

CHARLOTTESVILLE

ARCHITECTURAL DESIGN CONTROL DISTRICTS

DESIGN GUIDELINES

Approved by City Council, September 17, 2012



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IV REHABILITATION

A. INTRODUCTION

These design review guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation, found in Section E of Chapter I. “Rehabilitation” is defined as “the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.”

Rehabilitation assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building’s historic character. Also, exterior additions should not duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure.

The distinction between rehabilitation and restoration is often not made, causing confusion among building owners and their architect or contractor. Restoration is an effort to return a building to a particular state at a particular time in its history, most often as it was originally built. Restoration projects are less concerned with modern amenities; in fact, they are often removed in order to capture a sense of the building at a certain time in its history. Rehabilitation is recognized as the act of bringing an old building into use by adding modern amenities, meeting current building codes, and providing a use that is viable.



A series of garage spaces on West Main Street were rehabilitated into shops and restaurants.



McGuffey School was rehabilitated to serve as an arts space. Art exhibits and community events take place in both the indoor and outdoor spaces of the former school building.



“The Garage,” an arts and music venue, retains the character of a residential garage from the exterior but has been retrofitted to accommodate public shows.

Over time, commercial buildings are altered or remodeled to reflect current fashions or to eliminate maintenance problems. Often these improvements are misguided and result in a disjointed and unappealing appearance. Other improvements that use good materials and sensitive design may be as attractive as the original building and these changes should be saved. The following guidelines will help to determine what is worth saving and what should be rebuilt.

1. Conduct pictorial research to determine the design of the original building or early changes.
2. Conduct exploratory demolition to determine what original fabric remains and its condition.
3. Remove any inappropriate materials, signs, or canopies covering the façade.
4. Retain all elements, materials, and features that are original to the building or are contextual remodelings, and repair as necessary.
5. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
6. When designing new building elements, base the design on the 'typical elements of a commercial façade and storefront' (see drawing next page).
7. Reconstruct missing or original elements, such as cornices, windows, and storefronts, if documentation is available.
8. Design new elements that respect the character, materials, and design of the building, yet are distinguished from the original building.
9. Depending on the existing building's age, originality of the design and architectural significance, in some cases there may be an opportunity to create a more contemporary façade design when undertaking a renovation project.
10. Avoid using materials that are incompatible with the building or within the specific districts, including textured wood siding, unpainted or pressure-treated wood, and vinyl or aluminum siding.
11. Avoid introducing inappropriate architectural elements where they never previously existed.

