

Mess, Camie

From: Mess, Camie
Sent: Thursday, April 18, 2019 10:55 AM
To: Slaats, Matt
Cc: Werner, Jeffrey B
Subject: April BAR Action - 600 West Main Street

April 18, 2019

Certificate of Appropriateness

BAR 19-04-01
600 West Main Street
Tax Parcel 290007000, 290006000, and 290008000
Heirloom West Main Development, LLC, Owner/Alan Goffinski, Applicant
Mural

Dear Applicant,

The above referenced project was discussed before a meeting of the City of Charlottesville Board of Architectural Review (BAR) on April 16, 2019. The following action was taken:

Motion: Gastinger moved having considered the standards set forth within the City Code, including City Design Guidelines for Rehabilitation, and Public Design and Improvements, I move to find that the proposed mural satisfies the BAR's criteria and is compatible with this property and other properties in the West Main Street ADC District, and that the BAR approves the application as submitted. Ball seconded. Approved (8-0).

If you would like to hear the specifics of the discussion, the meeting video is on-line at:

http://charlottesville.granicus.com/MediaPlayer.php?view_id=2&clip_id=1360

This certificate of appropriateness shall expire in 18 months (October 16, 2020), unless within that time period you have either been issued a building permit for construction of the improvements if one is required, or if no building permit is required, commenced the project. You may request an extension of the certificate of appropriateness before this approval expires for one additional year for reasonable cause. (See City Code Section 34-280. Validity of certificates of appropriateness.)

If you have any questions, please contact me at 434-970-3998 or messc@charlottesville.org.

Sincerely,
Camie Mess

Camie Mess
Assistant Historic Preservation and Design Planner
City of Charlottesville
Phone: 434.970.3398
Email: messc@charlottesville.org

**CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
STAFF REPORT
April 16, 2019**



Certificate of Appropriateness

BAR 19-04-01

600 West Main Street

Tax Parcel 290007000

Heirloom West Main Development, LLC, Owner/Alan Goffinski, Applicant

Mural



Background

Built by James Hawkins in 1873 and known as the Hawkins-Perry House, 600 West Main Street is a contributing structure in the West Main Street ADC District. It originally functioned as a rental house. In 1931, new owner Cecil Perry added to the front the single-story market, which currently operates as a convenience store. The original residential structure (behind the commercial addition) is the only, late-19th century vernacular dwelling remaining along West Main Street.

Application

Application submitted:

- Submitted by The Bridge PAI dated March 26, 2019: application page, artist bio, artist work samples, proposed design, design intent.

The proposed mural, by South African artist Faith47, in the words of the artist is a conceptualized design that accentuates the architecture of the building and contributes a subtle sense of magic and majesty to the West Main Street corridor.

Discussion and Recommendations

The BAR should discuss if a mural is appropriate in this location.

Suggested Motion

Approval:

Having considered the standards set forth within the City Code, including City Design Guidelines for Rehabilitation, and Public Design and Improvements, I move to find that the proposed mural satisfies the BAR's criteria and is compatible with this property and other properties in the West Main Street ADC District, and that the BAR approves the application as submitted.

...as submitted and with the following modifications/conditions:...

Denial:

Having considered the standards set forth within the City Code, including City Design Guidelines for Rehabilitation, and Public Design and Improvements, I move to find that the proposed mural does not satisfy or the BAR's criteria and guidelines and is not compatible with this property and other properties

in the West Main Street ADC District, and for the following reasons the BAR denies the application as submitted:...

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;
- (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) When reviewing any proposed sign as part of an application under consideration, the standards set forth within Article IX, Sections 34-1020, et seq. shall be applied; and
- (8) Any applicable provisions of the City's Design Guidelines.

Pertinent Design Review Guidelines for Rehabilitation:

K. PAINT

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

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

Pertinent Design Review Guidelines for Public Design and Improvements:

J. PUBLIC ART, STATUES, AND 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.



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

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

RECEIVED

MAR 26 2019

NEIGHBORHOOD DEVELOPMENT SERVICES

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

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

Make checks payable to the City of Charlottesville.

