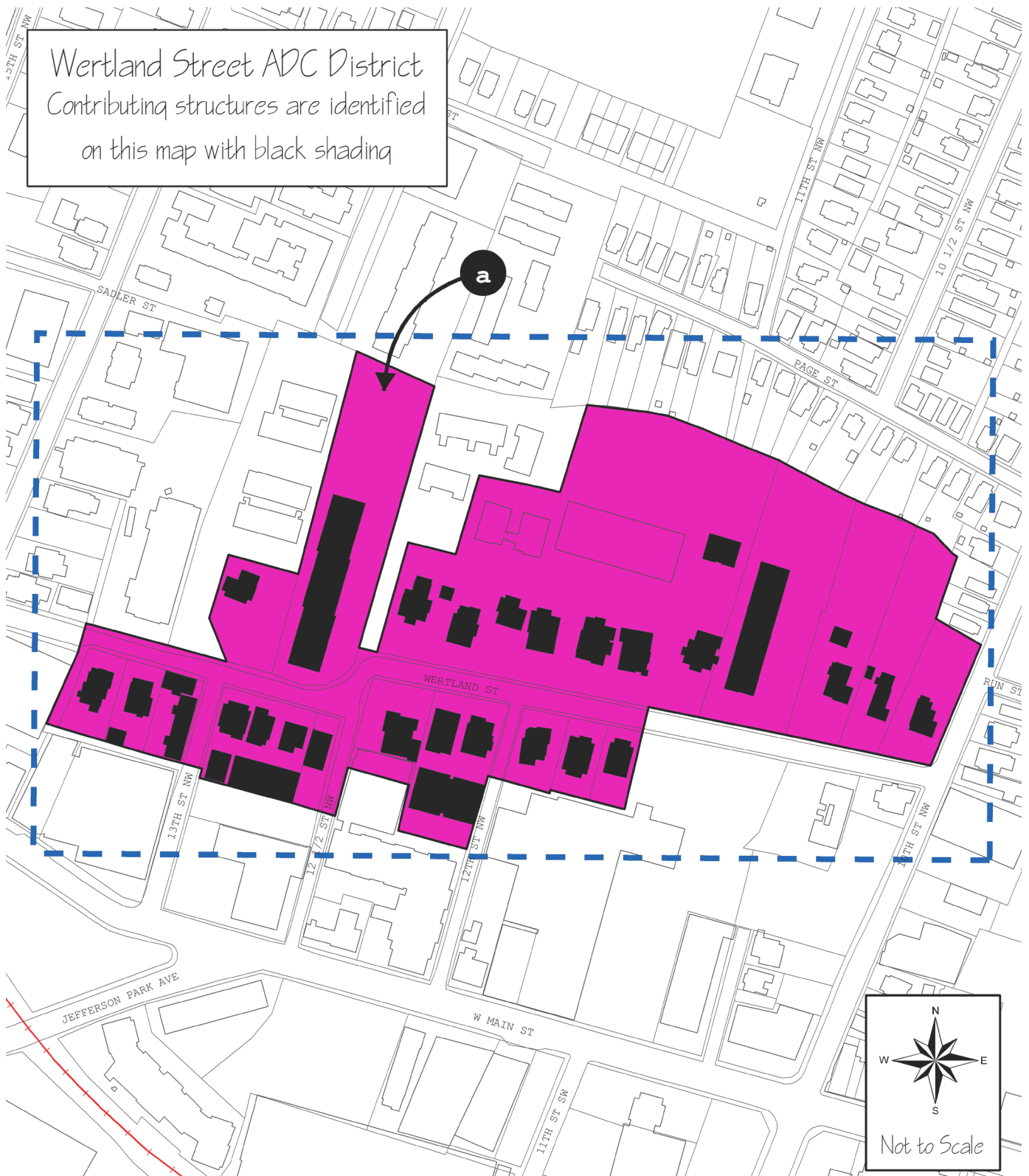
Wertland Street: primarily mid-to-late nineteenth century, 2 to 3 stories, large lots, predominantly shallow setbacks, narrow spacing, brick, slate and metal roofs, older apartment building, large scale infill apartment buildings, front site parking, mature landscaping, overhead utilities, cobrahead lights, low stone walls, ornate metal fencing, large parking lots, hedges, concrete retaining walls, small planted islands, smaller lots.



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G. ARCHITECTURAL DESIGN CONTROL DISTRICTS



G. ARCHITECTURAL DESIGN CONTROL DISTRICTS

The Corner ADC District

This commercial area developed to serve the needs of those associated with the University. Located adjacent to the east gate of the University grounds, this district has been referred to as “the Corner” since the turn of the century when increased train traffic on the tracks bisecting this district necessitated construction of the railroad overpass.

The Corner: masonry, minimal setback, predominantly 2 stories, vernacular retail buildings, three-part facades, wide brick sidewalks, metal railings, historic lights, street trees, cobbled crosswalks, lively pedestrian atmosphere, benches, projecting signs, awnings, Colonial Revival styles, stone wall edge, classical details, attached buildings.

Elliewood: parking structure, overhead utilities, turn of the century, residential converted to retail, outdoor dining, pedestrian scale.

Chancellor Street: Queen Anne, Colonial Revival, Georgian Revival houses converted to fraternity/sorority houses, church, original boarding houses, early-twentieth century vernacular residential converted to multi-family student housing, 2 to 2 1/2 stories, stone/brick/concrete, dormers, porches, mature site trees, no sidewalks, partially raised sidewalks, historic iron fences, hedges, railroad tracks, parking lot.

Madison Lane: Fraternity Row, architect-designed, brick Colonial Revival, porticos, symmetrical facades, front porches where no portico, mature landscaping, street parking, sidewalks, brick retaining wall edges.



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G. ARCHITECTURAL DESIGN CONTROL DISTRICTS



G. ARCHITECTURAL DESIGN CONTROL DISTRICTS

Oakhurst-Gildersleeve Neighborhood ADC District

Located in the southwestern section of the City near the University of Virginia, this neighborhood has a remarkable collection houses and apartment dwellings that have housed University faculty and students for over 90 years. Properties dating from the 1910's to the 1960's include a range of architectural styles including Craftsman, Colonial Revival, Dutch Colonial Revival, Tudor Revival, Minimal Traditional and Cape Cod.

Oakhurst Circle and Gildersleeve Wood: Moderate scale older apartments and single family dwellings, narrow streets, wooded lots, shallow setbacks. Oakhurst Circle has large central green space with mature shrubs and trees; stone walls and gateposts with the inscription "Oakhurst." Gildersleeve Wood has small roundabout with mature plantings.

Valley Road/Valley Circle/Maywood Lane: At the bottom of the hill is Valley Road with a small creek running alongside it. Mostly 1930's dwellings on smaller lots. Both Valley Road and Maywood Lane feature some older stone and frame dwellings.

Jefferson Park Avenue: More recent apartments alternating with older stone or frame dwellings and a magnificent Tudor-revival house. Mature landscaping provides buffer from heavily traveled "JPA."

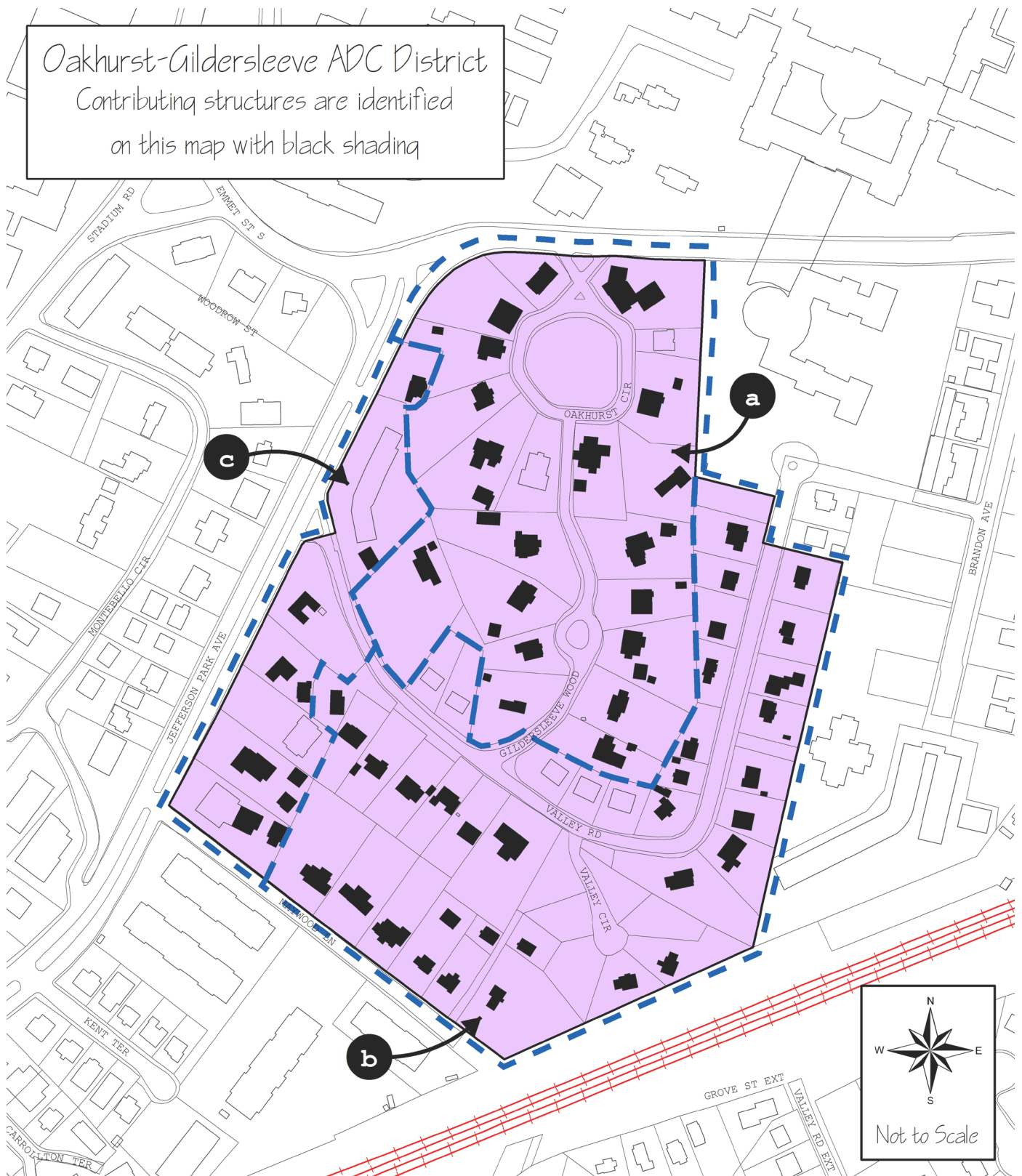


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G. ARCHITECTURAL DESIGN CONTROL DISTRICTS

Oakhurst-Gildersleeve ADC District
Contributing structures are identified
on this map with black shading



G. ARCHITECTURAL DESIGN CONTROL DISTRICTS



***Rugby Road - University Circle - Venable Neighborhood
ADC District***

This residential area north of the University of Virginia was carved out of two large farms to house the University's growing number of students and faculty during the boom years between 1890 and 1930. The neighborhood contains a number of architecturally significant structures including apartment buildings, residential dwellings, and fraternity houses, as well as a school, a library, and two churches. Although a wide variety of architectural styles exist in this area, the Colonial Revival and Georgian Revival styles are most commonly represented.

University Circle: Residential neighborhood comprised of large scale Colonial Revival, Georgian Revival, Queen Anne, and Craftsman style single family residences and apartment buildings primarily constructed in the 1910s and 1920s, two to four stories, deep setbacks, various porch treatments, wood frame, brick, stucco, wooded lots.

Rugby/Grady Greek Area: A mix of moderate to large scale fraternities, sororities, and apartment buildings, deep setbacks, brick, wood frame, metal roofs, porches, wooded lots; variety of architectural styles including Colonial Revival, Georgian Revival, Victorian, and Classical Revival.

Preston Place: A moderate scale single family residential neighborhood constructed in the 1920s and 1930s with the exception of Wyndhurst (605 Preston Place), built in 1857, which was the original farmhouse on the property; porches, brick, wood frame, variety of architectural styles, deep setbacks, wooded lots.

14th Street, 15th Street, and Virginia Avenue: Mix of early to mid-twentieth century moderate and large scale single family residences and apartment buildings, brick, stucco, wood frame, eclectic blend of architectural styles, shallow setbacks, porches, metal and shingle roofs, some late twentieth century two to three story apartment building infill.

Gordon Institutional Area: Late nineteenth to mid-twentieth century large scale Jeffersonian Revival, Colonial Revival, and Georgian Revival institutional buildings, some multi-family residential dwellings, deep setbacks, porches, brick, wooded lots. The institutional buildings possess large footprints but are only two to three stories in height and therefore maintain a scale compatible with nearby residences.

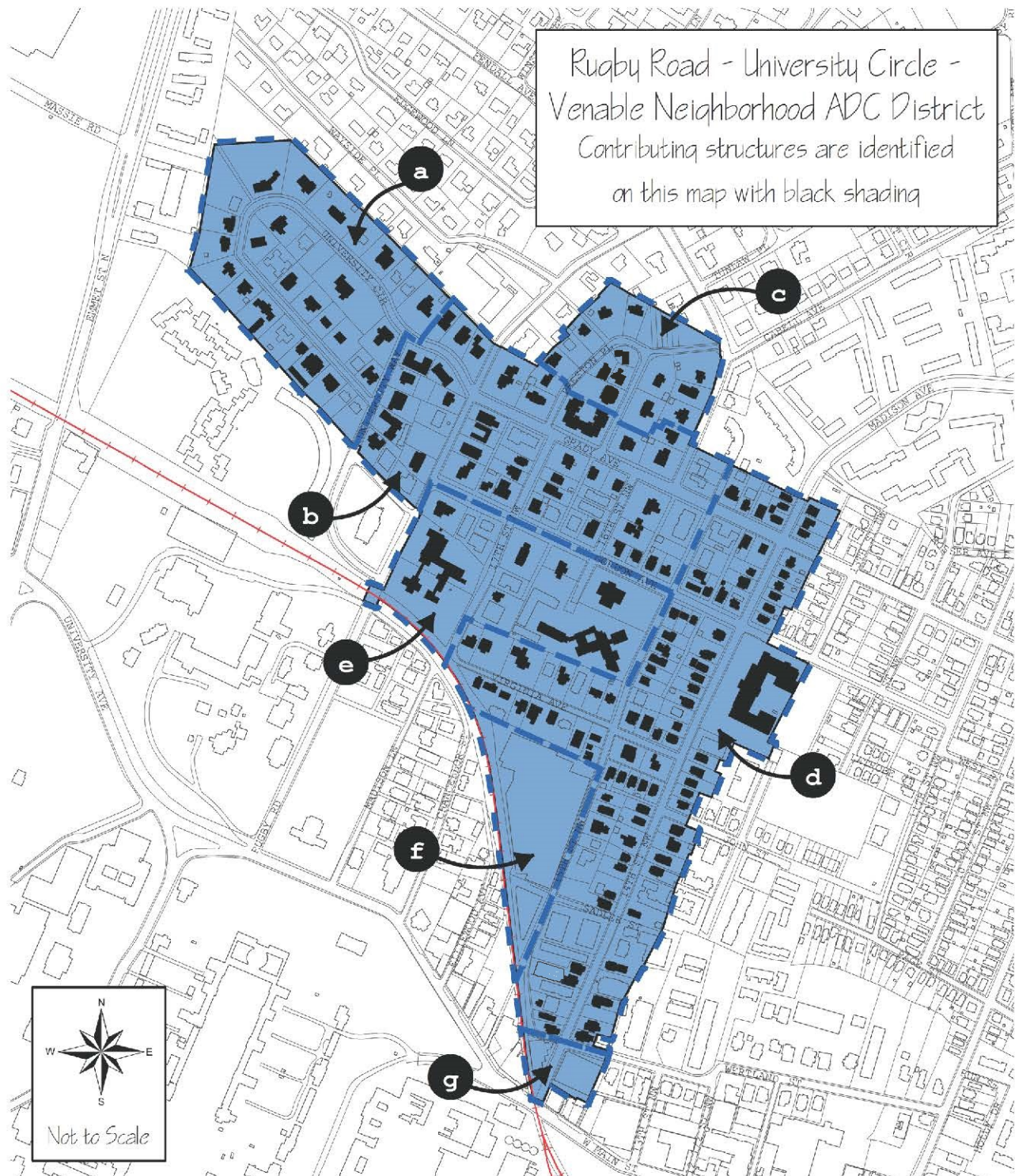
15th Street High Density: Early twenty-first century large scale four story infill apartment buildings, shallow setbacks, brick, underground parking, retaining walls, some planted vegetation.

104 and 101-111 14th Street: Late twentieth century mixed scale commercial buildings and parking garage, small planted islands. In terms of scale and use these two lots are more compatible with the West Main Street ADC.

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G. ARCHITECTURAL DESIGN CONTROL DISTRICTS



H. RESIDENTIAL ARCHITECTURAL STYLES: FEDERAL

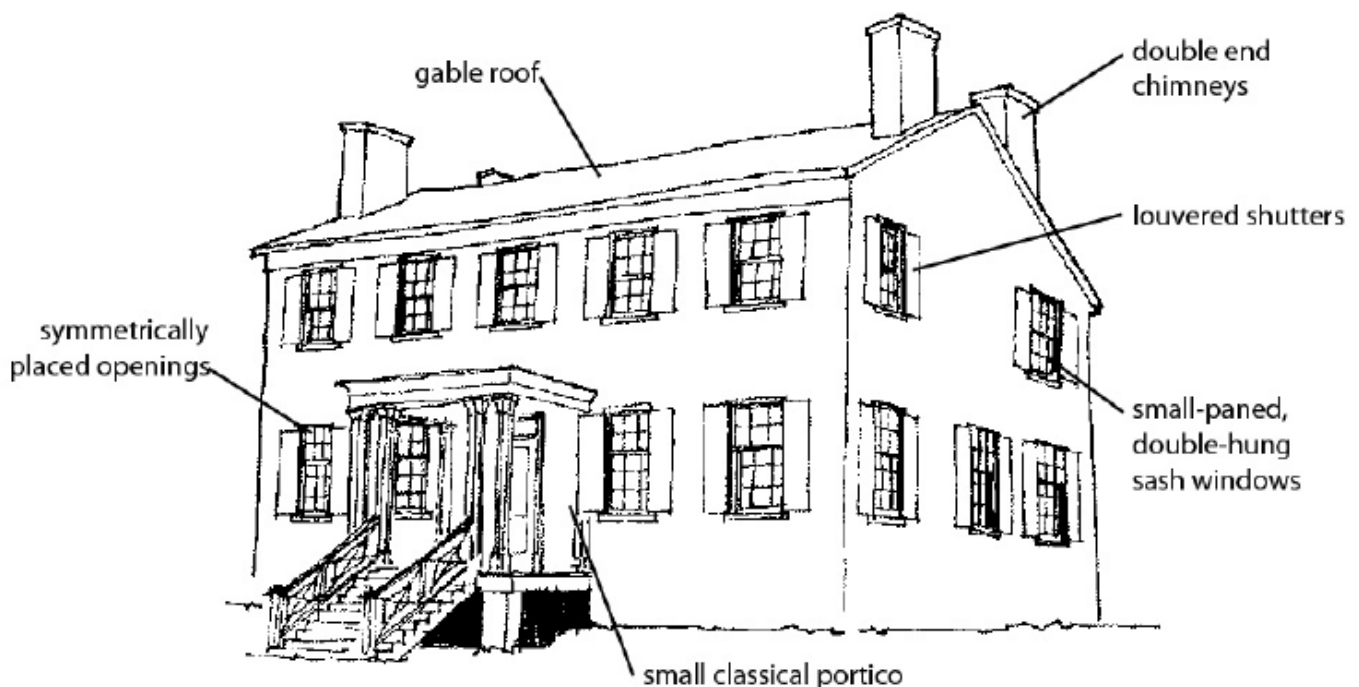
Charlottesville's historic districts have a variety of architectural styles in the neighborhoods and different building types in the commercial areas. Look at your building to determine its type, style, age, and the elements that help define its special character.

In the historic neighborhoods, there are a variety of architectural styles from the mid-nineteenth to the mid-twentieth centuries. While there are several examples of architecturally significant dwellings from the early nineteenth century, most of the areas were developed around the turn-of-the-century and later. The most common of these residential styles are illustrated below, followed by some of the commercial forms downtown, on West Main, and at the Corner.



This symmetrically arranged facade features small-paned windows and an entry porch with prominent rounded columns.

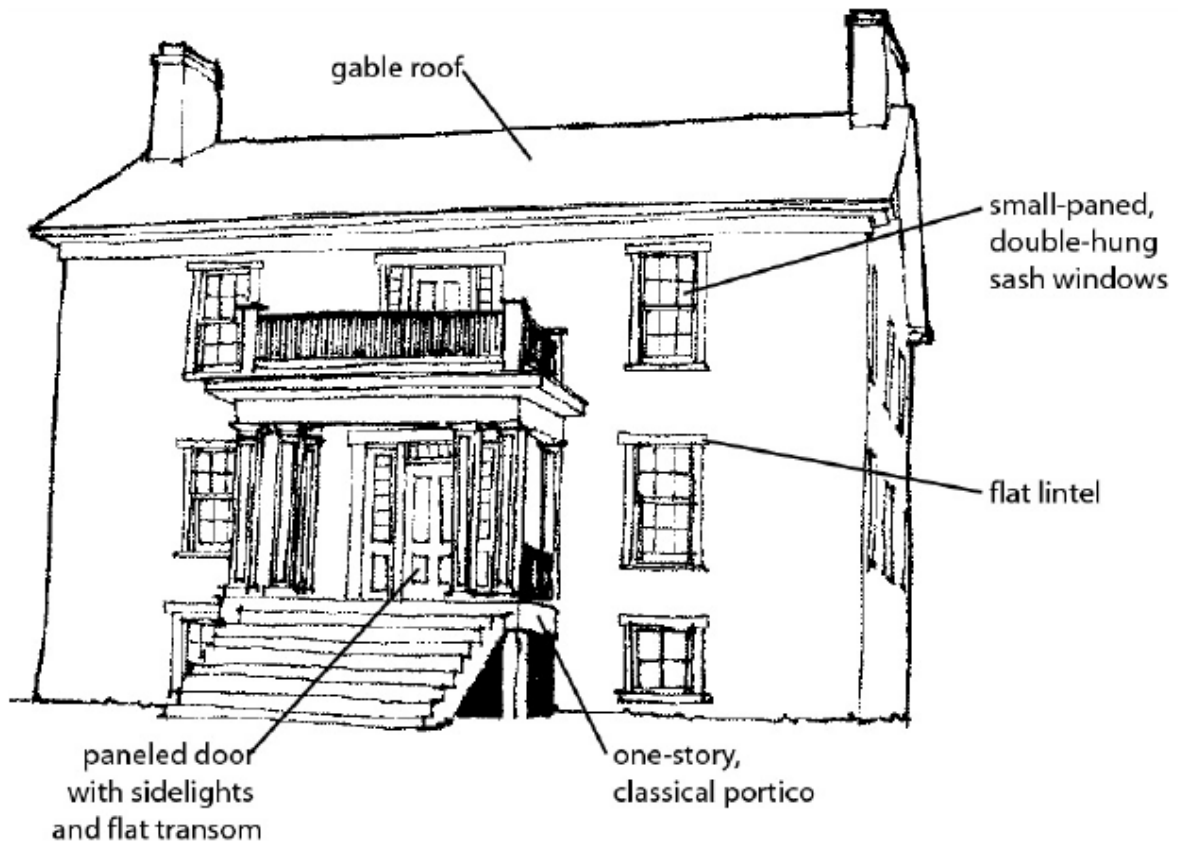
Federal (1780-1830): This early popular style of dwellings can be seen in a variety of forms but is generally characterized by brick construction, a symmetrical facade, gable roof, and small-paned, double-hung sash windows. Small porticos with classical details often shelter the main entry. Some examples are large-scaled with five bays and a central hall while others are designed in the smaller rowhouse form with a side hall.