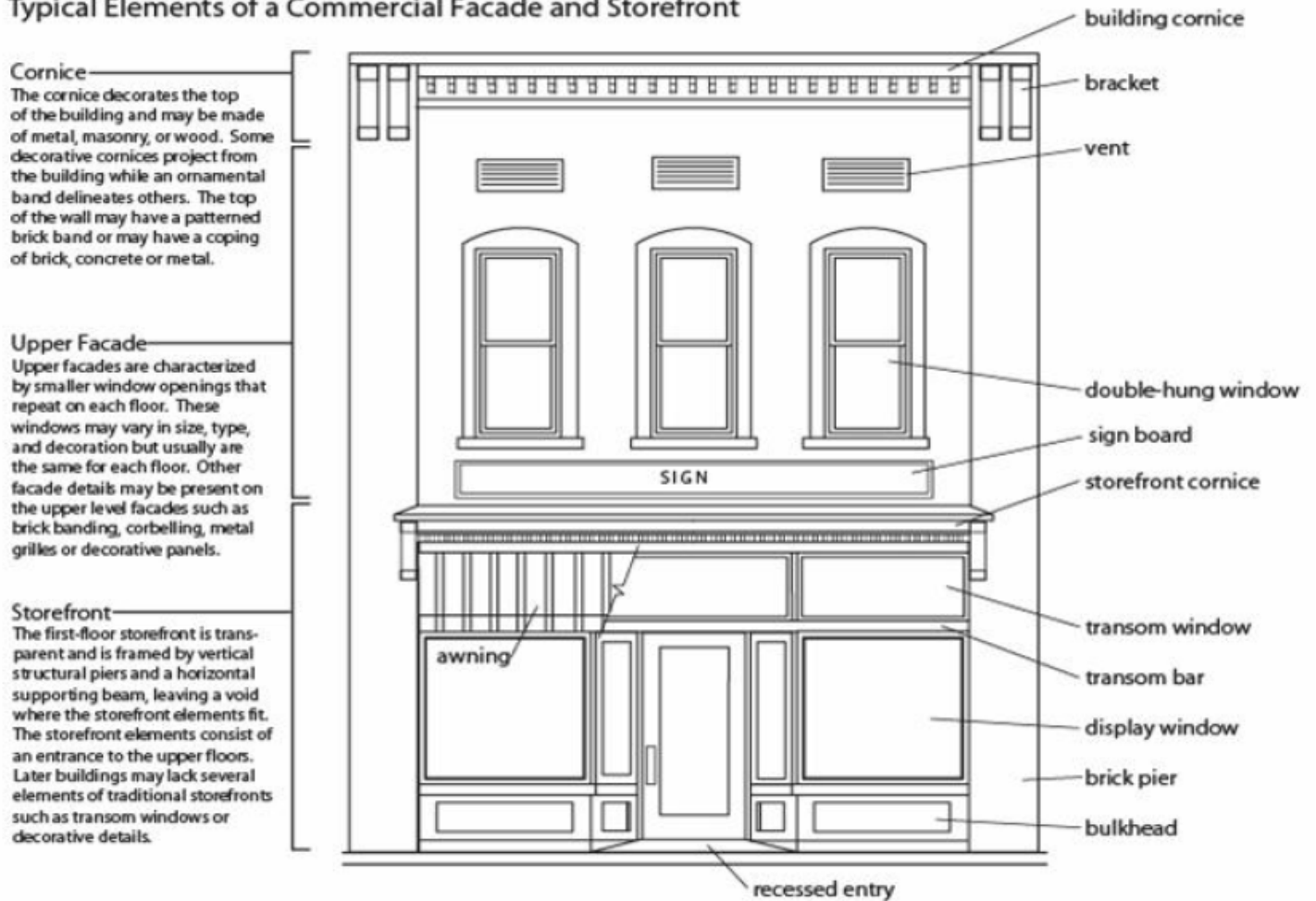


Most historic commercial buildings are designed with the traditional three-part facade.

IV REHABILITATION

B. FACADES & STOREFRONTS

Typical Elements of a Commercial Facade and Storefront



This contemporary storefront is framed by the building's original, architecturally significant cornice and pilasters.

PRESERVATION BRIEFS

- #11: Rehabilitating Historic Storefronts
- #12: The Preservation of Historic Pigmented Structural Glass
- #16: The Use of Substitute Materials on Building Exteriors
- #25: The Preservation of Historic Signs
- #27: The Maintenance and Repair of Architectural Cast Iron
- #42: The Maintenance, Repair and Replacement of Historic Cast Stone

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

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. They also play a major part in defining a building's particular style. Because of the wide variety of architectural styles and periods of construction within the districts, there is a corresponding variation of styles, types, and sizes of windows.

Windows are one of the major character-defining features on buildings and can be varied by different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They may occur in regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions in the building. All of the windows may be the same or there may be a variety of types that give emphasis to certain parts of the building.

1. Prior to any repair or replacement of windows, a survey of existing window conditions is recommended. Note number of windows, whether each window is original or replaced, the material, type, hardware and finish, the condition of the frame, sash, sill, putty, and panes.
2. Retain original windows when possible.
3. Uncover and repair covered up windows and reinstall windows where they have been blocked in.
4. If the window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
5. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can be repaired.
6. Replace historic components of a window that are beyond repair with matching components.
7. Replace entire windows only when they are missing or beyond repair.
8. If a window on the primary façade of a building must be replaced and an existing window of the same style, material, and size is identified on a secondary elevation, place the historic window in the window opening on the primary façade.
9. Reconstruction should be based on physical evidence or old photographs.
10. Avoid changing the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.
11. Do not use inappropriate materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality or color of the glazing, or appearance of the frame.
12. Use replacement windows with true divided lights or interior and exterior fixed muntins with internal spacers to replace historic or original examples.
13. If windows warrant replacement, appropriate material for new windows depends upon the context of the building within a historic district, and the age and design of the building. Sustainable materials such as wood, aluminum-clad wood, solid fiberglass, and metal windows are preferred. Vinyl windows are discouraged.
14. False muntins and internal removable grilles do not present an historic appearance and should not be used.
15. Do not use tinted or mirrored glass on major facades of the building. Translucent or low (e) glass may be strategies to keep heat gain down.
16. Storm windows should match the size and shape of the existing windows and the original sash configuration. Special shapes, such as arched top storms, are available.
17. Storm windows should not damage or obscure the windows and frames.
18. Avoid aluminum-colored storm sash. It can be painted an appropriate color if it is first primed with a zinc chromate primer.
19. The addition of shutters may be appropriate if not previously installed but are compatible with the style of the building or neighborhood.
20. In general shutters should be wood (rather than metal or vinyl) and should be mounted on hinges. In some circumstances, appropriately dimensioned, painted, composite material shutters may be used.
21. The size of the shutters should result in their covering the window opening when closed.
22. Avoid shutters on composite or bay windows.
23. If using awnings, ensure that they align with the opening being covered.
24. Use awning colors that are compatible with the colors of the building.

