

**From:** [Murphy, Mollie](#)  
**To:** [Michael Caplin](#)  
**Cc:** [Werner, Jeffrey B](#)  
**Subject:** BAR # 23-06-01  
**Date:** Thursday, June 22, 2023 12:32:00 PM  
**Attachments:** [image001.png](#)

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## **Certificate of Appropriateness Application**

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

Mr. Caplin:

The CoA for the above referenced project was approved with conditions by the City of Charlottesville Board of Architectural Review on June 21, 2023. The following action was taken:

Schwarz moved: 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.

Zehmer, second. Lewis amended. Motion passed 8-0.

For specifics of the discussion, the meeting video is on-line at:

<https://www.youtube.com/watch?v=tSaNlcvZqtw>

Per the provisions of City Code Sec. 34-280: This CoA is valid for 18 months [from the date of BAR approval]; upon written request and for reasonable cause, the director of NDS or the BAR may extend that period by one year; and this CoA does not, in and of itself, authorize any work or activity that requires a building permit. (Link to Sec. 34-280: [CoA period of validity](#))

If you have any questions, please contact me or Jeff Werner at [wernerjb@charlottesville.gov](mailto:wernerjb@charlottesville.gov).

Sincerely,

Mollie



**Mollie Murphy**

Assistant Historic Preservation and Design Planner  
Neighborhood Development Services  
City of Charlottesville  
(434) 970-3515 | [murphymo@charlottesville.gov](mailto:murphymo@charlottesville.gov)

<https://www.charlottesville.gov/264/Historic-Preservation-Design-Review>

<https://gisweb.charlottesville.org/GisViewer/>

<https://opendata.charlottesville.org/>

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

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



**Certificate of Appropriateness Application**

BAR # 23-06-01

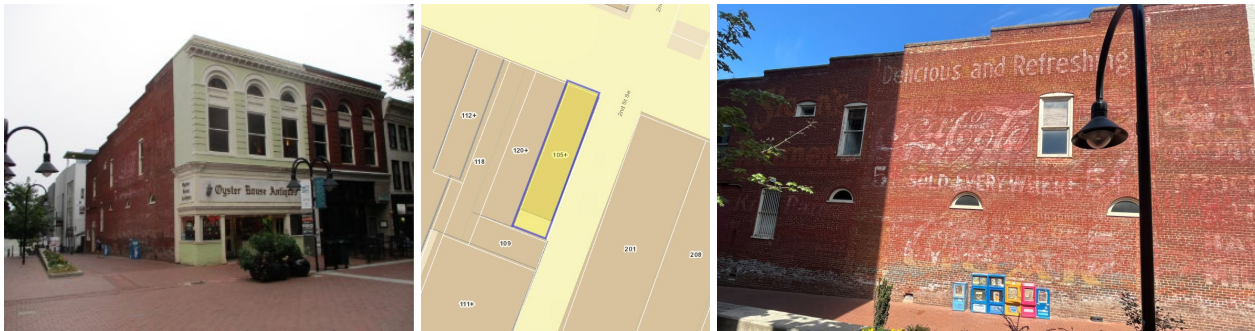
122 E Main Street, TMP 280027000

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**Background**

Year Built: 1897

District: Downtown ADC District

Status: Contributing

**Prior BAR Actions**

N/A

**Application**

- Applicant submittal: Friends of Charlottesville Downtown, dated May 18, 2023, 14 pages.

Request CoA for the rehabilitation of early-20<sup>th</sup> 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 actually three Coca-Cola signs here, see the Discussion.) The current proposal is, if possible, to rehabilitate and preserve all of the vestige signage on the wall.



**Discussion**

Sign or Art

Under a strict interpretation of the City’s sign ordinance (below), the commercial origins\* of these vestige signs would arguably prohibit rehabilitation; however, given the age, condition, and unique and historic character of this wall of vestige signs, a determination was made to treat them as public art--essentially, as *murals*—and not as commercial signage. As such, acknowledging these as historical elements that continue to deteriorate, the question before the BAR is to determine if the proposed method of rehabilitation is appropriate.

\* There are at least five (5) product signs: *Sloan’s Liniment*, *Owl Cigars*, and three (3) for *Coca-Cola*. At the north corner of the wall are at least two (2) business signs, painted over each other: *TJ Willis & Company* (a grocer here from 1897 to 1912) and *Pence and Sterling* (a drug store here from c1912 into the 1940s). Also visible at the corner are at least four (4) lines of text likely associated with businesses here (top to bottom) BRID[AL?], CAKE, LOW PRI[CE?], and SPECIAL[TY or ISTS?]

**City Code Sec. 34-1041: Downtown and University Corner architectural design control districts, Special regulations, item (k):** “[...] the restoration or reconstruction of an original sign associated with a protected property is permitted, if the establishment identified in the sign is still in operation at that location.”

Process and Painting Masonry

Staff reviewed similar rehabilitation projects (see Appendix). The proposed rehabilitation generally follows the process followed in those projects.

