

**Packet Guide**  
**City of Charlottesville**  
**Board of Architectural Review**  
**Regular Meeting**  
**August 15, 2023, 5:30 p.m.**  
**Hybrid Meeting (In-person at CitySpace and virtual via Zoom)**



**Pre-Meeting Discussion**

**Regular Meeting**

**A. Matters from the public not on the agenda [or on the Consent Agenda]**

**B. Consent Agenda**

1. Meeting minutes: May 16, 2023 and June 21, 2023
2. [Certificate of Appropriateness Application](#)  
BAR 23-08-01  
410 East High Street, TMP 530033000  
North Downtown ADC District  
Owner: City Of Charlottesville & County Of Albemarle  
Applicant: Eric Amtmann, DGP Architects [on behalf of Albemarle County]  
Project: Albemarle County Courthouse, alterations to court entry

**C. Deferred Items**

**D. New Items**

3. [Certificate of Appropriateness Application](#)  
BAR 23-08-01  
605 Grove Avenue, TMP 510044000  
Martha Jefferson HC District  
Owner/Applicant: Erin and Gabe Schneider  
Project: Side additions, construction of roof dormer

**E. Other Business**

4. **Discussion:**
  - 310 West Main Street [former Greyhound Bus Station]
5. **Staff questions/discussion**
  - Staff questions/discussion
  - Design Guidelines updates
    - Café spaces, murals, Chapter 1.
    - Plan for consultant work.

**F. Adjourn**

**BAR MINUTES**  
**CITY OF CHARLOTTESVILLE**  
**BOARD OF ARCHITECTURAL REVIEW**  
**Regular Meeting**  
**May 16, 2023 – 5:00 PM**  
**Hybrid Meeting (In person at City Space & virtual via Zoom)**



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:** James Zehmer, Breck Gastinger, Carl Schwarz, Roger Birle, Tyler Whitney, David Timmerman, Ron Bailey

**Staff Present:** Patrick Cory, Jeff Werner, Remy Trail

**Pre-Meeting:**

There was discussion regarding the ghost Coca-Cola sign on the Downtown Mall. Mr. Gastinger mentioned that he counted the relics of several old signs on the building. There was much discussion regarding the sign.

The BAR discussed the probable overturn of the BAR denial of 104 Stadium Road by City Council. There was also discussion regarding the 2005 JPA referral back to the ERB.

The final point of discussion regarding the items on the agenda and consent agenda.

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

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

No Public Comments.

**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. Meeting Minutes – March 21, 2023**

**2. Certificate of Appropriateness Application**

BAR # 23-05-03

485 14th Street NW, TMP 090034000

Rugby Road-University Circle-Venable ADC District

Owner: Hoo House, LLC

Applicant: Greg Winkler, Kurt Wassenaar

Project: Rear addition

**Mr. Schwarz moved to approve the Consent Agenda with a small edit to the Minutes by Mr. Zehmer Second by Mr. Bailey – Motion passes 7-0.**

**C. Deferred Items**

No Items

**D. New Items**

**3. Certificate of Appropriateness**

BAR # 23-05-01

180 Rugby Road, TMP 090152000

The Corner ADC District

Owner: Wooglin Company

Applicant: Ian Brown / UVREF

Project: Landscaping

**Jeff Werner, Staff Report** – CoA request for landscaping project, which includes area of artificial turf at front yard. The staff report can be found in the Staff Report in the Agenda Packet.

**Ian Brown, Applicant** – The dimensions for this are 36 by 36 by 48. The intent was to take some of that extra space on the sides of the walkway, so it didn't become a mud pit with people cutting across it.

**QUESTIONS FROM THE PUBLIC**

No Questions from the Public

**QUESTIONS FROM THE BOARD**

**Mr. Whitney** – Can you describe the artificial turf product? What is the substrate?

**Mr. Brown** – It is not artificial turf in the way that you think of artificial turf of an athletic field. It is more of a synthetic turf. The height is 1.25 inches. The underlayment for that is quartz pellets. It is a very fine quartz pellet or a very dense sand depending on how you look at it.

**Mr. Whitney** – Those little pellets are loose. They could come up. It would need maintenance.

**Mr. Brown** – There would be sweeping maintenance.

**Garrett Smith, Applicant** – I have this turf around a swimming pool on my property. It's not the sort of artificial turf that you see on a sports field where you have chopped up rubber. They can fly up. It is completely covered by the synthetic material. It also permits drainage. There would be a system beneath it. I think it is primarily sand. That's what we would ask the contractor to install. It is also comfortable under your foot. It is not very hard.

**Mr. Gaster** – Do you have a detail or a cross installation? How deep is going to be excavated to create this sub-drainage?

**Mr. Smith** – My understanding is typically about eight inches. There would be a gravel layer below with piping to carry water away sand above that and fabric above the artificial grass.

**Mr. Timmerman** – Why are you choosing this over a more durable material like adding brick on either side of the walkway or a stone paving?

**Mr. Smith** – This is more appealing for the students. It is attractive. It originally was a grass yard. These two halves of the yard are very small. Right now, it is just hard packed clay, packed dirt. Mr. Bailey might have seen a similar material. The idea is to make it comfortable for students to feel like a yard rather than a parking lot or a playground with a hard surface. This does last long. It probably has a 5/7/8-year life before it gets flattened out. You can rake it up and rather easily clean it up with a hose because water flows under it.

**Mr. Gastinger** – I see on the drawings some landscape lighting/pathway lighting. Is that also part of the project?

**Mr. Brown** – That's correct. It is to the left side of the house by those landscaping steps.

**Mr. Gastinger** – What kind of lighting is the path?

**Mr. Brown** – It was in the specs by staff as to what those needed to be. We have not selected a specific product. There's still plenty of room within those guidelines. I think there's some confusion on the bollards. They will not have lights on them.

**Mr. Smith** – The goal of that landscape lighting is to illuminate the stairs and make it safe. It would be downward facing. It would not project upward. That's certainly the goal.

**Mr. Zehmer** – With the hedges that run along Rugby Road, are those holly? Do you know what kind of hedges those are?

**Mr. Smith** – It is a form of holly. Those will remain.

**Mr. Zehmer** – I was curious if you all considered, instead of these large brick piers, just infilling with more holly hedges to fill the gap between the end of the existing hedge and the entrance sidewalk.

**Mr. Brown** – Our original intent for the piers was to add a gate. That's not happening, at least, currently. That was a plan, but no longer is. We have had some crime incidents on the front porch of the house. We want to restrict access to the house. We would like to leave that option open for later whereas infilling with holly doesn't achieve that purpose.

**Mr. Zehmer** – Where I am going with this is potentially infilling some of it with holly and you can then get a smaller pier. Three square feet seems very large in proportion to this property.

**Mr. Smith** – We can accept a smaller pier. That's not an issue. Eighteen inches would be fine.

## **COMMENTS FROM THE PUBLIC**

No Comments from the Public

## **COMMENTS FROM THE BOARD**

**Mr. Gastinger** – We haven't approved artificial turf frequently if ever. There is understandably some caution to considering it, making sure that if we do so, it would be specific to this project. Given that it is a new material, I would really want to see a sample of it. I would also want to understand how it is



constructed. I think you could understand that one of our concerns is that it is appropriately installed for a long, durable installation. It is not going to end up failing and detracting from the neighborhood and the house.

**Mr. Birle** – Given that this is a significant house, the front piers are important to this and more so than just the size. I would want to put a qualifier that we would want to see a drawing of what this looks like. It is really character defining. Those piers are going to make a statement.

**Mr. Gastinger** – The detail that is incorporated into the pier, the proportion, the way that the cap integrates is important. It would be important to see how it integrates with the whole.

**Mr. Zehmer** – It would be good to see a drawing. In terms of site design and elements under plantings, “selects mulching and edging materials carefully and do not use plastic edging, lava crushed rock, unnaturally colored mulch, or other historically unsuitable materials.” That would lead me towards the ‘no’ side of the synthetic grass. I might be convinced that it is not a planting. I am just going off what we have in our guidelines.

**Mr. Bailey** – What is the name of the product?

**Mr. Smith** – I selected the product because we already have it in a location. There is a historic home in the county that is a wedding venue. That’s where I initially saw it. When you’re on it, it is artificial from a distance. It has a nice appealing look. The artificial strands of grass are not all the same color. There is some gold and green in there to mix it up and make it appear natural.

**Mr. Schwarz** – You have seen it at a wedding venue. Was there another spot that you have seen it?

**Mr. Smith** – My house next to a swimming pool. We’re having a similar problem with hard packed Virginia clay, chlorine splashing all over it, killing everything. Here, it is college students’ feet.

**Mr. Schwarz** – I am a little worried. With some of the pictures of the existing conditions, there isn’t even a weed in there. It is completely packed down. I know this thing has an eight-year warranty on it. I think you said it is good for five to seven years. My concern is that once we let someone put something down, we hope it ages in a nice way. We don’t have a whole lot of enforcement to say that AstroTurf has just been flattened and it is ruined and that you guys will need to replace it. I am a little worried about that. It is a very small yard. I think it would be more appropriate if you just used pavers. You can clean it. If a college student throws up on it, it’s not going to be there forever. I was one of the people who said that I would entertain this. This looks like a condition that needs something that is durable.

**Mr. Whitney** – In regard to the artificial turf, I understand where you’re coming from. It feels nicer and would be more comfortable to stand on for people that are in the yard. There are going to be people standing in the yard. That’s why we can’t have grass growing there. I think that it would look better than having the dirt that is there now. With the hedge in the front, it is well hidden from view. I would be in support of letting the artificial turf be part of the project. There are different degrees of the product that I am more used to in an athletic field. I have seen that it is supposed to last for a long time. Those rubber pellets do come up. It doesn’t last as long as people have asked for. You say that it is not the one with the pellets that would come up to the top is appropriate for this application. The loose pellets would not be as appropriate.

**Mr. Smith** – I understand the issue of concern that it might wear out. The reason we’re spending all this money is to make a place look better. When it wears out, if we’re not satisfied with it, it will be replaced

with pavers. If it is great, we will replace it with the best material eight years down the road. This is not going to last forever. We know that. We intend to maintain the property. I understand your concern.

**Mr. Schwarz** – This house seems to be well maintained. There is precedent in the area that, unfortunately, has me worried. It seems that a lot of houses get fixed up and quickly run down and not fixed up.

**Mr. Timmerman** – My issue with it is the prime location and the fact that you're dealing with an impressive house. In your case, it sounds appropriate to have the turf around your swimming pool. You can do a service to the building if you design the piers appropriately. The same issue applies to the landscape. I feel that it is a missed opportunity in a way to put the artificial turf down. The fact is that it is a small yard, and you're not dealing with a lot of square footage. The cost of the artificial turf versus the cost of a nice paver is probably on par. I agree with Mr. Schwarz. There is the endurance of a paver no matter what happens to it. You don't have to worry about the turf fading. A good paving plane is always going to look good. It is going to enhance that no matter what happens. It is always going to be substantial when you walk down a city alley. There is an endurance to it. It boils down to location and priorities of the kind of building that you're dealing with.

**Mr. Smith** – My thought was that it is a yard. It is not a parking lot, basketball playing area. We didn't want rock, cement, pavers. If that is your decision, we understand. I felt that the grass would be more like what was originally there but what will no longer survive under today's traffic conditions.

**Mr. Timmerman** – That makes sense. I am thinking of that paved front yard as a yard, as a beautiful thing, not a parking lot. I am coming at it from a perspective of you putting in oversized planters, you can really soften the edges. You can make it a beautiful space.

**Mr. Zehmer** – The applicant has a good point. This is a substantial house by an important architect. The architect designed it intending for there to be a grass lawn in the front. The historic photos in the survey report have a log fence surrounding it. You can see a lot more. The hedges would help mask the artificial turf, especially if you were able to close the gap and possibly infilling the hedge of the holly. With a brick paved surface there, it is already a lot of brick. I am leaning towards a 'yes' for the Astroturf. I would rather have this come back to us with a drawing in detail of the piers.

**Mr. Gastinger** – I agree that there is more information that is necessary. I tend to agree with Mr. Whitney and Mr. Zehmer. I think that the things going for it in this application is that it is very small and that it is screened. It would also probably perform better for the kind of infiltration, not creating another additional drainage problems that could come with too much paved surface. There might be some zoning issues with having the entire front yard paved. I don't know if that is allowable. It is not my realm. If we're going to approve a product like this, we would need to see a sample of it. I think that's fair. We need to see a manufacturer's recommended installation. I think we need to understand, not just from you, but from any subsequent applicants that it is a material that is not thrown down and is installed with the care that is necessary to make it perform. I agree that those brick piers are very important. They're going to be difficult to design appropriately. They need some thought about them to see how they relate to the house. We don't want to them to feel necessarily that they were from the original. They should be complimentary. There is some guidance in our guidelines about how that gate or pier might be designed.

I wonder if we could give them guidance about the grass. Does anybody feel that either the grass or the piers are not acceptable in any case in this condition?

**Mr. Schwarz** – I need the materials that Mr. Gastinger mentioned. Some photographs of this same product installed. Samples would be really nice.

**Mr. Brown** – If I wanted to submit a physical sample of the material, could I bring that to staff?

**Mr. Werner** – That’s fine. In the discussion last month, the turf wasn’t the prominent feature. Is there any thought to incorporating steppingstones or something such that it is not the predominant feature?

**Mr. Gastinger** – That would complicate the installation and performance

**Mr. Timmerman** – I am against the turf. I am in the minority.

**Mr. Werner** – It would be helpful if you’re against the turf. You can certainly defer it. They can also defer it. If the turf appears unacceptable, it would be good to express that tonight. It would be fair to let them know tonight.

**Mr. Birle** – I can ‘live’ with the turf. For the many arguments that Mr. Gastinger made about this application, I think it could work. I’m not against having piers here. They’re an important design element. They could have a larger base. There are many things that you can do without copying the detailing of the house. That could be a positive.

**Mr. Bailey** – I am assuming you’re going to withdraw the COA this evening. If you’re going to bring back stuff, I would also like to see the lighting product you would use.

**Mr. Gastinger** – It would be a sample of the grass, installation detail, the lighting spec sheet, and the measured elevation of the proposed piers.

**Motion by Mr. Schwarz to accept applicant’s request for a deferral. Second by Mr. Zehmer. Motion passed, 7-0. BAR requested applicant submit sample of the turf grass and information regarding its installation and maintenance, spec sheets for the pathway lighting, and measured drawings for the proposed brick piers, with a recommendation that the widths not exceed 18” and that, as important design elements on the site, the piers complement, but not mimic, the architecture of the house.**

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

BAR # 23-05-02

410 2nd Street NE, TMP 330078000

North Downtown ADC District

Owner: Sherry Kraft

Applicant: Annie Mathot

Project: Rear alterations

**Jeff Werner, Staff Report** – Request CoA for construction of rear addition expansion by increasing the footprint and increasing the height of the addition to two stories. A roof top deck will be constructed, accessed from a new gable in the existing roof. The roof deck will have a pergola structure that is partially covered with a roof and enclosed with retractable screened panels. The staff report can be found in the Staff Report in the Agenda Packet.

**Annie Mathot, Applicant** – The existing house, as staff mentioned, was built around 1896. It is a Queen Anne style, two-story frame house. There is a one-story addition on the back, which you can see here in this existing south elevation. That was also constructed by 1902. It shows up on the Sanborn Maps. The proposal is to expand the footprint of the house on the rear; essentially filling in as far as we can go as, far as the setback lines allow us to go, but staying stepped back a little bit from the existing side elevation.

Essentially, that one-story addition would be increased to a two-story mass. We would then build out that footprint. There is a site plan that shows that footprint expansion coming almost to the south elevation of the existing house. The rooftop would be flat with a new dormer coming off the existing roof that was set underneath the existing roofline. It would essentially have a flat roof on it and be clad in a metal that would blend in with the existing roof. On that roof deck, the center section would be screened with retractable screens. One piece would have pergola over it. The other third would essentially have no pergola or screening. That would just be an open rooftop deck. That is the side facing parking lot on the south side. That side is a little bit more visible. None of this is very visible from the street. We included some rear elevations so that it would be clear what we are proposing. We've turned off the landscaping and the fence. In terms of materials, we're proposing a brick veneer on the foundation and cladding the frame walls with a composite siding. We have requested a smooth clabbered, painted. We can vary the exposure on that from the existing or we can change the profile up to a Dutch Lap if we want to differentiate it a little bit more. There is a little box bay on the side on there too. That also has a standing seam metal roof. The idea is that is pre-finished mechanically seamed metal that would be appropriate historically but not the same as the existing pre-finished half-round aluminum gutters with round downspouts. We did ask for a little bit of flexibility on some of the materials for the windows: aluminum-clad or fiberglass as long as they are simulated divided light. They're two-over-two double hung. The reason we ask that, in terms of lead times and cost, we would like to give them a little bit of flexibility if we can approve both. With the rooftop deck, the trim would also be composite and painted with a smooth finish. We are towards the end of schematics. We haven't yet launched into construction documents. We have asked for painted or stained to give them a little bit of flexibility as we make all these fine decisions going forward, the wood guardrail with wire mesh panels. We looked at a cable railing. There were some safety concerns with small children.

## **QUESTIONS FROM THE PUBLIC**

No Questions from the Public

## **QUESTIONS FROM THE BOARD**

**Mr. Schwarz** – What is the existing siding?

**Ms. Mathot** – The existing siding is wood painted

**Mr. Schwarz** – There would be a difference in the material. You have one existing window on the lower-level north side. Is that going to exist? Is the addition being completely removed? Is that wall segment going to stay?

**Ms. Mathot** – The idea is that the additions stay, and we build on top of it. Structurally, we have not gotten into the details of how that will work. We really must investigate the foundation and the load bearing capacity of that whole thing. It was built by 1902. I have not crawled under that part. There is only a cellar under a small portion of the house. From a zoning standpoint, that addition, if we want to call it that, violates the current setbacks by a bit. If we build up, we can stay in that footprint. The idea is that stays as much as possible, and we build up. The idea was that we could keep that window. It is a nice, good, wood window. Otherwise, we could reuse it.

**Mr. Schwarz** – I am curious if the siding is going to stay on that little wall segment.

**Ms. Mathot** – The idea was that the wall siding would stay on that portion. We have that horizontal band across there where the current roof cornice/eave is. That could stay. We're replacing a window with a pair

of doors. We're adding another window. There's a window there but it is offset a bit. We're moving that window. That was the idea. That stays and reads as that was there and then we build on top of it.

**Mr. Schwarz** – I am trying to understand the rationale behind the shutters. You're keeping the shutters in the existing window. It looks like most of the new windows don't have them. You did put them on the south side. They show up differently on your hardline elevations. Are they going to match the existing?

**Ms. Mathot** – The idea was that they would be flat panels as opposed to the louvered shutters that we have now. I think that you might be right, that on the model, we probably took one of those shutters and copied it over there, which would not be perfectly accurate. They would be flat panels.

**Mr. Timmerman** – Is that rear volume part of the original building? Or was added later?

**Ms. Mathot** – As far as we know, it shows up on the Sanborn Maps by 1902, which is the first Sanborn that the original house footprint shows up. It could have been a couple of years later or it could have originally been part of the structure. We're not certain. The siding matches exactly. I think the windows are the same. As far as I can tell, it is the same year. It has been heavily remodeled on the interior. They have opened the ceiling in there. It is difficult to tell on the inside.

**Mr. Timmerman** – Do you think it is feasible that you will be able to keep some of it?

**Ms. Mathot** – That's the hope. One of our next steps is to get a structural engineer on board and work out all the details of that.

**Mr. Timmerman** – From the renderings, it looks like the intent is to paint the new siding the same color as the rest of the house?

**Ms. Mathot** – We haven't yet settled on a color. Part of the scope would be to paint the whole house. It's getting to the point where it needs it. That would be the goal; to paint it all. I think that would look better to paint it the same color. If we need to differentiate it, we could probably do that.

**Mr. Whitney** – Could you clarify the new dormer that you're popping through the existing roof? The side walls are flat with standing seam metal. It is a membrane roof on top.

**Ms. Mathot** – It will either be membrane or metal. I think it would be pretty much flat. These are schematic. We can get a headroom of about 6.5/7 feet up in there and come out of that attic space with a pair of double doors to get as much light as possible in that attic. It's a nice volume up there. That would be a bonus room space and connect out to that roof deck. With the flat roof, we thought that tied in better. We looked at all sorts of gabled roofs and hip roofs. It got really crowded and large. That's why we stepped it back to the flat. We will need to work on the details of what exactly that is. The idea is that it blends in with the roof material, so it doesn't look like a big dormer back there.

**Mr. Birle** – You had mentioned some flexibility with windows. I didn't quite understand. You mentioned both fiberglass and aluminum clad. Is that the flexibility that you're talking about?

**Ms. Mathot** – That's correct; just to give them a little flexibility on material and manufacturer.

**Mr. Werner** – Those are fine per the guidelines. If it simulated divided light, there is the requirement of that internal spacer bar.

**Mr. Gastinger** – Could say a little more about the wire mesh on the roof terrace? You also mentioned painting or staining the pergola structures. What is the aesthetic intention back there?

**Ms. Madbot** – With the metal mesh, the image that came up from the client was that ‘modern farmhouse’ aesthetic where you have the panels in between. They wanted something a little more open than vertical pickets. We looked at a cable railing. Because there are young children, they didn’t feel comfortable having the horizontal. This was a way. We haven’t picked an exact mesh yet. I don’t want to bring to mind a hog panel, when that’s not really what we’re going for. It would be more refined than that; wood top rail and bottom rail and metal mesh in between to allow some visibility through there since they’re looking down.

**Mr. Gastinger** – With the pergola and columns?

**Ms. Madbot** – We have looked at both painting and staining. In our rendering, we painted them a gray color to go one shade darker than the siding. We’re still working on paint colors and things like that. I think that staining might be less maintenance than painting. Aesthetically, we haven’t quite pinned that down yet. I am not sure if it is okay to ask for permission either way or if you have a preference one way.

## COMMENTS FROM THE PUBLIC

No Comments from the Public

## COMMENTS FROM THE BOARD

**Mr. Gastinger** – One of the concerns about this project is how tall that rear structure gets. From my point of view, it is fine. I don’t it is going to detract from the neighborhood or the house. If it is done in a clean, contemporary way that distinguishes it, that is a good thing. Personally, a darker or gray tone, not white, will probably be less visible and mitigate some of the concerns about the overall height of that rear addition. I feel that the addition is generally within our guidelines. I don’t have major concerns about it.

**Mr. Werner** – With the colors, typically if we have our guidelines for a certain period of house, a certain palate is appropriate. When people say that they are painting their house from light gray to beach brown, that is fine. A color may be preferred. You are certainly welcome to do that.

**Mr. Schwarz** – I am fully in support. I agree with Mr. Gastinger about the colors. You’re doing some nice, subtle things to differentiate old and new. I don’t think you need to do anything special with the exposure on the siding. It is already going to be smooth as the existing wood. The way you’re treating the windows and shutters is subtle. It all works well.

I don’t think we talked about lighting

**Ms. Madbot** – We didn’t talk about lighting. When the previous agenda item came up, I realized we haven’t talked about lighting. We’re wrapping up schematics here. If there are things like landscaping items and lighting need to come back later, the goal today is to make sure that we’re on the right path that we can move forward. We can come back with lighting. We would have some lighting around the back where those doors are. We will need to work out those details.

**Mr. Werner** – That’s fine. I tend to differentiate between if it is a commercial project. Lighting and all of that is a big deal. We know our standards. We will have to talk later about how 3000 should be 2700. For residential, I have struggled with this.

**Mr. Schwarz** – My concern is that you're surrounded by parking lot. It doesn't really matter but there is a neighbor to the north. Having something big and bright in that pergola shining down on everybody, that would be problematic.

**Ms. Madbot** – That is a good point. I was thinking about the lighting down at the lower level there. You make an excellent point about the pergola lighting. We will take that into consideration because it is up very high.

**Mr. Werner** – I don't think we have ever approved the fixture. It has primarily been a question about lamping. It is relatively simple to resolve. We had it at some of the fraternity houses when they had those spotlights up high. We don't approve mailboxes or the letters on a column.

**Mr. Schwarz** – We have looked at light fixtures on houses. We just need avoid something that is big and bright that shines onto the neighboring property from the third floor

**Mr. Bailey** – Would you be willing to let that be an administrative decision?

**Mr. Schwarz** – Yes.

**Mr. Werner** – When a residential project comes in, unless there's really a lot of lights, I tend not to be too worried about it.

**Ms. Madbot** – This is an interesting, unique situation where you're up above the neighbor's yard. That's a good point that we will take into consideration in the design of that.

**Mr. Bailey** – The design is elegant and should be approved.

**Mr. Birle** – I can support this as well, especially considering it is not on the street side. As far as lighting, it might be something as simple as overhead lighting that it might be two sconces next to the door. It is a small enough space.

**Mr. Zehmer** – On the south elevation, with the second-floor windows that are over your square bay bump-out, those are new?

**Ms. Madbot** – That's right.

**Mr. Zehmer** – Those have shutters, and all the rest of new windows don't have shutters. Is there a reason why those do have shutters?

**Ms. Madbot** – The homeowner really wanted shutters. We said that we would ask. She said that if it didn't work out, that's why we differentiated them to be a flat panel.

**Mr. Birle** – Have we approved fiberglass windows?

**Mr. Werner** – Yes. It is final. We stay away from it. It is vinyl that we don't allow.

**Mr. Whitney** – It is a nice project, and I would be in favor of it.

**Mr. Timmerman** – Somebody mentioned how you distinguish it from the old and making sure there is a clear language of it being a new addition is important. It doesn't blend into the old. It's going to be a nice addition for them.

**Motion – Mr. Bailey - Having considered the standards set forth within the City Code, the ADC District Design Guidelines, I move to find that the proposed rear alterations at 410 2nd Street NE satisfy the BAR's criteria and are compatible with this property and other properties in this ADC District, and that the BAR approves the application as submitted with the following conditions: with a condition that new exterior lighting be reviewed and approved by staff. [Specifically, confirm the lamping will be dimmable, have a Color Temperature (CCT) not exceeding 3,000K, and a Color Rendering Index (CRI) not exceeding 80, preferably not exceeding 90.] Second by Mr. Schwarz. Motion passes 7-0.**

Meeting was recessed for five minutes.

## **E. Other Business**

### **5. Preliminary Discussion**

704 Park Street, TMP 520061000

North Downtown ADC District

Owner: Lauren Kenney

Applicant: Leigh Boyes

Project: Replace windows, paint brick

- Staff introduced the proposed project to the BAR and a brief summary of the project.
- The homeowner is trying to get away from the 80s look of the house.
- There was a talk of converting the window on the porch into a French door.
- The applicant went about presenting what they have envisioned for the house.
- Members of the BAR provided questions and feedback for the applicant.
- Mr. Birle suggested any paint that is put on the brick would be an improvement over the current condition of the brick.
- There was discussion amongst the members of the BAR and staff on what could be done to improve the proposed project.
- Members of the BAR did offer support for reconstructing/redoing the whole house. There were some questions as to why the building is contributing.
- The applicant did express a desire to use double hung windows as part of this project. The homeowner is also contemplating putting a fence around the house (not a part of the project).

### **6. Preliminary Discussion**

DT Mall

- Coca-Cola sign
- Historic building recognition
  - Michael Caplin was introduced by staff to introduce the proposed project of the Coca-Cola sign on the Downtown Mall on 2<sup>nd</sup> Street Southeast.
  - Mr. Caplin introduced the idea of adding historic markers within the historic buildings of the Downtown Mall.
  - The idea is for visitors of the Downtown Mall use their phones/technology to read about the history and backstory of the specific buildings on the Downtown Mall.



- Members of the BAR provided questions and feedback for Mr. Caplin on what he could do for improvements for this idea/project.
- Staff did provide the backstory and history of 20 buildings on the Downtown Mall that could be created.
- Another part of this presentation was the rehabilitation of the Coca-Cola sign on Second Street Southeast just off the Downtown Mall.
- There was no legal action/motion taken by the BAR at this meeting with the presentation of the Coca-Cola sign or the addition of markers to historic buildings.
- It was determined that the Coca-Cola image on Second Street Southeast was determined to be a mural.
- Michael Fitts provided public comment in opposition to paint being applied to the Coca-Cola brick wall.