PRESERVATION BRIEFS

#03: Conserving Energy in Historic Buildings
 #09: The Repair of Historic Wooden Windows
 #13: The Repair and Upgrading of Historic Steel Windows
 #33: The Preservation of Historic Stained and Leaded Glass

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

IV REHABILITATION

C. WINDOWS



Twelve-over-twelve with keystone and brick flat arch.



Nine-over-six with operable shutters and jack arch.



Six-over-one with stone lintel.



One-over-one with rough faced stone lintel.



Metal casement with semi-circular brick arches and keystones.



One-over-one with segmental brick arch.



Paired arched six-over-six in bay.



Two-over-two with bracketed cornice.

D. ENTRANCES, PORCHES & DOORS

Entrances and porches are often the primary focal points of a historic building. Their decoration and articulation help define the style of the structure. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of a residence. The important focal point of an entrance or porch is the door. Doors are often a character-defining feature of the architectural style of a building. The variety of door types in the districts reflects the variety of styles, particularly of residential buildings.

1. The original details and shape of porches should be retained including the outline, roof height, and roof pitch.
2. Inspect masonry, wood, and metal on porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper drainage, and correct any of these conditions.
3. Repair damaged elements, matching the detail of the existing original fabric.
4. Replace an entire porch only if it is too deteriorated to repair or is completely missing, and design to match the original as closely as possible.
5. Do not strip entrances and porches of historic material and details.
6. Give more importance to front or side porches than to utilitarian back porches.
7. Do not remove or radically change entrances and porches important in defining the building's overall historic character.
8. Avoid adding decorative elements.
9. In general, avoid adding a new entrance to the primary facade or facades visible from the street.
10. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.
11. Provide needed barrier-free access in ways that least alter the features of the building.
 - a. For residential buildings, try to use ramps that are removable or portable rather than permanent.
 - b. On nonresidential buildings, comply with the Americans with Disabilities Act while minimizing the visual impact of ramps that affect the appearance of a building.
12. The original size and shape of door openings should be maintained.
13. Original door openings should not be filled in.
14. When possible, reuse hardware and locks that are original or important to the historical evolution of the building.
15. Avoid substituting the original doors with stock size doors that do not fit the opening properly or are not compatible with the style of the building.
16. Retain transom windows and sidelights.
17. When installing storm or screen doors, ensure that they relate to the character of the existing door.
 - a. They should be a simple design where lock rails and stiles are similar in placement and size.
 - b. Avoid using aluminum colored storm doors.
 - c. If the existing storm door is aluminum, consider painting it to match the existing door.
 - d. Use a zinc chromate primer before painting to ensure adhesion.

PRESERVATION BRIEFS

#32: Making Historic Properties Accessible

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

IV REHABILITATION

D. ENTRANCES, PORCHES & DOORS



This well-preserved, one story, three bay porch features Italianate brackets at the roof-wall junction and lace-like scroll sawn corner brackets and balusters.



A raised panel door with transom above is a common feature of Federal and Colonial Revival architecture.



A six panel door with transom and sidelights flanked by pilasters is the central feature of this classical entrance feature with pediment and columns.



This two-story porch in the Greek Revival style uses Ionic columns capped by a simple classical entablature.



Paired columns rest on pedestals and support a classical entablature framing the double-entry doors capped by a fanlight.

The cornice occurs at the junction between the roof and the wall and is sometimes decorated with brackets and moldings. On commercial buildings, it may be a decorated classical projection or a flat decorative band within the wall material.

1. Keep the cornice well sealed and anchored, and maintain the gutter system and flashing.
2. Repair rather than replace the cornice.
3. Do not remove elements of the original composition, such as brackets or blocks, without replacing them with new ones of a like design.
4. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.
5. Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building.
6. If the cornice is missing, the replacement should be based on physical or documented evidence, or barring that, be compatible with the original building.
7. Do not wrap or cover a cornice with vinyl or aluminum; these substitute materials may cover up original details and also may hide underlying moisture problems.



