

# *Historic Preservation Guide*



*Charlottesville, Virginia*

# *Acknowledgements*

CHARLOTTESVILLE CITY COUNCIL

CHARLOTTESVILLE PLANNING COMMISSION

BOARD OF ARCHITECTURAL REVIEW

HISTORIC LANDMARKS COMMISSION

*Prepared by*  
DEPARTMENT OF COMMUNITY DEVELOPMENT

*Satyendra Singh Huja, Director*  
*Ronald L. Higgins, Planner*  
*Jayne Whalen, Secretary*

SCHOOL OF ARCHITECTURE  
UNIVERSITY OF VIRGINIA

*K. Edward Lay*  
*Robert Brennan*  
*Stuart N. Siegel*  
*Jack Abgott*

# Table of Contents

|  |    |
|--|----|
| 1. Preface . . . . .   | 1  |
| 2. Introduction. . . . .   | 2  |
| 3. History . . . . .   | 3  |
| 4. Architectural Styles. . . . .                                       | 7  |
| 5. Criteria. . . . .   | 14 |
| 6. Preservation - Standards and Guidelines for Rehabilitation. . . . . | 22 |
| 7. Maintenance and Colors. . . . .                                     | 35 |
| 8. Preservation - Procedures . . . . .                                 | 40 |
| 9. Ordinances - Historic District. . . . .                             | 46 |
| 10. Architectural Details - Graphic Dictionary. . . . .                | 58 |
| 11. Bibliography - Resources. . . . .                                  | 65 |
| 12. Footnotes . . . . .  | 72 |

For Assistance, Contact the Department of Community Development, 295-4177

July 1980

# 1. Preface

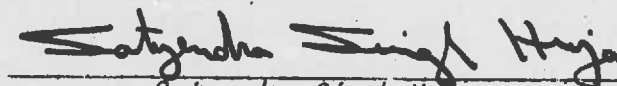
History and its symbols provide us with important sign posts of our community life. The heritage of any community is precious. Preservation and enhancement of our heritage is essential so that we may pass on to future generations this valuable resource and so that they may know from where they have come. Those who do not respect their past have no significant future. It is hoped that through this effort we would assist in the development and maintenance of a conservation ethic, which is harmonious with a changing and dynamic community.

In preservation, we need to be conscious of not only the character and features of a given structure, but also those of the surrounding environment and its architectural and historical significance to the community. To strengthen the preservation efforts requires a consistent, flexible and common sense approach within the guidelines of good preservation practices, some of which are outlined in this report.

The idea for an "Historic Preservation Guide" was conceived approximately four years ago. The basic objectives of this report are to encourage historic and architectural preservation, to provide the community with an educational resource concerning preservation, and to provide information assistance to community residents. This report is presented not as a legal requirement, although some parts are legally required, but rather as a helpful guide and positive incentive to people for preservation.

In preparation of this report, the Board of Architectural Review and Historic Landmarks Commission have been extremely helpful, especially Professor K. Edward Lay, who is a member of both of these bodies. Most of the research for, and preparation of, this report was done by Ronald L. Higgins of the Charlottesville Department of Community Development. Most of the sketches in the report were done by Robert Brennan, Stuart N. Siegel and Jack Abgott, who are architectural students at the University of Virginia.

We hope that ideas and suggestions presented in this report will be of some assistance to individuals and groups interested in preserving the rich heritage of this community.



Satyendra Singh Huja  
Director of Planning  
and

Community Development  
July 1980

## 2. Introduction

In 1959, the City Council of Charlottesville created the "Restricted Design District" immediately surrounding Court Square. This later became the "Architectural Design Control District" (ADC) we know today, which covers the area generally from Market Street to High Street downtown and extends out Park Street to the 250 By-pass. The City Council also created a seven member Board of Architectural Review (BAR) whose purpose is to maintain and enhance the character of this District by reviewing proposed improvements in the ADC to ensure its conformity to the general historic, cultural and artistic tone of the area.

The Department of Community Development, in collaboration with the BAR and the Historic Landmarks Commission, has compiled this "Historic Preservation Guide" to assist property owners contemplating changes to the exterior of significant structures in Charlottesville. This guide includes: some historical background material for Charlottesville, architectural styles, project criteria, suggested standards and guidelines for rehabilitation, maintenance and colors, Public and Private Preservation organizations and their functions, local ordinances, graphic dictionary and bibliography, as well as many other references available from the Community Development staff.

Possibly the most important step when considering alterations, demolition, or construction is to contact the BAR and consult this guide first. Although they will not prepare the design for you, they can be a valuable tool in developing an acceptable finished product. The BAR and its staff will help you with suggestions for such projects. In addition, the BAR has available materials on restoration techniques, landscaping, colors, other subjects in the Department of Community Development library, Room 202, City Hall.

If you have any questions about the BAR, Historic Landmarks Commission, or any particular project you are planning, please contact the Department of Community Development at 295-4177.

### 3. History<sup>1</sup>

Charlottesville is a community with a history of growth and early development involving many of the people and events identified with the beginning of the nation. This identification, well-preserved through architecture, deeds, and ideas, remains an integral part of the growth and spirit of this community and its heritage.

#### A. Early Formation

The magistrates for the newly formed Albemarle County were sworn in on the last day of February, 1745, at Scott's Landing on the James River. Taken from the upper portion of Goochland County, Albemarle was settled to the north and west by thousands of people over the next seventeen years. Due to this pattern of settlement, the James River became the southern border of the County. A more central location for the county seat was needed.

A major trail used by explorers and traders was the Three Notch'd (or Three Chopt) Road. This road, running north of the James, cut through the Rivanna River Gap in the southwest mountains on its way to the Blue Ridge. It was on this road that Albemarle's leaders established their new central county seat.

The new community of Charlottesville, named after Queen Charlotte Sophia of Mecklenburg, wife of George III, was a planned community from the start. The site, a knoll safe from floods, was in a group of hills divided by one long ridge into two major drainage areas.

Early Charlottesville consisted of 50 acres of a 1,000 acre tract purchased by Albemarle. Preserving the northeast corner for the Court House complex, the land was subdivided into 56 half-acre lots forming a grid. This plan was approved by the Virginia General Assembly on December 23, 1762.

#### B. Growth

The physical development of Charlottesville has been aided mainly by the annexation of land. By 1818 Charlottesville had grown to 1,500 people and the area north of Jefferson Street, known as Anderson's Addition, became a part of the town.

In 1849, the Louisa Railroad, the predecessor to the Chesapeake and Ohio, was extended to Charlottesville, bringing with it the beginning of industrial development. This line became the Virginia Central in 1850 and did not reach westward to the Valley until 1857. The extension of this line through the mountains was considered one of the great engineering achievements of the 19th Century. Similarly, in 1854 the first line of the Southern Railway's eventual system was completed from Orange to Gordonsville with the "Lynchburg Extension" through Charlottesville in 1858. This line, along with the C & O tracks, formed the well-known crossing of tracks called "The Junction", dividing the City into four parts. In 1880, the Charlottesville and Rapidan completed the Charlottesville to Orange line, which was leased to Virginia Midland for 34 years.

Following two more small annexations, Charlottesville was incorporated as a City in 1888. The area had increased to 781 acres and the population to 5,000 people. (See Table 1, page 6 for a complete list of annexations). In 1916, Charlottesville undertook annexation which more than tripled its size. Subsequent annexations took place in 1939, 1963 and 1968. The eight annexations in the history of the City (see Map 1, page 6) increased its area from .059 square miles to 10.442 square miles.

### C. Personalities

It is difficult to discuss the history of Charlottesville without mentioning the people who contributed so much to the physical and spiritual growth of the community.

Three people were instrumental in the westward movement to Charlottesville from the Tidewater area. Peter Jefferson, father of Thomas Jefferson, and Joshua Fry were fellow surveyors who were responsible for the earliest mapping and development of the area. Thomas Walker, Charlottesville's original land commissioner, drew up the earliest deeds and offered prizes and money to encourage movement westward to Charlottesville.

Among his many achievements, Thomas Jefferson contributed to the eventual growth of Charlottesville when he planned the University of Virginia (founded in 1819). The University, then one mile west of the village of Charlottesville, is now a major part of this community and contributes to its growth and economy.

In addition to Jefferson, the names of James Madison, James Monroe, Jack Jouett, George Rogers Clark, Meriwether Lewis, and John Mosby are important in the history of Charlottesville, and have helped to preserve its spirit as a community of value and heritage.

#### D. Architecture

Eighteenth century Charlottesville houses were generally small, rectangular, story-and-a-half structures. At the beginning of the Nineteenth century, the more substantial Georgian style appeared, built of brick made from mature clay, as were earlier structures. With post-bellum prosperity and growth came the transformation of Charlottesville into a town rich in Victorian and colonial revival structures along with fine vernacular interpretations of the high styles. The Colonial Revival remained the dominant style well into this century. This attests to the lingering conservatism of Charlottesville's architectural preferences, and its strong association with its past. The neoclassical style of Thomas Jefferson was also a dominant force in the building of Charlottesville.

The earliest structures appear to have been constructed of both frame and brick with neither material dominating. With the exception of one small brick residence at 410 East Jefferson Street, the Nicholas Lewis House at 309 12th Street, a log house at 1615 Keith Valley Road, and Monroe Hill, no eighteenth century structures have survived. Nineteenth century Charlottesville expanded to the north and west of Court Square, where lots were most valuable as legal and mercantile centers. Main Street did not emerge as the preferred commercial area until after 1840. Precious few early nineteenth century structures have survived, and even fewer in their original condition.

#### E. Influences

The physical growth and development of Charlottesville has been influenced predominantly by the character of the land and the social, cultural, and economic make-up of its community. The type of land that surrounded the City provided good agricultural development to contribute to retail trade, as well as local clay for building materials. However, the natural resources for industrial uses were few, and limited the development of industry. The predominant material was brick, with vast quantities of wood available for framing, roofing, interiors, and detailing. Climatic conditions in Charlottesville dictate that buildings provide high ceilings, large shaded windows and single-pile structures to help cope with hot, humid summers. Generations of builders have adapted to the varied topographical conditions in Charlottesville. Variations of level and slope have been ignored due to the grid pattern established by the early community. As a result, builders have taken advantage of the situation by building high basements into the slope and elevating the main floors above it, keeping structures cool and dry. These conditions have created a continuity of building forms in Charlottesville.

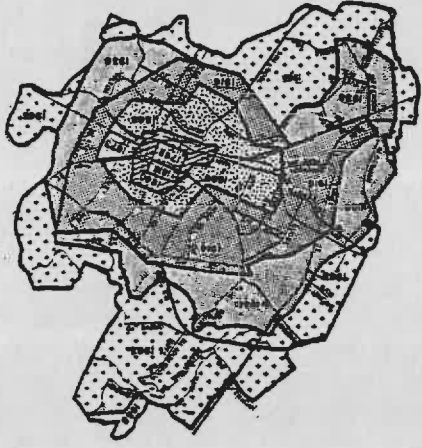


The social, cultural, and economic composition of the citizenry of Charlottesville has been equally important to its physical growth, and is readily apparent in the type of structures that have been built. The majority of people who settled in Charlottesville before the Civil War were from the Tidewater area of Virginia. They were primarily of English extraction, with Scots, Irish, and Welsh included. With the newly formed county seat to attract them, the leaders were drawn from a professional class of doctors, lawyers, and merchants. Influenced by the tastes of the Tidewater area, their economic limitations (most of the wealth was centered on the various plantations in the County), and the traditional conservatism of their class, their structures reflected their attitudes by being solid, well-proportioned, and simply embellished. These attitudes prolonged the Federal style, tempered the excesses of the Greek Revival, and discouraged the exuberance of the nineteenth century Victorian ideas. Even with the diversity of post-Civil War Charlottesville, the architecture remained the conservative brick square style that had served the community for over a century.

With advances in transportation and communication coming in the twentieth century, the continuity of building forms in the 18th and 19th centuries became disrupted. Builders and architects made use of new materials and fresh ideas. The appearance of stone and marble in the early 1900's re-created a more cosmopolitan flavor in the styles. The resulting lack of continuity has provided room for new vitality in Charlottesville.