The Board 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 of Project)	West Main Development LLC	Applicant Name	The Bridge PAI <u>Alan Goffinski</u>
Project Name/Location	Six Hundred West Main	Parcel Number	29-6, 29-7 and 29-8
Project Property Address	600 W. Main Street, Charlottesville VA 22903		

Applicant

Address 200 Monticello Rd.
Charlottesville VA 22903
Email alan@thebridgepai.org
Phone: (434) 317-969-5898

Property Owner Information (if not applicant)

Address: 600 W. Main Street, Charlottesville VA 22903
Email: jeff@jefflevin.com
Phone: (434) 970-3130 (H)
FAX: _____

Do you claim a Federal or State Tax Credit for this project? No

Signature of Applicant

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

<u>Alan Goffinski</u>	<u>3/26/2019</u>
Signature	Date
<u>Alan Goffinski</u>	<u>3/26/2019</u>
Print Name	Date

Property Owner Permission (if not applicant)

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

<u>Jeffrey S. Levin</u>	<u>3/26/2019</u>
Signature	Date
<u>Jeffrey S. Levin as authorized signatory for Heirloom West Main Development LLC</u>	
Print Name	Date <u>3/26/2019</u>

Description of work (attach separate narrative if necessary):
The project is a mural by a world renowned muralist. On non-primary facade. painted directly over existing painted brick. on West side of building.

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

Attached is a multi-page proposal including information about the project, muralist, and process as well as a map of the building, photographs of wall as-is, and design rendering.

For City Use Only	Approved/Disapproved by: _____
Received by: <u>John A. Baunore</u>	Date: _____
Fee paid: <u>\$125.00</u> (Seal # <u>1385</u>)	Conditions of approval: _____
Date received: <u>3/26/2019</u>	
Revised: <u>P19-0037</u>	

LETS WORK TOGETHER

RECEIVED

MAR 26 2019

NEIGHBORHOOD DEVELOPMENT SERVICES



600 W. Main Street Proposal

THE CHARLOTTESVILLE MURAL PROJECT SEEKS TO HOST WORLD RENOWN SOUTH AFRICAN MURALIST, FAITH 47.

Faith47 (born Cape Town, 1979) is a South African artist who has held solo exhibitions in New York City, London, and Johannesburg. Faith47 began painting in 1997, three years after the end of apartheid. Using a wide range of media, her approach is explorative and substrate appropriate – from found and rescued objects, to time-layered and history-textured city walls, to studio-prepared canvas and wood. A self-taught artist, Faith47 is widely regarded as one of the most famous South African street artists, although her art has reached international fame. Faith47 is also one of the most famous female street and graffiti artists in the world. As both a notable South African and woman street artist, Faith47 speaks both to female and Third World issues.

WORK SAMPLES:

The following 3 work samples are intended to show the artists caliber of the artist's work as well as exhibit the her unique style. This should provide a framework for envisioning the proposed design sketch. Note the transparent quality of the murals that allows the artwork to blend seamlessly with the wall.



Johannesburg, 2015



Harlem, USA, 2015



VANCOUVER, CANADA, 2018

PROPOSED DESIGN SKETCH



ABOUT THE DESIGN:

The Charlottesville Mural Project has worked closely with Faith 47 and the project owners at 600 W. Main Street to conceptualize a design that accentuates the architecture of the building and contributes a subtle sense of magic and majesty to the West Main Street corridor. We believe the form of the imagery is an exquisite compliment to the shape of the wall. The mural pays homage to the equine history of the area while subtly harkening to both historical and contemporary notions of Freedom that are tied strongly to Charlottesville's identity. Rather than addressing the entire wall, This mural will overlay the approved wall color and leave the negative space. Care was taken to design a mural that would look appropriate alongside existing foliage but would also stand alone as a strong image if trees were removed.

IN THE WORDS OF THE ARTIST:

SYMBOLISM: My ambition for this project is to bring life into this environment. The movement, power and emotion in the horse is intended to bring presence and passion into the viewers heart. The horse is an archetypal animal, a devoted friend to man, a symbol of freedom and loyalty. The element of the leaves bring movement into the background of the artwork and speak in the visual language of ancient imagery where nature, animal and man are all connected.

DESIGN: The use of negative space is integral to the design, allowing space to breath and for direction of the eye to be drawn towards the movement of the horse.

COLOR: The color of the background will be the same tone as the rest of the building. The color scheme will be in lighter transparent layers of the background. The tones are all in earth tones and gradations. Tones of gold, are brought in slightly to show a glimmer of an aspirational element. It is important to me that the artwork works within the space in a natural manner, It does not shout to be seen, rather looks as if it has always been there.



Thank you,

Alan Goffinski
Executive Director
The Bridge Progressive Arts Initiative,
Charlottesville Mural Project
director@thebridgepai.org
317-989-5898

SW 7730
Forestwood
Interior / Exterior
Locator Number: 278-C5