Decorative brickwork forms a classical cornice with dentils.



This Italianate cornice uses brackets to support the overhanging eave.

PRESERVATION BRIEFS

#16: The Use of Substitute Materials on Historic Building Exteriors

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



As pictured in these three examples, gabled rooflines with cornices featuring differing levels of detail are common in Charlottesville's residential architecture.

IV REHABILITATION

F. FOUNDATION

The foundation forms the base of a building. On many buildings it is indistinguishable from the walls of the building. While, on others, it is a different material or texture or is raised well above ground level.

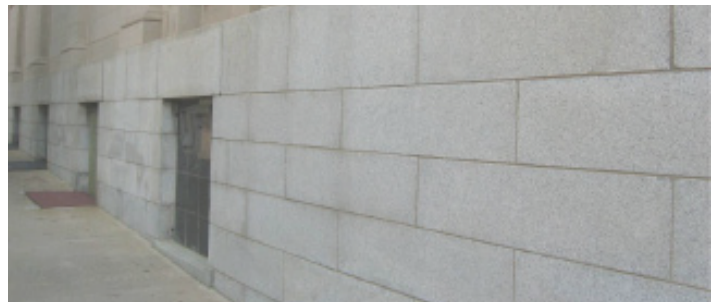
1. Retain any decorative vents that are original to the building.
2. Offset infill between the brick piers either with concrete block or solid masonry to ensure that a primary reading of a brick foundation is retained.
3. When repointing or rebuilding deteriorated porch piers, match original materials as closely as possible.
4. Where masonry has deteriorated, take steps as outlined in the masonry section of these guidelines.



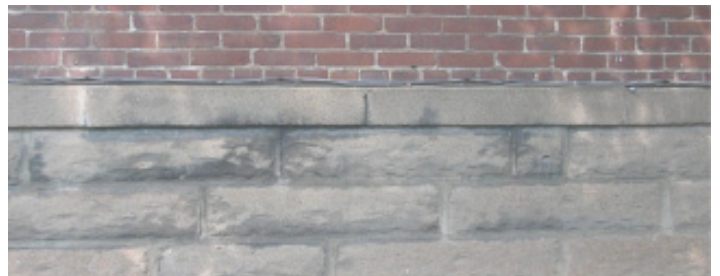
A running bond foundation is capped with a soldier course water table.



Brick laid in a running bond pattern are commonly used for residential foundations in Charlottesville.



Smooth-faced granite foundations are predominantly used for institutional, civic and large commercial buildings.



Quarry-faced regularly cut stone adds visual interest to a brick building.



Stringcourses add strength to the appearance of this brick foundation.

PRESERVATION BRIEFS

#39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings.

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

One of the most important elements of a structure, the roof, serves as the “cover” to protect the building from the elements. Good roof maintenance is absolutely critical for the roof’s preservation and for the preservation of the rest of the structure.



c. Hipped Roof

A hipped roof has slopes on all four side. Materials may be metal, slate or asphalt shingles.



d. Complex Roof

A complex roof is a combination of hipped and gable forms and also may contain turrets or towers. Materials may be metal, slate or asphalt.

e. Roof Ornamentation

These elements include turrets, cresting, and towers.



a. Mansard Roof with a Shed Roof Dormer

The vertical mansard roof is often slate and is seen on Victorian-era structures. The gently sloping shed roof is found frequently on commercial buildings. It may be hidden by the parapet walls of the building that project above the roof. Materials may be metal, membrane, or built-up.



b. Gable Roof

A gable roof is a pitched roof in the shape of a triangle. Materials may be metal, slate or asphalt shingles.

IV REHABILITATION

G. ROOF

1. When replacing a standing seam metal roof, the width of the pan and the seam height should be consistent with the original. Ideally, the seams would be hand crimped.
2. If pre-painted standing seam metal roof material is permitted, commercial-looking ridge caps or ridge vents are not appropriate on residential structures.
3. Original roof pitch and configuration should be maintained.
4. The original size and shape of dormers should be maintained.
5. Dormers should not be introduced on visible elevations where none existed originally.
6. Retain elements, such as chimneys, skylights, and light wells that contribute to the style and character of the building.
7. When replacing a roof, match original materials as closely as possible.
 - a. Avoid, for example, replacing a standing-seam metal roof with asphalt shingles, as this would dramatically alter the building's appearance.
 - b. Artificial slate is an acceptable substitute when replacement is needed.
 - c. Do not change the appearance or material of parapet coping.
8. Place solar collectors and antennae on non-character defining roofs or roofs of non-historic adjacent buildings.
9. Do not add new elements, such as vents, skylights, or additional stories, that would be visible on the primary elevations of the building.