## **7. Staff questions/discussion**

- DT Mall NRHP update  
Community Meeting next week. Application going to Richmond for state review.
- Zoning rewrite questions  
Role of BAR in design review coming out with the zoning rewrite.  
There was a discussion regarding the differences between the zoning and the BAR Guidelines.
- Levy Building Update  
Staff provided an update on the excavation work being done at the Levy Building site and the Swan Tavern. This is going to be the new County and City Courts Complex.

The next BAR meeting is Wednesday, June 21, 2023.

## **Adjournment**

The meeting was adjourned at 8:01 PM.

**BAR MINUTES  
CITY OF CHARLOTTESVILLE  
BOARD OF ARCHITECTURAL REVIEW  
Regular Meeting  
June 21, 2023 – 5:00 PM  
Hybrid Meeting (In person at City Space & virtual via Zoom)**



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, Carl Schwarz, James Zehmer, Cheri Lewis, Roger Birle, Tyler Whitney, David Timmerman, Kevin Badke

**Staff Present:** Mollie Murphy, Jeff Werner, Remy Trail

**Pre-Meeting:**

The Chairman called the meeting to order at 5:30 PM

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

No Public Comments

**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. Meeting Minutes – April 18, 2023**

**Motion to Approve the Consent Agenda – Mr. Schwarz. Second by Mr. Birle. Ms. Lewis abstained due to not being present at the April BAR Meeting. Motion passes 7-0.**

**C. Deferred Items**

**2. Certificate of Appropriateness Application**

BAR # 23-05-01

180 Rugby Road, TMP 090152000

The Corner ADC District

Owner: Wooglin Company

Applicant: Ian Brown / UVREF

Project: Landscaping

**Jeff Werner, Staff Report** – CoA request for landscaping project: brick piers at the front walk (limestone caps, brick coursing to match house); steps and pavers on the sides and rear with five (5) pathway lights; and two areas of artificial turf installed in the front yard. (Note: The submittal indicates misc. pruning and clean up, which are not subject to BAR review.) Also, the five bollards at the rear corner will not be lighted. This is incorrectly noted on the plan.)

**Ian Brown Applicant** – What we're looking at is the best solution for us and for Rugby Road. We don't want to roll out some sod every fall and have it die in October, roll it back up, and go back to the mud. We don't want a pervious surface that is going to create runoff that we can't manage. One of the things that you requested was the installation standards. There is going to be a lot of earth work to create the proper base and proper drainage so that this really is a pervious surface, and the drainage is handled correctly. This is a \$2 million property. We invested a million dollars in it about 10 years ago. The front yard looks bad. We're trying to invest more money in the property. I don't think it is fair to suggest that we're not going to maintain it in a quality manner. The only solution to that is leave it as it is or pave it. Neither of those are good. This allows the water to run through. It will be a cleaner surface. It will be sturdy. We get types of citations when there are beer cans and when the trash cans are in disarray. When this becomes a problem, we will replace it.

## **QUESTIONS FROM THE PUBLIC**

No Questions from the Public

## **QUESTIONS FROM THE BOARD**

**Mr. Schwarz** – Do I understand correctly that you're going to have a wood timber around the perimeter of the lawn?

**Garrett Smith, Applicant** – I don't believe that is correct. That will not be visible. The edging goes underneath the product.

**Mr. Birle** – The detail makes it look like it would be visible.

**Mr. Smith** – If so, I have misunderstood the installer.

**Mr. Timmerman** – Did you look at alternative permeable paving systems?

**Mr. Smith** – That would be a measure of last resort for us.

**Mr. Timmerman** – Why?

**Mr. Smith** – Due to the sterile nature of it. I understand that it is public facing area. It is still home to several men. Personally, I wouldn't want to have pavers outside my house. We want to give it as much of a residential look as possible. Pavers would make it more sterile and less hospitable.

**Mr. Brown** – That is consistent with our views. I would like to point out that the front porch is similarly 58 feet wide. It is about 6 to 8 feet extended from the house. That is cement. We already have that. What you would be doing is having two steps down and more impervious surface. We don't think that is attractive. It doesn't appeal to us stretching around the side of the house. Behind it are brick pavers. We have used brick in those areas. The house is brick. This originally was a front yard. We want it to have the same feel that it originally was intended to have, not an impervious surface.

**Ms. Lewis** – What is the projected length of this?

**Mr. Smith** – It should be 7 to 10 years. It could be less in this setting.

**Mr. Brown** – The installer will be providing annual service to ‘fluff it up’ and clean it up as needed. They’re providing a warranty. This is what they do. They offered us 15 or 20 different kinds. We chose the Zoysia because of its durability.

**Mr. Zehmer** – I have a question on the brick piers. You have them shown as 20-inch squares. Does that work out for the bonding? Does it match the brick of the house in terms of the width and the length of the brick to get a stretcher-header-stretcher?

**Mr. Smith** – I exchanged an email with the architect, and it does. You can see the bricks on that scheme. It is basically two bricks width. It shows two of the bricks that are turned.

**Mr. Birle** – The elevation in the plan don’t coincide/correlate. It looks like it would be easier at one foot, four inches than it would be at 20 inches. The proportions here feel Ok. I appreciate the fact that you came back to us since we asked you to give us a detail and show us what you’re intending.

## **COMMENTS FROM THE PUBLIC**

No Comments from the Public

## **COMMENTS FROM THE BOARD**

**Mr. Timmerman** – I appreciate your explanation of why you want what you want. It makes sense to me. However, I am still of the same mindset from the last time that you came. For me this is a precedent. I don’t feel as if the material is appropriate for this context. It is not that the material is inappropriate for certain places. I refer directly to our guidelines under plantings. Number eight says to select mulching and edging materials carefully and do not use plastic edgings, lava, crushed rock, and naturally colored mulch or historically suitable materials. For me, it is a precedent setting thing. It is such a small space. I made the same comment in May. When you say paving, I feel that there could be some lovely opportunities to do a hardscape that could be permeable. There is an easy way to manage drainage in this case. When I lived in Old Town Alexandria, our front porch was like the brick. There was an extension of the brick sidewalk. I always thought that was a lovely front yard, especially for the amount of foot traffic that this is going to get, the kind of activity that is going to be had on that turf. It might work out fine from a functional standpoint. It seems to me a hardscape would be a more suitable material for the current use function. This this style. It is a kind of sustainability standpoint for me of putting plastic down. We keep replicating that. That is not the best use of our resources.

**Mr. Werner** – This is an image to help visualize. The red is the house. There is this front porch so that you see both, at least roughly what GIS gives you for dimensions.

**Mr. Zehmer** – With the brick piers, I think that if the intent is to match the Flemish Bond of the house and build the piers such that they match that with a stretcher-header-stretcher and don’t have cut bricks to make the one foot, eight inches measurement, that is what I would prefer to see as the design intent. I am Ok with that. If it ends up being 18 inches instead of 20 inches once you get your mortar joints in there, just making it look right is what I am hoping is the intent. I am Ok with the limestone cap matching the profile details of the pilasters of the house. That is a nice touch. We have discussed hopefully setting these closer to the sidewalk and letting the hedges grow to them. I think you’re looking for traffic control. That should help. With the artificial turf, it is a struggle. I work at the University, and I am familiar with the

area. As an example, the Bailey Museum has a middle terrace that was once grass and is now paved with Bluestone pavers. For some of the same reasons, they probably had some maintenance issues. It also gave them a gathering space to use, which is hardscape. There is a precedent in this district that shows that there as a solution of using hardscape in lieu of landscape to achieve that same type of goal. I am still struggling with where I am landing on it. I wanted to bring that up as something else that is in this historic district did away with the original fabric and put something that was compatible and appropriate in the district. It is a good solution. A paved surface here would work. It doesn't have to be brick. You can contrast it with Bluestone or even concrete pavers if they're nice ones. You can do an underlayment that allows drainage. It is tough to think that plastic grass is appropriate in a historic district.

**Mr. Schwarz** – I basically agree with what has been said. A lot of our guidelines point to materials that are long lasting. I realize that landscape materials aren't necessarily long lasting. It is not grass anymore at this point. It is a constructed surface. You have the hedges out front, which do a very good job of softening the project. If it was just brick pavers that came out to the sidewalk, there would be a problem. I am still weary of the precedent of the artificial turf. If you need to soften the area more, there is maybe an opportunity to put some planted areas in that space, maybe some small trees, something that wouldn't grow up and hit the powerlines. I can't support the artificial turf.

**Mr. Whitney** – I don't mind the artificial turf. I understand your desire to have something that feels soft under your foot in front of the house where you can hang out in and something that is more comfortable than a hard paved surface. This one is a little different than a precedent across all the front yards because of how hidden the front yard is with the hedge with the piers. I feel that it is an acceptable application of the product. The artificial turf could be used in this application. I do feel that there is going to need to be a condition of what the detail at grade is. I don't think you're going to want a small strip of the artificial turf. You're also not going to want true grass in that little area. There's going to need to be a concrete base to bridge from the sidewalk around the brick piers. The brick piers are appropriate. I think the artificial turf is Ok.

**Mr. Badke** – I agree. If we didn't know if it was artificial, people driving by wouldn't even know. This stuff has come a long way from the carpet that I played on in 1992. It is hard for us to judge it because you're staring at a piece of plastic. If you didn't even know that was plastic, I would think that was grass. I do understand the historic part of this and the idea of maybe having that concrete jungle in front of your house when you want something green. I agree. I am Ok with it.

**Mr. Gaster** – I agree with most of what has been said. On the one hand, I agree that a more appropriate landscape material for this situation would be a hard pavement. I believe that it could look elegant and look beautiful. However, we are charged to assess what has been put before us and whether this solution detracts from the historic district and this historic property. I agree with the last couple of speakers. This very particular situation and installation is both small and screened. It is fully reversible. This is a unique situation. I do not want to treat it as a precedent. We need to be very specific, if we approve this, why. I am in favor of the proposal. It is a better solution than its current state. I would love to see a paved court. That would be more appropriate. That's not what is before us tonight.

**Ms. Lewis** – I am not going to object to this turf. I agree that it wouldn't be appropriate in a lot of places. I asked Mr. Zehmer about Mad Bowl. The University, a couple of years ago, completely redid Mad Bowl. It was muddy. Grass wasn't growing in it. They chose not to do an artificial turf. There is natural grass there. In a larger application, I would have a problem with it. Given the hedge and the size of it, I don't. Personally, I would prefer that you plant two trees in this area to shield the house from the western sun and put a bench near them as a staging area for people coming and going from the house for visitors and do

some hardscape there. That is not what is before us. That would be my preference. I would just note that because of the hedge and small area, I would be in favor of this installation here.

**Mr. Werner** – You can express in a motion including the following.

**Mr. Brown** – We can certainly lay brick around the base of those two pillars on the outside/the sidewalk side. We will look abutting the turf up to it. Depending on the installation techniques, it might be better. We don't have any problem with that appropriate footer.

**Mr. Zehmer** – Did anybody have any comments about the lighting? It is a good idea to put some more site lighting in for pathways. That was also on the application.

**Mr. Brown** – I hope that you will approve this. We're already getting close to the end of June. Part of our goal is not to have to come back again a third time with another design. We would like to get this done in July and August.

**Motion – Ms. Lewis** – Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find the proposed landscaping plan for 180 Rugby Road satisfies the BAR's criteria and is compatible with this property and other properties in this ADC District, and the BAR approves the application with the following conditions:

- The turf will remain flat and the surface unaltered. No added art, logos, images, symbols, and other uses.
- The turf will be maintained, including appropriate drainage.
- Removal or replacement may be required upon a determination by City staff that the turf is in a state of disrepair and/or deterioration.

I make this motion under these conditions because we realize that this is a reversible application. It is screened well by a hedge, the area is relatively small in dimension, it doesn't go to the public right of way/sidewalk, and there is no adverse impact on the historic assets within the district.

Second by Mr. Birle. Motion passes 5-3.

#### **D. New Items**

### **3. Certificate of Appropriateness**

BAR # 23-06-01

122 E Main Street, TMP 280027000

Downtown ADC District

Owner: Harold Brindley III, Trustee

Applicant: Michael Caplin / Friends of Charlottesville Downtown

Project: Rehabilitation/preservation of vestige signs

**Jeff Werner, Staff Report** – Request CoA for the rehabilitation of early-20th century vestige signs on the east elevation of 122 E Main Street. Note: Last summer, when the applicant initially raised this project, the intent was to rehabilitate/restore the Coca-Cola sign in the top center of this wall. (There are three Coca-Cola signs here, see the Discussion.) The current proposal is, if possible, to rehabilitate and preserve all the vestige signage on the wall.

**Michael Caplin, Applicant** – We ask your approval to rehabilitate this historic, vintage mural to clean and seal the entire wall, to document the existing conditions with photographs, to assemble historic photos that confirm the original style of each mural, to rehabilitate all the ghost murals on the wall, rehabilitate each one just enough to achieve legibility so that each mural can tell its story of the history of Downtown,

to rehabilitate in a delicate and skilled manner, and to preserve the vintage qualities that are a part of its magic. The artist we found is an expert. This is what he does. He has positive reviews everywhere he has worked. The results will be exactly as represented in the computer image that you approve. The final results will, in no way, diminish or compromise any nearby structures. The final results will be compatible and consistent with the Downtown Historic character and ambiance. We believe that there is a responsibility to preserve these unique and fragile historic assets. They are vintage public art. They provide a window into yesterday, who we were, how we lived, and how our downtown looked over the past one hundred years. The murals compliment the historic character of downtown because they are genuine, historic memorabilia. They amplify the authenticity of our historic district. They make people stop and smile and think about the passing of time and marvel that a soda pop ever cost 5 cents. The murals also increase the urban vitality and the allure of our downtown. Rehabbing the legibility will make the Second Street stroll even more interesting and fun. People are stopping to contemplate and discuss the charming puzzle that all these different names compile. Fading is not inevitable with a wall mural. A wall mural fades only when that is allowed to happen due to a lack of concern or funds. We have a building owner who want to rehabilitate their wall and preserve a fragile, historic asset. We have an expert who is available to assure the authenticity and respect for the historic district. The mural rehabilitation makes a valuable contribution to our downtown and its economic vitality. Please grant us permission to save these before they're lost.

**Tom Chapman, Executive Director of Albemarle & Charlottesville Historical Society** – I have been very interested in the work Friends of Charlottesville Downtown have been doing to rejuvenate and reimagine how we think about the downtown area. Their work to build community connected to place is important. It tied directly with we, at the Historical Society, are trying to do to shed light on our whole history. All this history starts at the local level. How we tell these stories come in many, various shapes sizes and forms. The Albemarle & Charlottesville Historical Society supports The Friends proposal to rehabilitate and preserve this mural at 122 East Main Street. Rehabilitating it will bring it to life, the history of the downtown Charlottesville that is fading away that we want to bring back and preserve it for future generations. The contractor Brushcan, who will conduct the rehabilitation has a wealth of experience. Their work has been noted by the National Trust for Historic Preservation. During my time at Montpelier, I know that the Trust approval of anything does not come lightly or easily. If they like Brushcan, I can only imagine that they're a good company. This is an important consideration. In conclusion, The Historical Society supports Michael Caplin in this proposal and what The Friends want to do.

## **QUESTIONS FROM THE PUBLIC**

No Questions from the Public

## **QUESTIONS FROM THE BOARD**

**Mr. Zehmer** – Is the intent to restore these such that the latest sign the furthest out, in terms of a layered approach? Is the most recent sign going to look the most prominent and the oldest sign look the furthest back and covered up?

**Mr. Caplin** – The artist from Brushcan says that he gets up on the lift. He stares at what is there for him to find. He stares at it for a couple of days before he even starts. The longer you look at it, the more you discover. The idea is to lift what is there slightly. That, which is older, is probably going to be fainter. The idea is not to make them all equal but to maintain their relative status but to boost the legibility at each status.

**Mr. Birle** – The note here says rehab of Coca-Cola sign is the primary project. Rehab of additional portions of the wall is TBD. In your spoken comments, you said that is not TBD. You are planning on doing the entire mural. Is that correct?

**Mr. Caplin** – Yes. At the time we first approached everybody, we mistakenly thought that less would be easier for you to say ‘yes’ to. As everybody discussed it, it became apparent that it undid the whole purpose if you just have one piece. It is about the whole wall. With whatever protocol is necessary, we’re asking for permission to do the whole wall.

**Mr. Werner** – We are talking about the whole wall. There is nothing odd about that question.

**Mr. Gastinger** – You mentioned that there is a cleaning process. A sealant is applied. Is the painting done outside of the sealant?

**Mr. Caplin** – The sealant, which is porous, prevents what is under it from deteriorating further. It is clear polyurethane still lets the whole thing breathe. The new paint goes right on top of that.

**Mr. Gastinger** – Is it possible with the application of the urethane, that brings color forward in a way that makes it more legible in and of itself?

**Mr. Caplin** – I would guess that you’re probably right. I really don’t know. Scott’s Attack is like hour by hour to get where everybody wants to go. If that seal alone, does it, you won’t need to touch that spot.

**Mr. Timmerman** – How does one anticipate how the sealer is going to enhance the wall or change the wall? In a location where there isn’t any signage and they apply the sealer, how different would that appear than the rest of the wall?

**Mr. Caplin** – I have no idea. I am told that it is porous. It is light and color neutral. My home experience would suggest that it will darken something if you put this on it. Apparently, it dries as a clear seal. Each part of that whole chemical process is part of what he is doing to get us to this look. If the sealer itself helps do that, less additional is going to need to be applied.

**Public Commenter** – The brick deteriorates. If you don’t stop that, you probably see lots of old walls which just gets worse and worse. That protects it and brings back the old color from the brick. We have done it. It will improve it. When you look closely at it right now, it looks really deteriorated/ It is bad. It will come more alive and protect the brick for a long time. That has two purposes.

**Mr. Badke** – The urethane is going on first? They’re going to paint over that.

**Mr. Caplin** – It is urethane created for this purpose. There is a final coat that goes over top of everything when it is finished. It is UV repellent and further stabilizing the work.

**Mr. Badke** – I would be interested seeing what that original coat is. My understanding is that stuff brings out a lot of color. I think you need to recognize what that is going to do with lights and lighting and how that is going to effect it. That is a shine on that, especially if you’re going to do another coat on the end there. There are a lot of different factors there as far as nighttime lighting and how that is going to look. The reflection on that is significant. When it comes to the artist, those guys are unbelievably talented. I worry about the creativity there. There shouldn’t be any. What is on that paper, the creativity needs to go out the back door and they’re a ‘worker bee’ with unbelievable talent. That’s important to put that out there. We’re not looking for creativity. This is what we want.



**Mr. Caplin** – After the meeting with you last month, when I reported back to him, the discussion was about the whole wall. He got excited because he felt that everybody was ‘humming the same tune.’ To him, the artistry is to be able to give each ghost it’s due, not to sup it up to his taste. He told me that the finish is matte. I will get you a more comprehensive response.

**Mr. Badke** – I wonder if that is a high gloss because that is a significant difference. Bringing all this stuff out, are you going to lose it? I need to see what this computer-generated picture looks like. I worry about all those different things coming out and then you’re losing things in the process. Bringing more out actually loses it.

**Mr. Caplin** – He is bringing out what is there. He is not adding to what is there. It is a puzzle. When you give them all their due, it becomes a puzzle. It also becomes a piece of art. What you’re now looking at, there is more than you can’t see in this photo. You must stand there and let your eyes adjust. You suddenly start seeing that there is a whole lot of story up there. Perhaps these coats of seal will bring some of that out. His goal is to give us back the wall that we have. It is not a place for artistry. It is a place for authenticity.

**Mr. Badke** – As far as the business/building owner wanting to make improvements, thank you for doing an improvement to downtown that is wonderful and appreciative.

**Mr. Timmerman** – The last time you were here, you were talking about how he can enhance and bring some things out and modulate what the final expression of the sign is. Given that ability to play with the different impressions, who is the final arbiter of that?

**Mr. Caplin** – Some of what you described, he says that he cannot do until he is up on the lift and sees it. At that point, he will generate a computer image of where he thinks we can go with this. With your approval, we can take it back to staff and to you. It is such a gradual process that it is not going to run away from us.

**Mr. Werner** – We’re understanding what is going to be done but it is that calibration of what is acceptable. For example, with the Owl Cigar, the owl is gone. The brick was replaced, or something was done there. Sometimes we see things that aren’t there. I know that the artist had done some research on the older signs. If it is not there, it doesn’t get added. In the image that the artist was trying to work with, we were trying to express what it could look like. It is not what he is presenting as his final. If you all were inclined to this, is there a graphic that you would like to see? Are there images? Are there assurances of what is there?

**Mr. Gastinger** – Can I understand the difference between the image that is on pg. 64 (packet) and the image, that is similar, on pg. 65? Maybe one is from the city, and one is from the applicant.

**Mr. Werner** – There is an earlier image. A week or two ago, we got a better image from the artist.

**Mr. Caplin** – When you said that you wanted to talk about the whole wall, he submitted a fresh image that better reflected that. The earlier image was a smaller area.

**Mr. Werner** – I dated them because they are slightly different. I included them because it does show the difference in interpretation, the difficulty is reading it. You can see in the Owl Cigar the bottom. I don’t know if that owl image is still there. I don’t know if the artist in their initial research, had said that there

would have been an owl there. If you are inclined to approve it, it would be helpful to give some thought to what certainty can we approve.

**Mr. Birle** – Are we approving or considering a version that recreates an owl?

**Mr. Caplin** – We must start by putting on the seal and see what reveals itself. If there is a ghost there, the artist would factor that into his computer drawing. It then would go to staff that says this is the owl we see. In the example here, where owl appears in the photograph is based on the Owl Cigar mural wherever you find it in the country. That is their mural. He said that it would be here. That is one of the decisions that communities make. Some go back to 100 percent, full saturation exactly the way it looked on the day it was installed. That is a value choice. It seems to be the consensus among us that the idea would be to preserve the karma of the historic vintage.

**Mr. Gastinger** – What I might suggest for our purposes is that tonight we consider the process that they have put forward, which requires more research and final product. We can choose whether to approve that or not. We continue to work with the applicant approval of a final art direction later if the process is approved.

## COMMENTS FROM THE PUBLIC

**Susan Christian** – I would be foolish to think that I could do a better job of arguing the historical significance than the Historical Society. This corridor is the most important entry onto the Downtown Mall given its proximity to the Water Street Parking Garage. When you walk up that corridor, you see an unfinished hotel on one side and dilapidated and run-down large wall on the other side. Hopefully, the Dewberry Hotel will get finished. I am not hopeful for that. I am excited about the idea that we can bring some life and some excitement to this important entry corridor. This is an interesting and cool way to do it. It does pay homage to our historical background here but also celebrates artists. That is also an important consideration in this discussion.

## COMMENTS FROM THE BOARD

**Mr. Schwarz** – I would say what you suggested about approving the process makes sense to me. If something is not there, they're not going to try to restore it. It does look like a window was filled in where there may have been an owl at some point. We have a lot of vestige signs in this town. This would be a great way to find out. This is a big test case. The process they have described would be perfectly acceptable to use as a test case.

**Mr. Birle** – I agree with that. I don't know how we codify being able to look at it in process. If there was a way that we can have some input, I would be interested in going down that route.

**Mr. Werner** – You're not saying, 'that's fine, go do it.' You're expressing that you want to be involved in this, have updates, and follow it. We will have to work that out. I don't think the guy is going to come in and knock this out in a couple of days. There are periodic pauses that allow the applicant and I to communicate. Ms. Murphy has been saying that we need to put the word out to the city and ask: Do you have photographs of downtown? It could be a family photo. Encourage people, if they have photographs, share them with us so we can see further back in time what was there. The applicant has done a good job explaining the process and the incremental steps. I have a better idea of what the artist would be doing. The first step would be idea of what the artist would be doing. The first step would be that if I don't see an image there, you're not painting an image there. If you can express that, I will be tracking this project process incrementally.

**Ms. Lewis** – How quickly would this artist get started on this?

**Mr. Caplin** – I have been keeping him available while you were deciding, and the patron was deciding with the money. The artist is currently freezing the last two weeks of August for us. He will move here and stay for two weeks to do this job. That's the target window we're working on. If you are to give us a 'green light,' it would be done on or around September 5<sup>th</sup>.

**Mr. Gastinger** – If the project was approved this evening, this research phase would happen and there would be an additional guiding document/guiding communicative image before he starts.

**Mr. Caplin** – He is waiting for you to 'quarterback' it. The second photo that staff was talking about was based on what I reported to him after our last meeting. They want to see the whole wall. We will keep 'massaging' that until the first dab of paint goes on. He will probably be tuning it in to where staff and whoever among you is also engaged. He will then pick up his paint.

**Mr. Gastinger** – This is such a unique case. I would think that we should appoint a small working group to work closely rather than using our meetings to follow this process. I don't think it will happen on our timeline.

**Mr. Zehmer** – I am in support of this project. It is a fantastic idea. The BAR has approved new murals on buildings in historic districts. If that building gets sold to somebody two years after we approve that mural, and that new owner wants to maintain that mural. Are they not allowed to? Are they not allowed to keep that mural like it is and repaint it the same colors? I don't think we can say 'no' to that. To some degree, it is maintenance. The tricky part is that it is very old, and nobody has been maintaining it. You have lots of layers. Staff's recommendation is to look at this as preservation/rehabilitation. We're looking through it through that lens. If staff had said to look at it through a restoration or reconstruction lens, we could do that. It would give us a different set of guidelines to follow. Part of the conversation is what lens we look at it through. Based on what the applicant wants to do, we're looking at it through the rehabilitation and preservation lens. That is helping guide this conversation. The process that they're proposing makes sense. Showing the layers of the different signs makes sense. It's going to give the wall a lot of depth and a lot of vitality. This could potentially encourage future projects like this, which would add to the layered value of the history of Charlottesville.

**Mr. Gastinger** – I came here tonight 'on the fence' about this. I was really conflicted because this is such a cool part of downtown Charlottesville. I didn't want to be part of messing it up. Touching it is a question of whether you mess it up. I appreciate the way that you have approached this and the expertise that you have brought to this project. You are doing this with the same approach that you don't want to mess this up. You want to bring it forward. It is an unusual situation. It might be unusual for a restoration to tackle this many layered signs at one time. I can imagine that it will be a subject of conversation, probably pro and con about preservation of this signage. The restoration of the Coke sign was less interesting because of how many of those signs there are across the country. It wasn't particular to our town. The approach to the whole wall and a careful attention to the layered quality has the potential of saying lot of pulling forward local businesses that were present in those locations and the layered nature of it. I was speaking about the changes of usage over time. It brings forward a part of Charlottesville that was pre-20s and 30s when a very different kind of approach to architecture took over downtown. It is interesting to see this portion of Charlottesville come back to life in some way. I came in 'on the fence.' I am feeling in support of this project given the way that you have approached it and the care you have brought to us.

**Mr. Whitney** – I have walked past this wall many times. It has never felt more than just a brick wall. When I first heard about the concept of trying to rehabilitate it to a certain degree but not fully restore it, something about that felt false. It was either going to continue to naturally fade or it was going to need to be fully restored. Something about trying to do it halfway felt skeptical. Seeing the previous work that the artist did in in Mooresville, North Carolina helped tell the tale that it can be done in the right way. Something about this felt different. I like the mural further up West Main Street on the Public Oyster building. It is different because it is an art mural. It is not an ad. The previous mural is still there. The new mural went over the top. You get both layers on top. This one felt different because it is an ad. You can debate what an ad is, what a sign is, what art is, and what a mural is. Seeing how it has been successful in other cities, it would help bring more life to that wall. I have slowly come around that the rehabilitation process will slowly bring it out. It can be a positive in this application.

**Mr. Timmerman** – Your excitement is very commendable. It shows a love of your community and your willingness to step out and make this happen. It is a good thing to have. It will hopefully be infectious to another point, which how these kinds of things might grow. You made compelling points, which only helps this. What came out of the meeting tonight was that procedurally we want to maintain a process. This needs to be handled carefully so that we get it right. This is the first good step. What will make it successful is following through with it, having as many check-ins as we can. I was surprised to hear that it was only going to take two weeks. I was expecting longer. These kinds of things are successful when somebody gets into it. We could talk about it for so long. We can look at imagery. At a certain point, it is a craft. The magic happens in the construction/artwork. It is to make sure there is a hands-on approach where it is not just one person. We will find that we will find or generate more rules as we move forward. It will get more technical and detailed as we move along, whether it is with the sealer. We may discover things as he starts in August. It might be a good idea to codify that, so we have a record of what we're trying to attain.