TABLE 1  
CHARLOTTESVILLE ANNEXATIONS  
1818-1968

| YEAR            | AREA (SQ. MILES) |
|-----------------|------------------|
| 1792 (Old Town) | .059             |
| 1818            | .087             |
| 1860            | .271             |
| 1873            | .340             |
| 1888            | 1.221            |
| 1916            | 3.840            |
| 1938            | 6.434            |
| 1963            | 10.362           |
| 1968            | 10.442           |



MAP 1  
ANNEXATIONS

## 4. Architectural Styles<sup>1,2</sup>

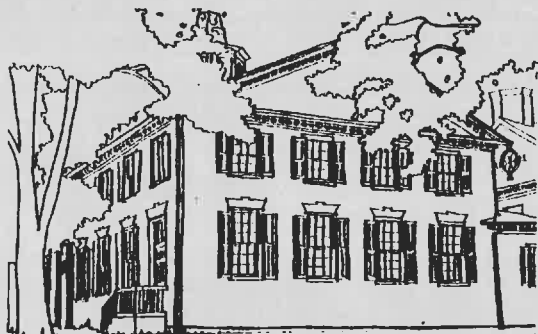
Architecture, as with other fine arts, reflects the society which produces it. In Charlottesville, the history of building illustrated the conservative nature of her citizens. Throughout the nineteenth and twentieth centuries, buildings were built of brick with white trim and designed for simplicity, economy, and strength. While the rest of the nation fell under the spell of the nineteenth century eclectic revivalism, Charlottesville continued to build the simple architectural forms which were so familiar. The influence of the Greek and Gothic revivals, for example, was muted under the persistence of the Georgian style of architecture, which lasted up to the time of the Civil War. Before and after the war, economics prohibited innovative experimentation with the unrestrained Second Empire and Romanesque styles so prevalent in northern cities. By the turn of the century, however, the architecture of Charlottesville began to keep pace with current national styles. The Victorian, Colonial Revival, and Neo-Classical Revival styles are represented within the City, while domestic structures reflect the City's regained prosperity. In our own time, the architecture of Charlottesville remains basically conservative, with the persistence of simple traditional design. An explanation of the various major architectural styles is given in the following list.

### A. Georgian:

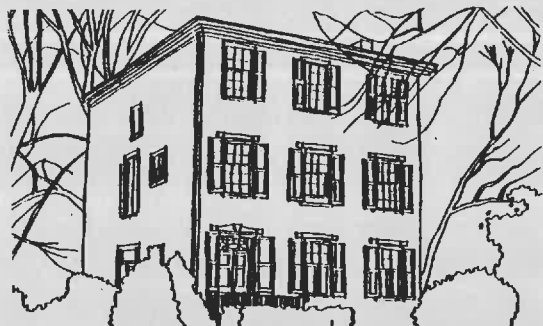
Georgian buildings are characterized by a formal arrangement of parts employing a symmetrical composition, often with classical detail. Sliding or double-hung sash windows are common, as is Flemish Bond brickwork. One of the few late-built survivors of this period is the 1803 portion of the Albemarle County Courthouse.

### B. Federal Styles:

The late Georgian or Federal style was dominant in the United States during the eighteenth century, but because of the conservative nature of Charlottesville builders, it lasted here well into the nineteenth century. The style derives its name from the reigns of the first three kings of England who ruled the colonies before independence. Basic to the Federal style is symmetry, or the regular placement of windows and doors on an even facade. Windows usually have six or nine panes of glass per sash and the doors are always paneled. The cornice (where the wall meets the roof) usually has a row of modillion blocks, or, in later examples, "mousetoothing" or projecting bricks set on edge to represent modillions. Chimneys are placed symmetrically and are sometimes connected with a low brick wall or curtain. In the nineteenth century, gables are stepped in an almost New York Dutch fashion. In Charlottesville, Federal buildings were built of local, hand-made brick. It was often laid in "Flemish" bond, with long bricks (stretches) alternating with short bricks (headers). Because of the many variations of the Federal style found in Charlottesville, it is useful to divide it into several categories.



Albemarle County Court House  
High Street



\*Carter-Gilmer House  
802 East Jefferson



John Vowles Townhouse  
1111-1113 West Main Street

Sophisticated examples of the Federal Style: These examples are rare in the City due to the fact that the wealthy builders were located on plantations in the county. There are, however, two examples which are exceptions:

1. The Carter-Gilmer House (1830). This is a splendid, yet simple, brick Federal town house, three stories high, two rooms deep, with a side hall plan.
2. "Number Nothing" (1823). This building shows the pleasing effects of a simple, yet beautifully proportioned design. The windows are evenly spaced and there are simple transoms over each doorway. The low pitch of the roof allows the gabled end, which faces Court Square, to resemble a Classical pediment such as those on the Lawn at the University of Virginia. This building is located at 240 Park Street.

B-1 Federal Vernacular: These structures illustrate provincial interpretations of the more costly "High Style" Federal buildings. They are less formal, more utilitarian, and less pretentious than either the Carter-Gilmer House or "Number Nothing". The architecture, however, is still rooted in the same Georgian design tradition. Examples of Federal Vernacular are: 220-224 Court Square. 211-215 Fourth Street, N.E., 410 East Jefferson Street and the John Vowles house at 1111-1113 West Main Street.

B-2 Federal Detached House: This type of Federal architecture is quite sophisticated and represents the finest and most common "High Style" domestic structures in Charlottesville. The style is distinguished by its ever present one story entrance porch with columns, low pitched roof, simple cornice, and center hall plan. Two windows almost always flank the center door on each side. So popular was this form that it was revived several times during the twentieth century. Three of the finest examples are: Redlands Club (1832), the Lipop House (1836), and "The Old Manse" (1839).

### C. Jeffersonian:

This style draws heavily on Jefferson's interpretations of the great sixteenth century Italian architect, Andrea Palladio. It is usually characterized by the use of domes. Major elements of the Jeffersonian Style are (1) the use of classical orders (columns, entablatures, etc.), (2) high first floors with low mezzanine levels above for secondary bed chambers, (3) alcove beds and small stairs to conserve space, and (4) octagonal rooms or room ends. The finest domestic expression of the Jeffersonian style is Monticello, which exercised great influence over the domestic architecture of the ante-bellum South. The Roman Revival was usually expressed in red brick with white porticos on monumental buildings. The most notable examples in Charlottesville are Oak Lawn located at Cherry Avenue and 9th St. and, or course, Jefferson's masterpiece, the University of Virginia.

### D. The Greek Revival:

Greek Revival architecture became dominant in the United States during the 1830's and 1840's and remained popular throughout the south until the Civil War. It is characterized by the use of Greek (as opposed to Roman) orders supporting either a flat roof or a low pitched roof in the form of a classical pediment. Entrance doors usually feature narrow side lights and a rectangular transom window. Any woodwork which might be employed on the interior or exterior is usually very broad and flat, without the deep cutting or carving found in earlier Georgian woodwork. Examples of the Greek Revival in Charlottesville include the 1860 portico of the Albemarle County Court House and the Hughes House (1850's).

The most frequent expression of the Greek Revival in the city is the unique "Pilastered House". As the name suggests, its most distinguishing characteristic is the use of the two story high pilaster (square columns attached to the wall) on the facade of a building and sometimes of the rear facade. By their very nature, pilasters are cheaper and easier to build than free standing columns and by this fact reaffirms the conservative nature of the local building industry. Examples of the "Pilastered House" include the Levy Opera House (1852), the Gleason House (1859), and "Bonahora" (1858).



Lipop House  
426 2nd Street



Oak Lawn  
Cherry Avenue and 9th Street



Levy Opera House (Town Hall)  
Park Street and High Street



Perkins House  
433 North 1st Street



Marshall-Rucker House  
620 Park Street



Pendleton House  
526 North 1st Street

### E. The Gothic Revival:

The Gothic Revival, which began in England during the eighteenth century, reached its height of popularity in this country during the 1840's, although it survived in a somewhat different form up to our own time. Its most prominent feature is the pointed arch used for doors and windows. Steep pointed gables, often with sawn gingerbread bargeboards, towers, turrets, and verandas are also characteristic. A charming example of this style is the Perkins House at 433 N. First Street (c. 1850), while the Chapel at the University of Virginia & Christ Episcopal Church serve as good later examples. (The Gothic style was thought to be particularly suited for churches for it was a "Christian Style": whereas Classical architecture was seen as pagan).

### F. The Victorian Period:

This style flourished in the 1870's and 1880's and 1890's and is featured in some of Charlottesville's finest mansions of the period. This style is characterized by a picturesque variety of architectural forms, color, and material on the exterior. Windows and doors may be straight-topped or round arched (seldom pointed arched), bay windows may assume a variety of shapes and are often extended upward to form a tower. Large gables are used either separately or in groups and chimneys are paneled or otherwise enriched. Examples of this style in the City are Marshall-Rucker House at 620 Park Street and the Duke House at Park. Many structures in Charlottesville have some features which could be further designated as Queen Anne or Victorian Vernacular style such as the Pendleton House at 526 N. 1st St.

F-1 Victorian Vernacular: Many more humble buildings of the period exhibit vernacular features or details on Virginia-I houses and other simple buildings. Buildings with more elaborate details, such as sawn work, bracketed cornices, spool friezes, and loop balustrades are often referred to as "Carpenter Gothic". A finely-restored example is the Pendleton House at 526 North First Street.

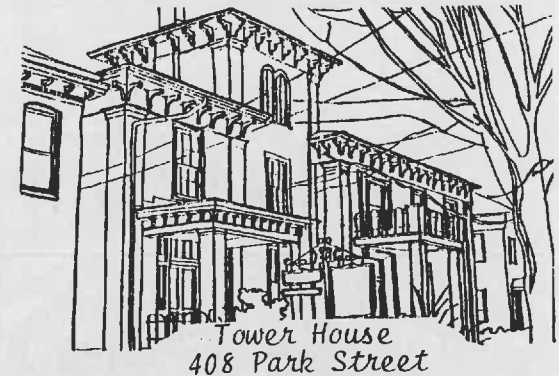
F-2 Italianate Styles: The nineteenth century's love of exotic, foreign design led to the widespread acceptance of the architecture of other countries, that of Italy being the most enthusiastically adopted. Characteristic of the Italianate style is the tall tower, or companile, low roof with a wide eave supported by brackets, arched windows and verandas, and heavy rustication (rough surfaced stone work). The Tower House (c. 1850) at 408 Park Street is a good domestic example as is the Judge Robertson House at 705 Park Street.

F-3 Second Empire: This style is based on that of the Second Empire in France, and is identified by the use of Mansard roofs, bracketed cornices and towers. A good example is the Armstrong knitting mill off Preston Avenue. The Brooks Museum on the University Grounds is also of this style.

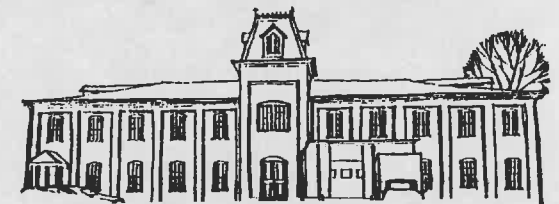
F-4 Romanesque Revival: The Romanesque Revival was generated by H.H. Richardson, who practically invented the style. Great sloping roofs banked with windows and towers, usually for stairs, along with natural materials including brick and stone, are hallmarks of this style which was present in the First Baptist Church and on Delevan Baptist Church.

### G. The Neo-Classical Period:

This revival style, sometimes called the Beauxarts, sought to return to simple monumentality of classical architecture advocated by Jefferson a century earlier. Because of the scale and expense of reproducing Roman columns, entablatures, pediments and other detailing, this style was largely confined to large public structures such as the Market Street Post Office (1906), the C & O station, and the Virginia National Bank on Main Street as well as McIntire Library at Lee Park.



Tower House  
408 Park Street



Armstrong Knitting Factory  
700 Harris Street



First Baptist Church  
West Main Street and 7th Street



McIntire Public Library  
200 2nd Street, NE

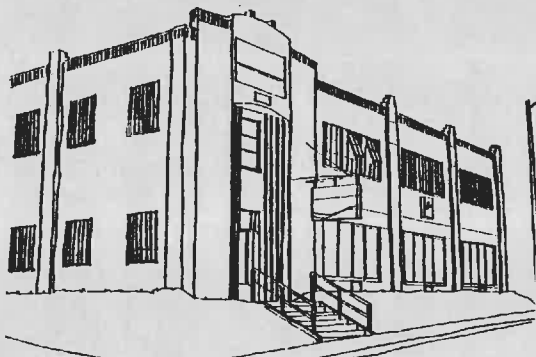




First Methodist Church  
101 East Jefferson Street



Four Acres  
1314 Rugby Road



Coca Cola Bottling Plant  
Preston Avenue and 9th Street, NW

G-1 The Colonial Revival: The Colonial Revival style developed as a reaction to the supposed disorder and confusion of the later nineteenth century design. It sought to return to the order and discipline of symmetrical and geometric Georgian design. It is also significant to note that this movement revived an American style instead of relying upon European sources. Although many of the architectural elements of the Colonial Revival are directly borrowed from the eighteenth century, they are handled in a heavier, somewhat freer way. Because of its historical associations and because of the conservative nature of its architectural appeal, the Colonial Revival became very popular in Charlottesville in the first third of this century. Some of the finer examples of this style included the Sterling-Lewis House (1919) at 101 E. High, the First Methodist Church at 101 E. Jefferson (1924), and numbers 625 & 515 Park Street.