PRESERVATION BRIEFS

#04: Roofing for Historic Buildings

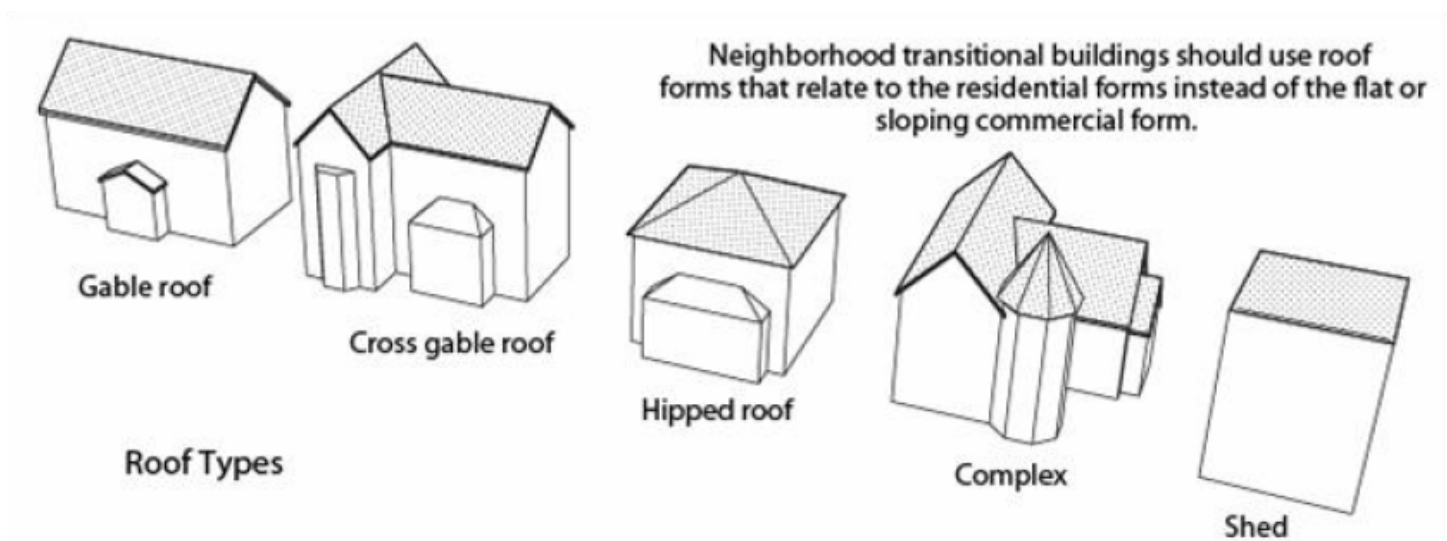
#19: The Repair and Replacement of Historic Wooden Shingle Roofs

#29: The Repair, Replacement and Maintenance of Historic Slate Roofs

#30: The Repair and Replacement of Historic Clay Tile Roofs

#39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

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



Masonry includes brick, stone, terra cotta, concrete, stucco, and mortar. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for wall surfaces. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building. Brick is used for the construction of building walls, retaining walls, fencing, and chimneys.

1. Retain masonry features, such as walls, brackets, railings, cornices, window surrounds, pediments, steps, and columns that are important in defining the overall character of the building.
2. When repairing or replacing a masonry feature, respect the size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling.
3. When repointing masonry, duplicate mortar strength, composition, color, and texture.
 - a. Do not repoint with mortar that is stronger than the original mortar and the brick itself.
 - b. Do not repoint with a synthetic caulking compound.
4. Repoint to match original joints and retain the original joint width.
5. Do not paint unpainted masonry.

