



## **Packet Guide**

*This is not the agenda.*

*Please click each agenda item below to link directly to the corresponding documents*

### **Pre-Meeting Discussion**

### **Regular Meeting**

**A. Matters from the public not on the agenda [or on the Consent Agenda] (please limit to 3 minutes per speaker)**

**B. Consent Agenda**

1. [Approval of meeting minutes from July 20, 2021](#)
2. [Approval of meeting minutes from January 19, 2022](#)
3. [Certificate of Appropriateness](#)  
BAR 22-03-01  
1835 University Circle, TMP 060069000  
Rugby Rd-University Cir-Venable ADC District  
Owner: Meg Conklin and John Jay  
Applicant: Mary Wolf / Wolf-Josey  
Project: Landscaping
4. [Certificate of Appropriateness Application](#)  
BAR 20-03-02  
223 East Main Street, TMP 33023400  
Downtown ADC District  
Owner: Labace, LLC  
Applicant: Tony Labace  
Project: Replace storefront

**C. Deferred Items**  
n/a

**D. Preliminary Discussions (including questions from staff)**

3. [1301 Wertland Street, TMP 040303000](#)  
Wertland Street ADC District  
Project: New residential building
4. [32 University Circle, TMP 060094000](#)  
Rugby Rd-University Cir-Venable ADC District (non-contributing)  
Project: Window replacements
5. [1901 East Market Street, TMP 55A149000](#)  
IPP within the Woolen Mills HC District  
Project: Rear addition
6. **111 14<sup>th</sup> Street NW, TMP 090074000**  
Rugby Rd-University Cir-Venable ADC District (non-contributing)  
Project: Proposed Mural

**DI. Work Session**

7. ***Zoning Ordinance Revisions***  
*James Freas, NDS Director*

**DII. Other Business**

**DIII. Adjourn**

**BAR MINUTES  
CITY OF CHARLOTTESVILLE  
BOARD OF ARCHITECTURAL REVIEW  
Regular Meeting  
July 20, 2021 – 5:00 PM  
Zoom Webinar**



Welcome to this Regular Monthly Meeting of the Charlottesville Board of Architectural Review (BAR). Due to the current public health emergency, this meeting is being held online via Zoom. The meeting process will be as follows: For each item, staff will make a brief presentation followed by the applicant's presentation, after which members of the public will be allowed to speak. Speakers shall identify themselves, and give their current address. Members of the public will have, for each case, up to three minutes to speak. Public comments should be limited to the BAR's jurisdiction; that is, regarding the exterior design of the building and site. Following the BAR's discussion, and before the vote, the applicant shall be allowed up to three minutes to respond, for the purpose of clarification. Thank you for participating.

**Members Present:** Cheri Lewis, Carl Schwarz, Robert Edwards, Breck Gastinger, Andy McClure, Ron Bailey, Tim Mohr

**Members Absent:** James Zehmer

**Staff Present:** Patrick Cory, Joe Rice, Robert Watkins, Jeffrey Werner

**Pre-Meeting:**

There was a discussion regarding a painting on 5<sup>th</sup> Street and Water Street. Mr. Gastinger did feel that there were more questions, given the painting possibly interacting with the architecture.

**The meeting was called to order by the Chairman at 5:32 PM.**

**A. Matters from the public not on the agenda**

No Comments from the Public

**B. Consent Agenda** (Note: Any consent agenda item may be pulled and moved to the regular agenda if a BAR member wishes to discuss it, or if any member of the public is present to comment on it. Pulled applications will be discussed at the beginning of the meeting.)

**Mr. Gastinger moved to approve the Consent Agenda. (Second by Mr. Bailey). Motion passes 8-0.**

**1. Certificate of Appropriateness Application**

BAR 21-07-01

854 Locust Avenue, Tax Parcel 510092000

Martha Jefferson Historic Conservation District

Owner: Kaitlyn and Alan Taylor

Applicant: Ashley Davies

Project: Garage construction

**2. Certificate of Appropriateness Application**

BAR 21-07-02

734 Locust Avenue, Tax Parcel 510073000

Martha Jefferson Historic Conservation District

Owner: Kathleen D. Free

Applicant: Barbara Gehrung Project: Carriage house alterations

## C. New Items

### 3. Certificate of Appropriateness Application

BAR 21-07-03

743 Park Street, TMP 520052000

North Downtown ADC District

Owner: Amita Sudhir and Aaron M. Freilich

Applicant: Zach Snider, Alloy Architecture & Construction

Project: Remove metal siding and repair/replace original wood siding; storm window replacements

**Jeff Werner, Staff Report** – Year Built: c1892 District: North Downtown ADC District Status: Contributing R.H. Wood House, constructed in the Victorian vernacular style. The City's 1970s survey describes this house as an outstanding example of the Shingle Style popular in the 1880s and 1890s and one of the most distinctive structures on Park Street. (It also refers to the exterior clapboard siding that is now concealed by aluminum siding.) COA Request is to remove the existing aluminum siding and trim to expose original wood below. Then, as needed, repair existing or replace with cement board material. (This work excludes the 2014 addition.) Additionally, the storm windows on the original house are to be removed and replaced. Staff recommends approval of the requested COA, but only after a discussion of the anticipated unknowns and establishing reasonable parameters for addressing them. The goal of this project is to expose and rehabilitate the original trim and siding on this house. Should the condition of those materials limit or even preclude that goal, the intent is to replicate the existing (install new) to an extent that is reasonably possible. However, the condition and even the dimensional details of the historic siding and trim and to what extent those components even remain cannot be known until the aluminum siding and misc. flashing are removed. Staff recommends the BAR allow the applicant to move forward with removing the metal and allowing an evaluation of the underlying materials, and with that to apply reasonable conditions that allow the rehabilitation and/or replacement of those materials. For example, that the salvageable wood siding be retained and used to the extent possible. In the event that only a portion of the siding can be salvaged—and in lieu of having walls with a mix of new cement board and salvaged wood siding--the BAR recommends the salvaged material be re-used on complete walls, prioritizing the front elevation. Once the aluminum is removed and the underlying conditions assessed, the applicant will consult with staff about the extent of old and new material to be used and where, with the understanding that staff may request guidance from the BAR. For any new siding, the applicant proposes a cement board product, which the BAR has approved for other applications, with the condition that the smooth side will be exposed, no faux grain. Should the existing trim not be salvageable, particularly any profiled components, the applicant will consult with staff regarding the new material to be used and to assure that the new matches or is appropriately similar to the existing, relative to dimension and profile. Again, with the understanding that staff may request guidance from the BAR. More specifically, the BAR should discuss whether any replacement materials should replicate the existing (custom material, if necessary) or if it is acceptable to use available materials that have similar dimensions and profiles. For any replacement trim, the applicant proposes a product from Boral ([www.boralamerica.com](http://www.boralamerica.com)), which produces several lines of synthetic materials. (Staff requested that the applicant provide information regarding a specific product.) The proposed storm windows are not specified, but they will be powder coated (white) aluminum, which is consistent with the guidelines. In approving the CoA, relative to the storm windows the BAR may apply the following conditions (from the design guidelines):



- 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.
- Storm windows should not damage or obscure the windows and frames.

**Zach Snider, Applicant** – The big concern on our end at this point is that if the existing siding is not salvageable that we have a clear path forward that doesn't require waiting a month for the next BAR meeting. That's our primary concern. Our intention is to do everything we can to salvage existing siding without having to redo all of it. If we do need to replace it, the easiest and best path forward would be to go forward with a smooth fiber-cement product. It remains to be seen what is under some of the flare details between the two stories. If we can match that with something off the shelf, I think we can. For the trim, the product that staff referred to is the lower all true exterior. That also has a smooth side that we prefer over the faux grain.

## **QUESTIONS FROM THE PUBLIC**

No Questions from the Public

## **QUESTIONS FROM THE BOARD**

**Mr. Schwarz** – If you take out the siding and you have some damaged areas, how would you handle the damaged spots? Do you take everything off?

**Mr. Snider** – If we are looking at more of a patched scenario, we're going to be replacing sections of board that need to be replaced with a similar material. I am assuming that it is a pine clabbered siding or some other wood. We will just patch in some marine grade epoxy and filler. We're pretty good at doing that piece by piece. I expect there is going to be some of that on the trim. From what I can see in some of the places where the aluminum is missing, it looks like there are exposed rafters on some of the eaves and some flakey paint on the underside of the roof. It is going to be some patching in, replacing, and filling in as much as possible.

**Mr. Schwarz** – If it ends up being a complete loss and you want to put fiber-cement up, do you remove what is underneath or are you putting fiber-cement over what is underneath?

**Mr. Snider** – I would remove what is there.

**Mr. Lahendro** – It is awfully hard to make decisions about something we don't know. That's what we are being asked to do. As far as I am willing to go, you can replace anything that's severely damaged that you find underneath the aluminum siding in kind in terms of appearance. You could use the fiberglass product. The appearance has to be the same. To do our job best, it would be to remove all of the aluminum siding, do a survey of what you found, and come up with a plan with how you're going to replace the damaged material you found. Hopefully, you're going to find some really interesting things in some of these detailed areas. We just won't know until you start to take off the aluminum siding. I would be interested to know what the historic paint colors were. I can't imagine it is just a white building. I am wrestling with this one. I get the feeling I am being asked for approval of something that I don't know what I am approving.

**Amita Sudhir, Homeowner** – Our intention is to keep the historic appearance of this house as much as possible. If we don't want to have to use cement board siding, we would like to avoid that. We don't want to run into a situation where we take everything off and everything underneath is a 'total disaster' and we have to come back to the Board to wait another month. We're potentially looking at leaving our house through the winter with nothing covering it. As the homeowners, we don't want to run into

that situation. Our intention is to preserve the nature of the house. We bought this house because it is a unique piece of architecture in the city. We're removing the aluminum siding because we think it needs to be done from an aesthetic standpoint. We would like this functionally. In order to proceed with removing it and feel secure that we can protect the house and finish the project, we would attempt to match what is underneath as exactly as possible.

**Mr. Snider** – If we pull the siding off and learn a lot about what is here and it is much different than our expectations, I have no problem with coming back and making sure that our intention is acceptable. The timing of it is a little bit of a practical hurdle for the project. The removal of the siding is going to go fast. The original siding is going to be exposed in a matter of days. We can then get to work on restoring it. That could happen in the next couple of weeks. We're looking at another 3 or 4 weeks of nothing if we can't come up with some way to approve a path forward.

**Mr. Werner** – Because things have been nailed into that old siding, it was pretty smashed up. There were parts to use. It would have been a lot of small pieces. What we did was remove everything. We were able to get it off site, clean it up, and go back. I don't know if that was in the plan. It seemed from an efficiency side of things, that's one thing that extends the project a bit. Things are being done. I don't know that's in the plan or if you thought about it.

**Mr. Schwarz** – If you remove the siding and what is underneath is not salvageable, would you be comfortable with staff coming out and administratively saying you can take it off. Jeff, are you comfortable with making that call?

**Mr. Werner** – I am. I think it was less concern about the flat material than a profile material. That's where it gets a little tricky. Siding hasn't varied that much. If it is something I am not comfortable with, I will be honest with Mr. Snider as well.

**Mr. Gastinger** – The concern is in the trim and in the details. What the owners want to do here is exactly what we would hope owners would do with historic homes. We have had this timing issue in the past. I don't see why we can't approve something along the lines of what Mr. Lahendro said. We set our expectations. If they run into conditions where it is not possible, we can pick up that conversation with staff and determine whether or not a return to the BAR is required.

**Mr. Mohr** – Technically, this is a repair. That's a repair and maintenance. It's really a question of how extensive the repair is. That is a judgement call. It wouldn't surprise me if there was some shingle variants as well. I would fully expect to find something of that nature as well. Some of the things might be very easy to match. I would anticipate that some of it will have some problems.

## **COMMENTS FROM THE PUBLIC**

No Comments from the Public

## **COMMENTS FROM THE BOARD**

**Mr. Lahendro** – My passion for doing what's right here is because this is such a rare building. This is an extraordinary house. You own something that is very special in this area: a shingle style house. Hopefully, it was 'gift-wrapped' about 50 years ago and you are going to find these wonderful things underneath of it from the original house. That's why I want to be careful and cautious. I am comfortable with the way Breck phrased where staff can come out in a field visit and make some decisions. I am not trying to be difficult. It is only because this is a great building.

**Mr. Schwarz** – Is there anybody that is adamantly against what they're proposing?

How do we craft a motion that does this and gives us a little bit of protection? The idea of having staff come out and take a look at it after all of the siding has come off is agreeable. Is that OK with you, Mr. Snider?

**Mr. Snider** – That's fine with me. Jeff shared with me what he did with his project. That was a slightly different restoration than we are talking about doing. I don't think my clients are interested in going as far as the insulation. This is more of an aesthetic of making this house the way it is supposed to look and accept that it is an old house. As long as the conversation remains limited to aesthetic architectural review questions and not about the integrity of the performance/how we decide to patch and make these changes/improvements, I am OK with that.

**Mr. Schwarz** – The call is mostly if something is to be removed and discarded versus repaired. Does that make sense to staff?

**Mr. Werner** – I know that not at all of this can be saved. There may be some details in there that we aren't expecting. I am perfectly comfortable with this and will help find a solution.

**Mr. Schwarz** – I think we are on the same page with that. Is there anyone on the Board who would have a problem with replacing damaged items with similar profiles but a more modern material?

**Mr. Werner** – I know that cement boards are fine. That other material the applicant spoke about is also OK.

**Mr. Schwarz** – If it was a profiled trim board, they would use the barrow product you were talking about? We're good on the storm windows. As long as the storm windows follow our guidelines, we're good as long as you follow those guidelines.

**Motion – Mr. Gastinger** – Having considered the standards set forth within the City Code, including City Design Guidelines for ADC Districts, I move to find that the proposed exterior alterations at 743 Park Street satisfy the BAR's criteria and are compatible with this property and other properties in the Downtown ADC District, and that the BAR approves the application with the following conditions:

- That material discovered beneath the siding be replaced to match the scale and appearance when painted
- Proposed storm windows should match the size and shape of the existing windows and the original sash configuration.
- Storm windows should not damage or obscure the windows and frames.
- Owners and contractor shall consult with City staff regarding any damaged materials prior to demolition

**Carl Schwarz seconds motion. Motion passes (8-0).**

#### **4. Certificate of Appropriateness Application**

BAR 21-07-05

350 Park Street, TMP 530109000 and 530108000

North Downtown ADC District

Owner: City of Charlottesville and County of Albemarle

Applicant: Eric Amtmann, Dalglish-Gilpin-Paxton Architects [on behalf of Albemarle County]

**Jeff Werner, Staff Report** – 350 Park Street *Year Built*: Levy Building 1852, Annex c1980 *District*: North Downtown ADC District *Status*: Contributing 0 Park Street *Year Built*: N/A, parking lot *District*: North Downtown ADC District *Status*: N/A. The Levy Building is Greek Revival, constructed with brick laid in American bond with a Flemish bond variant. Three stories with a hipped roof, three-bay front, heavy entablature supported by monumental stuccoed pilasters on brick pedestals, crosette architraves, and brick water table. CoA request for construction of addition to the Levy Building and new construction related to the new City-County Courts Complex. While this is a formal CoA request, the applicant has acknowledged that this meeting—and, possibly, subsequent meetings—will be treated as an intermediate review and that no formal BAR action will be taken. However, by consensus the BAR may express an opinion about the project as presented. (For example, the BAR may take a non-binding vote to express support, opposition, or even questions and concerns regarding the project’s likelihood for an approved CoA. These will not represent approval or even endorsement of the CoA, but will represent the BAR’s opinion on the project, relative to preparing the project for final submittal. While such votes carry no legal bearing and are not binding, BAR members are expected to express their opinions—both individually and collectively—in good faith as a project advances towards an approved CoA.) This is an iterative process and these discussions should be thorough and productive. The goal is to establish what is necessary for a final submittal that provides the information necessary for the BAR to evaluate the project and to then approve or deny the requested CoA. In response to any questions from the applicant and/or for any recommendations to the applicant, the BAR should rely on the germane sections of the ADC District Design Guidelines and related review criteria. While elements of other chapters may be relevant, staff recommends that the BAR refer to the criteria in Chapter II--*Site Design and Elements*, Chapter III--*New Construction and Additions*, and Chapter VI – *Public Design and Improvements*. Of particular assistance for this discussion are the criteria in Chapter III:

- Setback, including landscaping and site improvements
- Spacing
- Massing and Footprint
- Height and Width
- Scale
- Roof
- Orientation
- Windows and Doors
- Street-Level Design
- Foundation and Cornice
- Materials and Textures
- Paint [Color palette]
- Details and Decoration, including lighting and signage

Also, the criteria under *Public Buildings and Structures*, in Chapter VI

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

Staff recommends no formal action, except to defer this matter. (With an applicant’s request for deferral, there is no calendar requirement for when the application returns to the BAR. In the absence of an applicant requested deferral and the BAR defers it, the application must be presented at the next meeting.)

**Eric Amtmann, Applicant** – We will defer action on this. We’re bringing this forward to you today to really start the conversation and keep introducing you to the project. We have been before you twice. We want to keep those lines of communications open. We have been through conceptual design. We

have the scope of the project figured out. We're approaching a schematic design package at the end of August. We're getting a little more specific.

**Steve White, Applicant** – Staff gave a pretty good overview of the bounds. We have East High Street to the north, Park Street to the west, East Jefferson Street to the south, and the Jessup House with Seventh Street to the east of that house. Jessup House is not in the bounds of the site. The Redlands Club is not in the bounds of the site. Those are privately held. It's part of the context. We are renovating and rehabilitating the Levy Building. We will be doing façade restoration, roofing restoration, and the architectural embellishments. There is a hyphen and an annex that is currently there to the east, which was built in the 1980s. That is going to be removed as part of this project. It will be removed shortly before construction starts. The addition has a hyphen that abuts the eastern side of the Levy Building.

The Circuit Courthouse is the only courthouse in America where three US Presidents practiced law. It has that history to it. It is part of our American Heritage that we all share. Any move we make with architectural improvements and embellishments is done very thoughtfully. We looked into some of the history in and around Swan Tavern and the downtown environment.

This is the pattern language of these historic buildings. Things to note include the four columns/three bays organization of each of these; each in their own interpretation and style whether it is Greek Revival or some sort of Corinthian Order in a Georgian pattern language.

We did an exhaustive review of the urban edge of views of the site, views from the site, the site topography, landscape, solar orientation, and traffic patterns. There are others that we looked at.

This site plan is a good orientation plan for you to see how the massing elements come together. The program for this building is nominally 50,000 to 55,000 square feet. The primary purpose is the General District Courts for both the County and City. The primary space for both of those is the courtrooms. The courtrooms are really driving our design. It's that large element. It is mostly those two large courtrooms that serve the citizens of Charlottesville and Albemarle County. It also houses elements such as the judge's chambers, an entry portico, and ancillary services that service the courts. That's where a lot of the other modulated elements would become 'saddlebags' that are adjoined to the primary courts building elements. The Levy Building is about 2900 square feet. As a footprint, it is about 8,700 square feet as a three story structure. There is a hyphen element that recedes where the 1980s building abutted into it. We don't know all of the fabric that was lost. We found some of it. Our inclination is to abut it at a similar juncture so not to expose the fabric that has been removed. As you move to the right, that 'saddlebag' is essentially highlighting the judge's chambers. It also is the scale and the proportion of the Levy Building in terms of width and height. We have the courts area. As you come around, you have the Redlands Club and that entry element portico. We have essentially taken that element and pulled it back off the road by about 40 to 50 feet. We have created an entry element for the visitors of the courthouse.

This is the ground floor plan. You can see that courtyard that is south of the Levy Building. We have the entry portico, which is symbolic, not only of the courts, but also reminiscent of the history of courts in this campus of court buildings. The first floor is administrative and clerical spaces. The second floor is a peek of the arrangement of the courts. The courts are driving the shape of the building. They're organized symmetrically around the entrance. Wayfinding is simple and intuitive.

**Mr. Amtmann** – This slide is marked updated. All of the slides that have the red color are mainly interior plan changes. They may have effect fenestrations. We want to give you an updated plan. They don't largely effect the exterior setting that we are presenting.