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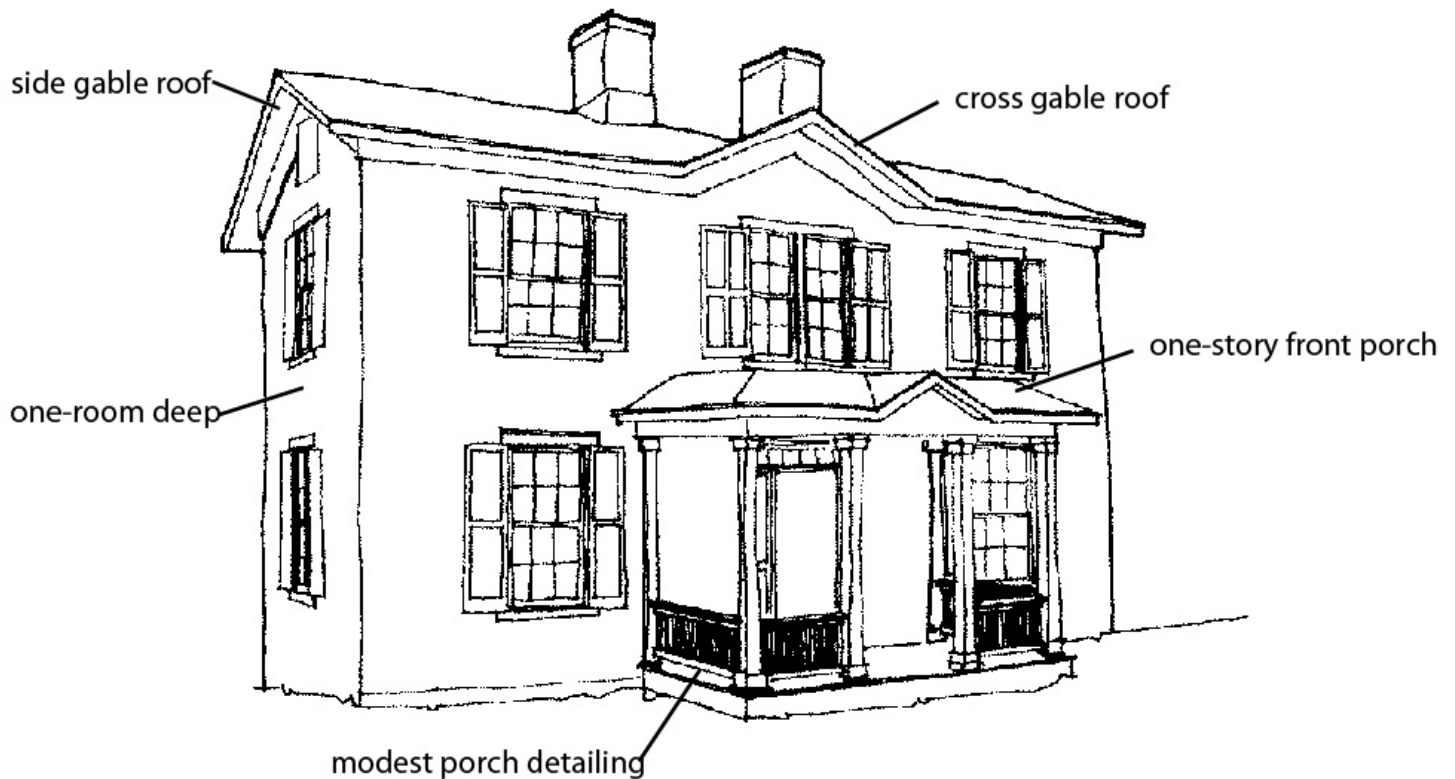
H. RESIDENTIAL ARCHITECTURAL STYLES: GREEK REVIVAL



Greek Revival (1840-1860): Although similar to the Federal style in overall appearance, Greek Revival-style structures introduced several new changes including paired windows, often with sidelights, transoms and decorative surrounds. Roofs are hipped or gable and occasionally have a central gable or pediment in the entry bay. Porticos are usually one-story and classically designed with pilasters and columns, although some examples have monumental two-story porticos gracing their facades.

The columns of this Greek Revival portico repeats the classical detail found in the facade's applied pilasters that flank the three-part window above.

H. RESIDENTIAL ARCHITECTURAL STYLES: VERNACULAR I-HOUSE



Vernacular I-House (1860-1920): This simply designed house is of frame construction, has two stories, three bays, and usually has a one-story front porch that extends across most of the facade. Another variation of the vernacular dwelling is the “L” gable house. This is a two-story frame dwelling which has an “L”-shaped floor plan, a cross-gabled roof, and a one-story front porch that fills in the “L.”



This example of a vernacular I-house shows how the choice of paint colors can make the most of the simple architectural details indicative of this style.

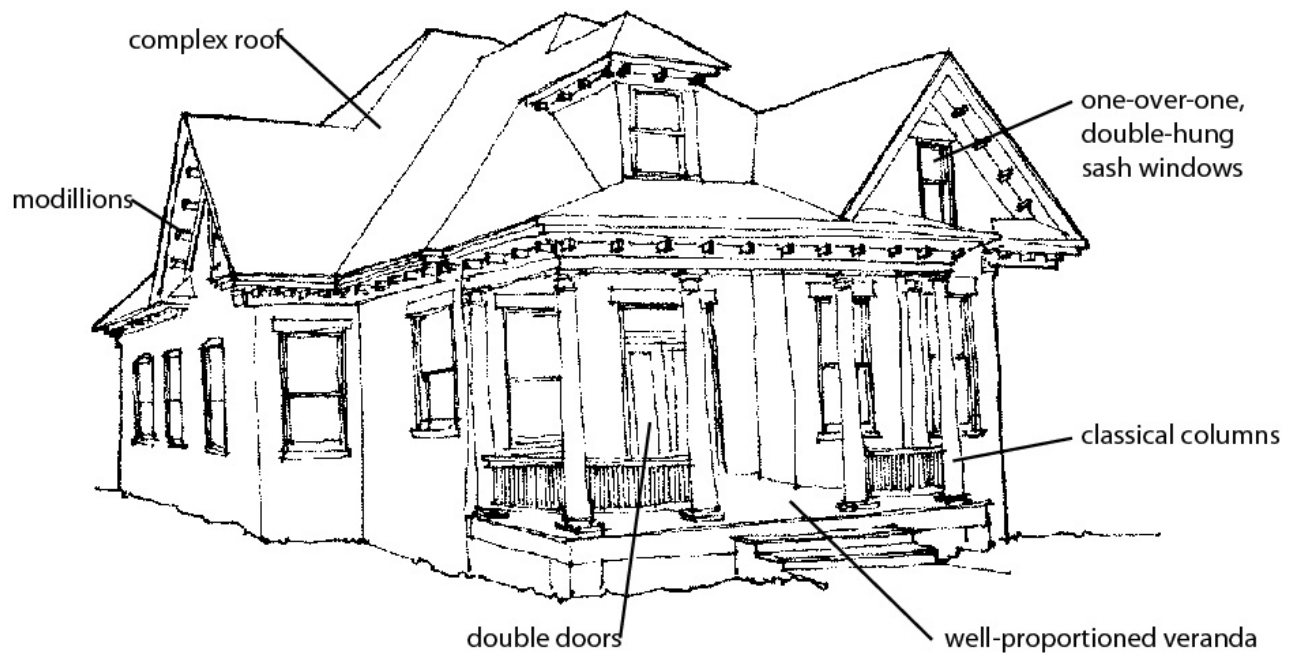


A one-story, hipped roof front porch extends across the facade of this “L”-gable house.

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H. RESIDENTIAL ARCHITECTURAL STYLES: QUEEN ANNE



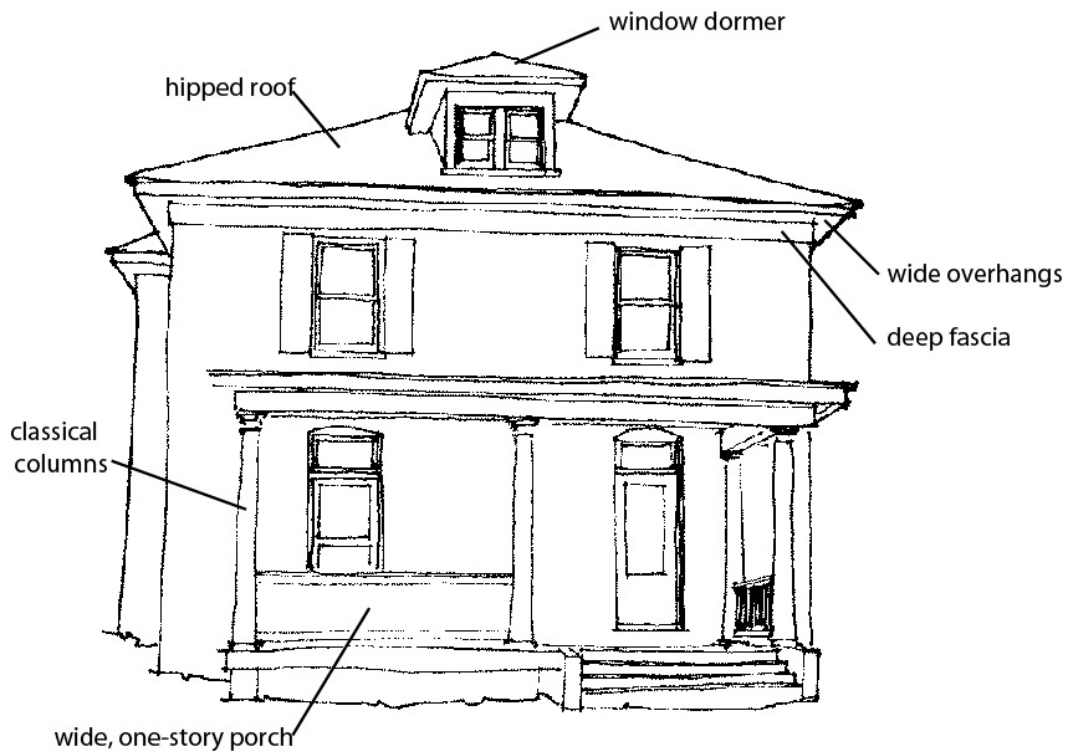
Queen Anne (1880-1910): The Victorian era is closely associated with the Queen Anne style of dwelling. This style is characterized by a complex roof, vertical proportions, and elements such as towers and turrets. Most examples have a wrap-around porch. In more elaborate examples, rich decoration such as brackets, balusters, window surrounds, bargeboards, and other sawn millwork exist with various surface materials like shingles, wood siding, brick, and stone.



In the brick example above, Queen Anne details include a complex roof and paired windows capped by applied scroll-sawn decoration repeated in the porch gable. The frame example to the right features asymmetrical design, hexagonal bay and wrap-around porch with paired columns.



H. RESIDENTIAL ARCHITECTURAL STYLES: AMERICAN FOURSQUARE



American Foursquare (1900-1930): The American Foursquare style is identified by its square shape and by its hipped roof with a wide overhang. It is usually two stories with a full-width, one-story porch. Often, the front of the hipped roof has a prominent dormer window. Other openings may or may not be symmetrical between floors. More elaborate examples may have classical details such as columns for porch supports and modillion blocks in the cornice.



In this vernacular interpretation, single openings are asymmetrically arranged and the smaller porch is less elaborately detailed but the characteristic dormer window and square shape are retained.

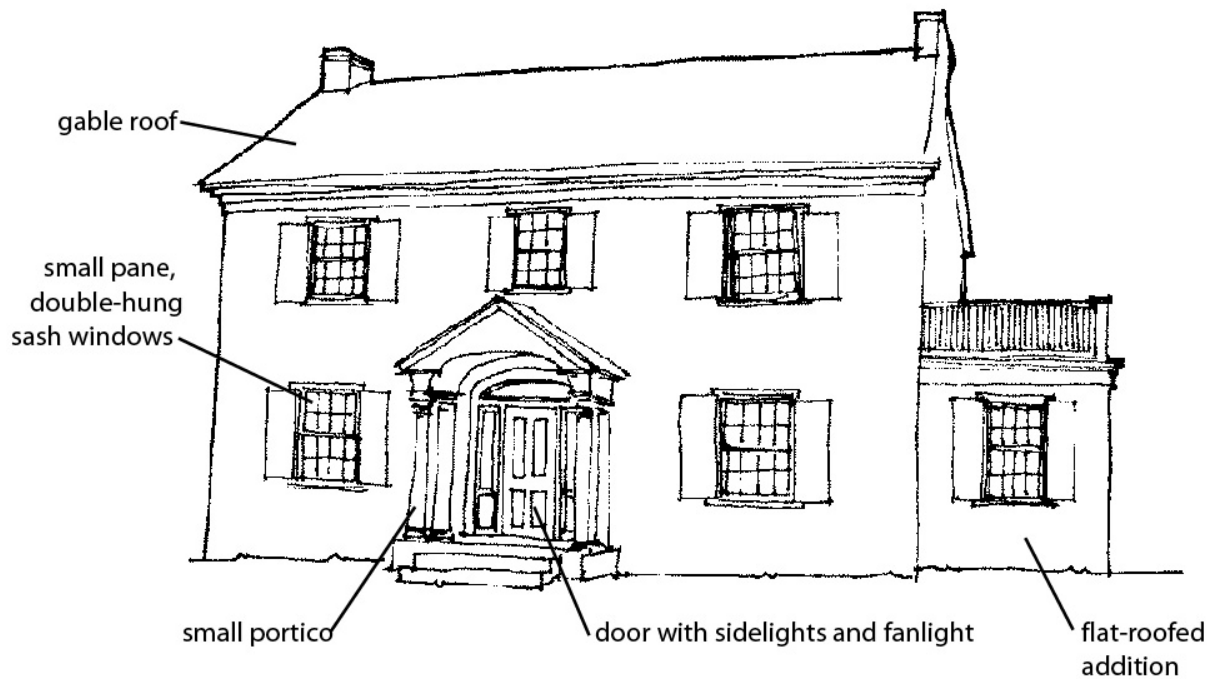


Symmetrical fenestration and chimney placement, paired windows, and a classically detailed full-width porch add interest to this painted brick foursquare.

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H. RESIDENTIAL ARCHITECTURAL STYLES: COLONIAL REVIVAL



Colonial Revival (1910-1940): The Colonial Revival style is based on earlier Georgian and Federal periods of American architecture in the late eighteenth and early nineteenth centuries. It often has a rectangular plan and a symmetrical facade. The roof may be a gable or a hipped design. The details are always classical and porticos over entrances are common. As in earlier periods, the windows have small panes; their proportions, however, are often more horizontal and the first floor may contain paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters.

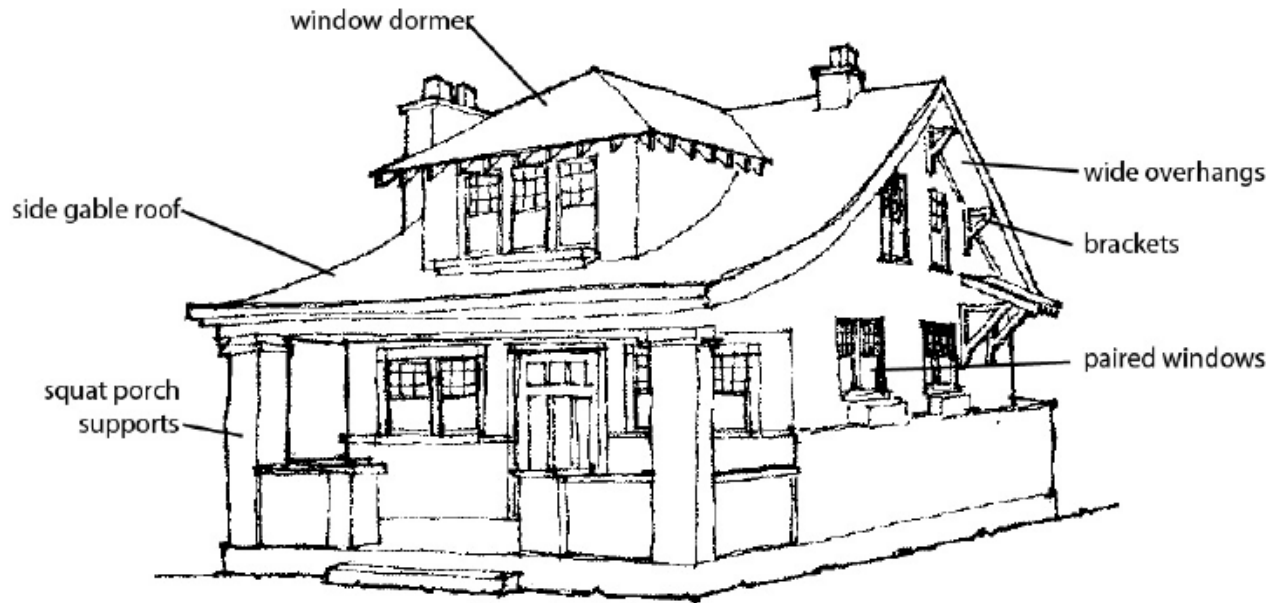


The symmetrical design, gable roof with pedimented dormers, small-paned windows, classical-style porch and entrance with fanlights and sidelights are indicative of the Colonial Revival style.



This hipped roof residence uses Colonial Revival features, including a pedimented entry and symmetrically placed windows, to create a balanced appearance.

H. RESIDENTIAL ARCHITECTURAL STYLES: BUNGALOW



Bungalow (1915-1940): This one- and one-half story residential dwelling can be found in several variations in Charlottesville's historic neighborhoods. The most common variation is the sweeping side-gable form with a massive roof that contains a large dormer and extends over a front porch. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Windows may be in pairs, and there are frequently side bays. Front porch supports usually have short, squat proportions. Materials are often combined on bungalows and may include stone, brick, shingles, stucco, and half-timbering.



This classically inspired bungalow features trademarks of the style such as the full-width porch contained under the front roof, centrally placed dormer window and columnar porch supports with sloping sides.

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H. RESIDENTIAL ARCHITECTURAL STYLES: VERNACULAR BRICK WITH HIPPED ROOF



Vernacular Brick with Hipped Roof (1870-1900): This post-Civil War design is characterized by brick construction, two stories, side hall, and front porch. Details may be classical, but many examples have brackets with the cornices reflecting an Italianate influence.

This hipped-roof brick vernacular residence with centered gable uses Italianate brackets to visually support the overhanging eaves and a classically inspired porch and entry.

I. COMMERCIAL ARCHITECTURAL STYLES: EARLY 19TH CENTURY VERNACULAR



Early 19th Century Vernacular Commercial (1820-1850): The few commercial buildings from the city's earlier periods mirrored the styles and forms of simple residential structures. Generally constructed of brick, some had stepped end walls which contained chimneys. Windows were double-hung with small panes and shutters. Wood storefronts were installed on the first floor and many examples actually may have started as dwellings and were later converted to commercial use.

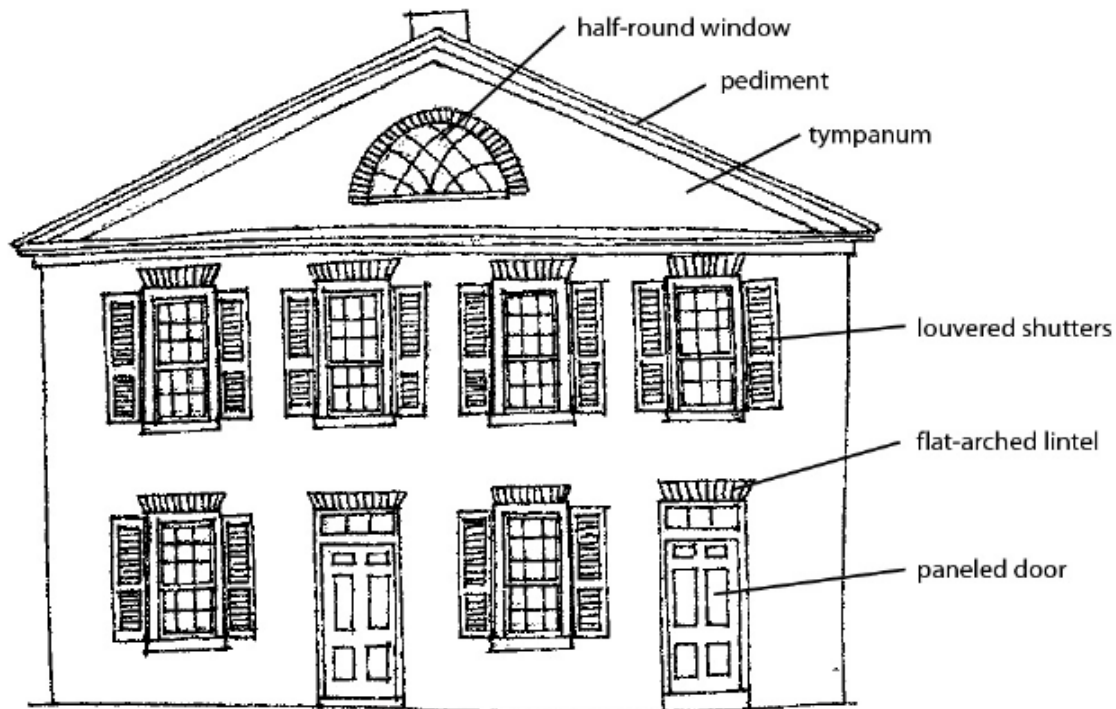


Early, simple residences were converted to offices and reflect classical influences with their balanced facades and simple detailing.

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I. COMMERCIAL ARCHITECTURAL STYLES: EARLY 19TH CENTURY NEOCLASSICAL

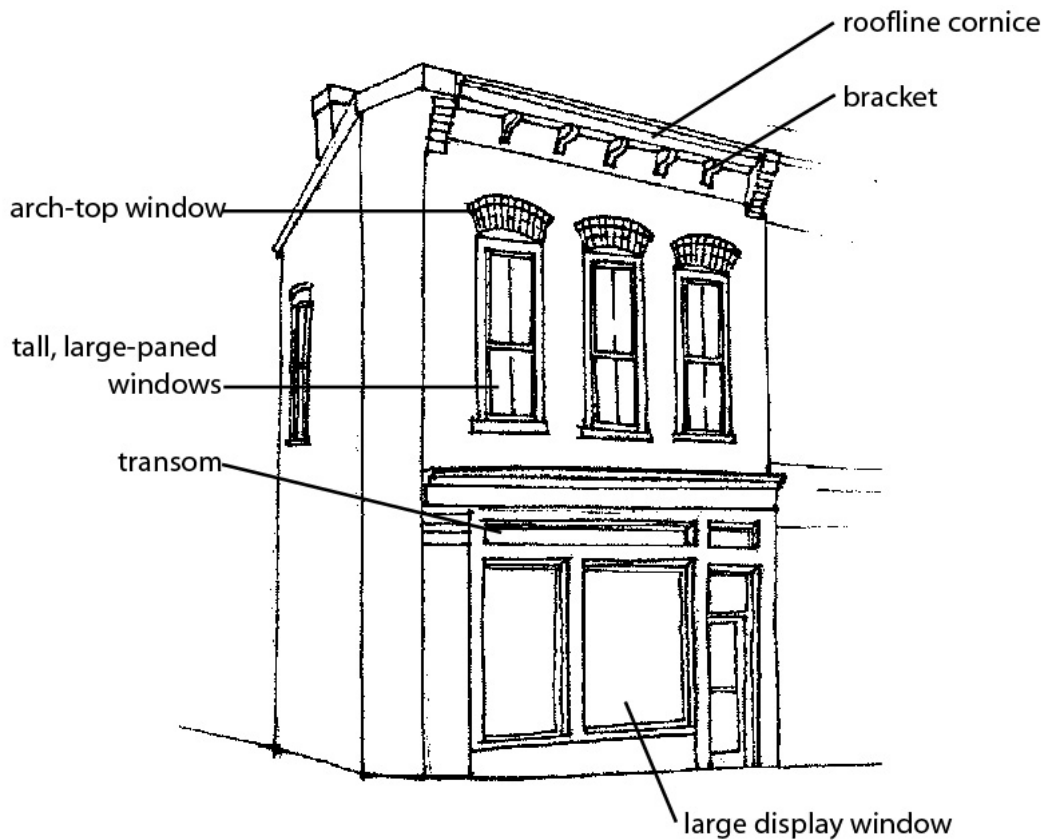


The Greek Revival-style opera house, above, employs applied two-story pilasters and a classical entablature capped by a hipped roof to announce its importance. To the right, the Redland Club's pedimented gable, shuttered nine-over-six windows, and raised panel doors with divided-light transoms recall classical influences.