G-2 Jeffersonian Revival: The Jeffersonian Revival refers to the revival of Jeffersonian forms that took place in this area in the early 20th century. Jefferson's influence was so strong that it never really faded away. It was responsible for such buildings as St. Paul's Memorial Church at the University, Eugene Bradbury, Architect, in the early twentieth century, Clark Hall, the Law School at the University in 1932 and "Four Acres" at 1314 Rugby Road.

#### H. Art Deco:

This period is characterized by a linear, hard-edge composition, often with a vertical emphasis and highlighted with stylized decoration. Facades often are arranged in a series of setbacks, emphasizing the geometric form. Ornamental detailing is executed in the same material as the building, or in colored bricks, tiles or metals. Usually windows are metal casement type. Art Moderne versions include rounded corners, flat roofs, and horizontal lines. Examples include the Ben Franklin Store on West Main Street, the Coca Cola Plant on Preston Avenue, and the Ray Fisher-Ron Martin building at West Main Street.

# Architectural Styles in Charlottesville

|  | 1740                         | 1760               | 1780                    | 1800                                  | 1820            | 1840                                   | 1860                           | 1880  | 1900                             | 1920                                    | 1940                                      | 1960            | 1980   |                                  |  |                                 |
|--|------------------------------|--------------------|-------------------------|---------------------------------------|-----------------|--|--------------------------------|---|----------------------------------|---|---|-----------------|--|----------------------------------|--|---------------------------------|
| Significant periods related to building growth | 1745-Albemarle County Formed | 1762-City Laid Out | 1781-Jack Jouett's Ride | 1800-Turn of Century 1812-War of 1812 | 1816-Annexation | 1846-Mexican War 1848-Railroad to City | 1860-Annexation 1861-Civil War | 1870-Ordinance Cut-off Date 1875-Annexation | 1886-Water System 1888-City Inc. | 1895-Sewage System 1898-Span.-Amer. War | 1901-Electric St. Lights 1914-World War I | 1916-Annexation | 1928-1st Bldg. Permits 1929-Stock Market Crash | 1938-Annexation 1939-World War I | 1950-Korean Conflict 1954-Vietnam Conflict | 1963-Annexation 1968-Annexation |
| Georgian                                       | █                            |                    |                         |                                       |                 |  |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Federal  |                              |                    | █                       |                                       |                 |  |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Jeffersonian                                   |                              |                    | █                       |                                       |                 |  |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Greek Revival                                  |                              |                    |                         |                                       | █               |  |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Gothic Revival                                 |                              |                    |                         |                                       |                 | █                                      |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Victorian                                      |                              |                    |                         |                                       |                 | █                                      |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Italianate                                     |                              |                    |                         |                                       |                 | █                                      |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Second Empire                                  |                              |                    |                         |                                       |                 |  | █                              |   |                                  |   |   |                 |  |                                  |  |                                 |
| Romanesque Revival                             |                              |                    |                         |                                       |                 | █                                      |                                |   |                                  |   |   |                 |  |                                  |  |                                 |
| Neo-Classical Revival                          |                              |                    |                         |                                       |                 |  | █                              |   |                                  |   |   |                 |  |                                  |  |                                 |
| Colonial Revival                               |                              |                    |                         |                                       |                 |  | █                              |   |                                  |   |   |                 |  |                                  |  |                                 |
| Jeffersonian Revival                           |                              |                    |                         |                                       |                 |  |                                | █   |                                  |   |   |                 |  |                                  |  |                                 |
| Art Deco                                       |                              |                    |                         |                                       |                 |  |                                |   |                                  | █                                       |   |                 |  |                                  |  |                                 |



## 5. Criteria <sup>3</sup>

The following criteria have been selected by the City of Charlottesville, VA for use in evaluating projects which fall within the following categories:

- A. All buildings within the ADC District
- B. All buildings outside the ADC built before 1870
- C. Historic Landmarks identified by the Landmarks Commission and designated by City Council.
- D. Other significant building when designated by City Council.

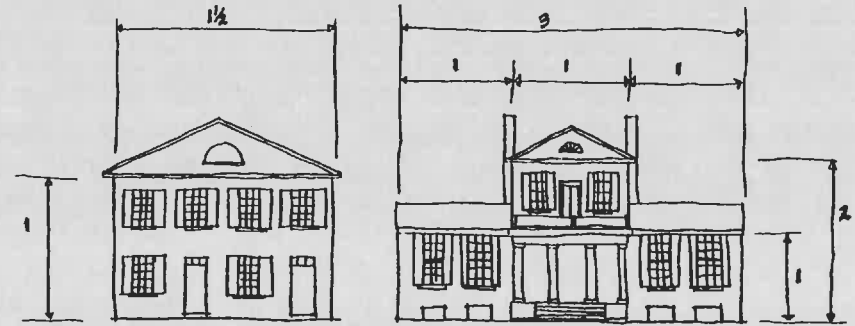
The B.A.R. acts on the exterior architectural character and the environment visible from any public street or place for the above structures. It should be noted that these criteria are presented as guidelines for use in developing a project for B.A.R. Review much like the Secretary of Interiors' "Standards for Rehabilitation" which are also used by the B.A.R. and can be found in the next chapter of this guide.

The criteria have been expanded upon from the four categories found in Section 31-145(b) of the City Code. Various sources and guides have been used in developing those, which are found in the Bibliography section of this guide. These include the Savannah criteria where applicable to Charlottesville. It should be noted that few projects whether minor additions and alterations or new construction, can expect to fully satisfy all of, or even most of, these specific criteria. However, if you keep these concepts in mind when developing a particular project, than it should result in a more appropriate development for you, the ADC and the City of Charlottesville.

- A. Harmony of Scale - A project in the ADC District should have a particular relationship to the scale of man, thus, relating the building to the scale of those who may use or may view the development from the outside. Attention given to scale can accomplish this.
- B. Harmony of materials, textures, colors and motifs - The particular charm of an ADC District may be due in part to the presence of certain materials or details which help to unify the area architecturally or aesthetically. How these elements are used along with choices of color and arrangement may make the difference in an appropriate development.
- C. Impact on the Surrounding Environment - Somewhat related to "B" above, this particular category addresses itself to the overall appearance of a project within its context. Again, unifying elements could be the key to a successful project.
- D. Historic or Architectural Significance of the Proposed Action - When planning a project to a designated landmark, or ADC District structure, you should consider the action and what effect it might have on the architecture or history of the area.

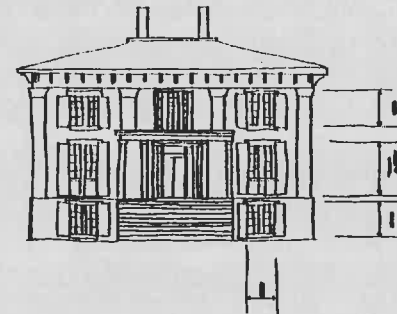
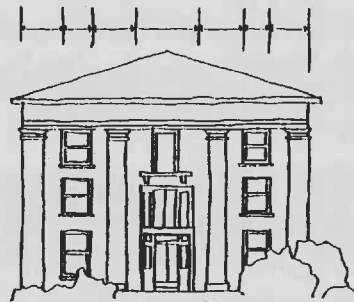
Even though these criteria seem to stress harmony and unity, the intent is not to prevent variety which is as important to the character of the area as any other element.

A. Harmony of scale: Defined below are some elements which help to determine scale.



1. Scale - is created by the size of units of construction and architectural detail which relate to the size of man. Scale is also determined by building mass and how it relates to open space. The predominant element of scale may be brick or stone units, windows or door openings, porches and balconies, building masses and projections, etc.

2. Proportion of buildings front facades - The relationship between the width and height of the front elevation of the building.



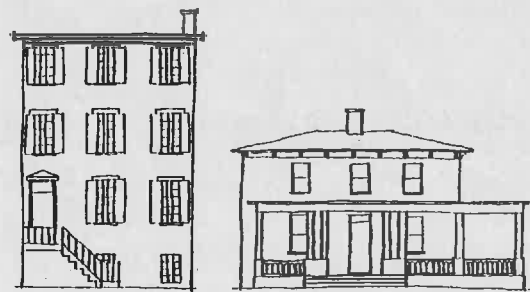
3. Rhythm of solids to voids in front facade - Rhythm consists of an ordered recurrent alternation of strong and weak elements. Moving by an individual building, one experiences a rhythm of masses to openings.

4. Proportion of openings within the facade - The relationship of width to height of windows and doors.



5. Height - This criterion suggests that new buildings be constructed to a height comparable and harmonious to the average height of existing buildings in the area.

6. Directional expression of front elevation - Structural shape, placement of openings, and architectural details may give a predominantly vertical, horizontal, or a non-directional character to the building's front facade.

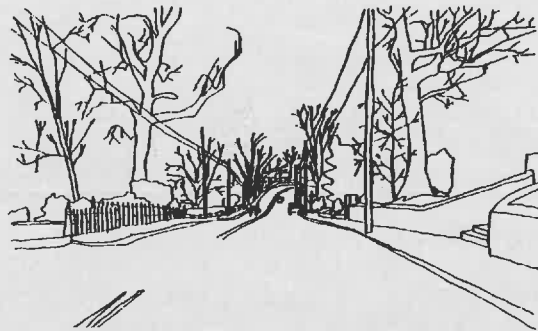


B. Harmony of materials, textures, colors and motifs: Defined below are relationships which help to determine this.

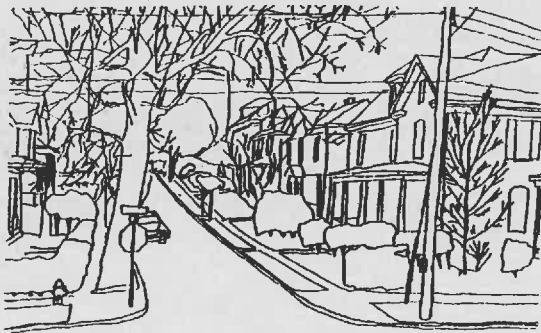


1. Relationship of materials - Within an area, the predominant material may be brick, stone, stucco, wood siding or other material.
2. Relationship of textures - the Predominant texture may be smooth (stucco) or rough (brick with tooled joints) or horizontal wood siding, or other textures.
3. Relationship of color - The predominant color may be that of a natural material or a painted one, or a patina colored by time. Accent or blending colors of trim is also a factor.
4. Relationship of architectural details - Details may include cornices, lintel, arches, quoins, balustrades, chimneys, etc.

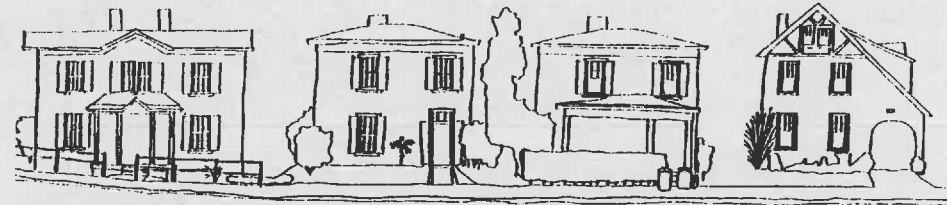
C. Impact on the surrounding environment: Type of "impact" on the surrounding environment might fall into one or more of the subject areas defined below.



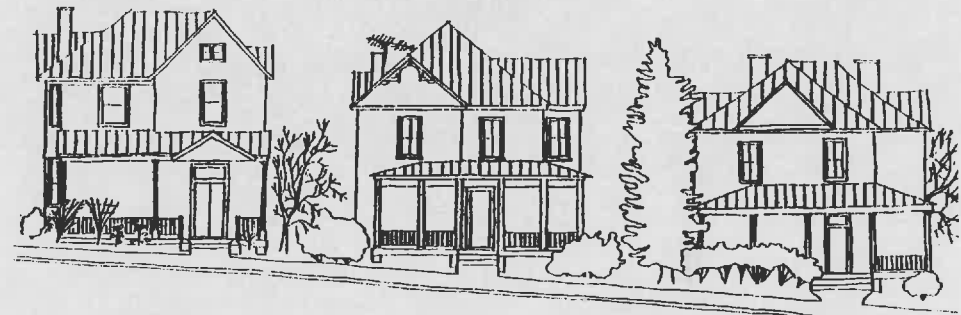
1. Walls of continuity - Physical ingredients such as brick walls, wrought iron fences, evergreen landscape, masses, building facades, or combinations of these, form continuous, cohesive walls, of enclosure along the street.