**Mr. White** – We added dimensions to that plan. You can see where the saddlebag on the north has about a ten foot setback on the curb line. We tried to pull back a little bit to give some relief. That pedestrian way is very narrow. The Levy Building really encroaches into that. It's not a very pedestrian-friendly portion of that street. We were attempting to slightly ease that by pulling back. The driveway entry for the below grade garage has the curb cut there. It would go down about 9 feet from the elevation on the street. That return piece is attempting to be close to the Jessup House. There is acknowledgement of the fact that the Jessup House is back there. There is a small gesture there to address that relationship. If we come around to the courtside, you can see the dimensions there. It's about a 50 by 70 foot space, which will be a very comfortable pocket park. To the south, we have about a 7 foot setback from the curb line, giving you some space there for a pedestrian way. All of the public access to this building will be strictly from that plaza. We're not going to be asking anyone to be accessing these ancillary streets to enter the building.

At the top, we have a mechanical screen wall. That's what is depicted there in that box.

Looking at iconography and the importance of tying the building to place and function, we looked at buildings that are part of the cultural heritage of Charlottesville and Virginia and to the judicial system at large in the United States. The three images at the bottom make some reference to courthouses in the most recent past (15 to 20 years) that have acknowledged those proportions and relationships to create symbolic entry in a sense of civic gravitas without the embellishment of a particular style from history.

Looking at the proportions of, not only the porticos, but also the end bays, there was a 1870s addition to the original 1803 building. The end wall has a very nice vertical proportion to it. This general district court will be part of a civic place filled with several courts within a block of each other. Having a pattern language that readily identifies them as being related is really important. They look like they were meant to be together.

This is our first rendering of that plaza space. You can see relationship of the pieces. The building is a two building structure, which is lower than the cornice line of the Levy Building. It holds up the Levy Building in an appropriate way as being a cultural landmark and an important to your city. It also fits in nicely with the scale of The Redlands Club.

**Elliott Rhodeside, Applicant** – Court Square is a really beautiful place that is distinctive because of the buildings and the landscape of beautiful hardscape. On the site we are working on, the buildings that you see here are framed by existing brick sidewalks and brick parking areas. Our goal is to develop a design and a language that enables the context to flow into the complex that we're designing. The landscape architecture consists of preserving and enhancing the brick sidewalks that surround Redlands and Levy and flow into the court building. There are several highlights of the landscape. One is the curved blue stonewall, the accessible ramp entrance on the southwest side, and steps leading up to the plaza on the northwest side. We have created a focal point area that is framed by the blue stonewall. It's an elliptical shape that is framed by the wall and the two benches and further framed by the double trees on both the south and north sides of the plaza. There is a new a brick wall that defines the southern edge of the plaza and gives the plaza space from Redlands. After a lot of studies, we have integrated the plaza with the Levy Building by bringing the paving up to the face of the Levy Building. In the next slide, you will see more of the specifics of the layout. You have the brick sidewalk. The primary materials are brick paving, blue stone trim, blue stonewalls, wood benches atop blue stone

bases, and the plant material, which consists of the four trees that frame the plaza and plantings on the sides. It's a very simple, uncomplicated design. Through the form of the ellipse, it integrates the public realm of the sidewalk with the entranceway into the building. It creates a place for gathering and court-related activities that will hopefully be a beautiful addition to the whole court square complex as well as downtown.

The next slide shows the circulation pattern, the sidewalks around the complex, and handicap accessibility (a key determinant with the determination of the elevation of the plaza as well as the building). Because the sidewalk slopes from a high point at the southwest corner of the site down toward High Street, we are able to come in at grade. We make up grade when the grade is lower with the series of 4 to 5 steps that come up to the plaza. The building is accessible to the public.

The next slide shows in more detail the simplicity of where handicap accessibility is and where the entranceway to the building is located.

The next slide is two sections. One is north-south with the Redlands plug to the Levy Building with the new building between the two. We have been judicious with the use of trees. We're using honey locust trees that are open and filter the view of the building but don't obscure any of the three buildings that frame the plaza. The bottom section shows the small change in elevation from the sidewalk cross section through the plaza, the ellipse to the portico to the entrance to the new building.

**Mr. White** – These are hybrid slides. This view here is looking at the area that will be the future plaza. It gives you a good understanding of Redlands and Levy. With the next slide, we tried to get a similar angle there to imagine that and enliven the landscape. One thing that is important to us with this portico design is that we portray an open and accessible government. The one way the architecture can do that is that we have large sections of glazing once you get beyond column elements that will allow you to see the activities that are going on in the lobby and movement up and down the atrium space. When people come in the morning, they will come through that central door. They queue on the inside. If there is overflow, they do have the shelter of the portico. This is west facing, which is contrary to having large light. We have added these screen elements to buffer some of that when the sun starts to drop in the sky in the afternoon. We're also using it as an architectural element to highlight the three bays out of the five as a gentle nod back to the circuit court, which is a three bay entrance.

**Mr. Rhodeside** – The paving of Court Square is predominant, strong, and memorable. We had explored with the team of the palate of materials. We are recommending the use of brick and blue stone since they're part of the existing series of open spaces on the block and across the street to make the plaza and the open spaces flow visually and physically from the public realm into the space to create a warm and welcoming plaza and have all of the elements relate to the entranceway to the building. We have done that subtly. The trim around the ellipse embraces several of the columns and orients toward the building entrance.

**Mr. Amtmann** – As compared to the Downtown Mall, they are very similar in terms of the width; roughly 65 feet and bounded on the north and south by a 2 ½ or 3 story building. If you're trying to visualize what that space feels like, it is proportionally very similar to the Downtown Mall. On the mall, the two rows of trees are clustered more towards the centerline. They're roughly 15 feet apart in the center. You have more space on the two sides down the alleys. Here, the trees are roughly 12 feet from the edge. I hope that helps to understand the scale of the space. It is somewhat tight.

**Mr. Rhodeside** – We did a lot of different sketches and options. The simpler the solution, the better the scheme was/is. We have utilized the elliptical blue stone paving. It's at the same grade as the brick

as a place of focus and a place to bring all the elements of the space together. There aren't that many elements to use that and the blue stonewall as a curving gesture of warmth and openness and bring one into the courts in a comfortable way.

**Mr. White** – We were looking very closely at the cornice lines for Levy. You can see that several elements are born out of either the column capitals or the lower part of the entablature to bring that together.

To the north, High Street was a big concern in terms of it being crowded and the relationship to Levy. You can see the articulation of the saddlebag of the judge's chambers. The way we created a two story order, which is lightly dimpled with pilasters to make reference to the building it is next to in a very small gesture. You will also see that the hyphen connection to the Levy Building just touches the bottom portion of the freeze of that entablature to re-establish the cornice. The cornice line is broken. You have the driveway going down the slope. We have a large tree at the Jessup House on that corner, which will help screen that vehicular entrance. It will be just for judges and transport of detainees but not for public use.

With the east elevation, the Jessup House will be in front of you. You can see the modulation and articulation of the fenestration along that east façade. This is the elevation of the north façade. Here is the south elevation. You will see that area adjacent to the Redlands Club was very close to that site. We don't have any fenestrations along those two walls given the proximity to the property. Where the fenestration touches the ground plane are exit stairs. You can see how that gesture was slightly dimpled as well. You have a symmetrical bookended fenestration element to the right and a very narrow articulation of that corridor and stair. That also occurs on the north.

We took the fenestration of the second floor windows and created a transom above that. The intent there is that we can get light from that higher elevation and get it into a clear story into the courtroom. We do have a penthouse screen wall. We will likely be doing that in some sort of metal panel. It will be greyed out to fade away with the skyline as you see it against the sky.

We're illustrating this wall in brick, limestone, or cast stone trim. There are three brick samples. We're in the process of making a half dozen blend boards using a range of bricks in different percentages. We're looking at Norman brick, which is a little different from the rest of the buildings on campus. We're trying to be the same but different. With the color of the fenestration going to a dark bronze, which has a nice institutional feel, looks good with the brick. It isn't the repetition of the straight up Georgian white trim that everyone is expecting to see in buildings in this area.

## **QUESTIONS FROM THE PUBLIC**

No Questions from the Public

## **QUESTIONS FROM THE BOARD**

**Mr. Schwarz** – You mentioned limestone as a material. Where was that going?

**Mr. White** – There are areas where there is some trim elements that are over some window heads or between the transom light and the windows on the second floor. We have also explored some bands at the base. There aren't any limestone bands at the base. We certainly would like to have that as an option to do a cast stone for some of those elements.



**Mr. Schwarz** – On the south side, on some plans it looks like there is some green space. On other plans, it looks like you have bricked all the way up to the side of the building. Is there an intent for landscaping there? Is there room for landscaping there?

**Mr. Rhodeside** – I think it is too small for softscape. I think it should be hardscape going right up to the building. It is the kind of space that will get destroyed in a year or two and be a money pit. I think the sidewalk should go right up to the building.

**Mr. White** – In contrast, we do have some planting beds on the north side and some bio-retention going on.

**Mr. Amtmann** – That parking lot to the south of the Redlands Club is the Redlands Club property. That's not a buildable area in this project.

**Mr. Gastinger** – It sounded like there was a decision made to avoid fenestration in that area near the parking area. It seems like it could be a scary place surrounded by building and no windows. It seems daunting. Can you explain more about the approach to that?

**Mr. White** – Some jurisdictions lessen this. Washington DC actually does this in the urban core. It's a fire code issue if you're within a certain number of feet; there's no fenestration. Our program is so full so as not to sacrifice the rest of the facades and layout. That area does not have the setback needed.

**Mr. Amtmann** – The International Building Code, as adopted by the Virginia Construction Code: unprotected openings permitted within 5 feet of an interior lot line. The Redlands Club is a nice, quaint, little building. Suppose it burns down in a fire and somebody builds up to the property line. You have two buildings within 5 feet of each other.

**Mr. Lahendro** – The operative word is 'unprotected.' You could put openings there if you put a sprinkler head or fire shutter on the openings?

**Mr. Amtmann** – That is correct.

**Mr. Lahendro** – It is not like you are prohibited in putting openings there.

**Mr. White** – That's not my understanding. It's a property line. I am happy to entertain a code discussion if we wanted to bring our code consultant onboard and look at that.

**Mr. Lahendro** – I only bring it up as is because I don't think it is foreclosed; only if it's important to the Board.

**Mr. Amtmann** – It is also worth noting those are public restrooms. We would have windows into public bathrooms, which is not a great situation to have. Those were positioned in that location in response to allowable fenestrations.

**Mr. Mohr** – Looking at the lighting, I don't know if you admire the lighting there now in that general district. I am wondering how you expect to relate to it. Personally, I would rather that you didn't. I don't imagine there is any way you're not going to be addressing the district lighting in that immediate area.

**Mr. Rhodeside** – We have looked at lighting in the context of the site. We have bounced back and forth between utilizing the lights that are of that area as well as the alternative of using a contemporary, simple light. At this point, we're thinking that simple a streamline with an appropriate light with something to tell would be more appropriate here. The historic light wouldn't be horrible. The clean lens of the plaza and the building and not having too overly ornate lights in this space is a preferred solution for my design perspective.

**Mr. Amtmann** – There are two existing pole lights on the sidewalk at Park Street. One is at the corner of the Redlands Club and one further north by the Levy Building. The one by the Levy Building will most likely need to be relocated. It's right in front of the steps that go up to the plaza. It's not in the best spot. Some discussion will have to be made as to those two pole lights, which are clearly in the public domain of Court Square. It masks the rest of the pole lights in the neighborhood. They're in the public right of way. Maybe they stay to be what they are. The lighting in the public plaza has tended to have material reference to the materials. It's the same way we are doing paving but to be in a more transitional, contemporary style as with the same moves with the façade.

**Mr. Rhodeside** – I would not change the lights in the public realm. If they have to be moved, they have to be moved. I was talking about the two lights in the plaza.

**Mr. Amtmann** – You have some details for those lightings that we really didn't have a chance to discuss. There are some details that have been developed that we haven't really discussed yet.

**Mr. Mohr** – I find the lights around Court Square to be some of the most horrendous in town. The lamping is just terrible. It's probably about 5000 Kelvin. The reflectors are ridiculous. I fully expect what you are going to be doing is something more in the 2700 to 3000 range. How does that all work together with the rest of the campus? It's going to stand out being decidedly different.

**Mr. Rhodeside** – We haven't spent a huge amount of time on it. I see three different types of lighting in the plaza area. One is the light that imitates from the lobby and possibly from the portico. That would be the predominant lighting in the plaza. The second would be the additional pole lighting. We have recommended two pole lights: one between each of the pairs of trees on the north and south side of the plaza. We're thinking light would be integrated into the bases of the two benches. We haven't really detailed the curved wall. There could be lighting there. I would love to have a wash of lighting over the paving that imitates from the lighting of several sources. There's a nice warm light washing over the brick surface.

**Mr. Mohr** – Because you have indirect lighting, I suspect it will be most focused in that immediate area. It is unfortunate having to deal with the lighting that is currently in place.

**Mr. Rhodeside** – That's a thoughtful comment. That's a much larger issue than what we can deal with.

**Mr. Lahendro** – I would ask what the designer's thoughts are about the design of the columns for the entrance corridor.

**Mr. White** – We have not yet detailed those. The intent is that they be elegant and slender with the intersections being well addressed in the way the column meets the ground plane, the way column meets the portico roof in those intersections; not in an overly articulated way but in a simple and elegant way.

**Mr. Lahendro** – Material-wise?

**Mr. White** – It likely will be some sort of metal. Ideally factory-finished, nothing field painted.

## **COMMENTS FROM THE PUBLIC**

No Comments from the Public

## **COMMENTS FROM THE BOARD**

**Ms. Lewis** – It is a “shoehorn” into this property. My office is across 7<sup>th</sup> Street from this property. Thank you for trading the public plaza. I was on the BAR the last time we built a courthouse in Charlottesville: The Juvenile Domestic Relations Courthouse. I begged for a little bit of public space in the front. Those two or three steps in the front aren’t really steps. They were collapsed into nothing. There needs to be a public space where people can meet their counsel, meet their families, and relax. That’s a really nice space. I love the programming and the hardscape that you have done so far. The bluestone is beautiful. The low walls are really well done. That’s a great public gesture. I appreciate that you have made this new courthouse subordinate in height to the Levy Building and corrected the hyphen at the High Street side. It’s not jutting into the historic cornice. That’s a great thing that you have done. Thank you for stepping back this building on the High Street side. Walking along the Levy Building right now is tricky. It’s about 2 feet wide there. I wonder what you can do about the façade on the East Jefferson Street side. By code, there can be no fenestration. Can there be more detail? Can there be more interest there? From what I can tell, it is 50 feet long and two stories high. For the City of Charlottesville, that’s a huge plane that doesn’t seem to have much articulation or interest in it. I wonder if there is something you can do to reflect the Redlands Building or some utilitarian building on that side.

With regards to the columns on the new courthouse building, I like the two story height of the columns. I just don’t know what the columns are. You have this ample cornice that looks historic and these skinny columns. I am not encouraging you to create a classical capital there. I just wonder if there is something we can do that will share some language that we have on the Levy Building next door. You’re always going to look at those facades together. This is a great first iteration. It’s very exciting.

**Mr. Amtmann** – Both of the governments should be commended for making good decisions to allow the height of the building to be what we’re showing and for that public plaza to exist. For each of those options, there was another scheme with a different solution that was three stories above ground and had the plaza on the Jefferson Street side as opposed to the Park Street side. The city and the county have been very good leaders in making good decisions to allow that design be possible.

**Mr. Mohr** – Given that there’s 5+ feet between the property line and the edge of that wall along the Redlands Building, is there room to put a planter in there and grow something along that wall?

**Mr. Rhodeside** – I think we shouldn’t do that. I understand the questions and thoughts about the blank wall. Because of the restrictiveness of the space, there could be really beautiful plantings growing up the wall. I doubt the maintenance capability to really take care of it. Because of the narrowness, the plan shows three feet, eight inches between the edges. There is really is so little land there. I think it is better treated architecturally and straightforwardly rather than getting into plantings at that space.

**Mr. Amtmann** – The details that are shown in that elevation may not have been prominent enough as they were displayed in the sketch. It picks up on the monumental order on the north and east elevations

where we have the window infill between pilasters. That bay breakdown of rhythm of space in breaking down that horizontal distance into a series of bays may not be shown as well in that drawing. That definitely could use some development.

In response to the comment about green scape on that side, maintenance is a separate question. If we were to consider something like a green screen, an example you might be familiar with is the UVA parking garage on Culbreth Drive. They have a green screen on that elevation facing University Avenue. That takes less than a foot. There are ways to do it. That's a conversation that needs to happen. Those vines need to be maintained and trimmed back and kept out of the building. That's a different question. An architectural solution is a possibility. That and the portico need more study.

**Mr. Mohr** – It is well off the street. I would like to follow up with what Ms. Lewis said about the front portico. I can see balancing it a little more in terms of the materiality of it where that would speak to the masonry of the old buildings without getting into any kind of derivative or traditional language as opposed to doing steel columns.

**Mr. White** – I did notice that about City Hall. It is that mid-20<sup>th</sup> century slender, limestone column. It may be beneficial to close it out. We will go back to study this.

There are these light dimples that are about 2 to 4 inches. The cornice line runs through that transom divider line and you have these vertical bays. That runs around both of those sides. It's not a blank wall. It is like a shelf that comes out as a very thin screen portico element. It's not that heavy piece.

**Mr. Gastinger** – I am concerned about the perspective that most people will have coming from Court Square where we see two of those balls on equal dimension without windows and creating a bleak space. It stands in pretty stark contrast to the ample and beautiful space that is created at the entrance to the building. It's a little jarring. I don't think green screen or vines or planting is very viable there. It's a south facing façade. Everything is going to get fried on that brick. Hopefully, we can find some other ways of bringing some vanity and scale to that space.

Regarding the portico, I like the slenderness of the columns and the way the building transitions to a more contemporary façade, while nodding to its surrounds. To me, it is how that awning attaches to the building. There are some sketches in here where it feels more like a separate architecture. That seems a little bit more believable. Other drawings show the portico as only four bays coming out. When it is pulling directly out of the cornice, that's where it feels "weird." When it seems to be a detail of a plate of the cornice, the architecture changes to a different detailing. There could be a way that façade separates itself not trying to resolve everything with that same cornice line.

I am concerned about the tree on High Street. It seems almost inevitable that tree in front of the Jessup House is going to be removed. It's going to have to be a retaining wall within feet of that tree. That would be a pretty significant loss for that property and for the streetscape. It is still be shown in some of the renderings as a mitigating factor for that garage entrance. That's something to come to terms with and figure out how to resolve.

In some of the renderings, I feel the foundation of the building is being articulated. It might be on the verge of being under represented or not in proportion with the way the cornices are articulated. The cornice is quite significant. It looks like that foundation is getting really thin or not having the same level of details as the other significant attention to the foundations in the other buildings around Court Square. I don't know if it needs a water table or limestone detail. It does seem like it needs some thickness or some variation from the façade.

To the plaza, which I think is successful. It really does demonstrate an openness. There is a humanity to that space that is possible. That's the intention that is legible. We can get there. I do worry that the back trees really seem to be in conflict with those back two columns. They might be too close. I don't know if the trees could shift closer to the street and participate in the street a little bit more. Or if two larger trees would be successful than trying to get the four in there. In both cases, I want to make sure we provide ample soil volumes so they can really succeed.

That seat wall on the street could be well used if it detailed well. I encourage you to approach it with the same kind of humanity that you have for the plaza. The surface is something that you can sit on. I worry that it might be glaring hot most of the time. If not wood, a stone detail that is comfortable to sit on for both sides. Those two brick walls are "undercooked" in these renderings. They could run the risk of a little bit clunky in trying to mitigate a lot of different brick everywhere.

**Mr. Rhodeside** – Those were really good comments. I am glad that you brought up the tree at Jessup. We will look into that. It's not on the property. It is a significant tree. I agree that we should try as hard as possible to save it. I think the curb and the hardscape has probably limited the amount of root growth in that area. It might be possible to do some protective, preventive root pruning of the tree before construction. Adapt the tree in order to do what is needed. We started with three trees on either side of the plaza. Two are about 22 feet apart. We were using the four trees as a framer of the ellipse, having one on either side makes me concerned. I understand what you're saying. I feel we have the right number. We've been working hard with Steven's team on the right type of tree and size of tree. I definitely feel strongly that trees are needed in the plaza.

**Mr. Gastinger** – Some of the renderings make me wonder if those outer columns are that necessary. They're obscured pretty significantly. There was already some discussion about nodding to the three bay.

**Mr. Rhodeside** – We have also explored moving them. We're concerned about north to Levy and a little bit south to Redlands. It's a process that will go through in the next phase of the design.

**Mr. White** – We have had that discussion internally about the three bays versus five bays.

**Mr. Mohr** – I would like follow up on the entablature on top of it. It does seem superfluous and may be fighting the portico a little bit. It's really about those tall thin columns holding that slim entablature. There is nothing implied behind it.