Early 19th Century Neoclassical Commercial (1820-1850): Very few classically inspired structures from this era and most of these commercial structures may have begun as residences. Several can be seen around Court Square and were used as offices more frequently than commercial establishments. Built of brick, they generally were two stories with gable roofs and classical forms such as pediments, pilasters, symmetrical facades, cornices, and arched openings.



I. COMMERCIAL ARCHITECTURAL STYLES: ITALIANATE COMMERCIAL



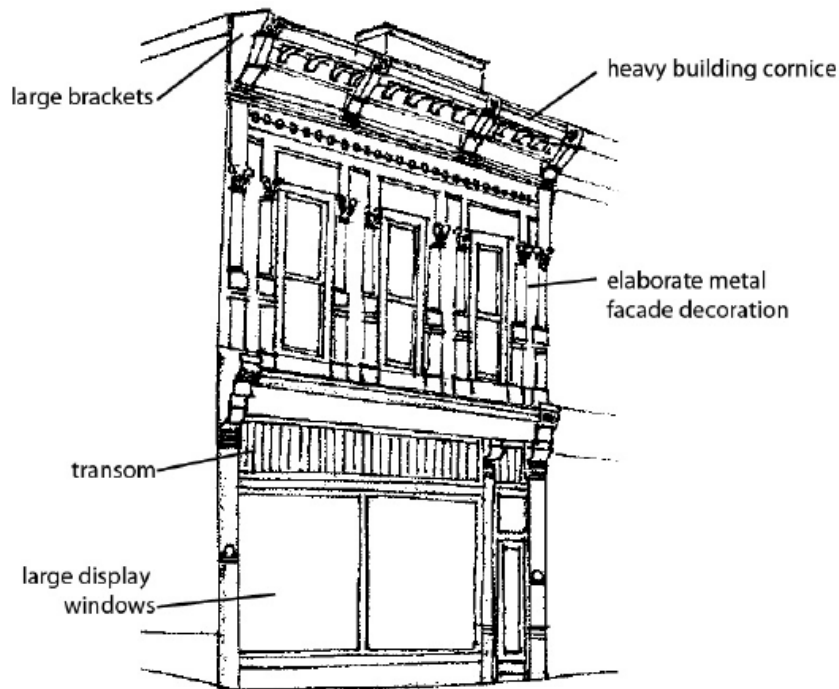
Italianate Commercial (1870-1900): The most frequently used form for commercial structures as the city developed, this style has several trademark features. The facade is organized into three parts like most periods of historic commercial architecture in Virginia: the storefront, the upper facade with windows, and the roofline cornice. The Italianate style is often characterized by a large bracketed or brick corbelled cornice, segmental or round arched openings and large-paned, tall windows. The void of the storefront usually is filled with large display windows, paneled bulkheads, and a recessed entry, and is capped by a transom and a second decorative cornice.

Large display windows, a central opening and a glazed transom provide light to the interior of this commercial establishment. Arched windows and a brick corbelled cornice complete the trademark Italianate design.



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I. COMMERCIAL ARCHITECTURAL STYLES: ITALIANATE - DECORATED METAL

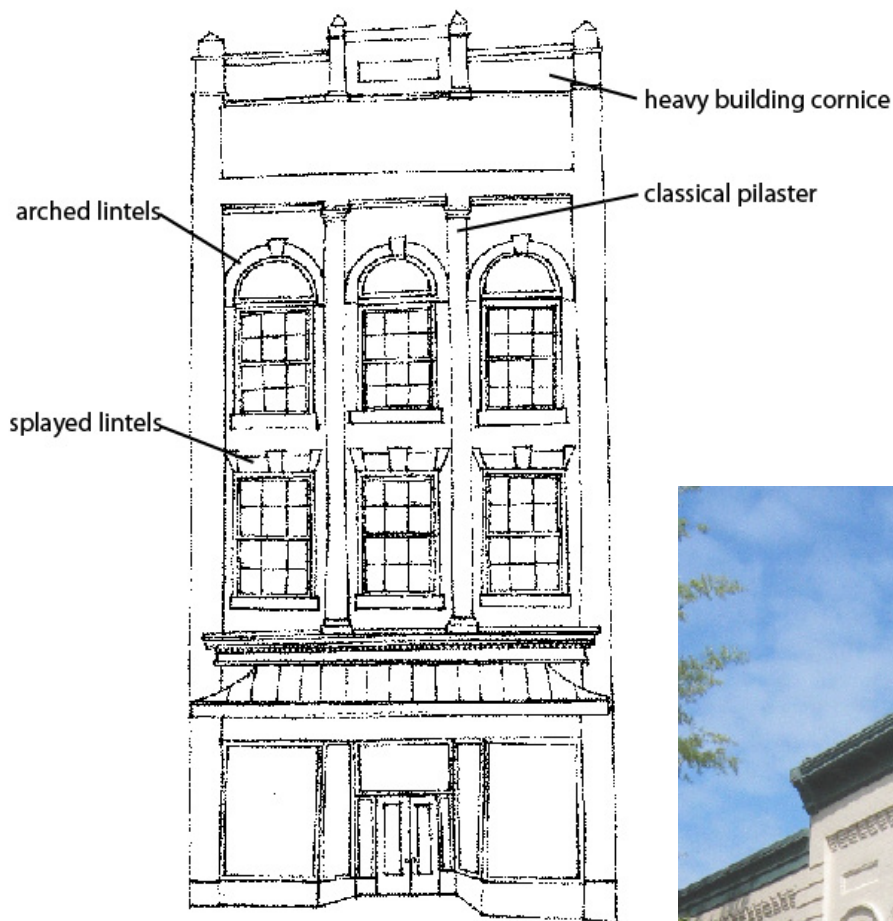


Italianate Commercial: Decorated Metal (1870-1900): This historic facade form is rarely found in the city's commercial areas. It has a three-part composition like most commercial buildings and includes a storefront, upper floor area with windows and a cornice at the roofline. The unusual feature of this type of highly decorative facade is that the entire composition of the decorative element is made of pressed metal and is applied to the underlying structure. It uses various forms popular during this era including brackets, both in the roofline and storefront cornice. Several paint colors are often used on these facades to highlight the rich detail.



Highly decorative, pressed-metal decoration was used on this pressed brick facade for both the storefront and roofline cornice (detail on right).

I. COMMERCIAL ARCHITECTURAL STYLES: ITALIANATE RENAISSANCE REVIVAL

*Italian Renaissance Revival Commercial (1880-1920):*

There are few local examples of this style which was most popular in larger American cities in the second half of the nineteenth century. The simplified Charlottesville examples have layering of wall surfaces surrounded by superimposed classical orders and a prominent cornice at the roofline. Arches and decorative windowcaps add interest to these richly composed facades.

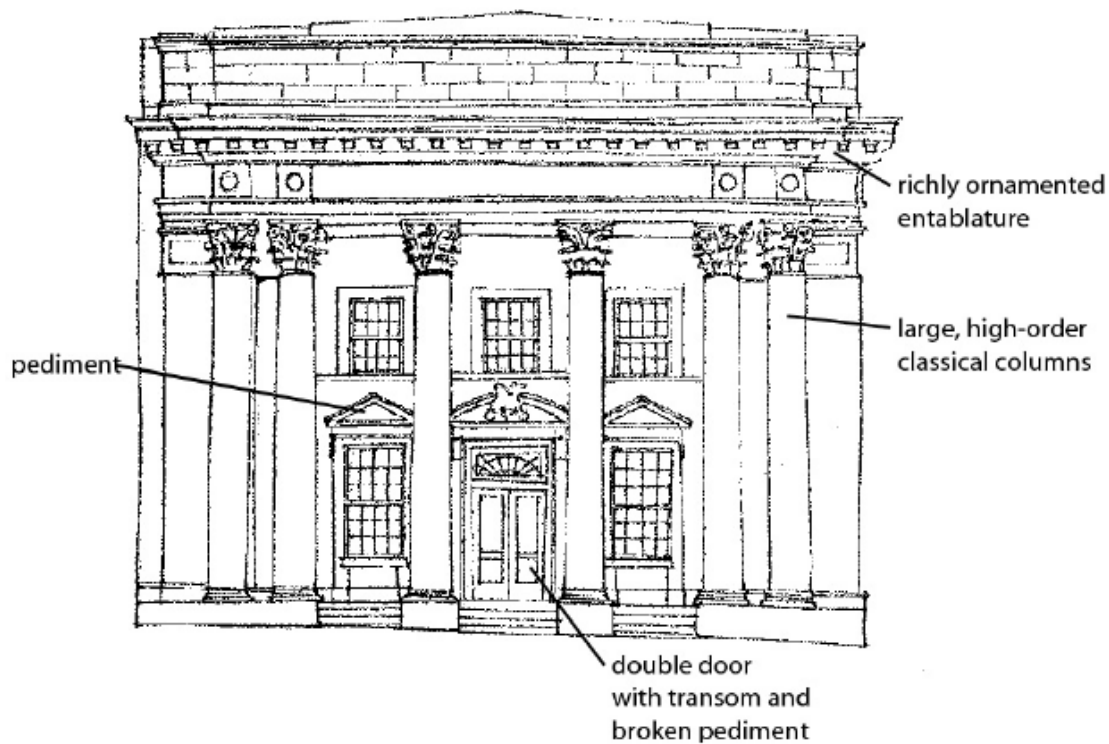


Exaggerated quoins, a heavy cornice and arched windows, as well as decorative brickwork, contribute to the strength of this storefront.

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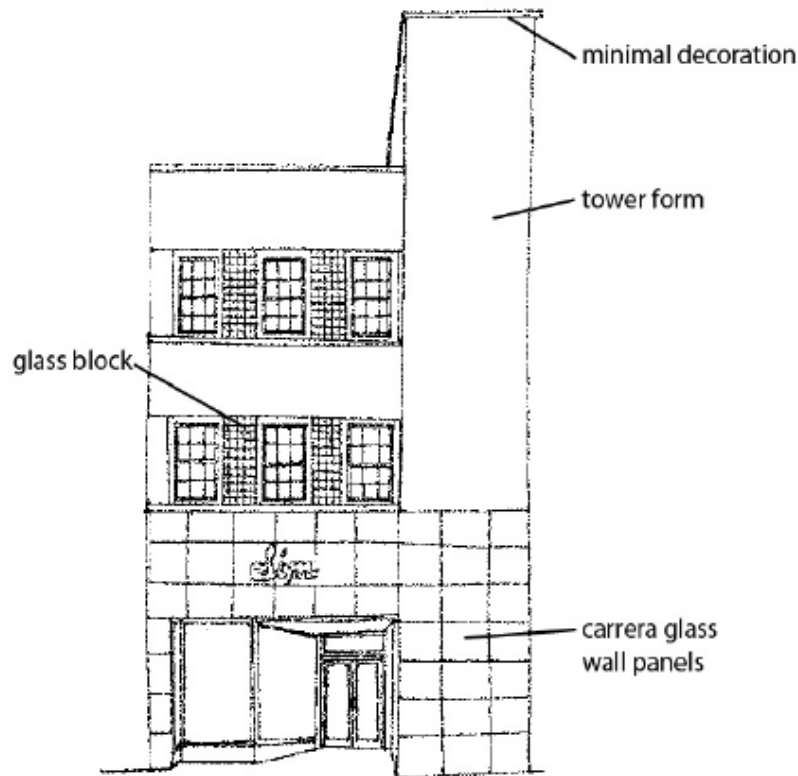
I. COMMERCIAL ARCHITECTURAL STYLES: BEAUX ARTS COMMERCIAL



Beaux Arts Commercial (1910-1930): The monumental scale of this classical form often resulted in the Beaux Arts style being used more for institutional buildings instead of commercial structures. One major exception was the use of this style on bank buildings. The identifying features include symmetrical compositions, varying wall planes which are highly decorated and large columns, often arranged in pairs. Classical details abound around openings and in the richly articulated entablatures supported by the columns.

Corinthian columns and applied pilasters support the entablature of this flattened entry portico and frame its decorative iron grillwork.

I. COMMERCIAL ARCHITECTURAL STYLES: ART MODERNE COMMERCIAL



Art Moderne Commercial (1930-1950): This interesting form is the most recent of the city's commercial styles. The overall effect is much simpler and streamlined than earlier historic styles. Walls are smooth without much decoration, and windows are organized in horizontal bands. A tower form may add interest to the massing of the facade. Details may include glass block, Carrara Glass panels and the use of simple aluminum trim around the storefront and other openings.

The triangular transom lights and the tiled bulkhead reflect the geometric designs associated with the Moderne style.



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I. COMMERCIAL ARCHITECTURAL STYLES: RECENT PAST



Character defining features of this mid-twentieth century service station on West Main Street were preserved when it was rehabilitated for use as a restaurant.

Recent Past (1950-present): While National Register criteria requires that buildings be over fifty years old in most instances, there have been some new buildings constructed since then that may be the next generation of Charlottesville landmarks. Non-contributing now, these structures may attain contributing status as time passes; and in the future, some of these buildings may be deemed historic. Therefore, their character-defining features should be preserved.



The former bank facade with its minimalist flat design reflects more recent modern architectural tastes.

INDIVIDUALLY DESIGNATED PROPERTIES

TAX MAP/PARCEL #	ADDRESS	NAME OF PROPERTY
580172000	759 Belmont Avenue	Belmont
700220000	123 Bollingwood Road	Disney-Keith House
560086000	1102 Carlton Avenue	Young Building
200543000	907 Cottage Lane	B.W. Rosser Cottage #1
200550000	908 Cottage Lane	Rugby
200544000	909 Cottage Lane	Rosser Cottage #2
290063100	513 Dice Street	Shackelford-Bannister House
290124100, 290124000	402 Dice Street	Barksdale-Totty House or The Grove
290122000	406 Dice Street	Tyree Thomas House
290119000	410 Dice Street	Elijah Thomas House
290118000	412 Dice Street	Ferrell House
530173230	210 Eighth Street, NE	Carter-Gilmer Outbuildings
900710000	200 Fifteenth Street, NW	Cottage at Hillcrest Apartments
290069000	205 Fifth Street, SW	Brand-Edwards House
290066000	217 Fifth Street, SW	Barksdale-Coles-Hailstock House
290104000	301 Fifth Street, SW	Shelton-Fuller House
290161000	418 Fifth Street, SW	Hawkins-Wondree House
900730000	201 Fourteenth Street, NW	King-Runkle House
290042000	223 Fourth Street, SW	Smith-Reaves House
900130000	1602 Gordon Avenue	Dabney-Thompson House
230038000	1022 Grove Street	Gardner-Mays Cottage
350132000	700 Harris Street	Armstrong Knitting Factory
260038000	204 Hartman's Mill Road	George T. Nimmo House
260036000	208 Hartman's Mill Road	James D. Nimmo-Simms House
530194000	801 High Street, East	C.D. Fishburne House
110112000	1404 Jefferson Park Avenue	Barringer Mansion
540212000	1201 Jefferson Street, East	The Farm
530173220	800 Jefferson Street, East	Carter Gilmer House
530261000	901 Jefferson Street, East	Leitch-Haden House
41A046000	1615 Keith Valley Road	Keith House
260010000	114 Lankford Avenue	Robert Goins House
260001000	214 Lankford Avenue	Howard-Jackson House
510074000	810 Locust Avenue	Locust Grove
520026000	700 Lyons Avenue	Napoleon House
520078000	610 Lyons Court	Lyons House
520077000	706 Lyons Court Lane	Lyons House Carriage House
540150000	1118 Market Street, East	The Willow Cottage House
560040400	1512 Market Street East	Timberlake-Branham House
55A146000	1819 Market Street, East	Woolen Mills Chapel
55A149000	1901 Market Street, East	Pireus Store
300065000	224 Ninth Street, SW	Nals House

APPENDICES

INDIVIDUALLY DESIGNATED PROPERTIES

TAX MAP/PARCEL #	ADDRESS	NAME OF PROPERTY
470007000	1105 Park Street	Hard Bargain
470049000	1108 Park Street	Geiger-Coles House
470050000	1112 Park Street	Finch-McGee Cottage
320014000	608 Preston Avenue	King Lumber Co. Warehouse
40041000	1010 Preston Avenue	The Rock House
501110000	605 Preston Place	Wyndhurst
501120000	611 Preston Place	Preston-Norris Cottage/Wyndhurst Servants Quarters
250002000	620 Prospect Avenue/ 105 University Manor	Robert L. Updike House
250079000	752 Ridge Street	Hoppe-Humphrey-Ferron House
250102000	818 Ridge Street	Joseph Brown House
500005000	1328 Riverdale Drive	Riverdale
55A148000	202 Riverside Avenue	House at Pireus
380134000	1204 Rugby Road/ 1719 Mason Lane	Stonefield
380092000	1314 Rugby Road	Four Acres
290073000	204 Seventh Street, SW	Hawkins-Lee House
290074000	208 Seventh Street, SW	Hawkins-Parker House
320124000	201 Sixth Street, NW	Parker House
290188000	327 Sixth Street, SW	Benjamin Tonsler House
800280000	209, 211 Sprigg Lane	Morea
18A033000	214 Stribling Avenue	Huntley Hall
540211000	309 Twelfth Street, NE	Nicholas Lewis House
900440000	1 University Court	Turner-LaRowe House
470043000	603 Watson Avenue	Enderly
330032000	212 Wine Street	Monticello Wine Company House

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CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012



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A. INTRODUCTION

The relationship between a historic building and its site, landscape features, outbuildings, and other elements within the property boundary all contribute to a historic district's overall image. Site features should be considered an important part of any project to be reviewed by the Board of Architectural Review.

There is much variety in site design and elements between and within the various historic districts in Charlottesville. The commercial areas of the downtown mall, West Main Street Corridor and the Corner, generally have few site features since the buildings usually cover much of the lot and have very limited setbacks. The early nineteenth century rowhouses near the courthouse are similar to commercial lot coverage with the exception that some may have a very small front yard with limited foundation or ground cover plantings.

Many of the nineteenth century dwellings in the North Downtown area and along parts of Ridge and Wertland streets also have limited setbacks and are spaced closely together. In these cases there are small front yards composed of grass or ground cover and often containing large canopy trees. The edges of these areas often are planted with low shrubs or flower beds, and the houses are surrounded by foundation plantings. Iron fences, hedges or low stone walls may separate the homeowner's property from the public sidewalk.

In other parts of the North Downtown area, particularly along Park Street, many of the dwellings are sited on larger

lots and are placed further back on the lot. In these cases the front yard is a large lawn defined by border plantings and usually a low stone retaining wall or iron fence. Some have larger boxwood hedges and rows of box defining the entrance walkway. Large canopy trees, smaller ornamental trees and flower beds are additional elements often found within these spaces.

The resulting character of many of the residential streets in the historic districts is one of lush plantings and mature shade trees. While there may be much variety within the house types and styles along a particular street, the landscape character ties together the setting and plays an important role in defining the distinctiveness of the districts.

When making changes to a property within one of the historic districts, the entire site should be studied to better understand its original design and its context within its sub-area. When planning changes to a site in a historic district, create a new plan that reflects the site traditions of the area and that fits the scale of the lot. Consider using different types and scales of plantings that will create scale, define edges and enclose outdoor spaces of the site. The following sections provide more specific guidance.

The elements of urban landscapes, parks, and other open spaces in public ownership, including sidewalks, streets, plantings, street furniture, and street lighting also contribute to the character of the district and are discussed in *Chapter VI: Public Improvements*.

B. PLANTINGS



Mature plantings and trees dominate the setting of this large dwelling while the historic iron fence defines and separates the public realm from the private site.



Even on an urban lot with a shallow setback, the opportunity exists for site plantings, such as this edge of hedge on West Main Street.

Plantings are a critical part of the historic appearance of the residential sections of Charlottesville's historic districts. The character of the plantings often changes within each district's sub-areas as well as from district to district. Many properties have extensive plantings in the form of trees, foundation plantings, shrub borders, and flowerbeds. Plantings are limited in commercial areas due to minimal setbacks.

1. Encourage the maintenance and planting of large trees on private property along the streetfronts, which contribute to an "avenue" effect.
2. Generally, use trees and plants that are compatible with the existing plantings in the neighborhood.
3. Use trees and plants that are indigenous to the area.
4. Retain existing trees and plants that help define the character of the district, especially street trees and hedges.
5. Replace diseased or dead plants with like or similar species if appropriate.
6. When constructing new buildings, identify and take care to protect significant existing trees and other plantings.
7. Choose ground cover plantings that are compatible with adjacent sites, existing site conditions, and the character of the building.
8. Select mulching and edging materials carefully and do not use plastic edgings, lava, crushed rock, unnaturally colored mulch or other historically unsuitable materials.



Common to many neighborhoods in Charlottesville, the deep setback of this house provides a setting for a planted buffer near the street, large site trees and a yard with accent plantings.

II

SITE DESIGN AND ELEMENTS

C. WALLS & FENCES

There is a great variety of fences and low retaining walls in Charlottesville's historic districts, particularly the historically residential areas. While most rear yards and many side yards have some combination of fencing and landscaped screening, the use of such features in front yards varies. Materials may relate to materials used on the structures on the site and may include brick, stone, wrought iron, wood pickets, or concrete.

1. Maintain existing materials such as stone walls, hedges, wooden picket fences, and wrought-iron fences.
2. When a portion of a fence needs replacing, salvage original parts for a prominent location.
3. Match old fencing in material, height, and detail.
4. If it is not possible to match old fencing, use a simplified design of similar materials and height.
5. For new fences, use materials that relate to materials in the neighborhood.
6. Take design clues from nearby historic fences and walls.
7. Chain-link fencing, split rail fences, and vinyl plastic fences should not be used.
8. Traditional concrete block walls may be appropriate.
9. Modular block wall systems or modular concrete block retaining walls are strongly discouraged, but may be appropriate in areas not visible from the public right-of-way.
10. If street-front fences or walls are necessary or desirable, they should not exceed four (4) feet in height from the sidewalk or public right-of-way and should use traditional materials and design.
11. Residential privacy fences may be appropriate in side or rear yards where not visible from the primary street.
12. Fences should not exceed six (6) feet in height in the side and rear yards.
13. Fence structure should face the inside of the fenced property.
14. Relate commercial privacy fences to the materials of the building. If the commercial property adjoins a residential neighborhood, use brick or painted wood fence or heavily planted screen as a buffer.
15. Avoid the installation of new fences or walls if possible in areas where there are no fences or walls and yards are open.
16. Retaining walls should respect the scale, materials and context of the site and adjacent properties.
17. Respect the existing conditions of the majority of the lots on the street in planning new construction or a rehabilitation of an existing site.