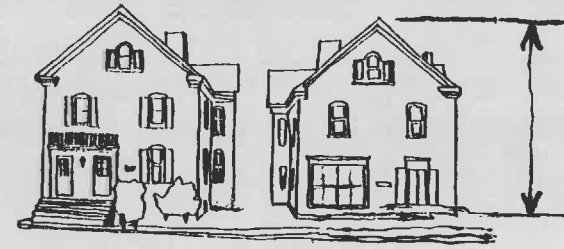
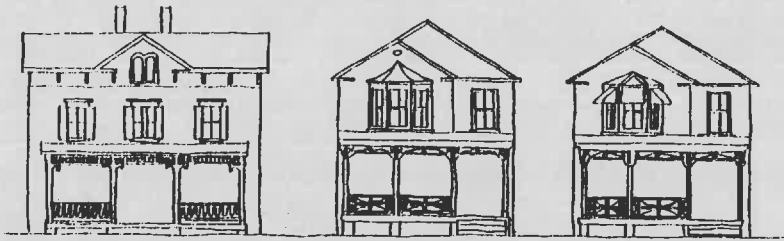
3. Relationship of landscaping - There may be a predominance of a particular quality and quantity of landscaping. The concern here is more with mass and continuity.



2. Rhythm of spacing of buildings on streets - Moving past a sequence of buildings, one experiences a rhythm of recurrent building masses to spaces between them.

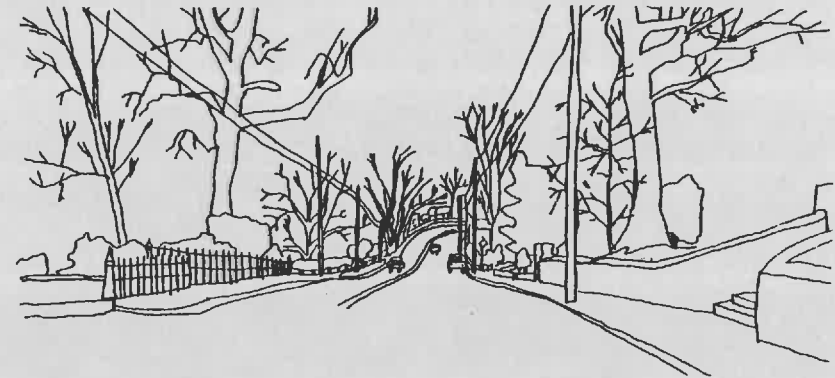


4. Relationship of roof shapes - the majority of buildings in certain areas may have certain roof shapes which can be repeated.



5. Rhythm of entrance and/or porch projections - The relationships of entrances to sidewalks. Moving past a sequence of structures, one experiences a rhythm of entrances or porch projections at a pedestrian scale.

6. Height - This criterion suggests that new buildings be constructed to a height comparable and harmonious to the average height of existing buildings in the area.



7. Ground cover - There may be a predominance in the use of brick pavers, cobble stones, grass, pea gravel, or other materials.

D. Historic or architectural significance of the proposed action: Below are some points to consider in this category.

1. ARCHITECTURAL STYLE.

The evaluation shall respect the salient qualities of each architectural style and shall judge a building's merit on how well it exemplifies the distinguishing characteristics of that particular style.

Considerations will be given to:

- a. Quality of workmanship.
- b. Amount of surviving original fabric.
- c. Original location and/or style.
- d. Remaining outbuildings or dependencies.
- e. Surrounding environment; gardens, landscaping, walks.
- f. Overall aesthetic quality.
- g. Original integrity of the structure and its details.

3. SOLE OR INFREQUENT SURVIVOR.

Continued loss of old buildings has given surviving structures spaces, or landscape of a particular style or period added significance. Sole or infrequent survivors are of the utmost importance as educational tools in appreciating our cultural past. Age or quality may no longer be the criteria for evaluating such a structure.

2. HISTORICAL AND/OR CULTURAL SIGNIFICANCE.

Structures or spaces which relate to one or more of the following criteria will be considered historically or culturally valuable.

- a. Association with historic personage.
- b. Association with historic event.
- c. Work of leading Architect or master craftsman.
- d. Site or structure of cultural significance.

4. FIRST OR LAST OF A FEATURE IN A STRUCTURE:

Some structures may be historically unique in that they exhibit features that appear for the first and last time in the area. The first electric lights, bathrooms, or late example of Flemish bond brickwork at the Levy Opera House are important landmarks in Charlottesville's architectural development and should be recognized as such.

5. ARCHITECTURALLY OR HISTORICALLY SIGNIFICANT NEIGHBORHOOD OR STREET.

As Historic (ADC) Districts are composed of complete neighborhoods or streets rather than individual monuments, structures that otherwise would not be recognized as historically or stylistically valuable assume importance as contributions of scale and space. As factors that establish the character of any neighborhood, simpler structures are as important as mansions in exemplifying the true heterogeneous composition of a city and will be evaluated as such.

6. AGE OF STRUCTURE.

Any structure 50 years or older needs to be looked at as a potential structure deserving preservation.



## 6. Preservation - Standards and Guidelines for Rehabilitation<sup>4</sup>

### A. Secretary of the Interior's Standards

When developing a project which would come under the purview of the B.A.R., it may be helpful if you could have some guidelines for certain types of work. The B.A.R. felt that the secretary of the Interior's Standard's would be helpful in this way and adopted them for use as guidelines. These should be used in conjunction with the criteria in the previous chapter.

The following "Standards for Rehabilitation" shall be used by the Secretary of the Interior when determining if a rehabilitation project qualifies as "certified rehabilitation" pursuant to the Tax Reform Act of 1976. These standards appear in Section 36 of the Code of Federal Regulations, Part 67.

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment. These changes may have acquired significance in their own right, and the significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sand-blasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any rehabilitation project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material and

character of the property, neighborhood or environment.

10. Whenever possible, new additions or alterations to structures shall 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 structure would be unimpaired.

#### B. Guidelines for Applying the Secretary of the Interior's Standards for Rehabilitation

The following guidelines are designed to help individual property owners formulate plans for the rehabilitation, preservation and continued use of old buildings consistent with the intent of the Secretary of the Interior's "Standards for Rehabilitation". The guidelines pertain to buildings of all occupancy and construction types, sizes and materials. They apply to permanent and temporary construction on the exterior and interior of historic buildings as well as new attached or adjacent construction, although not all work implied in the standards and guidelines is required for each rehabilitation project.

Techniques, treatments and methods consistent with the Secretary's "Standards for Rehabilitation" are listed in the "recommended" column on the left. Those techniques, treatments and methods which may adversely affect a building's architectural and historic qualities are listed in the "not recommended" column on the right. Every effort will be made to update and expand the guidelines as additional techniques and treatments become known.

---

#### THE ENVIRONMENT

---

##### Recommended

Retaining distinctive features such as the size, scale, mass, color and materials of buildings, including roofs, porches and stairways that give a neighborhood its distinguishing character.

##### Not Recommended

Introducing new construction into neighborhoods which is incompatible with the character of the district because of size, scale, color and materials.

Recommended

Retaining landscape features such as parks, gardens, streetlights, sign, benches, walkways, streets, alleys and building setbacks which have traditionally linked buildings to their environment.

Using new plant materials, fencing, walkways, streetlights, signs and benches which are compatible with the character of the neighborhood in size, scale, material and color.

Not Recommended

Destroying the relationship of buildings and their environment by widening existing streets, changing paving material or by introducing inappropriately located new streets and parking lots incompatible with the character of the neighborhood.

Introducing signs, street lighting, benches, new plant materials, fencing, walkways, and paving materials which are out of scale or inappropriate to the neighborhood.

---

BUILDING SITE

---

Recommended

Identifying plants, trees, fencing, walkways, outbuildings and other elements which might be an important part of the property's history and development.

Retaining plants, trees, fencing, walkways, streetlights, signs and benches which reflect the property's history and development.

Basing decisions for new site work on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers and tax records.

If changes are made they should be carefully evaluated in light of the past appearance of the site.

Not Recommended

Making changes to the appearance of the site by removing old plants, trees, fencing, walkways, outbuildings and other elements before evaluating their importance in the property's history and development.

Leaving plant materials and trees in close proximity to the building that may be causing deterioration of the historic fabric.

Providing site and roof drainage that causes water to splash against building or foundation walls or drain toward the building.

## ARCHEOLOGICAL FEATURES

### Recommended

Leaving known archeological resources intact.

Minimizing disturbance of terrain around the structures, thus reducing the possibility of destroying unknown archeological resources.

Arranging for archeological survey by a professional archeologist of all terrain that must be disturbed during the rehabilitation program.

### Not Recommended

Installing underground utilities, pavements, and other modern features that disturb archeological resources.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

---

## BUILDING: Structural Systems

---

### Recommended

Recognizing the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection or failure.

Undertaking stabilization and repair of weakened structural members and systems.

Replacing historically important structural members only when necessary. Supplementing existing structural systems when damaged or inadequate.

### Not Recommended

Disturbing existing foundations with new excavations that undermine the structural stability of the building.

Leaving known structural problems untreated which will cause continuing deterioration and will shorten the life of the structure.

BUILDING: Exterior Features

## EXTERIOR FINISHES

Recommended

Discovering the historic paint colors and finishes of the structure and repainting with these colors to illustrate the distinctive character of the property.

## ENTRANCES, PORCHES AND STEPS

Recommended

Retaining porches and steps which are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.

Repairing or replacing, where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, tile and brick.

Not Recommended

Removing paint and finishes down to the bare surface; strong paint strippers whether chemical or mechanical can permanently damage the surface. Also, stripping obliterates evidence of the historical paint finishes.

Repainting with colors that cannot be documented through research and investigation to be appropriate to the building and neighborhood.

Not Recommended

Removing or altering porches and steps which are appropriate to the building and its development and the style it represents.

Stripping porches and steps of original material and architectural features, such as hand rails, balusters, columns, brackets and roof decoration of wood, iron, cast iron, terra-cotta, tile and brick.

Enclosing porches and steps in a manner that destroys their intended appearance.

MASONRY: Adobe, brick, stone, terra cotta, concrete, stucco and mortar

Recommended\*

Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.

Repointing only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing to allow water to stand in the mortar joint.

Duplicating old mortar in composition, color and texture.

Duplicating old mortar in joint size, method of application and joint profile. Repairing stucco with a stucco mixture duplicating the original as closely as possible in appearance and texture.

Cleaning masonry only when necessary to halt deterioration or to remove graffiti and stains and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes.

Not Recommended

Applying waterproof or water-repellent coatings or surface consolidation treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive and can accelerate deterioration of the masonry.

Repointing mortar joints that do not need repointing. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.

Repointing with mortar of high portland cement content can create a bond that is often stronger than the building material. This can cause deterioration as a result of the differing porosity of the material and the mortar.

Repointing with mortar joints of a differing size or joint profile, texture or color.

\*For more information consult Preservation Briefs: 1: The Cleaning and Waterproof Coating of Masonry Buildings and Preservation Briefs: 2: Repointing Mortar Joints in Historic Brick Buildings. Both are available from Technical Preservation Services Division, National Park Service Washington, D.C. 20240 or the Department of Community Development, City of Charlottesville, Virginia, 295-4177.

Recommended

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Replacing missing significant architectural features, such as cornices, brackets, railings, and shutters.

Retaining the original or early color and texture of masonry surfaces, including early signage, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.

ARCHITECTURAL METALS: Cast iron, steel, pressed tin, aluminum, zinc

Recommended

Retaining original material, whenever possible.

Cleaning when necessary with the appropriate method. Metals should be cleaned by methods that do not abrade the surface.

Not Recommended

Sandblasting, including dry and wet grit and other abrasives, brick or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration. Using chemical cleaning products which would have an adverse chemical reaction with the masonry materials; i. e., acid on limestone or marble.

Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone or brick veneer.

Removing architectural features, such as cornices, brackets, railings, shutters, window architraves and doorway pediments.

Indiscriminate removal of paint from masonry surfaces. This may subject the building to harmful damage and may give it an appearance it never had.

Not Recommended

Removing architectural features that are an essential part of the building's character and appearance, illustrating the continuity of growth and change.

Exposing metals which are intended to be protected from the environment. Do not use cleaning methods which alter the color, texture and tone of the metal.

## ROOFS AND ROOFING

### Recommended

Preserving the original roof shape.

Retaining the original roofing material, whenever possible.

Providing adequate roof drainage and insuring that the roofing materials are providing a weathertight covering for the structure.

Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color and texture.

Preserving or replacing, where necessary, all architectural features which give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting and weather vanes.

