

CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012



III

NEW CONSTRUCTION & ADDITIONS

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A. INTRODUCTION

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

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

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

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

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

Sustainability

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

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

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

A. INTRODUCTION

Flexibility

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

Building Types within the Historic Districts

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



Traditional Commercial Infill

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



Residential Infill

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



Neighborhood Transitional

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

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

Institutional



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

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



Multi-lot

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

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

B. SETBACK

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

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



Most historic commercial buildings have minimal setbacks.



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



Several historic district corridors have deeply setback dwellings.

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

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



Historic commercial areas typically have adjoining structures and minimal spacing.



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



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

D. MASSING & FOOTPRINT

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

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



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



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



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

E. HEIGHT & WIDTH

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

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



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



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

F. SCALE

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

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



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



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



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

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

1. Roof Forms and Pitches

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

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

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

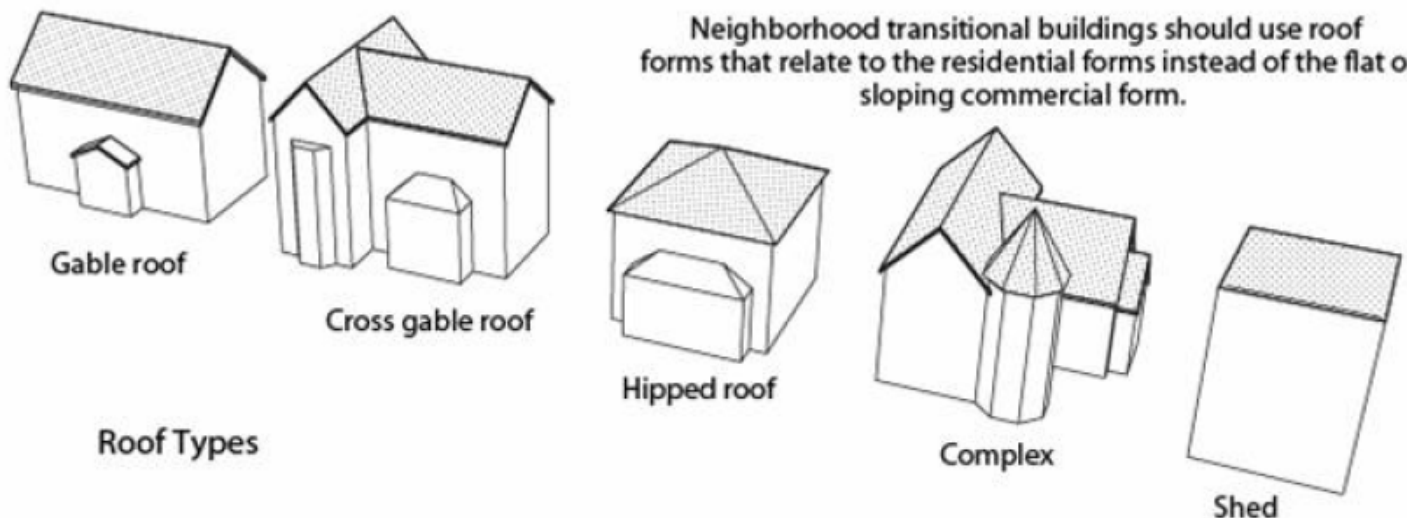
d. Large-scale, multi-lot buildings should have a varied roof line to break up the mass of the design using gable and/or hipped forms.

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

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



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



G. ROOF

2. Roof Materials

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

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

3. Rooftop Screening

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



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



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

H. ORIENTATION

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

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

I. WINDOWS & DOORS

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

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

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

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

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

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

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

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

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

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

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

7. Avoid designing false windows in new construction.

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

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



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



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



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

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



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



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



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

K. STREET-LEVEL DESIGN



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



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



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

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

L. FOUNDATION & CORNICE

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

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



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



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



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

M. MATERIALS & TEXTURES



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



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

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

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

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



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



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

III

NEW CONSTRUCTION & ADDITIONS

O. DETAILS & DECORATIONS



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

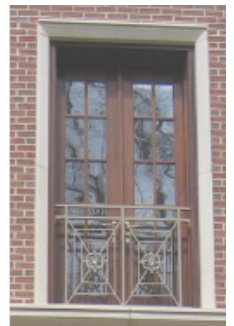
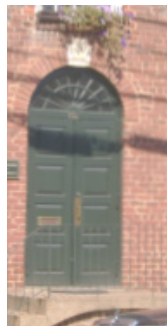
The important factor to recognize is that many of the older buildings in the districts have decoration and noticeable details. Also, many of the buildings were simply constructed, often without architects and on limited budgets that precluded costly specialized building features.



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



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



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

1. Function and Size

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

2. Location

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

3. Design

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

4. Replication of Style

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

5. Materials and Features

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

6. Attachment to Existing Building

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

PRESERVATION BRIEF

#14: New Exterior Additions to Historic Buildings

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

III

NEW CONSTRUCTION & ADDITIONS

P. ADDITIONS



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



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



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



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

AVAILABLE GUIDELINES SECTIONS

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

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

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