A low stone wall accented with evergreen plantings provides a historically appropriate border between a private lot and the sidewalk.



An ornate Victorian iron fence with low plantings adorns this lot line while not obscuring the view of the house and yard beyond.



A low, wood, picket fence coordinates with the materials used in the construction of the house as well as the paint color of the trim.

D. LIGHTING

Charlottesville's residential areas have few examples of private site lighting. Most houses, including those used for commercial purposes, have attractive, often historically styled fixtures located on the house at various entry points. In the commercial areas, there is a wide variety of site lighting including large utilitarian lighting, floodlights and lights mounted on buildings. Charlottesville has a "Dark Sky" ordinance that requires full cutoff for lamps that emit 3,000 or more lumens. Within an ADC District, the BAR can impose limitations on lighting levels relative to the surrounding context.

1. In residential areas, use fixtures that are understated and compatible with the residential quality of the surrounding area and the building while providing subdued illumination.
2. Choose light levels that provide for adequate safety yet do not overly emphasize the site or building. Often, existing porch lights are sufficient.
3. In commercial areas, avoid lights that create a glare. High intensity commercial lighting fixtures must provide full cutoff.
4. Do not use numerous "crime" lights or bright floodlights to illuminate a building or site when surrounding lighting is subdued.
5. In the downtown and along West Main Street, consider special lighting of key landmarks and facades to provide a focal point in evening hours.
6. Encourage merchants to leave their display window lights on in the evening to provide extra illumination at the sidewalk level.
7. Consider motion-activated lighting for security.



Gooseneck lights provide moderate levels of illumination and focus the light downward onto the awnings and the storefront.



Traditionally styled, pole-mounted light fixtures are an appropriate way to provide site lighting for many historic residences.



A pendant light fixture attached to the curved underside of this portico illuminates the entrance.

II

SITE DESIGN AND ELEMENTS

E. WALKWAYS & DRIVEWAYS

Providing circulation and parking for the automobile on private sites can be a challenging task, particularly on smaller lots and on streets that do not accommodate parking. The use of appropriate paving materials in conjunction with strategically placed plantings can help reinforce the character of each district while reducing the visual impact of driveways.

1. Use appropriate traditional paving materials like brick, stone, and scored concrete.
2. Concrete pavers are appropriate in new construction, and may be appropriate in site renovations, depending on the context of adjacent building materials, and continuity with the surrounding site and district.
3. Gravel or stone dust may be appropriate, but must be contained.
4. Stamped concrete and stamped asphalt are not appropriate paving materials.
5. Limit asphalt use to driveways and parking areas.
6. Place driveways through the front yard only when no rear access to parking is available.
7. Do not demolish historic structures to provide areas for parking.
8. Add separate pedestrian pathways within larger parking lots, and provide crosswalks at vehicular lanes within a site.



The use of brick laid in a herringbone pattern coordinates well with the dwelling's construction materials and traditional construction.



Interlocking concrete pavers laid in a traditional pattern may be appropriate for site walkways in historic district new construction.



This older asphalt driveway provides shared access to appropriately placed garages at the rear of these residential lots.

F. PARKING AREAS & LOTS

Most of the parking areas in the downtown consist of public or private surface lots or parking decks. Along West Main Street, Wertland Street, and the Corner, some larger lots have parking areas contained within the individual site.

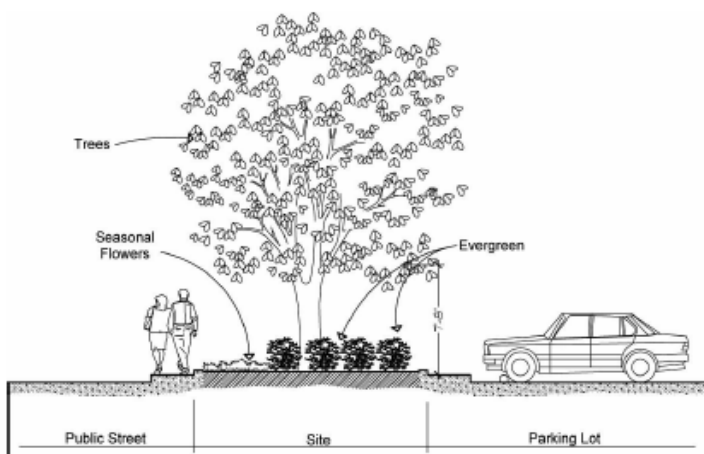
1. If new parking areas are necessary, construct them so that they reinforce the street wall of buildings and the grid system of rectangular blocks in commercial areas.
2. Locate parking lots behind buildings.
3. Screen parking lots from streets, sidewalks, and neighboring sites through the use of walls, trees, and plantings of a height and type appropriate to reduce the visual impact year-round.
4. Avoid creating parking areas in the front yards of historic building sites.
5. Avoid excessive curb cuts to gain entry to parking areas.
6. Avoid large expanses of asphalt.
7. On large lots, provide interior plantings and pedestrian walkways.
8. Provide screening from adjacent land uses as needed.
9. Install adequate lighting in parking areas to provide security in evening hours.
10. Select lighting fixtures that are appropriate to a historic setting.



A planted island softens the impact of this asphalt parking lot in a historic district.



Site trees in parking lots add visual interest as well as shade for vehicles.



The sketch above illustrates an appropriate buffer between a parking lot and street in a historic district.



A planted entrance with directional signage and sculptural fountain provides a buffered gateway to this parking lot.

II

SITE DESIGN AND ELEMENTS

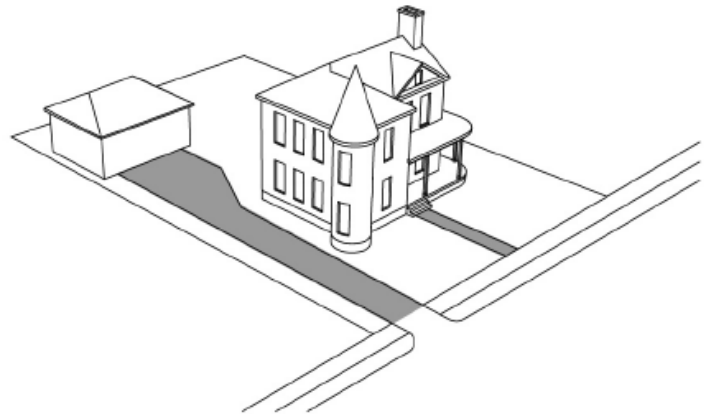
G. GARAGES, SHEDS & OTHER STRUCTURES

A number of houses in Charlottesville's historic districts have garages, outbuildings and distinctive site features, particularly properties that contain a large house on a large lot. The most common outbuilding is the garage. Site features may vary considerably and may include fountains, ponds, pools, trellises, pergolas or benches, as well as recreational spaces such as playsets or basketball courts.

1. Retain existing historic garages, outbuildings, and site features in their original locations.
2. If it is acceptable to relocate a secondary structure, locate it in such a way that it remains consistent with the general pattern of outbuildings to the main structure. (See *Chapter VII C. Moving Historic Structures.*)
3. Choose designs for new outbuildings that are compatible with the major buildings on the site.
4. Take clues and scale from older outbuildings in the area.
5. Use traditional roof slopes and traditional materials.
6. Place new outbuildings behind the dwelling.
7. If the design complements the main building however, it can be visible from primary elevations or streets.
8. The design and location of any new site features should relate to the existing character of the property.



This historic double garage with tile roof, placed at the rear of a deep city lot, retains its integrity although it has been renovated for alternate purposes since the house to which it related no longer survives.



This drawing illustrates the proper placement of a garage or other outbuilding on a lot in a historic district.



Accessed from a side street, this double garage with hipped, standing-seam metal roof is accessed using a driveway paved in stamped concrete. Its paint scheme coordinates with the dwelling on the lot.

H. UTILITIES & OTHER SITE APPURTENANCES

Site appurtenances, such as overhead utilities, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers, are a necessary part of contemporary life. However, their placement may detract from the character of the site and building.

1. Plan the location of overhead wires, utility poles and meters, electrical panels, antennae, trash containers, and exterior mechanical units where they are least likely to detract from the character of the site.
2. Screen utilities and other site elements with fences, walls or plantings
3. Encourage the installation of utility services underground.
4. Antennae and communication dishes should be placed in inconspicuous rooftop locations, not in a front yard.
5. Screen all rooftop mechanical equipment with a wall of material harmonious with the building or structure.



Mechanical equipment is placed to the rear of the building and screened with a material similar to that found on the site's primary structure.



Strategically placed plantings would screen the view of this utility area from passerbys in this residential neighborhood.



With diagonal lattice cladding and a hipped, standing-seam metal roof, this structure hides refuse containers from view.



In commercial areas, the only location available for the placement of utilities may be the roof of the building. In this case, care should be taken to screen mechanical systems from view, as seen in this example.



The placement of this utility box calls attention to its placement rather than minimizing its visual impact.

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CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012



III

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A. INTRODUCTION

The following guidelines offer general recommendations on the design for all new buildings and additions in Charlottesville's historic districts. The guidelines are flexible enough to both respect the historic past and to embrace the future. The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles. These guidelines are intended to provide a general design framework for new construction. Designers can take cues from the traditional architecture of the area, and have the freedom to design appropriate new architecture for Charlottesville's historic districts. These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary.

For instance, setback and spacing between buildings may be more important than roof forms or materials since there is more variety of the last two criteria on most residential streets. All criteria need not be met in every example of new construction although all criteria should be taken into consideration in the design process. When studying the character of a district, examine the forms of historic contributing buildings and avoid taking design cues from non-contributing structures.

There may be the opportunity for more flexibility in designing new buildings or making an addition depending on the level of historic integrity of a particular area. Some parts of the historic districts retain a high degree of their original historic character. In these areas care should be taken to ensure that the new design does not visually overpower its historic neighboring buildings. In other areas where there are more non-contributing structures or more commercial utilitarian buildings, new designs could be more contemporary and the Board of Architectural Review (BAR) may be more flexible in applying these guidelines. Thus, the overall context of historic integrity of an area needs to be understood and considered on an individual basis and what may be appropriate in some areas may not be appropriate in others.

According to the Secretary of the Interior's Standards for Rehabilitation:

- New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Sustainability

Sustainability means meeting the needs of the present without compromising the ability of future generations to meet their own needs. Green building means building practices that use energy, water, and other resources wisely. The City of Charlottesville and the Board of Architectural Review support the principles of green building and sustainable design in order to create a community that is healthy, livable, and affordable:

- Preservation is the most sustainable choice. Adaptive reuse of a historic building or living in a pre-owned home reduces consumption of land and materials for new construction, and may reduce housing costs.
- Durable building materials such as brick, wood, cementitious siding, and metal roofs are economical and more compatible with the character of the community.
- Mixed-use development provides an alternative to sprawl that allows residents to live within walking distance of activities, thereby reducing time spent in the car.
- Infill development is an efficient use of land that can provide diversity in housing sizes and types, and can revitalize neighborhoods.
- Options for walking, bicycling, and transit promote healthy living and reduce dependence on automobiles and energy use.
- Designing buildings for the local climate helps conserve energy.
- Locally obtained building materials, rapidly renewable or recycled materials, non-toxic materials and finishes, and wood certified by the Forest Stewardship Council provide sustainable choices.
- Alternative construction techniques, such as structural insulated panels (SIPS), are energy efficient.
- Low Impact development methods (porous pavement, rain gardens, vegetated buffers, green roofs) retain storm water on site and protect stream water quality by filtering runoff.
- Use of rating systems such as LEED, Energy Star, and EarthCraft House are encouraged.

Sustainability and preservation are complementary concepts, and both goals should be pursued. Nothing in these guidelines should be construed to discourage green building or sustainable design. If such a design is found to conflict with a specific guideline, the BAR shall work with the applicant to devise a creative design solution that meets the applicant's goals for sustainability, and that is compatible with the character of the district and the property.

A. INTRODUCTION

Flexibility

The following guidelines offer general recommendations on the design for all new buildings and additions in Charlottesville's historic districts. The guidelines are flexible enough to both respect the historic past and to embrace the future. The intent of these guidelines is not to be overly specific or do dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles. These guidelines are intended to provide a general design framework for new construction. Designers can take cues from the traditional architecture of the area and have the freedom to design appropriate new architecture for Charlottesville's historic districts.

Building Types within the Historic Districts

When designing new buildings in the historic districts, one needs to recognize that while there is an overall distinctive district character, there is, nevertheless, a great variety of historic building types, styles, and scales throughout the districts and sub-areas that are described in Chapter 1: Introduction. Likewise, there are several types of new construction that might be constructed within the districts the design parameters of these new buildings will differ depending on the following types:



Traditional Commercial Infill

Traditional commercial infill buildings are the forms that fill in holes in a larger block of buildings in the downtown mall or in certain areas of the West Main Street corridor. This type of building generally has a limited setback, attaches to or is very close to neighboring structures, and takes many of its design cues from the adjoining buildings. Its typical lot width would be 25 to 40 feet.



Residential Infill

These buildings are new dwellings that are constructed on the occasional vacant lot within a block of existing historic houses. Setback, spacing, and general massing of the new dwelling are the most important criteria that should relate to the existing historic structures, along with residential roof and porch forms.



Neighborhood Transitional

Neighborhood transitional commercial/office buildings are located on sites that adjoin residential areas. The design of these buildings should attempt to relate to the character of the adjacent residential neighborhood as well as the commercial area. While these buildings may be larger in scale than residential structures, their materials, roof forms, massing, and window patterns should relate

to residential forms. In the West Main Street Corridor and in the 14th and 15th Street area of Venable Neighborhood, new buildings on these sites should provide an appropriate transition to any neighborhood adjoining the district.



Institutional

Government buildings, churches, schools, and libraries are all structures that represent a unique aspect of community life and frequently have special requirements that relate to their distinct uses. For these reasons, these buildings usually are freestanding and their scale and architectural arrangements may be of a different nature than

their residential and historic neighbors, but their materials should blend with the character of the districts.



Multi-lot

Often new commercial, office, or multiuse buildings will be constructed on sites much larger than the traditionally sized lots 25 to 40 feet wide. Many sites for such structures are located on West Main Street and in the 14th and 15th Street area of Venable Neighborhood. These assembled

parcels can translate into new structures whose scale and mass may overwhelm neighboring existing structures. Therefore, while this building type may need to respond to the various building conditions of the site, it also should employ design techniques to reduce its visual presence. These could include varying facade wall planes, differing materials, stepped-back upper levels, and irregular massing.

B. SETBACK

The term “setback” for these guidelines is defined generally as the area between the street and the wall of the building, although in the zoning code it refers to the distance between the property line and wall of the building.

1. Construct new commercial buildings with a minimal or no setback in order to reinforce the traditional street wall.
2. Use a minimal setback if the desire is to create a strong street wall or setback consistent with the surrounding area.
3. Modify setback as necessary for sub-areas that do not have well-defined street walls.
4. Avoid deep setbacks or open corner plazas on corner buildings in the downtown in order to maintain the traditional grid of the commercial district.
5. In the West Main Street corridor, construct new buildings with a minimal (up to 15 feet according to the zoning ordinance) or no setback in order to reinforce the street wall. If the site adjoins historic buildings, consider a setback consistent with these buildings.
6. On corners of the West Main Street corridor, avoid deep setbacks or open corner plazas unless the design contributes to the pedestrian experience or improves the transition to an adjacent residential area.
7. New buildings, particularly in the West Main Street corridor, should relate to any neighborhoods adjoining them. Buffer areas should be considered, to include any screening and landscaping requirements of the zoning ordinance.
8. At transitional sites between two distinctive areas of setback, for instance between new commercial and historic commercial, consider using setbacks in the new construction that reinforce and relate to setbacks of the historic buildings.
9. For new governmental or institutional buildings, either reinforce the street wall through a minimal setback, or use a deep setback within a landscaped area to emphasize the civic function of the structure.
10. Keep residential setbacks within 20 percent of the setbacks of a majority of neighborhood dwellings.



Most historic commercial buildings have minimal setbacks.



Some historic residential areas have a limited setback of between 10 and 20 feet.



Several historic district corridors have deeply setback dwellings.

Spacing between buildings depends on the size of the lot, the size of the building, and side-yard setback requirements. Consistent spacing between a row of buildings helps to establish an overall rhythm along a street.

1. Maintain existing consistency of spacing in the area. New residences should be spaced within 20 percent of the average spacing between houses on the block.
2. Commercial and office buildings in the areas that have a well-defined street wall should have minimal spacing between them.
3. In areas that do not have consistent spacing, consider limiting or creating a more uniform spacing in order to establish an overall rhythm.
4. Multi-lot buildings should be designed using techniques to incorporate and respect the existing spacing on a residential street.



Historic commercial areas typically have adjoining structures and minimal spacing.



Many residential streets have uniform spacing while the houses themselves are more varied in their forms and styles.



Several historic residential streets have large dwellings and lots with ample spacing between them.

D. MASSING & FOOTPRINT

While the typical footprint of commercial building from the turn of the twentieth century might be 20 feet wide by 60 feet long or 1200 square feet per floor, new buildings in the downtown can be expected to be somewhat larger. Likewise, new buildings in the West Main Street corridor may be larger than this district's historic buildings. It is important that even large buildings contribute to the human scale and pedestrian orientation of the district.

1. New commercial infill buildings' footprints will be limited by the size of the existing lot in the downtown or along the West Main Street corridor. Their massing in most cases should be simple rectangles like neighboring buildings.
2. New infill construction in residential sub-areas should relate in footprint and massing to the majority of surrounding historic dwellings.
3. Neighborhood transitional buildings should have small building footprints similar to nearby dwellings.
 - a. If the footprint is larger, their massing should be reduced to relate to the smaller-scaled forms of residential structures.
 - b. Techniques to reduce massing could include stepping back upper levels, adding residential roof and porch forms, and using sympathetic materials.
4. Institutional and multi-lot buildings by their nature will have large footprints, particularly along the West Main Street corridor and in the 14th and 15th Street area of the Venable neighborhood.
 - a. The massing of such a large scale structure should not overpower the traditional scale of the majority of nearby buildings in the district in which it is located.
 - b. Techniques could include varying the surface planes of the buildings, stepping back the buildings as the structure increases in height, and breaking up the roof line with different elements to create smaller compositions.



The massing of this new commercial building is varied due to its larger corner bay that wraps both sides before stepping down to three stories.



This residential infill echoes the footprint of other houses in this historic neighborhood.



The massing of this new hotel steps back to reduce the visual impact of its size.

E. HEIGHT & WIDTH

The actual size of a new building can either contribute to or be in conflict with a historic area. This guideline addresses the relationship of height and width of the front elevation of a building mass. A building is horizontal, vertical, or square in its proportions. Residential buildings' height often relates to the era and style in which they were built. Houses in the historic districts for the most part range from one to three stories with the majority being two stories. Most historic residential buildings range in width from 25 to 50 feet. While some commercial buildings are larger, the majority are two to three stories in height. Most historic commercial buildings range from 20 to 40 feet in width. The West Main Street corridor has a greater variety of building types. Early-nineteenth-century (Federal and Greek Revival) and early-twentieth-century (Colonial Revival) designs often have horizontal expressions except for the townhouse form which is more vertical. From the Victorian era after the Civil War through the turn of the century, domestic architecture is usually 2 to 2 1/2 stories with a more vertical expression. Commercial buildings may be divided between horizontal and vertical orientation depending on their original use and era of construction.

1. Respect the directional expression of the majority of surrounding buildings. In commercial areas, respect the expression of any adjacent historic buildings, which generally will have a more vertical expression.
2. Attempt to keep the height and width of new buildings within a maximum of 200 percent of the prevailing height and width in the surrounding sub-area.
3. In commercial areas at street front, the height should be within 130 percent of the prevailing average of both sides of the block. Along West Main Street, heights should relate to any adjacent contributing buildings. Additional stories should be stepped back so that the additional height is not readily visible from the street.
4. When the primary façade of a new building in a commercial area, such as downtown, West Main Street, or the Corner, is wider than the surrounding historic buildings or the traditional lot size, consider modulating it with bays or varying planes.
5. Reinforce the human scale of the historic districts by including elements such as porches, entrances, storefronts, and decorative features depending on the character of the particular sub-area.
6. In the West Main Street corridor, regardless of surrounding buildings, new construction should use elements at the street level, such as cornices, entrances, and display windows, to reinforce the human scale.



The vertical expression of this late-twentieth century residence echoes the height and width of its Victorian neighbors.



In this downtown block, traditional bay divisions have been used to modulate the planes of the building facades.

III

NEW CONSTRUCTION & ADDITIONS

F. SCALE

Height and width also create scale, the relationship between the size of a building and the size of a person. Scale can also be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. In Charlottesville, there is a variety of scale. For instance, an institutional building like a church or library may have monumental scale due to its steeple or entry portico, while a more human scale may be created by a storefront in a neighboring commercial building.

1. Provide features on new construction that reinforce the scale and character of the surrounding area, whether human or monumental. Include elements such as storefronts, vertical and horizontal divisions, upper story windows, and decorative features.
2. As an exception, new institutional or governmental buildings may be more appropriate on a monumental scale depending on their function and their site conditions.



This parking garage facade lacks any design elements that would suggest a human scale.



This parking garage facade uses bay divisions, storefronts, openings and changes in materials to help reduce its scale.



Porches reduce the overall scale of a structure and relate it better to the size of the human being.

Roof design, materials, and textures should be consistent with the existing structures in the historic districts. Common roof forms include hipped roofs, gable roofs, flat roofs, and gambrel roofs, as well as combinations of the above. In general, the roof pitch of an older dwelling is steeper than a new tract house, and this factor is more important than the type of roof in most neighborhoods.

1. Roof Forms and Pitches

a. The roof design of new downtown or West Main Street commercial infill buildings generally should be flat or sloped behind a parapet wall.

b. Neighborhood transitional buildings should use roof forms that relate to the neighboring residential forms instead of the flat or sloping commercial form.

c. Institutional buildings that are freestanding may have a gable or hipped roof with variations.

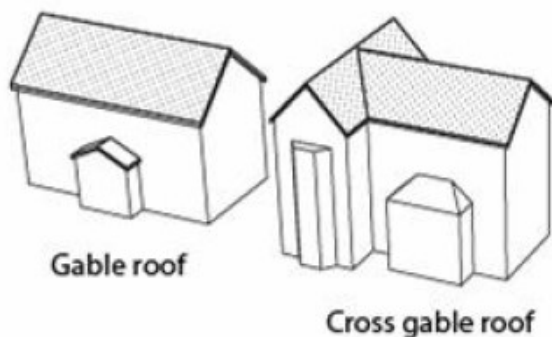
d. Large-scale, multi-lot buildings should have a varied roof line to break up the mass of the design using gable and/or hipped forms.

e. Shallow pitched roofs and flat roofs may be appropriate in historic residential areas on a contemporary designed building.

f. Do not use mansard-type roofs on commercial buildings; they were not used historically in Charlottesville's downtown area, nor are they appropriate on West Main Street.