**Mr. Lahendro** – I am comparing the courthouse site with the Levy site and the new courthouse. While the design inspiration has focused in this presentation on the columns, the real character of the existing courthouse complex are the trees. In this downtown area, you come to the courthouse, it is some buildings in the midst of trees. It's like a park. That's the real significant character; more than the columns. That's what surprises me about the design schematic that we're seeing. It's the sparsity of plantings, trees, and having pedestrian experiences along Jefferson and High. There's not even a window at eye level. You're looking at blank walls right next to you. There are no trees along those pedestrian ways. Some of the other commissions I am on are really concerned about creating an important pedestrian experience. I understand you have more square footage you have to cram into this site. It really does not capture anything of the character site wise of the existing courthouse complex. I don't understand why there aren't canopy trees and more plantings. The plantings in that out cove between the Levy and the courts are there to keep people from going into this dead end area. It's a defensive mechanism. It's not there for appearance. I am really surprised with the lack of plantings and

how unconnected it is with the existing courthouse complex. With the columns, I would love to see something slender, modern, and stainless steel designed to do what it needs to do. I love the historic progression between the buildings and the columns and something that transitions to a modern expression.

**Mr. Schwarz** – I need to agree with a lot that has been said tonight. You have nailed the massing. I am worried about Jefferson Street. It's already a bad street. It has one tree on it. I am not sure this really improves it. If there was any way to get another foot or two out of the building so you can put a tree on that street that would help. You shared your floorplans. It makes it pretty clear that stuff isn't easy to shuffle around. You have two very large courtrooms in there. The third story mechanical penthouse is going to be a feature. It's big and tall. It's going to show up. I would rather see you put a small third story on the building and lose a little bit of the footprint than keep it all at two stories with this giant, mechanical thing on the top. If there was some way to shuffle the square footage, that would be beneficial. I agree with what has been said about the columns. You have a good idea. You have a very traditional, very old, and very historic site to deal with. You want to do something contemporary. You're trying to do two things at once. I don't think you are successful in doing two things at once right now. It might come down to the detailing. People have already said this: the way that the entablature of the portico meets the large entablature of the building seems a little strange to me. It looks like you are putting a very traditional cornice around the building. I am imagining a thin metal piece for the top of the portico. I am not sure how those two come together. The monumentality of the building/the two story stacked windows feels like a good idea. It's a public building. It should be monumental. If you look at the context in all of the other buildings on the site, they read more like large houses. They're much more residential in their massing and fenestration. In comparison, it would be like The Lawn. Jefferson's buildings are very residential appearing. You get to the south end of The Lawn, those newer buildings were designed to be more monumental looking. They do this two story in one story form. The proportions just don't mix well. They have stuck out to me as being uncomfortable with the way they're proportioned. If you look at other buildings around town that do the same thing, they were architecturally (at the time) austere and out of context. The only guidelines that I can point to would be for context. You're creating something that might be a little too severe for the site. I am struggling with that.

**Mr. White** – We have been looking at Georgian 12 over 12 divided lights, double hung type thing with brick between; not vertically pilastered out. This was the next iteration. I really appreciate your thoughts. I don't want to create something that is too harsh on the site.

**Mr. Amtmann** – Most of the buildings you referred to are of a smaller scale. They're dealing with these issues. The buildings aren't so big yet that they couldn't have been overcome with a different architectonic language. Look at the County Office Building (Lane High School). It does have some moves on it, aside from the front portico. There are some windows on the north side that are set into the brick that are multi-stories tall where there are some more monumental moves aside from the front portico. That's a pretty successful traditional design on that building. We're trying to do something that is a little more sophisticated than just multiple repetitions of a small scaled element in a planar façade. It is a big building.

**Mr. Schwarz** – It is worth pursuing. I am throwing out a word of caution. Be careful with it. It is coming off as rather severe in my interpretation of it. I am not telling you to go completely traditional. If you wanted to do a more contemporary building, you could. What I am struggling with is that you have a historic mashup going on right now.

**Mr. Mohr** – How about McGuffey? You have a series of large windows and you have more residential windows. It's broken up more.

**Mr. Schwarz** – It doesn't read as turning two stories into one.

**Mr. Mohr** – The large center windows do stack. They're not set back in.

**Mr. Schwarz** – The Monticello Hotel does that monumental scale. It also has a lot more richness of material. I am not sure this project is going to achieve that. I don't think you want to go that traditional. It did strike me as making the elevations rather severe.

**Mr. Mohr** – It is very hard for the court square to come back into this area given the tightness of this street.

**Mr. White** – We do have ten pounds and a five pound bag for sure.

**Mr. Lahendro** – The one place you invite people to is that recessed plaza. The way it is designed now doesn't capture any of the character of the large canopy trees that is across the street.

**Mr. Rhodeside** – I wish we had the space to do that. The landscape across Park Street is gorgeous. There's a huge amount of soft land soil to enable the trees to grow really tall. We're planning to do connected pathways to get as much good environment for growing the trees. The space is really tiny.

**Mr. Lahendro** – It is the same size and width as the Downtown Mall. There are two rows of oak trees down the center of it.

**Mr. White** – There is no sense of entry along the center of the Downtown Mall. That's not the point of the Downtown Mall. Here we have a civic structure that bookends that space. It would be inappropriate to put trees in the center of that space.

The buildings when they were built did not have big trees. That has happened because it has been 200 years. That is something to consider. In a postcard of the building prior to 1935, the trees are starting to mature. They're not nearly as dense as they are today.

**Mr. Lahendro** – The original courthouse started off with a portico and columns. The honey locust will never get large.

**Mr. Schwarz** – The honey locust is the same species scattered around the perimeter at Court Square? There are various tree wells in front of the Monticello Hotel and down the side street that runs into the historical townhouses. Is there a way to squeeze in some planters in the sidewalk?

**Mr. Rhodeside** – We would have had the building further from the back of the sidewalk. Had the sidewalks been wider, we definitely would have planted trees in the sidewalk. There just isn't the room. There just isn't the room on Jefferson or High or Park to do street trees given the current footprint of the building and the width of the existing right of way to do it. We could remove the parking between Redlands and Levy and plant street trees there.

**Mr. Schwarz** – It would certainly help if there wasn't a parking lot crammed in that courtyard there.

**Mr. Rhodeside** – If those parking space were removed, there could be street trees planted along Park Street.

**Mr. White** – It would be very appropriate to designate those on the south as handicapped/public parking so that someone can get into the building.

**Mr. Schwarz** – I thought you were talking about buying the parking lot from the Redlands Club.

**Mr. Rhodeside** – We will keep looking for opportunities. Based on the footprint of the building and the width of the sidewalks, it's a real challenge.

**Mr. Mohr** – If you pulled away some of the parking, you could get some trees on the street.

**Mr. Werner** – If there are questions and ideas within the public right of way, Eric and I can communicate that up. We do have a cross jurisdictional project. Can we table anything outside of the parcel and focus on the design?

**Mr. Schwarz** – The concern has been stated.

**Mr. Bailey** – I like the design better than a lot of you do. If we're doing more white columns with brick buildings, I am against that. I would like for something to be a little more in this direction that we have here. I would like a contemporary building as opposed to something that recapitulates something that was built 150 years ago. We have these fantastic historic resources there. It should be something that says we are moving forward. I am favorable to this design. It can obviously be tweaked.

**Mr. Edwards** – I agree with the consensus from tonight's discussion. I agree with Breck in terms of scale. What jumped out to me at first was the lighting. I am very familiar with Park Street and the lighting.

**Mr. Amtmann** – The best questions or comments have come on the issues that we have grappled with the most. Steve and I have gone back and forth with sketches about what the portico looks like, what it is made of, and how it is detailed. Design is a process. We have looked at the pedestrian walls right to the edge of the sidewalk and how to articulate those. We will try to make it as pedestrian friendly as we possibly can. Those are the two biggest issues. Elliott and his team have focused on the materiality of Court Square and that overall site plan we have been looking at, trying to show the public plaza as parts of Court Square with its materiality and the contextual materials. We're going to modulate those traditional materials in the paving in the low walls and let it grow up to a more contemporary building. The ground plane is a little more contextual. Those are all the items that everyone has commented on tonight. Those are the challenges we are trying to solve. All of the comments have been spot on. We'll go back and look at some of these things and take it through another iteration. We'll be back in 2 or 3 months when we're ready to give the next round of developments. We have what we need. We have looked at 4 or 5 different iterations of trees in that public plaza. It's a balancing act between having a canopy that you have underneath that provides security and visualizations. We're designing a secure facility here. There are some other standards we need to adhere to. All of the comments will feed back into that design iteration.

**Lance Stewart, Albemarle County** – I really appreciate the comments. It's been helpful to hear so many opinions that are so informed about what is happening downtown and the context. I was struck by the comment on possibly removing some of the street parking on the front façade of the building in order to potentially accommodate some street trees. I am leading up to an open question. It doesn't



have to happen now. If there's anything you think that the county and city might work on together, explore potentially to expand the bounds of the site to achieve something important. If you don't have an immediate answer, maybe work through staff to make some suggestions about how we might really frame this historic building that is here another 100 to 200 years from now in the way that it could be. If there are things that we can explore to be able to do that, I am more than willing to do everything we can to work with city staff to talk about what the potential impacts might be.

**Mr. Mohr** – With what Jody said about the trees, you could bring the building out to the street. I think it would start to engage the other side of the street. The lighting is part and parcel to the same thing. It is outside of this project's purview. Given that these are LEDs, it will take a long time to replace the lamps inside of those fixtures. I don't have a problem with the fixtures. It's the lamping. I think Jody's intuition about those trees is right. There has to be some connection across Park Street.

**Mr. Schwarz** – As they're going through more iterations of design and developing this more, is it safe to say nobody would be opposed to more contemporary features being added in if the building became less traditional? How do people feel on that?

**Mr. Bailey** – I would prefer more contemporary.

**Mr. Lahendro** – I would also prefer more contemporary. It complies with the Secretary of Interior Standards for historic renovations next to historic buildings.

**Mr. Mohr** – It would lighten up the heavy elevations.

**Mr. White** – That's helpful to hear. We were attempting to strike a balance. This is not a building that is its own. It is part of a campus of courts. I want people to intuitively know they're in a courts complex. I appreciate the comment. If we go that direction, we're always going to be looking back. Does this building still belong to this place? That's very difficult needle to thread.

**Mr. Werner** – With Beth Israel and the security down the street, we have seen the reality of our times and how it effects design. Courtrooms are very important places in how they're designed. You have to do it right. You have to make the inside right. We have two jurisdictions working on this. If you all are comfortable with it, our guidelines to facilities like this encourages it to be different, new, and contemporary. I think that's within the design guidelines.

**Applicant moves to request deferral – Mr. Gastinger moved to accept referral (Second by Mr. Schwarz). Motion passes 7-0.**

The meeting was recessed for five minutes.

## **D. Discussion Items**

### **5. Certificate of Appropriateness**

BAR 16-11-01

401 Cherry Avenue, TMP 290150000

Owner: Gateway Terrace Partners, LLC

Representative: Doug Stafford, Griffin-Stafford Hospitality

Project: Repairs to stucco

- Staff gave a brief introduction to this project.

- This is a repair and maintenance request, which could include some possible changes to the exterior.
- Mr. Stafford gave a brief introduction on the project.
- The hotel was purchased in January, 2018.
- There was a thorough review over the property and discovered that the stucco was problematic from an aesthetic perspective.
- An investigative forensics inspector was hired to do some cuts into the stucco and the exterior drywall. There were no issues in the areas that he inspected.
- There was no moisture found.
- According to the owner, the main issue is the aesthetics of the building. It does not look that good.
- The BAR questioned the owner of the hotel regarding the project. The owner of the hotel answered the questions over the appearance and the use of EIFS.
- The owner has a very good plan for completing and finishing the project.

#### 6. Dead trees on the Downtown Mall

- There are two dead maples on the Downtown Mall that need to be addressed.
- There was a discussion of what could be done with the two dead trees.
- There is no direction from the BAR regarding what to do with the trees. If the trees are dead, they can be removed. Nothing should be placed in these spots without BAR approval.

### **E. Other Business**

#### 7. Staff Questions/Discussion

### **F. Adjournment**

Meeting was adjourned at 8:53 PM



**BAR MINUTES  
CITY OF CHARLOTTESVILLE  
BOARD OF ARCHITECTURAL REVIEW  
Regular Meeting  
January 19, 2022 – 5:00 PM  
Zoom Webinar**



Welcome to this Regular Monthly Meeting of the Charlottesville Board of Architectural Review (BAR). Due to the current public health emergency, this meeting is being held online via Zoom. The meeting process will be as follows: For each item, staff will make a brief presentation followed by the applicant's presentation, after which members of the public will be allowed to speak. Speakers shall identify themselves, and give their current address. Members of the public will have, for each case, up to three minutes to speak. Public comments should be limited to the BAR's jurisdiction; that is, regarding the exterior design of the building and site. Following the BAR's discussion, and before the vote, the applicant shall be allowed up to three minutes to respond, for the purpose of clarification. Thank you for participating.

**Members Present:** Breck Gastinger, Clayton Strange, Hunter Smith, Ron Bailey, James Zehmer, Jody Lahendro, David Timmerman, Robert Edwards

**Members Absent:** Cheri Lewis

**Staff Present:** Patrick Cory, Jeff Werner, Robert Watkins

**Pre-Meeting:**

There was no Pre-Meeting.

**A. Matters from the public not on the agenda**  
No Comments from the Public

**B. Consent Agenda** (Note: Any consent agenda item may be pulled and moved to the regular agenda if a BAR member wishes to discuss it, or if any member of the public is present to comment on it. Pulled applications will be discussed at the beginning of the meeting.)

**1. Approval of Meeting Minutes from June 15, 2021**

Mr. Zehmer moved to table the Consent Agenda until a quorum was present in the meeting. Second by Mr. Gastineger. Motion passes 6-0.

Mr. Zehmer moved to approve the Consent Agenda once a quorum was in attendance for the meeting. Second by Mr. Bailey. Motion passes 5-0, with 3 abstentions.

**C. Introduction of new BAR members**

Each member of the BAR and staff made brief introductions for the new members of the BAR. It was an opportunity for the new members of the BAR to get to know the current members and staff. City staff went over the legal role that the BAR plays in the different districts within the City of Charlottesville and the different properties.

Decisions made by the BAR can be appealed to City Council.

Projects can be approved only one time by the BAR and not incrementally.

There was also discussion surrounding the different parts of a BAR meeting.

**D. Deferred Items**

*No Items*

**E. New Items**

*No Items*

**F. Discussion Items**

*No Items*

**G. Other Business**

Staff Questions/Discussion

- There was discussion of the Preservation Awards and those who will be receiving the Preservation Awards.
- One of the awards was for the design of the Enslaved Memorial at the University of Virginia.
- There was a brief discussion regarding each of the Preservation Awards.
- Review of Design Guidelines
- Review of City Code Div. 2: Historical Preservation and Architectural Design Control Overlay Districts and Div. 5: Historic Conservation Overlay Districts
- The guidelines were last reviewed in 2012. The City is currently working on a new Comprehensive Plan.
- The hope is to bring on a consultant to review the guidelines in July, 2022.
- The City is revising and updating the zoning ordinance. Staff asked the BAR to review the zoning ordinance to see if there are any recommendations for changes in the zoning ordinance to be submitted to the consultants working on the zoning ordinance revision.
- The Virginia Department of Historic Resources has awarded the City of Charlottesville a grant for a historic survey of the Downtown Mall. It is of the landscape elements installed by Lawrence Halpern in the 1970s and features since installed.

**Adjournment**

The meeting was adjourned at 6:51 PM.

**Certificate of Appropriateness**

BAR 22-03-01

1835 University Circle, TMP 060069000

Rugby Rd-University Cir-Venable ADC District

Owner: Meg Conklin and John Jay

Applicant: Mary Wolf / Wolf-Josey

Project: Landscaping

Application components (please click each link to go directly to PDF page):

- [Staff Report](#)
- [Historic Survey](#)
- [Application Submittal](#)

**City of Charlottesville  
Board of Architectural Review  
Staff Report  
March 15, 2022**



**Certificate of Appropriateness**

BAR 22-03-01

1835 University Circle, TMP 060069000

Rugby Rd-University Cir-Venable ADC District

Owner: Meg Conklin and John Jay

Applicant: Mary Wolf / Wolf-Josey

Project: Landscaping

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**Background**

Year Built: c. 1922

District: Rugby Road-University Circle-Venable ADC District

Status: Contributing

This five-bay Georgian Revival house is one of several on University Circle designed by noted local architect Eugene Bradbury.

**Prior BAR Reviews**

October 20, 2015 (15-10-01): The BAR moves (6-1) to find that a second-story addition to an existing garage is compatible with the ADC district.

**Application**

- Applicant's submittal: Narrative summary. Drawings (5 sheets) for 1835 University Circle by Wolf Josey Landscape Architects: Proposed Pool Site Plan (Sheet 1); Existing Conditions Overlay (Sheet 2); Contiguous Properties (Sheet 3); Site Perimeter Views (Sheet 4); Existing Conditions on Site (Sheet 5)

Request CoA to construct a pool and introduce new landscaping to the west yard on the side of the house. A bluestone-paved patio will surround the pool, and bluestone steps will replace existing brick steps that lead down a slope from the house. The *undisturbed area of the side yard* will remain as lawn.

Existing large cedar tree near the proposed pool will be removed with new plantings along the north and east property boundaries and the addition of perennials, shrubs, and dogwood trees on the slope between the pool and the house.

## **Discussion**

The west (side) yard is largely screened from the public right-of-way by large boxwoods along the University Circle property boundary. The design guidelines recommend that new outbuildings are placed behind dwellings but offer no such recommendation for pools. Given the proposed pool's minimal paving, muted palette, and boxwood buffer from the street, staff considers the siting in the side yard appropriate.

Staff finds that the material palette, scale, and proposed plantings of this landscape plan are consistent with other properties in the district. Based on the criteria in *Chapter II: Site Design and Elements* of the ADC District Design Guidelines, staff recommends approval, with a recommendation that the applicant consider adding an additional shade tree to compensate for the loss of the cedar tree.

## **Suggested motion**

**Approval:** Having considered the standards set forth within the City Code, including City's ADC District Design Guidelines, I move to find that the proposed pool and landscape plan at 1835 University Circle satisfy the BAR's criteria and are compatible with this property and other properties in the Rugby Road-University Circle-Venable ADC District, and that the BAR approves the application as submitted.

**Denial:** Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find that the proposed fence and landscape plan at 1835 University Circle do not satisfy the BAR's criteria and are not compatible with this property and other properties in the Rugby Road-University Circle-Venable ADC District, and that for the following reasons the BAR denies the application as submitted...

## **Criteria, Standards, and Guidelines**

### **Review Criteria Generally**

Sec. 34-284(b) of the City Code states that, In considering a particular application the BAR shall approve the application unless it finds:

- 1) That the proposal does not meet specific standards set forth within this division or applicable provisions of the Design Guidelines established by the board pursuant to Sec.34-288(6); and
- 2) 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.

### **Pertinent Standards for Review of Construction and Alterations include:**

- 1) Whether the material, texture, color, height, scale, mass and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable design control district;
- 2) The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs and signs;
- 3) The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;
- 4) The effect of the proposed change on the historic district neighborhood;
- 5) The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls and walks;
- 6) Whether the proposed method of construction, renovation or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;
- 7) Any applicable provisions of the City's Design Guidelines.

### **Pertinent ADC District Design Guidelines**



## Chapter II – Site Design and Elements

### B. Plantings

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.

### C. Walls & Fences

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.

### E. Walkways and 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.

#### G. Garages, Sheds & Other Structures

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.