**Ms. Lewis** – I want to thank Friends of Charlottesville for bringing this forward. It is very exciting. What is exciting about this is that is not just a Coca-Cola sign. The rest of the murals tell a history about the building, which is amazing. These are not just murals, commercial signs, advertisement from the past. TJ Wills, once that is restored, tells a story of a grocery store that was here 100 years ago. That's important. I am very supportive of this.

**Mr. Werner** – There is a question about that sheen. The process that is laid out in that spreadsheet, the initial research. They're going to be doing that research to tell us what they can identify before they get up there and do things. That archival information will be provided prior to starting something like that so that we know that it has been looked at and it has been photographed. You all have asked for some clarification on the sheen. When do say that that it is far enough? The red and the green of Coke sign have been pulled forward than what is there. In the period of that two weeks, it is going to take some collaboration, cooperation, and staff staying on top of this, consulting with the BAR chair and co-chair. There are some things that we would want to resolve prior to work starting. It is that process during the work. I am consulting with the BAR chair/co-chair understanding that we can decide that it doesn't become a restoration or re-creation.

**Motion – Mr. Schwarz** – **Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find the proposed rehabilitation/preservation of vestige signs at 122 E Main Street satisfies the BAR's criteria and is compatible with this property and other properties in this ADC District, and that the BAR approves the application with the following conditions:**

**[Prior to work on wall]**

- **Complete research and photo/image analysis, fully document existing.**

- **Applicant will confirm the sheen [of the coatings] and [how/whether] the coating will create [color change]**
- **[Rehabilitation] will be based on the process [during the work] and not on images [submitted]**
- **Hierarchy of various signs [will be maintained], not re-create what does not exist.**
- **[Applicant will] work with staff [during rehab] who will work with the BAR chair and vice-chair to confirm process is appropriate. Second by Mr. Zehmer. Motion passes 8-0.**

#### **4. Recommendation on Special Use Permit**

207-211 Ridge Street (Salvation Army), TMP 290029000

Ridge Street ADC District

Owner: The Salvation Army

Applicant: Erin Hannegan / Mitchell Matthews Architects & Planners

Project: Redevelopment of site

**Jeff Werner, Staff Report** – Special Use Permit (SUP) request to modify the setback, build-to percentage, and parking requirements. SUPs are approved by City Council; however, per City Code Sec. 34-157(7), Council is required to consider recommendation(s) from the BAR “as to whether the proposed [SUP] will have an adverse impact on the [Ridge Street ADC] district, and for recommendations as to reasonable conditions which, if imposed, that would mitigate any such impacts.” Additionally, the planned redevelopment, regardless of this SUP, will require BAR design review and approval of a CoA.

**Erin Hannegan, Applicant** – The Salvation Army has been serving Charlottesville since 1912. They have occupied the site at 207 Ridge Street since 1965, when they constructed the chapel, the administration offices, and the gymnasium. Around 1980, they built the emergency shelter at 211 Ridge Street, which is on the 4<sup>th</sup> Street side of the site at the rear. Around 1992, they added transitional housing and the soup kitchen. The Salvation Army is the only year-round shelter available in Charlottesville. Last year, they helped more than 21,000 individuals and families with critical social services.

Salvation Army Goal:

“Have each person they serve partner with the Salvation Army in the pathway of hope program. The plan is to assist in breaking the cycle of poverty and assist individuals and families to achieve their goals through securing stable jobs, housing, and becoming self-sufficient.”

The most important reason for redevelopment is to improve community services and increase capacity. The men’s shelter is constantly full. In addition, the current facilities are in three buildings. The programs that they have are disconnected due to the piecemeal expansion that occurred over time and constricted the nature of the existing parcel. The building goals of the new facility include increased capacity, improved functionality and efficiency, allowance for future expansion on site, and, most importantly, allowing the existing shelter to remain operational during redevelopment. The Salvation Army would also like the community, at large, to see and become more aware of their services and the work that they do and with what this new facility will provide to the community and hopefully become more engaged with the facility and the volunteer opportunities within. The building is cited closer to Ridge Street creating that visibility into the building on the primary street as a physical manifestation of the goal. The design also wished to save the existing 56-inch oak tree. We’re requesting this SUP for use. The site is a double-frontage lot with Ridge Street as a primary street and 4<sup>th</sup> Street Southwest as a linking street. The lot is 397 feet deep from Ridge Street to 4<sup>th</sup> Street and just under 120 feet wide at its narrowest point. We are requesting these other modifications: the setback relief on 4<sup>th</sup> Street. The required setback is a 5-foot minimum and a 12-foot maximum. We’re proposing a 10-foot minimum be written into the SUP request and no maximum setback. The reason is constructability with the existing shelter to remain intact during construction. The only open available area for laydown space to redevelop is along that 4<sup>th</sup> Street frontage. The project goals are

utilizing the allowable height available under the existing ordinance and leave undeveloped area open for future expansion. This means that the project is pushed towards Ridge Street, leaving the open area on the 4<sup>th</sup> Street frontage and modifying the minimum to 10 feet rather than a 5-foot minimum aligns with a street buffer requirement of 10 feet as well. It would remain during any future expansion. No maximum allows for the currently proposed structure as designed to be built as represented here.

The second item is reducing the build to percentages. The required percentage that must fall of the building frontage that needs to fall within the minimum-maximum setbacks on Ridge Street is 80 percent. It is 40 percent on the 4<sup>th</sup> Street side. We're proposing 32 percent at Ridge Street. We're asking it not to be required on the 4<sup>th</sup> Street side. We're doing this on Ridge Street to protect that tree. The reason we're doing it on 4<sup>th</sup> Street is because the existing shelter occupies a portion of the frontage. The rest of it is the open area.

The next item is the reduction of the required parking quantity. Using the ordinance, we would be required to have 52 spaces. We're asking for no minimum so we can allow for future flexibility on site, which aligns with the proposed zoning ordinance. The actual spaces to be provided would be 32, which is a 39 percent reduction. We're also asking for the modification to the required covered parking. If you have more than 20 spaces on site, 50 percent of those are required to be covered. With the clientele visiting the building, surface parking would be viewed as more comfortable and favorable to them. It allows the parking lot to be used for other outdoor uses.

With the massing and scale, the 1.5 story chapel is the portion that reaches out towards Ridge Street in a similarly scaled to the one- and two-story houses across Ridge Street. Similarly, the one-story multi-purpose room stretches towards 4<sup>th</sup> Street Southwest. It is over 100 feet from the property line and is in keeping with the existing one- and two-story houses in scale and size on the 4<sup>th</sup> Street side. Both the chapel and multi-purpose rooms are narrow forms, reminiscent of the width of the existing single-family residential fabric that remains in the area. The massing is a direct response to the narrowness of the site and working around the tree and this existing shelter. The area around the tree and the area adjacent to it under the front porch would become public outdoor amenity space. The primary massing/upper stories is approximately 69 feet from Ridge Street and over 200 feet from 4<sup>th</sup> Street. It nearly fills the site in the north-south dimension and extends west in an L-shaped form for the upper stories. The building height is 51 feet calculated from the curb at Ridge Street, which is less than the max height of 52 feet. There is no ability to ask for increased height. This is well under the max height of 142 feet, which would be allowable under the proposed future zoning ordinance. The dogleg condition of the site, as it wraps behind, the fire station will remain open for private playground in the near term and the possibility of expansion at that point in the distant future (15 or 20 years).

## **QUESTIONS FROM THE PUBLIC**

No Questions from the Public

## **QUESTIONS FROM THE BOARD**

**Ms. Lewis** – How parking spots are currently on site?

**Ms. Hannegan** – It is right around 32 spots.

**Ms. Lewis** – How many visitors park on 4<sup>th</sup> Street? Is the neighborhood impacted?

**Ms. Hannegan** – I heard from one neighbor, who does feel there is an issue with parking along 4<sup>th</sup> Street. That is because the dinner service is when the Salvation Army sees the highest capacity of people on site. I

have asked that neighbor if they were open to permit parking along 4<sup>th</sup> Street as a solution. They didn't respond to that. That is a consideration to solve the 4<sup>th</sup> Street parking issue.

**Ms. Lewis** – Can overnight guests park there?

**Ms. Hannegan** – Yes. There are very few staff that run the Salvation Army. The parking is primarily for the overnight guests.

**Ms. Lewis** – How many staff work at the Salvation Army during the day?

**Ms. Hannegan** – I believe 3 full time staff. The Major just retired and is being replaced with Mark Van Meter. He will run the Salvation Army. He is supported by the shelter program manager. There is another person who runs the kitchen, and another person runs the shelter. The other people are more fluid coming and going.

**Ms. Lewis** – With Sundays, are there people that come to worship at the chapel who may not be Salvation Army overnight clients?

**Ms. Hannegan** – There are people that come to the Sunday service. They are allowed to park on the Noland site for the Sunday service. It is not a formal agreement.

**Mr. Birle** – Is there a maximum setback off Ridge Street?

**Ms. Hannegan** – It is a 10-foot minimum and 20-foot maximum. The chapel falls in that range.

**Mr. Schwarz** – You're not proposing any changes to the Ridge Street setbacks. You're proposing a change to the build-to width.

**Ms. Hannegan** – Correct.

**Mr. Timmerman** – The building is behind the tree. Does that have a basement?

**Ms. Hannegan** – No. It will not have a basement. The only basement portion will be under the chapel along that northern border. There is an existing basement in that same vicinity. The footprint of the basement is going to be smaller than the existing footprint. We're further away from the tree in this proposed condition than current conditions. Our first-floor elevation is going to be 4 feet above the sidewalk. That is because the tree elevation is also 4 feet above the sidewalk. We're not taking down the mound that the tree is on.

## **COMMENTS FROM THE PUBLIC**

No Comments from the Public

## **COMMENTS FROM THE BOARD**

**Mr. Schwarz** – I am in support of the SUP request. The future setbacks on this stretch of Ridge Street will be 0 to 10 feet. 10 to 20 feet is further back. If their current design has the front of the chapel around 10 feet, it is going to match what the future context could be if they rebuild the fire station or Noland. I don't have any concerns with them not building to the back of the property. That is a flaw in our proposed zoning code that you have a required double frontage. I am not sure how that is going to turn out. Some conditions I might consider for this would be:

- If the tree dies, they replant a tree that will grow to that size.
- To review some of the streetscape requirements that are in the new code, which require a street tree every 40 feet. See if they can find a way to implement that in their design.
- To review the screening guidelines as far as parking lots are concerned, screening that parking lot from 4<sup>th</sup> Street.

You have a blank wall that is about 40 feet long in front of the chapel. I don't want to put a condition on that at this point. That might be something for you to think about as you're developing the design. It is not necessarily the sidewalk. It's your ramp on your property. Maybe it is the way you treat that planted area that is between the ramp and the sidewalk. I was proposing some conditions on it because the Planning Commission will sometimes say that it needs to go to the BAR.

**Mr. Timmerman** – I have no problem with this layout. It makes logical sense. It is an efficient land use while respecting important parts of the site. You have the issue of maintaining the operation of the place during construction, which is important. The fact that it consolidates in one side so that it leaves you the opportunity for further development. That is a noteworthy thing.

**Mr. Birle** – I am in full support of it.

**Ms. Lewis** – Was that a motion that you made (Mr. Schwarz)? I thought we're voting on whether the SUP will or will not have an adverse impact on the historic district.

**Mr. Schwarz** – Sometimes, we're allowed to suggest conditions. All I was doing was suggesting conditions to you guys. We don't have to include in our motion.

**Ms. Lewis** – Wouldn't the Planning Commission do that?

**Mr. Schwarz** – They would. We can offer suggestions to them.

**Mr. Werner** – You're making a recommendation to Council. It does go through the Planning Commission. They can consider them. Ultimately, Council will decide on the recommendations.

**Mr. Gastinger** – We're just making recommendations. In the past when we have made recommendations, for SUPs, they have been very helpful as we have reviewed projects. There were other projects related to the SUP request. We wanted to make sure that when it came back to us, it was still going to fit the nature and intent of our guidelines. Those are appropriate suggestions. Council can choose to make them a part of the SUP.

I am in favor of the project. Some of the SUP request is evidence of this project taking consideration of its context in the historic district, the existing tree canopy, buildings across the street, and the adjacent neighborhood.

**Motion – Mr. Schwarz** – I move the BAR recommend to City Council the proposed Special Use Permit to modify the setback, build-to, and parking requirements for the redevelopment of 207-211 Ridge Street will not adversely impact the Ridge Street ADC District, with the understanding that the final design will require BAR review and approval. BAR recommends that Council consider conditions in the SUP:

- If the large oak tree [at Ridge Street] dies, that another large canopy tree will be planted [in its place].
- [Require appropriate screening] to screen the parking from 4th Street.

Second by Mr. Timmerman. Motion passes 8-0.



## **E. Other Business**

### **5. Preliminary Discussion**

207-211 Ridge Street (Salvation Army), TMP 290029000

Ridge Street ADC District

Owner: The Salvation Army

Applicant: Erin Hannegan / Mitchell Matthews Architects & Planners

Project: Redevelopment of site

- The applicant presented the proposed design of the Salvation Army development. The project is being funded by donations.
- The applicant did specifically ask for feedback from the BAR regarding the front of the chapel part of the new building.
- Mr. Gastinger did mention that the vertical concrete did stick out and was unusual.
- Mr. Zehmer did have questions about what is going to be in the planter at the front of the building.
- Mr. Gastinger did not find the base of the chapel to be overwhelming. Mr. Gastinger did like the approach currently being shown in the renderings and drawings.
- Mr. Birle did bring that the chapel looks as if it is projecting out into Ridge Street if coming from downtown.
- Mr. Gastinger did agree with Mr. Birle with the chapel projection out into Ridge Street.
- Mr. Timmerman made some suggestions regarding the materials and suggested wood to add warmth to the front of the building.
- Mr. Schwarz did say that there is an opportunity with the planters in front of the building and creating extra shading on the sidewalk.
- The applicant did have questions and concerns regarding the height of the fencing.
- Staff did clarify that there are no fence height restrictions. The applicant can modify the height of the fence.
- Mr. Timmerman mentioned the idea of an open space in front of the building to engage with the street.
- The members of the BAR did indicate that they do like the direction of the project.

### **6. Staff Questions/Discussion**

- Update: Downtown Mall VLR/NRHP designation
- Update: Zoning rewrite
- Question: Painting/art on walls [continuous art vs murals]

### **Adjournment**

The meeting was adjourned at 8:33 PM.

## **Certificate of Appropriateness Application**

BAR 23-08-01

410 East High Street, TMP 530033000

North Downtown ADC District

Owner: City Of Charlottesville & County Of Albemarle

Applicant: Eric Amtmann, DGP Architects [on behalf of Albemarle County]

Project: Albemarle County Courthouse, alterations to court entry

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  
August 15, 2023**



**Certificate of Appropriateness Application**

BAR 23-08-01

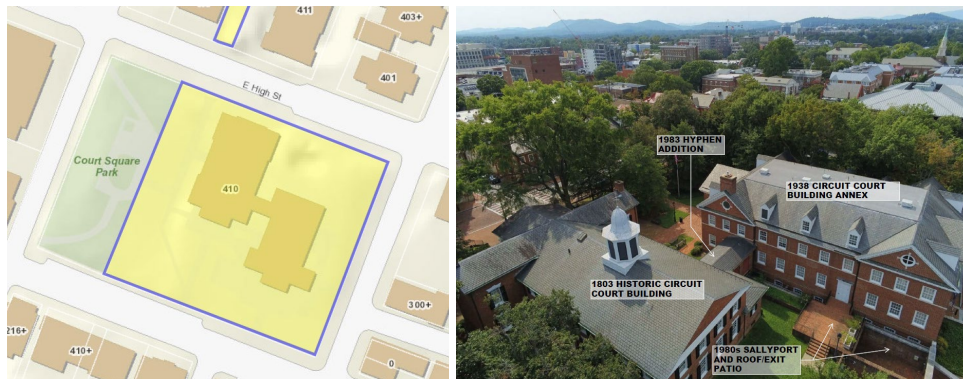
410 East High Street, TMP 530033000

North Downtown ADC District

Owner: City Of Charlottesville & County Of Albemarle

Applicant: Eric Amtmann, DGP Architects [on behalf of Albemarle County]

Project: Albemarle County Courthouse, alterations to south entry, rear sallyport



**Background**

Court House

*Year Built:* 1803, modified 1859, c1870, 1938

*District:* North Downtown ADC District

*Status:* Contributing

Office Building

*Year Built:* 1939

*District:* North Downtown ADC District

*Status:* Contributing

**Prior BAR Reviews**

(See Appendix.)

**Application**

- Applicant submitted: Fentress Architects drawing and presentation *Albemarle County & Charlottesville City General District Courts Complex*, dated August 15, 2023 (26 pages).

CoA request for: (briefly summarized in the Appendix.)

- At the north elevation, facing High Street, alterations to the sallyport (constructed in 2006) and construction of an enclosed hyphen linking the historic courthouse and 1939 office building.
- At the south portico of the 1939 office building install glazed panels at the five (5) arched openings and construct elevated entry plaza with an ADA accessible ramp.

Note: The submittal package indicates areas of planned maintenance and repair on the courthouse and office building. This includes repointing/repair of masonry, repairs to—and, if necessary, replacement of—window sash, frames, and trim; repair/replacement of roofing; repair/restoration of trim; incidental landscaping; and etc. The BAR does not review *routine maintenance and repair*;

however, should conditions require it, staff will work with the applicant to address questions that might require BAR input.

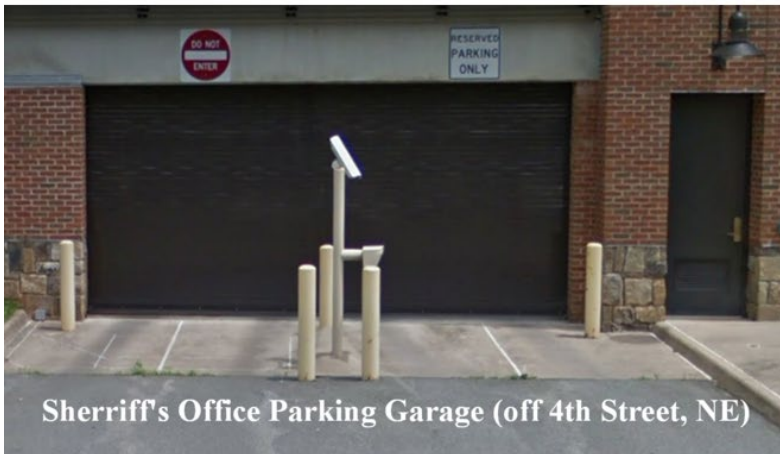
### **Discussion**

Staff recommends approval of the CoA. The proposed work will not alter or impact the historic fabric of the 1803 courthouse.

Enclosing the arched portico will create an all-weather entry to the office building. The glazed panels will be similar those on the 1983 hyphen. The new plaza and ramp will allow ADA accessibility at the south entrance.

While obscuring part of office building's east elevation, the new hyphen and altered sallyport are necessary for the safe and secure use of this important public facility. The design respects the existing architecture, and the hyphen will reuse windows from the office building. (Due to size, the existing door, paneled transom, and entablature will not be reused.) The metal roll-up door at the sallyport will be similar to what was installed at the City courthouse sallyport and the entrance to the Sheriff's Department parking garage on 4<sup>th</sup> Street, NE. (Images below. Color TBD.)

Metal railing at the rear hyphen and the south entrance will match or be similar to existing at the 1983 hyphen, south elevation. At the rear hyphen and for any repairs on the existing buildings, the gutters will be half-round (no K-style) and downspouts will be full-round, both to match existing.



Sherriff's Office Parking Garage (off 4th Street, NE)



Sallyport at the City Courthouse  
(2017 submittal)

### **Suggested Motions**

*Approval:* Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move the proposed alterations to the Albemarle County Court House satisfy the BAR's criteria and are compatible with the North Downtown ADC District, and that the BAR approves the application as submitted[.]

[...as submitted with the following conditions [or modifications]: ...

*Denial:* Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move the proposed alterations to the Albemarle County Court House do not satisfy the BAR's criteria and are not compatible with the North 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**

[Links to the guidelines](#)

[Chapter 2 Site Design and Elements](#)

[Chapter 3 New Construction and Additions](#)

[Chapter 4 Rehabilitation](#)

[Chapter 6 Public Improvements](#)

### **Chapter III – New Construction and Additions**

#### **P. Additions**

- 1) Function and Size
  - a. Attempt to accommodate needed functions within the existing structure without building an addition.
  - b. Limit the size of the addition so that it does not visually overpower the existing building.
- 2) Location
  - a. Attempt to locate the addition on rear or side elevations that are not visible from the street.
  - b. If additional floors are constructed on top of a building, set the addition back from the main façade so that its visual impact is minimized.
  - c. If the addition is located on a primary elevation facing the street or if a rear addition faces a street, parking area, or an important pedestrian route, the façade of the addition should be treated under the new construction guidelines.
- 3) Design
  - a. New additions should not destroy historic materials that characterize the property.

- b. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- 4) Replication of Style
  - a. A new addition should not be an exact copy of the design of the existing historic building. The design of new additions can be compatible with and respectful of existing buildings without being a mimicry of their original design.
  - b. If the new addition appears to be part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new.
- 5) Materials and Features
  - a. Use materials, windows, doors, architectural detailing, roofs, and colors that are compatible with historic buildings in the district.
- 6) Attachment to Existing Building
  - a. Wherever possible, new additions or alterations to existing buildings should be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the buildings would be unimpaired.
  - b. The new design should not use the same wall plane, roof line, or cornice line of the existing structure.

## **APPENDIX**

### **Prior BAR Reviews**

July 20, 2004 - Preliminary discussion re: proposed prisoner sallyport at East High Street.

March 21, 2006 - BAR approved CoA (7-0, BAR 06-03-04) for prisoner sallyport at East High Street (including demolition of brick steps, opening in the breezeway wall, and perimeter wall at sidewalk), with details to come back to the BAR regarding the construction details of the patio, and lighting beneath the sallyport, and results of the archeological study.

June 20, 2006 - BAR approved CoA (9-0, BAR 06-03-04) for the details of prisoner sallyport at East High Street, subject to the following conditions:

- The brick opening at entrance is to be detailed consistent with the rest of the project;
- The lighting sources are to be recessed incandescent fixtures; and
- A trained archaeologist must be present on-site during excavation; any artifacts shall be documented and donated to the Albemarle-Charlottesville Historical Society.

February 19, 2008 - BAR approved CoA (7-0, BAR 08-02-03) for removal of two locust trees, replacing them with a Southern Red Oak. [Note: Later revised to a Bur Oak.]

June 17, 2008 – BAR approved CoA (9-0, BAR 08-06-01) for replacement of two masonry arches between the office building and the sallyport.

February 21, 2012 – BAR approved CoA (7-0, BAR 12-02-05) to construct an ADA accessible ramp and entry to the east elevation of the office building, at the 1983 addition of the courthouse.



## Summary of CoA request

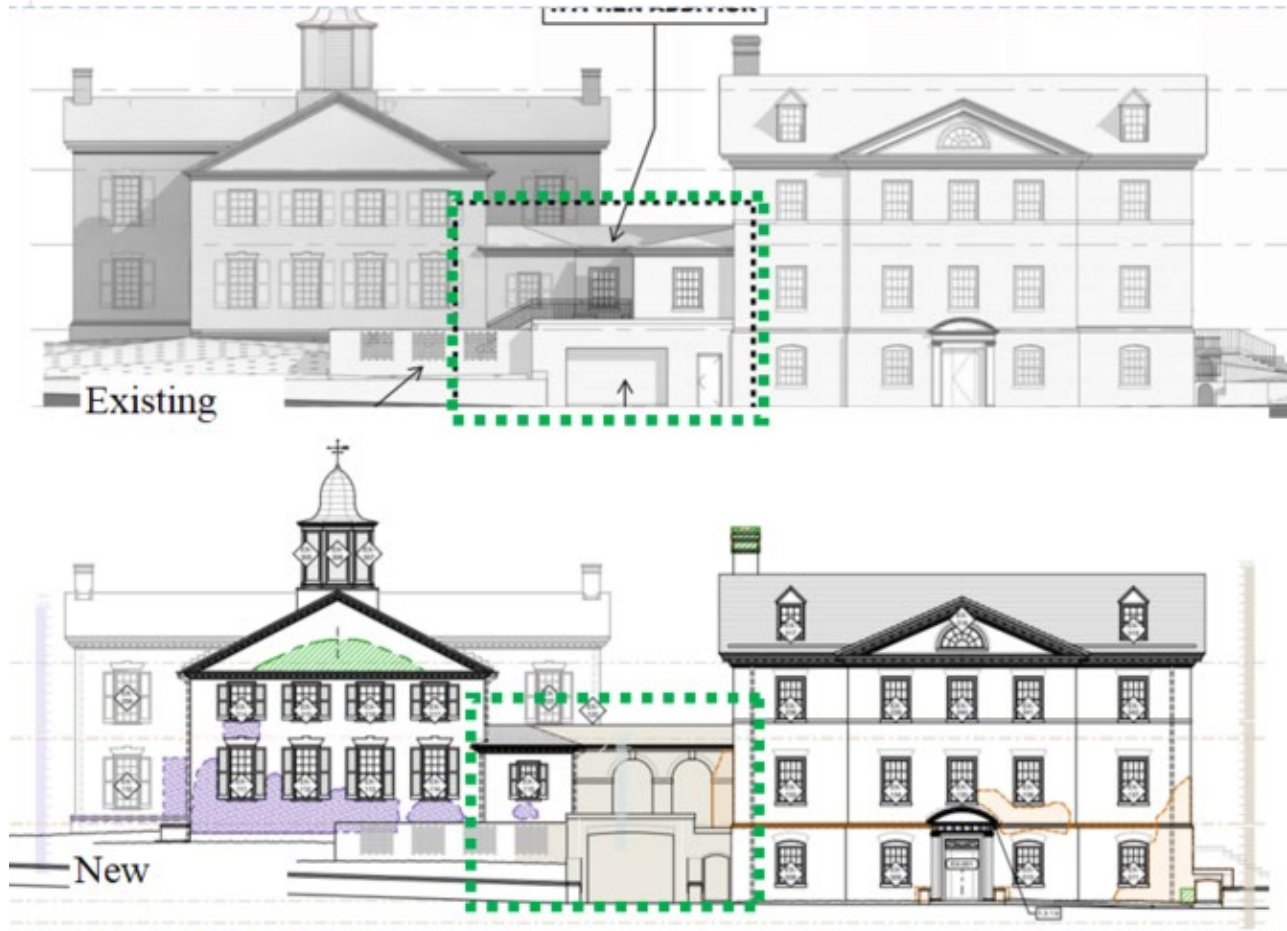
Alterations to sallyport and new hyphen

East Elevation - 1938 Building



Alterations to sallyport and new hyphen

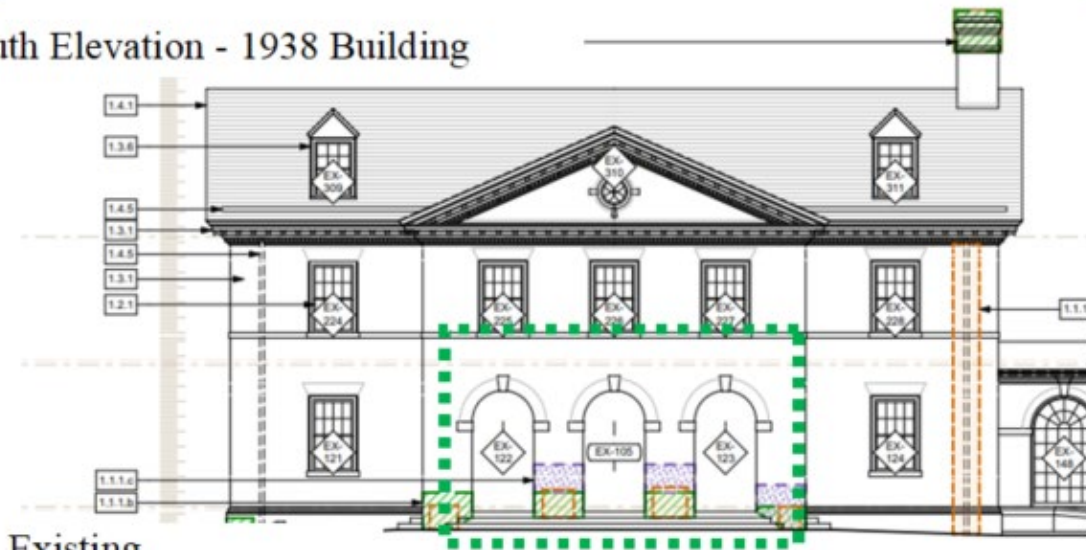
North Elevation - from High Street



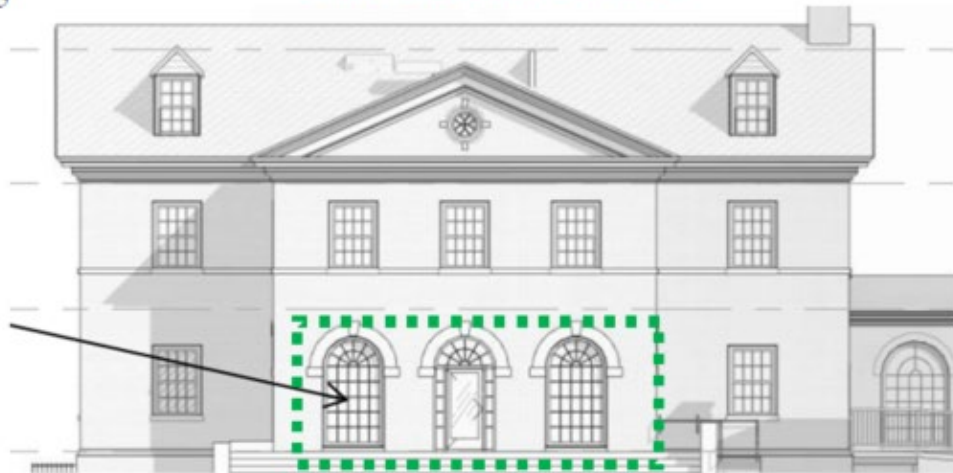


Alterations to south entrance of office building

South Elevation - 1938 Building



Existing



New



# LANDMARK



# SURVEY

## IDENTIFICATION

Street Address: Court Square  
 Map and Parcel: 53-39  
 Census Tract & Block:  
 Present Owner: Albemarle County  
 Address:  
 Present Use: County Office Building  
 Original Owner: Albemarle County  
 Original Use: County Office Building

## BASE DATA

Historic Name: Albemarle County Office Building  
 Date/Period: 1939  
 Style: Jeffersonian Revival  
 Height to Cornice:  
 Height in Stories: 3 1/2  
 Present Zoning: B-1  
 Land Area (sq.ft.): 260 x 220 (Total square)  
 Assessed Value (land + imp.): 78,080 + 197,460 = 275,540  
 (w/ Ct. House)

## ARCHITECTURAL DESCRIPTION

Designed by the local architect Elmer Burrus and built in 1939 as a Works Progress Administration project, the Albemarle County Office Building is yet another example of the preference to continue using the Georgian Revival or Jefferson Revival style well into the twentieth century. The building's facade is a "tour de force" of Georgian motifs such as the projecting central pavilion, end gables, cornice with modillion blocks, jack arches above the double sash windows, and the segmental pediment on the western entrance. The building is nicely laid in Flemish bond above a water table of moulded brick. The high Georgian Revival style is overworked and reflects a style never indigenous to Charlottesville. The false chimney on the southern front is extraneous. Behind this lavish exterior is a bland, standard office space.