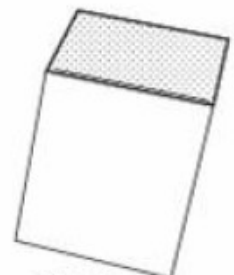
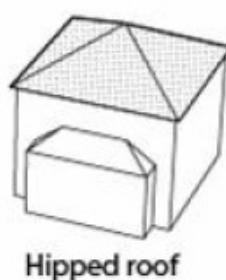


Gable roofs predominate in the historic districts and can be adapted to traditional or contemporary buildings.



Roof Types

Neighborhood transitional buildings should use roof forms that relate to the residential forms instead of the flat or sloping commercial form.



G. ROOF

2. Roof Materials

Common roof materials in the historic districts include metal, slate, and composition shingles.

- a. For new construction in the historic districts, use traditional roofing materials such as standing-seam metal or slate.
- b. In some cases, shingles that mimic the appearance of slate may be acceptable.
- c. Pre-painted standing-seam metal roof material is permitted, but commercial-looking ridge caps or ridge vents are not appropriate on residential structures.
- d. Avoid using thick wood cedar shakes if using wood shingles; instead, use more historically appropriate wood shingles that are thinner and have a smoother finish.
- e. If using composition asphalt shingles, do not use light colors. Consider using neutral colored or darker, plain or textured-type shingles.
- f. The width of the pan and the seam height on a standing-seam metal roof should be consistent with the size of pan and seam height usually found on a building of a similar period.

3. Rooftop Screening

- a. If roof-mounted mechanical equipment is used, it should be screened from public view on all sides.
- b. The screening material and design should be consistent with the design, textures, materials, and colors of the building.
- c. The screening should not appear as an afterthought or addition to the building.



Standing-seam metal is a common roofing material in the historic districts as seen in this hipped roof example.



The bold use of color and geometric shapes to screen rooftop equipment from view becomes a design element in this example.

H. ORIENTATION

Orientation refers to the direction that the front of the building faces.

1. New commercial construction should orient its façade in the same direction as adjacent historic buildings, that is, to the street.
2. Front elevations oriented to side streets or to the interior of lots should be discouraged.

I. WINDOWS & DOORS

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent historic facades.

a. The majority of existing buildings in Charlottesville's historic districts have a higher proportion of wall area than void area except at the storefront level.

b. In the West Main Street corridor in particular, new buildings should reinforce this traditional proportion.

2. The size and proportion, or the ratio of width to height, of window and door openings on new buildings' primary facades should be similar and compatible with those on surrounding historic facades.

a. The proportions of the upper floor windows of most of Charlottesville's historic buildings are more vertical than horizontal.

b. Glass storefronts would generally have more horizontal proportions than upper floor openings.

3. Traditionally designed openings generally are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods in the historic districts as opposed to designing openings that are flush with the rest of the wall.

4. Many entrances of Charlottesville's historic buildings have special features such as transoms, sidelights, and decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction.

5. Darkly tinted mirrored glass is not an appropriate material for windows in new buildings within the historic districts.

6. If small-paned windows are used, they should have true

divided lights or simulated divided lights with permanently affixed interior and exterior muntin bars and integral spacers bars between the panes of glass.

7. Avoid designing false windows in new construction.

8. Appropriate material for new windows depends upon the context of the building within a historic district, and the design of the proposed building. Sustainable materials such as wood, aluminum-clad wood, solid fiberglass, and metal windows are preferred for new construction. Vinyl windows are discouraged.

9. Glass shall be clear. Opaque spandrel glass or translucent glass may be approved by the BAR for specific applications.



The use of recessed, vertically proportioned, small-paned windows helps make this large scale building compatible with the surrounding historic facades.



Window patterns, designs, proportions, and ratio of wall to openings all create distinct vocabularies between commercial and residential forms.



Most of Charlottesville's historic houses have some type of porch. There is much variety in the size, location, and type of porches, and this variety relates to the different residential areas, strong consideration should be given to including a porch or similar form in the design of any new residence in these sub-areas.

Porches and other semi-public spaces are important in establishing layers or zones of intermediate spaces within the streetscape.



Porches are a distinctive element on historic structures within residential areas of the historic districts.



This new dwelling incorporates a wraparound porch that reflects the design of other nearby Victorian-era structures.



A classically inspired entry porch adds character to this new residence and relates it to its historic neighbors.

K. STREET-LEVEL DESIGN



This residential building echoes its commercial neighbors by the use of high percentage of windows at street level.



The articulated bays of these storefronts recall traditional designs in the historic districts.



The first floor of this parking structure provides visual relief through the use of individual storefronts in recessed bays.

1. Street level facades of all building types, whether commercial, office, or institutional, should not have blank walls; they should provide visual interest to the passing pedestrian.
2. When designing new storefronts or elements for storefronts, conform to the general configuration of traditional storefronts depending on the context of the sub-area. New structures do offer the opportunity for more contemporary storefront designs.
3. Keep the ground level facade(s) of new retail commercial buildings at least eighty percent transparent up to a level of ten feet.
4. Include doors in all storefronts to reinforce street level vitality.
5. Articulate the bays of institutional or office buildings to provide visual interest.
6. Institutional buildings, such as city halls, libraries, and post offices, generally do not have storefronts, but their street levels should provide visual interest and display space or first floor windows should be integrated into the design.
7. Office buildings should provide windows or other visual interest at street level.
8. Neighborhood transitional buildings in general should not have transparent first floors, and the design and size of their façade openings should relate more to neighboring residential structures.
9. Along West Main Street, secondary (rear) facades should also include features to relate appropriately to any adjacent residential areas.
10. Any parking structures facing on important streets or on pedestrian routes must have storefronts, display windows, or other forms of visual relief on the first floors of these elevations.
11. A parking garage vehicular entrance/exit opening should be diminished in scale, and located off to the side to the degree possible.

L. FOUNDATION & CORNICE

Facades generally have a three-part composition: a foundation or base that responds at the pedestrian or street, the middle section, and the cap or cornice that terminates the mass and addresses how the building meets the sky. Solid masonry foundations are common for both residential and commercial buildings. Masonry piers, most often of brick, support many porches.

1. Distinguish the foundation from the rest of the structure through the use of different materials, patterns, or textures.
2. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.
3. If used, cornices should be in proportion to the rest of the building.
4. Wood or metal cornices are preferred. The use of fypon may be appropriate where the location is not immediately adjacent to pedestrians.



In the two residential examples shown above and below, the decorative treatment of the brick at the water table signals the top of the foundation.



The rusticated brick foundation and cast water table and lintels reference traditional building styles found in this historic district.



Concrete block differentiates the foundation of this building from the upper floors' metal cladding.

M. MATERIALS & TEXTURES



The use of varied materials on a commercial facade adds visual interest by dividing the building into different levels.



This row of turn-of-the-century residences illustrate the most common materials used in period construction: stucco, wood siding, and brick.

1. The selection of materials and textures for a new building should be compatible with and complementary to neighboring buildings.
2. In order to strengthen the traditional image of the residential areas of the historic districts, brick, stucco, and wood siding are the most appropriate materials for new buildings.
3. In commercial/office areas, brick is generally the most appropriate material for new structures. "Thin set" brick is not permitted. Stone is more commonly used for site walls than buildings.
4. Large-scale, multi-lot buildings, whose primary facades have been divided into different bays and planes to relate to existing neighboring buildings, can have varied materials, shades, and textures.
5. Synthetic siding and trim, including, vinyl and aluminum, are not historic cladding materials in the historic districts, and their use should be avoided.
6. Cementitious siding, such as HardiPlank boards and panels, are appropriate.
7. Concrete or metal panels may be appropriate.
8. Metal storefronts in clear or bronze are appropriate.
9. The use of Exterior Insulation and Finish Systems (EIFS) is discouraged but may be approved on items such as gables where it cannot be seen or damaged. It requires careful design of the location of control joints.
10. The use of fiberglass-reinforced plastic is discouraged. If used, it must be painted.
11. All exterior trim woodwork, decking and flooring must be painted, or may be stained solid if not visible from public right-of-way.

The appropriateness of a color depends on the size and material of the painted area and the context of surrounding buildings.

1. The selection and use of colors for a new building should be coordinated and compatible with adjacent buildings, not intrusive.
2. In Charlottesville's historic districts, various traditional shades of brick red, white, yellow, tan, green, or gray are appropriate. *For more information on colors traditionally used on historic structures and the placement of color on a building, see Chapter IV: Rehabilitation.*
3. Do not paint unpainted masonry surfaces.
4. It is proper to paint individual details different colors.
5. More lively color schemes may be appropriate in certain sub-areas dependent on the context of the sub-areas and the design of the building.



This new arts building uses form and color to create a contemporary design statement.



This building uses color rather than decoartion to accent its three-part facade.

III

NEW CONSTRUCTION & ADDITIONS

O. DETAILS & DECORATIONS

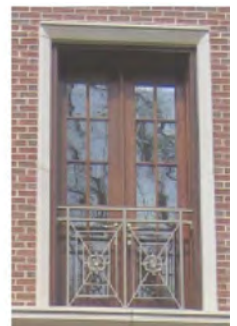


The details and decoration of Charlottesville's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhang, chimneys, lintels, sills, brackets, brick patterns, shutters, entrance decoration, and porch elements.

The important factor to recognize is that many of the older buildings in the districts have decoration and noticeable details. Also, many of the buildings were simply constructed, often without architects and on limited budgets that precluded costly specialized building features.

At the same time, some of Charlottesville's more recent commercial historic structures have minimal architectural decoration. It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building and the other is to "paste on" historic details on a modern unadorned design. Neither solution is appropriate for designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings may take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements or may have a modernist approach in which details and decoration are minimal.

1. Building detail and ornamentation should be consistent with and related to the architecture of the surrounding context and district.
2. The mass of larger buildings may be reduced using articulated design details.
3. Pedestrian scale may be reinforced with details.



Many of the smaller commercial and other business buildings may be enlarged as development pressure increases in downtown Charlottesville and along West Main Street. These existing structures may be increased in size by constructing new additions on the rear or side or in some cases by carefully adding on extra levels above the current roof. The design of new additions on all elevations that are prominently visible should follow the guidelines for new construction as described earlier in this section. Several other considerations that are specific to new additions in the historic districts are listed below:

1. Function and Size

- a. Attempt to accommodate needed functions within the existing structure without building an addition.
- b. Limit the size of the addition so that it does not visually overpower the existing building.

2. Location

- a. Attempt to locate the addition on rear or side elevations that are not visible from the street.
- b. If additional floors are constructed on top of a building, set the addition back from the main façade so that its visual impact is minimized.
- c. If the addition is located on a primary elevation facing the street or if a rear addition faces a street, parking area, or an important pedestrian route, the façade of the addition should be treated under the new construction guidelines.

3. Design

- a. New additions should not destroy historic materials that characterize the property.
- b. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

4. Replication of Style

- a. A new addition should not be an exact copy of the design of the existing historic building. The design of new additions can be compatible with and respectful of existing buildings without being a mimicry of their original design.
- b. If the new addition appears to be part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new.

5. Materials and Features

- a. Use materials, windows, doors, architectural detailing, roofs, and colors that are compatible with historic buildings in the district.

6. Attachment to Existing Building

- a. Wherever possible, new additions or alterations to existing buildings should be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the buildings would be unimpaired.
- b. The new design should not use the same wall plane, roof line, or cornice line of the existing structure.

PRESERVATION BRIEF

#14: New Exterior Additions to Historic Buildings

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

III

NEW CONSTRUCTION & ADDITIONS

P. ADDITIONS



Shown under construction, this rear shed-roofed addition in the Ridge Street ADC District is differentiated from the original house by use of materials and is of limited size so as not to overwhelm the earlier structure.



The Jefferson Street facade of this addition echoes the steeply pitched roof of the synagogue, and the setback reinforces the streetwall of adjacent buildings. Details in the brickwork connect the addition to the original structure.



The setback of the upper floor addition on this historic commercial building keeps it from overwhelming the proportions of the original facade.



This conceptual sketch of the new Juvenile and Domestic Relations Court building in Charlottesville represents a design that reflects the size, scale and materials of a majority of the building in its sub-area.

AVAILABLE GUIDELINES SECTIONS

These entrance corridor design guidelines have been divided into the following sections so that you need only read those pertinent to your project.

- I. Introduction
- II. Site Design & Elements
- III. New Construction & Additions
- IV. Rehabilitation
- V. Signs, Awnings, Vending & Cafes
- VI. Public Improvements
- VII. Demolition & Moving

Guideline sections are available from the Charlottesville Department of Neighborhood Services. Online they may be accessed through <http://www.charlottesville.org> at the Board of Architectural Review home page.

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CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012



IV

REHABILITATION

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IV REHABILITATION

A. INTRODUCTION

These design review guidelines are based on the Secretary of the Interior's Standards for Rehabilitation, found in Section E of Chapter I. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Rehabilitation assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character. Also, exterior additions should not duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure.

The distinction between rehabilitation and restoration is often not made, causing confusion among building owners and their architect or contractor. Restoration is an effort to return a building to a particular state at a particular time in its history, most often as it was originally built. Restoration projects are less concerned with modern amenities; in fact, they are often removed in order to capture a sense of the building at a certain time in its history. Rehabilitation is recognized as the act of bringing an old building into use by adding modern amenities, meeting current building codes, and providing a use that is viable.



A series of garage spaces on West Main Street were rehabilitated into shops and restaurants.



McGuffey School was rehabilitated to serve as an arts space. Art exhibits and community events take place in both the indoor and outdoor spaces of the former school building.



"The Garage," an arts and music venue, retains the character of a residential garage from the exterior but has been retrofitted to accommodate public shows.

Over time, commercial buildings are altered or remodeled to reflect current fashions or to eliminate maintenance problems. Often these improvements are misguided and result in a disjointed and unappealing appearance. Other improvements that use good materials and sensitive design may be as attractive as the original building and these changes should be saved. The following guidelines will help to determine what is worth saving and what should be rebuilt.

1. Conduct pictorial research to determine the design of the original building or early changes.
2. Conduct exploratory demolition to determine what original fabric remains and its condition.
3. Remove any inappropriate materials, signs, or canopies covering the façade.
4. Retain all elements, materials, and features that are original to the building or are contextual remodelings, and repair as necessary.
5. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
6. When designing new building elements, base the design on the 'typical elements of a commercial façade and storefront' (see drawing next page).
7. Reconstruct missing or original elements, such as cornices, windows, and storefronts, if documentation is available.
8. Design new elements that respect the character, materials, and design of the building, yet are distinguished from the original building.
9. Depending on the existing building's age, originality of the design and architectural significance, in some cases there may be an opportunity to create a more contemporary façade design when undertaking a renovation project.
10. Avoid using materials that are incompatible with the building or within the specific districts, including textured wood siding, unpainted or pressure-treated wood, and vinyl or aluminum siding.
11. Avoid introducing inappropriate architectural elements where they never previously existed.



Most historic commercial buildings are designed with the traditional three-part facade.

IV REHABILITATION

B. FACADES & STOREFRONTS

Typical Elements of a Commercial Facade and Storefront

Cornice

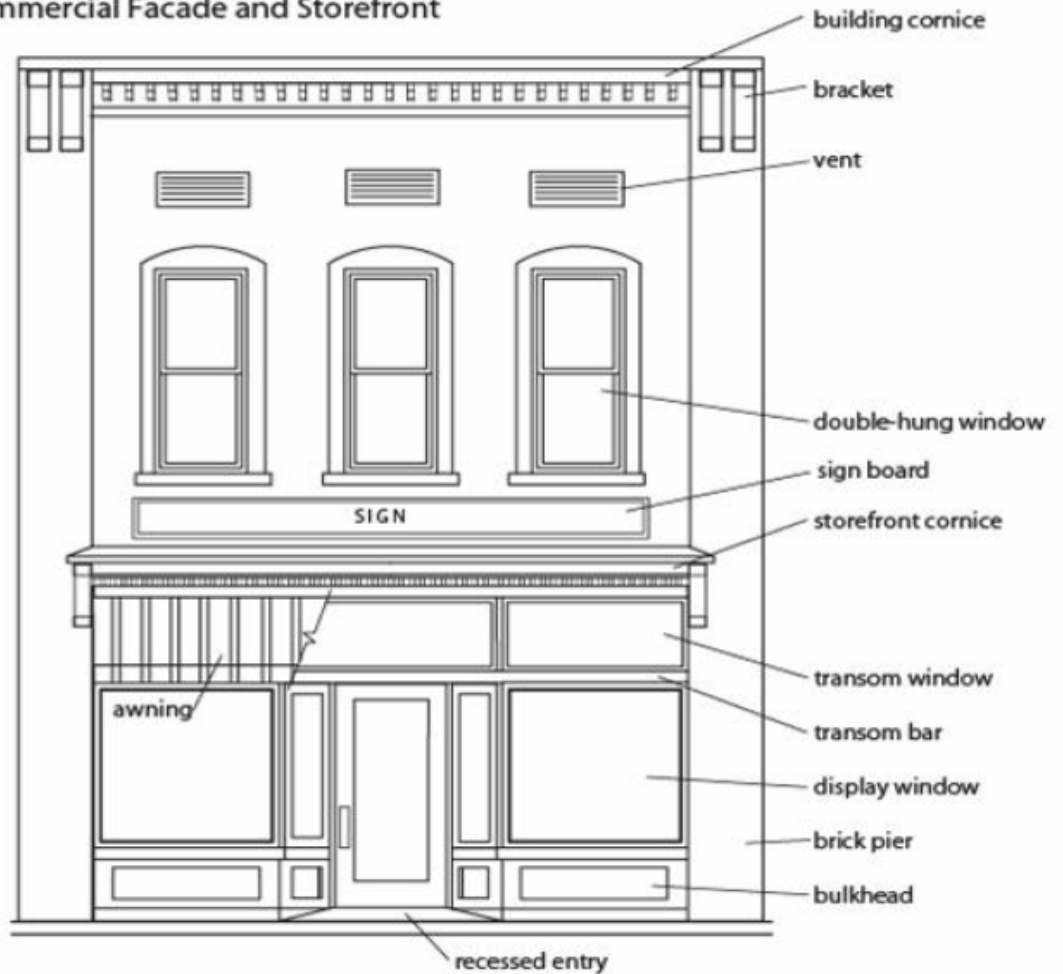
The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while an ornamental band delineates others. The top of the wall may have a patterned brick band or may have a coping of brick, concrete or metal.

Upper Facade

Upper facades are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. Other facade details may be present on the upper level facades such as brick banding, corbelling, metal grilles or decorative panels.

Storefront

The first-floor storefront is transparent and is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront elements fit. The storefront elements consist of an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows or decorative details.



PRESERVATION BRIEFS

- #11: Rehabilitating Historic Storefronts
- #12: The Preservation of Historic Pigmented Structural Glass
- #16: The Use of Substitute Materials on Building Exteriors
- #25: The Preservation of Historic Signs
- #27: The Maintenance and Repair of Architectural Cast Iron
- #42: The Maintenance, Repair and Replacement of Historic Cast Stone

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm



This contemporary storefront is framed by the building's original, architecturally significant cornice and pilasters.

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. They also play a major part in defining a building's particular style. Because of the wide variety of architectural styles and periods of construction within the districts, there is a corresponding variation of styles, types, and sizes of windows.

Windows are one of the major character-defining features on buildings and can be varied by different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They may occur in regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions in the building. All of the windows may be the same or there may be a variety of types that give emphasis to certain parts of the building.

1. Prior to any repair or replacement of windows, a survey of existing window conditions is recommended. Note number of windows, whether each window is original or replaced, the material, type, hardware and finish, the condition of the frame, sash, sill, putty, and panes.
2. Retain original windows when possible.
3. Uncover and repair covered up windows and reinstall windows where they have been blocked in.
4. If the window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
5. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can be repaired.
6. Replace historic components of a window that are beyond repair with matching components.
7. Replace entire windows only when they are missing or beyond repair.
8. If a window on the primary façade of a building must be replaced and an existing window of the same style, material, and size is identified on a secondary elevation, place the historic window in the window opening on the primary façade.
9. Reconstruction should be based on physical evidence or old photographs.
10. Avoid changing the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.
11. Do not use inappropriate materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality or color of the glazing, or appearance of the frame.
12. Use replacement windows with true divided lights or interior and exterior fixed muntins with internal spacers to replace historic or original examples.
13. If windows warrant replacement, appropriate material for new windows depends upon the context of the building within a historic district, and the age and design of the building. Sustainable materials such as wood, aluminum-clad wood, solid fiberglass, and metal windows are preferred. Vinyl windows are discouraged.
14. False muntins and internal removable grilles do not present an historic appearance and should not be used.
15. Do not use tinted or mirrored glass on major facades of the building. Translucent or low (e) glass may be strategies to keep heat gain down.
16. Storm windows should match the size and shape of the existing windows and the original sash configuration. Special shapes, such as arched top storms, are available.
17. Storm windows should not damage or obscure the windows and frames.
18. Avoid aluminum-colored storm sash. It can be painted an appropriate color if it is first primed with a zinc chromate primer.
19. The addition of shutters may be appropriate if not previously installed but are compatible with the style of the building or neighborhood.
20. In general shutters should be wood (rather than metal or vinyl) and should be mounted on hinges. In some circumstances, appropriately dimensioned, painted, composite material shutters may be used.
21. The size of the shutters should result in their covering the window opening when closed.
22. Avoid shutters on composite or bay windows.
23. If using awnings, ensure that they align with the opening being covered.
24. Use awning colors that are compatible with the colors of the building.

PRESERVATION BRIEFS

#03: Conserving Energy in Historic Buildings
 #09: The Repair of Historic Wooden Windows
 #13: The Repair and Upgrading of Historic Steel Windows
 #33: The Preservation of Historic Stained and Leaded Glass

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

IV REHABILITATION

C. WINDOWS



Twelve-over-twelve with keystone and brick flat arch.



Nine-over-six with operable shutters and jack arch.



Six-over-one with stone lintel.



One-over-one with rough faced stone lintel.



Metal casement with semi-circular brick arches and keystones.



One-over-one with segmental brick arch.



Paired arched six-over-six in bay.



Two-over-two with bracketed cornice.

D. ENTRANCES, PORCHES & DOORS

Entrances and porches are often the primary focal points of a historic building. Their decoration and articulation help define the style of the structure. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of a residence. The important focal point of an entrance or porch is the door. Doors are often a character-defining feature of the architectural style of a building. The variety of door types in the districts reflects the variety of styles, particularly of residential buildings.

1. The original details and shape of porches should be retained including the outline, roof height, and roof pitch.
2. Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper drainage, and correct any of these conditions.
3. Repair damaged elements, matching the detail of the existing original fabric.
4. Replace an entire porch only if it is too deteriorated to repair or is completely missing, and design to match the original as closely as possible.
5. Do not strip entrances and porches of historic material and details.
6. Give more importance to front or side porches than to utilitarian back porches.
7. Do not remove or radically change entrances and porches important in defining the building's overall historic character.
8. Avoid adding decorative elements.
9. In general, avoid adding a new entrance to the primary facade or facades visible from the street.
10. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.
11. Provide needed barrier-free access in ways that least alter the features of the building.
 - a. For residential buildings, try to use ramps that are removable or portable rather than permanent.
 - b. On nonresidential buildings, comply with the Americans with Disabilities Act while minimizing the visual impact of ramps that affect the appearance of a building.
12. The original size and shape of door openings should be maintained.
13. Original door openings should not be filled in.
14. When possible, reuse hardware and locks that are original or important to the historical evolution of the building.
15. Avoid substituting the original doors with stock size doors that do not fit the opening properly or are not compatible with the style of the building.
16. Retain transom windows and sidelights.
17. When installing storm or screen doors, ensure that they relate to the character of the existing door.
 - a. They should be a simple design where lock rails and stiles are similar in placement and size.
 - b. Avoid using aluminum colored storm doors.
 - c. If the existing storm door is aluminum, consider painting it to match the existing door.
 - d. Use a zinc chromate primer before painting to ensure adhesion.