VIRGINIA  
HISTORIC LANDMARKS COMMISSION  
HISTORIC DISTRICT SURVEY FORM

File No. 104-130

Negative no(s). 7221

Page 1 of 2

Street address 1835 University Circle  
Town/City Charlottesville

Historic name

Common name

- Material
- ☐ wood frame (siding: ☐ weatherboard, ☐ shingle, ☐ aluminum, ☐ bricktex, ☐ \_\_\_\_\_)
  - ☒ brick (bond: ☐ Flemish, ☒ stretcher, ☐ \_\_\_\_\_-course American, ☐ \_\_\_\_\_)
  - ☐ stone (☐ random rubble, ☐ random ashlar, ☐ coursed ashlar, ☐ \_\_\_\_\_)
  - ☐ log (siding: ☐ weatherboard, ☐ shingle, ☐ aluminum, ☐ bricktex, ☐ \_\_\_\_\_)
  - ☐ stucco
  - ☐ concrete block
  - ☐ enameled steel
  - ☐ other: \_\_\_\_\_
- ☐ cast iron
  - ☐ terra cotta
  - ☐ glass and metal

Number of Stories	Roof Type	Roof Material
<input type="checkbox"/> 1 <input checked="" type="checkbox"/> 2 1/2	<input type="checkbox"/> shed <input type="checkbox"/> mansard	<input checked="" type="checkbox"/> slate <input type="checkbox"/> tile
<input type="checkbox"/> 1 1/2 <input type="checkbox"/> 3	<input type="checkbox"/> gable <input type="checkbox"/> gambrel	<input type="checkbox"/> wood shingle <input type="checkbox"/> pressed tin
<input type="checkbox"/> 2 <input type="checkbox"/> _____	<input type="checkbox"/> pediment <input type="checkbox"/> parapet	<input type="checkbox"/> composition <input type="checkbox"/> not visible
	<input checked="" type="checkbox"/> hipped <input type="checkbox"/> flat	<input type="checkbox"/> standing seam metal
	<input type="checkbox"/> other: _____	<input type="checkbox"/> other: _____

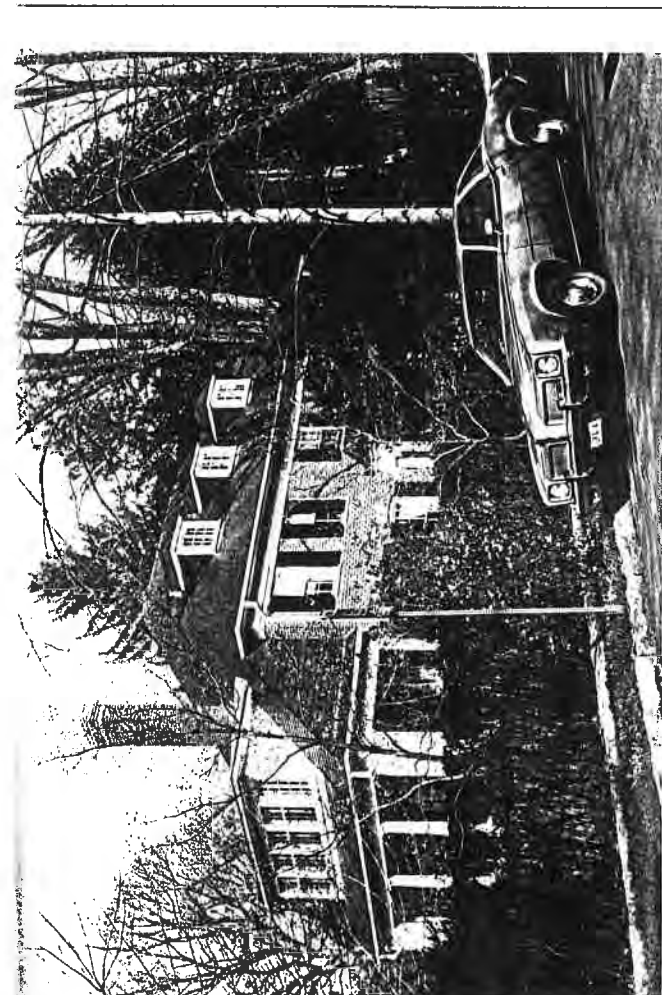
Dormers	Number of bays — Main facade
<input type="checkbox"/> 0 <input checked="" type="checkbox"/> 3 front <input type="checkbox"/> shed <input type="checkbox"/> hipped	<input type="checkbox"/> 1 <input type="checkbox"/> 4 <input type="checkbox"/> 7
<input type="checkbox"/> 1 <input type="checkbox"/> 4 <input type="checkbox"/> gable <input type="checkbox"/> _____	<input type="checkbox"/> 2 <input checked="" type="checkbox"/> 5 <input type="checkbox"/> 8
<input type="checkbox"/> 2 <input type="checkbox"/> _____ <input type="checkbox"/> pedimented	<input type="checkbox"/> 3 <input type="checkbox"/> 6 <input type="checkbox"/> _____

Porch	Stories	Bays	General description
<input checked="" type="checkbox"/> yes <input type="checkbox"/> no	<input checked="" type="checkbox"/> 1 <input type="checkbox"/> 3	<input checked="" type="checkbox"/> 1 (center) <input type="checkbox"/> 2 <input type="checkbox"/> 4	Entry shelter with flared-eaves
	<input type="checkbox"/> 2 <input type="checkbox"/> _____	<input type="checkbox"/> 1 (side) <input type="checkbox"/> 3 <input type="checkbox"/> _____	hipped roof supported by
			Composite columns.

Building type
<input checked="" type="checkbox"/> detached house <input type="checkbox"/> garage <input type="checkbox"/> government <input type="checkbox"/> industrial
<input type="checkbox"/> detached town house <input type="checkbox"/> farmhouse <input type="checkbox"/> commercial (office) <input type="checkbox"/> school
<input type="checkbox"/> row house <input type="checkbox"/> apartment building <input type="checkbox"/> commercial (store) <input type="checkbox"/> church
<input type="checkbox"/> double house <input type="checkbox"/> gas station <input type="checkbox"/> railroad <input type="checkbox"/> _____

Style/period	Date	Architect/builder
Georgian Revival	c. 1922	

Location and description of entrance
Entrance with top- and side-lights.



Miscellaneous descriptive information (plan, exterior and interior decoration, cornice/eave type, window type and trim, chimneys, additions, alterations)

This, one of the most handsome Georgian Revival houses in the city, shares the distinctive feature of a shed-roofed side porch with no. 21, designed by Eugene Bradbury. The architect, unfortunately, is not known.

The house features an inset central bay; an unusual entry shelter; a shed-roofed side porch with monitor-dormered room above; segmental-arched window heads with masonry keystones; tall corbeled-cap chimney stacks, etc.

Historical information

Judging from the Sanborn maps and Real Estate records, this house was built about 1921.

Source Eugenia Bibb; Sanborn maps; Real Estate Dept.

Surveyed by Jeff O'Dell, VHLC

Date 4-83; 9-83

STREET ADDRESS: 1835 University Circle  
 MAP & PARCEL: 6-69  
 FILE NO:  
 PRESENT ZONING: R-1  
 ORIGINAL OWNER: Lucille C. Fawcus  
 ORIGINAL USE: Residence  
 PRESENT USE: Residence (rental property)  
 PRESENT OWNER: Christiane D. Friedman  
 ADDRESS: 1835 University Circle  
 Charlottesville, VA 22903  
 HISTORIC NAME: Fawcus House  
 DATE/PERIOD: 1920-21  
 STYLE: Colonial Revival  
 HEIGHT (to cornice) OR STORIES: 2½ Stories  
 DIMENSIONS AND LAND AREA: 200' x 143' (28,300 sq. ft.)  
 CONDITION: Good  
 SURVEYOR: Bibb  
 DATE OF SURVEY: Winter 1998  
 SOURCES: City Records  
 Daniel R. Friedman

### ARCHITECTURAL DESCRIPTION

This is one of several large period Revival houses on University Circle designed by noted architect Eugene Bradbury. It is 2½ stories tall on a low-foundation, five bays wide, and double pile. Walls are veneered in brick laid in stretcher bond. There are two capped interior end chimneys. Throughout the house, windows are double-sash, 6-over-6 light, with louvered shutters. First story windows are somewhat taller and have segmental arches with keystone. In the central bay of the rear elevation, there is a monumental circular-headed window on the stair landing. The steep hipped roof is covered with slate and has projecting eaves and an entablature, with modillions only in the very slightly recessed central bay of the façade. There are three hipped-roofed, slate-sided gables on the front and rear elevations. Each has a pair of 6-light casement windows. At each end of the house, the roof continues downward to shelter a 1½-story addition. At the western end, this is a large porch, now screened in, but once open. There is a pair of paneled square pillars at each corner; and Tuscan columns flank the garden entrance bay on the western elevation. A sleeping porch is located in a 5-bay shed-roofed dormer set into the roof above this porch. At the other end of the house, the roof sweeps down over a sun parlor that covers the front bay of the eastern elevation. It has three pairs of four-light casement windows on each elevation. There are two single four-light casement windows on the façade at the second story level. Behind the sun parlor, a two-story hipped-roofed service wing covers the rear bay of the eastern elevation. It has another interior end chimney, and it matches the main block in all details, except that the windows are slightly shorter.

### HISTORICAL DESCRIPTION

Lucille Fawcus purchased two lots in University Place subdivision in 1920 (City DB 35-97) and built this house over the next two years, according to tax records. It was designed by Eugene Bradbury. Mrs. Fawcus sold the house in 1943 (DB 113-468), and the next year it was purchased by Lucy Carmack Smith. She sold it in 1968 to Thomas R. and Margaret Bardwell White (DB 403-828 & 830), from whom Daniel R. and Christiane D. Friedman bought it in 1979 (DB 403-830, 559-309).





## Board of Architectural Review (BAR) Certificate of Appropriateness

Please Return To: City of Charlottesville  
Department of Neighborhood Development Services

P.O. Box 911, City Hall

Charlottesville, Virginia 22902

Telephone (434) 970-3130

Staff email: [wernerjb@charlottesville.gov](mailto:wernerjb@charlottesville.gov)

[watkinsro@charlottesville.gov](mailto:watkinsro@charlottesville.gov)

Please submit the signed application form and a digital copy of submittal and attachments (via email or thumb drive).  
Please include application fee as follows: New construction project \$375; Demolition of a contributing structure \$375;  
Appeal of BAR decision \$125; Additions and other projects requiring BAR approval \$125; Administrative approval \$100.  
Make checks payable to the City of Charlottesville.  
The BAR meets the third Tuesday of the month.  
Deadline for submittals is Tuesday 3 weeks prior to next BAR meeting by 3:30 p.m.

Owner Name Meg Jay, John Conklin Applicant Name Mary Wolf/Wolf Josey Landscape Architects  
Project Name/Description Landscaping and pool Parcel Number 060069000  
Project Property Address 1835 University Circle

### Applicant Information

Address: 310 2nd Street SE, Charlottesville, VA 22902

Email: mwolf@wolfjosey.com

Phone: (W) 434-466-7472 (C) 434-825-6678

### Property Owner Information (if not applicant)

Address: 1835 University Circle, Charlottesville VA 22903

Email: megjay@gmail.com; johnvconklin@gmail.com

Phone: (W) \_\_\_\_\_ (C) 434-242-7204

Do you intend to apply for Federal or State Tax Credits for this project? No

### Signature of Applicant

I hereby attest that the information I have provided is, to the best of my knowledge, correct.

Mary Wolf 2/22/22  
Signature Date

Mary Wolf 2/22/22

Print Name Date

### Property Owner Permission (if not applicant)

I have read this application and hereby give my consent to its submission.

Meg Jay 2/21/22  
Signature Date

Meg Jay 2/21/22  
Print Name Date

### Description of Proposed Work (attach separate narrative if necessary):

Landscaping and pool per Wolf/Josey Landscape Architects drawings.

### List All Attachments (see reverse side for submittal requirements):

### For Office Use Only

Received by: \_\_\_\_\_

Fee paid: \_\_\_\_\_ Cash/Ck. # \_\_\_\_\_

Date Received: \_\_\_\_\_

Revised 2016

Approved/Disapproved by: \_\_\_\_\_

Date: \_\_\_\_\_

Conditions of approval: \_\_\_\_\_

February 22, 2022

Subject: BAR Narrative Summary  
**1835 University Circle Pool**

**Project Summary:**

A new swimming pool is proposed for the side yard of 1835 University Circle. The existing site is a large open yard that sits 7' below the front yard of the house and is accessed down a steep 3:1 slope. A side porch overlooks the site and would provide the primary access route to the pool. Existing large boxwoods screen the site from the University Circle.

The pool will be minimally paved to preserve the sense of an open lawn. The west edge of the pool will align with the front face of the house. The primary seating area will be at the east end of the pool. Paving will be bluestone. A low stone seat wall at the base of the slope will define the south edge of the pool and help minimize the slope and any drainage issues. Due to grading the existing brick steps down from the porch will be removed and replaced with bluestone steps with brick or bluestone risers. A language of stone and bluestone currently exists within the landscape in the back of the house and along the driveway.

The project proposes to remove a large cedar tree on the north side of the pool. The tree is currently leaning towards the house and there is concern that the pool construction could further impact the tree structurally. Tree preservation is a priority for the owners and the pool is sited to preserve two large maples and two large spruce trees.

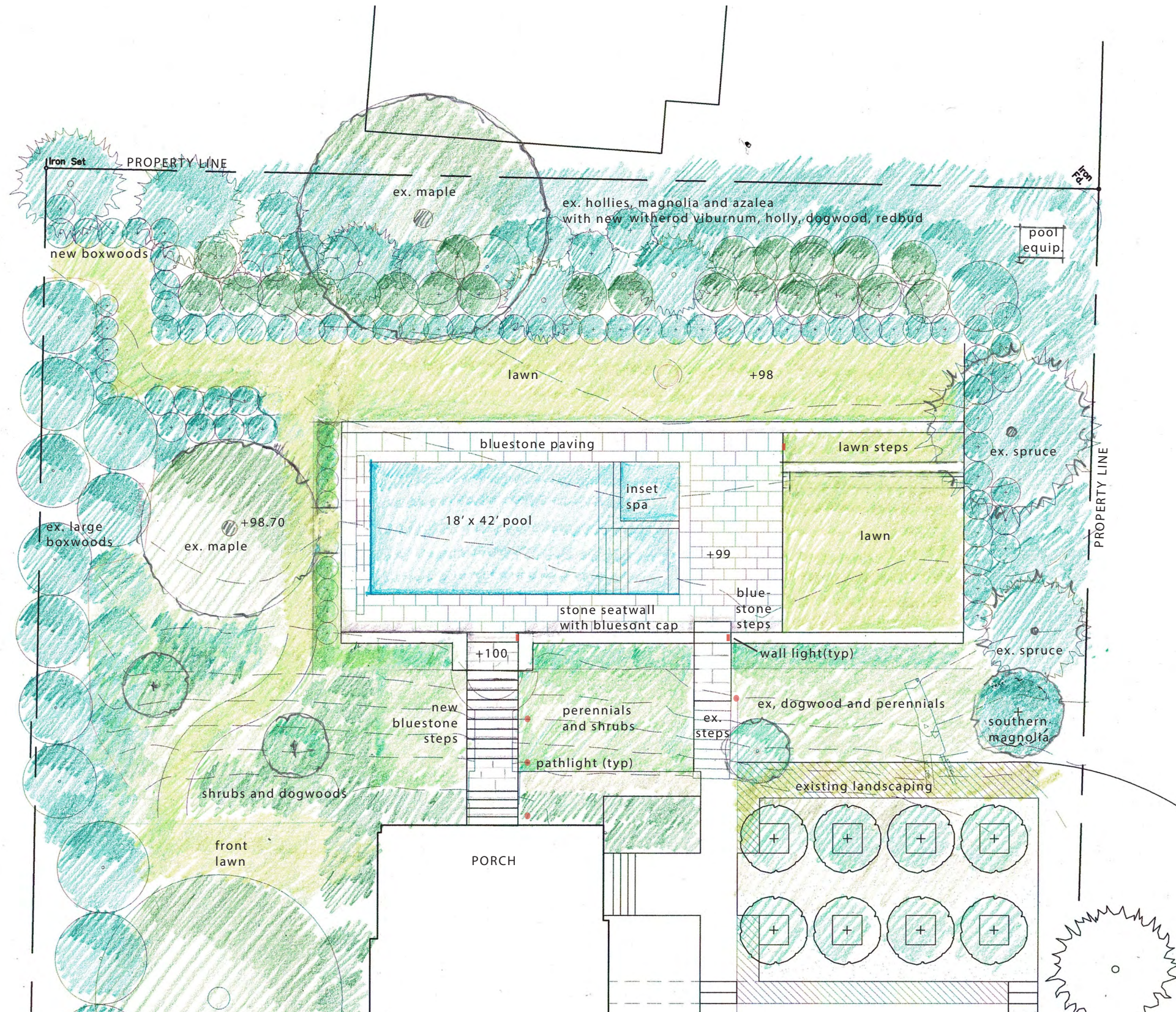
Planting along the north and east property line will be augmented with native deciduous and evergreen shrubs and trees to create a woodland edge and buffer for the neighbors to the north and east. The boxwood planting along University Circle will be extended to strengthen the visual buffer from the street. The slopes leading down to the pool which are currently planted in lawn will be planted with shrubs, understory trees and perennials creating a stronger separation between the pool and the landscape in the front of the house. The pool will have an automatic pool cover and will not require fencing.

Lighting will consist of low path lights and wall lights to provide safe and functional access from pool to the house. Lights will be dimmable LED bronze fixtures.



UNIVERSITY CIRCLE

sidewalk



PROPERTY LINE



## PROPOSED POOL - Site Plan

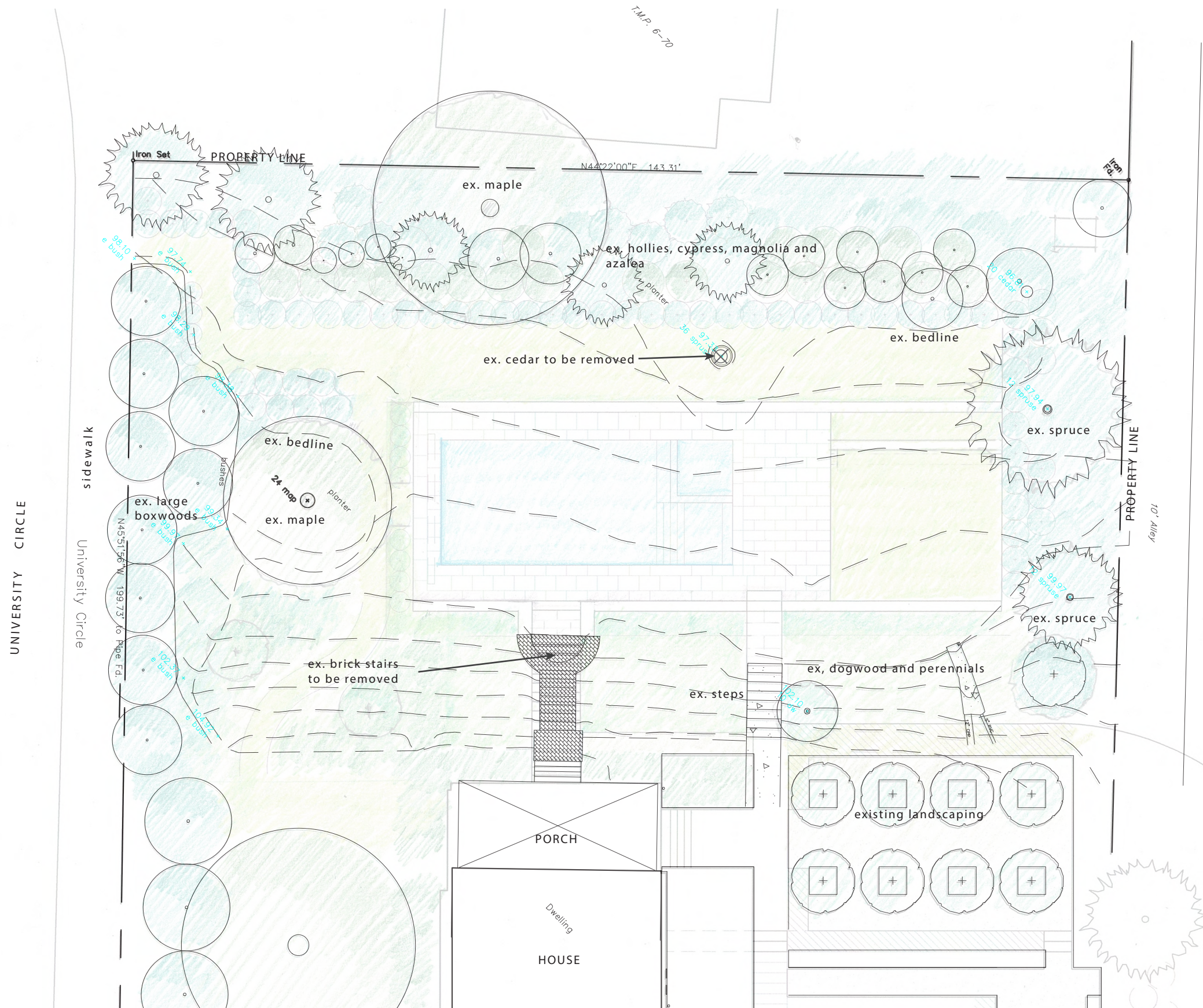
1835 University Circle

February 22, 2022



**WOLF JOSEY**  
landscape architects





## EXISTING CONDITIONS OVERLAY

1835 University Circle

February 22, 2022



WOLF JOSEY  
landscape architects





1835 University Circle - side yard



1835 University Circle - House



1831 University Circle - east side

## CONTIGUOUS PROPERTIES

1835 University Circle

February 22, 2022



1841 University Circle - west side





1835 University Circle porch



1841 University Circle - view north from pool site



1832 Wayside Place - view north from pool site



View west towards University Circle from pool site

SITE PERIMETER VIEWS  
1835 University Circle  
February 22, 2022





Porch



Large cedar to be removed



Existing steps to be replaced



Pool site



Existing bluestone and stone wall on site

EXISTING CONDITIONS ON SITE  
1835 University Circle  
February 22, 2022



**Certificate of Appropriateness Application**

BAR 20-03-02

223 East Main Street, TMP 33023400

Downtown ADC District

Owner: Labace, LLC

Applicant: Tony Labace

Project: Replace storefront

Application components (please click each link to go directly to PDF page):

- [Staff Report](#)
- [Historic Survey](#)
- [Application Submittal](#)

**City of Charlottesville  
Board of Architectural Review  
Staff Report  
March 15, 2022**



**Certificate of Appropriateness**

BAR 20-01-01

223 East Main Street, TMP 33023400

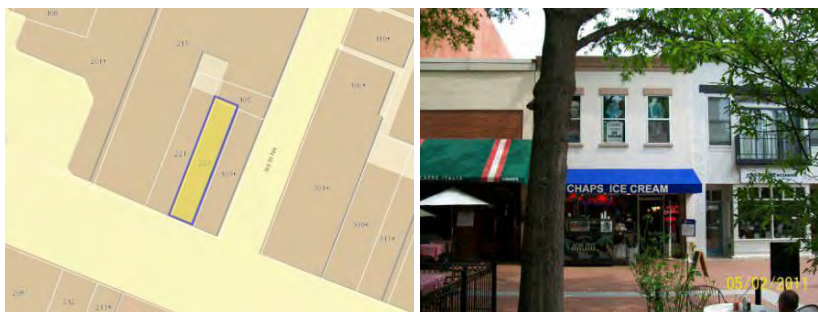
Downtown ADC District

Owner: Labace, LLC

Applicant: Tony Labace

Project: Replace storefront

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**Background**

Year Built: c. 1821, alterations mid-1800s, 1917, 1970s

District: Downtown ADC District

Status: Contributing

223 West Main is believed to be a c1864 addition to neighboring 225 West Main, which was constructed in the 1821 and one of the oldest buildings in the City. Alterations over time have left only fragments of the original structure. The existing storefront is believed to date to the 1970s. (Historic survey attached.)