## HISTORICAL DESCRIPTION

The building is on the site of the old Albemarle County clerks office.



## CONDITIONS

Good

## SOURCES

# LANDMARK



# SURVEY

## IDENTIFICATION

Street Address: Court House Square  
 Map and Parcel: 53-39  
 Census Tract & Block: 1-104  
 Present Owner: Albemarle County  
 Address:  
 Present Use: Court House  
 Original Owner: Albemarle County  
 Original Use: Court House

## BASE DATA

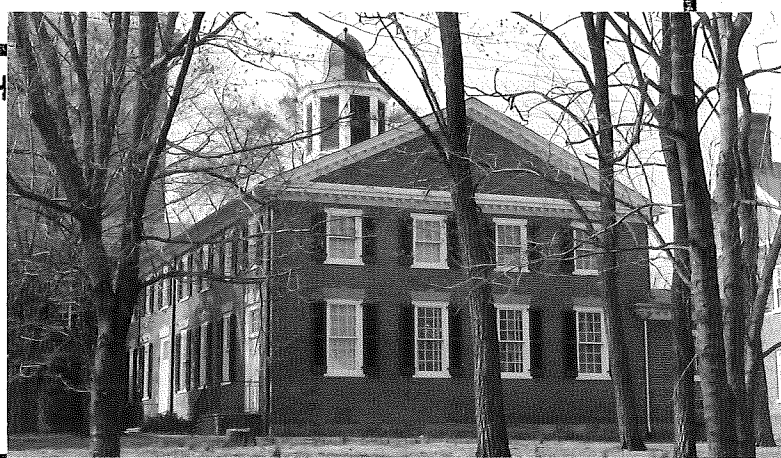
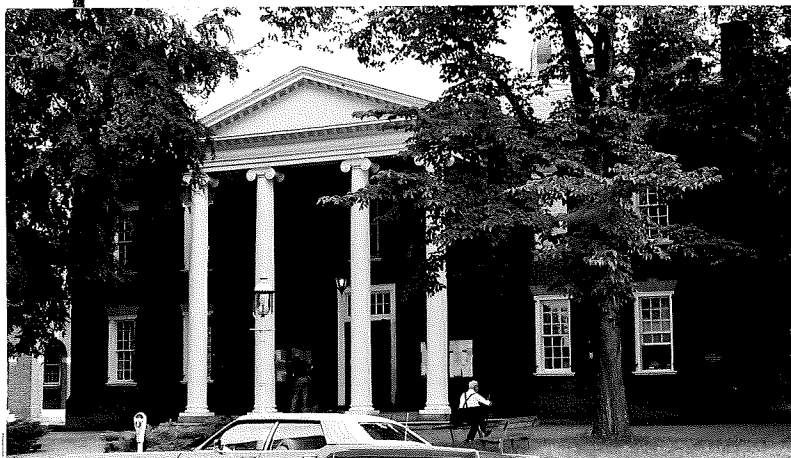
Historic Name: Albemarle County Court House  
 Date/Period: 1803, 1859, c. 1865, 1938  
 Style: Roman Revival with original Georgian  
 Height to Cornice:  
 Height in Stories: 2  
 Present Zoning: B-1  
 Land Area (sq.ft.): 260 x 220  
 Assessed Value (land + imp.): 78080 + 197460 = 275,540

## ARCHITECTURAL DESCRIPTION

The Albemarle County Court House has, at one time or another, been an example of almost every architectural style known in Virginia. The 1803 section is Georgian, with its stucco jack arches and modillion cornice. The 1859 section was Gothic revival with towers and heavy lable molds. The post Civil War portico is Greek Revival. The whole sturcture was remodeled in 1938 to conform with Colonial Revivals tastes. The result is a very pleasant effect but wholly without architectural continuity. The interior has been so altered as to make its original appearance obscure.

## HISTORICAL DESCRIPTION

When the county seat of Albemarle was moved in 1762, a small wooden structure was constructed as a court house. It was this building that briefly served as the capitol of Virginia in May, 1781. This building was also used by Jefferson and Monroe during the early years of their law practices. This structure was replaced in 1803 by the existing north wing. Jefferson referred to this building as the "common temple" which served the four denominations in the town as a church. In 1859 the south wing was designed by W. M. Pratt and built by George Spooner. After the War, the Ionic portico was installed and the Gothic towers removed.



## CONDITIONS

Good

## SOURCES

W. Sam Burnley, The Court House of Albemarle County,  
 Mary Rawlings, Historical Guide.

Street Address: *Cent Square*

Map & Parcel: *63-39*

Census Tract & Block:

Present Owner:

Address:

Present Use: *Albemarle Co. Court House*

Original Owner:

Original Use:

Historic Name:

Date/Period: *1802*

Style:

Height to Cornice:

Height to Stories:

Present Zoning: *B - Office*

Land Area (s. ft.): *260 x 220*

Assessed Value (land+imp)

*78,080 + 196,020 = 274,100*

---

Architectural Description

---

Historic Description

---

Name of Persons Interviewed:

---



~~The finest~~ 20 An example of the High Georgian Revival,  
a style never indigenous to C'villz.

Projecting pavilion - arched loggia - entrance porch -  
gables w/ tondo windows -

stone keystone - string course at window sill level -  
cornice modillions + dentils.

Segmental ped = w.

false chimney - Flem. bond -

jack arches -  
moulded brick - cymas - the table -

April 9, 1997



Ms. Marcia Joseph  
City of Charlottesville Zoning Administrator  
P.O. Box 911  
Charlottesville, VA 22902



**Re: Albemarle County Courthouse Exterior Painting**

Dear Marcia:

Albemarle County is planning to solicit bids next week for the exterior repainting of its Courthouse at 501 East Jefferson Street, Court Square. VMDO has prepared the contract documents for this project. I discussed the issue of paint colors with Mr. Huja last week and he confirmed my assumption that any changes to existing colors will need to be submitted to Community Development for review and approval. Therefore, please find attached the proposed color schedule for all exterior painted components along with referenced Duron color chips. The contract documents will require the painter to prepare an on-site mock-up of each color for final review and approval before commencing with final painting.

Proposed colors are quite close to the existing ones, but we are indicating some subtle changes. I did perform some limited archival research to see if I could determine anything about the building's original colors but did not uncover any conclusive evidence. Because the oldest part of the Courthouse dates to 1803, it seemed to me reasonable to assume that original pigments may have been similar to those first utilized on the University of Virginia's lawn. I spoke with Murray Howard, architect for the University of Virginia's historic grounds, to verify current understandings about colors utilized on early 19th century buildings in this area. My discussion with Mr. Howard forms the basis for the proposed treatment of the Courthouse.

Thank you for your attention to this matter. Please let me know if you have any questions.

Sincerely,

Todd W. Bullard, AIA

TWB

Copy to: Joseph Letteri

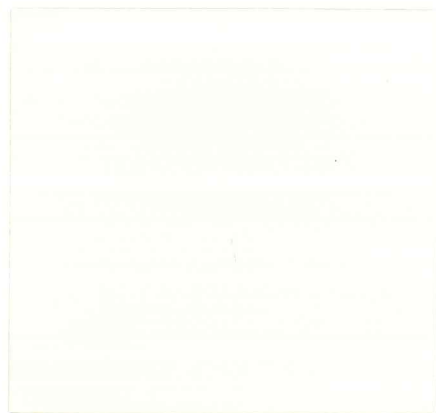
ARCHITECTS, P.C.  
116 Second Street, N.E.  
Charlottesville, VA 22902  
804-296-5684  
804-296-4496 FAX

### 3.7 COLOR SCHEDULE

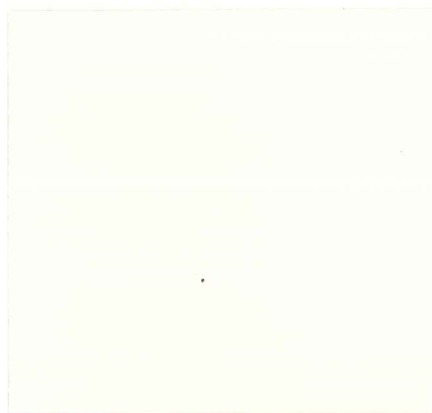
- A. Provide the following primer and finish coat colors (designations are Duron) for surfaces indicated; if surface or component is not specifically mentioned, match existing color:
1. Windows, doors, dormers, gable and cornice trim: *Off-white "Moon Mist"*
  2. Portions of cupola which are currently white: *Off-white "Moon Mist"*
  3. Metal roof and wood louvers of cupola: *"Charleston Green"*
  4. Wood shutters: *"Charleston Green"*
  5. Metal railings and lampposts: *"Charleston Green"*
  6. Miscellaneous conduit and boxes exposed and attached to exterior walls: *Match color of existing brick as closely as possible*
  7. Wall-mounted bulletin board cases at front portico: *Match color of existing brick as closely as possible*
  8. Stucco surfaces: *Off-white "Antique White"*

END OF SECTION 09900

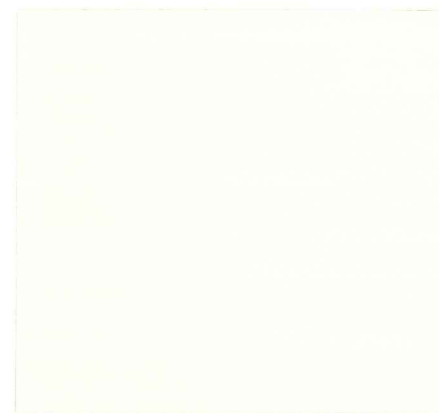
# INTERIOR COLORS



Shell White



White Shadow



Moon Mist

WOOD TRIM, WINDOWS, DOORS

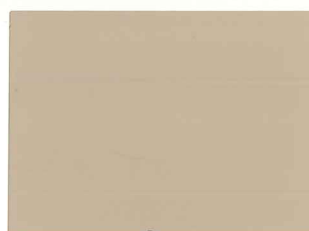
# EXTERIOR COLORS



One Coat White



Wheat



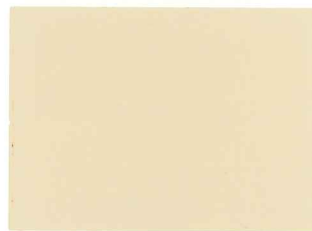
Woodland



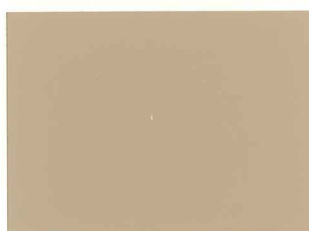
Fairfax Brown



Colonial White



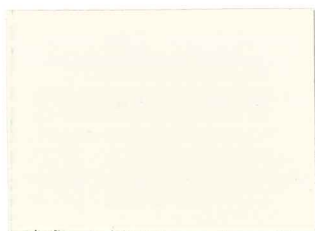
Greystone



Chadwicke Tan



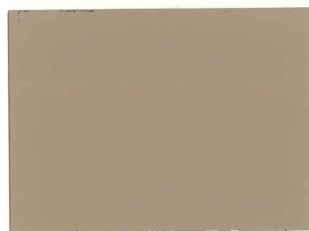
Old Carriage Brown



Newport



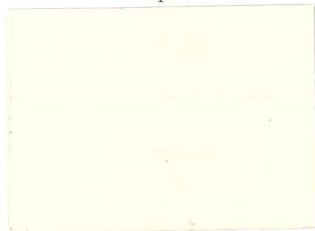
Harness Shop Tan



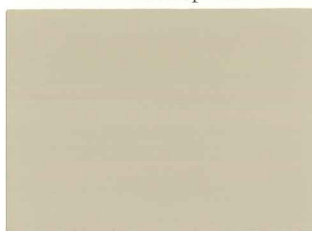
Fawn



Chestnut Brown



Amber White



Cypress



Yorktown Brown



Deep Forest Brown

Colors may vary slightly in actual use due to area, sheen, surface, application or lighting.



# DURON®



Bone White

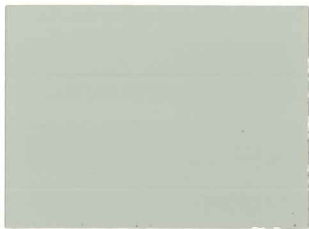


Antique White



Cool Platinum

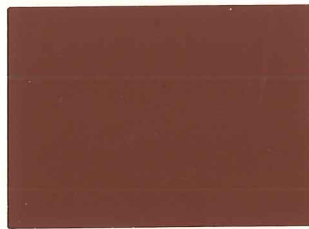
COLUMNS AND STUCCO



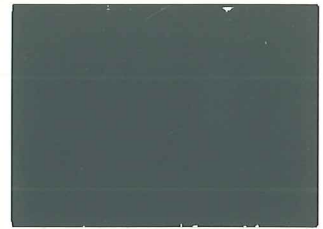
Incense



Forest Green



Persian Plum



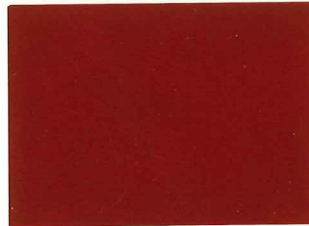
Hearthstone



Brush Grey



Foxhall Green



Redwood



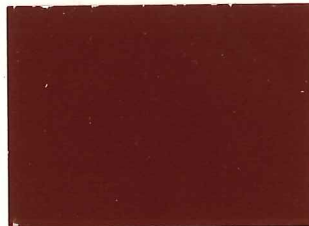
Aspiration



Tavern Beige



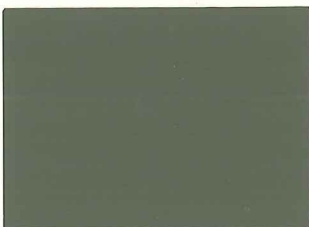
Georgetown Green



Farm House Red



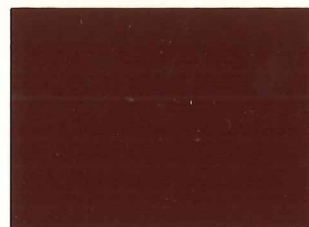
Carolina Slate



Cobblestone Grey



Charleston Green



Old Colonial Red



Black

WOOD SHUTTERS

# CITY OF CHARLOTTESVILLE

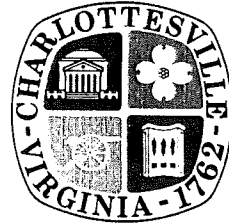
Department of Community Development

City Hall • P.O. Box 911

Charlottesville, Virginia • 22902

Telephone 804-970-3182 (VOICE/TDD)

Fax: 804-970-3299



April 21, 1997

VMDO Architects, P C  
116 Second Street, N.E.  
Charlottesville, VA 22902

Re: Albemarle County Courthouse Exterior Painting

Dear Mr. Bullard:

The information (3.7 Color Schedule) you have sent concerning the paint proposed on the Courthouse is acceptable, and has been approved administratively. If you have questions please call me or Marcia Joseph at 970-3182.

Sincerely,

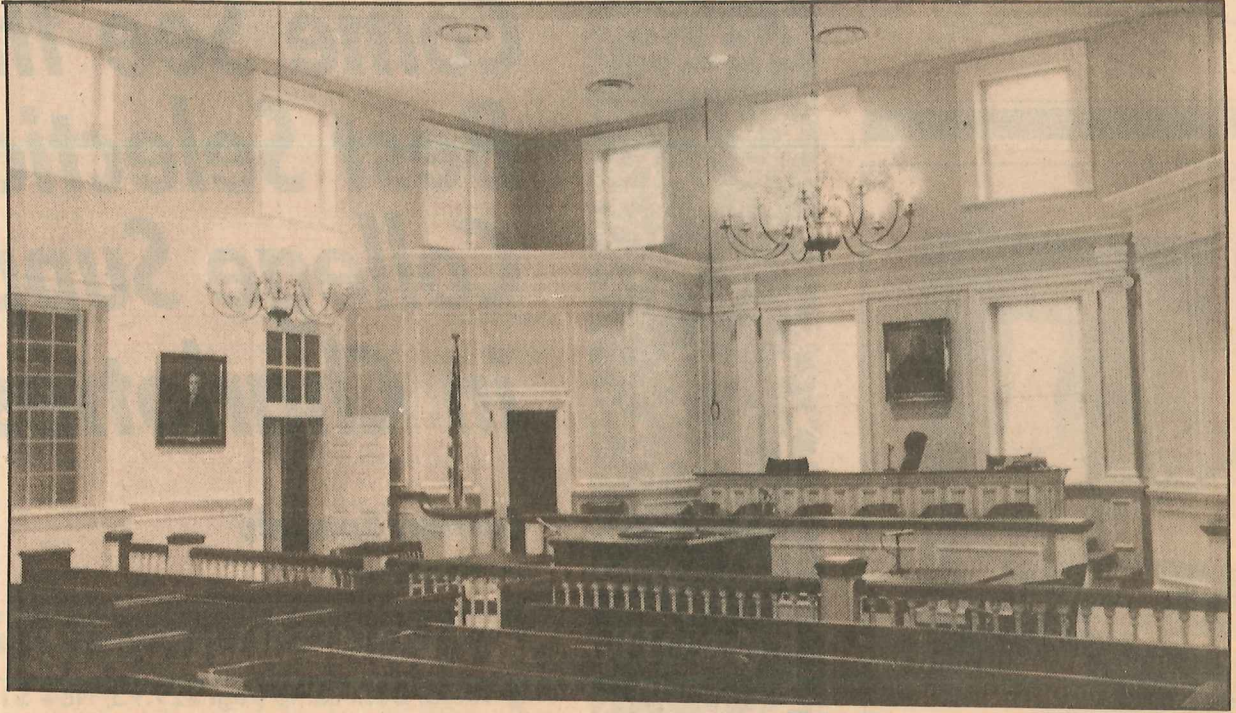
Satyendra Singh Huja  
Director of Planning and Community Development

### 3.7 COLOR SCHEDULE

- A. Provide the following primer and finish coat colors (designations are Duron) for surfaces indicated; if surface or component is not specifically mentioned, match existing color:
1. Windows, doors, dormers, gable and cornice trim: *Off-white "Moon Mist"*
  2. Portions of cupola which are currently white: *Off-white "Moon Mist"*
  3. Metal roof and wood louvers of cupola: *"Charleston Green"*
  4. Wood shutters: *"Charleston Green"*
  5. Metal railings and lampposts: *"Charleston Green"*
  6. Miscellaneous conduit and boxes exposed and attached to exterior walls: *Match color of existing brick as closely as possible*
  7. Wall-mounted bulletin board cases at front portico: *Match color of existing brick as closely as possible*
  8. Stucco surfaces: *Off-white "Antique White"*

END OF SECTION 09900

# ses Stratified In Regard To S



*County Courtroom Hears Circuit Or District Cases, Depending On Case Severity*

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: VIRGINIA	
COUNTY: CHARLOTTESVILLE (in city)	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	6/30/72

1. NAME	
COMMON: ALBEMARLE COUNTY COURT HOUSE HISTORIC DISTRICT	
AND/OR HISTORIC: ALBEMARLE COUNTY COURT HOUSE HISTORIC DISTRICT	

2. LOCATION			
STREET AND NUMBER: (see continuation sheet page 1-A)			
CITY OR TOWN: Charlottesville (James Kenneth Robinson, Seventh District Congressman)			
STATE Virginia	CODE 51	COUNTY: (in city)	CODE 540

3. CLASSIFICATION			
CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input checked="" type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input checked="" type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input checked="" type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) County seat

4. OWNER OF PROPERTY			
OWNER'S NAME: varied - Public and Private			
STREET AND NUMBER:			
CITY OR TOWN: Charlottesville	STATE: Virginia	CODE 51	

5. LOCATION OF LEGAL DESCRIPTION			
COURTHOUSE, REGISTRY OF DEEDS, ETC: City Hall			
STREET AND NUMBER:			
CITY OR TOWN: Charlottesville	STATE: Virginia	CODE 51	

6. REPRESENTATION IN EXISTING SURVEYS			
TITLE OF SURVEY: Historic American Buildings Survey Inventory			
DATE OF SURVEY: 1967 <input checked="" type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local			
DEPOSITORY FOR SURVEY RECORDS: Library of Congress			
STREET AND NUMBER:			
CITY OR TOWN: Washington	STATE: D. C.	CODE 11	

SEE INSTRUCTIONS

STATE: VIRGINIA  
COUNTY: CHARLOTTESVILLE (in city)  
ENTRY NUMBER: \_\_\_\_\_  
DATE: \_\_\_\_\_  
PS USE ONLY

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE VIRGINIA	
COUNTY CHARLOTTESVILLE (in city)	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

2.

Western Boundary: eastern side of Fourth Street; southern boundary: the rear property lines of the lots facing into the south side of East Jefferson Street between Fourth Street and Sixth Street; eastern boundary: the rear property lines of the lots facing onto the west side of Park Street between E. Jefferson Street and High Street, including 220-224 Court Square; northern boundary: southern side of High Street between Park Street and Fourth Street.

## 7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

Situated near the center of present-day Charlottesville, the Court Square preservation zone is composed of a rectangular green bounded on the southern and eastern sides by streets lined with detached early and mid-nineteenth century brick houses and public buildings as well as structures of a later date. Unlike the crossroads formed by the other three corners of Court Square, the southeast corner included within the zone at the junction of Park and East Jefferson Street follows a different road pattern. East Jefferson Street extends east past the south end of Park Street and forms a dog-leg south along old Sixth Street.

The T-shaped Albemarle County Court House, located on the east side of the green, combines the Federal period northern wing with a late nineteenth century Greek Revival style portico. A brick terrace laid in panels of herring bone design paves the ground in front of the portico, and brick walkways wind through the Square, entered at three points by stone steps. The broad lawns of the green shaded by a variety of trees and shrubs are outlined by low stone retaining walls broken occasionally by end blocks serving to flank each stairway. To the left of the Court House stands a two-and-a-half story modern Clerk's Office built in the Colonial Revival style. An equestrian statue of Stonewall Jackson occupies the western region of the Square known as Jackson Park and a Confederate sentinel and cannons guard the southern facade of the Court House.

Along the east side of the Square on Park Street are found three distinctively different nineteenth century buildings. The old Levy Opera House on the northeast corner is built in an unusually robust interpretation of the Greek Revival style. Next to the Opera House stands the Redland Club, built in the second quarter of the nineteenth century. Across Old County Road in the southeast corner of Park Street is located a two story Federal duplex, characterized by its gable end facade. In addition, two rows of brick townhouses, the first along the top of Sixth Street and the second between 410 and 416 East Jefferson Street, have been preserved by the successful combination of elements of early and mid-nineteenth century buildings with later structural components.

The vista south down Park Street is closed by the three story annex of the Monticello Hotel. The old Eagle Hotel, as it was first called, has a recessed central bay suggesting an in antis effect with brick pilasters flanking the side units. The following is a descriptive list of some of the more prominent buildings included in the Court Square preservation zone.

## 1. Albemarle County Court House

(104-9) Brick laid in Flemish bond, two stories, gable roof, five-bay front, three-bay Ionic portico, modillioned cornice, molded watertable, flat arch stucco lintels, molded architraves and sills, interior end chimneys. North ell: octagonal cupola with ball roof, six-panel doors with eight-light transoms, flat molded stone steps, diminution of the fenestration, fieldstone foundation. Built in Federal period with Greek Revival style portico; north ell built 1803; southern facade built post Civil War.

## 2. Levy Opera House

(104-7) Brick laid in American bond with a Flemish bond variant, three stories, hipped roof, three-bay front, heavy entablature supported by monumental stuccoed pilasters on brick pedestals, crossette architraves,

SEE INSTRUCTIONS



NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE VIRGINIA	
COUNTY CHARLOTTESVILLE (in city)	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

Page 1.

(Number all entries)

7.

Levy Opera House (cont.)

brick watertable. Greek Revival; built circa 1851; three-bay entrance porch with double-tiered back porch added.

3. Redland Club

(104-36)

Brick, two stories, gable roof, four-bay second story front, parapet wall and connected double interior end chimneys on south gable end, brick corbeled cornice, simple molded architraves, six-panel double door with four-light transom. Built circa 1832; front windows changed to eight-over-eight sash, four-bay porch with turned posts added in the rear.

4. No. "Nothing"

(104-32)

Brick laid in Flemish bond, two stories, gable roof, four-bay pedimented gable end front with fanlight, flat arch lintels, three-paneled solid and two-paneled louvered shutters, nine-over-six sash, six-panel doors with three-light transom and stone steps, paneled door reveals. Built circa 1823; later addition on the east side.

5. Eagle Tavern

(104-30)

Brick, three stories, hipped roof, three-bay first floor front with five-bay upper floors, recessed central bay suggests in antis motif with brick pilasters flanking the two-bay sides, molded cornice and brick frieze, cast iron balustrade along the central bay balconies, double doors centrally located. Greek Revival style; built mid-nineteenth century; rear wing addition.