PRESERVATION BRIEFS

#32: Making Historic Properties Accessible

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

IV REHABILITATION

D. ENTRANCES, PORCHES & DOORS



This well-preserved, one story, three bay porch features Italianate brackets at the roof-wall junction and lace-like scroll sawn corner brackets and balusters.



A raised panel door with transom above is a common feature of Federal and Colonial Revival architecture.



A six panel door with transom and sidelights flanked by pilasters is the central feature of this classical entrance feature with pediment and columns.



This two-story porch in the Greek Revival style uses Ionic columns capped by a simple classical entablature.



Paired columns rest on pedestals and support a classical entablature framing the double-entry doors capped by a fanlight.

The cornice occurs at the junction between the roof and the wall and is sometimes decorated with brackets and moldings. On commercial buildings, it may be a decorated classical projection or a flat decorative band within the wall material.

1. Keep the cornice well sealed and anchored, and maintain the gutter system and flashing.
2. Repair rather than replace the cornice.
3. Do not remove elements of the original composition, such as brackets or blocks, without replacing them with new ones of a like design.
4. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.
5. Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building.
6. If the cornice is missing, the replacement should be based on physical or documented evidence, or barring that, be compatible with the original building.
7. Do not wrap or cover a cornice with vinyl or aluminum; these substitute materials may cover up original details and also may hide underlying moisture problems.



Decorative brickwork forms a classical cornice with dentils.

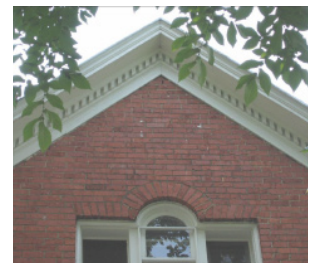


This Italianate cornice uses brackets to support the overhanging eave.

PRESERVATION BRIEFS

#16: The Use of Substitute Materials on Historic Building Exteriors

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm



As pictured in these three examples, gabled rooflines with cornices featuring differing levels of detail are common in Charlottesville's residential architecture.

IV REHABILITATION

F. FOUNDATION

The foundation forms the base of a building. On many buildings it is indistinguishable from the walls of the building. While, on others, it is a different material or texture or is raised well above ground level.

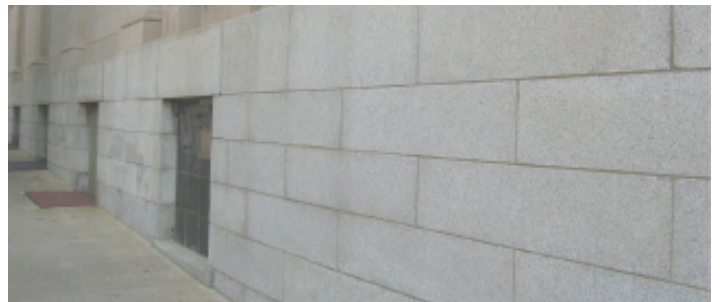
1. Retain any decorative vents that are original to the building.
2. Offset infill between the brick piers either with concrete block or solid masonry to ensure that a primary reading of a brick foundation is retained.
3. When repointing or rebuilding deteriorated porch piers, match original materials as closely as possible.
4. Where masonry has deteriorated, take steps as outlined in the masonry section of these guidelines.



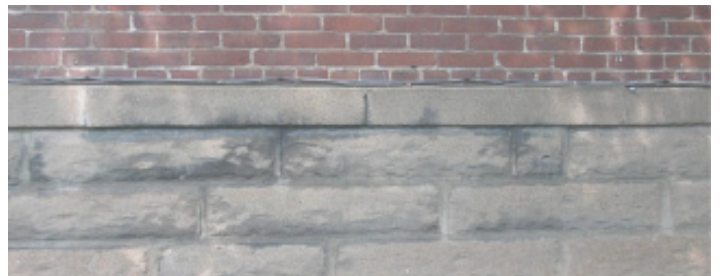
A running bond foundation is capped with a soldier course water table.



Brick laid in a running bond pattern are commonly used for residential foundations in Charlottesville.



Smooth-faced granite foundations are predominantly used for institutional, civic and large commercial buildings.



Quarry-faced regularly cut stone adds visual interest to a brick building.



Stringcourses add strength to the appearance of this brick foundation.

PRESERVATION BRIEFS

#39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings.

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

One of the most important elements of a structure, the roof, serves as the “cover” to protect the building from the elements. Good roof maintenance is absolutely critical for the roof’s preservation and for the preservation of the rest of the structure.



a. Mansard Roof with a Shed Roof Dormer

The vertical mansard roof is often slate and is seen on Victorian-era structures. The gently sloping shed roof is found frequently on commercial buildings. It may be hidden by the parapet walls of the building that project above the roof. Materials may be metal, membrane, or built-up.



c. Hipped Roof

A hipped roof has slopes on all four side. Materials may be metal, slate or asphalt shingles.



d. Complex Roof

A complex roof is a combination of hipped and gable forms and also may contain turrets or towers. Materials may be metal, slate or asphalt.

e. Roof Ornamentation

These elements include turrets, cresting, and towers.



b. Gable Roof

A gable roof is a pitched roof in the shape of a triangle. Materials may be metal, slate or asphalt shingles.

IV REHABILITATION

G. ROOF

1. When replacing a standing seam metal roof, the width of the pan and the seam height should be consistent with the original. Ideally, the seams would be hand crimped.
2. If pre-painted standing seam metal roof material is permitted, commercial-looking ridge caps or ridge vents are not appropriate on residential structures.
3. Original roof pitch and configuration should be maintained.
4. The original size and shape of dormers should be maintained.
5. Dormers should not be introduced on visible elevations where none existed originally.
6. Retain elements, such as chimneys, skylights, and light wells that contribute to the style and character of the building.
7. When replacing a roof, match original materials as closely as possible.
 - a. Avoid, for example, replacing a standing-seam metal roof with asphalt shingles, as this would dramatically alter the building's appearance.
 - b. Artificial slate is an acceptable substitute when replacement is needed.
 - c. Do not change the appearance or material of parapet coping.
8. Place solar collectors and antennae on non-character defining roofs or roofs of non-historic adjacent buildings.
9. Do not add new elements, such as vents, skylights, or additional stories, that would be visible on the primary elevations of the building.

PRESERVATION BRIEFS

#04: Roofing for Historic Buildings

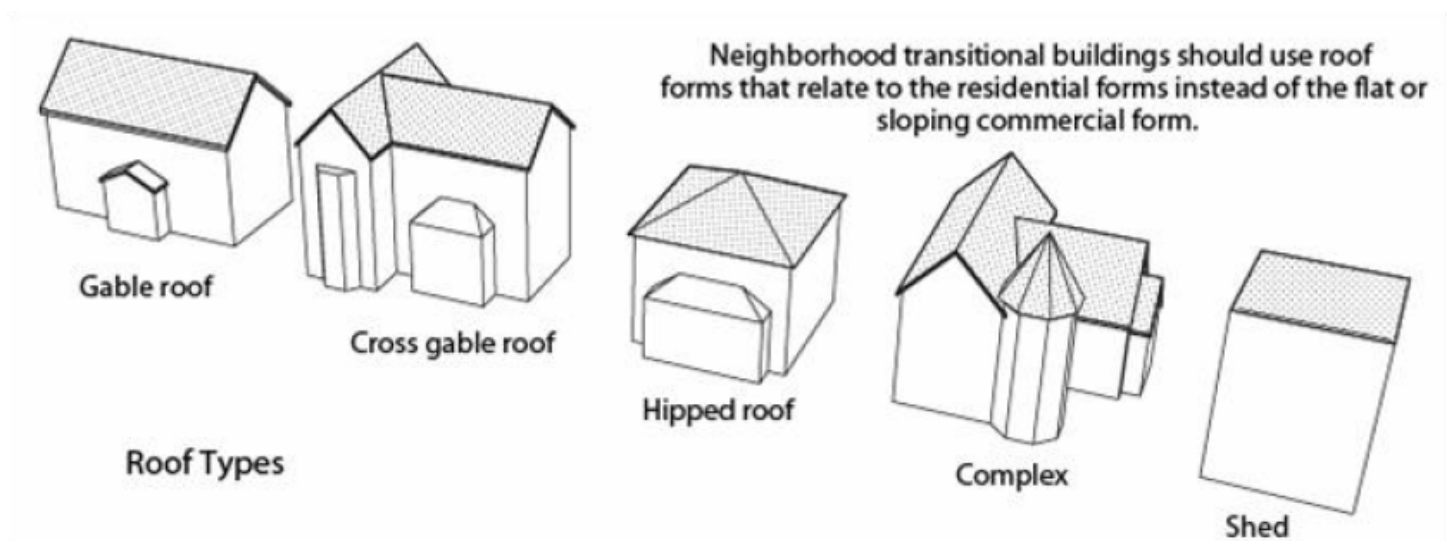
#19: The Repair and Replacement of Historic Wooden Shingle Roofs

#29: The Repair, Replacement and Maintenance of Historic Slate Roofs

#30: The Repair and Replacement of Historic Clay Tile Roofs

#39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm



Masonry includes brick, stone, terra cotta, concrete, stucco, and mortar. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for wall surfaces. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building. Brick is used for the construction of building walls, retaining walls, fencing, and chimneys.

1. Retain masonry features, such as walls, brackets, railings, cornices, window surrounds, pediments, steps, and columns that are important in defining the overall character of the building.
2. When repairing or replacing a masonry feature, respect the size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling.
3. When repointing masonry, duplicate mortar strength, composition, color, and texture.
 - a. Do not repoint with mortar that is stronger than the original mortar and the brick itself.
 - b. Do not repoint with a synthetic caulking compound.
4. Repoint to match original joints and retain the original joint width.
5. Do not paint unpainted masonry.

PRESERVATION BRIEFS

#01: Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
 #02: Repointing Mortar Joints in Historic Masonry Buildings
 #06: The Danger of Abrasive Cleaning to Historic Buildings
 #07: The Preservation of Historic Glazed Architectural Terra Cotta
 #15: Preservation and Historic Concrete
 #22: The Preservation and Repair of Historic Stucco
 #38: Removing Graffiti from Historic Masonry
 #39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
 #42: The Maintenance, Repair, and Replacement of Historic Cast Stone

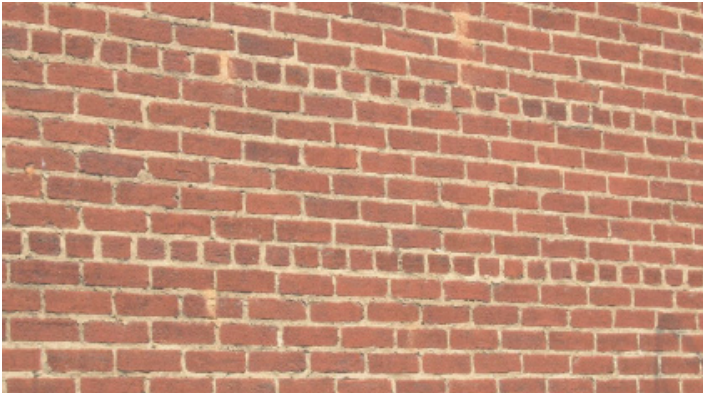
Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

Maintenance Tips

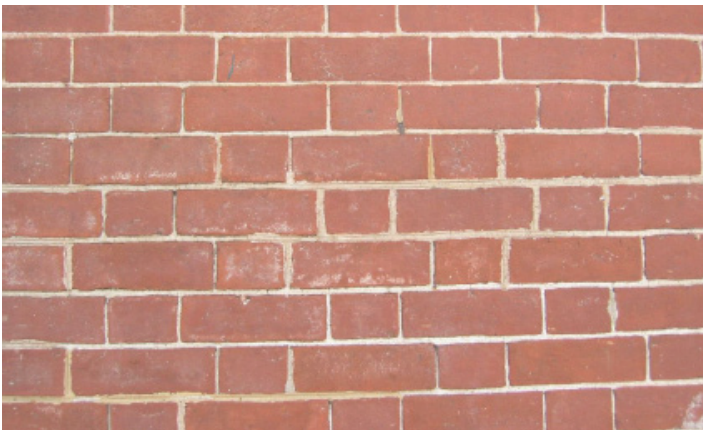
- Use knowledgeable contractors and check their references and methods.
- Monitor the effects of weather on the condition of mortar and the masonry units and ensure that improper water drainage is not causing deterioration.
 - Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall or by installing drain tiles.
 - Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. This work may require the advice of a historical architect.
 - Do not apply waterproof, water repellent or non-historic coatings in an effort to stop moisture problems; they often trap moisture inside the masonry and cause more problems in freeze/thaw cycles.
 - Repair leaking roofs, gutters, and downspouts; secure loose flashing.
 - Repair cracks which may indicate structural settling or deterioration and also may allow moisture penetration.
 - Caulk the joints between masonry and window frame to prevent water penetration.
- Clean masonry only when necessary to halt deterioration or to remove heavy soiling.
- Clean unpainted masonry with the gentlest means possible.
 - The best method is low-pressure water wash with detergents and natural bristly brushes.
 - Do not use abrasive cleaning methods, such as sandblasting or excessively high-pressure water washes. These methods remove the hard outer shell of a brick and can cause rapid deterioration. Sandblasted masonry buildings cannot receive federal or state tax credits.
 - Use chemical cleaners cautiously. Do not clean with chemical methods that damage masonry and do not leave chemical cleaners on the masonry longer than recommended.
 - Avoid freezing conditions when using water or water-based chemicals.

IV REHABILITATION

H. MASONRY



Common bond brickwork consists of a single header course separated by three to seven stretcher courses and is the most common brickwork in Charlottesville.



Flemish bond is characterized by alternating header and stretcher bricks in every course.



Lines struck in the mortar give bricks the appearance of a more uniform size and shape.

- Damage caused by improper cleaning may include chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film.
- Building owners applying for federal or state rehabilitation tax credits must conduct test patches before cleaning masonry.
- Disintegrating mortar, cracks in mortar joints, loose bricks or damaged plaster work may signal the need for repair of masonry.
- Repair damaged masonry features by patching, piecing in or consolidating to match original instead of replacing an entire masonry feature, if possible.
- Repair stucco by removing loose material and patching with a new material that is similar in composition, color, and texture.
- Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry being repaired. This type of work should be done by skilled craftsmen.
- Use epoxies for the repair of broken stone or carved detail. Application of such materials should be undertaken by skilled craftsmen. Contact the Virginia Department of Historic Resources for technical assistance.
- If masonry needs repaints, use an appropriate masonry paint system recommended by a paint manufacturer.
- Use water-repellent coatings that breathe only as a last resort after water penetration has not been arrested by repointing and correcting drainage problems.

The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be shaped easily by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements, such as cornices, brackets, shutters, columns, storefronts, and trim on windows and doors. In addition, wood is used in major elements such as framing, siding, and shingles.

1. Repair rotted or missing sections rather than replace the entire element.
 - a. Use epoxies to patch, piece, or consolidate parts.
 - b. Match existing materials and details.
2. Replace wood elements only when they are rotted beyond repair.
 - a. Match the original in material and design by substituting materials that convey the same visual appearance or by using surviving material.
 - b. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.
 - c. Complement the existing details, size, scale, and material.
3. Do not substitute vinyl for wood railing and trim. Some composites, including fiberglass reinforced composite, may be found acceptable as a substitute material for a specific application, but must be painted.



Wood shingles are often used as wall cladding in the Shingle, Craftsman, and Colonial Revival styles of architecture.



Shiplapped or novelty siding are the common terms for horizontal board siding with a simple detail as pictured above.



Horizontal boards that are flat or beveled are referred to as weatherboard and are common to a wide variety of architectural styles.

IV REHABILITATION

J. SYNTHETIC SIDING

PRESERVATION BRIEFS

#08: Aluminum and Vinyl Siding on Historic Buildings:
The Appropriateness of Substitute Materials for
Resurfacing Historic Wood Frame Buildings

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco or a combination of the above materials all have distinctive characteristics. Synthetic materials can never have the same patina, texture or light reflective qualities.

These modern materials have changed over time but have included asbestos, asphalt, vinyl, aluminum, and artificial stucco and have been used to artificially create the appearance of brick, stone, shingle, stucco, and wood siding surfaces.

1. Avoid applying synthetic siding. *In addition to changing the appearance of a historic building, synthetic siding can make maintenance more difficult because it covers up potential problems that can become more serious. And synthetic siding, once it dents or fades, needs painting just as frequently as wood.*
2. Remove synthetic siding and restore original building material, if possible.

A properly painted building accentuates its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to a historic district. Many times, however, buildings are painted inappropriate colors or colors are placed incorrectly. Some paint schemes use too many colors, but more typical is a monochromatic approach in which one color is used for the entire building. On particularly significant historic buildings, there is the possibility of conducting paint research to determine the original color and then recreating that appearance.

1. Do not remove paint on wood trim or architectural details.
2. Do not paint unpainted masonry.
3. Choose colors that blend with and complement the overall color schemes on the street. Do not use bright and obtrusive colors.
4. The number of colors should be limited. Doors and shutters can be painted a different color than the walls and trim.
5. Use appropriate paint placement to enhance the inherent design of the building.

PRESERVATION BRIEFS

#10: Exterior Paint Problems on Historic Woodwork
 #37: Appropriate Methods of Reducing Lead Paint Hazards in Historic Housing

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

A GUIDE TO PAINT COLOR, SELECTION, AND PLACEMENT

Color palettes for buildings can differ according to the particular architectural style:

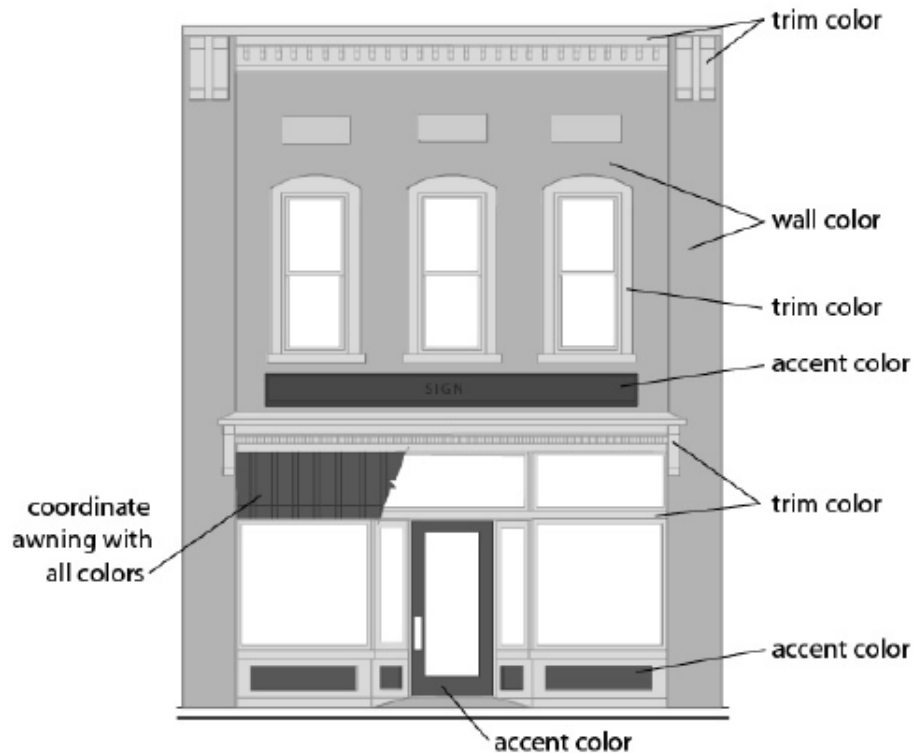
- *Federal*: Walls are pale colors such as white, off white, beige or gray with a lighter trim of white, buff or pale yellow. Doors are either black or natural.
- *Greek Revival & Gothic Revival*: Walls and trim are usually white with deep bright green trim or yellow walls with white trim and green shutters and doors.
- *Italianate*: Walls are natural earth and stone colors with trim in a contrasting shade of the basic color.
- *Second Empire and Queen Anne*: Deep, rich colors, such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late Victorian-era houses. Keep in mind that some darker colors may chalk and fade more quickly than lighter colors. The important objective is to respect the many textures of these highly ornate structures. Shingles can be treated with a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified, instead of an overly busy and disjointed, appearance.
- *Colonial Revival*: Softer colors should be used on these buildings, and the trim is usually painted white or ivory since the style is a return to classical motifs. Walls are white, yellow or tan. Shutters are green, black, or dark blue.
- *American Foursquare, Hipped, and Frame Vernacular*: These buildings generally have very simple designs with plain detailing. One color should be used for the trim and a contrasting color for the wall.
- *Bungalows*: Natural earth tones and stains of tans, greens, and grays are most appropriate for this style.

IV

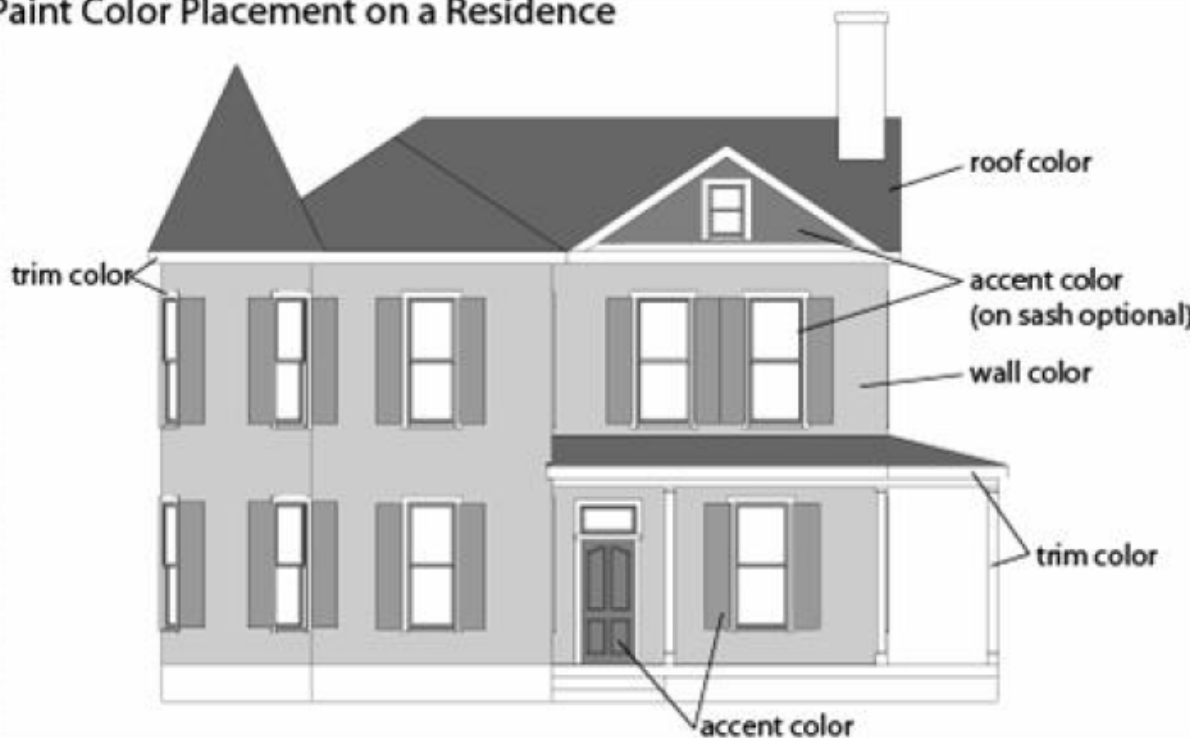
REHABILITATION

K. PAINT

Paint Color Placement on a Commercial Facade



Paint Color Placement on a Residence



The area behind commercial buildings is often forgotten and neglected. This area may be a utilitarian space for deliveries and storage of discarded goods. However, in some cases the rear of the building may provide the opportunity for a secondary entrance, particularly if oriented to a public alley. The appearance of the back area then becomes important to the commercial district and to the individual business. Customers may be provided with direct access from any parking area behind the building. In these cases, the back entrance becomes a secondary entrance to the store and is the first contact the customer makes with the business.