<b>Proposed rehab at 122 E. Main Street</b>	<b>Recommendations from case studies</b>
Study wall to identify original layout. Search archival records to document details of the original artwork	Research to assure accuracy.
Clean and seal the wall with clear acrylic urethane to stabilize the existing original paint [and] prevent further weathering.	Clean the historic signs. Seal with an acrylic urethane finish
Repainting is NOT done to look brand new, as that would cause the mural to lose its historical context and appeal.	Paint: Stabilize existing layers, restore just enough to make readable, but retain vintage look. Re-create paint techniques. For ex., in lieu of mixing blue and yellow for green, apply paint in dots of yellow and blue. Maintain impression of natural weathering; preserve imperfections, rather than painting over. For ex., where water has been running from a downspout, etc.)
Instead, after thoughtful and sensitive analysis, exterior professional grade acrylic paint is custom mixed to achieve subtle and muted colors that match what is now and some of what was on the wall.	
Paint is slowly layered and applied in unique techniques that recreate how colors of paint really age - preserving the charm of the original and rendering the faded sign more legible.	
Special UV-inhibiting flat varnish is applied to the finished mural in a way to protect the finished work from sunlight while also allowing the brick to breathe.	Apply a UV-protective varnish with a flat finish.

Note: The applicant is working with *Brushcan Custom Murals & Hand-Painted Sign* of Asheville, NC ([www.brushcan.com](http://www.brushcan.com)). Brushcan has completed several vestige sign rehabilitations, including the referenced work in Mooresville, NC.

Staff comments re: process:

- *Coat wall with a clear, acrylic sealer.*
  - Staff comment: BAR should discuss:
    - Is the sealer to be applied to the entire wall and is that appropriate or can/should the application be limited to only areas with original paint or to delineated areas of certain signage. (For ex., treat only the top center Coca-Cola sign.)
    - If only select areas are rehabilitated, should the entire wall (all the vestige signage) be coated?
    - Prior to any applications, should the existing condition be documented, and how?
- *Layered, gradual application of tinted acrylic paint to reveal the original, not repaint as new.*
  - Staff comment: BAR should discuss:
    - How to determine/decide when the process has achieved the desired result. (That is, if warranted, what would be necessary to assure this result is not viewed as a restoration or reconstruction of the original?)
    - Where signage/text has been painted over earlier signage/text, will all layers be treated or will one period be selected for treatment, potentially sacrificing the earlier?
- *Application of a UV-inhibiting varnish.*
  - Staff: Similar to the question re: acrylic sealer: The BAR should discuss if this is appropriate for the entire wall or can/should the application be limited only to specific areas of the wall.

Rehabilitation and Preservation, not Restoration or Reconstruction:

Using National Park Service terminology (below), staff recommends the BAR evaluate this request as a rehabilitation and preservation project. (Note: Staff corresponded with VDHR re: vestige sign rehabilitations; however, VDHR has no specific policy on vestige sign rehabilitations. See the Appendix.)

- **Rehabilitation** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.
- **Preservation** the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.
- **Restoration** “The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.”
- **Reconstruction:** depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Vestige Signs in Charlottesville:

There are over 50 vestige/ghost signs around the City, most associated with former businesses at those locations. In addition to 122 East Main, at least three locations have extant signage for a national brand product. Specifically, two other locations with Coca-Cola signage and one with Pepsi-Cola signage. In evaluating this request, unless truly unique circumstances apply to this request—and can be articulated in any approval--the BAR must consider the potential for establishing precedent.

515 E Water Street (Pepsi, two signs):



1329 West Main Street (Coca-Cola):





Alternative:

In lieu of the proposed rehabilitation, whole or in-part, the applicant might consider projecting onto the wall images of the original signage. For example, something similar to the *Light Capsules* installation by the Craig Winslow Studio. (<https://craigwinslow.com/work/lightcapsules/>).

Staff Recommendation:

Staff has received a mixed response to this request, with some supporting the intent and others concerned the rehabilitation will embellish historic elements and diminish or sacrifice others. At this time, staff believes additional discussion is necessary to adequately address the discussion items above, to determine exactly the extent (area, signs, etc.) of this treatment and what results are expected, and to evaluate and understand the possible precedent. Additionally, research and analysis must be provided to assure the original signage and text will be accurately rehabilitated and represented.

Should the BAR approve the request, staff recommends conditions that establish the area to be treated and that incorporate the discussion items above. Additionally, prior to any work, the applicant should present thorough research on the original signage and, to the extent possible, a thorough image/photo-analysis of what signage remains on that wall. Finally, a condition should require any repairs to the masonry follow the guidelines within Chapter 3 – *Rehabilitation*.

Suggested Motions

*Approval:* 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 [as submitted].

Or [as submitted with the following conditions:... ].

*Denial:* 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 does not satisfy the BAR’s criteria and is not compatible with this property and other properties in this 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 Guidelines for Rehabilitation**

Link: [Chapter 4 Rehabilitation](#)

#### **H. Masonry**

...

- 5) Do not paint unpainted masonry.