100 Court Sporn ?



# 8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

☐ Pre-Columbian

☐ 16th Century

☐ 18th Century

☐ 20th Century

☐ 15th Century

☐ 17th Century

☒ 19th Century

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

☐ Aboriginal

☐ Education

☐ Political

☒ Urban Planning

☐ Prehistoric

☐ Engineering

☐ Religion/Philosophy

☐ Other (Specify)

☐ Historic

☐ Industry

☐ Science

☐ Agriculture

☐ Invention

☐ Sculpture

☒ Architecture

☐ Landscape

☐ Social/Humanitarian

☐ Art

☐ Literature

☐ Theater

☐ Commerce

☐ Military

☐ Transportation

☐ Communications

☐ Music

☐ Conservation

## STATEMENT OF SIGNIFICANCE

Court Square in Charlottesville was not only an area regularly frequented by such noteworthy figures of history as Presidents Jefferson, Madison and Monroe and the brave rider Jack Jouett, Jr. but was the focal point from which the entire town developed and grew. Although transition was inevitable, the court house and grounds have been the stabilizing forces helping to preserve the character of the area for over two hundred years. Today because of the maintenance of the building scale and size it is still possible without an undue use of the imagination to recapture the image of former days when in 1779, Captain Anbury, a British prisoner, wrote, "On our arrival at Charlottesville, this famous place we had heard so much of consisted of a courthouse, one tavern and about a dozen houses."

The town of Charlottesville was established with the intention of bringing the seat of county government north from Scottsville to a more centrally located region of Albemarle County and the Court House Square became the center of the early town's attention. In 1761 one thousand acres were purchased from Colonel Richard Randolph of Henrico, and Doctor Thomas Walker was appointed as trustee of the title and was therefore authorized to sell the land of the new town. The Court House, being the property of the county, was located outside the original town limits, adjacent to its northern boundary. Initially Court Square was laid out to imitate an English Green, encircled by houses not streets. The impracticality of the plan proved too great and streets were soon cut along each of the four sides.

The first Albemarle Court House in Charlottesville was commissioned to be built in 1762 by William Cabell. Built to be the exact size as that of Henrico County, the building was however of such slight construction that it was torn down and in 1803 the north ell or earliest portion of the present court house was constructed. This north wing was the heart of public life in early Charlottesville and it was here that Thomas Jefferson worshipped on Sunday since the churches of the community used the building in rotation, as Mr. Jefferson put it, for their "Common temple". The court house attracted many citizens to the area and it was not unusual to find Mr. Jefferson conversing with James Madison and James Monroe in the area of the Court Square.

In the north corner of the east side of the Square the town Battery was located until in 1851 the land was purchased and a town hall was built. Occupying one of the most prominent positions on the Court Square, the town hall was actively used and well suited for many forms of public entertainment. Recognizing the potential of the building, the town

see continuation sheet page 2.

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	
VIRGINIA	
COUNTY	
CHARLOTTESVILLE (in city)	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

Page 2.

(Number all entries)

8. cont.

hall was purchased in 1887 by Mr. Jefferson M. Levy and converted into the Levy Opera House.

In its day the Levy Opera House attracted some of the best entertainment in the South to Charlottesville. Crowds were lured by such contemporary entertainers as Joseph Jefferson who appeared in "Rip Van Winkle" and John Bunny whose performance in "The Old Homestead" was equally popular.

Taverns also played a vital role in the early days of the town. Next to the Levy Opera House stands the men's Redland Club, built in the second quarter of the nineteenth century on the location of the earlier Swan Tavern which was first constructed about 1773. The proprietor of the tavern was none other than Jack Jouett, Sr. whose son made the eventful ride in 1781 from Cuckoo Tavern in Louisa County to Charlottesville in order to warn the Legislature and Governor Thomas Jefferson of the approach of Colonel Banastre Tarleton's raiders. Although the Swan Tavern has disappeared, the Eagle Tavern built in the early nineteenth century remains as the east wing annex of the Monticello Hotel located on the south side of the Square.

## 9. MAJOR BIBLIOGRAPHICAL REFERENCES

Alexander, James, Early Charlottesville, The Michie Company, Charlottesville, Virginia, 1942.  
 Burnley, W. Sam, The Court House of Albemarle County, Charlottesville, Virginia, 1939.  
 Rawlings, Mary, The Albemarle of Other Days, The Michie Company, Charlottesville, Virginia, 1925.  
 Woods, Rev. Edgar, Albemarle County in Virginia, C. J. Carrier Co., Bridgewater, Virginia, 1964.

## 10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
NW	Degrees Minutes Seconds 38° 01' 57"	Degrees Minutes Seconds 78° 28' 45"		Degrees Minutes Seconds ° ' "	Degrees Minutes Seconds ° ' "	
NE	38° 01' 57"	78° 28' 35"				
SE	38° 01' 50"	78° 28' 35"				
SW	38° 01' 50"	78° 28' 45"				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Less than 10 acres.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

## 11. FORM PREPARED BY

NAME AND TITLE: Virginia Historic Landmarks Commission Staff		
ORGANIZATION Virginia Historic Landmarks Commission	DATE January, 1972	
STREET AND NUMBER: Room 1116, Ninth Street State Office Building		
CITY OR TOWN: Richmond	STATE Virginia	CODE 51

## 12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National ☐ State ☒ Local ☐

Name

James W. Moody, Jr., Director

Title Va. Historic Landmarks Commission

Date

JAN 18 1972

## NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date

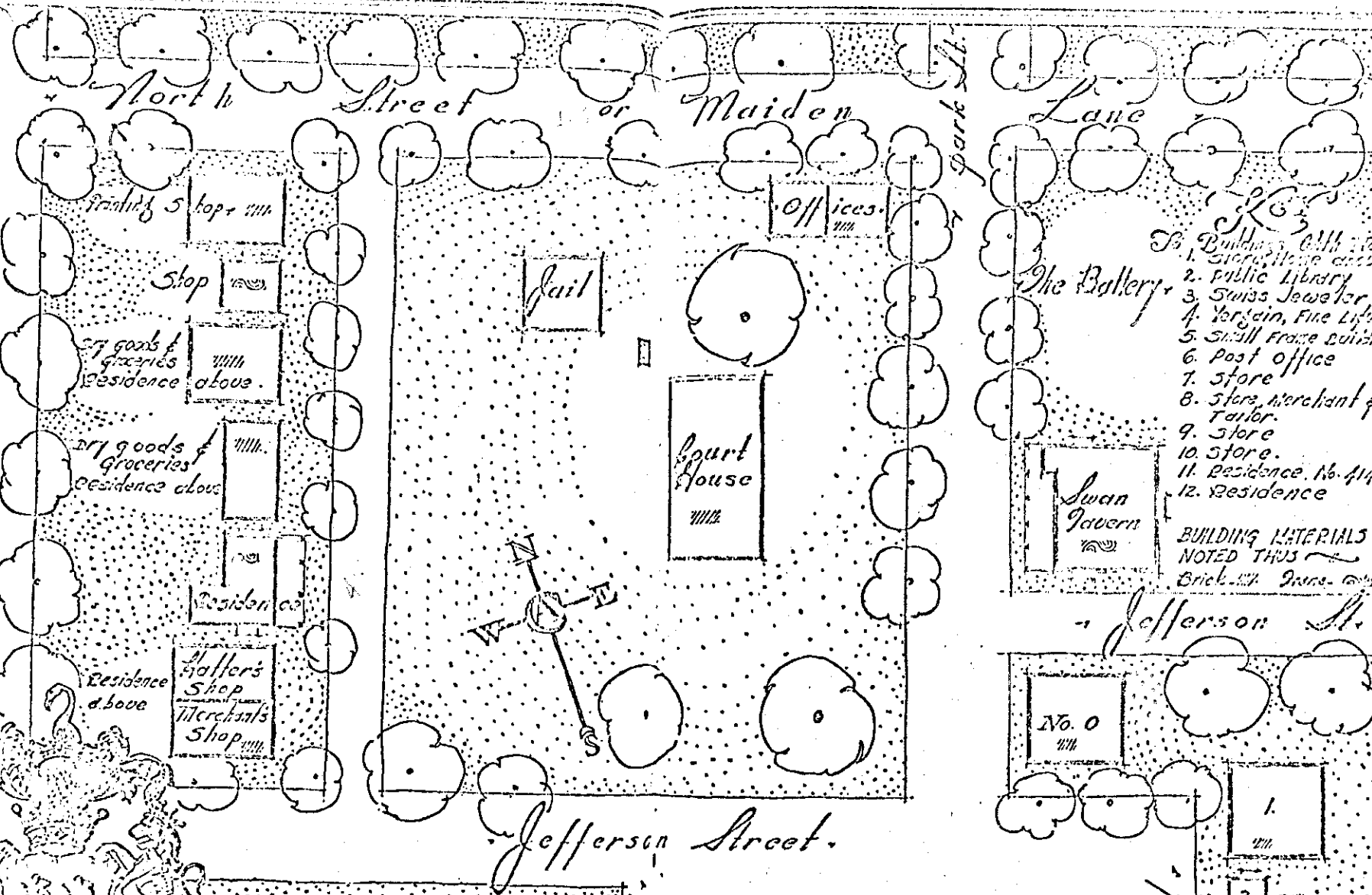
ATTEST:

Keeper of The National Register

Date

6/30/72

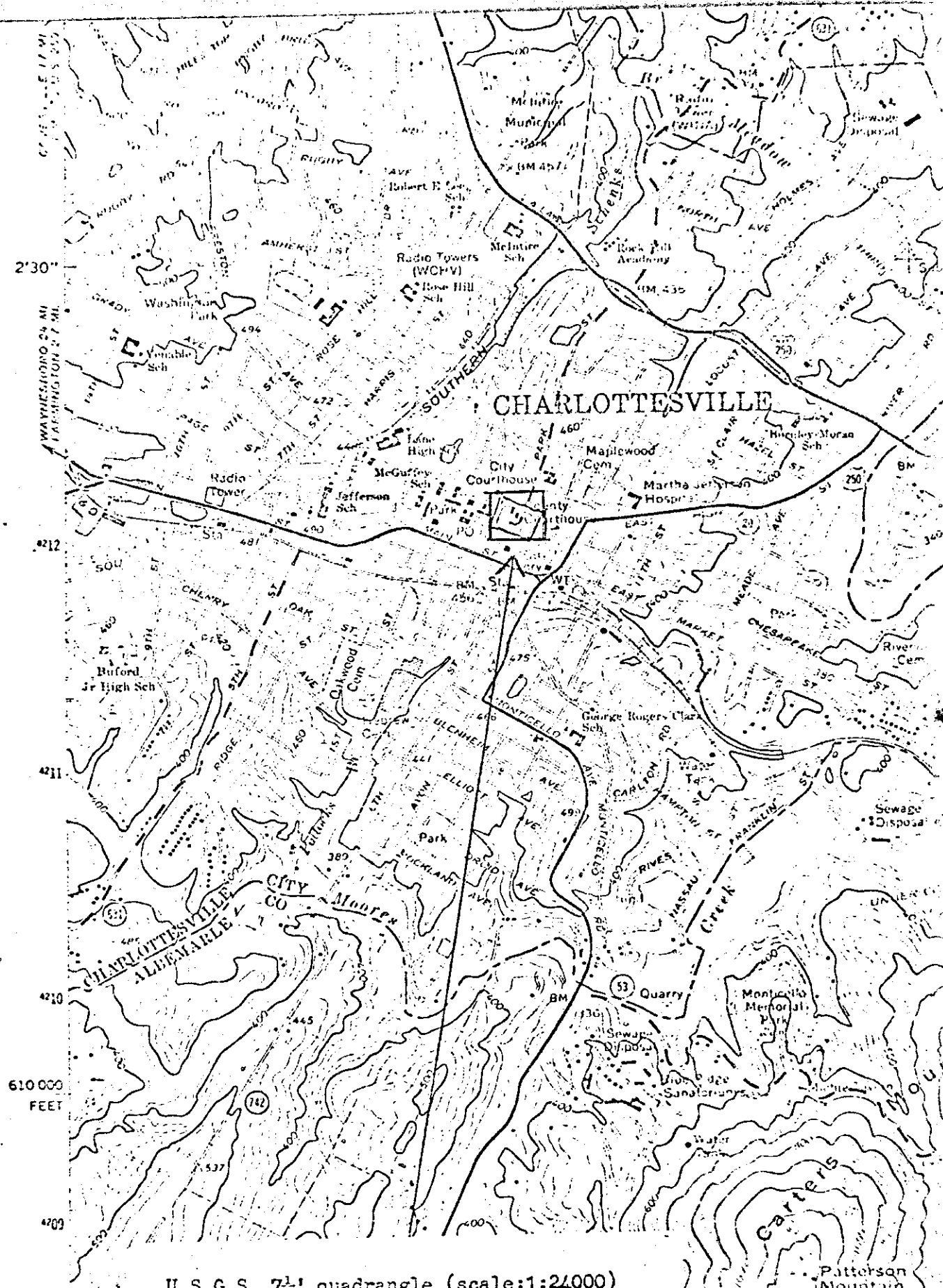
SEE INSTRUCTIONS



- Buildings with No's*
1. Store, Home
  2. Public Library
  3. Swiss Jeweler
  4. Yergein, Fine Lumber
  5. Small Frame Building
  6. Post Office
  7. Store
  8. Store, Merchant & Tailor
  9. Store
  10. Store
  11. Residence, No. 414
  12. Residence
- BUILDING MATERIALS NOTED THUS*
- Brick, Iron, Stone, etc.



**COURT SQUARE**  
 1828  
 CHARLOTTESVILLE, VIRGINIA



U.S.G.S. 7½' quadrangle (scale:1:24000)  
 Charlottesville East, Va. 1964

38°00'  
 78°30'

10000 FEET 23. 27'30"

ALBERENE  
 2001 NE

Mapper	ALBEMARLE COUNTY COURT HOUSE	
Control	latitude	longitude
Topogra	NW38°01'57"	78°28'45"
taken 11	NE38°01'57"	78°28'35"
Polygon	SE38°01'50"	78°28'35"

MIN  
 1 CM

Meadows F. 104-149

Key West 02-914

Mel's Cafe 104-309

Gibson's Radiator Serv. 104-308

Carter Bldg II 104-307

Carter Bldg I 104-306

CR Auto Service 104-302 4215

Ebenezer Baptist Church 104-301

Wicks-Faulkner Bldg. 104-342

Burnley Tavern

(OLD SITE)

02-147 NEW ONE ON KESWICK

Bldg. 104-343

Buena Vista, 02-10

Clark, G.R.,

Museum 02-242

Cochran's Mill 02-64

Pen Park 02-190

Franklin, 02-37

Morris Tire Service 104-300

Hawkins-Perry House 104-299

Hartnagle-Perkins House 104-288

Joseph Bldg. 104-305

Rugby Road & Univ-

sity Corner H.D.

104-133

Ray Hancy Motor Co. 104-316

Christ Episcopal Church

104-184

Alex Sawyer House 104-339

Wertland St. H.D.

104-136

ABC Store 104-297

Charlottesville and

Albemarle County

Courthouse H.D. 104-72

Albemarle County

Courthouse H.D.

104-57

House 104-359

Town & Country

Motor Hotel 02-363

House

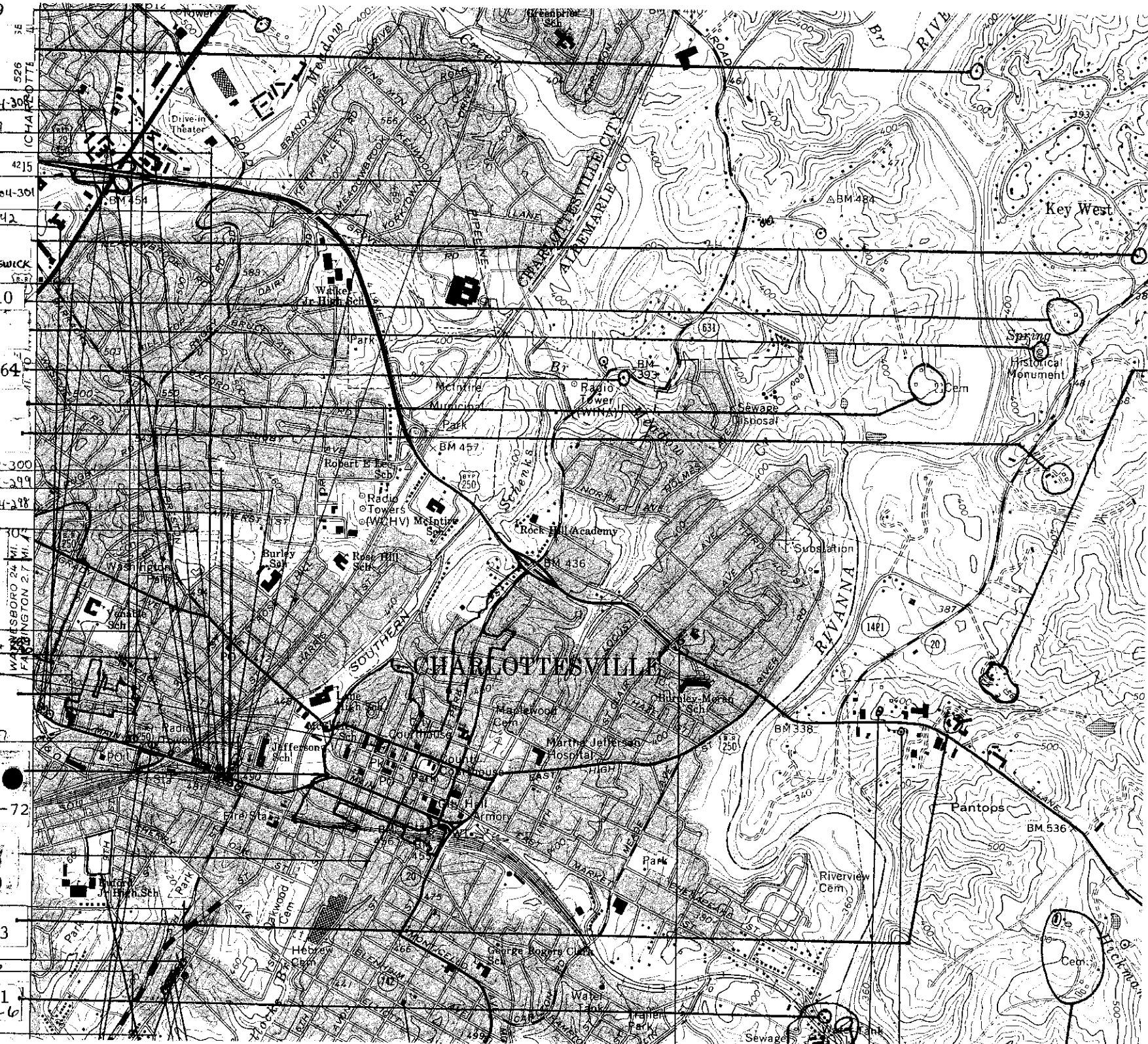
104-360

House 104-246

C'ville Woolen Mill

Workers Hs. 02-126-6

House 104-354





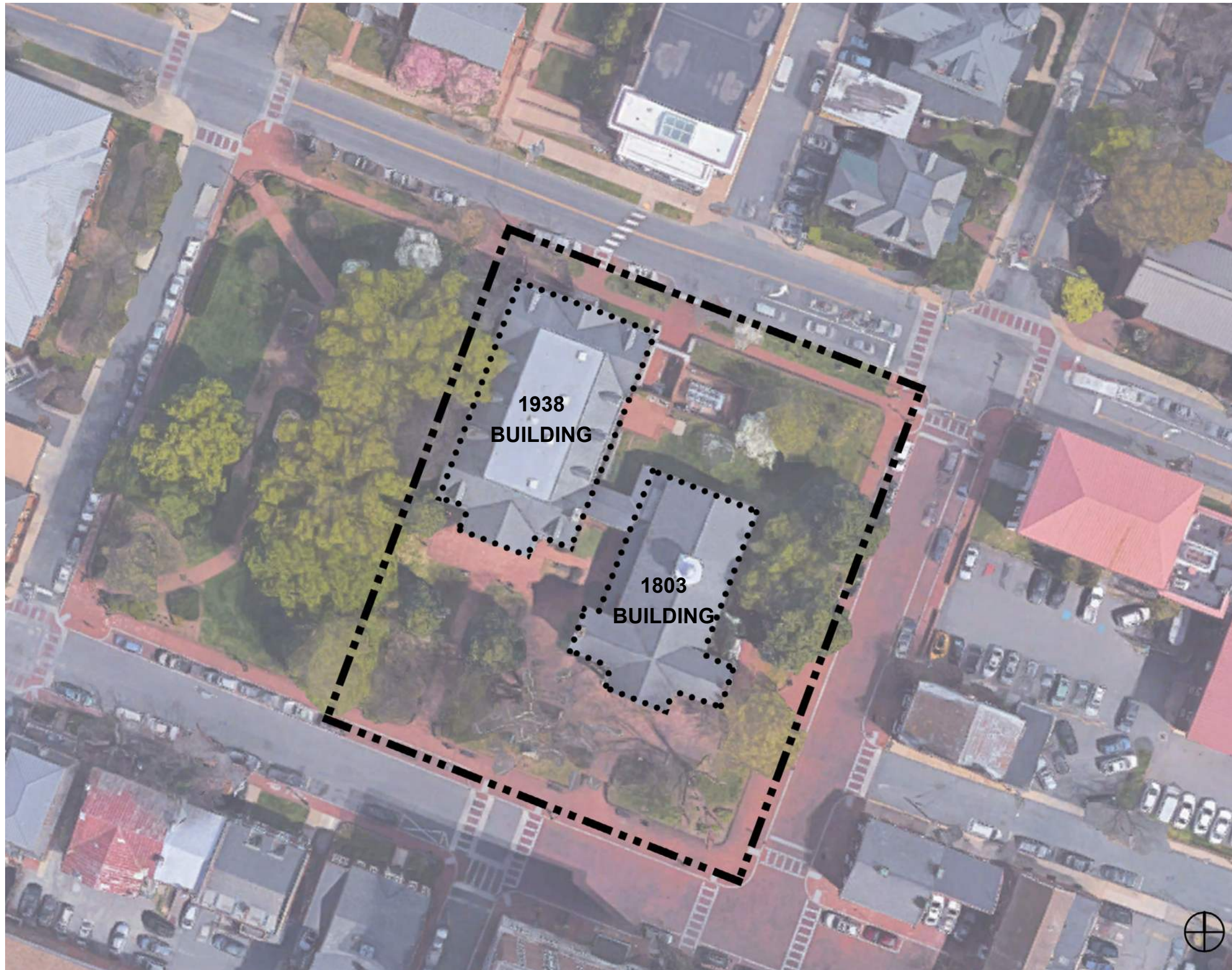
# Albemarle County Circuit Court Complex - West Site

City of Charlottesville  
Board of Architectural Review

August 15, 2023









# SITE CONTEXT















**1938 CIRCUIT COURT BUILDING ANNEX**



**1803 HISTORIC CIRCUIT COURT BUILDING**



**1851 LEVY BUILDING**













# WEST SITE - BUILDING DESIGN



**WEST SITE CIRCUIT COURT:**

Phase 2 of the Albemarle County Courts Complex project consists of renovation and addition work on the West Site (area bounded by East Jefferson Street, Park Street, East High Street, and park fronting 4th Street NE). Work consist of the rehabilitation of the 1803 original Circuit Court Courthouse (with ancillary additions through the nineteenth and early twentieth centuries), rehabilitation of the 1938 original County Administration building, renovation of the 1983 hyphen addition, a small addition north of the hyphen, and a new accessible entrance plaza on the south. Total building area is approximately 48,729 square feet.

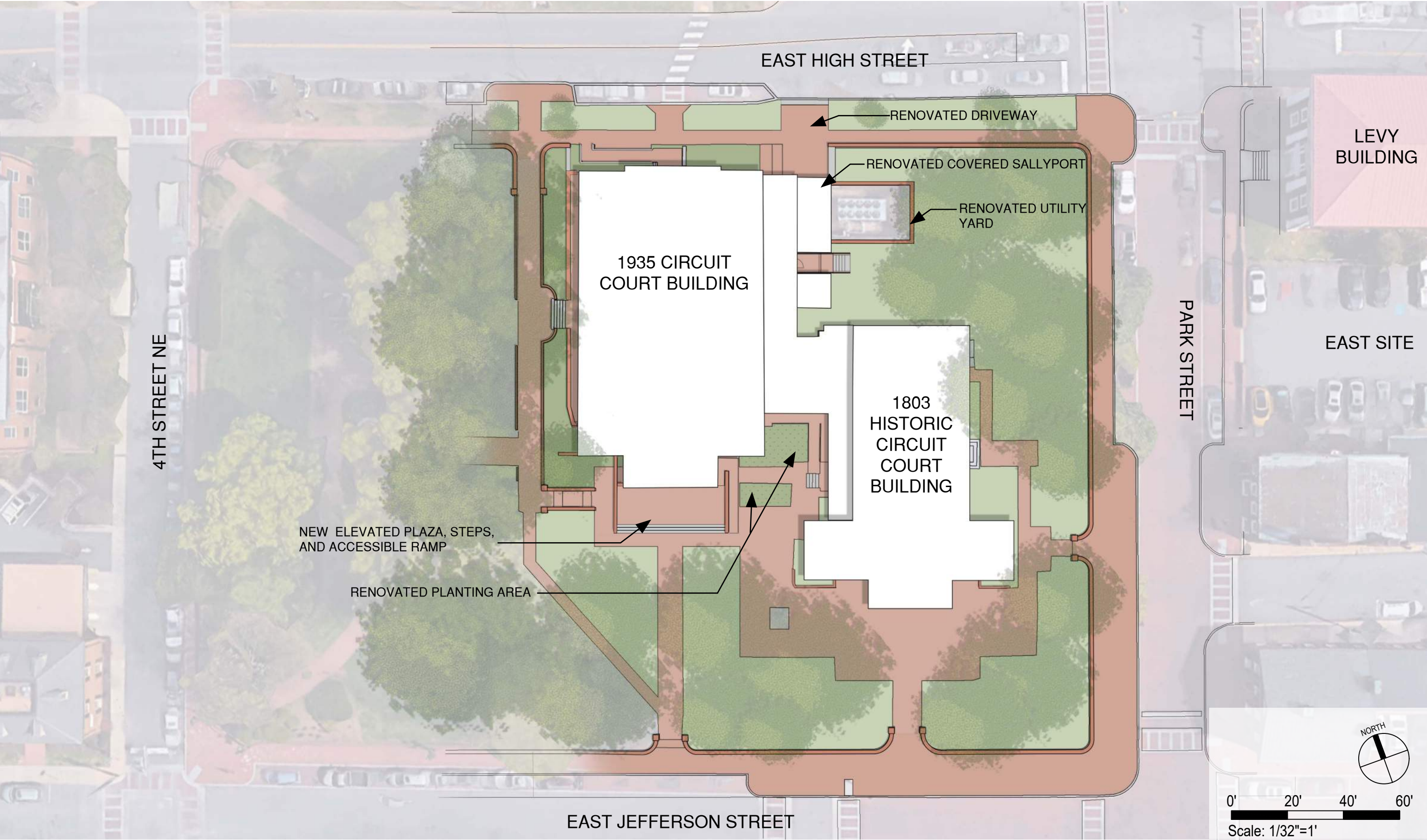
The newly renovated building and addition will house the Albemarle County Circuit Court, which consists of two courtrooms (including the restored and rehabilitated 1803 courtroom) and related support spaces and prisoner holding/circulation, Jury Assembly, Circuit Court Clerk, and Judges’ Chambers. The new design will integrate 21st century technology and modern day security upgrades to maximize efficiency, safety, and comfort within the context of a culturally and architecturally significant resource.