## WINDOWS AND DOORS

### Recommended

Retaining and repairing window and door openings, frames, sash, glass, doors, lintels, sills, pediments, architraves, hardware, awnings and shutters where they contribute to the architectural and historic character of the building.

### Not Recommended

Changing the essential character of the roof by adding inappropriate features such as dormer windows, vents or skylights.

Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.

Replacing deteriorating roof coverings with new materials which differ to such an extent from the old in composition, size, shape, color and texture that the appearance of the building is altered.

Stripping the roof of architectural features important to its character.

### Not Recommended

Introducing or changing the location or size of windows, doors, and other openings that alter the architectural and historic character of the building.

Replacing window and door features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass.

Removing window and door features that can be repaired where such features contribute to the historic and architectural character of the building.



Recommended

Improving the thermal performance of existing windows and doors through adding or replacing weatherstripping and adding storm windows and doors which are compatible with the character of the building and which do not damage window or door frames.

Replacing missing or irreparable windows on significant facades with new windows that match the original in material, size, general muntin and mullion proportion and configuration, and reflective qualities of the glass.

Not Recommended

Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of the building.

Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and which detract from the character of the building.

Installing new exterior storm windows and doors which are inappropriate in size or color, which are inoperable, or which require removal of original windows and doors.

Installing interior storm windows that allow moisture to accumulate and damage the window.

Replacing sash which contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.

Installing heating/air conditioning units in the window frames when the sash and frames may be damaged. Window installations should be considered only when all other viable heating/cooling systems would result in significant damage to historic materials.

## STOREFRONTS

### Recommended

Retaining and repairing existing storefronts including windows, sash, doors, transoms, signage, and decorative features where such features contribute to the architectural and historic character of the building.

Where original or early storefronts no longer exist or are too deteriorated to save, retaining the commercial character of the building through 1) contemporary design which is compatible with the scale, design, materials, color, and texture of the historic buildings; or 2) an accurate restoration of the storefront based on historical research and physical evidence.

WOOD: Clapboard, weatherboard, shingles and other wooden siding

### Recommended

Retaining and preserving significant architectural features, whenever possible. Repairing or replacing, where necessary, deteriorating material with new material that duplicates in size, shape and texture the old as closely as possible.

### Not Recommended

Introducing a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting or which causes destruction of significant historic fabric.

Using materials which detract from the historic or architectural character of the building, such as mirrored glass.

Altering the entrance through a significant storefront.

### Not Recommended

Removing architectural features such as siding, cornices, brackets, window architraves and doorway pediments. These are, in most cases, an essential part of a building's character and appearance, illustrating the continuity of growth and change.

Resurfacing frame buildings with new material which is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos, or asphalt shingles, plastic or aluminum siding. Such material also can contribute to the deterioration of the structure from moisture and insect attack.

---

**BUILDING: Interior Features**

---

Retaining original material, architectural features and hardware, whenever possible, such as: stairs, elevators, hand rails, balusters, ornamental columns, cornices, baseboards, doors, doorways, windows, mantle pieces, paneling, lighting fixtures, parquet or mosaic flooring. Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Retaining original plaster, whenever possible.

Discovering and retaining original paint colors, wallpapers and other decorative motifs or, where necessary, replacing them with colors, wallpapers or decorative motifs based on the original.

Where required by code, enclosing an important interior stairway in such a way as to retain its character. In many cases glazed fire rated walls may be used. Retaining the basic plan of a building, the relationship and size of rooms, corridors and other spaces.

Removing original material, architectural features and hardware, except where essential for safety or efficiency. Replacing interior doors and transoms without investigating alternative fire protection measures or possible code variances.

Installing new decorative material and paneling which destroys significant architectural features or was unavailable when the building was constructed, such as vinyl, plastic or imitation wood wall and floor covering except in utility areas such as bathrooms and kitchens.

Removing plaster to expose brick to give the wall an appearance it never had.

Removing paint from wooden architectural features by sandblasting and other abrasive techniques.

Removing paint from wooden architectural features that were never intended to be exposed.

Enclosing important stairways with ordinary fire rated construction which destroys the architectural character of the stairway and the space.

---

NEW CONSTRUCTION

---

Recommended

Keeping new additions and adjacent new construction to a minimum, making them compatible in scale, building materials and texture.

Designing new work to be compatible in materials, size, scale, color and texture with the earlier building and the neighborhood.

Using contemporary designs compatible with the character and mood of the building or the neighborhood.

Protecting architectural details and features contributing to the character of the building.

Placing television antennae and mechanical equipment, such as air conditioners, in an inconspicuous location.

Not Recommended

Designing new work which is incompatible with the earlier building and the neighborhood in materials, size, scale and texture.

Imitating an earlier style or period of architecture in new additions, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group. Especially avoid imitating an earlier style of architecture in new additions that have a completely contemporary function such as a drive-in bank or garage.

Adding new height to the building which changes the scale and character of the building. Additions in height should not be visible when viewing the principal facades.

Adding new floors or removing existing floors which destroy important architectural details, features and spaces of the building.

---

MECHANICAL SERVICES

---

Recommended

Installing necessary mechanical services in areas and spaces that will require the least possible alteration to the structural integrity and physical appearance of the building.

Not Recommended

Causing unnecessary damage to the plan, materials and appearance of the building when installing mechanical services.

Recommended

Utilizing early mechanical systems, including plumbing and early lighting fixtures, where possible.

Installing the vertical runs of ducts, pipe and cables in closets, service rooms and wall cavities.

Insuring adequate ventilation of attics, crawl spaces and cellars to prevent moisture problems.

Installing thermal insulation in attics and in unheated cellars and crawl spaces to conserve energy.

Not Recommended

Having exterior electrical and telephone cables attached to the principal elevations of the building.

Concealing or "making invisible" mechanical equipment in historic walls or ceilings. Frequently this concealment requires the removal of historic fabric.

Installing "dropped" acoustical ceilings to hide mechanical systems. This destroys the proportions and character of the rooms.

Installing foam, glass fiber or cellulose insulation into wall cavities of either wooden or masonry construction. This has been found to cause moisture problems when there is no adequate moisture barrier.

---

SAFETY AND CODE REQUIREMENTS

---

Complying with code requirements in such a manner that the essential character of a building is preserved intact. Working with local code officials to investigate alternative life safety measures which preserve the architectural integrity of the building.

Investigating variances for historic properties afforded under some local codes. Installing adequate fire prevention equipment in a manner which does minimal damage to the appearance of fabric of a property.

Providing access for the handicapped without damaging the essential character of a property.

Adding new stairways and elevators which alter existing exit facilities on important architectural features and spaces of the building.

## 7. Maintenance and Colors

### A. Maintenance<sup>5,6</sup>

One of the most common problems with owning or purchasing an older house is maintenance. Many people have no idea where to start when they are purchasing an old house that "needs work". In addition to aesthetic considerations in restoration, structural and mechanical considerations become equally important. During the course of owning an older building, mechanical and structural faults can be minimized through regular inspections. The Salem Handbook (1977 by Historic Salem, Inc.), a renovation guide for homeowners, includes a rather extensive inspection checklist which has been adapted from The Old House Journal, a periodical published out of New York, which addresses renovation and maintenance techniques for older homes. The City's Department of Community Development can make available this and similar checklists for use in inspecting a building you plan to purchase, or just as an annual "check-up" for your present building. The Department of Community Development also has preservation briefs from the Technical Preservation Services Division of the National Park Service as well as other resource materials on how to perform almost every type of maintenance task. The following is a brief synopsis of what to look for when inspecting a structure:

The Roof: One should look for missing or broken shingles or tiles; thinning of asphalt shingles; lumps in the shingles; bubbles or separation of asphalt or roofing felt on flat roofs; rusty, loose or missing flashing around chimneys, vents or valleys; cracked masonry in chimney; lack of tile or proper lining in chimneys; loose, roty, or missing gutters; roof ridge sag (if due to roty rafters); and badly peeling, rotting or discolored cornices.

Exterior Walls: Look for out of plumb (level) walls, bulges, sags or out-of-square doors and windows; inadequate caulking on flashing between dissimilar materials; cracked or missing putty around window panes; open joints around door and window frames; blisters or curls in exterior paint; cracks in masonry walls (especially verticle cracks); crumbling mortar; loose or missing bricks; cracked, loose or missing clapboards or shingles.

The exterior inspection should also include an inspection by an exterminator for termite damage. Some tell-tale signs of this are: rotted wood near ground (often rotted from the inside); "veins" or dirt on exterior or interior walls. Wood too close to the ground (within 6-8 inches) is a target as is vegetation too close to the house.

The Attic: This should be inspected for rotting of beams and rafters, inadequate ventilation; leaks, dampness and insulation.

Interior Spaces: Look for dampness in plaster or wallboard; loose or cracked plaster on walls or ceilings, sag or tilt to floors; a bounce to the staircase when jumped on; gaps in treads or risers; vibrating floors and rattling windows when you jump on the floor; smooth moving windows; water leakage around window frames; smoke stains around fireplace.

Foundation and Cellar: Look for soft or crumbling mortar in foundation walls; vertical cracking in walls; slope of ground at foundation (it should slope away); splash block at downspouts; rotten sills (the beams on top of foundation walls); dampness on underside of floors or around pipes; sign of periodic flooding in cellar; extra rigging to support sagging or cracked floor joists.

Electrical System: Look for frayed wires in cellar, at least 100 amp service; wall switches for ceiling lights, at least one outlet in every room; surface mounted lamp cord extension wiring (as a sign of underwiring). If so, work should be done by a qualified electrician.

Plumbing: Check to see if the plumbing is connected to the City sewer system; if water pressure is adequate (check by turning on top floor faucets and flushing toilet); what material piping is made of (magnet will stick to steel but not copper, lead or brass); if there are tell-tale patches on waste pipes; what condition the pipes are in in the cellar; if there is a septic tank and whether it has been cleaned recently.

Heating System: Check to see if the system is adequate to heat the structure; what type of fuel it burns; copies of past fuel bills; leaks or rusty spots on hot water tank inside liner; capacity of hot water heater (40 gallons minimum).

None of this is designed to replace professional advice. Some major problems will require this. However, when inspecting a house for purchase, the checklist will help identify some major problems which you may not be willing to undertake the responsibility for. The brief descriptions above are arranged somewhat in priority order. However, depending on the magnitude of a given problem you may be forced to shift these priorities (e.g. major heating or electrical system problems should be addressed before minor problems elsewhere). One basic rule to remember for older structures is that the elements are the greatest enemy to the soundness of the building. With this in mind, a leaky roof is always first priority

along with other water problems depending on their severity (e.g. foundation leaks, window and trim leaks, etc.). Contact the Department of Community Development at 295-4177 for further assistance.

## B. Colors and Painting<sup>7</sup>

Another form of "maintenance" may involve only a new coat of paint. When repainting your historic structure the same colors, you need not get approval from the BAR or the City of Charlottesville. However, if you plan to change the color of trim, walls or any other exterior feature you must have the approval of the Board of Architectural Review. The Department of Community Development (295-4177) can assist you in going before the BAR as well as in choosing appropriate colors. Color samples and preferred color combinations are kept in their office at City Hall. Taking advantage of this resource will greatly expedite the review and approval process as outlined earlier in this guide.

The use of certain colors for certain architectural styles is very important since there may be a particular set of circumstances which influenced those color uses when the original building was painted. The following comments are presented as examples to briefly explain what colors were used on a particular style at the time of its appearance. They are arranged in order of their historical appearance in Charlottesville and may not include all styles discussed elsewhere in this guide. For example, some styles are predominantly red brick with white trim and are not mentioned here while others are.

### 1. Federal

The Federal Style was popular in Charlottesville from around 1780 to the 1830's. Its popularity in Charlottesville into the 19th century is due in part of the conservative building practices of the area. This style is characterized by the symmetrical or regular placement of windows and doors. Windows usually have 6 or 9 panes of glass per sash and the doors are always paneled. The "mousetooth" detail referred to later in this guide is also characteristic of later examples. Domestic examples of this "high style" are characterized by a one story porch with columns, low pitched roof, simple detailing and a center hall plan. These buildings, when painted, usually had walls of a pale color (yellow, off white, beige, gray) with trim lighter than the base color for walls (white, buff, pale yellow). The door was either black or natural.



2. Greek Revival

The Greek Revival style popular in Charlottesville around the early 1850's was a trans-lation of a Greek temple into a house. The familiar form of columns supporting a tri- angular pediment was often simplified to pilasters and gables with continuous returns, and repeated in the door surround. Many houses have columned porches but most created the illusion of a temple with flat moldings. Doorways often have small windowpanes at their sides (sidelights) and sometimes overhead. Houses in this period were nearly all painted white, while shutters and doors were painted a deep, bright green. An al- ternative combination is yellow clapboards with white trim and green shutters and door.