### **Guidelines for Signs, Awnings, Vending, and Cafes**

Link: [Chapter 5 Signs, Awnings, Vending, and Cafes](#)

#### **A. Signs**

[...] Historically significant signs on buildings should be retained, if possible, even if the business is no longer in existence. [...]

### **Guidelines for Public Design and Improvements (re: artwork and murals)**

Link: [Chapter 6 Public Improvements](#)

#### **A. Introduction**

Public spaces define the spatial organization of the City, forming the basis for social, cultural, and economic interaction. The Downtown Pedestrian Mall is the centerpiece of the community.

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

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

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

#### J. Public Art, Statues, & Fountains

1. Maintain existing features related to public art, statues and fountains.
2. Public art is preferred that offers a place-making role in celebrating and communicating the history and culture of the districts.
3. Develop an appropriate relationship between materials, the scale of artwork and the surrounding environment.
4. Choose artwork that is appropriate for the current general character of the site.
5. Consider the appropriateness of the sculpture base.
6. Public art, statues, and fountains shall be maintained as accessible to the public.
7. A mural's appearance, materials, colors, size, and scale should be compatible with the building and historic district of which the building is a part.
8. The use of neon, luminescent, or reflective paint or materials is discouraged.
9. A mural should not obscure or distort the historic features of a building, and should not cover an entire wall.
10. Murals painted on primary facades are rarely permitted and strongly discouraged.
11. In general, previously unpainted masonry should be left unpainted.
12. Painting directly onto the walls of a non-contributing building, or adding a mural to a previously-painted, non-primary elevation of a contributing building will be considered on a case-by-case basis.
13. In general, murals should be created on removable material, not directly on a building wall; installed on framing that allows water to weep between the mural and the wall; and attachments should not irrevocably damage the building.
14. Mural art that constitutes a sign shall conform to the sign regulations.

## Appendix

*Secretary of the Interior Standards for the Treatment Of Historic Properties*

[www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part1-preservation-rehabilitation.pdf](http://www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part1-preservation-rehabilitation.pdf)

### Reference links for vestige sign rehabilitation projects:

- Faded Glory: The Restored Ghost Signs of Mooresville, North Carolina  
<https://savingplaces.org/stories/faded-glory-the-restored-ghost-signs-of-mooresville-north-carolina>
- Coca Cola Sign Rehabilitation - Fort Collins, Co. Field Work Treatment Report, September 2011  
<https://www.fcgov.com/historicpreservation/pdf/coke-treatment-report.pdf>
- Historic "Ghost Sign" Restoration at Main and Sheffield Streets  
[https://www.patronicity.com/project/historic\\_ghost\\_sign\\_restoration\\_at\\_main\\_and\\_sheffield\\_street\\_s#!/](https://www.patronicity.com/project/historic_ghost_sign_restoration_at_main_and_sheffield_street_s#!/)

BAR Staff correspondence with Va Dept. of Historic Resources [edited for clarity and brevity]

**May 19, 2022. Jeff Werner:**

I was asked about restoring a Coke sign on the DT Mall. How is this viewed in the preservation world? I found little, if any direction in the Preservation Briefs (see #25) and nothing specific in the Sec Standards. Any suggestions and/or wisdom would be helpful.

Thanks. Jeff

**May 19, 2022 Marc Wagner, Senior Architectural Historian:**

A really good question. I do see quite a few "restored historic wall painted signs around the state. My gut feeling is that this is commercial art that already exists and that it is sort of "grandfathered" if you are just touching up the sign and not adding or elaborating it. I also think that Coca Cola has been advertised on that wall (and other products as well) for about 100 years (or so?) so it's not like the corporation has just paid you recently to start advertising their product. I defer to my colleagues and what they may have heard/read about sign restoration. Would you be restoring all of the signs or just Coca Cola? I am copying my colleagues in the Rehabilitation Tax Credit Section to see how they treat historic wall-painted signs in their work.

**May 20, 2022. Jessica Ugarte. Tax Credit Supervisor, Division of Preservation Incentives**

In my work in the historic tax credit program, we do routinely see projects utilize historic painted signage as either new signage for their building (such as where a painted sign band exists already and they reuse the same placement and dimensions with new text), or have the original repainted/retouched. The general guidance within our program for painted brick is that if it is already painted, it can be repainted. There will usually need to be some evidence that it actually is a historic sign, though, especially in the case where it is a large, billboard-type painting. We have had cases where there is an existing non-historic mural, and the request has been to repaint a new mural - this is typically not permitted as murals have a visual impact on the historic building. All that said, I do often encourage applicants to leave historic ghost signs as-is, as it is my opinion that their now-faded appearance is a part of the historic character...but we don't mandate that.