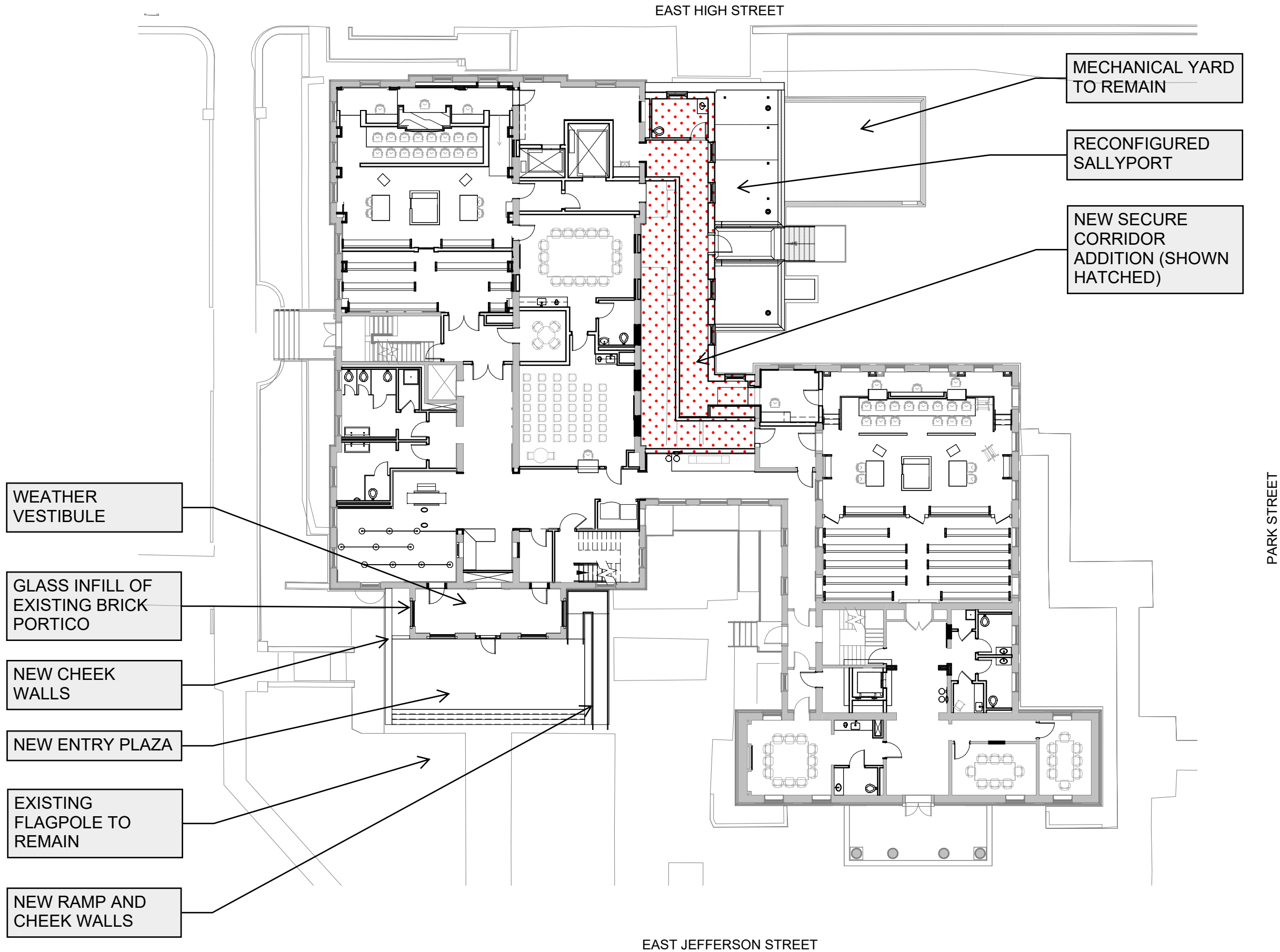
Both the 1803 building (and additions) and the 1938 building will undergo exterior envelope rehabilitation, breathing life back into the structures for coming generations. Restoration includes repointing and repair of masonry brick and limestone, repair and/or replacement of sashes and repair of frames, replacement of roofing, and restoration of trim.

The small hyphen addition to the north closely matches the 1983 original hyphen with variegated Flemish bond brick, cast stone sills and copings, slate roofing, and copper gutters and downspouts. Fenestration includes repurposing and restoration of existing 1938 windows otherwise encapsulated into the addition. Addition includes a new prisoner vehicle sallyport door and two wood exit egress paneled doors. The landscaping in this area includes brick paved exit pathway and metal railing, a reworked brick paved vehicle apron, and protection of historic trees.

The main entrance will continue to be at the south portico of the 1938 building. The arched portico has been enclosed with glazing to allow for a weather lock to the building and additional queuing space as necessary on busy days. Infill glazing is sympathetic to the arched fenestration at the 1983 addition with muntined glazing pattern. The entrance plaza includes a ramp for equal accessibility and a forecourt space (entrance plaza) to both encapsulate the ramp and provide a raised plinth with cheek walls directly outside the courthouse.







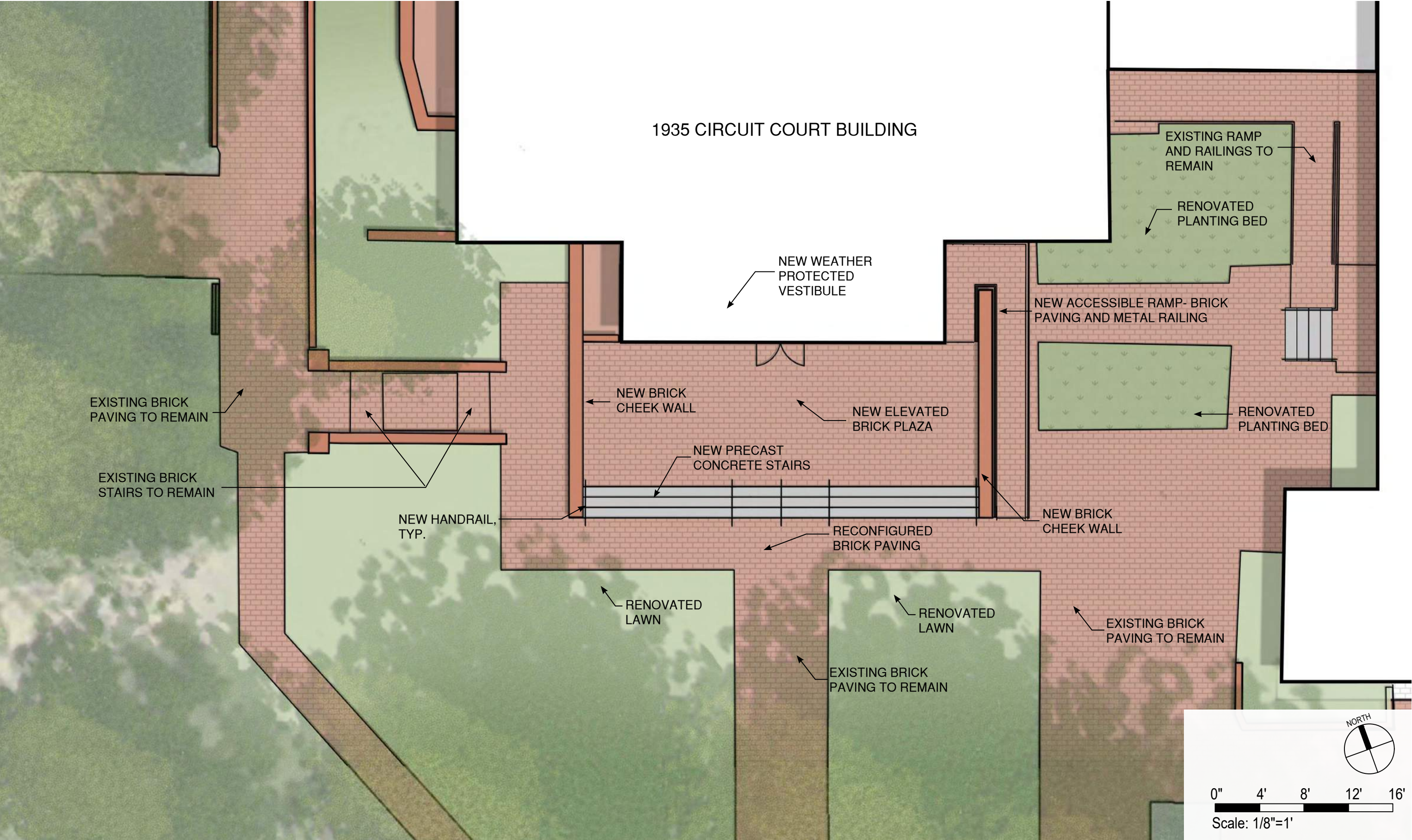
**FIRST FLOOR**  
WEST SITE



**FENTRESS** | ARCHITECTS

August 15, 2023  
Albemarle County Circuit Court  
Complex - West Site  
Charlottesville, VA









**1938 CIRCUIT COURT  
BUILDING ANNEX**









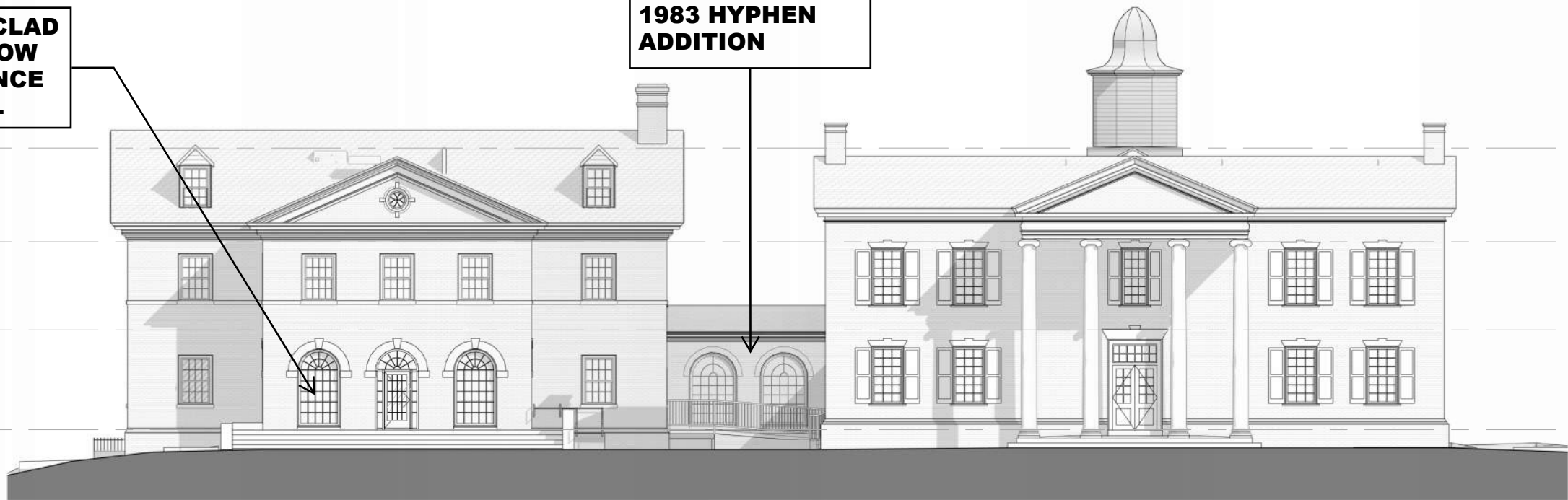


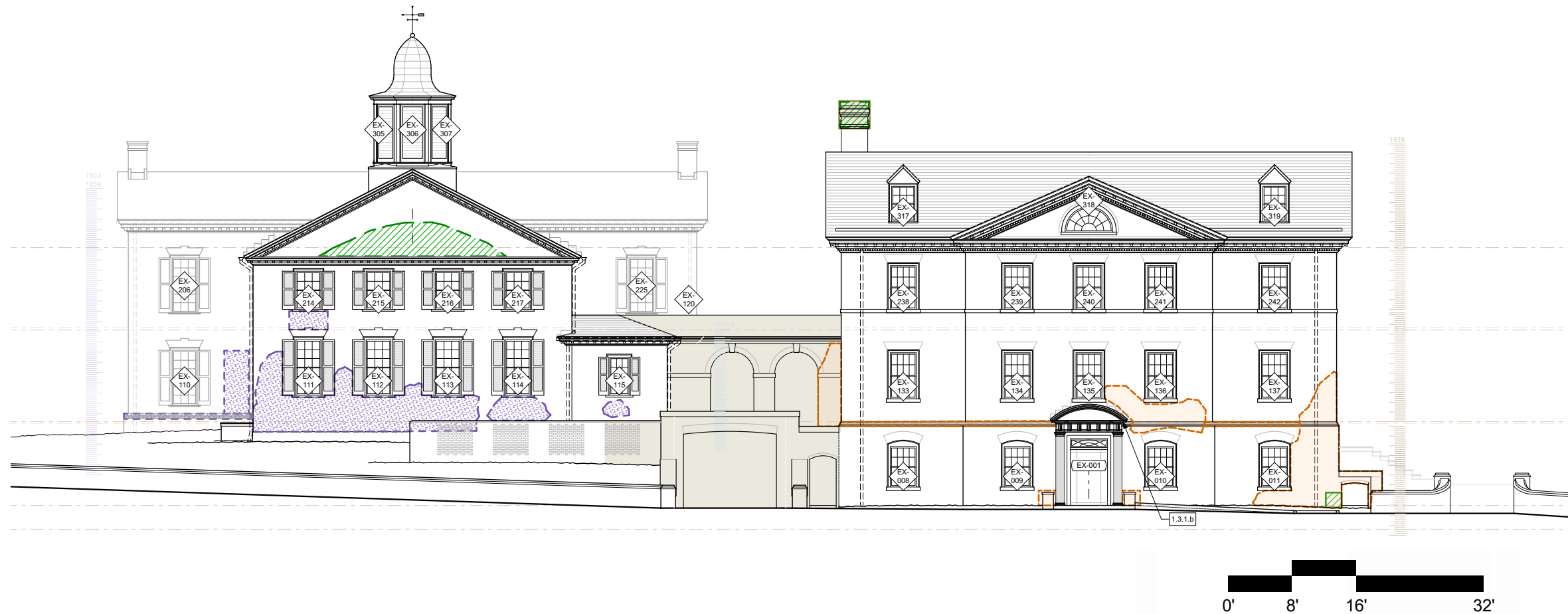
**ALUMINUM CLAD  
WOOD WINDOW  
AND ENTRANCE  
DOOR INFILL**

**1938 CIRCUIT COURT  
BUILDING ANNEX**

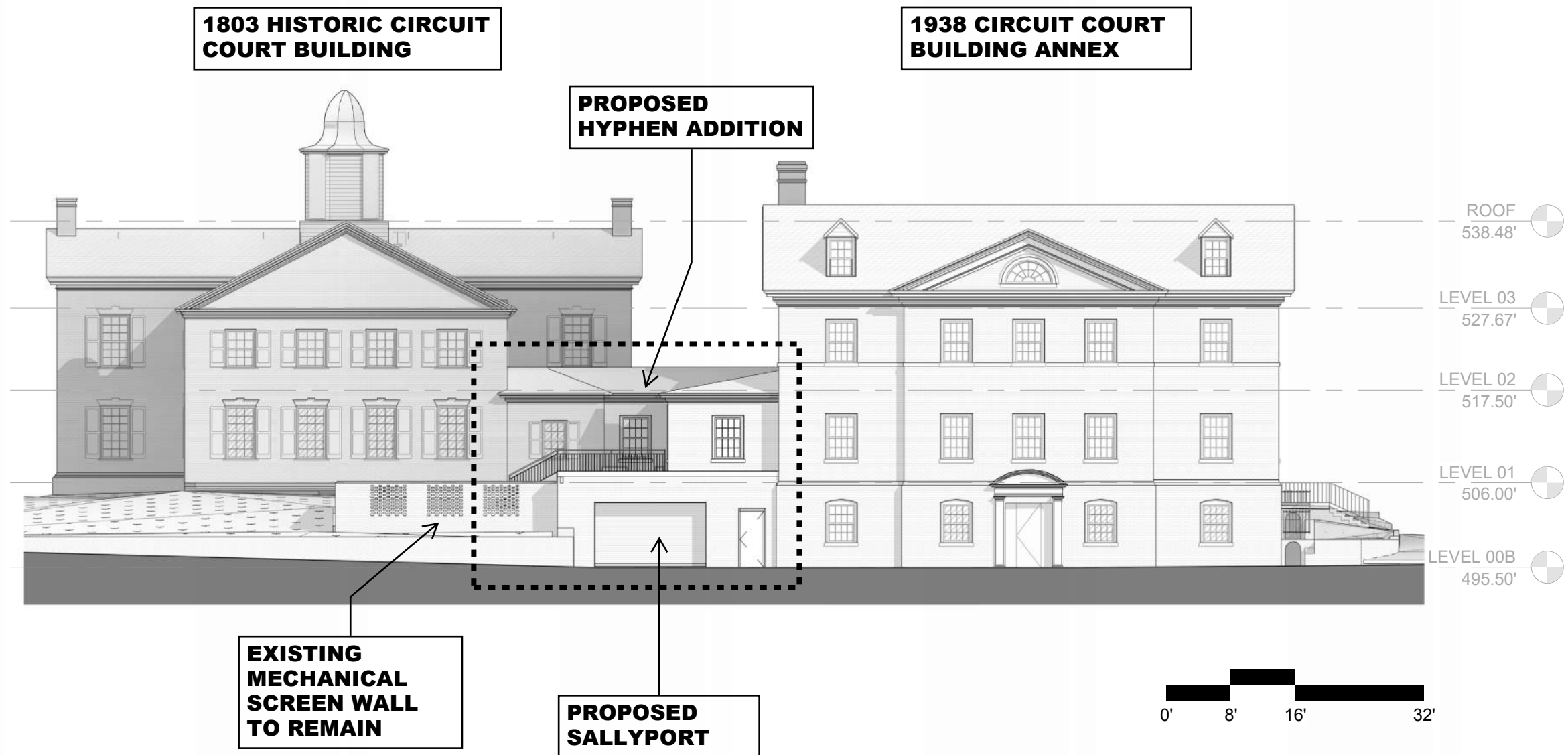
**1983 HYPHEN  
ADDITION**

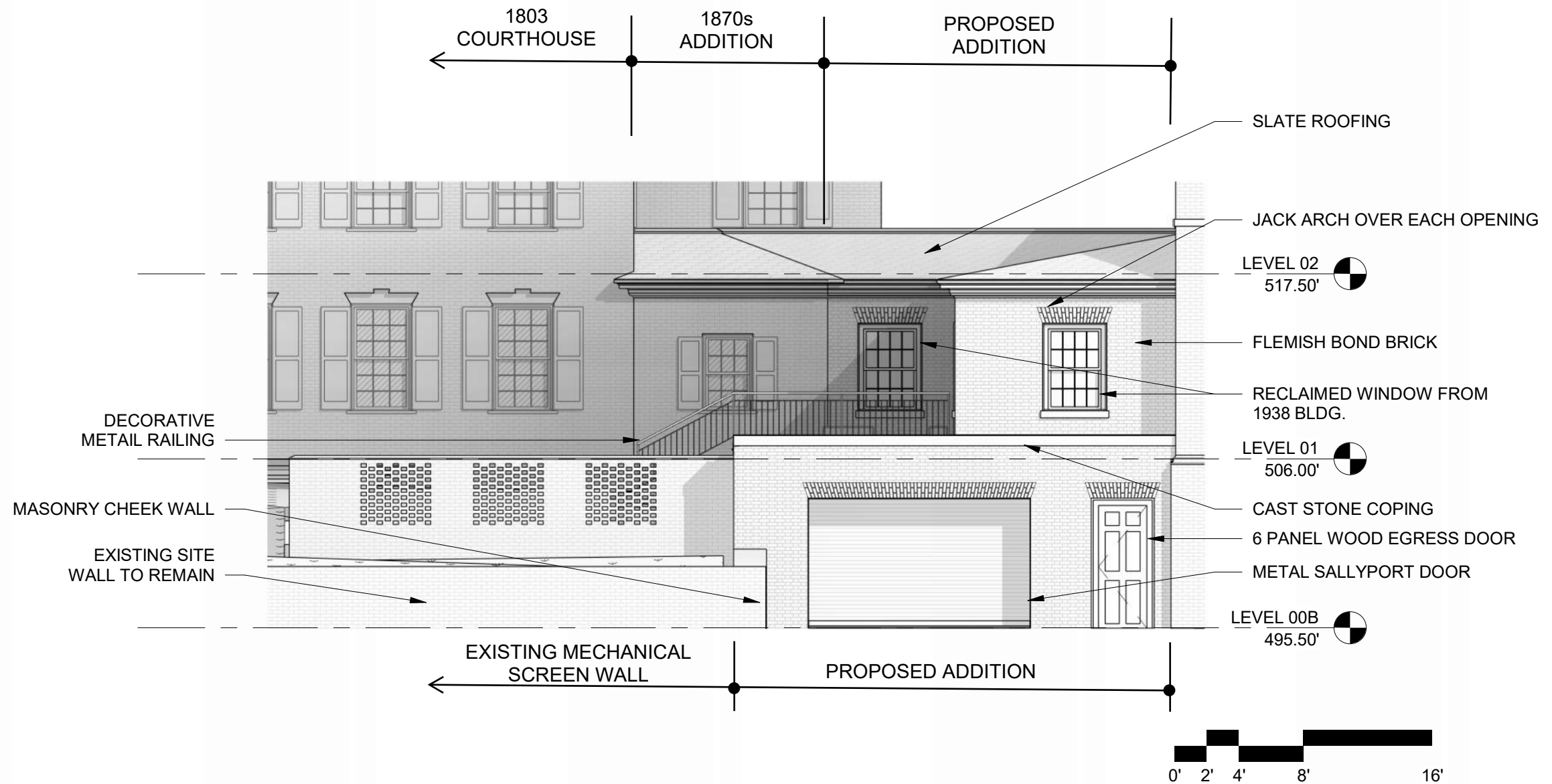
**1803 HISTORIC CIRCUIT  
COURT BUILDING**