3. Queen Anne or Victorian Vernacular

The Queen Anne style became fashionable in the 1870's and 1880's and 1890's. These houses are characterized by richness of detail and asymmetrical forms including bay windows, towers and irregular rooflines. Two trim colors have been recommended for use when it is desirable to call attention to very elaborate decoration. Also, some Queen Anne houses are clearly divided at the floor levels, which were sometimes painted dif- ferent colors. Combinations of these two approaches can easily be simplified by choos- ing a single wall color with contrasting trim shade. Charlottesville three-deckers, have Queen Anne features, and can also be painted in these combinations.

4. Italianate

The Italianate or Bracketed style of the 1850's was a reaction against the austere Greek Revival style. The basic shape of the house was still a two story, pitch roofed box, but the decoration became more picturesque, and more complex elements appeared on the facade. Doors were recessed, and often emphasized by a projecting canopy suppor- ted by brackets often made on a jigsaw. More brackets supported projecting eaves and window hoods; bay windows were another decorative element that began to appear at this time. Natural earth and stone colors were commonly used on walls, with trim painted in a contrasting shade of the basic color. These colors are also appropriate for Go- thic Revival houses, although this style is rare in Charlottesville.

## 5. Second Empire

The Mansard roof was the only element of the elaborate Second Empire style of the 1860's to catch on with the general public. The style arrived in Charlottesville in the early 1880's. Mansard roofs were often used on houses built in the Bracketed style, while Bracketed houses with pitched roofs continued to be popular during this period also. Houses of this period were painted in stronger colors, and more varied combinations of colors, than examples from the first half of the 19th century.

## 6. Colonial Revival

The Colonial Revival was popular from the end of the last century until the 1920's. This style is easily identified by bow windows, porticoes, hip roofs and classical doorways with sidelights and sometimes a fanlight above. Porch columns are often fluted, with ornate capitals. Many three-deckers were built in this style. The trim would most likely be white with green shutters if any. The walls may be tan, yellow or a golden yellow.

Again, let us point out that colors mentioned above may not be the only colors for your particular building. It should also be noted that these colors may not be appropriate given the location of your building within its immediate context. However, the colors that were used originally for whatever reason, almost always reap large dividends aesthetically, and would more than likely be considered appropriate by the BAR. The Department of Community Development has extensive guides and information on choosing colors as well as tips on painting older structures.

# 8. Preservation - Procedures

## A. Public Organization & Primary Functions

### Name of Organization

### Primary Function

City Council

1. Creation and appointments of Planning Commission, Historic Landmarks Commission, Board of Architectural Review.
2. Adoption of ordinances dealing with historic preservation.
3. Designation of ADC District Boundary.
4. Designation of Landmarks and historical and/or architecturally significant buildings.
5. Awards resolution and plaque in recognition of achievement in construction, rehabilitation, restoration.

Planning Commission

1. Proposal and recommendation of ADC District Ordinance and modifications to the City Council.
2. Proposal and recommendation of ADC District Boundaries to the City Council.
3. Review of site plans.

Board of Architectural Review

1. Review of exterior changes or demolition of any structure; in the ADC district; outside the historical district but in existence in 1870; designated landmarks; and significant buildings after 1870.

Historic Landmarks Commission

1. Recommendation to the City Council (with supporting data) of structures for designation as historical and/or architecturally significant buildings.
2. Promote public knowledge and interest in the historic and architectural heritage of the City of Charlottesville.
3. Recommendation to the City Council of buildings and people to be recognized for significant achievement in construction, rehabilitation, renovation.

B. Public Processes

1. Designation of historical and/or architecturally significant buildings & landmarks

The primary responsibility for this function is with the City Historic Landmarks Commission. For any structure to be designated, it must be studied by the Historic Landmarks Commission and a recommendation made to City Council. City Council reviews and makes the decision on the designation of the landmark. Once a landmark has been designated, it receives the same protection as if it was located in the Design Control District. The Department of Community Development provides staff assistance to the Landmark Commission. Any individual or group wishing to have a structure designated as a landmark must first apply to the Landmarks Commission.

2. Modification of the Historical District Ordinance or Boundaries

The Planning Commission is responsible for making a recommendation to the City Council. The Planning Commission conducts studies dealing with any changes to the District or to the Ordinance and recommends them to City Council. City Council has the final authority to adopt or modify any ordinance or boundary designations. The Department of Community Development provides staff assistance to the Planning Commission. Anyone wishing to suggest modifications to the Historic District ordinance or Historic District boundary can contact the Chairman of the Planning Commission or the secretary of the Planning Commission, who is the Director of Planning of the Department of Community Development.

3. Site Plan Review

The primary responsibility for site plan review is with the Planning Commission. They review all site plans requiring a change of use of the existing structure of any new construction except single family attached (up to two units) or detached single family units. See the zoning ordinance for the site plan review process. The decision of the Planning Commission can be challenged to the Circuit Court.

4. Alteration or Demolition of any Architecturally and/or Historically Significant Structure

The Board of Architectural Review has primary responsibility for this function. No building permit can be issued before the Board of Architectural Review has reviewed the following:

- a. All buildings within the ADC District
- b. All buildings outside the ADC built before 1870
- c. Historic Landmarks identified by the Landmarks Commission and designated by City Council.
- d. Other significant buildings when designated by City Council.

Criteria for such review are provided in Section 7. The Department of Community Development provides primary staff assistance to the Board of Architectural Review. Anyone wishing to make changes in any of the above conditions may contact the Chairman of the Board of Architectural Review or the Director of Planning and Community Development. The decision of the Board of Architectural Review can be appealed.

5. Resolution of Recognition for significant preservation efforts in the City.

As a response to a recommendation in the 1979 Comprehensive Plan, the City has undertaken a program for recognition of significant efforts in preservation in the City. The initial recommendations are developed by the Historic Landmarks Commission and then finalized after consulting with the Board of Architectural Review. Recommended structures and/or individuals are then presented to the City Council for adoption as Resolutions of Recognition. 1980 was the first year for this program. The Department of Community Development has information on buildings which have been recognized or eligible for recognition.

C. Private Groups and Assistance

1. Old Charlottesville, Inc.

This is a private group whose purpose is to save historic structures and educate the public about historic preservation and related subjects. They may be able to assist in other ways.

2. Albemarle County Historical Society (Museum and Library)  
220 Court Square

They may be able to help you in research for a particular area or structure within Charlottesville.

3. School of Architecture  
Campbell Hall, University of Virginia

Architecture and architectural history students or professors may be able to offer assistance or advice on how to go about researching or implementing a proposal or project.

4. Fiske Kimball Fine Arts Library  
School of Architecture  
Campbell Hall, University of Virginia

Research materials in architectural history, construction, restoration, and many other references found in the bibliography section can be found here.

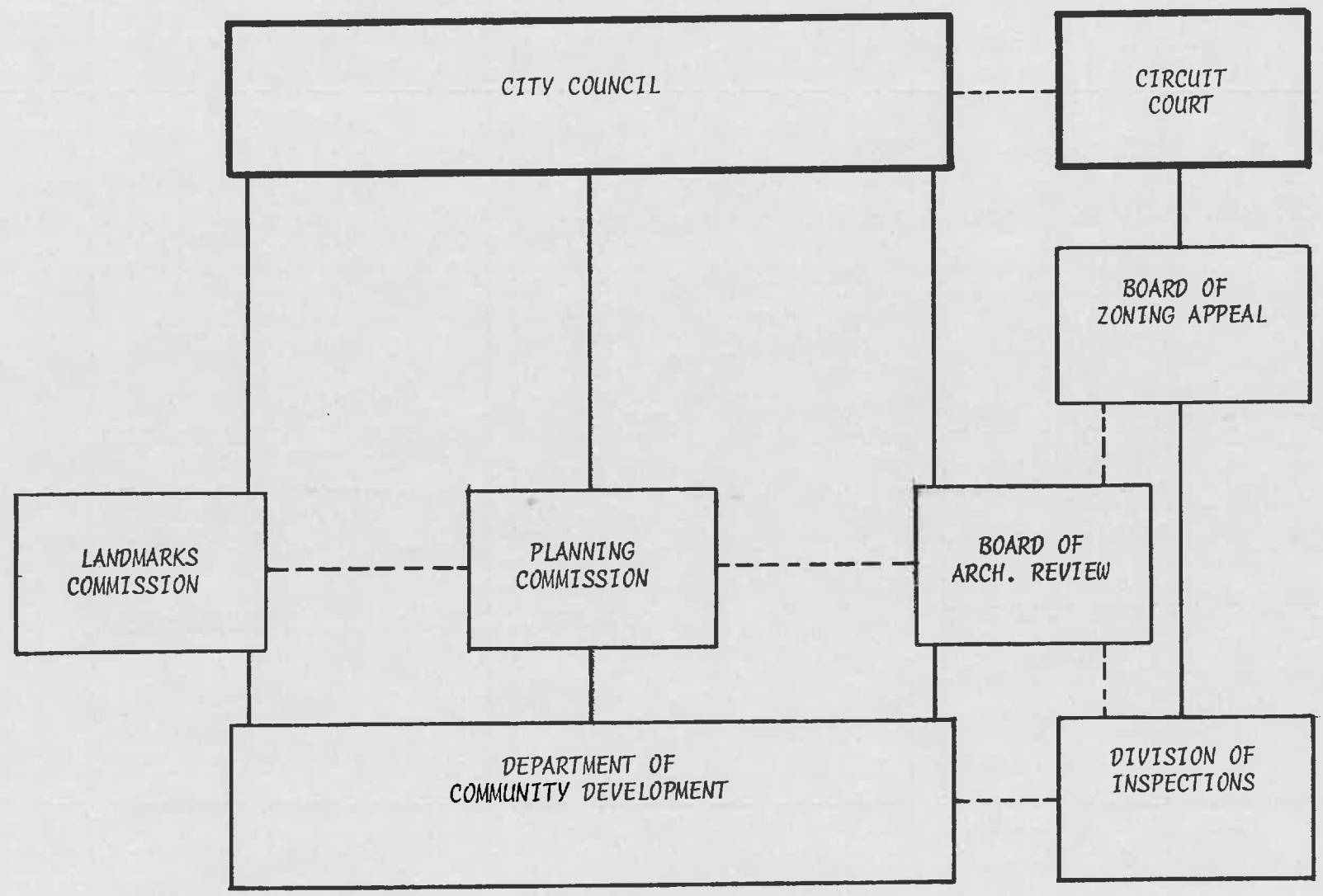
5. Alderman Library  
University of Virginia

This library's manuscripts section, rare book room and other areas contain much historical research material referred to elsewhere in this guide.

6. Local Architects, Engineers & Craftsmen

Many projects will require professional advice and work which local firms can assist you in. Construction plans require that a certified architect or engineer stamp them before obtaining building permits. There is a local chapter of the AIA (James River Chapter). There are also architects and engineers listed in the local yellow pages. Some of the public and private groups mentioned above can also assist you in the selection of architects, engineers, and other specialists as well as local craftsmen.

# Historic Preservation Organization Chart



# Board of Architectural Review Procedures

(CHAPTER 31, ARTICLE 16, DIVISION 3 OF THE CITY CODE)\*1

1 This procedure is applicable to the exterior architectural character of the structures and the environment visible from any public street in cases of demolition, construction or alterations to the following:  
 a) Structures and areas within the ADC, b) Historic Landmarks, c) Other structures or sites designated by City Council, d) Structures in existence prior to 1870.  
 \*2 Height Limits

2 Applicant holds preapplication conference with the B.A.R. Chairman or Department of Community Development staff members to discuss the proposal and process.  
 3 Applicant should bring preliminary studies of concept and proposal to this meeting.  
 Section 31-142

Applicant picks up application for Certificate of Appropriateness from the Department of Community Development, Room 202, City Hall (295-4177).  
 Section 31-143

4 Application should be accompanied by the following data: 1) Detailed plan(s) of the project, 2) Photographs as required, 3) Samples of materials, 4) History of building and site if requested.  
 \*3 Signs  
 Section 31-144

5 The Board of Architectural Review shall utilize the following criteria in their consideration: 1) Harmony of scale, 2) Harmony of materials, texture, colors and motifs, 3) Impact on the surrounding environment, 4) Historic or architectural significance of the proposed action, 5) Other criteria deemed necessary.  
 Section 31-145(b)

6 Applicant files application and appropriate data with the Director of Planning and Community Development 10 days prior to the next B.A.R. meeting date.  
 Section 31-143

7 Department of Community Development staff prepares background information as needed and sends information to the B.A.R. one week prior to their meeting date.