# Architectural And Historic Survey



## Identification

STREET ADDRESS: 120 E. Main Street	122 E. Main St.	HISTORIC NAME: Sterling-Hawkins Building
MAP & PARCEL: 28-26	28-27	DATE / PERIOD: 1897
CENSUS TRACT AND BLOCK 1-122	1-122	STYLE: Victorian
PRESENT ZONING: B-4	B-4	HEIGHT (to cornice) OR STORIES: 2 storeys
ORIGINAL OWNER: Sallie W. Sterling	Sallie W. Sterling	DIMENSIONS AND LAND AREA: 120 - 26.62' x 115' (3062 sq. ft.)
ORIGINAL USE:	Grocery Store?	CONDITION: Good
PRESENT USE: Drug Store	Jewelry Store	SURVEYOR: Bibb
PRESENT OWNER: P & L Properties	Lucia A. Adair, et al	DATE OF SURVEY: Spring 1979
ADDRESS: c/o Page Foster	c/o VNB	SOURCES: City/County Records
100 E. Main Street	300 E. Main Street	Page Foster
Char'ville, Virginia	Char'ville, Virginia	Mrs. Hugh M. Hawkins
		Alexander, <u>Recollections of Early Charlottesville</u>

Sanborn Map Co. - 1896, 1907, 1920, 1969  
The Daily Progress, 1906 special edition.

## ARCHITECTURAL DESCRIPTION

Half of the arcaded facade of this handsome building has been covered with a metal false front. The entire building is two storeys tall and six bays wide, the eastern three bays remaining uncovered. Construction is of pressed brick laid in stretcher bond on the facade and ordinary brick laid in 5-course American bond elsewhere. A metal false front covers the entire western half of the facade (120 E. Main) between the cornice and the modern glass storefront. The eastern half (122 E. Main) is painted white. The original storefront cornice, with cornice stops and dentil moulding, remains above a new Colonial Revival storefront with high display windows and a recessed entrance loggia with square pillars at each side supporting an entablature. At the second storey level, the facade is arcaded between piers of rusticated brick. The tall windows are covered by louvered shutters. Round arches of moulded brick spring from bands of egg-and-dart moulding at the tops of the piers. A projecting metal cornice stretches across the entire facade below a plain parapet. It has a raised band of egg-and-dart moulding below a narrow recessed frieze with small, closely spaced brackets. Behind the parapet, a shed roof covered with tar-and-gravel slopes to the rear. One bay of the storefront is repeated on the Second Street elevation, but the treatment of the upper part of the facade is not. On the rest of the side elevation, three widely spaced half-round windows at the first level and three segmental-arched windows at the second level have been filled in with brick. The wall is painted red and still shows traces of painted advertisements for Pence & Sterling Drug Company. A small storefront entrance gives access to a shop in the basement. An addition covers the rear elevation of 120 E. Main; 122 E. Main is three bays wide with segmental-arched 6-over-6 light windows.

## HISTORICAL DESCRIPTION

Alexander wrote that part of the 2-storey brick and frame building that formerly stood on this site was "one of the original houses," built long before 1828. Jesse W. Jones bought it in 1843 from the estate of David Isaacs and sold it the next year to his brother Robert S. Jones, who made numerous additions to it (ACDB 41-238, 42-253). The old building was finally replaced with the present structure in 1897 by Sallie W. Sterling (Mrs. Charles H. Sterling), who had apparently inherited the property from her father Robert S. Jones. The eastern half (122 E. Main Street) is still owned by the Sterling family (City WB 4-460, 9-339). It housed a grocery store, T. J. Wills & Co., until c. 1912; then Pence & Sterling Drug Co. occupied the building for about 30 years, until the mid-1940's; Glassner Jewelers has occupied it since the mid-1950's. Hawkins Brothers & Co. bought the western half of the building (120 E. Main Street) in 1909 (City DB 20-268) and conducted one of the city's leading dry goods stores there for more than half a century. H. M. Gleason, Oscar E. Hawkins, and Hugh R. Hawkins were the original partners in the firm, founded in 1896. Clarence L. Hawkins joined when Gleason died in 1927 (DB 80-489). The partnership was dissolved in 1941 and reorganized by Hugh R., May G., and Hugh M. Hawkins. This half of the building was extended to the rear c. 1916 and connected to another building. Miles Shoe Store remodeled the building and put up the metal facade in 1961, several years after Hawkins closed, and occupied the store room for about a decade. GBP Inc. purchased the building in 1962 and sold it to the present owners in 1975 (DB 230-91, 363-256). Additional References: City DB 9-88, 25-479, 28-247, 80-489; City WB 8-22.

122 E. MAIN  
(102 2nd St. SE)

"618" (assessor)

28-27



jewelry

#263



**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.

Owner Name Harold Brindley III, Trustee Applicant Name Friends of Cville Downtown  
Project Name/Description Rehabilitation of vestige sign(s) Parcel Number 280027000  
Project Property Address 122 East Main Street

**Applicant Information**  
Address: 300 E. Main St.  
Email: macaplin@gmail.com  
Phone: (W) \_\_\_\_\_ (C) 703 930 5149

**Signature of Applicant**  
I hereby attest that the information I have provided is, to the best of my knowledge, correct.  
[Signature] 5/18/23  
Signature Date  
Michael Caplin 5/18/23  
Print Name Date  
**Property Owner Permission (if not applicant)**  
I have read this application and hereby give my consent to its submission.  
[Signature] 5/19/23  
Signature Date  
Hal Brindley 5/19/23  
Print Name Date

**Property Owner Information (if not applicant)**  
Address: 1247 Courtyard Dr  
Charlottesville Va 22903  
Email: halbrindley3@hotmail.com  
Phone: (W) 434-996-4686 (C) \_\_\_\_\_

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

**Description of Proposed Work (attach separate narrative if necessary):** Rehabilitation of early-20th century vestige sign(s) on east facing façade of 122 East Main Street. See attached.. Note: Rehab of Coca-cola sign is the primary project, rehab of additional portions of the wall TBD, but included for consideration in this CoA request.