**Prior BAR Reviews**

January 22, 2020 (20-01-01): The applicant proposes to replace the storefront and requests a deferral in order to get pricing information. The BAR moves (7-0) to accept the applicant's request for a deferral. (See Appendix for minutes of January 2020 discussion).

**Application**

- CoA submittal dated December 5, 2019. Elevation and plan for proposed storefront. Photos of existing. Glass specifications.

CoA request for the replacement of the c1970s commercial storefront. New frame to match the existing, which is clear anodized aluminum, with similar window and door configurations. New storefront will be straight, returning to an earlier wall alignment visible on the floor slab. The plywood sections will be replaced with flat metal panels (matching the frame). The storefront will use clear glass with a VLT of 80%.

## **Discussion**

The BAR was supportive of this project in January 2020 but the applicant requested a deferral so he could return for approval when he was ready for construction.

Staff recommends approval of this CoA.

## **Suggested motion**

**Approval:** Having considered the standards set forth within the City Code, including City's ADC District Design Guidelines, I move to find that the proposed storefront at 223 East Main Street satisfy the BAR's criteria and are compatible with this property and other properties in the Downtown ADC District, and that the BAR approves the application as submitted.

**Denial:** Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find that the proposed storefront at 223 East Main Street do not satisfy the BAR's criteria and are not compatible with this property and other properties in the Downtown ADC District, and that for the following reasons the BAR denies the application as submitted...

## **Criteria, Standards, and Guidelines**

### **Review Criteria Generally**

Sec. 34-284(b) of the City Code states that, In considering a particular application the BAR shall approve the application unless it finds:

- 1) That the proposal does not meet specific standards set forth within this division or applicable provisions of the Design Guidelines established by the board pursuant to Sec.34-288(6); and
- 2) 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.

### **Pertinent Standards for Review of Construction and Alterations include:**

- 1) Whether the material, texture, color, height, scale, mass and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable design control district;
- 2) The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs and signs;
- 3) The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;
- 4) The effect of the proposed change on the historic district neighborhood;
- 5) The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls and walks;
- 6) Whether the proposed method of construction, renovation or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;
- 7) Any applicable provisions of the City's Design Guidelines.

### **Pertinent ADC District Design Guidelines**

#### **Chapter III: New Construction & Additions**

##### **I. Windows & Doors**

...

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

#### **Chapter IV: Rehabilitation**

##### **B. Facades & Storefronts**

- 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, vinyl or aluminum siding, and pressure-treated wood.
- 11) Avoid introducing inappropriate architectural elements where they never previously existed.

#### C. Windows

...

- 15) Do not use tinted or mirrored glass on major facades of the building. Translucent or low glass may be strategies to keep heat gain down.

#### **Appendix:**

*Minutes from January 22, 2020 BAR meeting discussion on 223 East Main Street:*

#### QUESTIONS FROM THE PUBLIC

None

#### QUESTIONS FROM THE BOARD

*Mr. Zehmer* – Is the intent to replace the whole storefront?

*Jeff Werner* – It will be all of the way across the storefront.

*Mr. Schwarz* – How is this going to be constructed? How is it going to work at the top and at the bottom?

*Tony Labace, Applicant* – Tiel Construction in the site plan should have that in your packet.

*Jeff Werner* – The applicant is not pursuing this immediately. What would be helpful would be a shop drawing of when you go forward. At this point, it is not cast in stone. The question for the BAR is whether the applicant can contact some people, and get some cost estimates.

*Tony Labace* – I do recall talking to the construction company. The panels will match and everything that goes with it.

*Mr. Lahendro* – What is to finish on the frame?



*Tony Labace* – It is what you see in the picture, only 60 years later.

#### COMMENTS FROM THE PUBLIC

None

#### COMMENTS FROM THE BOARD

*Mr. Gastinger* – I don't have any issue with this in principle. Seeing those shop drawings and having some confidence in the final design and that it's matching the intention that we are imagining.

*Mr. Lahendro* – Are the horizontal openings at the top glass too?

*Tony Labace* – No. From the header down to the plywood metal frame is where the glass is going to be.

*Mr. Lahendro* – Metal panels in that very top, horizontal element?

*Tony Labace* – Sure.

*Mr. Zehmer* – It's currently plywood that matches the plywood below.

*Tony Labace* – I was going to try to do it this winter. I just put in a \$20,000 sub-zero freezer in. I am going to wait until next fall. At that time, I am certainly happy to come forward and present.

*Mr. Lahendro* – I am fine with the concept. I would like to see how it is finally designed. You clearly don't know at this point.

*Tony Labace* – We had several options. My original thought was all glass, except for the bottom part. That's a steel header up top. The glass is going to go underneath the steel header. Do you see where those lights are back there? That's all steel.

*Mr. Lahendro* – Is it right up against that curtain wall?

*Tony Labace* – It is.

*Mr. Ball* – No changes to the awning or lights?

*Tony Labace* – No.

*Mr. Schwarz* – There are many different things that you can do that would be perfectly fitting with our guidelines. I want to know what you intend to do. You can move forward with confidence thinking you are going to achieve something. If you get a shop drawing, submit it to staff. Staff can put it on the consent agenda.

*Jeff Werner* – That was the goal. We could let him move forward with getting some costing for this. A deferral and a shop drawing submission for the consent agenda.

*Mr. Lahendro* – Does that give you the confidence to proceed?

*Tony Labace* – Sure. I am pretty open about it. Part of the problem is that espresso window is plexiglass. It has been plexiglass for 14 years. The two panels by the door were plexiglass.

*Mr. Schwarz* – It is better for you to request a deferral. That gives you an infinite amount of time to come back to the BAR. If the BAR imposes a deferral, you will have to come back next month.

*Tony Labace* – I would like to request a deferral.

**Deferral:** Applicant requested a deferral pending the final details with the contractor. Mr. Gastinger made the motion to accept the deferral (Mr. Lahendro seconded). Motion passed 7-0.



# Architectural And Historic Survey



## Identification

**STREET ADDRESS:** 223-225 E. Main Street

**MAP & PARCEL:** 33-234 & 233

**CENSUS TRACT AND BLOCK:**

**PRESENT ZONING:** B-4

**ORIGINAL OWNER:** John R. Jones

**ORIGINAL USE:** Store

**PRESENT USE:** Confectionary & TV Studio/Music Store

**PRESENT OWNER:** Jessie T. Hook Carl R. Stacy, Jr.

**ADDRESS:** 1203 Hilltop Road 1904 Wakefield Rd.  
Ch'ville, Va 22903 Ch'ville, VA 22901  
(#223) (#225)

**HISTORIC NAME:** Jones-Hartnagle Building

**DATE / PERIOD:** c. 1821, mid-1800's, 1917, 1970's

**STYLE:** Vernacular

**HEIGHT (to cornice) OR STORIES:** 2 storeys

**DIMENSIONS AND LAND AREA:** #223-18'75"x92'97" (1743 sq. ft.)

**CONDITION:** Good #225-20.2"x92.98" (1878 sq. ft.)

**SURVEYOR:** Bibb

**DATE OF SURVEY:** Winter 1983

**SOURCES:** City/County Records Carl R. Stacy, Jr.

Ch'ville City Directories Harold Wright

Alexander, Recollections of Early Charlottesville

Holsinger's Charlottesville, other Holsinger photos

Sanborn Map Co. - 1886, 1891, 1896, 1907, 1920

## ARCHITECTURAL DESCRIPTION

This is almost certainly the oldest building remaining on Main Street, but very little original fabric has survived the repeated alterations. The eastern half is the original section. Two storeys tall, two bays wide, and double pile, it probably resembled the early 19th century buildings on Court Square which followed the side hall plan and had living quarters for the storekeeper on the second level. Construction is of brick laid in Flemish bond on the facade and the eastern (Third Street) elevation. The western half was probably a duplicate, except that the brick is laid in American bond. The building still has a hip roof covered with standing-seam metal, but its projecting eaves and cornice brackets have been replaced with a parapet. The eastern half (#225) has a high parapet with a wooden entablature which still remains above the false front. In the early years of this century, both store rooms had recessed central entrances, and a single storefront entablature extended across the entire building. The second storey living quarters above both store rooms were dismantled some years ago and the stairways that gave access to them were removed. The remains of a fireplace can still be seen in #223, but a finished interior wall covers the windows, if they still exist. The storefront of #223 is now covered with vertical wooden siding around the display windows and the upper level is covered with wooden shingles. #225 is covered with dark brown metal board-&-batten siding and has a recessed second storey balcony. Its 2-storey rear extension is constructed of brick laid in 5-course American bond. Brick is the one-storey wing behind that is laid in 7-course American bond.

## HISTORICAL DESCRIPTION

Alexander states that the original section of this building was built by Col. John R. Jones who also conducted a store at "Number Nothing", Court Square. He purchased this lot in 1821 (ACDB 22-377), and the oldest part of the building was standing by 1828. According to Alexander, the building was on a high foundation, and the floor of the storeroom was later lowered some four feet. James A. Watson, John Hasson, and Dennis Boyle purchased the building in 1855 (ACDB 54-269). Frederick Hartnagle was the occupant at that time, and he purchased the building in 1857 & 1864 (ACDB 56-204, 60-418). He extended the building to the rear and built the western half of the duplex soon after acquiring ownership. S. C. Chancellor bought the property from Hartnagle's estate in 1913 (City DB 25-18) and sold it two years later to Hollis Rinehart (DB 27-112). Until that time, it had been occupied by a series of bakeries and confectionaries for half a century or more. The Co-operative Drug Co., Inc., brought the eastern half (#225) in 1917 (DB 30-172). The side windows were bricked up, a parapet built and the upper level of the facade covered with what appears to have been a plywood panel possibly stuccoed. J. L. Hartman bought it in 1923 (DB 44-239, 45-404) and sold to L. S. Macon in 1927 (DB 59-244). The Standard Drug Co. occupied the storeroom from the mid 1930's until 1950. After that, it housed a series of small dress shops until Carl R. Stacey, Jr. purchased it in 1972 for his music store (DB 338-382). He added the balcony, rebuilt the storefront, and covered the facade with metal siding. The upper level of the western half of the facade (#223) may not have been significantly altered until a 1953 remodeling when it was covered with a metal false front. Walter R. Ellington bought that half in 1917 (DB 30-466) and sold it in 1932 to J. P. Ellington (DB 77-301). They conducted a clothing store there for twenty years. E. J. Perkins bought it from the Ellingtons in 1943 (DB 113-201) and the Standard Marshall Corporation bought it from his estate in 1946 (DB 128-277) and sold it in 1965 to the Rinehart's Kenridge Properties, Inc. (DB 263-435). Jessie T. Hook bought it from the Rinehart family in 1976 (DB 370-511). Shoe stores occupied the storeroom from the mid 1930's to the mid 1960's. The interior was completely remodeled in 1965 to adapt it for use as a radio station. It was again remodeled in 1976 to include a small storeroom at the front of the building. The present false front dates to that time.

Additional References: City DB 361-1



Building

County / City

VIRG







## Board of Architectural Review (BAR) Certificate of Appropriateness

Please Return To: City of Charlottesville  
Department of Neighborhood Development Services  
P.O. Box 911, City Hall  
Charlottesville, Virginia 22902  
Telephone (434) 970-3130

**RECEIVED**  
DEC 06 2019  
NEIGHBORHOOD DEVELOPMENT SERVICES

Please submit ten (10) hard copies and one (1) digital copy of application form and all attachments.

Please include application fee as follows: New construction project \$375; Demolition of a contributing structure \$375; Appeal of BAR decision \$125; Additions and other projects requiring BAR approval \$125; Administrative approval \$100. Make checks payable to the City of Charlottesville.

The BAR meets the third Tuesday of the month.

Deadline for submittals is Tuesday 3 weeks prior to next BAR meeting by 3:30 p.m.

Owner Name Labace LLC Applicant Name Tony Labace  
Project Name/Description Replace storefront / Chaps Ice Cream Parcel Number 33023400  
Project Property Address 223-235 East Main Street

### Applicant Information

Address: 1607 Brandywine Drive  
Charlottesville, Va 22901  
Email: chapsicecream@gmail.com  
Phone: (W) 434-944-4139 (C) 434-962-7474

### Property Owner Information (if not applicant)

Address: 223 East Main St  
Email: chapsicecream@gmail.com  
Phone: (W) 434-977-4139 (C) 434-962-7474

Do you intend to apply for Federal or State Tax Credits  
for this project? No

### Signature of Applicant

I hereby attest that the information I have provided is, to the best of my knowledge, correct.

Anthony M. Labace 12-5-19  
Signature Date  
Anthony M. Labace 12-5-19  
Print Name Date

### Property Owner Permission (if not applicant)

I have read this application and hereby give my consent to its submission.

Signature \_\_\_\_\_ Date \_\_\_\_\_  
Print Name \_\_\_\_\_ Date \_\_\_\_\_

Description of Proposed Work (attach separate narrative if necessary):  
Remove existing glass and metal storefront, replace with new. Realign east door and two adjacent panels as noted.

### List All Attachments (see reverse side for submittal requirements):

Two pages, dated Nov. 18, 2019: elevation and plan; photos of existing.

### For Office Use Only

Received by: J. Barmore  
Fee paid: \$125.00 Cash/Ck. # 17618  
Date Received: 12/6/2019  
Revised 2016 P19-0174

Approved/Disapproved by: \_\_\_\_\_  
Date: \_\_\_\_\_  
Conditions of approval: \_\_\_\_\_

**HISTORIC DISTRICT ORDINANCE:** You can review the *Historical Preservation and Architectural Design Control Overlay Districts* regulations in the City of Charlottesville Zoning Ordinance starting with Section 34-271 online at [www.charlottesville.org](http://www.charlottesville.org) or at [Municode.com](http://Municode.com) for the City of Charlottesville.

**DESIGN REVIEW GUIDELINES:** Please refer to the current *ADC Districts Design Guidelines* online at [www.charlottesville.org](http://www.charlottesville.org).

**SUBMITTAL REQUIREMENTS:** The following information and exhibits shall be submitted along with each application for Certificate of Appropriateness, per *Sec. 34-282 (d)* in the City of Charlottesville Zoning Ordinance:

- (1) Detailed and clear depictions of any proposed changes in the exterior features of the subject property;
- (2) Photographs of the subject property and photographs of the buildings on contiguous properties;
- (3) One set of samples to show the nature, texture and color of materials proposed;
- (4) The history of an existing building or structure, if requested;
- (5) For new construction and projects proposing expansion of the footprint of an existing building: a three-dimensional model (in physical or digital form);
- (6) 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, unless waived by the BAR.

**APPEALS:** Following a denial the applicant, the director of neighborhood development services, or any aggrieved person may appeal the decision to the city council, by filing a written notice of appeal within ten (10) working days of the date of the decision. Per *Sec. 34-286*. - City council appeals, an applicant shall set forth, in writing, the grounds for an appeal, including the procedure(s) or standard(s) alleged to have been violated or misapplied by the BAR, and/or any additional information, factors or opinions he or she deems relevant to the application.

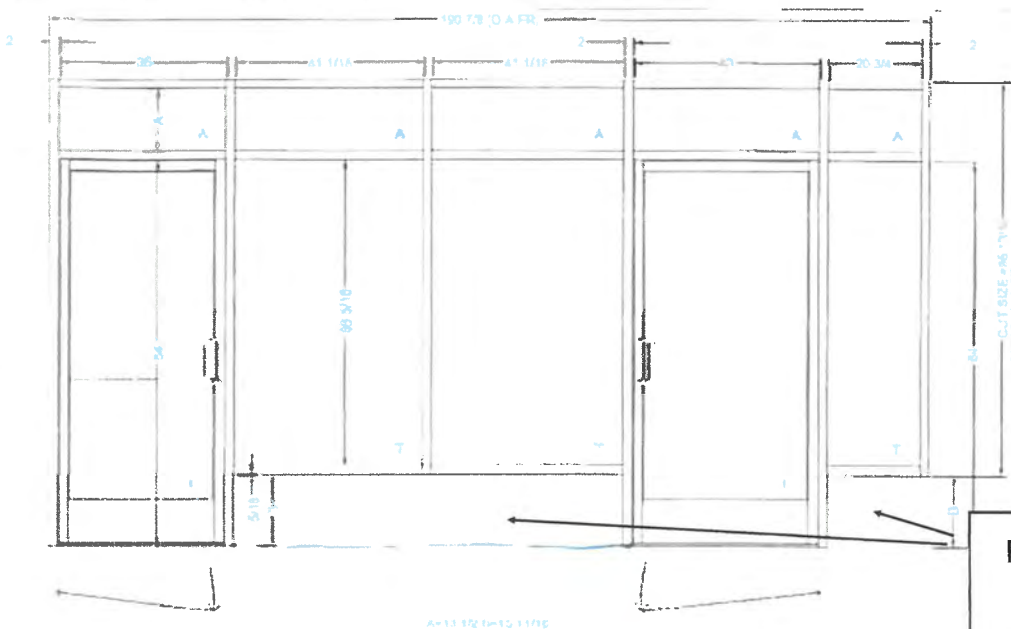
### Scope of Work:

We hereby propose to furnish materials and labor necessary for the installation of the following:  
 (1) commercial storefront frame with (1) 36" x 84" single door and (1) 40" x 84" single door. Doors to have standard push/pull hardware, standard surface mounted closers, standard 4" thresholds, standard MS locks thumb-turn interior/keyed exterior. Doors to be single acting, out-swing, butt hung.