8 Board of Architectural Review members visit the site(s) in question during the week before the meeting date.

9 B.A.R. usually holds monthly meeting to review application. The B.A.R. takes action within 60 days of the submittal date or application is approved. The applicant is encouraged to attend the meeting.  
 Section 31-145(a)

10 If approved, the Director of Planning issues the Certificate of Appropriateness. Applicant then applies for building permit in the Inspections division subject to Virginia Uniform Statewide Building Code (BOCA), the zoning ordinance and other conditions imposed by the B.A.R.  
 Section 31-145(a)

11 If denied, no certificate of appropriateness is issued.  
 Appeals can be made to City Council and then to the Circuit Court as specified in the City Code Section 31-147.1.

12 Zoning Inspector makes final site inspection after construction is completed to insure compliance with approved plans and specifications. Zoning inspector also conducts inspection for maintenance and repair required of the owner under Section 31-141.

\*1. For specific procedures and guidelines, see Sections 31-142 through 31-147.1 of the City Code and Zoning Ordinance.

\*2. The maximum height in the ADC district shall not exceed 40' unless a special permit is granted by City Council; in such case, the Board of Architectural Review will have an additional opportunity to comment.

\*3. In the case of a sign request, the following information will be needed: 1) Dimensions, 2) Subject Matters, 3) Colors of letters, field, borders with samples, 4) Materials including post or support, 5) Letter styles and sizes, 6) Location on building or site with its context (i.e. window, door, etc.)



# 9. Ordinances - Historic District <sup>8</sup>

## ARTICLE XVI. HISTORIC PRESERVATION AND ARCHITECTURAL DESIGN CONTROL (ADC) DISTRICT

### Division 1. Applicability.

#### Sec. 31-126. Purpose and intent.

(a) The purpose of this article is to promote the general welfare of the public through the preservation and protection of the old, historic or architecturally worthy structures, spaces and neighborhoods and their environs and settings which serve as visible reminders of the history and the cultural and architectural heritage of the city, state and nation.

(b) A further purpose of this article is to insure that any new development or alteration of existing structures and spaces and their environment is in harmony with the historic or architectural character of the area. (12-15-75, § 126).

#### Sec. 31-127. Architectural Design Control District boundary designation.

The boundary of the Architectural Design Control District is delineated upon the city zoning district map. (12-15-75, § 127).

#### Sec. 31-127.1. Primary Functions of Boards and Commission Dealing with Historic Preservation.

In carrying out the purposes of this chapter the following bodies shall exercise the respective functions hereinafter set forth:

##### (a) The City Council:

- (1) Create and make appointments to the Historic Landmarks Commission and the Board of Architectural Review.
- (2) Adopt ordinances dealing with historic preservation.
- (3) Designate Architectural Design Control District boundaries.
- (4) Designate historic landmarks and sites.
- (5) Designate other historically, architecturally or culturally significant structures and sites.

(b) The Planning Commission:

- (1) Proposed and recommend changes or modifications to this ordinance.
- (2) Propose and recommend historic district boundaries.
- (3) Review site plans for historic structures, sites and landmarks and structures within the historic district.

(c) The Board of Architectural Review:

- (1) Review any exterior changes or modifications and the state of maintenance and repair of building, structures, spaces, sites and landmarks and their environment subject to this chapter.

(d) Historic Landmarks Commission:

- (1) Recommend to the City Council (with supporting data) structures or sites for designation as historic landmarks.
- (2) Recommend to the City Council (with supporting data) other structures and sites deemed to be historically, culturally or architecturally significant, for designation as such.

Sec. 31-127.2. Applicability.

The provisions of this article shall apply to the following:

- (a) Structures and their environment within the Architectural Design Control District as delineated on the city zoning district map.
- (b) Historic landmarks identified by the Historic Landmarks Commission and the property upon which such structures are located when designated on the city zoning map by the City Council.
- (c) Other historically architecturally or culturally significant structures or sites and the property upon which such structures are located when designated on the City zoning map by City Council.
- (d) Structures in existence in 1870 and the property upon which such structures are located.
- (e) The environment, visible from any public street or place, immediately surrounding the structure and the property upon which such structure is located.
- (f) The exterior architectural character of the structures covered above.

*Division 2. Regulations.*

*Sec. 31-128. Division content.*

*A building or premises shall be used only for the purposes set forth in the given district. In addition to the regulations and requirements of each appropriate overlapped district, properties within the categories set forth in § 31-127.2 shall follow all the requirements set forth in this article. All buildings and uses permitted in the Architectural Design Control District, with the exception of single family detached dwellings, single family attached dwellings not exceeding two units, and two family dwellings, shall be subject to the requirements of articles XVII and XIX. (12-15-75, § 128).*

*Sec. 31-129. Board of Architectural Review - Created.*

*For the purpose of making effective the provisions of this article, there is hereby created a board to be known as the "board of architectural review". (12-15-75, § 129).*

*Sec. 31-130. Same - Powers and Duties.*

*(a) The board of architectural review shall pass upon the appropriateness of exterior architectural features of buildings and structures and their surroundings hereafter erected, reconstructed, altered or restored in the restricted design district wherever such exterior features are subject to public view from a part of any public street or place within the restricted design district. All plans, elevations and such other information deemed necessary by the board to determine the appropriateness of the exterior features of such buildings shall be made available to the board by the applicant, through the office of the zoning administrator.*

*(b) The board, in passing upon the appropriateness of exterior architectural features, in any case, shall adhere to the purposes set forth in section 31-126 and shall consider among other things the general design of buildings or structures which shall be harmonious with the architectural and historic character of the buildings, structures, and places subject to this article as described in § 31-127.2.*

*(c) The board shall not consider structural details, interior arrangements or features not subject to public view from a part of any street within the restricted design district.*

*(d) The board shall impose such requirements as it may deem appropriate to assure that development will be compatible to the historic and cultural aspect of the district. (12-15-75, § 130)*

Sec. 31-131. Same - Number of qualifications of members.

(a) The board of architectural review shall be composed of seven members and an alternate member, appointed by the city council, all of whom shall be qualified residents of the city.

(b) Of the members, two shall be certified architects, one a member of the city planning commission, one an established licensed real estate broker and three other persons. The alternate member, at the discretion of the city council, may be from any one of the foregoing categories. (12-15-75, § 131).

Sec. 31-132. Same - Terms of members.

Of the members of the board of architectural review first appointed, two shall be appointed for a term of one year, two for a term of two years, two for a term of three years, and one for a term of four years. Thereafter, members shall be appointed for terms of four years respectively. The alternate member shall be appointed for a term of one year. Any member, including the alternate member, at the discretion of the city council, may be reappointed for a full term and the fact that a person has served a term as an alternate member shall not disqualify him from appointment as one of the regular members. No member shall serve for more than two consecutive four year terms. (12-15-75, § 132).

Sec. 31-133. Same - Vacancies; continued absence from meetings.

Vacancies in the board of architectural review shall be filled for an unexpired term in the manner in which original appointments are required to be made. The continued absence of any member from the regular or called meetings of the board shall, at the discretion of the city council, render such member liable to immediate removal from office. (12-15-75, § 133).

Sec. 31-134. Same - When alternate member shall serve.

The alternate member of the board of architectural review shall serve, at the request of the board's chairman, at any meeting when, for any reason, a regular member is absent or declines to serve at such meeting. (12-15-75, § 134).

Sec. 31-135. Same - Compensation of members.

All members of the board of architectural review, including the alternate member, shall serve as such without compensation. (12-15-75, § 135).

Sec. 31-136. Same - Quorum.

Four members of the board of architectural review present and voting shall constitute a quorum and for this purpose the alternate member shall be deemed to be a member of the board. (12-15-75, § 136).

Sec. 31-137. Same - Chairman, vice-chairman; secretary.

At the first meeting of the board of architectural review, the members, by majority vote, shall elect one of their number to serve as chairman. Thereafter, a chairman shall be elected annually at the first meeting to be held on or after July first in each year. Similarly, the members shall elect a vice-chairman and a secretary. (12-15-75, § 137).

Sec. 31-138. Same - Removal of member.

Any member of the board of architectural review may be removed from office by the city council, after a public hearing, for inefficiency, neglect of duty or malfeasance. (12-15-75, § 138).

Sec. 31-138.1. Historic Landmarks Commission - Created.

For the purpose of promoting public knowledge and interest in the historic and architectural heritage of the City of Charlottesville, and to advise the City Council in these areas, there is hereby created a Commission to be known as the "Historic Landmarks Commission".

Sec. 31-139.1. Same - Number of Qualification of Members.

(a) The Historic Landmarks Commission shall be composed of seven members appointed by city council, all of whom shall be residents of the city.

(b) Of the members, one shall be a member of the City Planning Commission, one a member of the board of architectural review, one a certified architect, and one a resident of the architectural design control district, and three other members.

Sec. 31-139.2. Same - Procedures.

The historic landmarks commission shall abide by the same procedures outlined for the board of architectural review as outlined in §§ 31-132 through 31-138.

Sec. 31-139.3. Protection of Historical or Architectural Landmarks or Structures, or Sites.

In promoting the purposes set forth in § 31-126, the historic landmarks commission may recommend to City Council that certain specific historically, culturally or architecturally significant structures, landmarks, or sites be made subject to the provisions of this article in accordance with § 31-127.1.

Sec. 31-139.4. Designation of Historical or Architectural Landmarks or Structures, or Sites.

The City Council may officially designate landmarks or other specific historically, culturally or architecturally significant structures, landmarks, or sites by amending the official zoning map according to the procedures outlined in article XXVII. Upon such official designation such structures, landmarks or sites shall be subject to the provisions and regulations of this article.

Sec. 31-140.1. Restrictions on Erection of New Buildings or Alteration of Existing Historically and/or Architecturally Significant Buildings or Sites.

(a) No erections of new buildings or alteration of existing landmarks, structures or sites which are subject to this article shall begin until the owner or agent of such structure or site has first submitted an application in accordance with Division 3 of this article to the board of appropriateness for such activity.

(b) No structure within the architectural design control district shall exceed a height of forty feet from grade to cornice line unless the owner or developer thereof shall first have obtained a special permit for residential higher density and for such additional height from City Council. Such special permit may be granted by City Council in that portion of the architectural design control district lying south of High Street, pursuant to the procedures set forth in Article XX, provided that:

(1) No such permit shall allow a building height in excess of seventy-five feet from grade to the cornice line; and

(2) City Council finds that such additional height is appropriate to the particular location in question, does not have an undue adverse impact on the scale and architectural harmony of the architectural design control district, and permits adequate sunlight and open air on the adjacent streets; and

(3) The height of the street facade in one plane of any building constructed under such permit shall not be higher than forty feet from the grade, and any portion of the facade higher than forty feet shall have a setback of at least twenty feet from the front and rear property lines; and

(4) The special permit for seventy-five feet height from grade to cornice line shall only be considered when the proposed request encompasses an entire block of the city as designated on the official U.S. Census Map; and

(5) In any building constructed under such permit, the total area of any floor constructed more than forty feet above grade shall not exceed fifty percent of the total site area of the proposed development; and

(6) The board of architectural review shall have an opportunity to review and comment on the concept of a proposed development and site plan, before review by the Planning Commission at a scheduled public hearing at which any special permit is being considered in the architectural design control district. Any comments by the board of architectural review on a special permit request in an architectural design control district shall be made in writing no later than twelve days prior to the date of the public hearing and any such comments shall be made part of the public hearing record. The board of architectural review shall have at least fifteen days for their review and comments.

#### Sec. 31-140.2. Restrictions on Demolition or Removal.

(a) No demolition or removal of any landmark or structure specified in § 31-127.2 shall begin until the owner or agent of such structure of site has first submitted an application in accordance with Division 3 of this article to the board of architectural review and the board has approved a certificate of appropriateness for such activity.

(b) Upon receipt of an application the board of architectural review shall have sixty days to either approve such application and issue a certificate of appropriateness, or find the preservation and protection of historic and architectural places and the public interest will best be served by requiring the owner to postpone such demolition and make a bonafide offer to sell such structure and the land pertaining thereto at a price reasonably related to its fair market value. Such offer of sale shall be made to the City, or to any person, firm, corporation, government or agency thereof which gives reasonable assurance that it is willing to preserve and restore the landmark, building, site or structure and lands pertaining thereto. The time during which such offers to sell shall remain open shall be as follows:

3 months when the offering price is less than \$25,000.

4 months when the offering price is greater than \$25,000 but less than \$40,000.

5 months when the offering price is greater than \$40,000 but less than \$55,000.

6 months when the offering price is greater than \$55,000 but less than \$75,000.