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

**FRIENDS OF CVILLE DOWNTOWN**  
05-23-23 Date  
141  
68-886/514  
1000  
CHECK ARMOR  
Pay to the Order of City of Charlottesville \$ 125.00

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

**DESIGN REVIEW GUIDELINES:** Please refer to the current *ADC Districts Design Guidelines* online at **charlottesville.gov**

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

- (1) Detailed and clear depictions of any proposed changes in the exterior features of the subject property;
- (2) Photographs of the subject property and photographs of the buildings on contiguous properties;
- (3) One set of samples to show the nature, texture and color of materials proposed;
- (4) The history of an existing building or structure, if requested;
- (5) For new construction and projects proposing expansion of the footprint of an existing building: a three-dimensional model (in physical or digital form);
- (6) In the case of a demolition request where structural integrity is at issue, the applicant shall provide a structural evaluation and cost estimates for rehabilitation, prepared by a professional engineer, unless waived by the BAR.

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

## CHARLOTTESVILLE ARCHITECTURAL DESIGN CONTROL DISTRICTS DESIGN GUIDELINES

### Chapter 1 Introduction (Part 1)

[http://weblink.charlottesville.org/public/0/edoc/793062/2\\_Introduction%20I\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793062/2_Introduction%20I_BAR.pdf)

### Chapter 1 Introduction (Part 2)

[http://weblink.charlottesville.org/public/0/edoc/793063/1\\_Introduction%20II\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793063/1_Introduction%20II_BAR.pdf)

### Chapter 2 Site Design and Elements

[http://weblink.charlottesville.org/public/0/edoc/793064/3\\_Chapter%20II%20Site%20Design%20and%20Elements\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793064/3_Chapter%20II%20Site%20Design%20and%20Elements_BAR.pdf)

### Chapter 3 New Construction and Additions

[http://weblink.charlottesville.org/public/0/edoc/793065/4\\_Chapter%20III%20New%20Construction%20and%20Additions\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793065/4_Chapter%20III%20New%20Construction%20and%20Additions_BAR.pdf)

### Chapter 4 Rehabilitation

[http://weblink.charlottesville.org/public/0/edoc/793066/5\\_Chapter%20IV%20Rehabilitation\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793066/5_Chapter%20IV%20Rehabilitation_BAR.pdf)

### Chapter 5 Signs, Awnings, Vending, and Cafes

[http://weblink.charlottesville.org/public/0/edoc/793067/6\\_Chapter%20V%20Signs%20Awnings%20Vending%20and%20Cafes\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793067/6_Chapter%20V%20Signs%20Awnings%20Vending%20and%20Cafes_BAR.pdf)

### Chapter 6 Public Improvements

[http://weblink.charlottesville.org/public/0/edoc/793068/7\\_Chapter%20VI%20Public%20Improvements\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793068/7_Chapter%20VI%20Public%20Improvements_BAR.pdf)

### Chapter 7 Moving and Demolition

[http://weblink.charlottesville.org/public/0/edoc/793069/8\\_Chapter%20VII%20Moving%20and%20Demolition\\_BAR.pdf](http://weblink.charlottesville.org/public/0/edoc/793069/8_Chapter%20VII%20Moving%20and%20Demolition_BAR.pdf)



Existing



Conceptual of rehabilitated vestige signs.

**Note:** Rehab of Coca-cola sign is the primary project, rehab of additional portions of the wall TBD.,





To: Jeff Werner  
Department of Neighborhood Development Services/Historic Preservation

Re: Rehabilitation & Preservation of Downtown Ghost Murals  
122 East Main Street, Charlottesville, VA

**Proposal:**

- Friends of Cville Downtown respectfully requests permission to rehabilitate and preserve existing historically significant murals **on the non-primary side** of an historic property at 122 East Main.
- **Building owners Hal Brindley & Sharon Beckman-Brindley** are thrilled by this project and have granted their permission to Friends of Cville Downtown to proceed, subject to BAR approval.
- The project will be carefully executed by artisans from **Brushcan.com**, a team of "wall dog" experts whose 30 years of professional experience includes fine art, graphic design and the preservation of dozens of historic ghost murals across the country. Their craftsmanship and attention to detail were profiled and celebrated by the National Trust for Historic Preservation. <https://savingplaces.org/stories/faded-glory-the-restored-ghost-signs-of-mooresville-north-carolina>
- The project will rehabilitate and protect an original piece of Downtown history in a manner compatible with the character of the building and the district.