PRESERVATION BRIEFS

#01: Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
 #02: Repointing Mortar Joints in Historic Masonry Buildings
 #06: The Danger of Abrasive Cleaning to Historic Buildings
 #07: The Preservation of Historic Glazed Architectural Terra Cotta
 #15: Preservation and Historic Concrete
 #22: The Preservation and Repair of Historic Stucco
 #38: Removing Graffiti from Historic Masonry
 #39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
 #42: The Maintenance, Repair, and Replacement of Historic Cast Stone

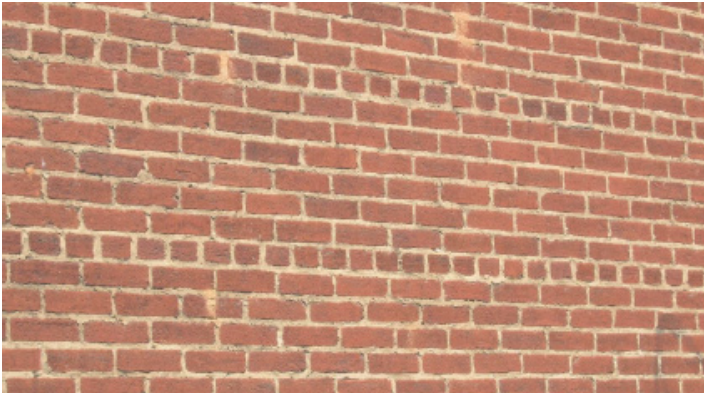
Publications are available at
www2.cr.nps.gov/tps/briefs/presbhom.htm

Maintenance Tips

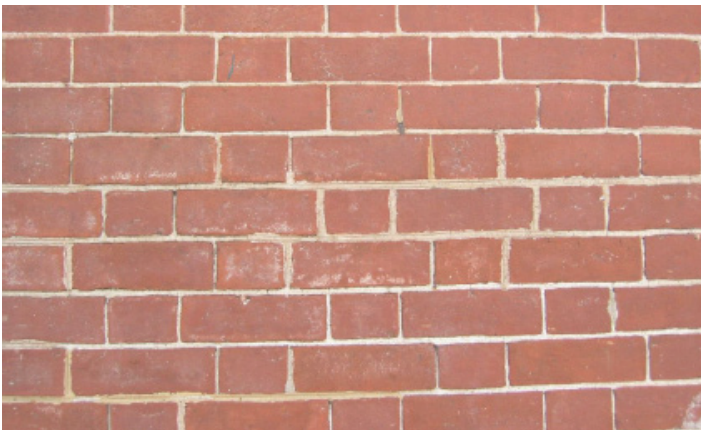
- Use knowledgeable contractors and check their references and methods.
- Monitor the effects of weather on the condition of mortar and the masonry units and ensure that improper water drainage is not causing deterioration.
 - Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall or by installing drain tiles.
 - Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. This work may require the advice of a historical architect.
 - Do not apply waterproof, water repellent or non-historic coatings in an effort to stop moisture problems; they often trap moisture inside the masonry and cause more problems in freeze/thaw cycles.
 - Repair leaking roofs, gutters, and downspouts; secure loose flashing.
 - Repair cracks which may indicate structural settling or deterioration and also may allow moisture penetration.
 - Caulk the joints between masonry and window frame to prevent water penetration.
- Clean masonry only when necessary to halt deterioration or to remove heavy soiling.
- Clean unpainted masonry with the gentlest means possible.
 - The best method is low-pressure water wash with detergents and natural bristly brushes.
 - Do not use abrasive cleaning methods, such as sandblasting or excessively high-pressure water washes. These methods remove the hard outer shell of a brick and can cause rapid deterioration. Sandblasted masonry buildings cannot receive federal or state tax credits.
 - Use chemical cleaners cautiously. Do not clean with chemical methods that damage masonry and do not leave chemical cleaners on the masonry longer than recommended.
 - Avoid freezing conditions when using water or water-based chemicals.

IV REHABILITATION

H. MASONRY



Common bond brickwork consists of a single header course separated by three to seven stretcher courses and is the most common brickwork in Charlottesville.



Flemish bond is characterized by alternating header and stretcher bricks in every course.



Lines struck in the mortar give bricks the appearance of a more uniform size and shape.

- Damage caused by improper cleaning may include chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film.
- Building owners applying for federal or state rehabilitation tax credits must conduct test patches before cleaning masonry.
- Disintegrating mortar, cracks in mortar joints, loose bricks or damaged plaster work may signal the need for repair of masonry.
- Repair damaged masonry features by patching, piecing in or consolidating to match original instead of replacing an entire masonry feature, if possible.
- Repair stucco by removing loose material and patching with a new material that is similar in composition, color, and texture.
- Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry being repaired. This type of work should be done by skilled craftsmen.
- Use epoxies for the repair of broken stone or carved detail. Application of such materials should be undertaken by skilled craftsmen. Contact the Virginia Department of Historic Resources for technical assistance.
- If masonry needs repaints, use an appropriate masonry paint system recommended by a paint manufacturer.
- Use water-repellent coatings that breathe only as a last resort after water penetration has not been arrested by repointing and correcting drainage problems.