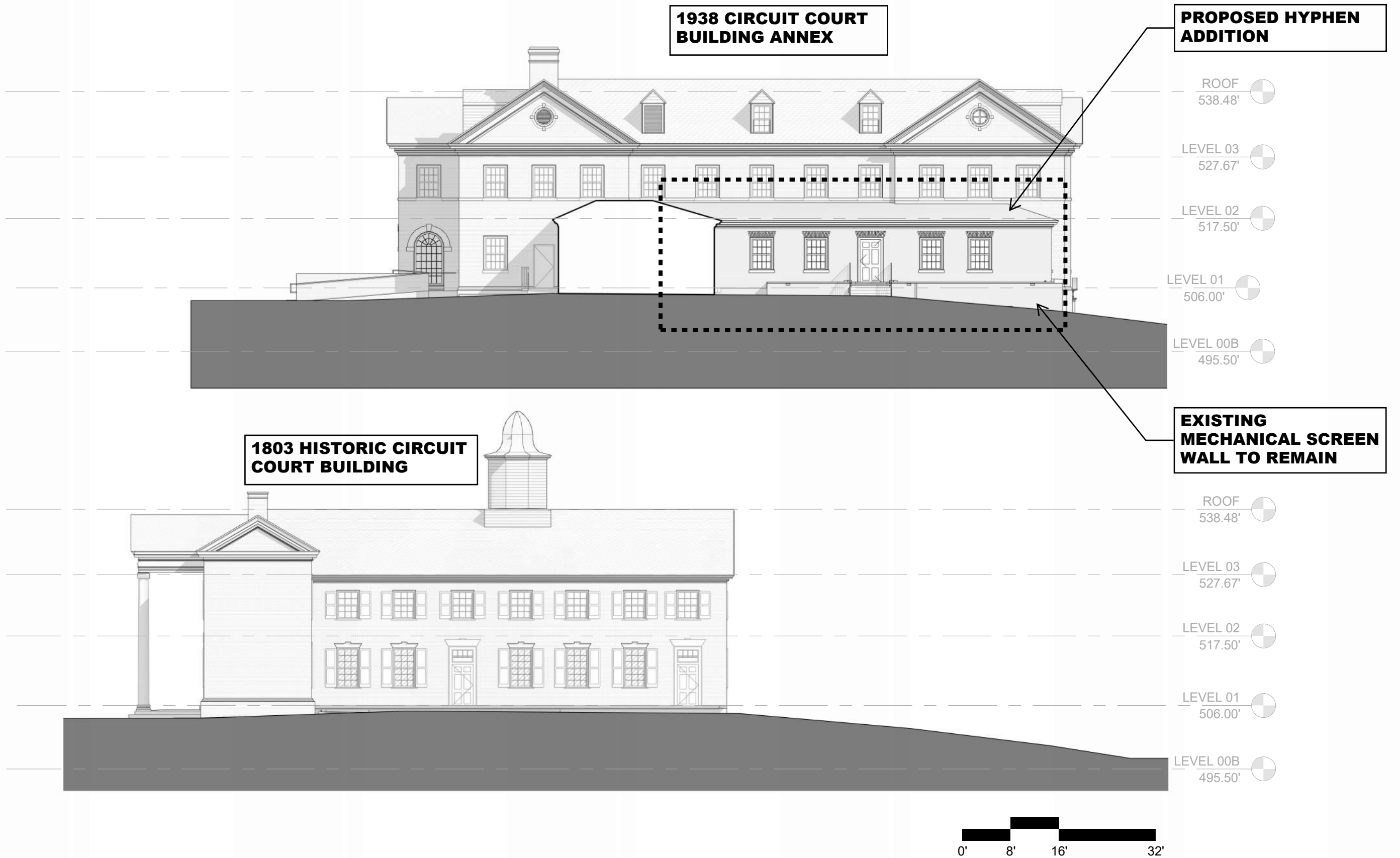




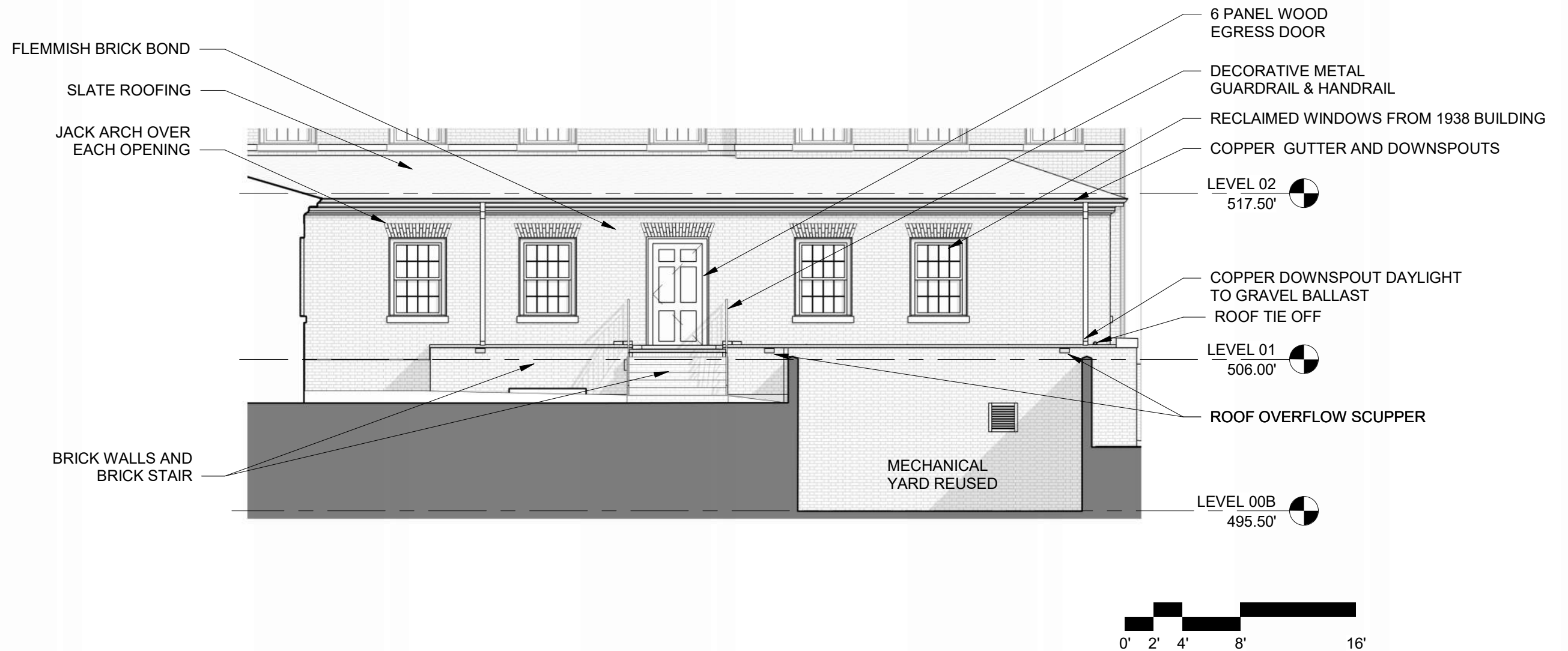


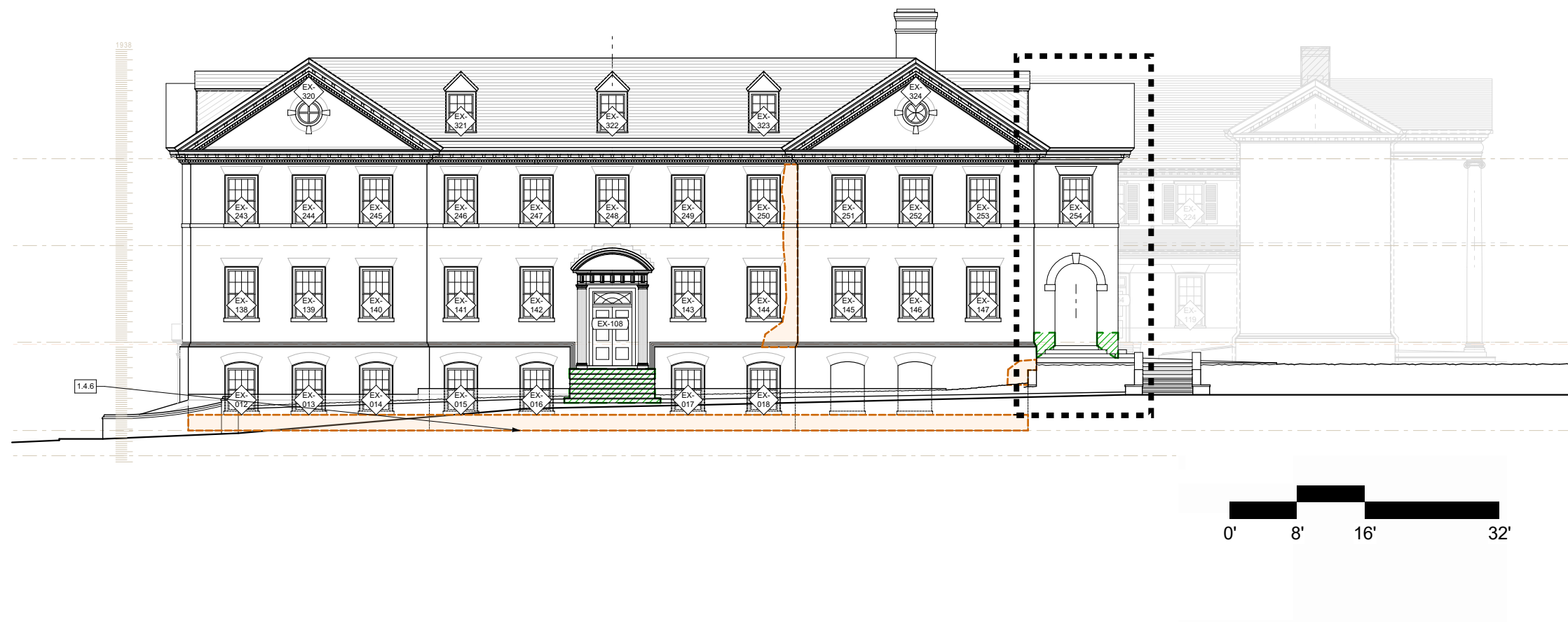


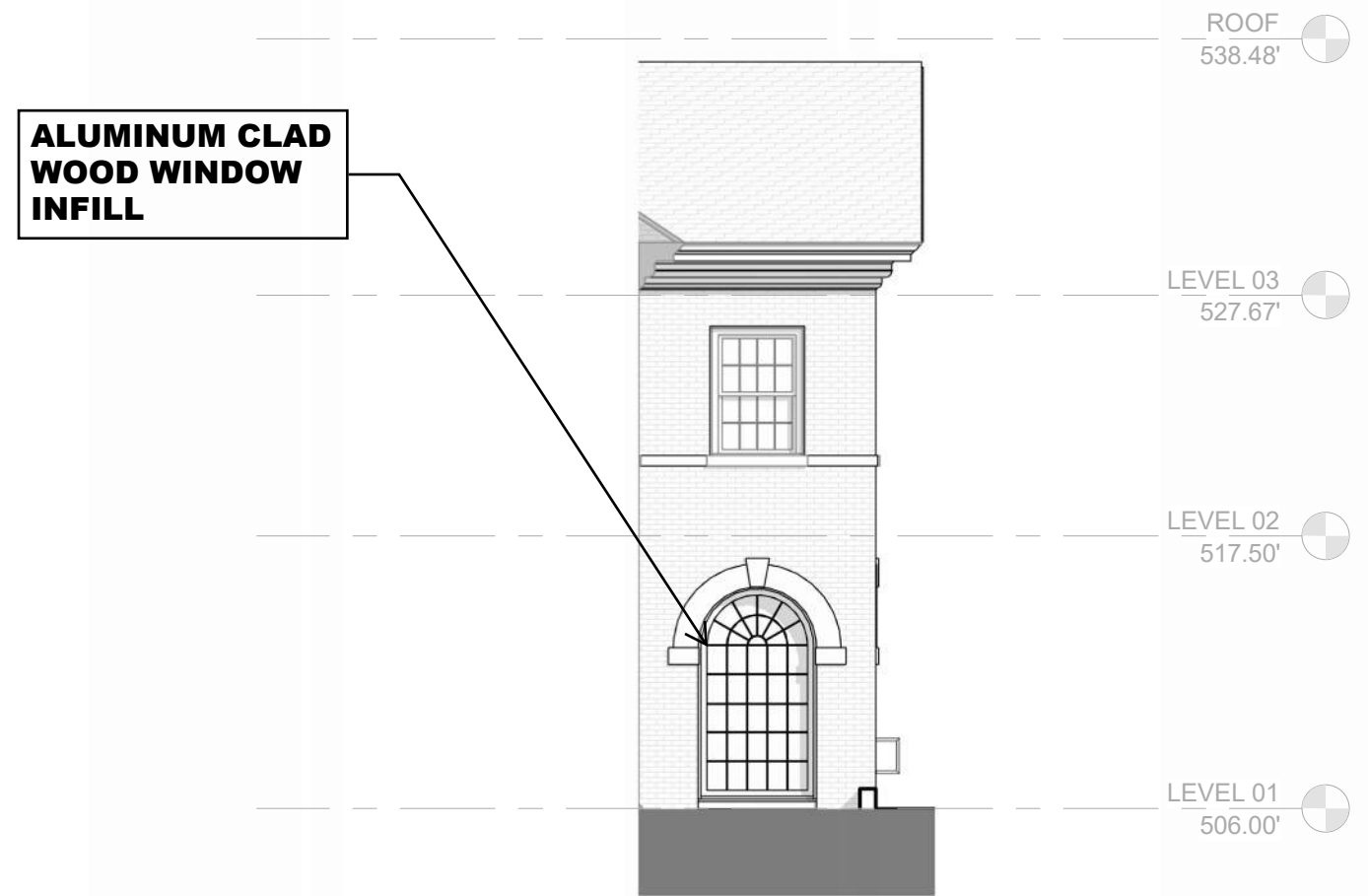
















**1935 CIRCUIT COURT BRICK SAMPLE MATCH**



**VIEW FROM NORTH ABOVE SALLYPORT**



**1983 FLEMMISH BOND BRICK**



**SLATE ROOFING AND COPPER GUTTER**

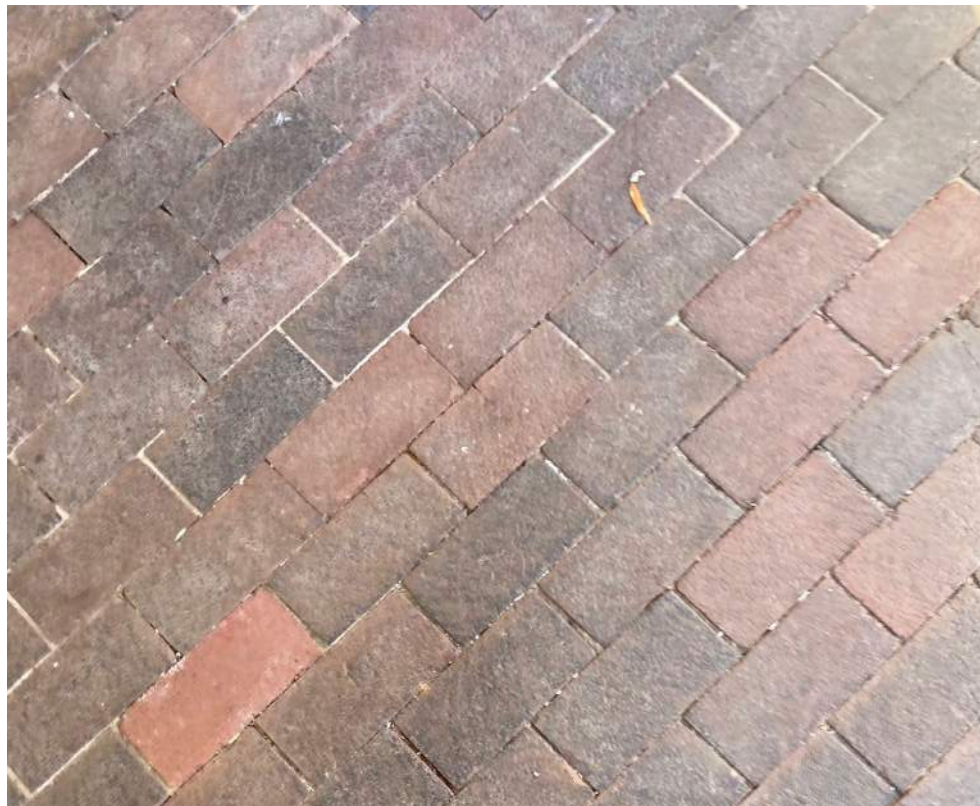




***PAVING AT SITE, 1803 PLAZA***



***PAVING AT SITE, PARK STREET***



***PAVING INSIDE PORTICO***



***SOUTH ENTRANCE PLAZA***



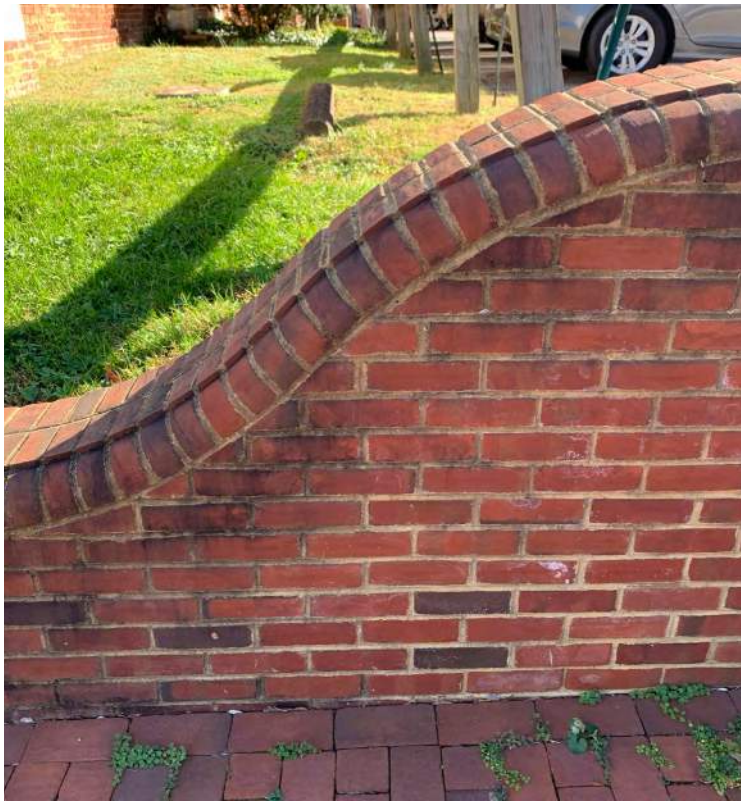




**BRICK WALL - LEVY SITE PRECEDENT**



**BRICK WALL - WEST SITE PRECEDENT**



**BRICK WALL - LEVY SITE PRECEDENT**



**BRICK WALL**



**BRICK WALL**



**BRICK RAMP AND ORNAMENTAL METAL HANDRAIL**





**Certificate of Appropriateness Application**

BAR 23-08-02

605 Grove Avenue, TMP 510044000

Martha Jefferson HC District

Owner/Applicant: Erin and Gabe Schneider

Project: Side additions, construction of roof dormer

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  
August 15, 2023**



**Certificate of Appropriateness (Historic Conservation District)**

BAR 23-08-01

605 Grove Avenue, TMP 510044000

Martha Jefferson HC District

Owner/Applicant: Erin and Gabe Schneider

Project: Side additions, construction of dormer

---



**Background**

*Year Built:* 1956-1957

*District:* Martha Jefferson HC District

*Status:* Contributing

Built by Lucille D. Shelton, 605 Grove Avenue is a brick ranch house with asphalt shingles. Shelton, an administrative secretary for Martha Jefferson Hospital, owned the house until her death in 1992. (Historic survey is attached.)

**Prior BAR Review**

October 16, 2018 – BAR approved (7-0) CoA for rear and side addition. (A section was visible from the street.) Link to the submittal and staff report:

[http://weblink.charlottesville.org/public/0/edoc/770506/BAR\\_605%20Grove%20Avenue\\_Oct%202018.pdf](http://weblink.charlottesville.org/public/0/edoc/770506/BAR_605%20Grove%20Avenue_Oct%202018.pdf)

**Application**

- Applicant submittal dated July 23, 2023: Outlaw Design Company, 14 pages (1 application, 1 narrative, 5 drawings, 6 pictures, 1 plat).

Request CoA for additions onto the north and south (side) elevations and at the east (front) façade alterations to the front porch, construction of a dormer, and installation of new windows at the basement. New cement board siding and trim (smooth, no faux grain) will match existing additions. Roof shingles, gutters, and downspouts to match existing.

## Discussion and Recommendations

Note: The review requirements for projects within a Historic Conservation (HC) District are far less stringent than for an ADC District or IPP.

Staff recommends approval of the requested CoA. The proposed north and south additions, the alterations to the front porch, the new dormer, and replacement of the basement windows are generally consistent with HC District Design Guidelines and with the recommendations specific to the Martha Jefferson HC District.



605 Grove Avenue is one of 15 one- and one-and-one-half-story, mid- to late-20<sup>th</sup> century, brick, *ranch house-style* dwellings in the district constructed between 1949 and 1965. Including 605 Grove Avenue, the 11 houses built prior to 1960 are listed as contributing structures, see the Appendix. (In 2010, when the district was surveyed, the other four were not yet eligible for listing.)

Address	Year Built	Contributing
506 Locust Ave	1949	Y
805 Locust Ave	1950	Y
813 Locust Ave	1951	Y
710 Lexington Ave	1952	Y
714 Locust Ave	1952	Y
704 Lexington Ave	1953	Y
724 Locust Ave	1953	Y
815 Locust Ave	1954	Y
807 Locust Ave	1955	Y
605 Grove Ave	1956	Y
604 Locust Ave	1957	Y
608 Grove Ave	1960	
603 Locust Ave	1961	
703 Locust Ave	1964	
612 Grove Ave	1965	

### **Suggested Motion**

*Approval:* Having considered the standards set forth within the City Code, including the Historic Conservation District Design Guidelines, I move the proposed alterations to 605 Grove Avenue satisfy the BAR's criteria and are compatible with the Martha Jefferson HC District, and the BAR approves the application as submitted[.]

[...as submitted with the following conditions [or modifications]: ...

*Denial:* Having considered the standards set forth within the City Code, including the Historic Conservation District Design Guidelines, I move the proposed alterations to 605 Grove Avenue do not satisfy the BAR's criteria and are not compatible with the Martha Jefferson HC District, and that for the following reasons the BAR denies the application as submitted:...

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

#### **Review Criteria Generally**

Sec. 34-341(a) 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 conservation district design guidelines; and
- 2) The proposal is incompatible with the historic, cultural or architectural character of the conservation district in which the property is located.

#### **Standards for Review of New Construction and Additions include:**

- 1) Whether the form, height, scale, mass and placement of the proposed construction are visually and architecturally compatible with the site and the applicable conservation district;
- 2) The harmony of the proposed changes in terms of overall proportion and the size and placement of entrances and windows;



- 3) The impact of the proposed change on the essential architectural form and integrity of the existing building;
- 4) The effect, with respect to architectural considerations, of the proposed change on the conservation district neighborhood;
- 5) Any applicable provisions of the city's conservation district design guidelines.

### **Pertinent Design Review Guidelines for New Construction and Additions**

#### **Building Location – Setback and Orientation**

1. Align a new building close to the average building setback line on the same street, if established, or consistent with the surrounding area.
2. Maintain existing consistency in spacing between buildings on the same street.
3. The front elevation should be respectful of the neighborhood characteristics and features of adjacent buildings.

**Staff Comment:** With the proposed alterations, the setback and orientation of this house will remain compatible with dwellings on this block.

#### **Building Scale – Height and Massing**

1. Keep the footprint, and massing of new buildings consistent with the neighborhood characteristics and compatible with the character of buildings on the same street.
2. Keep the height and width of new buildings within 200% of the prevailing height and width in the surrounding neighborhood.
3. An addition should not visually overpower the existing building.
4. Multi-lot buildings (commercial or multi-family) should be designed and articulated to be compatible with the scale of the majority of adjacent buildings on the same street or block.

**Staff Comment:** Building heights, widths, side spacing, and footprints vary throughout the HC District and for the eight dwellings on this block. With the proposed alterations, the height and massing of this house will remain compatible with the district and the dwellings on this block.

#### **Building Form – Roofs and Porches**

1. Roof forms should be respectful of contributing buildings on the same street or surrounding area.
2. If many of the contributing buildings on the same street have porches, then including a porch or similar form in the design of a new residence is strongly recommended.

**Staff Comment:** The original roof (ridgeline, style, materiality) is unchanged. The roofs of the addition will be similar, but with lower ridgelines.

#### **Building Openings - Doors and Windows**

1. A single entrance door (or both doors, if a two-family dwelling, or main entrance if a multifamily dwelling) facing the street is recommended.
2. Window and door patterns and the ratio of solids (wall area) to voids (window and door area) of new buildings should be compatible with contributing buildings in the surrounding area.
3. Windows should be simple shapes compatible with those on contributing buildings, and should be oriented vertically (taller than they are wide).

**Staff Comment:** The scale and proportion of the openings in the additions and of the enlarged basement windows are appropriate. The windows at the new dormer appear somewhat oversized; however, the eclectic style of this district allows for flexibility.

#### Building Materials and Textures

1. The selection of materials and textures for a new building should relate architecturally to the Charlottesville locality, and should be compatible with and complementary to neighboring buildings.
2. Sustainable materials are preferred, including brick, wood, stucco, and cementitious siding and trim, and standing seam metal roofs. Clear glass windows are preferred.

**Staff Comment:** The proposed materials are consistent with the district.

#### Building Colors

1. The selection and use of colors for a new building should be coordinated and compatible with adjacent buildings, not intrusive.
2. More lively color schemes may be appropriate in certain sub-areas dependent on the context of the sub-areas and the design of the building.

**Staff Comment:** Applicant stated the color palette (siding and trim colors) will match the existing.

#### **Martha Jefferson Historic Conservation District**

This section lists architectural character defining features; identifies properties that may potentially qualify as Individually Protected Properties; and includes a map that outlines the boundaries of the district, and identifies which structures are contributing or non-contributing.

#### Architectural character-defining features:

1. Encourage one-story front porches;
2. Encourage garages to be located in the rear yards;
3. The levels of a building's stories should be consistent with those on surrounding structures with respect to the natural grade [for example, a first floor should not be raised so that it is higher than most surrounding first floors];
4. Do not exclude well-designed, new contemporary architecture [there may be a misconception that only historic-looking new buildings are permitted];
5. Encourage standing seam metal roofs;
6. Maintain and encourage tree canopy [Maintain the existing tree canopy and encourage new large shade trees];
7. The following Historic Conservation Overlay District Design Guidelines are especially pertinent:
  - a. maintain neighborhood massing and form;
  - b. encourage the use of sustainable materials;
  - c. limit the height of fences in front yards to 3 ½ feet in height.
8. Regarding the future development of the hospital properties, the neighborhood's focus has been: [...]

## Appendix

Contributing structures: mid- to late-20th century, brick, ranch house-style dwellings



605 Grove Ave (1956)



710 Lexington Ave (1955)



506 Locust Ave (1949)



714 Locust Ave (1952)



724 Locust Ave (1953)



805 Locust Ave (1950)



807 Locust Ave (1955)



813 Locust Ave (1951)



815 Locust Ave (1954)



704 Lexington Ave (1953)



604 Locust Ave (1957)



**605 Grove Avenue**



**TM/P: 51/44 DHR: 104-5144-0014**

*Primary Resource Information:* **Single Dwelling, Stories 2.00, Style: Other, 1956-57.**

July 2007: This 1-story, 3-bay, brick ranch house has a side-gabled roof covered in asphalt shingles and was built in 1956-57 by Lucille D. Shelton, an administrative secretary for Martha Jefferson Hospital. Shelton owned the house until she died in 1992. The house has a basement, made obvious on the street by a single casement window at ground level on either side of the entrance. The central bay includes the door and is distinguished by a small entrance portico approached by a series of 6 concrete steps and topped by a small frame pediment. The south bay of the east-facing façade has double 6/6-sash windows while the north bay has only a single window. A porch with a simple balustrade is attached to the south elevation, as is a brick chimney.

*Individual Resource Status:* **Single Dwelling**

**Contributing: 1**

ADC District or IPP



**Board of Architectural Review (BAR)**

**Certificate of Appropriateness ADC Districts and IPPs**

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 contacts:**

**Jeff Werner** [wernerjb@charlottesville.gov](mailto:wernerjb@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.

**Note:** No submittal deadline  
for Admin Review

Owner Name GABRIEL & ERIN SCHNEIDER Applicant Name GABRIEL SCHNEIDER  
Project Name/Description SCHNEIDER ADDITION Parcel Number 510044000  
Project Property Address 605 GROVE AVE CHARLOTTESVILLE, VA 22902

**Applicant Information**

Address: 605 GROVE AVE  
CHARLOTTESVILLE, VA 22902  
Email: gabe2344@gmail.com  
Phone: (W) \_\_\_\_\_ (C) 703-863-7058

**Signature of Applicant**

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

Signature [Signature] Date 7/23/23

Print Name Gabriel Schneider Date 7/23/23

**Property Owner Information (if not applicant)**

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

**Property Owner Permission (if not applicant)**

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

Signature \_\_\_\_\_ Date \_\_\_\_\_

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

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

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

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

SKETCHES, DRAWINGS, PROPERTY PICTURES, PLAT, DESCRIPTION OF WORK

**For Office Use Only**

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

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

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

Revised 2016

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

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

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

### **Description of Proposed Work: 605 Grove Ave**

For this project we plan to add on a sunroom and enlarge two existing bathrooms in our current home at 605 Grove Ave. The sunroom will replace the current side porch and will require us to remove the side porch. On the other side of our house, the bathrooms will increase in size and will increase square footage on that side of the house. Both the sunroom and bigger bathrooms will be visible from the street. We plan to use hardy wood siding (no faux grain) to match the current siding on the house and will match the current trim that exists. All shingles, trim/soffet, and gutters and downspouts will be matched with existing home's style as is.















Current porch to be  
replaced



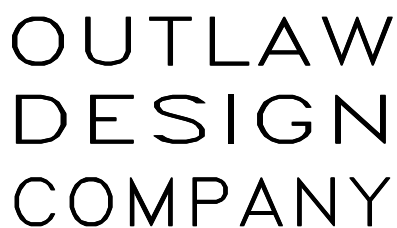


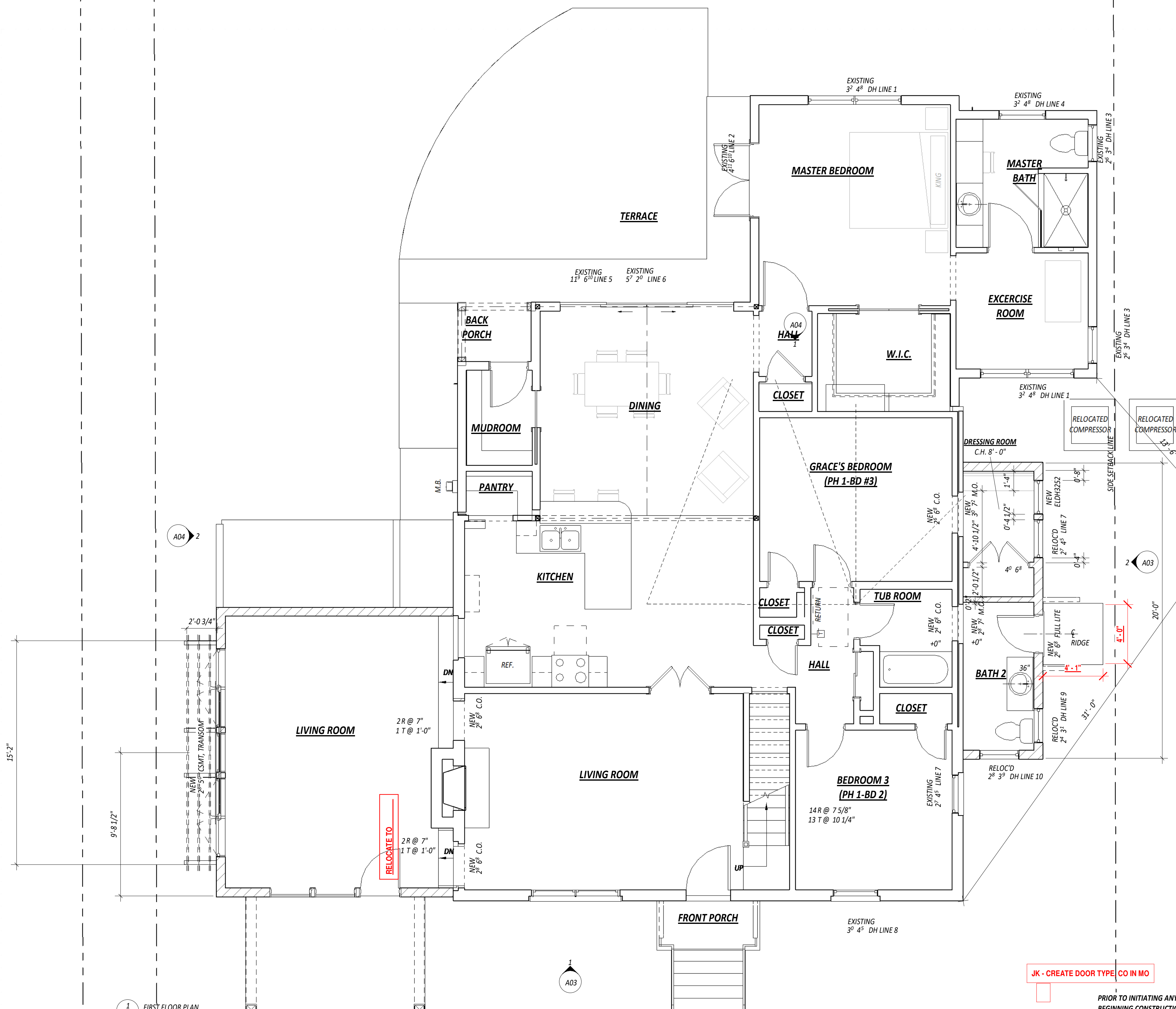












1  
A02 FIRST FLOOR PLAN  
1/4" = 1'-0"

JK - CREATE DOOR TYPE CO IN MO

PRIOR TO INITIATING ANY ORDER OR  
BEGINNING CONSTRUCTION, INFORM THE  
DESIGNER OF ANY DISCREPANCY BETWEEN  
DRAWINGS AND LOCAL AND STATE CODES