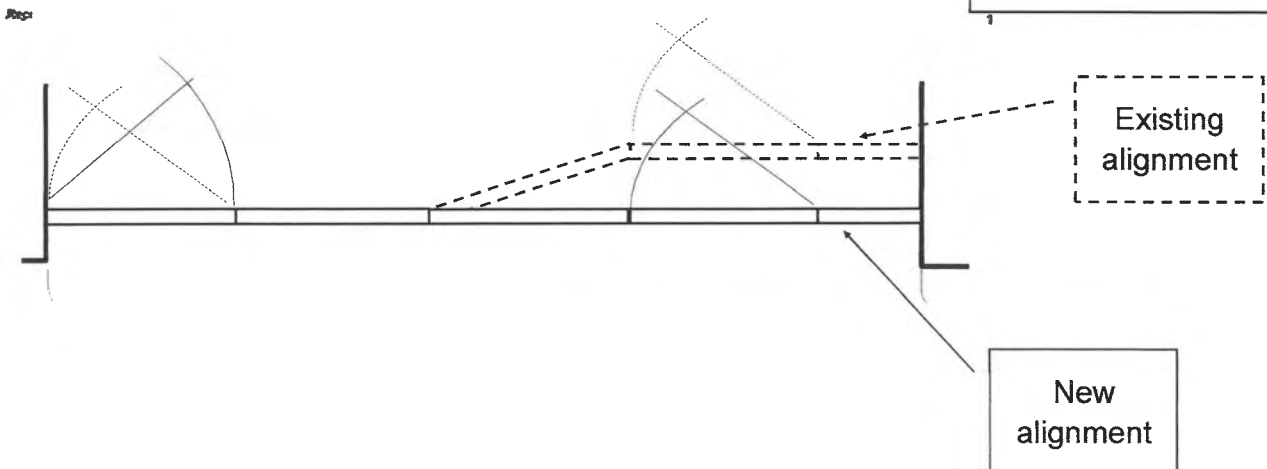
### Qualifications:

- Metal:** Coral, F300T series 2" x 4 1/2" system, 1" glazed for all exterior frames
- Sealants:** Urathane caulk for around exterior perimeters of all storefront in our scope of work for a weather tight seal. Interior caulking by approved change order only.
- Finish:** Clear Anodized Finish.
- Glass:** 1" clear, dual pane insulated, in exterior aluminum storefront frames 1/4" clear tempered in doors and where required.
- Labor:** Furnish for a complete installation of the above scope of work in accordance with the manufacturer's instructions.

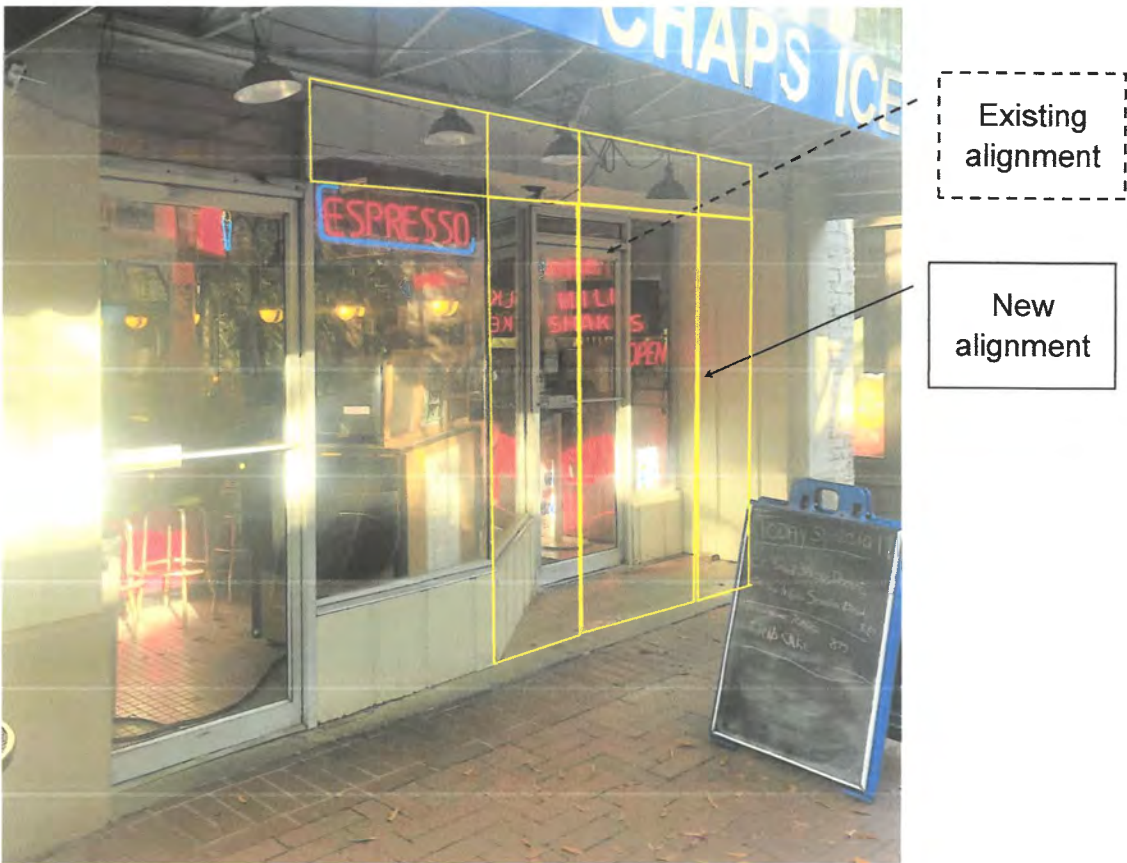
Project Name: Chaps Icecream  
 Frame Set Name: Frame Set 1  
 Metal Group: FL300T CG/SS/OG THERMAL CGM  
 Required: 1 Back Member Color: CLEAR: ANODIZE  
 Frame Name: Frame 1  
 D/S: 1 Frame Type: Standard  
 Face Member Color: CLEAR: ANODIZE  
 Panels: 5 Rows: 2  
 Frame Width: 190 7/8" Frame Height: 101 1/2"  
 10/18/2019 1:52 PM



Replace plywood panels with flat, metal panels (to match frame)







Existing storefront





Watkins, Robert

From:  
Sent: Wednesday, March 9, 2022 1:42 PM  
To: Werner, Jeffrey B  
Cc: Watkins, Robert; chaps ice cream  
Subject: RE: New storefront at Chap's

**WARNING:** This email has originated from **outside of the organization**. Do not click links or open attachments unless you recognize the sender and know the content is safe.

	VLT	Reflect (ext)	Reflect (int)	Winter U- Value	Summer U-Value	SHGC	SC	LSG
CLEAR + CLEAR	80%	15%		0.47	0.50	0.73		1.10

Here is the glazing spec requested.

Respectfully yours,

*Stephen Wagner*  
Commercial Management



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**From:** Werner, Jeffrey B  
**Sent:** Wednesday, March 9, 2022 12:40 PM  
**To:** Stephen  
**Cc:** Watkins, Robert; chaps ice cream  
**Subject:** New storefront at Chap's

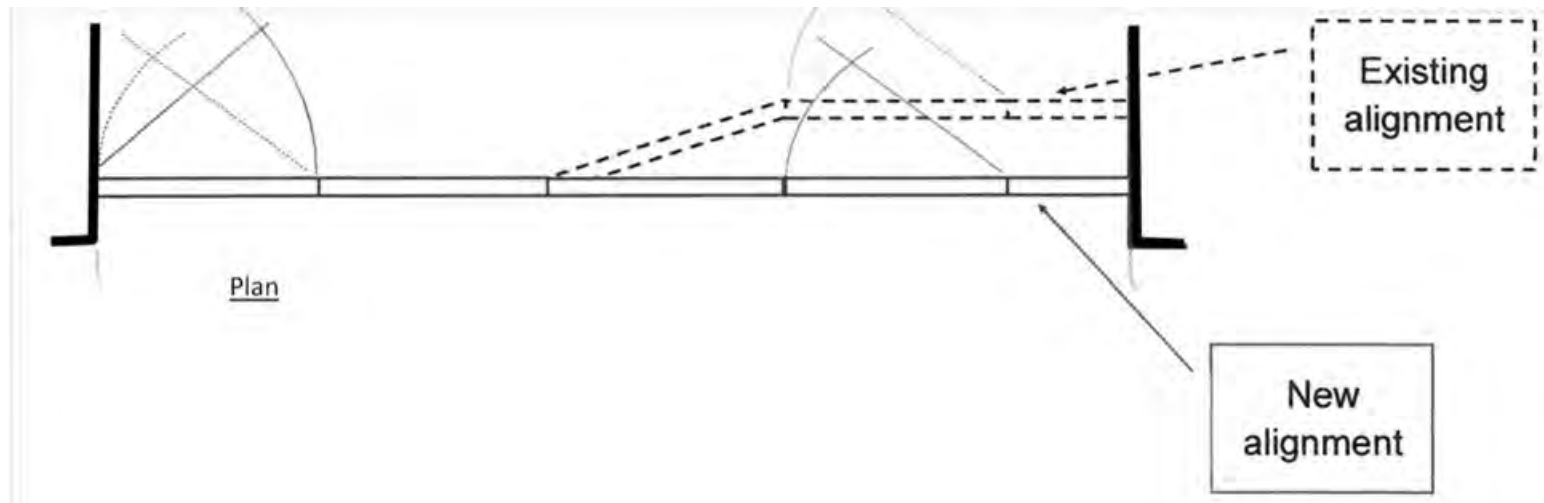
Stephen:

Need to confirm the layout and materials for the Chap's storefront. Sketch below based on what Tony shared with me back on 2020. Let me know if anything is different. We want to this approved by the BAR meeting next Tuesday.

- Metal frame and fixed panels: clear, anodized.
- Thermal glass, clear.

Otherwise, the only spec I need is for the glass VLT. We realize there are a range of ways to define *clear glass*, but the BAR's standard is a VLT of not less than 70%. There is some flexibility in that, but that's the starting point. Higher is great, but it cannot go much lower. This is especially important for storefronts, where we don't want a *wall of mirrors* on the mall.

Jeff



# LANDMARK



# SURVEY

## IDENTIFICATION

Street Address: 1301 Wertland Street  
 Map and Parcel: 4-303  
 Census Tract & Block:  
 Present Owner: Dyer, Anne F. Humphrey's et. al.  
 Address: P.O. Box 3114, University Station  
 Present Use: Residential  
 Original Owner: William Wertenbaker  
 Original Use: Residential

## BASE DATA

Historic Name: Wertenbaker House  
 Date/Period: Circa 1830  
 Style: Federal  
 Height to Cornice:  
 Height in Stories: 2  
 Present Zoning: B-1 and R-3  
 Land Area (sq.ft.): 80,586 sq. ft.  
 Assessed Value (land + imp.): 35,600 + 150 = 35,750

## ARCHITECTURAL DESCRIPTION

1301 Wertland Street is a brick "L" shaped house on a high basement. The leg of the "L" is a later addition but is of similar construction. The front section of the house is three bays in length and the nearly square back section covers two bays of this length. The main section with a gently sloping metal gable roof has solid brick and gable walls and inside end chimneys. The back section has a large chimney on one side and a hipped roof of the same height as the gable of the main block with which it intersects. There is a bracketed cornice with plain frieze running around the entire house. Besides the fine brickwork the most notable feature of the house is the elaborate symmetrical stick style porch. This is open underneath and supported to the level of the first floor by large square brick posts. It is reached by a broad flight of eight wooden stairs. Carved posts support the low metal roof creating symmetrical end bays and a central bay of equal size flanked by small bays and surmounted by a low pediment. The central second floor porch repeats the design of the entrance section with a larger pediment. An intricate railing runs between the posts on both levels and the porch exhibits definite stick style characteristics which date it later than the house.

## HISTORICAL DESCRIPTION

This house was built around 1830 (possibly as early as 1816) by William and Louisiana Wertenbaker. The land was generally known as the Wertenbaker property (ACDB 87-385) and previously included a house built by C. C. Wertenbaker (William's son) on one side and on the other side a house built for rental to students. William Wertenbaker was chosen by Jefferson as the second Librarian of the University and served over fifty years. He was also sheriff and postmaster. It appears that the Wertenbakers acquired some of the land from James Dinsmore who died in 1830. He had a brick storehouse, kitchen and smokehouse in the vicinity of the present building (ACDB 36-319). In 1886 6 1/2 acres of land originally owned by William Wertenbaker (and sold by his son who moved) containing the present house were sold in three lots. Lot 1 containing the present house was sold to Charles Venable and James Jones (DB 1-314) who sold it to M. W. Humphreys (who had been renting the house) on Oct. 27, 1891 (DB2-449). The present owners are the heirs of M. W. Humphreys who bequeathed the property (WC30281) to his children with a provision that his older child Louise have an option to buy it. Upon her death it was bequeathed to the present owner.



## CONDITIONS

Poor

## SOURCES

Mrs. Alice Flinn, 12 Elliewood Ave., Charlottesville  
 Mrs. J. Rawlings Thomson, 729 Northwood Ave., Charlottesville  
 County Records, City Records

**STREET ADDRESS:** 1301 Wertland Street  
**MAP & PARCEL** 4-303  
**VDHR FILE NUMBER:** 104-007  
**CITY FILE NUMBER:** 163  
**PRESENT ZONING:** B-1  
**ORIGINAL OWNER:** William Wertenbaker  
**ORIGINAL USE:** Residence  
**PRESENT OWNER:** Offices  
**ADDRESS:** Wertenbaker Associates  
c/o Roger Davis  
P. O. Box 5384  
Charlottesville, VA 22905  
**HISTORIC NAME:** Wertland  
**DATE/PERIOD:** 1842, c. 1984  
**STYLE:** Vernacular  
**HEIGHT IN STORIES:** 2 stories  
**DIMENSIONS AND LAND AREA:** 7,598.24 sq. ft.  
**CONDITION:** Good  
**SURVEYOR:** \_\_\_\_\_/Bibb  
**DATE OF SURVEY:** 1973/1987  
**SOURCES:** City/County Records  
Mrs. Alicia W. Flynn  
Mrs. J. Rawlings Thomson

### ARCHITECTURAL DESCRIPTION

The Wertenbaker House is a 2-story, 3-bay single-pile Virginia I-house set on a very high English basement. A 2-story rear wing makes it L-shaped. The foundation of the main block is constructed of brick laid in 5-course American bond. The facade is laid in Flemish bond, while the other walls, as well as both walls and foundation in the rear wing, are 5-course American-with-Flemish bond. The main block of the house has a steep gabled roof covered with standing-seam metal. It has projecting eaves and verges and a cornice with returns, simple brackets, and a plain frieze. The wing has a low pitched hipped roof with matching cornice. There are interior end chimneys in the main block and an interior chimney in the wing. Windows throughout the house are double-sash, 6-over-6 light. Those at the second story and basement levels are somewhat shorter. A one-story verandah, with a smaller one-bay second story porch set on its roof, covers the facade. The verandah has a low-pitched metal roof with a low, pedimented central gable, projecting eaves, a boxed cornice, and a pierced frieze. The upper porch has a higher pitched gabled roof. Both have coupled Eastlake posts and a balustrade combining elements of the stick style with Chinese Chippendale. The central entrance door has three horizontal panels above three vertical ones. Moulded pilasters between the door and sidelights support a cornice. The sidelights and transom have decorative glazing. The corner lights have been closed. A 2-flight stair with a simple Federal balustrade and decorated rail rises from the narrow central hall. The fireplace have coal grates.

### HISTORICAL DESCRIPTION

The Wertenbaker House has been reported to have been built c.1830, or even as early as 1816, but the records do not support that theory. In 1842 William Wertenbaker purchased 27 acres of James Dinsmore's estate (ACDB 39-454). He immediately sold off all

but 6 3/4 acres (ACDB 40-13 & 14), and tax records state that he built this house the same year. Family tradition says that he designed it himself. Later his son C. C. Wertembaker built a house west of this, and the family built a house on the east to rent to students. William Wertenbaker was appointed by Jefferson to be the second librarian at the University. Wertland Street takes its name from this house. William Wertenbaker died in 1882, and his widow sold the property in 1886. James D. Jones bought the house and nearly two acres (City DB 1-314) and sold it in 1891 to M. W. Humphreys, a Greek Professor at the University, who had been renting it (DB 2-449). After his death, it was occupied for many years by his daughter, Dr. Louise H. Dyer, a former medical missionary, and it is now owned by her son Dr. E. R. Dyer (WB 3-281, 25-88).

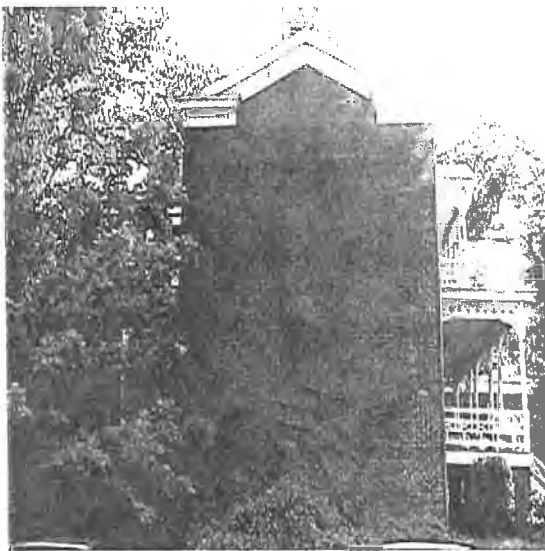
1987: The house was purchased in 1983 by Wertenbaker Associates (DB 442-204, 444-356) and has been rehabilitated and adapted for use as offices. An apartment complex was built on the land behind the house.

### **STATEMENT OF SIGNIFICANCE**

Built in 1842 when this area was still rural, Wertland is the oldest building in the Wertland Street Historic District. On its own merits, it has already been individually designated as a local historic landmark. Its intricately detailed verandah is particularly noteworthy.

William Wertenbaker was chosen by Thomas Jefferson in 1826 to be the second librarian at the University, and he held that position for over half a century.

## 1301 WERTLAND STREET







14704  
14705

Date 3.1996 File No. 104-47

Name Wentenbaek House

Town (1301 Wentland St.)