1. Meet all handicapped accessibility requirements.
2. Consolidate and screen mechanical and utility equipment in one location when possible.
3. Consider adding planters or a small planting area to enhance and highlight the rear entrance, and create an adequate maintenance schedule for them.
4. Retain any historic door or select a new door that maintains the character of the building and creates an inviting entrance.
5. Note building and ADA codes when and if changing dimensions or design of entrance.
6. Windows define the character and scale of the original façade and should not be altered.
7. If it is necessary to replace a window, follow the guidelines for windows earlier in this chapter.
8. If installation of storm windows is necessary, follow the guidelines for windows earlier in this chapter.
9. Remove any blocked-in windows and restore windows and frames if missing.
10. Security grates should be unobtrusive and compatible with the building.
11. Avoid chain-link fencing.
12. If the rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen, and maintain the character of the original window's appearance from the exterior.
13. Ensure that the design of the lighting relates to the historic character of the building.
14. Consider installing signs and awnings that are appropriate for the scale and style of the building.
15. Design and select systems and hardware to minimize impact on the historic fabric of the building.

16. Ensure that any fire escapes meet safety regulations and that no site elements inhibit proper egress.
17. Ensure that any rear porches are well maintained; and if used as upper floor entrance(s), are well lit and meet building codes while retaining their historic character.



Historic openings on the rear of these downtown buildings have been modified for automobile access while retaining the integrity of the secondary facades.

IV REHABILITATION

L. REAR OF BUILDINGS



In the images above and below, the well-maintained rear of a building is shown with the addition of a traditional brick wall and harmonious plantings to screen it from the adjacent new construction.



The rear of the building retains its original character through the preservation of its historic garage doors.



The rear of these buildings have been painted using muted colors that provide a kempt appearance but do not call attention to the buildings.

PRESERVATION BRIEF

#32: Making Historic Properties Accessible

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

AVAILABLE GUIDELINES SECTIONS

These entrance corridor design guidelines have been divided into the following sections so that you need only read those pertinent to your project.

- I. Introduction
- II. Site Design & Elements
- III. New Construction & Additions
- IV. Rehabilitation
- V. Signs, Awnings, Vending & Cafes
- VI. Public Improvements
- VII. Demolition & Moving

Guideline sections are available from the Charlottesville Department of Neighborhood Services. Online they may be accessed through <http://www.charlottesville.org> at the Board of Architectural Review home page.

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CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012

Sect. E adopted December 17, 2024



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SIGNS, AWNINGS, VENDING & CAFES

A. SIGNS

Signs are a vital part of commercial areas. A balance should be struck between the need to call attention to individual businesses and the need for a positive image of the entire district. The character of signs shall be harmonious to the character of the structure on which they are placed. Consider the relationship of surrounding buildings, compatible colors, appropriate materials, the style and size of the lettering and graphics, and the type of lighting. Signs can complement or detract from the character of a building depending on their design, placement, number, and condition. Historically significant signs on buildings should be retained if possible, even if the business is no longer in existence. See the Zoning Ordinance for specific sign regulations in each historic district. The following are recommended guidelines.



This sign painted on a masonry wall is typical of many historic signs on a warehouse building.

Types of Signs and Typical Locations



projecting sign



window signs



flat wall sign



pier-mounted signs



awning signs



hanging sign



free-standing sign

Placement

1. Place signs so that they do not obstruct architectural elements and details that define the design of the building. Respect the signs of adjacent businesses.
2. *Projecting signs* for commercial buildings are limited to one per storefront. They should be no lower than 8 feet from the sidewalk, and no more than 3 feet from the surface of the building. They should not be placed above the second story sill line. For residential buildings, small projecting signs attached to the wall at the first floor or porch column are appropriate.
3. *Window signs* should be approximately 5.5 feet above the sidewalk at the center point for good pedestrian visibility. Optional locations could include 18 inches from the top or bottom of the display window glass. Window signs are also appropriate on the glazing of doors.
4. *Flat wall signs* for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, or on the pier that frames the display windows or generally on flat, unadorned surfaces of the façade or in areas clearly designed as sign locations. Flat wall signs for residential buildings can be appropriate if attached to the wall at the first floor or between porch columns.
5. *Awning and canopy signs* should be placed on the valance area only. The minimum spacing between the edge of the letter and the top and bottom of the valance should be 1.5 inches.
6. *Freestanding signs*, in general, are not an appropriate sign type in commercial areas of Downtown and the West Main Street corridor except for use in the front yard of a residence that has been converted to commercial or office use on a site where the building is set back deeply on the lot. In this case, freestanding signs should be no higher than 12 feet.

Number of permanent signs

1. The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter.
2. In commercial areas, signs should be limited to two total, which can be different types.
3. A building should have only one wall sign per street frontage.
4. In addition to the existing permitted signs, each business in a building with rear entrances may have one small flat mounted sign not to exceed 6 square feet.



Flat, wall-mounted directory signs identify the multiple businesses within a building in a coordinated design.



Window signs should be concise and not obscure the storefront.



Projecting signs help direct pedestrians towards a business.



Freestanding signs are acceptable in historic districts where residences have been converted to professional use and can be adapted for use by more than one tenant.

A. SIGNS

Size

1. All the signs on a commercial building should not exceed 50 square feet.
2. Average height of letters and symbols should be no more than 12 inches on wall signs, 9 inches on awning and canopy signs, and 6 inches on window signs.
3. Projecting signs should be a maximum of 10 square feet per face.
4. Window signs should obscure no more than 20 percent of the window glass.
5. Flat wall signs should not exceed 18 inches in height and should not extend more than 6 inches from the surface of the building.

Design

1. Signs should be designed and executed by sign professionals who are skilled at lettering and surface preparation.

Shape

1. Shape of signs for commercial buildings should conform to the area where the sign is to be located.
2. Likewise, a sign can take on the shape of the product of service provided, such as a shoe for a shoe store.

Materials

1. Use traditional sign materials, such as wood, glass, gold leaf, raised metal or painted wood letters, and painted wood letters on wood, metal, or glass.
2. Newer products, such as painted MDO may also be used.
3. Do not use shiny plastic products.
4. Window signs should be painted or have decal flat letters and should not be three-dimensional.

Color

1. Use colors that complement the materials and color of the building, including accent and trim colors.
2. A maximum of three colors are recommended, although more colors can be appropriate.

Illumination

1. Generally, signs should be indirectly lit with a shielded incandescent light source.
2. Internally lit translucent signs are not permitted.

Buildings with Multiple Tenants

1. A comprehensive sign plan should be submitted for multi-tenant buildings.

2. Upper-floor tenants should be represented at each primary entrance by a flat, wall-mounted directory sign.

Other Signs

1. Banners should be temporary and wall murals should be carefully reviewed for compatibility with district character.
2. Halo-lit signs with opaque letters may be appropriate.

Neon Signs

1. Neon signs are often associated with early- to mid- twentieth century commercial design and are currently prohibited within the historic districts unless mounted inside windows.

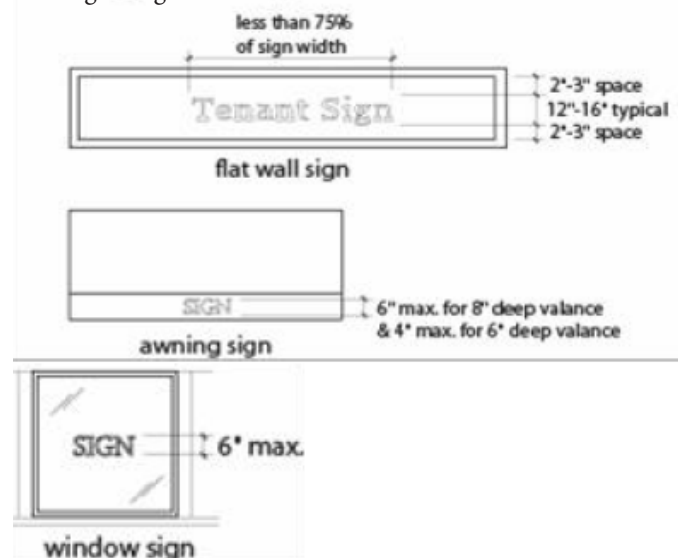
Sign Maintenance

1. Signs that are not properly maintained should be removed.
2. Signs of a business no longer occupying a building or storefront should be removed unless it is historically significant.

PRESERVATION BRIEFS

#25: The Preservation of Historic Signs

Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

Lettering on signs

B. TEMPORARY SIGNS

1. Sandwich board-type signs should be:
 - a. a maximum of four feet high.
 - b. a maximum of ten square feet.
 - c. constructed of metal or painted wood.
2. Wood signs should be constructed of medium density overlay (MDO) board or a similar quality material and not grained plywood.
3. All edges should be covered with molding or otherwise finished.
4. Sandwich board-type signs should have a maximum of four colors that relate to the colors of the associated building.
5. Letters should be scaled to the size of the sign.
6. No national advertising trademarks or logos should be a part of the sign other than that of the business.



This sandwich board directs customers to parking while highlighting two businesses that are located in the rear of the building.



Temporary signs provide the opportunity to give more information about a business's products.



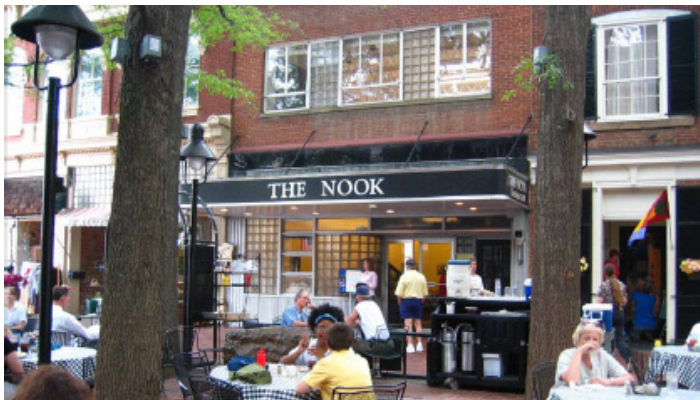
The simple design of this sandwich board uses bright colors and bold lettering to attract attention to this business.

C. AWNINGS, MARQUEES & CANOPIES

Awnings can contribute to the overall image of the Downtown, The Corner, and West Main Street by providing visual continuity for an entire block, helping to highlight specific buildings, and covering any unattractively remodeled transom areas above storefronts. They also protect pedestrians from the weather, shield window displays from sunlight, and conserve energy. Marquees are usually associated with theaters and contain areas for changing information. Canopies are more permanent structures.



These metal fixed canopies blend in well with this contemporary storefront design.



The Nook's canopy design integrates well with the period storefront.

Types

1. *Fixed, sloped fabric awnings* are the traditional awning type and are appropriate for most historic buildings, both residential and commercial.
2. *Boxed or curved fabric awnings*; a more current design treatment, may be used on a non-historic or new commercial building.
3. *Marquees and canopies fabricated from rigid materials* are appropriate on some commercial buildings, however, they must fit the storefront design and not obscure important elements such as transoms or decorative glass.
4. *Historic marquees and canopies* should be retained and maintained on historic building facades.
5. *Backlit awnings or canopies* used as illuminated signs are inappropriate.

Placement

1. Place awnings carefully within the storefront, porch, door, or window openings so they do not obscure elements of damage materials.
2. Choose designs that do not interfere with existing signs or distinctive architectural features of the building, or with street trees or other elements along the street.
3. Choose an awning shape that fits the opening in which it is installed.
4. Make sure the bottom of the awning valance is at least 8 feet high, or consistent with the current building code.

Color and Materials

1. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but not overly bright or complex pattern.
2. Aluminum, vinyl plastic, or overly ornate fabric awnings are generally inappropriate for any buildings within the historic districts.
3. Contemporary marquees or canopies may be constructed of combinations of metal, wood, and glass; some types of plastic may be appropriate.



Coordinated awning types and color help unify the redesigned multiple storefronts of this long brick building.



A modern awning with no fabric on the sides can be an alternative to more traditional designs.



Traditional fabric awnings help screen the sun and provide color for these West Main Street businesses.

D. VENDING STRUCTURES

A vending structure is defined as any stand, rack, cart, prop, table, frame, pedestal or container used for display of goods and services. These standards shall apply to all vendors whether regular mall vendors, Christmas Market vendors, or City Market vendors when permitted on the Mall. See Section 28-119 of the City Code.

1. Design

- Preference for mobility of the structure will be given.
- All vending stands should have a tailored black (preferred), dark green, purple, navy, charcoal gray, or maroon cloth skirt that is long enough to touch the ground and hide the structure of the table and ancillary equipment for all four sides of the table.
- All skirts must be properly maintained and kept clean and in good repair.
- All tables must be at least 30 inches high and comply with applicable ADA standards.
- Only items for sale should be visible.
- Trailer hitches must be removed from carts.

2. Materials

- Vending cart materials other than black or silvertone metal require BAR approval.
- All wood must be finished or painted.

3. Color

- Colors on vending structures should be in keeping with the character of the surrounding area.
- No primary or bright colors shall be allowed.
- Dark colors or silver are preferable.

4. Size

- All vending structures shall be within a space limited to either 5 feet by 10 ½ feet, or 10 ½ feet in length and width, and 6 feet in height.

5. Signs

- No signs should be located on or within any vendor structure, except a price sign, and a sign or logo identifying the name of the vendor or the product, which signs shall lay flat on the table.
- The vendor's license and peddler's license shall be displayed on the structure.
- No sign shall be greater than 2 square feet in area.

6. Umbrellas

- Only single pole umbrellas can be used to cover vending structures and should not obscure surrounding businesses.
- No permanent canopies or tents are allowed.
- Umbrellas should be of only one dark or neutral color that is compatible with the vending structure.
- The size of the umbrella should be in scale with the vending structure and fit within the space limits as stated in #4. Umbrella clearance shall be minimum 7 feet.
- No text is permitted on a vending structure umbrella.

7. Racks and bookcases

- Only one vending rack shall be allowed per vendor.
- The rack shall be no longer than four feet not more than six feet high.
- No rack shall be allowed unless it is associated with a stand with table(s).
- All racks must be within the space allotted for a vendor stand.
- Racks shall be black or silvertone.
- A bookcase located adjacent to a storefront shall be maximum four feet high, constructed of metal.

8. Merchandise

- All merchandise must be located on a vending table or on a rack.
- No merchandise shall be placed on the ground nor shall it be visible on the ground under the table.

9. Stands and Chairs

- Each vendor must furnish his/her own stands and chairs.
- Chairs must be located within the square footage allowed for the vendor area.



This vending stand's skirt and umbrella comply with the standards.

1. Guiding Principles for Outdoor Cafes

- The Downtown Mall NRHP District is individually listed on the Virginia Landmarks Register (VLR) and the National Register of Historic Places (NRHP).
- The Corner is within the VLR/NRHP-listed Rugby Road-University Corner Historic District.
- The brick-paved Mall and the sidewalks at The Corner are City-owned and important public spaces.
- Leased café spaces are not permanent: All elements – including but not limited to furniture, railings, or planters – should be portable and easily moved manually.
- Within a café space the furniture, elements and materials should be compatible.
- Materials must be durable, high-quality. (Preference for metal; no plastic.)
- Prioritize pedestrian experience: Size and placement of railings, furniture, planters, plantings, and other elements should not create visual barriers.
- For unleased café spaces or when leased but not used for prolonged periods, all elements— including but not limited to furniture, railings, planters-- should be removed from the public right of way.
- Specific to the Mall:
 - ◊ Elements of the café spaces must respect the design intent of the Mall. The Mall is Charlottesville's *living room*.
 - ◊ Maintain sight lines on the Mall by minimizing visual obstructions within café spaces.
 - ◊ The fountains should be accessible, with clear space on all sides.
 - ◊ Placement of café elements should avoid, and not cause damage to, the Mall trees.

Note: Intent of the design guidelines for Outdoor Cafes is to allow administrative (Minor) review and approval by staff. Applicants may apply to the BAR for a formal (Major) review of: elements not expressly prohibited by the guidelines; elements that require BAR approval; and/or when interpretation is necessary to resolve a Minor review.

Minor Historic Review, ref: City Code Ch. 34 Sec. 5.2.6.

Major Historic Review, ref: City Code Ch. 34 Sec. 5.2.7.

2. Guidelines for Design Elements

(**Note:** Non-compliant elements under a, b, and c may remain, if in place on 12/31/2024 and have an approved CoA, provided those elements meet ADA and ABC requirements.)

- a. **Café enclosures:** Railings, bollards, chains, planters.
 - Materials and color: Wrought iron or metal. Black. (Color for planters not used as enclosure, see d.)
 - Dimensions: Maximum 36" height. Meet ADA and ABC requirements. Chains: 2" minimum link length. Bollard/Post (width): No minimum; 6" maximum.
 - Design: No solid panels between top and bottom rails, including where dining counters are located at the railing.
- b. **Dining Furniture:** Tables and chairs; dining counters; bar-height counters and chairs.
 - Materials and color: Wrought iron or metal preferred. Other material requires BAR approval. Black or silver tone preferred. Other colors require BAR approval.
 - Dimensions: Furniture should be standard heights: Tables and dining counters (28" to 30"); chairs (16" to 18"); bar counters (41" to 43"); and bar chairs/stools (30"). Maximum table or counter length: 8-ft.
 - Design: Shapes, colors, and designs should be generally compatible. No solid panels below dining furniture. Bar-height counters should not be located at the railings to create a visual barrier.
- c. **Service Furniture and Equipment:** Shelves; cabinets; serving counters; host stands.
 - Materials and color: Metal frame and shelves. Other material requires BAR approval. Black or silver tone. Other colors require BAR approval.
 - Dimensions: Max height: Shelves 6-ft; cabinets and serving counters 3-ft. Max length (furniture and equipment): 4-ft.
 - Design: Shelves are open (framed; no solid sides or back). No permanent, enclosed storage cabinets. Rolling carts permitted, but not higher than 36", color is black, must be removed when café is closed.

Amended December 17, 2024 E. OUTDOOR CAFES

- d. Planters: On railing or free standing, including use as café enclosure.
- Materials and color: Avoid bright colors. (Black, if an enclosure.) Quality, durable material. Wood, if painted or stained. No plastic. No feed troughs/bunks. No unfinished wood barrels.
 - Dimensions: Maximum 36" height, 30" width or diameter. If elevated, top of planter cannot exceed 36" above Mall floor.
 - Design: Compatible with other elements of the café. If mounted on railings, top of planter cannot extend above railing. Empty planters may be permitted for decorative purpose, with approval. No lighting in planters.
- e. Plants: In planters.
- Live only. No artificial plants. Recommend non-invasives.
 - Preferably not taller than 5-ft above Mall floor; however, plants cannot be used to create a hedge.
- f. Umbrellas:
- Materials and color: Umbrellas: Cloth. Stands: metal. Poles: wood or metal. Prefer solid colors. Variation requires BAR approval. Stands and weights must be black. Stands: metal. Poles: wood or metal.
 - Dimensions: Contained entirely within the café space.
 - Design: No designs, signage, or text allowed on umbrella. Weights must be appropriate for the use. Shade cloths are not permitted.
- g. Trash Containers:
- Materials and color: Metal. Black.
- h. All elements, generally:
- Enclosures must avoid contact with trees.
 - Furniture will be of same material and design character.
 - Black is preferred, but additional colors must be compatible. No bare galvanized metal.
 - Well-made, quality material. Kept well-maintained; easily removed, will not stain or damage Mall floor. No elements may be anchored (permanently or temporarily) to the Mall floor or City property.
 - Entirely within leased café enclosure/space (per City Code). No logos, text, or branding, except as allowed by Sign Ordinance.
 - Coverings on the Mall floor— including rugs, mats, faux turf—are not permitted. No electrical wires or cords on the Mall floor.
- i. Wood elements, generally:
- Materials and color: Painted or stained. No unfinished wood.
- j. Temporary decorations, non-tabletop: Items such as flags, banners and pennants (where permitted by City Code).
- Not permanent, temporary only for holidays and special events. (See *All Elements*.)
- k. Heaters:
- Materials and color: Metal. Black or silver tone.
 - Dimensions: Pole mounted only. Maximum height 90". Maximum width 36".
 - Removed from café space when not in use, including propane tanks.
 - Comply with Charlottesville Fire Department (CFD) and City requirements re: spacing from trees and umbrellas.
 - No open flames permitted.
 - Firepits and fire tables are not permitted.
- l. Attachments to railings (café enclosures) and poles: Includes but is not limited to straps or wires that can be used to attach items to poles and rails.
- Preferably metal, black. Zip-ties, if black. No tape, string, or rope.
 - Neatly installed— no sharp edges, such as that the ends of zip-ties are trimmed.
 - No hanging planters that extend outside the enclosures.
- m. Art pieces, statuary, and other similarly designed objects: (Where permitted by City Code.)
- May be permitted for decorative purposes, with BAR approval.
 - No columns or posts. No inflatable objects.
 - Small decorative items: (Where permitted by City Code.)
 - On tabletops only. Removed when café is closed.
 - Not permitted: Decorations suspended from poles, umbrellas, or railings.

n. Trees in Bosques

- No tables or service furnishings permitted within two feet of a tree trunk. Nothing may be attached to or wrapped around [contacting] the trees.
- Enclosures must avoid contact with trees.

o. Lighting, generally:

- White lighting only.
- Tabletop: Free standing, removable. Solar or battery. Candles, if allowed by CFD. Removed when café is closed.
- Lighting/luminaries permitted: under counters.
- Lighting/luminaries not permitted: On railings/café enclosures, up-lighting, in planters

p. Catenary Lights: Overhead, on poles. [See reference diagrams on page 12-c.]