The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be shaped easily by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements, such as cornices, brackets, shutters, columns, storefronts, and trim on windows and doors. In addition, wood is used in major elements such as framing, siding, and shingles.

1. Repair rotted or missing sections rather than replace the entire element.
 - a. Use epoxies to patch, piece, or consolidate parts.
 - b. Match existing materials and details.
2. Replace wood elements only when they are rotted beyond repair.
 - a. Match the original in material and design by substituting materials that convey the same visual appearance or by using surviving material.
 - b. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.
 - c. Complement the existing details, size, scale, and material.
3. Do not substitute vinyl for wood railing and trim. Some composites, including fiberglass reinforced composite, may be found acceptable as a substitute material for a specific application, but must be painted.



Wood shingles are often used as wall cladding in the Shingle, Craftsman, and Colonial Revival styles of architecture.



Shiplapped or novelty siding are the common terms for horizontal board siding with a simple detail as pictured above.



Horizontal boards that are flat or beveled are referred to as weatherboard and are common to a wide variety of architectural styles.

IV REHABILITATION

J. SYNTHETIC SIDING

PRESERVATION BRIEFS

#08: Aluminum and Vinyl Siding on Historic Buildings:
The Appropriateness of Substitute Materials for
Resurfacing Historic Wood Frame Buildings

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

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco or a combination of the above materials all have distinctive characteristics. Synthetic materials can never have the same patina, texture or light reflective qualities.

These modern materials have changed over time but have included asbestos, asphalt, vinyl, aluminum, and artificial stucco and have been used to artificially create the appearance of brick, stone, shingle, stucco, and wood siding surfaces.

1. Avoid applying synthetic siding. *In addition to changing the appearance of a historic building, synthetic siding can make maintenance more difficult because it covers up potential problems that can become more serious. And synthetic siding, once it dents or fades, needs painting just as frequently as wood.*
2. Remove synthetic siding and restore original building material, if possible.

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.

PRESERVATION BRIEFS

#10: Exterior Paint Problems on Historic Woodwork
 #37: Appropriate Methods of Reducing Lead Paint Hazards in Historic Housing

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

A GUIDE TO PAINT COLOR, SELECTION, AND PLACEMENT

Color palettes for buildings can differ according to the particular architectural style:

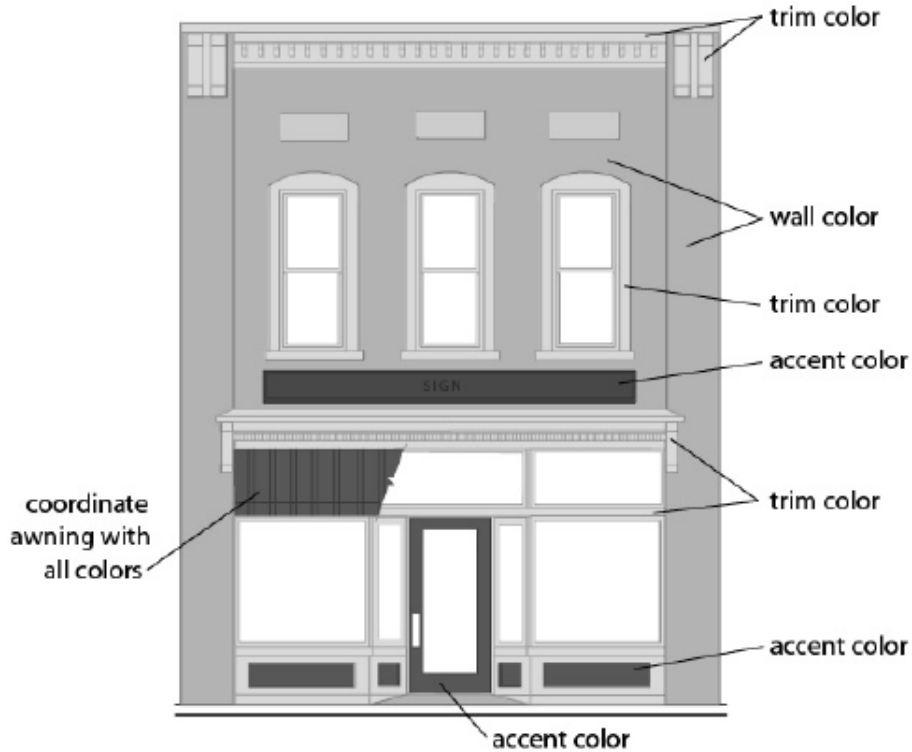
- *Federal*: Walls are pale colors such as white, off white, beige or gray with a lighter trim of white, buff or pale yellow. Doors are either black or natural.
- *Greek Revival & Gothic Revival*: Walls and trim are usually white with deep bright green trim or yellow walls with white trim and green shutters and doors.
- *Italianate*: Walls are natural earth and stone colors with trim in a contrasting shade of the basic color.
- *Second Empire and Queen Anne*: Deep, rich colors, such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late Victorian-era houses. Keep in mind that some darker colors may chalk and fade more quickly than lighter colors. The important objective is to respect the many textures of these highly ornate structures. Shingles can be treated with a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified, instead of an overly busy and disjointed, appearance.
- *Colonial Revival*: Softer colors should be used on these buildings, and the trim is usually painted white or ivory since the style is a return to classical motifs. Walls are white, yellow or tan. Shutters are green, black, or dark blue.
- *American Foursquare, Hipped, and Frame Vernacular*: These buildings generally have very simple designs with plain detailing. One color should be used for the trim and a contrasting color for the wall.
- *Bungalows*: Natural earth tones and stains of tans, greens, and grays are most appropriate for this style.:

IV

REHABILITATION

K. PAINT

Paint Color Placement on a Commercial Facade



Paint Color Placement on a Residence



The area behind commercial buildings is often forgotten and neglected. This area may be a utilitarian space for deliveries and storage of discarded goods. However, in some cases the rear of the building may provide the opportunity for a secondary entrance, particularly if oriented to a public alley. The appearance of the back area then becomes important to the commercial district and to the individual business. Customers may be provided with direct access from any parking area behind the building. In these cases, the back entrance becomes a secondary entrance to the store and is the first contact the customer makes with the business.

1. Meet all handicapped accessibility requirements.
2. Consolidate and screen mechanical and utility equipment in one location when possible.
3. Consider adding planters or a small planting area to enhance and highlight the rear entrance, and create an adequate maintenance schedule for them.
4. Retain any historic door or select a new door that maintains the character of the building and creates an inviting entrance.
5. Note building and ADA codes when and if changing dimensions or design of entrance.
6. Windows define the character and scale of the original façade and should not be altered.
7. If it is necessary to replace a window, follow the guidelines for windows earlier in this chapter.
8. If installation of storm windows is necessary, follow the guidelines for windows earlier in this chapter.
9. Remove any blocked-in windows and restore windows and frames if missing.
10. Security grates should be unobtrusive and compatible with the building.
11. Avoid chain-link fencing.
12. If the rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen, and maintain the character of the original window's appearance from the exterior.
13. Ensure that the design of the lighting relates to the historic character of the building.
14. Consider installing signs and awnings that are appropriate for the scale and style of the building.
15. Design and select systems and hardware to minimize impact on the historic fabric of the building.

16. Ensure that any fire escapes meet safety regulations and that no site elements inhibit proper egress.
17. Ensure that any rear porches are well maintained; and if used as upper floor entrance(s), are well lit and meet building codes while retaining their historic character.



Historic openings on the rear of these downtown buildings have been modified for automobile access while retaining the integrity of the secondary facades.

IV REHABILITATION

L. REAR OF BUILDINGS



In the images above and below, the well-maintained rear of a building is shown with the addition of a traditional brick wall and harmonious plantings to screen it from the adjacent new construction.



The rear of the building retains its original character through the preservation of its historic garage doors.



The rear of these buildings have been painted using muted colors that provide a kempt appearance but do not call attention to the buildings.

PRESERVATION BRIEF

#32: Making Historic Properties Accessible

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

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
- III. New Construction & Additions
- IV. Rehabilitation
- V. Signs, Awnings, Vending & Cafes
- VI. Public Improvements
- VII. Demolition & Moving

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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City of Charlottesville Council Members

David E. Brown, Mayor
Kevin Lynch, Vice Mayor
Blake Caravati
Kendra Hamilton
Rob Schilling

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Cheri Lewis, former member

City of Charlottesville Neighborhood Development Services Staff

Jim Tolbert, AICP, Director
Mary Joy Scala, Neighborhood Planner
Jim Herndon, Neighborhood Planner

Project Consultants

Frazier Associates, Architects & Planners
213 North Augusta Street
Staunton, Virginia 24401
(540) 886-6230
www.frazierassociates.com

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