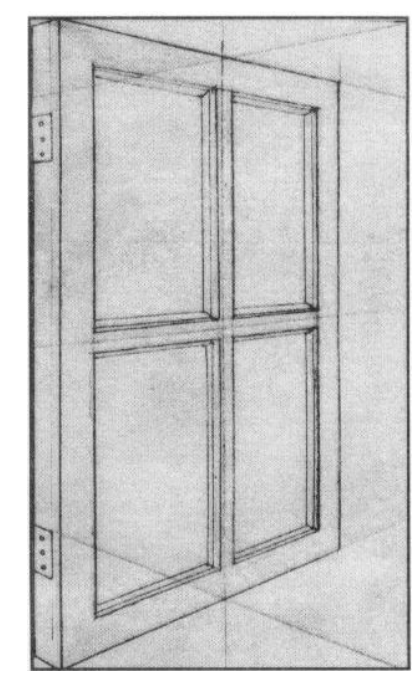
DATE 10-27-18

SHEET A02

JOB SCHNEIDER

DRAWING FIRST FLOOR PLAN

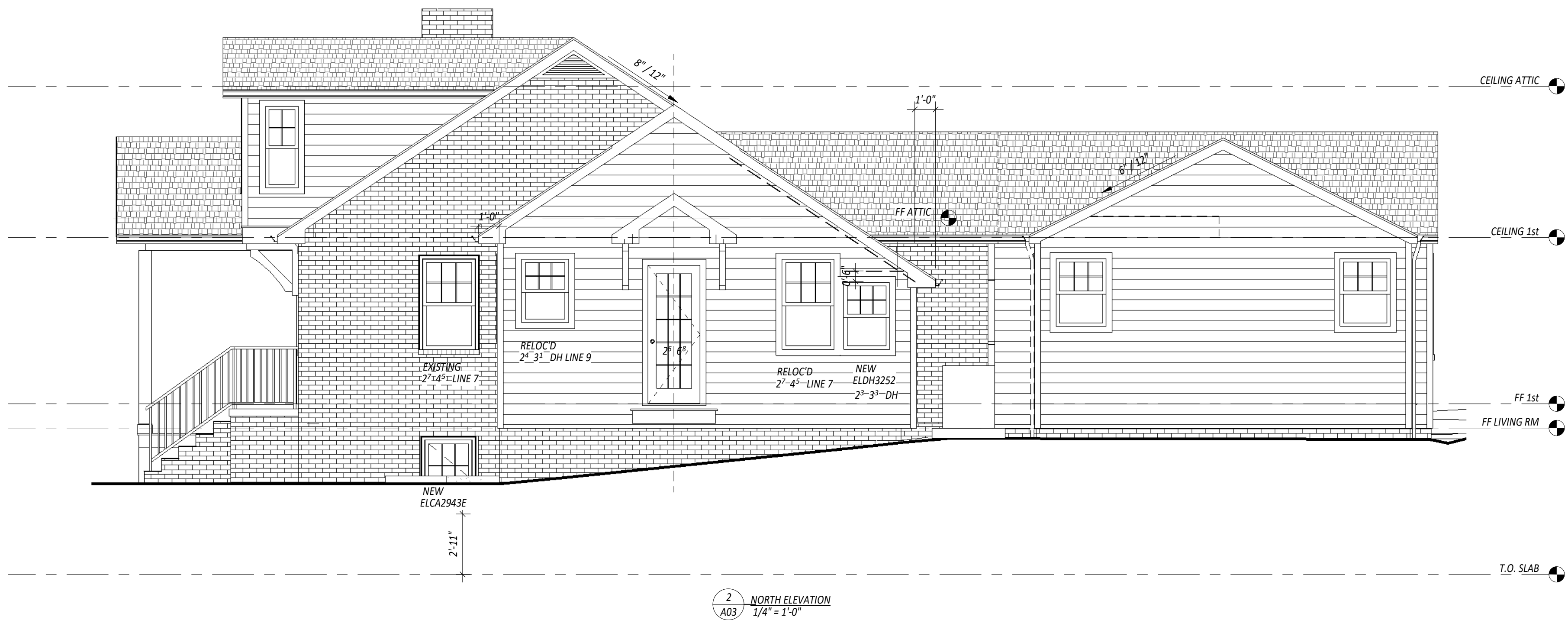
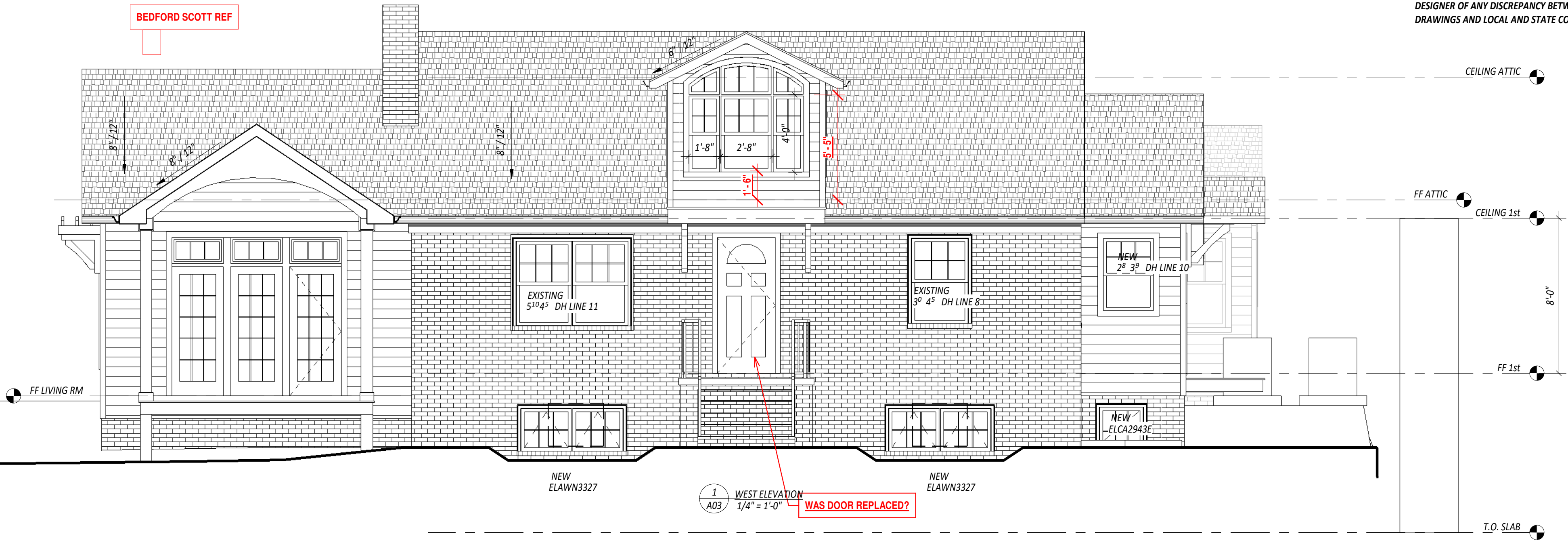
Ruth Ellen Outlaw  
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434 996 7849 c  
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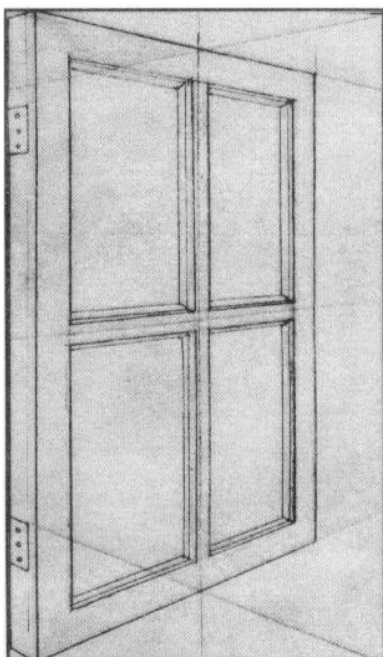
DATE 10-27-18

SHEET A03

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DRAWING EXTERIOR ELEVATIONS

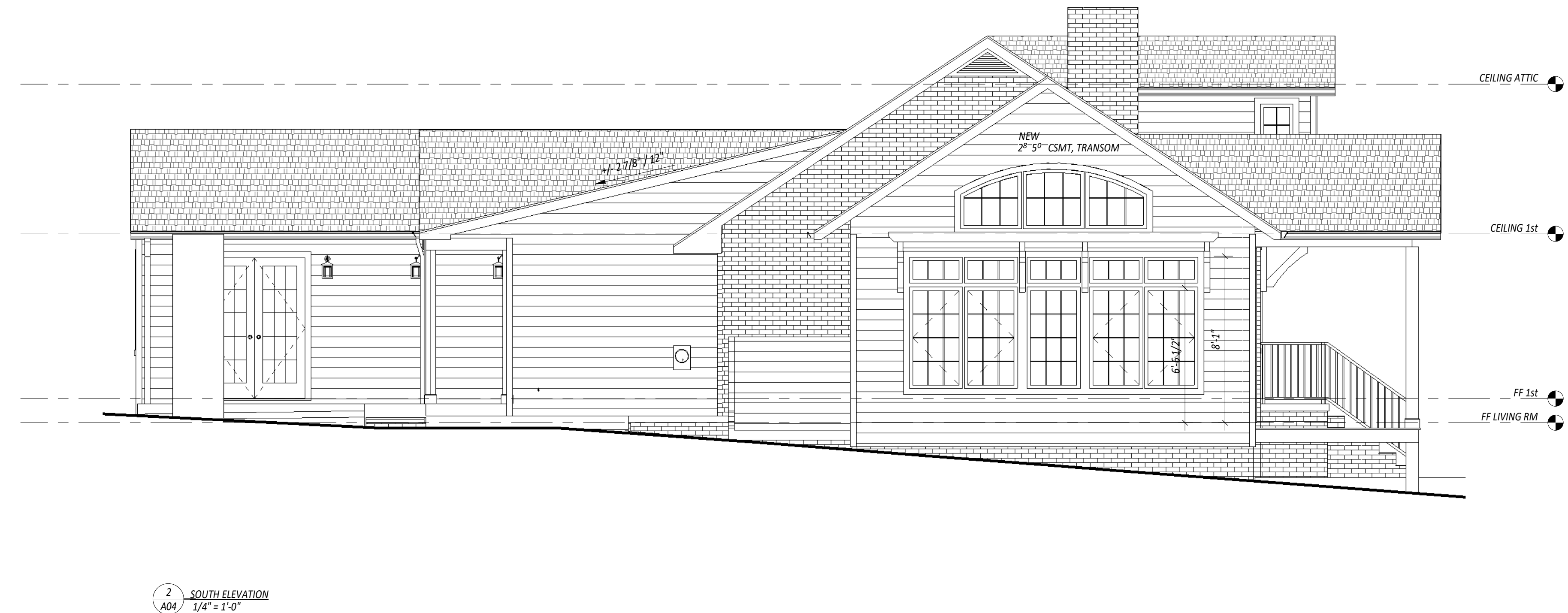
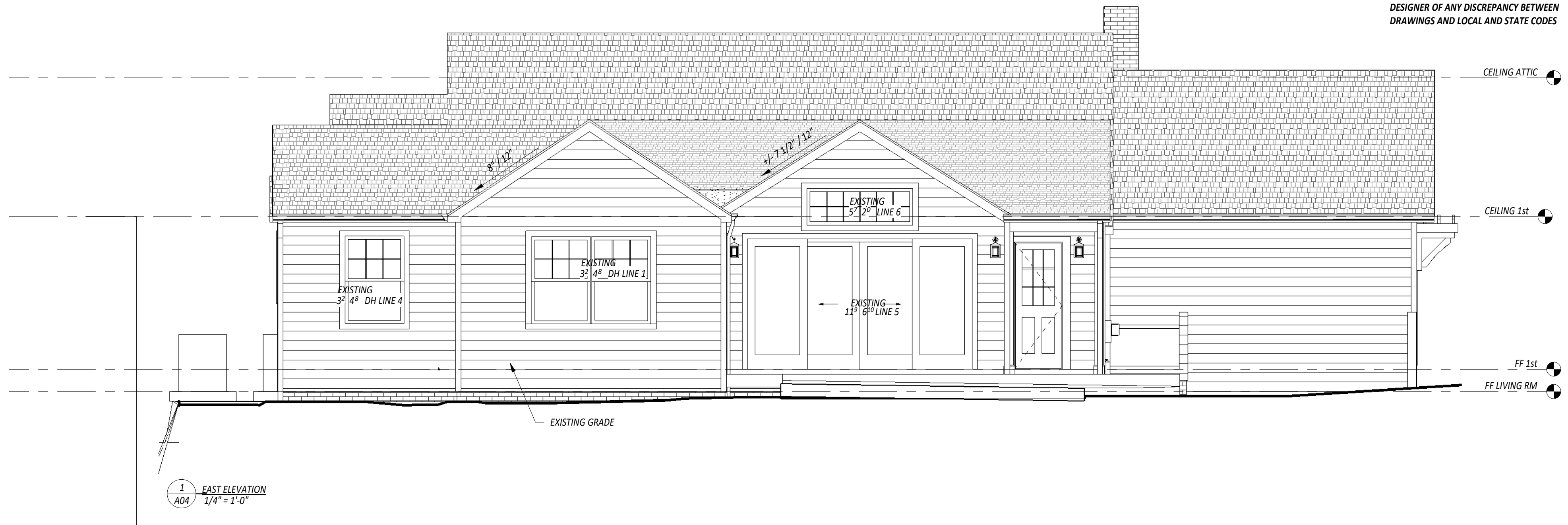
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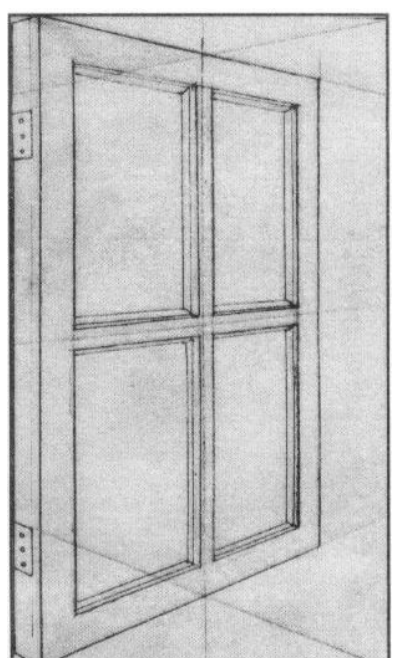
DATE 10-27-18

SHEET A04

JOB SCHNEIDER

DRAWING EXTERIOR ELEVATIONS

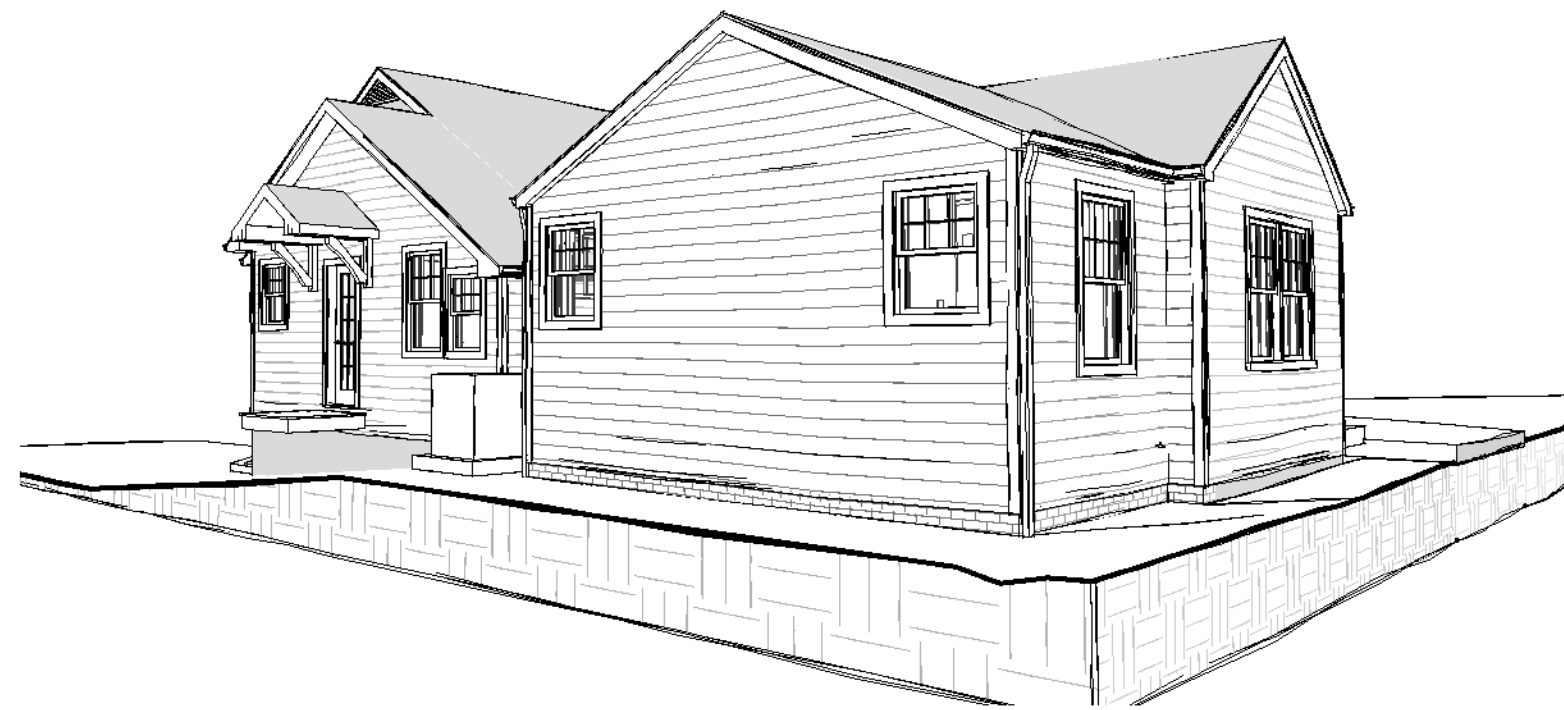
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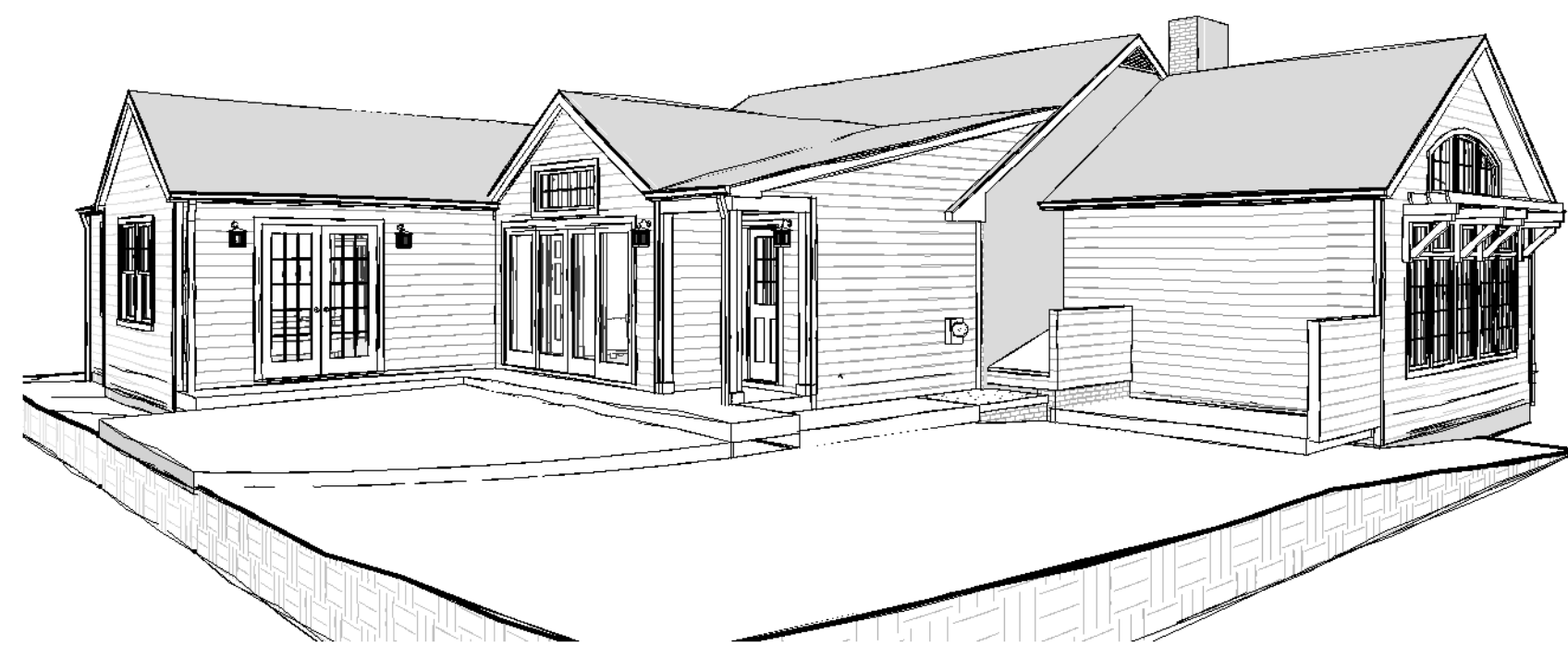
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1 SOUTH WEST PERSPECTIVE  
A05



2 SOUTH EAST PERSPECTIVE  
A05



3 NORTH EAST PERSPECTIVE  
A05



4 NORTH WEST PERSPECTIVE  
A05

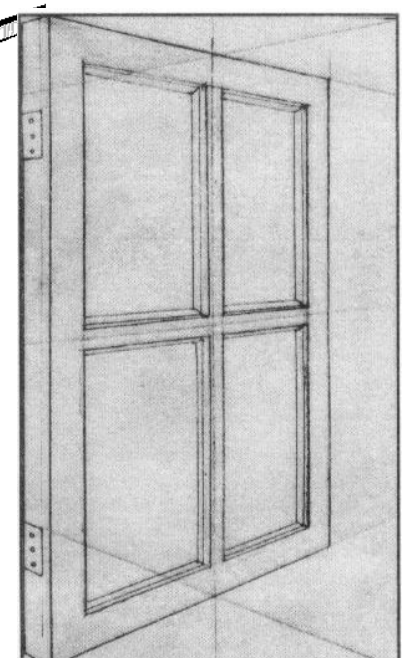
DATE 10-27-18

SHEET A05

JOB SCHNEIDER

DRAWING PERSPECTIVE VIEWS

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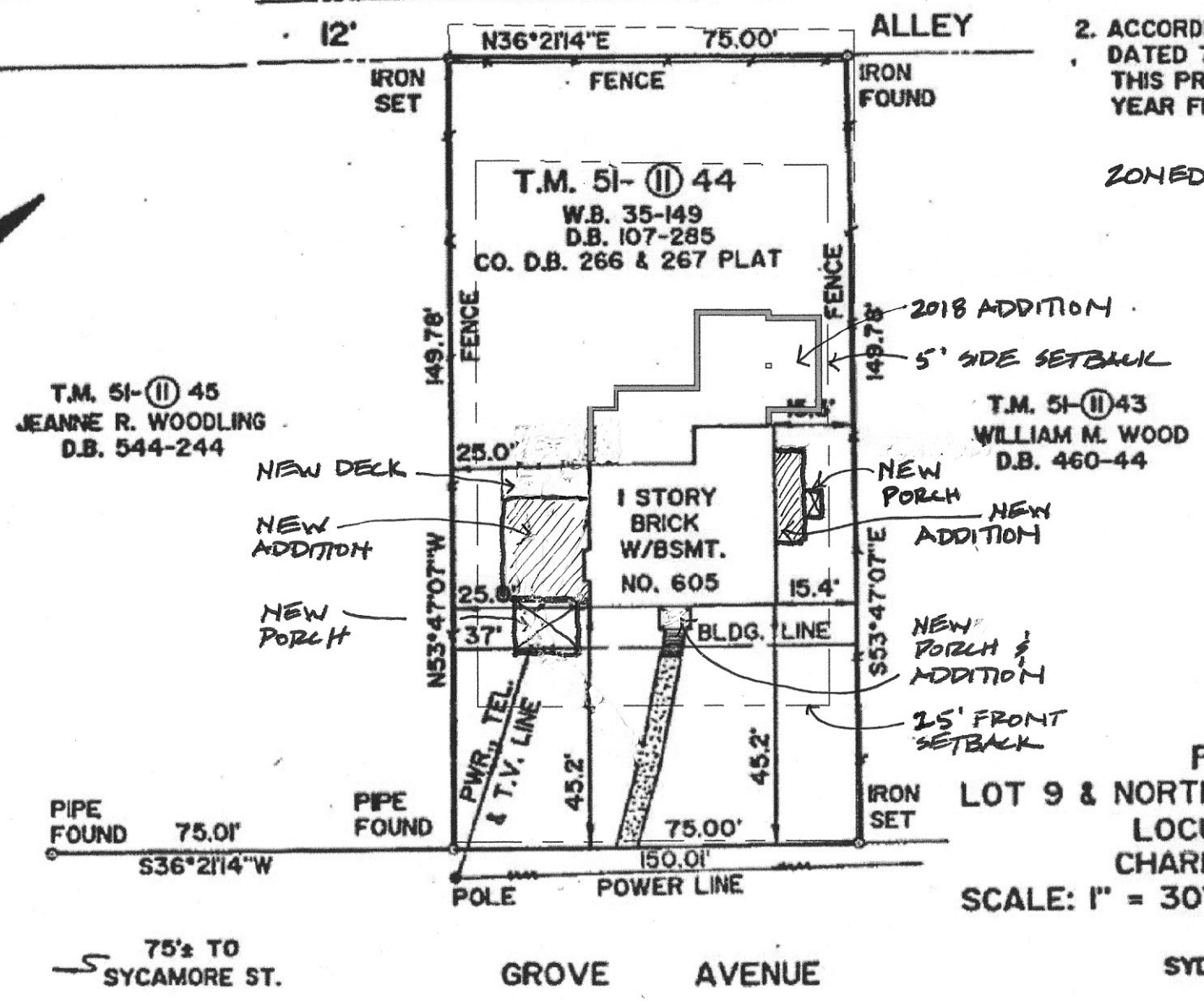
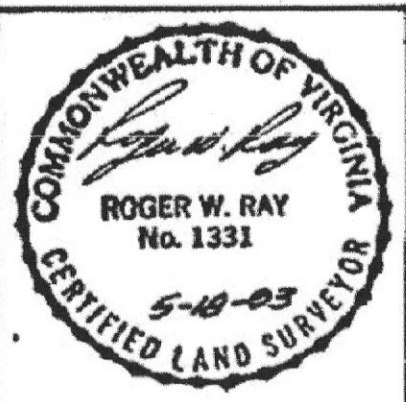
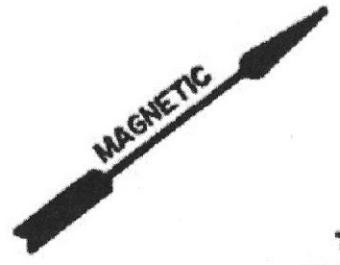


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I HEREBY CERTIFY THAT ON 5-17-93  
I SURVEYED THE PROPERTY SHOWN ON THIS PLAT.  
TO THE BEST OF MY KNOWLEDGE, INFORMATION &  
BELIEF AND IN MY PROFESSIONAL OPINION IT IS  
COMPLETE AND ACCURATE.

*Roger W. Ray*



NOTES:

1. OWNER(S): STUART DABNEY SHELTON &  
ELIZABETH SHELTON GOTTWALD.

2. ACCORDING TO THE FLOOD INSURANCE RATE MAP,  
DATED 7-15-79 (COMMUNITY PANEL 510033 0002 C),  
THIS PROPERTY DOES NOT LIE IN ZONE A (100  
YEAR FLOOD PLAIN) BUT IS LOCATED IN ZONE C.

ZONED R-1SC

PHYSICAL SURVEY  
LOT 9 & NORTHERN HALF OF LOT 8, BLOCK II  
LOCUST GROVE ADDITION  
CHARLOTTESVILLE, VIRGINIA  
SCALE: 1" = 30'  
DATE: 5-17-93

FOR  
SYDNEY & LOUISE KNIGHT

ROGER W. RAY & ASSOC., INC.  
CHARLOTTESVILLE, VIRGINIA

9537

1" SITE PLAN  
A00 1" = 30'-0"