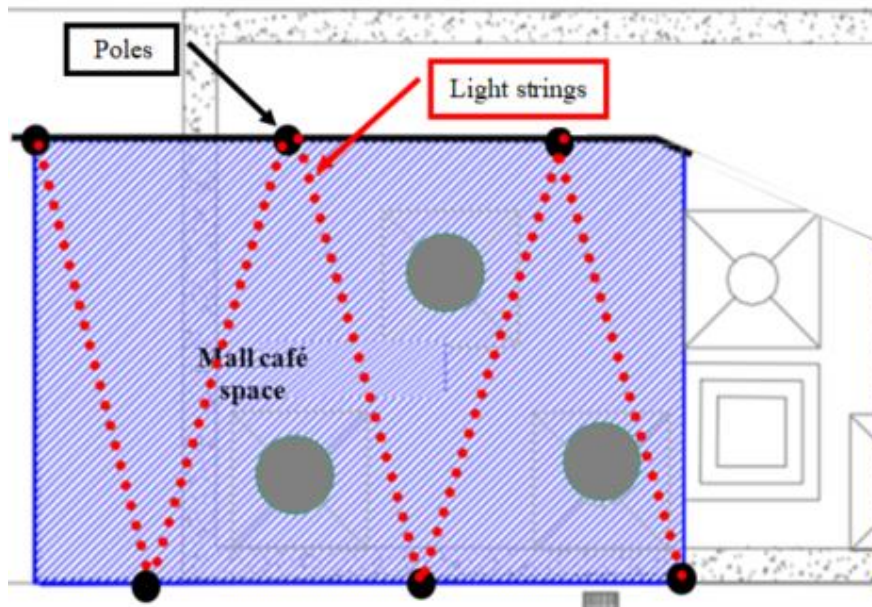
- Poles will be straight, , painted black, and installed within the café enclosure; preferably attached to the café railing.
- Poles will have either shepherd's hooks or rings to support the lights.
- Pole heights will be at a sufficient height* such that suspended light cables will not be lower than 7'-0" at mid-span. (* Preferably not exceeding 9-ft.)
- Light cables will have black wire and sockets with bare bulbs (clear globes, either round or elongated); *no holiday mini-lights, no LED tapes.*
- Lights will have lamping that is dimmable, have a Color Temperature not exceeding 3,000K, and a Color Rendering Index not less than 80, preferable not less than 90. Colored [not white] and/or blinking lights are not permitted.
- Light cables will be connected only to the poles indicated on the CoA and generally follow a diagonal pattern (see below).
- Light cables will not contact or be connected to the trees, café umbrellas, or City lamp posts.
- Installed lengths (light sets connected in series) will not exceed manufacturer's specifications.
- Power sources (for ex., batteries) for the lights will be provided by café space licensee and located within the leased space. Power source will be screened, secure from tampering, silent, meet applicable code requirements, and will be removed from café space when not in use or when being charged. Connection to City lamp posts/ outlets and/or extension cords crossing the Mall from outside the café space are not permitted.
- Anchors, support cables, wires, cords, railing connectors, and other similar attachments not addressed above are not permitted without approval.

q. Elements not permitted (if not noted above):

- Screening: Trellis. Lattice.
- Upholstered or oversized furniture.

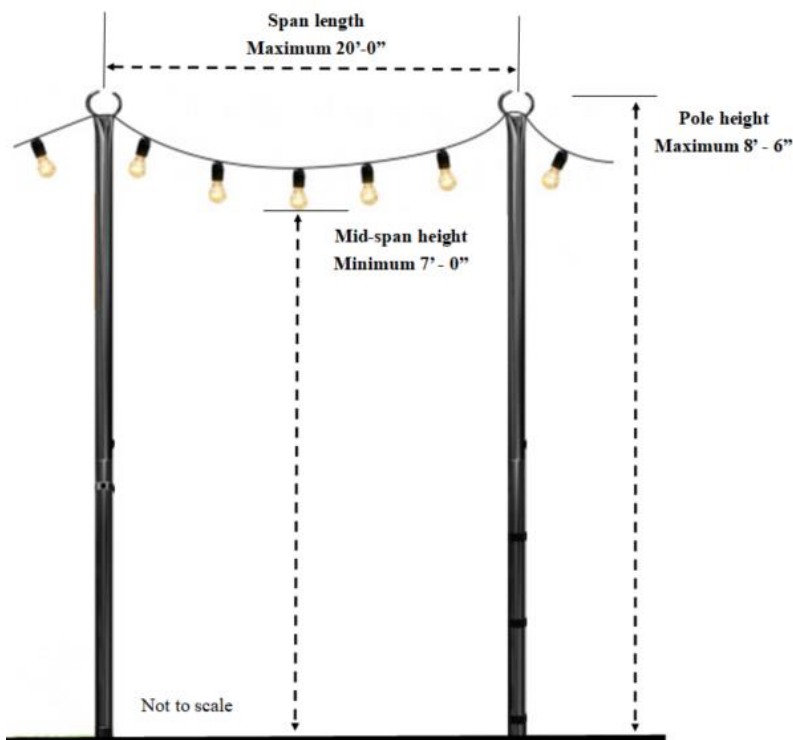
Reference Diagrams for Catenary Lighting

Preferred light string alignment



Dimensions

Appropriate pole types



F. TENTS FOR TEMPORARY EVENTS (UP TO 5 DAYS)

1. Tents should preferably be located in a rear or side yard.
2. Tents should not permanently alter significant landscaping or site features.
3. Tents should be a solid color, without any text or logos.
4. Tents are not appropriate on the Downtown mall portion of East and West Main Streets, except at Central Place, on the side streets leading to the mall, and on the upper floors or roofs of buildings.



A clear tent may be appropriately used to provide shelter for a temporary event.

G. TENTS (INCLUDING TENT CANOPIES) FOR THE WINTER CAFE SEASON OR YEAR-ROUND USE

(AMENDED OCTOBER 21, 2013)

1. Tents are generally not appropriate in historic districts that are primarily residential (North Downtown, Wertland Street, Ridge Street, Oakhurst-Gildersleeve, Rugby Road-Venable, most of Martha Jefferson).
2. Tents may be appropriate in the Downtown, the Corner, and the West Main Street ADC districts, and in the mixed use/commercial areas of Martha Jefferson Conservation District, except tents are not appropriate on the Downtown mall portion of East and West Main Streets, including Central Place, and on the side streets leading to the mall.
3. Traditional solutions such as patio umbrellas and tree shade are encouraged.
4. Tents are not appropriate on the upper floors or roof of buildings.
5. Tents are not appropriate in front of a contributing building.
6. Tents may be appropriate in front of a non-contributing building, depending on the tent materials, and the impact of its footprint and massing on the streetscape and building.
7. Tents may be appropriate on the rear or side of a building.
8. Tents should not permanently alter significant landscaping or site features.
9. Tents should be a solid color, without any text or logos.



A tent that is appropriate for temporary use may not be appropriate for longer term use.



Low sheen subtle colors and intentional design complement the building.

AVAILABLE GUIDELINES SECTIONS

These entrance corridor design guidelines have been divided into the following sections so that you need only read those pertinent to your project.

- I. Introduction
- II. Site Design & Elements
- III. New Construction & Additions
- IV. Rehabilitation
- V. Signs, Awnings, Vending & Cafes
- VI. Public Improvements
- VII. Demolition & Moving

Guideline sections are available from the Charlottesville Department of Neighborhood Services. Online they may be accessed through <http://www.charlottesville.org> at the Board of Architectural Review home page.

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CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012



VI

PUBLIC DESIGN & IMPROVEMENTS

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VI PUBLIC DESIGN & IMPROVEMENTS

A. INTRODUCTION

Public spaces define the spatial organization of the City, forming the basis for social, cultural, and economic interaction. The Downtown Pedestrian Mall is the centerpiece of the community. Charlottesville's historic parks, trails, boulevards, cemeteries, playgrounds, and other open spaces help balance the desired urban density and promote healthy living and quality of life. Public spaces accommodate multiple functions and provide social venues. The historic uses and organization of public spaces represent a timeline of cultural practices and values of the community. Significant features should be identified and respected when changes are proposed. New public spaces and improvements should reflect contemporary design principles and values.

landscaping and lighting, street furniture, monuments, public art, fountains, and signage. Many of these improvements have been made within the historic districts, and there will be the opportunity to create additional such amenities in future years. All changes or improvements require BAR review and approval, and should be compatible with the general architectural features and character of an area or district. Repairs and maintenance should match original materials and design, and should be accomplished in a historically appropriate manner.

All public improvements should reflect the quality and attention to detail and craftsmanship of the overall historic district's character.

Charlottesville has a rich history of public improvements, which include public buildings, bridges, streetscape



Jackson Park provides a major focal point of civic space at Court Square.

B. PLAZAS, PARKS & OPEN SPACES

1. Maintain existing spaces and important site features for continued public use consistent with the original design intent.
2. Maintain significant elements in a historic landscape: grave markers, structures, landforms, landscaping, circulation patterns, boundaries, and site walls.
3. Design new spaces to reinforce streetscape and pedestrian goals for the district. These areas offer the opportunity to provide visual focal points and public gathering spaces for the districts.
4. New landscaping should be historically and regionally appropriate, indigenous when possible, and scaled for the proposed location and intended use.
5. Exterior furniture and site accessories should be compatible with the overall character of the park or open space.
6. Repairs and maintenance work should match original materials and design, and should be accomplished in a historically appropriate manner.
7. Avoid demolishing historic buildings to create open spaces and parks.



The open lawn, colorful plantings, and diagonal pathways that lead to the equestrian statue focal points in Lee Park (above) and Jackson Park (below), provide welcome respites in an urban environment.



This wide pedestrian path leads to the downtown mall, the major public space of the entire city.

VI PUBLIC DESIGN & IMPROVEMENTS

C. PUBLIC BUILDINGS & STRUCTURES

1. Public buildings should follow design guidelines for new construction.
2. New structures, including bridges, should reflect contemporary design principles.



The Transit Center and the Free Speech Monument feature contemporary design while adhering to the guidelines of new construction.



The JPA bridge uses design to foster a cohesive, multi-modal transportation network.



D. STREETS, WALKS, & CURBS

1. Retain historic paving or curbing.
2. If any historic paving or curbing is uncovered in future public projects, consider reusing it or parts of it in the new project.
3. Make street paving consistent throughout districts.
4. When widening existing streets provide sidewalks, street trees, and other elements that maintain the street wall and emphasize the human scale.
5. Limit paved areas to streets, driveways, and pedestrian areas.
6. Consider using some type of distinctive crosswalks at key intersections or crossings.
7. Avoid faux techniques or appearances in materials, such as stamped asphalt or concrete.
8. When sidewalks must be repaired, match adjacent materials in design, color, texture, and tooling.
9. Avoid variation in sidewalk and curb materials.
10. When sidewalks need replacement, use a paving unit, such as brick or concrete with a tooled or saw cut joint that relates to the scale of the districts.
11. Avoid excessive curb cuts for vehicular access across pedestrian ways.
12. Where curb cuts are necessary, they should be consistent with other curb cuts in the area.
13. Do not block sidewalks with street furniture elements.
14. Remove obsolete signs and poles.



Brick crosswalks with granite details highlight pedestrian crossings in the area surrounding the Albemarle County Courthouse.



In recent years, an expanded pedestrian area was created along the storefronts of the Corner.



Cobblestones are used for crosswalks in the Corner historic district.

VI

PUBLIC DESIGN & IMPROVEMENTS

E. STREET TREES & PLANTINGS



These two examples of street trees, above and below, show how they create a visual edge and provide shade for pedestrian routes.



1. Maintain existing plantings in public rights of way.
2. Replace damaged or missing street trees with appropriate species. New street trees should be planted in appropriate locations. Consult the City-approved plant list.
3. Install plantings in areas like medians, divider strips, and traffic islands.
4. Locate planters so that they do not block sidewalks.



These large circular planters provide distinctive elements within the downtown mall.

1. In pedestrian areas, use smaller-scaled light fixtures that do not create a glare.
2. Light fixtures can vary according to district or sub-area and can be in traditional or contemporary styles.
3. Provide adequate lighting at critical areas of pedestrian/vehicular conflict, such as parking lots, alleys, and crosswalks.
4. Limit the number of styles of light fixtures and light sources used in each district except in cases of varying sub-areas or distinctive areas, such as bridges.
5. Light color and intensity should be consistent throughout a general area or subarea of a historic district. Use similar lamping (bulb type) and/or wattage to maintain a consistent quality of light.
6. Provide street lighting fixtures with flat lenses that are shielded and directed down to the site in order to reduce glare and prevent uplighting.



Traditionally styled street lights help define the edge of the lit pedestrian zone and provide a location to attach banners.



This contemporary light fixture is scaled appropriately for the downtown mall and provides a location for a grouping of street furniture elements.

VI

PUBLIC DESIGN & IMPROVEMENTS

G. STREET FURNITURE, KIOSKS, & NEWSPAPER BOXES

1. Trash containers should be metal and should match other street furniture.
2. Place benches at key pedestrian locations. Use designs constructed of wood and/or metal.
3. Attempt to make street furniture, such as newspaper boxes, telephone booths, bicycle racks, drinking fountains, planters, and bollards, compatible in design, color, and materials with existing elements.
4. The design and materials of bus stop shelters should be compatible with street furniture in the districts.
5. Kiosks
 - a. Kiosks should be in scale with other mall elements.
 - b. Kiosks should not obscure significant features of the space.
 - c. Kiosks should be constructed of wrought iron, painted metal, painted wood, or some combination of the above.
 - d. The use of natural wood is discouraged.
 - e. The roof should be painted metal or copper.
 - f. Signs should be incorporated into the design of the kiosk.
 - g. No signs should be located on the roof of the structure.
6. Newspaper boxes should be grouped in designated locations and placed within uniform enclosures of black metal.



The design of this metal bench relates to the historic character of the district.



The mall area has a coordinated design of black metal street furniture.



Placement of newspaper boxes should not obscure other street furniture.

H. TRAFFIC SIGNALS & UTILITIES

1. Consider installing signals on poles that are placed beside the street and are compatible with the pedestrian-scaled light fixtures.
2. Place utilities underground or behind buildings, if possible.
3. Screen surface equipment.
4. Place necessary utilities, such as transformers and overhead wires, so that they are as visually unobtrusive as possible.



Traditional mast-arm traffic signals fit the scale of this intersection.



Overhead utilities dominate the streetscape throughout the historic districts.



Situated next to a pedestrian-scaled traffic signal, control boxes are difficult to screen.

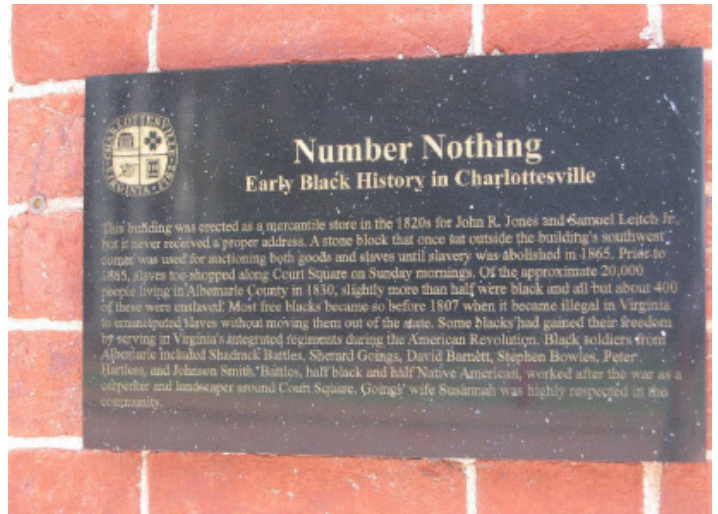


Service connections for the park are well screened from the adjacent street and surrounded by plantings while allowing access as needed.

VI PUBLIC DESIGN & IMPROVEMENTS

I. PUBLIC SIGNS

1. Maintain the coordinated design for a citywide gateway, directional, and informational public sign system.
2. Add a distinctive street sign system for historic districts.
3. Continue to install plaques or signs commemorating significant events, buildings, and individuals in the districts.
4. Avoid placing sign posts in locations where they can interfere with the opening of vehicle doors.
5. Preserve existing historic plaques located in the district.
6. New plaques should be discreetly located and should not obscure architectural elements.



Plaques containing historic information help interpret the heritage of the districts.



This interpretive sign located in a planting bed at the base of a statue gives important contextual information to the size of the human being.



Pole-mounted wayfinding markers direct tourists and local residents to historical and cultural destinations.

J. PUBLIC ART, STATUES, & FOUNTAINS

(AMENDED OCTOBER 21, 2013)

1. Maintain existing features related to public art, statues and fountains.
2. Public art is preferred that offers a place-making role in celebrating and communicating the history and culture of the districts.
3. Develop an appropriate relationship between materials, the scale of artwork and the surrounding environment.
4. Choose artwork that is appropriate for the current general character of the site.
5. Consider the appropriateness of the sculpture base.
6. Public art, statues, and fountains shall be maintained as accessible to the public.
7. A mural's appearance, materials, colors, size, and scale should be compatible with the building and historic district of which the building is a part.
8. The use of neon, luminescent, or reflective paint or materials is discouraged.
9. A mural should not obscure or distort the historic features of a building, and should not cover an entire wall.
10. Murals painted on primary facades are rarely permitted and strongly discouraged.
11. In general, previously unpainted masonry should be left unpainted.
12. Painting directly onto the walls of a non-contributing building, or adding a mural to a previously-painted, non-primary elevation of a contributing building will be considered on a case-by-case basis.
13. In general, murals should be created on removable material, no directly on a building wall; installed on framing that allows water to weep between the mural and the wall; and attachments should not irrevocably damage the building.
14. Mural art that constitutes a sign shall conform to the sign regulations.



More contemporary expressions such as this sculpture add an artistic dimension to the public realm.



The Central Place Fountain provides a major focal point and gathering place for visitors to the mall.

K. PARKING FACILITIES

1. Ensure that the design of any new parking structure follows the design guidelines in Chapter 3 for new multi-lot buildings and street-level design.
2. The street-level design of parking garage facilities should engage pedestrians through the use of storefronts, display windows or other visual features.
3. Avoid demolishing historic buildings to construct new parking facilities.
4. Locate vehicular exits and entrances to minimize their impact on the primary street on which they are located.
5. Parking at the ground level should not be visible from the street.
6. Reduce the scale of the openings by providing separate entrances and exits.
7. Consider the impact of interior and roof lighting.



Uniform bays, stair towers, recessed storefronts with awnings and street trees add interest to this large, municipal facility.

AVAILABLE GUIDELINES SECTIONS

These entrance corridor design guidelines have been divided into the following sections so that you need only read those pertinent to your project.

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- II. Site Design & Elements
- III. New Construction & Additions
- IV. Rehabilitation
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- VII. Demolition & Moving

Guideline sections are available from the Charlottesville Department of Neighborhood Services. Online they may be accessed through <http://www.charlottesville.org> at the Board of Architectural Review home page.

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CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012



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VII DEMOLITION & MOVING

A. INTRODUCTION

Historic buildings are irreplaceable community assets; and once they are gone, they are gone forever. With each successive demolition or removal, the integrity of a historic district is further eroded. Therefore, the demolition or moving of any contributing building in a historic district should be considered carefully.

Charlottesville's Zoning Ordinance contains provisions that require the property owner to obtain approval prior to demolishing a contributing property in a historic district or an Individually Protected Property (IPP).

The following review criteria should be used for IPP's and contributing buildings that are proposed for demolition or relocation.

Plans to demolish or remove a protected property must be approved by the BAR or, on appeal, by the City Council after consultation with the BAR. Upon receipt of an application for demolition or removal of a structure, the BAR has 45 days to either approve or deny the request. If the request is denied and the owner appeals to the City Council, the Council can either approve or deny the request. If Council denies the request, the owner may appeal to the City Circuit Court.

In addition to the right to appeal to City Council or the Circuit Court, there is a process that enables the owner to demolish the building or structure if certain conditions have been met. After the owner has appealed to City Council and has been denied, the owner may choose to make a bona fide offer to sell the building or structure and land.

The property must be offered at a price reasonably related to the fair market value of the structure and land and must be made to the city or to any person or firm or agency that gives reasonable assurance that it is willing to preserve and restore the property. City Council must first confirm that the offering price is reasonably related to the fair market value.

The time during which the offer to sell must remain open varies according to the price, as set out in the State Code and the Zoning Ordinance.

If such a bona fide offer to sell is not accepted within the designated time period, the owner may renew the demolition request to City Council and will be entitled to a Certificate of Appropriateness that permits the demolition of the structure.

PARTIAL DEMOLITION

According to Section 34-277(a)(2) of Charlottesville's Zoning Ordinance:

Where the moving, removing, encapsulation or demolition of any contributing structure or property will disturb or affect fewer than twenty-five (25) square feet total, of exterior wall, roof or other exterior surfaces, such activity shall be deemed an alteration subject to the review processes set forth within Section 34-275.

Cover photos of the former Monticello Bank at the northwest corner of Main and 4th streets courtesy of the Albemarle Charlottesville Historical Society.

B. DEMOLITION OF HISTORIC STRUCTURES

Review Criteria for Demolition

1. The standards established by the City Code, Section 34-278.
2. The public necessity of the proposed demolition
3. The public purpose or interest in land or buildings to be protected.
4. Whether or not a relocation of the structure would be a practical and preferable alternative to demolition.
5. Whether or not the proposed demolition would adversely or positively affect other historic buildings or the character of the historic district.
6. The reason for demolishing the structure and whether or not alternatives exist.
7. Whether or not there has been a professional economic and structural feasibility study for rehabilitating or reusing the structure and whether or not its findings support the proposed demolition.

Guidelines for Demolition

1. Demolish a historic structure only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs and, for especially significant buildings, measured drawings according to Historic American Buildings Survey (HABS) Standards. This information should be retained by the City of Charlottesville Department of Neighborhood Development Services and the Virginia Department of Historic Resources.
3. If the site is to remain vacant for any length of time, maintain the empty lot in a manner consistent with other open spaces in the districts.

STANDARDS FOR CONSIDERING DEMOLITIONS AND MOVINGS

According to City Code Section 34-278 the following factors shall be considered in determining whether or not to permit the moving, removing, encapsulation or demolition, in whole or in part, of a contributing structure of protected property:

(a) The historic, architectural or cultural significance, if any, of the specific structure or property, including, without limitation:

- (1) The age of the structure of property;
- (2) Whether it has been designated a National Historic Landmark, listed on the National Register of Historic Places or listed on the Virginia Landmarks Register;
- (3) Whether, and to what extent, the building or structure is associated with a historic person, architect or master craftsmen, or with a historic event;

(4) Whether the building or structure or any of its features, represent an infrequent or the first or last remaining example within the city of a particular architectural style or feature;

(5) Whether the building or structure is of such old or distinctive design, texture or material that it could not be reproduced, or could be reproduced only with great difficulty; and

(6) The degree to which distinguishing characteristics, qualities, features, or materials remain.

(b) Whether, and to what extent, a contributing structure is linked, historically or aesthetically, to other buildings or structures within an existing major design control district, or is one of a group of properties within such a district whose concentration or continuity possesses greater significance than many of its component buildings.

(c) The overall condition and structural integrity of the building or structure, as indicated by studies prepared by a qualified professional engineer and provided by the applicant or other information provided to the board.

(d) Whether, and to what extent, the applicant proposes means, methods or plans for moving, removing, or demolishing the structure or property that preserves portions, features or materials that are significant to the property's historic, architectural, or cultural value; and

(e) Any applicable provisions of the city's Design Guidelines.

VII DEMOLITION & MOVING

C. MOVING HISTORIC STRUCTURES

Review Criteria for Moving Historic Buildings

1. The standards established by City Code, Section 34-278.
2. The public necessity of the proposed move.
3. The public purpose of interest in land or buildings to be protected.
4. The effect upon the existing character of the setting of the structure or area and its surroundings.
5. Whether or not the proposed relocation site would have a detrimental effect on the structural soundness of the building.
6. Whether or not the proposed relocation would have a negative or positive effect on other sites or structures within the historic district.
7. Whether or not the proposed relocation site would be compatible with the architectural aspects of the structure.
8. Whether or not the proposed relocation is the only practical means of saving the structure from demolition.
9. Whether or not the structure would remain protected.

Guidelines for Moving Historic Buildings

1. Move buildings only after all alternatives to retention have been exhausted.
2. Contact the Virginia Department of Historic Resources first if the building is to remain listed on the Virginia Landmarks Register and the National Register of Historic Places.
3. Seek assistance in documenting the building in its original site before undertaking the move.
 - a. Photograph the building and the site thoroughly.
 - b. Measure and document the existing conditions and building if the move will require substantial reconstruction.
4. Thoroughly assess the building's structural condition in order to minimize any damage that might occur during the move.
5. Select a contractor who has experience in moving buildings and check references.
6. Secure the structure from vandalism and potential weather damage before and after its move.
7. If the site is to remain vacant for any length of time, maintain the empty lot in a manner consistent with other open space in the district.
8. Whenever possible, move buildings intact.

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