**Background/The Historic Building:**

- **The building at 120-22 East Main Street was built in 1897** by Sallie W. Sterling (Mrs. Charles H. Sterling), who apparently inherited the property from her father Robert S. Jones.
- The eastern half of the building (122 E. Main) housed the grocery store T. J. Wills & Co until c.1912. Pence & Sterling Drug Co. occupied the building for about 30 years until the mid 1940s. Glassner Jewelers occupied it in the mid-1950's. Oyster House Antiques launched in 2005.

**Background/The Historic Murals:**

Long before website banners, TV or radio commercials and electronic billboards, there were outdoor wall murals. Large scale eye-catching paintings were manually rendered onto barns, warehouses and buildings by artists hired to design and hand paint a mural onto a wall.

The first Coca Cola mural (a white "Drink Coca-Cola" logo on a red background) was painted in 1894 on the side of Young Brothers Pharmacy in the small town of Cartersville, Georgia, an hour north of Atlanta.

To introduce awareness of their brand, the Coca-Cola Company c 1910 began painting murals on buildings throughout the rural southern parts of the country, showcasing the reach of the company as well as its publicized values at the time.

Coca Cola would approach a small-town business and offer free signage for the company in exchange for the use of the rest of the wall for its own colorful display. It was the cultural practice of that time to welcome these murals, as they brightened the walls of the most popular and influential buildings in town and added zest to the aesthetics of each town's appearance.



### **Impact:**

Today, these murals provide windows into that past – time capsules from another era, woven into the cultural tapestry of small towns, revealing stories of those who lived and worked here before us. Refreshed visibility restores the capacity of these images to trigger smiles and nostalgic connection to the innocent days of a 5-cent soda pop and an America of boundless aspirations. Rehabilitated murals have also emerged as identity-building assets for small towns, generating tourism by strengthening the marketability of historic downtowns as destinations that offer exposure to art forms not commonly seen.

### **Mural Process:**

The unique Brushcan process is finely tuned to increase legibility while leaving the mural beautifully subtle and faded. The restoration is minimally invasive and proceeds with caution and care that assures that the mural retains its historic patina. Brushcan artists will

1. Study the wall to identify original layout;
2. Search the archival record to document the details of the original artwork;
3. Clean and seal the wall with clear acrylic urethane to stabilize the existing original paint on the brick wall and prevent further weathering.
4. Repainting is NOT done to look brand new, as that would cause the mural to lose its historical context and appeal.
5. Instead, after thoughtful and sensitive analysis, exterior professional grade acrylic paint is custom mixed to achieve subtle and muted colors that match what is now and some of what was on the wall.
6. Paint is slowly layered and applied in unique techniques that recreate how colors of paint really age – preserving the charm of the original and rendering the faded sign more legible.
7. Special UV-inhibiting flat varnish is applied to the finished mural in a way to protect the finished work from sunlight while also allowing the brick to breathe.
8. The result is nuanced and beautiful art that
  - celebrates a 100-year-old glimpse of what was
  - enhances the historical integrity of Downtown
  - connects with contemporary viewers to tell the story of historic Downtown
  - augments the character, vitality and allure of the property and the district.

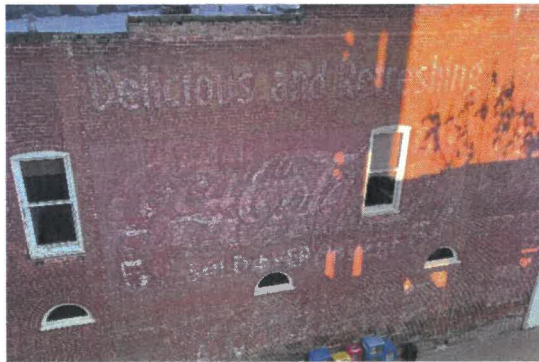
Thank you for your consideration.

Michael Caplin, Board Co-Chair  
Friends of Cville Downtown  
[macaplin@gmail.com](mailto:macaplin@gmail.com) / 703-930-5149

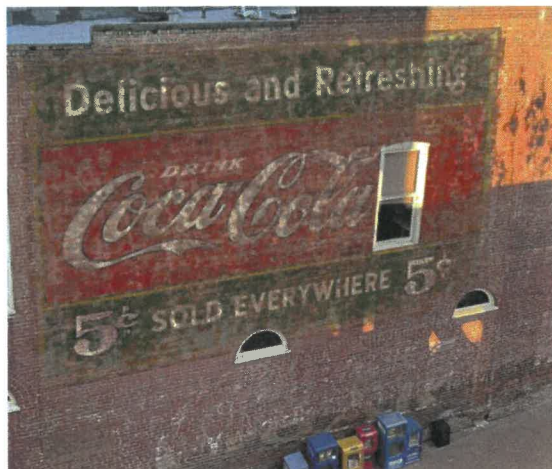
## 2<sup>nd</sup> Street SE Ghost Mural Project