County Charlottesville

Photographer Dan Pezzoni

Contents 4 ext. views





1301 WERTLAND ST.  
PARCEL 040303000  
BAR SUBMISSION

PRESENTED BY



03 | 15 | 2022

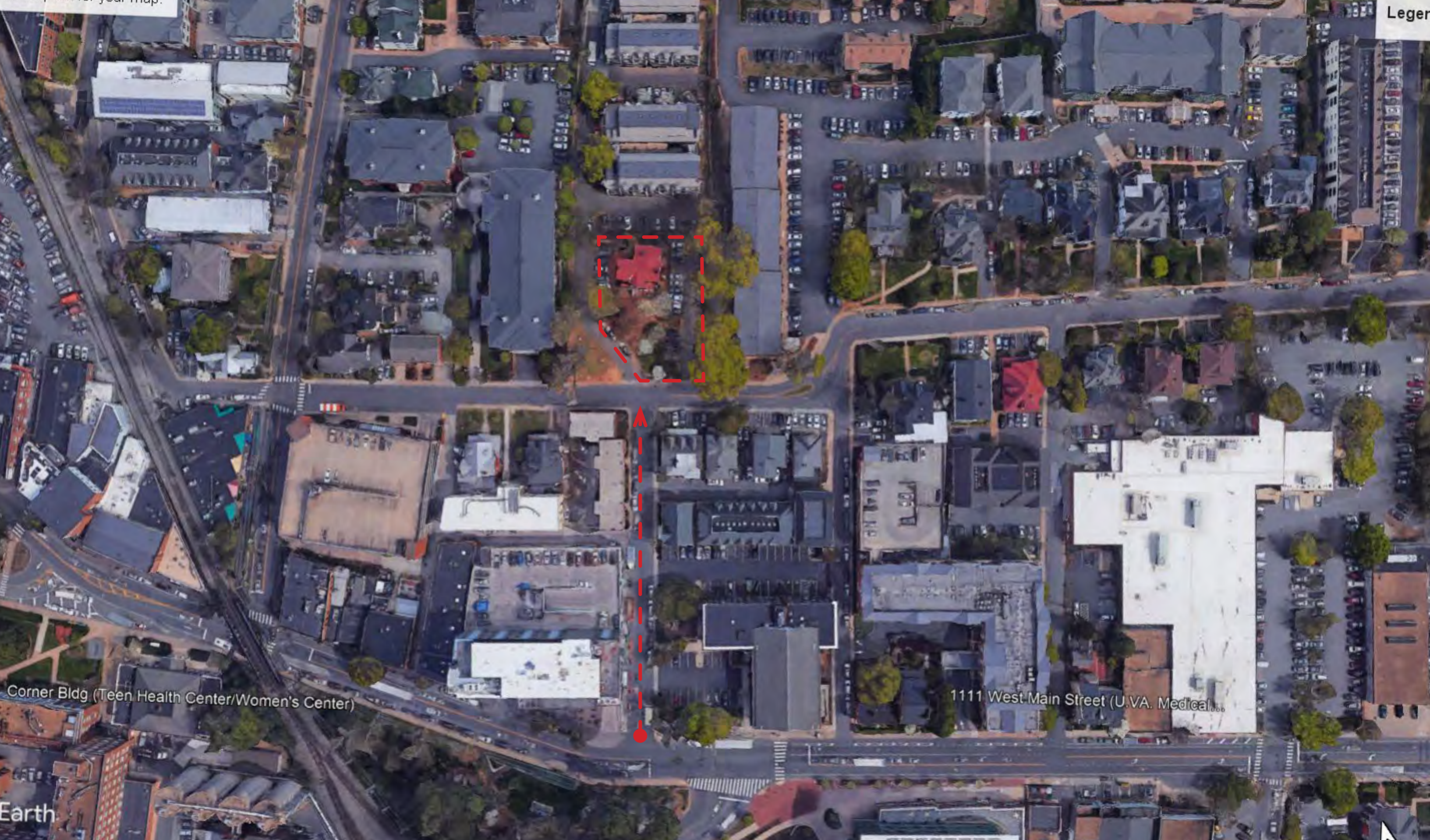


1301 WERTLAND ST.  
CHARLOTTESVILLE, VA

1907 SANBORN MAP  
2

BAR SUBMISSION  
MARCH 15, 2022



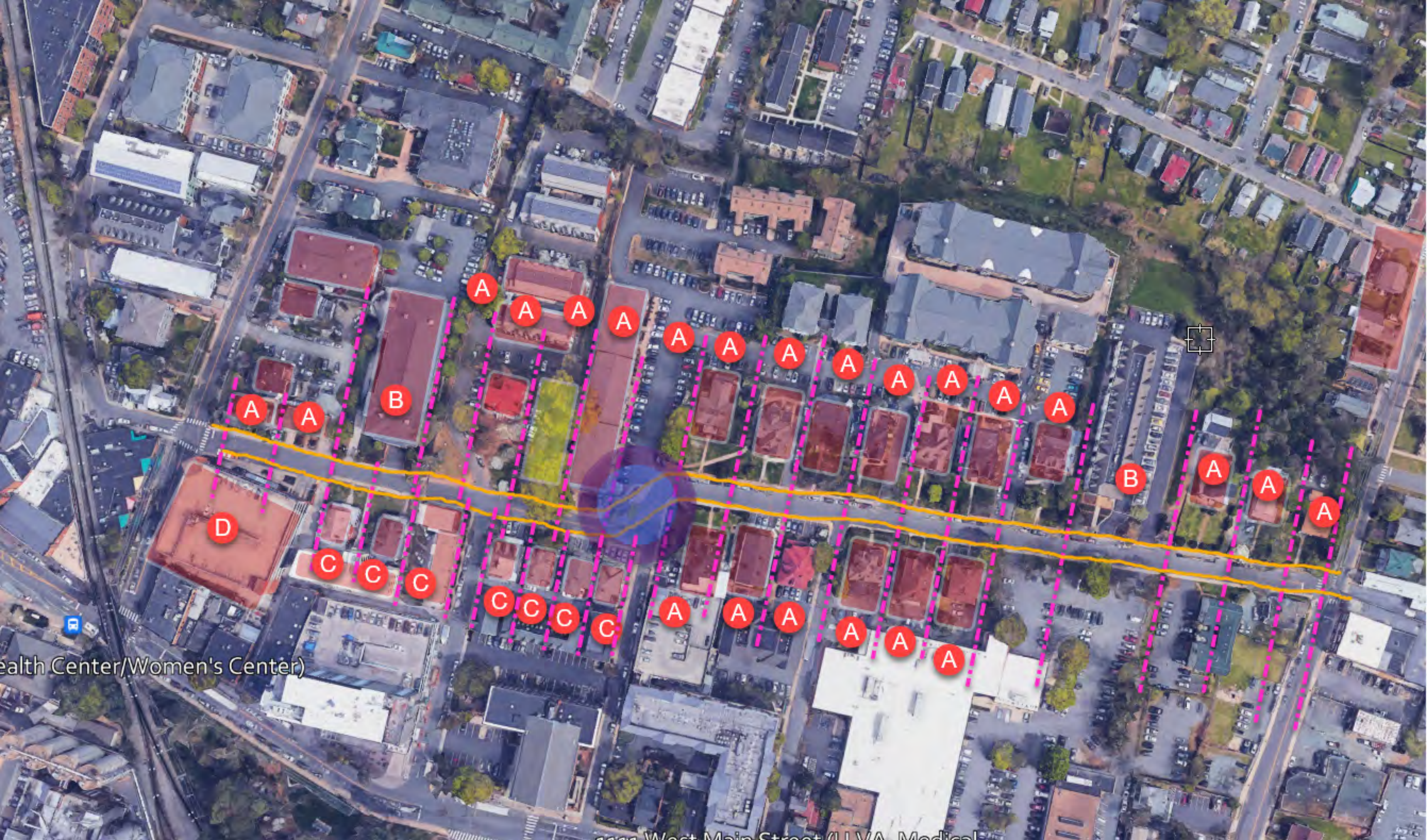


1301 WERTLAND ST.  
CHARLOTTESVILLE, VA

EXISTING CONDITIONS  
3

BAR SUBMISSION  
MARCH 15, 2022





Health Center/Women's Center)





**NEW DRIVE AISLE DISRUPTS  
RELATIONSHIP FROM 13TH STREET  
TO WERTENBAKER HOUSE**

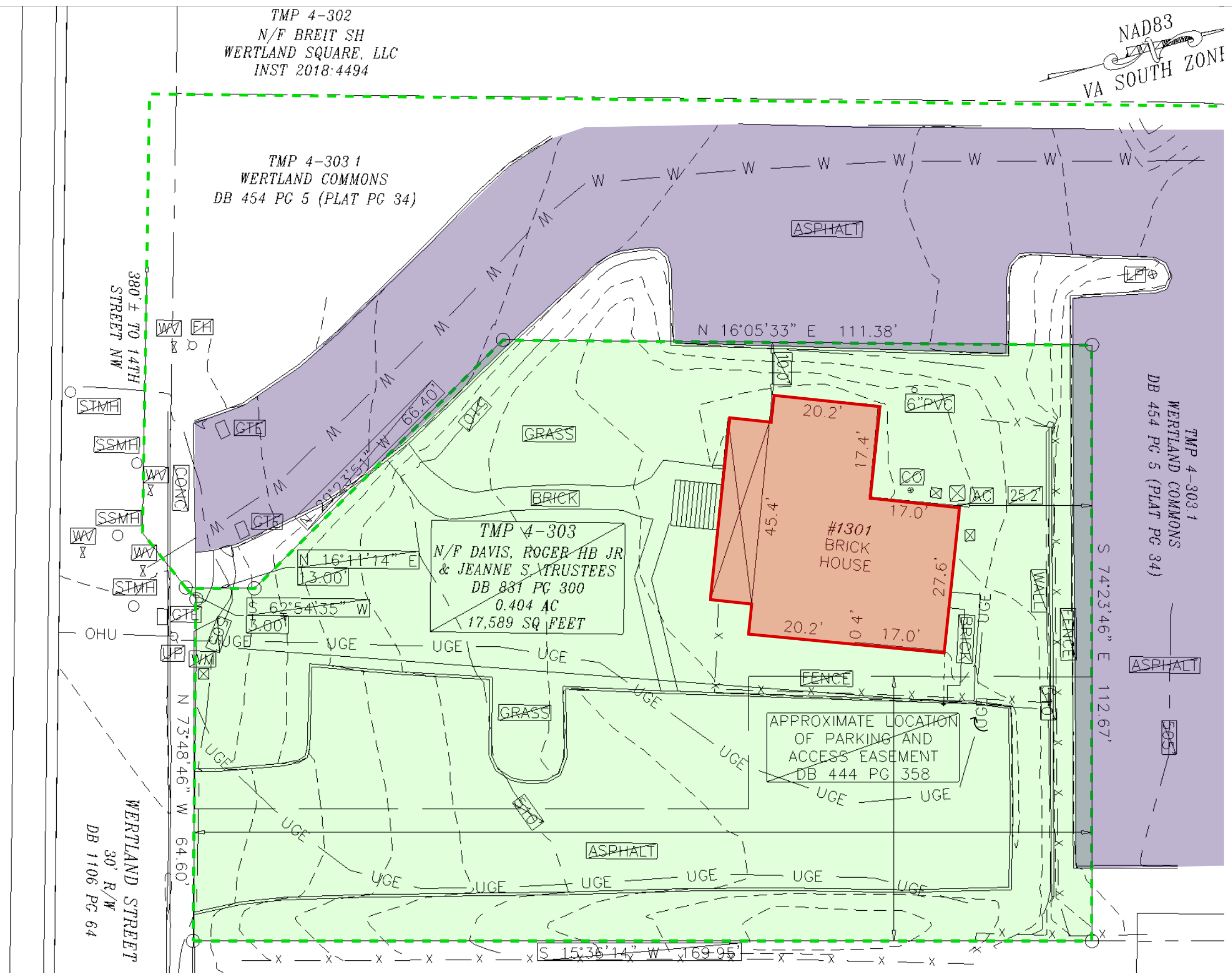


HOW DO CITIES CHANGE OVER TIME?

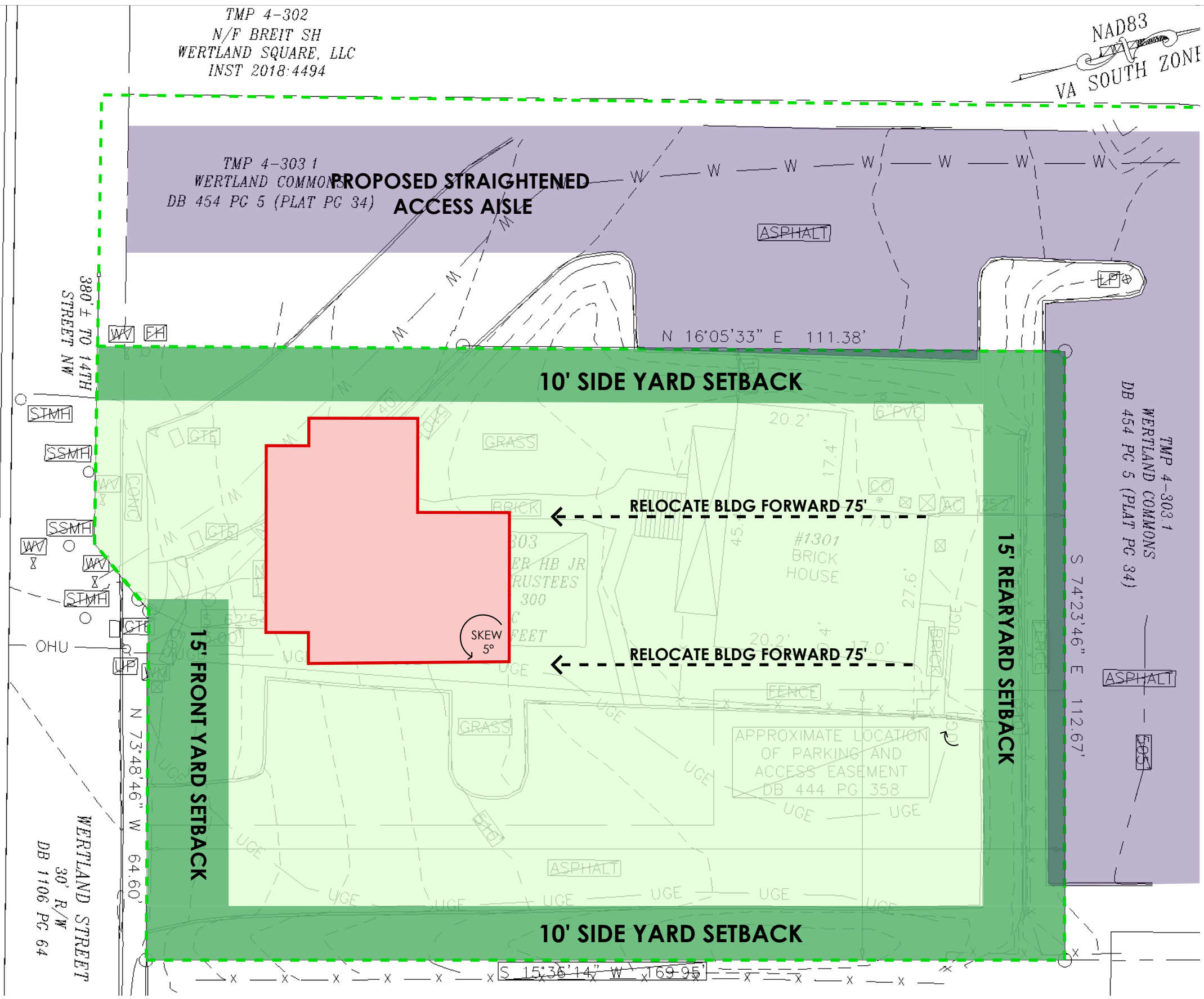
HOW DO WE INCREASE DENSITY APPROPRIATELY AS POPULATION INCREASES?

WHAT HAPPENS WHEN RURAL AREAS BECOME URBAN?

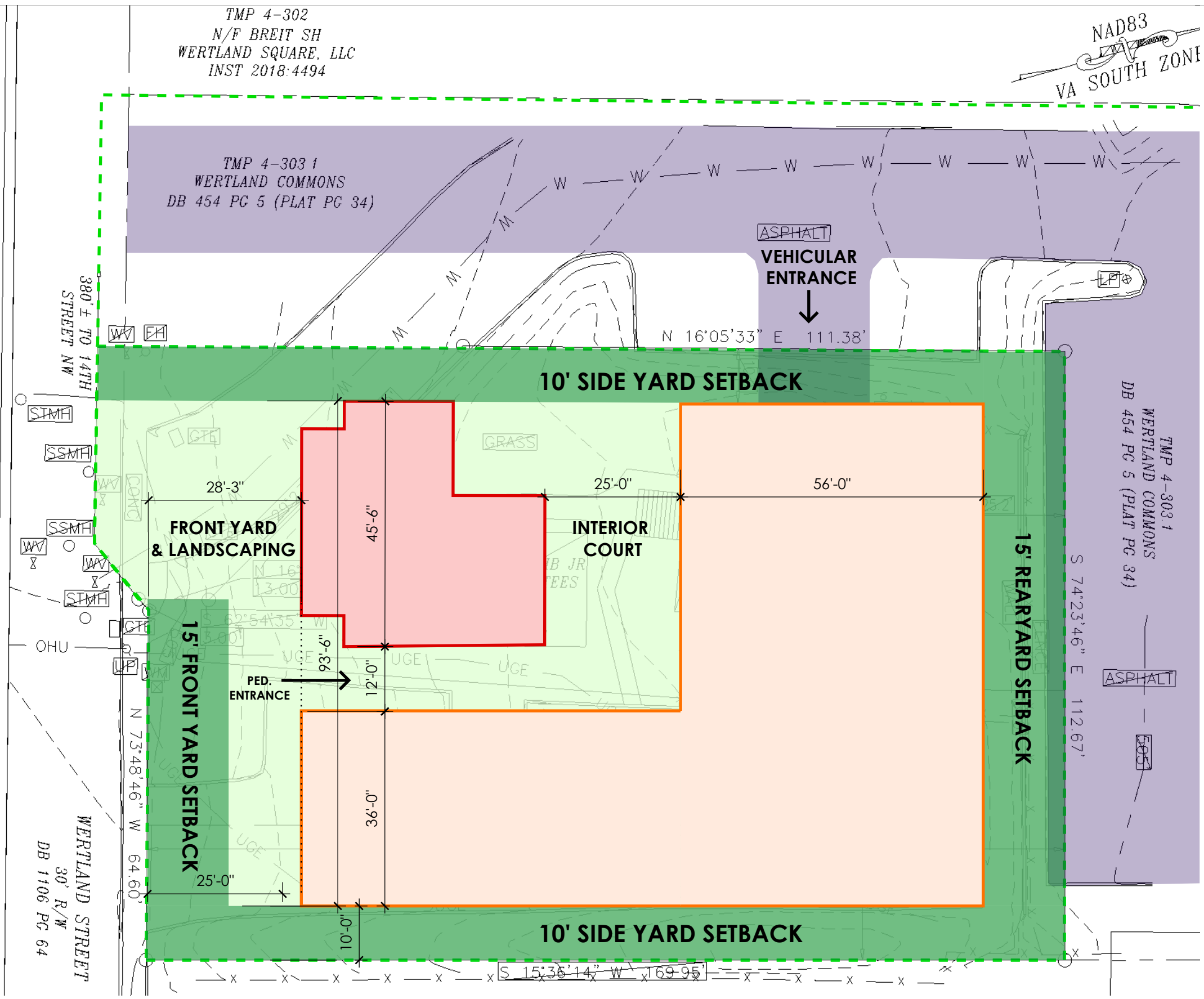
HOW DO WE PROTECT AND PRESERVE HISTORIC STRUCTURES AS CONTEXT ERODES?



2010







PROVIDE NEW FOUNDATIONS FOR HISTORIC HOUSE AND PROVIDE STRUCTURE STABILITY FOR THE NEXT 200 YEARS

GIVE PROMINENCE TO THE HISTORIC HOUSE BY BRINGING FORWARD IN IT'S STREETWALL CONTEXT

MAINTAIN AXIAL RELATIONSHIP WITH 13TH STREET

RELOCATE VEHICULAR ENTRANCE TO PROPERTY REAR

ELIMINATE A CURB CUT AND SURFACE PARKING LOT

MASK BACKGROUND BUILDING WITH HISTORIC HOUSE

PROVIDE A SMALLER SCALE OF NEW BUILDING ON THE STREET





Varsity Hall as the Delta Tau Delta Fraternity House, circa 1910 (Photo credit: Special Collections, University of Virginia Library)

**Varsity Hall**

*The Infirmary at the University of Virginia*

William A. Christmas, MD; James C. Turner, MD

In the past 5 years, an important treasure for the field of college health was rediscovered and has been completely renovated. It is the original student infirmary, now called Varsity Hall, at the University of Virginia in Charlottesville. In 2011, the sesquicentennial of college health in the United States will be celebrated. What better way to begin the celebration than to recognize this remarkable building and to congratulate the University of Virginia leadership on their decision to undertake and complete this project?

Thomas Jefferson founded the University of Virginia in 1819, and students first enrolled in 1825. During the middle decades of the 19th century, many institutions of higher education, including the University of Virginia, were plagued with outbreaks of typhoid fever. These outbreaks often carried a risk of mortality for students. At the time, the etiology of the disease was unknown, though lack of proper hygiene, poor ventilation, and problems with water supply were thought to be associated with this ailment. The leading theories during most of the 19th century pitted supporters

of the miasmatic theory against those who believed that "specific contagia were the sole causes of infections and epidemic diseases."<sup>1,2,3,4</sup> This debate was not resolved in the favor of the contagionists until late in the century when the field of bacteriology was firmly established by Pasteur, Koch, and others.

Florence Nightingale, founder of trained nursing as a profession for women, was very influential in defining the proper care of patients during this period and clearly subscribed to the miasmatic theory of disease. In her *Notes on Nursing*, written in the mid-1850s, she wrote:

The very first canon of nursing, the first and last thing upon which a nurse's attention must be fixed, the first essential to a patient, without which all the rest you can do for him is as nothing, with which I had almost said you may leave all the rest alone, is this: TO KEEP THE AIR HE BREATHE'S AS PURE AS THE EXTERNAL AIR WITHOUT CHILLING HIM.<sup>2,400</sup>

In the early 1850s several serious outbreaks of typhoid fever were reported at the University of Virginia. By June 1857, after an outbreak resulted in the deaths of 5 students, the Board of Visitors began to find itself in a desperate situation. To address it and assuage the concerns of parents of students, they authorized up to \$7,500 to be spent on the construction of an infirmary.<sup>3</sup> In November, another wave

*Dr. Christmas is the historian of the American College Health Association, and Dr. Turner is the Executive Director of the Department of Student Health and Professor of Internal Medicine at the University of Virginia.*  
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1301 WERTLAND ST.  
CHARLOTTESVILLE, VA

PRECEDENT: NEW AND OLD  
12

BAR SUBMISSION  
MARCH 15, 2022









1301 WERTLAND ST.  
CHARLOTTESVILLE, VA

EXISTING PERSPECTIVE FROM 13TH STREET

14

BAR SUBMISSION  
MARCH 15, 2022







VIRGINIA  
HISTORIC LANDMARKS COMMISSION  
HISTORIC DISTRICT SURVEY FORM

File No. 104-130  
Negative no(s). 7298

Page 2 of 2

Street address 32 University Circle  
Town/City Charlottesville

Historic name 32 University Circle Apt.