Mural circa 1914

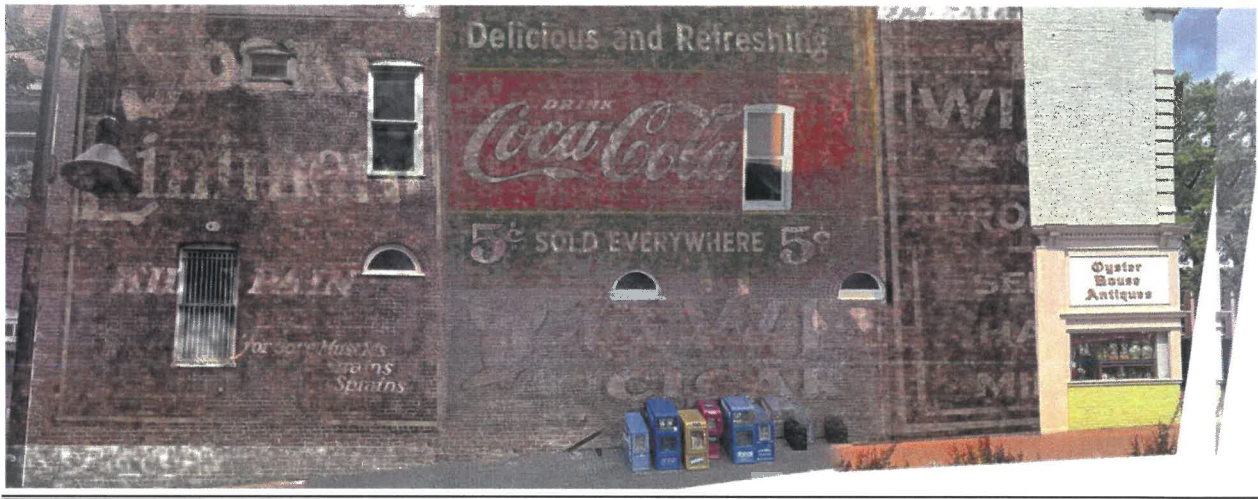


Mural Today



Mural when Rehabilitated

## THE REST OF THE STORY TOLD BY THE WALL:



Preservation Magazine, Winter 2020

## **Faded Glory: The Restored Ghost Signs of Mooresville, North Carolina**

By: Meghan Drueding

There's something audacious about a ghost sign, even when it's so faded you can barely read it. It took chutzpah for companies to commandeer entire walls of buildings so they could advertise their wares from the late 1800s through the mid-1900s. Entire generations of sign artists were trained in hand-lettering techniques, practicing a trade that blurred the line between art and craft. As other forms of advertising grew more popular, the market for wall paintings shrank, and today their delicate remains grace the sides of older brick buildings all over the country.

*The lettering on the Goodman Drugs parking arrow was barely visible before its restoration, according to Mooresville planner Tim Brown. "Scott and Jeremy discovered the wording of that sign from staring at it for hours," he says. "We were absolutely thrilled."*

Jeremy Russell and Scott Allred have picked up where the sign painters of the past left off. The Asheville, North Carolina–based duo is known for its new mural designs, inspired in part by ghost signs. A couple of years ago, they began exploring ways to restore old signs and keep their vintage look, rather than the more typical strategy of repainting them to look new. "We started developing a technique where we could bring back the sign 20 percent, or 50 percent," says Allred. "It doesn't disappear, but it still feels old and authentic."

Earlier this year, the North Carolina town of Mooresville—a [Main Street America](#) community about 45 minutes north of Charlotte—gave them a chance to test this technique. Russell and Allred, whose company is called Brushcan Custom

Murals & Hand-Painted Signs, were asked to restore three signs in the Mooresville Commercial Core Historic District. They started with deep observation and research, trying to learn as much as possible about the original signs. Locals, including staff members at The Mooresville Museum, provided valuable historical context, and archived newspaper ads supplied additional clues.

*"Kelly Clothing was a little tough at first, because it was almost completely gone," Scott Allred says. "By getting on a lift, we were able to identify the style of lettering and the man in the middle."*

*A view of downtown Mooresville, a Main Street America community.*

*The J.P. Mills Department Store/Selz Shoes sign was made between 1890 and 1920, with the Coca-Cola sign on top of it coming later. "All that history becomes the background of the city," says Russell.*

Russell and Allred cleaned the historic signs and sealed them with an acrylic urethane finish. Then they began painting—restoring just enough to make the signs easily readable but retain their vintage look. Ghost signs are more complicated up close than they appear from the street, containing layers of color and intricate brushwork. "For example, in the 1920s and '30s, people were mixing their own paint," says Russell. "If you have green paint, some of the blue and yellow pigments will separate out over time, and you'll see little dots of yellow and blue. We re-create that."

The process takes time and extreme attention to detail; if a sign is too uniform, the impression of natural weathering will be lost. "Say there's a downspout where water has been running for a number of years," Allred says. "The paint will be worn

away there.” He and Russell often preserve those imperfections, rather than painting over them. Once their painting work is done, they apply a UV-protective varnish with a flat finish.

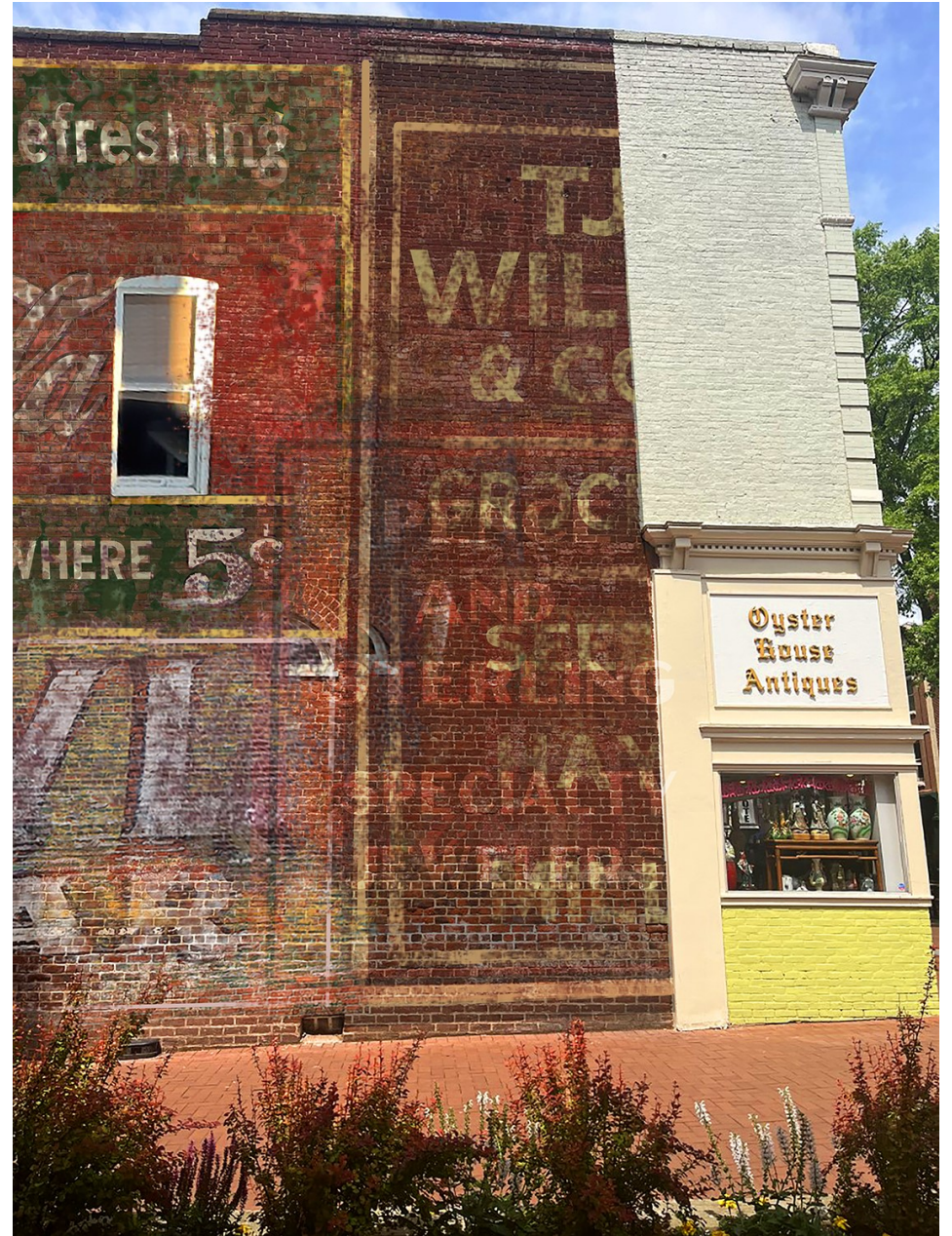
*photo by: Evan Kafka*

*Scott Allred (left) and Jeremy Russell (right), shown in their Asheville, N.C., studio, had already been painting together for years before they formed Brushcan Custom Murals & Hand-Painted Signs in 2014.*

The results of their work in Mooresville, a town of about 38,000, have pleased residents. “It definitely adds to the historic backdrop of our downtown,” says Kim Atkins, executive director of the Mooresville Downtown Commission, an affiliate member of Main Street America. Tim Brown, a municipal planner who helped make the project happen, agrees. “There’s a real sense of pride, support, and advocacy for restoring these signs in general,” he says. Brown garnered support from various committees, ultimately convincing the town’s board of commissioners to fund the restoration of the three murals, which are shown on the following pages.

He hopes to bring Brushcan back to conserve more historic signs in Mooresville, including a Wrigley’s Spearmint gum sign. Meanwhile, Russell and Allred have just completed their second historic sign restoration project, in Pikeville, Kentucky (also a Main Street America community). “There’s so much digital technology, TV, movies, and stuff that’s out there now,” says Russell. “This is an old-school thing you can preserve. I think people get excited about that.”

122 E Main Street - Sign rehab. Artist mock-ups. May 18, 2023





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# Cville Downtown Ghost Mural Proposed Rehabilitation June 2023