Common name

Material ☐ wood frame (siding: ☐ weatherboard, ☐ shingle, ☐ aluminum, ☐ bricktex, ☐ \_\_\_\_\_)  
☒ brick (bond: ☐ Flemish, ☐ stretcher, ☐ \_\_\_\_\_-course American, ☐ \_\_\_\_\_)  
☐ stone (☐ random rubble, ☐ random ashlar, ☐ coursed ashlar, ☐ \_\_\_\_\_)  
☐ log (siding: ☐ weatherboard, ☐ shingle, ☐ aluminum, ☐ bricktex, ☐ \_\_\_\_\_)  
☐ stucco ☐ cast iron  
☒ concrete block ☐ terra cotta  
☐ enameled steel ☐ glass and metal  
☒ other: cast stone

Number of Stories	Roof Type	Roof Material
<input type="checkbox"/> 1 <input type="checkbox"/> 2½	<input type="checkbox"/> shed <input type="checkbox"/> mansard	<input type="checkbox"/> slate <input type="checkbox"/> tile
<input type="checkbox"/> 1½ <input type="checkbox"/> 3	<input type="checkbox"/> gable <input type="checkbox"/> gambrel	<input type="checkbox"/> wood shingle <input type="checkbox"/> pressed tin
<input type="checkbox"/> 2 <input checked="" type="checkbox"/> 4	<input type="checkbox"/> pediment <input checked="" type="checkbox"/> parapet	<input type="checkbox"/> composition <input checked="" type="checkbox"/> not visible
	<input type="checkbox"/> hipped <input checked="" type="checkbox"/> flat ?	<input type="checkbox"/> standing seam metal
	<input type="checkbox"/> other: _____	<input type="checkbox"/> other _____

Dormers	Number of bays — Main facade
<input checked="" type="checkbox"/> 0 <input type="checkbox"/> 3 <input type="checkbox"/> shed <input type="checkbox"/> hipped	<input type="checkbox"/> 1 <input type="checkbox"/> 4 <input checked="" type="checkbox"/> 7
<input type="checkbox"/> 1 <input type="checkbox"/> 4 <input type="checkbox"/> gable <input type="checkbox"/> _____	<input type="checkbox"/> 2 <input type="checkbox"/> 5 <input type="checkbox"/> 8
<input type="checkbox"/> 2 <input type="checkbox"/> _____ <input type="checkbox"/> pedimented	<input type="checkbox"/> 3 <input type="checkbox"/> 6 <input type="checkbox"/> _____

Porch	Stories	Bays	General description
<input checked="" type="checkbox"/> yes <input type="checkbox"/> no	<input type="checkbox"/> 1 <input type="checkbox"/> 3	<input checked="" type="checkbox"/> 1 (center) <input type="checkbox"/> 2 <input type="checkbox"/> 4	
	<input checked="" type="checkbox"/> 2 <input type="checkbox"/> _____	<input type="checkbox"/> 1 (side) <input type="checkbox"/> 3 <input type="checkbox"/> _____	

Building type
<input type="checkbox"/> detached house <input type="checkbox"/> garage <input type="checkbox"/> government <input type="checkbox"/> industrial
<input type="checkbox"/> detached town house <input type="checkbox"/> farmhouse <input type="checkbox"/> commercial (office) <input type="checkbox"/> school
<input type="checkbox"/> row house <input checked="" type="checkbox"/> apartment building <input type="checkbox"/> commercial (store) <input type="checkbox"/> church
<input type="checkbox"/> double house <input type="checkbox"/> gas station <input type="checkbox"/> railroad <input type="checkbox"/> _____

Style/period \_\_\_\_\_ Date \_\_\_\_\_ Architect/builder \_\_\_\_\_

Location and description of entrance \_\_\_\_\_

Miscellaneous descriptive information (plan, exterior and interior decoration, cornice/eave type, window type and trim, chimneys, additions, alterations)

Date 9-83 File No. \_\_\_\_\_

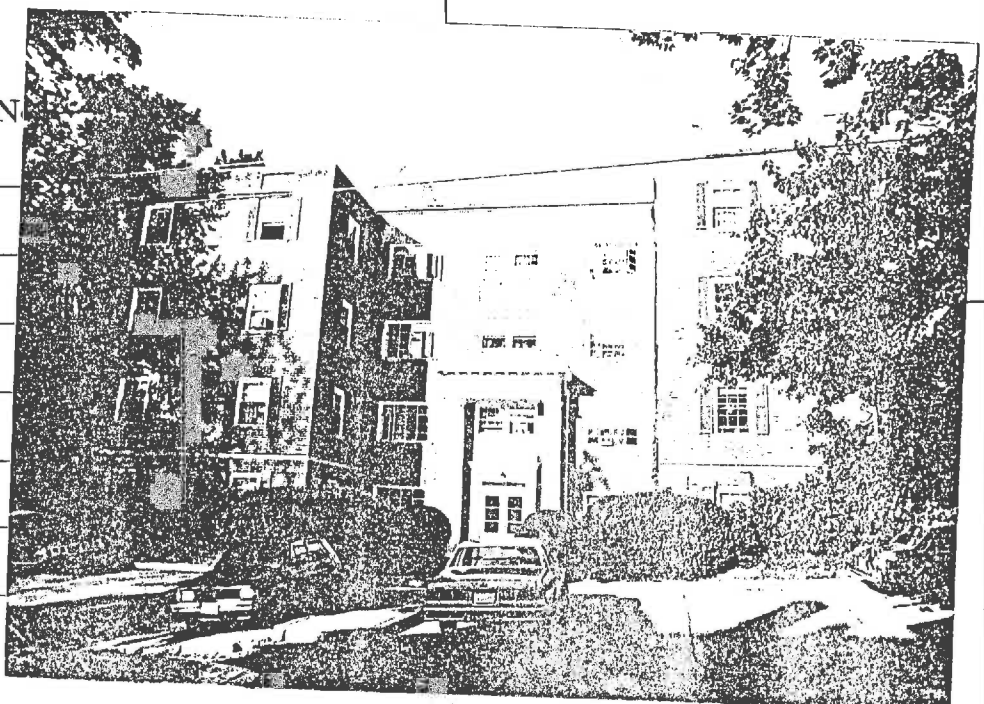
Name 32 University Circle

Town Charlottesville

County \_\_\_\_\_

Photographer \_\_\_\_\_

Contents 1 + 1



Date \_\_\_\_\_



STREET ADDRESS: *32 University Circle*  
MAP & PARCEL: *6-94*  
VDHR FILE NUMBER:  
CITY FILE NUMBER:  
PRESENT ZONING: *R-1*  
ORIGINAL OWNER: *Thirty-Two University Circle, Inc.*  
ORIGINAL USE: *Apartments*  
PRESENT USE: *Apartments*  
PRESENT OWNER: *Robert E. Goldstein, et al*  
ADDRESS: *4424 Montgomery Avenue, #202*  
*Bethesda, MD 20814*  
HISTORIC NAME: *Thirty-Two University Circle Apartments*  
DATE/PERIOD: *1944*  
STYLE:  
HEIGHT IN STORIES: *Four stories*  
DIMENSIONS AND LAND AREA: *100' x 133.8' (13,380 sq. ft.)*  
CONDITION: *Good*  
SURVEYOR: *Bibb*  
DATE OF SURVEY: *Fall 1999*  
SOURCES: *City Records*  
*Sanborn Maps Co - 1929-57*

### 32 University Circle

Most windows are double-sash, 6-over-6 light, with moulded sandstone sills.

There are wide 16-light metal industrial sash windows in the side bays of the recessed central sections on all ~~the~~ four elevations.

There are paired square 6-over-6 light windows above the front entrance and paired metal three-light casement windows above the side entrances. There are also some ~~two~~ single casement windows on the side elevations.

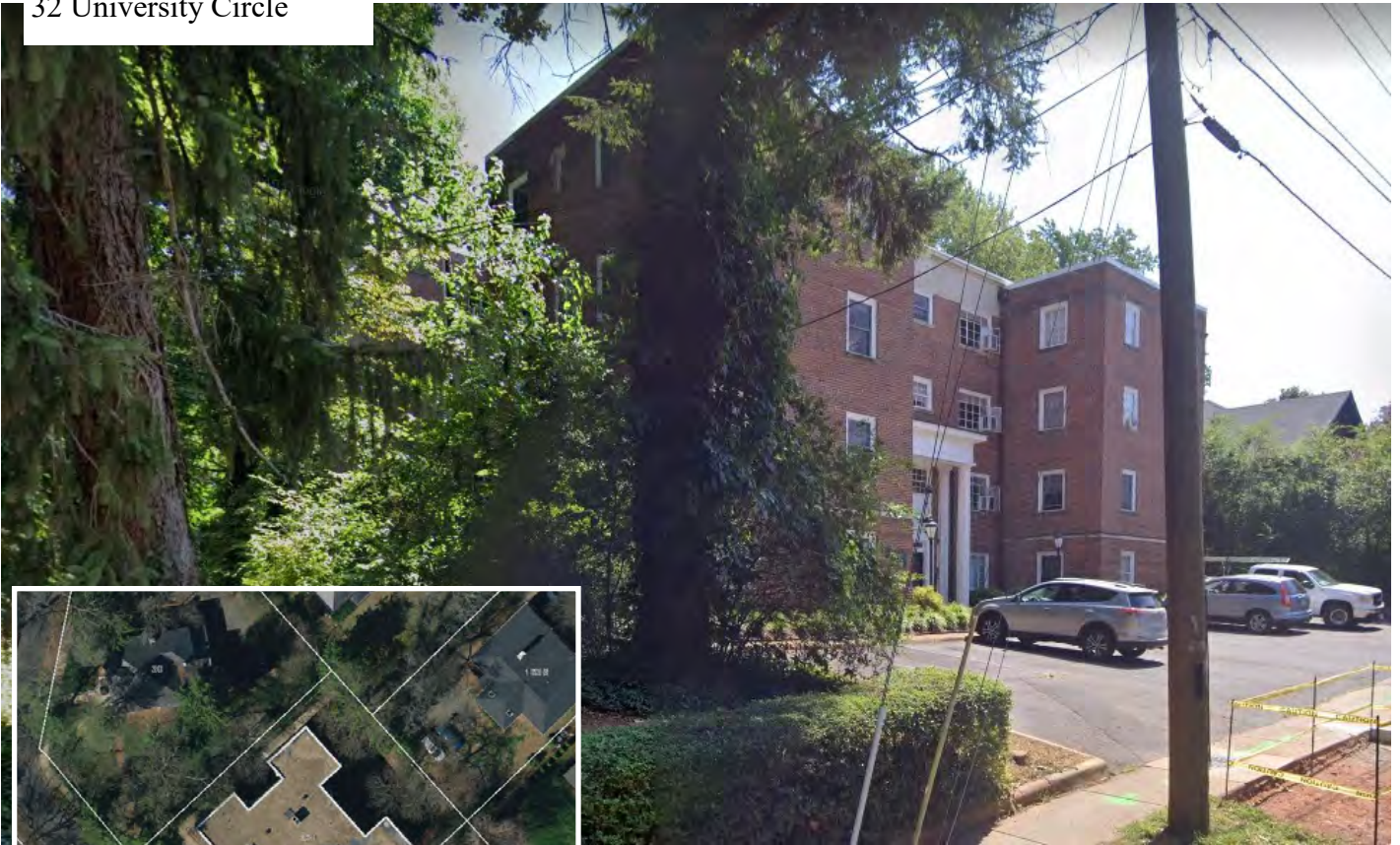
Windows are the same height on all four levels. ~~Two~~ Those on the facade have lowered shutters.

file:///J:/NEIGHPLAN/Historic%20Preservation%20and%20Design/SCANNED%20Historic%20Surveys/Historic%20Surveys%20by%20Street%20Name/U%20Streets/University%20Circle/32%20University%20Circle/32%20University%20Circle\_Historic%20Survey.pdf





32 University Circle





# LANDMARK



# SURVEY

Thomas, Fall 1977

## IDENTIFICATION

Street Address: 1901 East Market Street  
Map and Parcel: 55A-149  
Census Tract & Block: 3-101  
Present Owner: Hallie Johnson Shisler  
Address: 1901 East Market Street  
Present Use: Residence, Single-family  
Original Owner: William Hunter Meriwether  
Original Use: Store (?)

## BASE DATA

Historic Name: Pireus Store  
Date/Period: 1835-40  
Style: No Identifiable Style  
Height to Cornice:  
Height in Stories: 1, 2  
Present Zoning: R-2  
Land Area (sq.ft.): 15,825  
Assessed Value (land + imp.): 13,000

## ARCHITECTURAL DESCRIPTION

The Pireus Store is a simple vernacular structure whose appearance has been much reworked during its lifetime. The store is rectangular in form with the narrower, gable-end fronting on East Market Street. Actually two storeys in height, only one storey shows on Market Street because of the sharp ground rise. A finished attic has provided an additional half storey. The facade is two bays in width (door and a window, side hall and one room), and the store is two rooms deep. Construction is brick laid in Flemish bond on the facade (but only partially into the gable) and laid in five-course American bond elsewhere. The roof is gable (with gable-end facade) and has an obviously later central gable on the Riverside Avenue side. Along the sides, the sloped, overhanging eaves nearly obscure a corbelled-brick cornice with mouse-tooth dentils. This detail and the obviously later side gable strongly suggest that the entire roof system is a later addition. The store has two interior, gable-end chimneys of brick that, upon close inspection, appear to have been later additions to the structure. Windows are six-over-six-light, double-hung sash, with two, four-light, casement attic windows flanking each chimney in the gable. Original windows are surrounded by a heavy, three-quarter round molding. A single-storey, Victorian porch covers the Market Street facade.

## HISTORICAL DESCRIPTION

In the year 1825, William Hunter Meriwether purchased from Isaac and Molly Miller 148 acres on the Rivanna River that was Molly's share of her father Nicholas Lewis' estate (Co. DB 25-212, DB 26-342). Meriwether was an active entrepreneur and developer and immediately began to improve the area around the confluence of the Rivanna and Moore's Creek as "Pireus" (The "port city" of Charlottesville, just as the original Piraeus was and is the port of Athens, Greece). By 1840, Meriwether had operating mills on the far (east) side of the River, had erected a toll bridge, and was constructing on the near side a flour mill, which was leased and completed as a cotton factory (Co. DB 38-363), the beginnings of the Charlottesville Woolen Mills. The Woolen Mills Store was part of this development, and was most likely built no earlier than 1835 and no later than 1840 (tradition assigns a date before 1825, but tax records dispute this). In 1844 the "store" house was sold to James R. Jones for \$1,200 (Co. DB 42-213) and then after several years of ownership by H.C. Marchant, passed to the Charlottesville Woolen Mills in 1875 (Co. DB 69-587) and was converted to a residence. See also: Co. DB 67-651, DB 93-389, DB 330-230, WB 14-552.

## SIGNIFICANCE

This house is closely associated with the development of the Charlottesville Woolen Mills, the most important industry in Charlottesville in the late 1800's. It is one of two houses remaining from the "Pireus" phase of industrial development along the Rivanna River, which began with the construction of a bridge across the Rivanna by William H. Meriwether in 1826. The store was most likely built to serve workers at the "Charlottesville Factory" a forerunner to the textile plant that eventually became the Woolen Mills. At its peak, the Woolen Mills area was a self contained community with this store, a church (nomination #21), a school and houses for the workers (nomination #56 is an example of such housing)

## CONDITIONS

Good

## SOURCES

City and County Records  
Hallie Johnson Shisler











## Board of Architectural Review (BAR) Certificate of Appropriateness

Please Return To: City of Charlottesville  
Department of Neighborhood Development Services  
P.O. Box 911, City Hall  
Charlottesville, Virginia 22902  
Telephone (434) 970-3130

Please submit ten (10) hard copies and one (1) digital copy of application form and all attachments.  
Please include application fee as follows: New construction project \$375; Demolition of a contributing structure \$375;  
Appeal of BAR decision \$125; Additions and other projects requiring BAR approval \$125; Administrative approval \$100.  
Make checks payable to the City of Charlottesville.  
The BAR meets the third Tuesday of the month.  
Deadline for submittals is Tuesday 3 weeks prior to next BAR meeting by 3:30 p.m.

Owner Name JDS Fink Applicant Name JDS Fink  
Project Name/Description 1901 E. MARKET ST / ADDITION Parcel Number 55A199000 / 55A100000  
Project Property Address 1901 E. MARKET ST. 22902

### Applicant Information

Address: 1901 E. MARKET ST.  
Email: JD@JDSFINK.COM  
Phone: (W) \_\_\_\_\_ (C) 434-825-6747

### Property Owner Information (if not applicant)

Address: \_\_\_\_\_  
Email: \_\_\_\_\_  
Phone: (W) \_\_\_\_\_ (C) \_\_\_\_\_

Do you intend to apply for Federal or State Tax Credits  
for this project? \_\_\_\_\_

### Signature of Applicant

I hereby attest that the information I have provided is, to the  
best of my knowledge, correct.

Signature \_\_\_\_\_

Date

Print Name \_\_\_\_\_

Date

### Property Owner Permission (if not applicant)

I have read this application and hereby give my consent to  
its submission.

Signature \_\_\_\_\_

Date

Print Name \_\_\_\_\_

Date

Description of Proposed Work (attach separate narrative if necessary): \_\_\_\_\_

List All Attachments (see reverse side for submittal requirements): \_\_\_\_\_

### For Office Use Only

Received by: \_\_\_\_\_

Fee paid: \_\_\_\_\_ Cash/Ck. # \_\_\_\_\_

Date Received: \_\_\_\_\_

Revised 2016

Approved/Disapproved by: \_\_\_\_\_

Date: \_\_\_\_\_

Conditions of approval: \_\_\_\_\_



## Pireus Store, ca. 1821

In the late 18<sup>th</sup> Century, William Hunter Merriwether, nephew to Merriweather Lewis, inherited with his wife 168 acres of bottom land along the Rivanna River. Mr. Merriwether, along with Thomas Jefferson, was a founding member of the Rivanna Company, whose main aims were commercial in nature.

In 1809 The Rivanna Company begun construction on a damn across the Rivanna just above it's confluence with Moores Creek.

Once the damn was completed with its accompanying lock on river left, Bateaus were able to unload their cargo. This area became known as "Pireus", Greek for port, and the dirt trail on River right leading into Charlottesville was renamed Market Street.

Pireus Store was built sometime late in the first quarter of the 19<sup>th</sup> century. The structure was built with a Tavern on the ground floor, a General store and the 2<sup>nd</sup> floor, and storage with a tiny living space on the top floor. Historic preservationists have identified building elements such as brick mouse tooth dentil work as historically indicative of that time period.

Pireus Store, remained a tavern and general store into the early 20<sup>th</sup> century. I purchased this home in 1990 and begun an intensive interior renovation. Early in the process I was visited by a neighbor, Mr. Taylor, who at that point was well into his nineties. He informed me in 1906 he was a delivery boy for the store and occasionally for the tavern as well.

The renovation included a full excavation of the tavern floor, where various pieces of pipes, gaming balls, and other period artifacts were identified, catalogues, and then donated. The structure had a slate roof returned as originally built. We were fortunate that nearly every element original to the interior of the structure has been covered over instead of being removed.

In 2002, I applied for and received permission from the BAR to construct an addition. This was a tricky application because there was an understandable concern to ensure that the new construction respected the original structure. In the end we completed a very respectful and sensitive addition.

That addition though did constrain space on the top floor due to the roof pitch matching the original structure. In our new addition we have designed more living space.

Our current application reflects the needs of our growing family and our desire to create more livable space. We purposely differentiated this design in both form and material pallet. We did not illustrate but plan to have voltaics installed on the southern roof face. Our plan will be to build in maximum energy efficiency while still respecting existing roof peaks. We have very large boxwoods and dogwoods that already visually shield the 1<sup>st</sup> addition and will also shield a good part of the proposed addition.

We appreciate your attention to this application and please direct any questions you might have to me, Jon Fink, [jfink@jvi.com](mailto:jfink@jvi.com), or to Mr. Andres Pacheco, architect, [apachecomail@gmail.com](mailto:apachecomail@gmail.com). See you in April.

Thank you very much,





Southwest Face



South Face







West  
Face



East  
and  
North  
Face