7 months when the offering price is greater than \$75,000 but less than \$90,000.

12 months when the offering price is greater than \$90,000.

If such bonafied offer is unaccepted after the designated time period the owner shall be permitted to demolish such structure as a matter of right.

Sec. 31-141. Maintenance and repair required.

Neither the owner of nor the person in charge of a structure or site in any of the categories set forth in § 31-127.2 shall permit such structure, landmark, or property to fall into a state of disrepair which may result in the deterioration of any exterior appurtenance or architectural feature so as to produce or tend to produce, in the judgment of the board of architectural review a detrimental effect upon the character of the district as a whole or the life and character of the landmark, structure or property in questions, including but not limited to:

- (a) The deterioration of exterior walls or other vertical supports;
- (b) The deterioration of roofs or other horizontal members;
- (c) The deterioration of exterior chimneys;
- (d) The deterioration or crumbling of exterior plaster or mortar;
- (e) The ineffective waterproofing of exterior walls, roofs and foundations, including broken windows or doors;
- (f) The peeling of paint, rotting, holes and other forms of decay;
- (g) The lack of maintenance of surrounding environment e.g. fences, gates, sidewalks, steps, signs, accessing structures and landscaping;
- (h) The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition or conditions. The enforcing officer shall give notice by certified or registered mail of specific instances of failure to maintain or repair. The owner or person in charge of such structure shall have sixty days to remedy such violation: provided that the Board of Architectural Review, upon request may allow an extension of up to sixty days to remedy such violations. Thereafter, each day during which there exists any violation of this section shall constitute a separate violation and shall be punishable as provided in article XXVIII of this chapter. (12-15-75, § 140.1)

Division 3. Application Review Procedures

Sec. 31-142. Preapplication studies and conferences.

Prior to the formal submission of a proposed plan of erection, demolition, alteration, or removal of buildings controlled by this article, the applicant or his representative shall hold a conference with the chairman of the board of architectural review or his authorized agent concerning the proposed plan of action and submit unofficial preliminary studies of the concept of the proposed action for tentative review, comments and recommendations. (12-15-75, § 141).



Sec. 31-143. Application.

After preapplication review as set forth in section 31-142 has been completed, the applicant may apply to the board of architectural review, through the director of planning for their certificate of appropriateness. This application shall be made at least ten days prior to the date of the meeting at which the request is to be discussed. (12-15-75, § 142).

Sec. 31-144. Data and drawings to be submitted with application.

The following data and drawings shall be submitted with application:

(a) Such plans and specifications shall be provided by the applicant and shall show the proposed exterior architectural features of such building, structure or improvement which shall include, but shall not necessarily be limited to the general design, arrangement, texture, materials, plantings and colors proposed to be used in the location, construction, reconstruction, alteration or repair of the building, structure or improvement and the type of windows, exterior doors, lights, landscaping, parking, signs and other exterior fixtures and appurtenances which will be subject to public view from a public way or other public place. Plans shall show the relationship of the proposed action to the surrounding properties and structures.

(b) A photograph of the building or structure in question, if any.

(c) Photographs of the buildings on contiguous properties, if any.

(d) Samples to show the nature, texture and color of materials proposed to be used.

(e) The history of the building or structure in question, if requested by the board of architectural review. (12-15-75, § 143).

Sec. 31-145. Approval or disapproval of plans and specifications; issuance of certificate of appropriateness; issuance of permit.

(a) Upon receipt of an application for a review required by this article and the plans and specifications, the board shall confer with the applicant and shall approve or disapprove such plans and specifications and, if approved, shall issue a certificate of appropriateness therefor, with or without conditions, or with such modifications of the plans and specifications as the board deems necessary to execute the purposes as declared in section 31-126 and to require compliance with the regulations and restrictions set out in this article; otherwise, the board shall reject such plans and specifications and shall not issue the certificate of appropriateness. The failure of the board to approve or disapprove such plans and specifications with or without conditions or modifications, within sixty days from the date of application for the certificate of appropriateness shall be deemed to constitute approval of the application. The zoning administrator shall

issue the permit provided the work to be done under the permit complies with the requirements of the Virginia Uniform Statewide Building Code and other ordinances and laws applicable or relating thereto.

(b) The board of architectural review shall utilize the following criteria, along with other criteria they deem necessary, in their view of applications for certificate of appropriateness within the ADC District.

- (1) Harmony of scale.
- (2) Harmony of materials, textures, colors and motifs.
- (3) Impact on the surrounding environment.
- (4) Historic or architectural significance of the proposed action. (12-15-75, § 144).

(c) A certificate of appropriateness shall expire and become void unless a building permit for construction of the improvements certified as appropriate shall have been issued within one year after the certificate's approval.

For reasonable cause, either the director of planning or the board of architectural review may extend the validity of any such certificate for a period not to exceed one year. This time limit shall not apply to the certificate of appropriateness for any change not requiring a building permit.

Sec. 31-146. Permit required; prerequisites to issuance.

No improvement structural or otherwise to any property covered shall be located, constructed, reconstructed, altered, repaired or demolished unless a permit therefor is issued by the zoning administrator. No such building permit shall be issued by the zoning administrator unless:

(a) A certificate of appropriateness has been issued for the purpose by the board of architectural review to the owner thereof; and

(b) The location, construction, reconstruction, alteration, repair or demolition thereof otherwise complies with the requirements of the Virginia Uniform Statewide Building Code and other ordinances and laws applicable and relating thereto except, as otherwise provided in this article. (12-15-75, § 145).

Sec. 31-147. Exclusions.

Nothing in this article shall be construed to prevent:

- (a) The ordinary maintenance or repair of any exterior elements of any building or structure;
- (b) The construction, reconstruction, alteration or demolition of any such elements which the authorized city officers shall certify as required for public safety. (12-15-75, § 146).

Sec. 31-147.1. Appeals.

(a) Any decision of the board of architectural review may be appealed to the city council. The decision of city council may thereafter be appealed to the Circuit Court for review by the owner (or his agent) of the property for which the decision was sought or any adjacent property owner. The appealing body shall file a petition at law, setting forth the alleged illegality of the action taken, and shall be filed within thirty days after the final decision has been rendered.

(b) Any decision of the city council designating areas to be protected according to the provisions of this article and of § 31-127.1 may be appealed to the circuit court for review by the owner, or his agent, of any property so affected, by any property owners, or agents notified in accordance with § 31-273. The appealing body shall file a petition at law setting forth the alleged illegality of the action taken, and shall be filed within thirty days after the final decision has been rendered.

(c) The filing of an appeal petition pursuant to subsections (a) and (b) shall stay the decision of the body pending the outcome of the appeal to the court, except that the filing of such petition shall not stay any decision which denies the right to demolish a historic landmark, building, structure, or site.

ARTICLE XVIII. SIGNS

Division 3. District Regulations.

Sec. 31-180. Historic Preservation and Architectural Design Control District.

The following regulations shall apply to signs in the ADC District, and on other properties subject to design controls under Section 31-127.2:

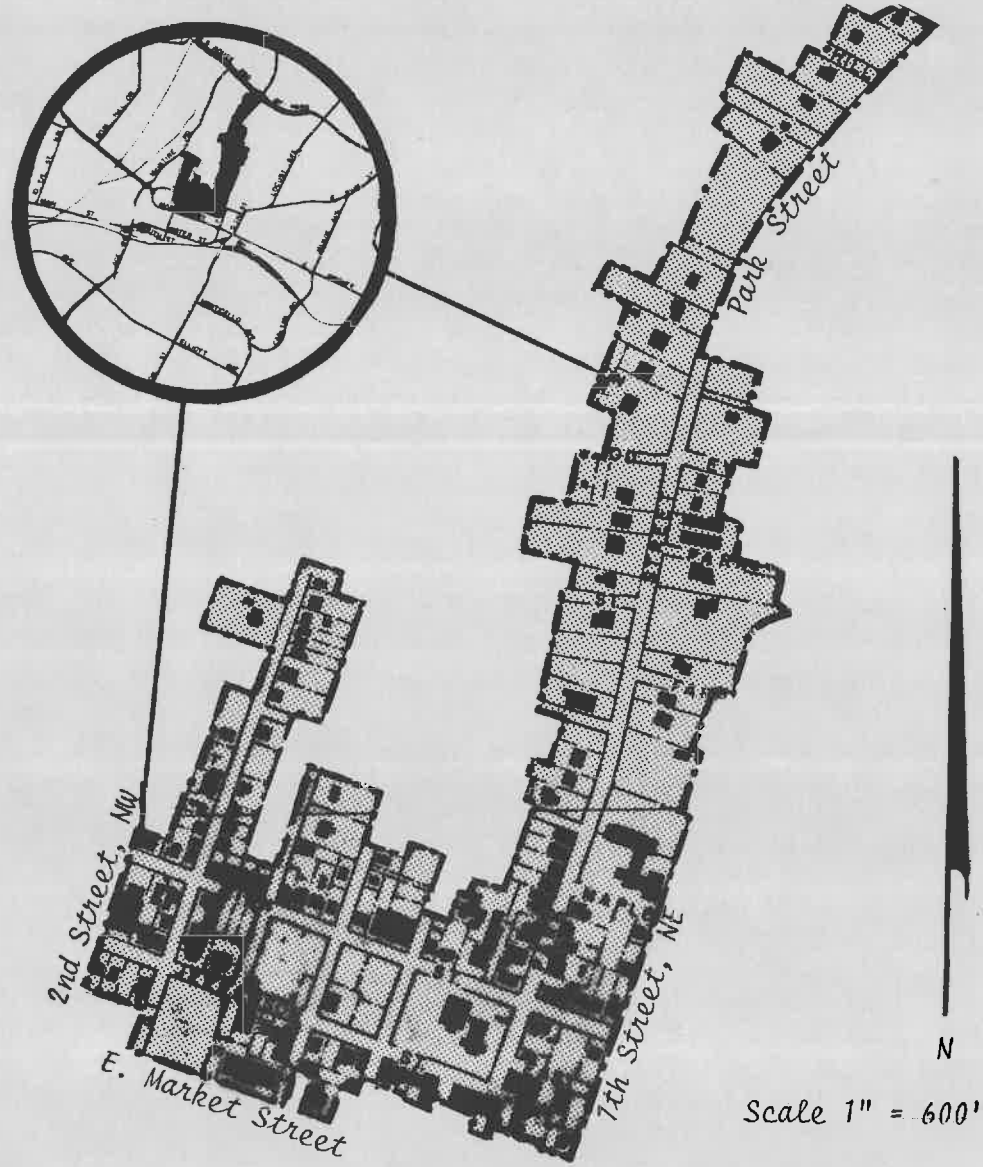
(a) The total area of all signs permitted for any establishment shall not be greater than twelve square feet.

(b) No single wall sign shall have an area greater than six square feet.

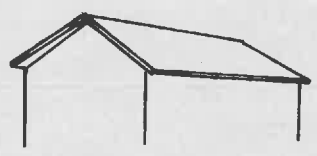
(c) No freestanding sign shall be higher than twelve feet.

(d) No such sign shall be erected until the style, location, materials, and design thereof have been awarded a certificate of appropriateness by the board of architectural review. Notwithstanding the provisions of sections 31-179 or 31-181, the board may approve the attachment or suspension of a sign from an existing freestanding or projecting sign, where the board determines that such an arrangement is in keeping with the architectural character of the property.

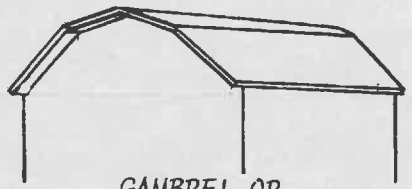
# Architectural Design Control District



Roofs & Gables



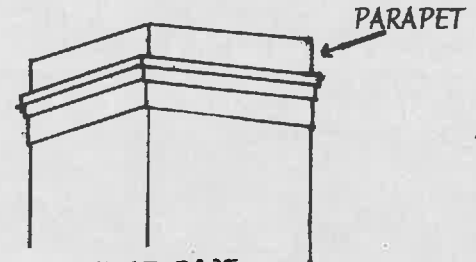
GABLE ROOF



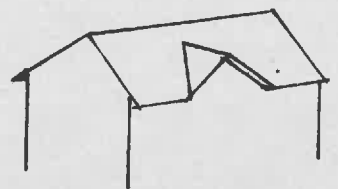
GAMBREL OR DUTCH ROOF



HIP ROOF



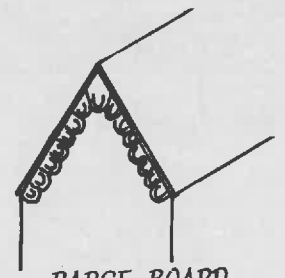
FLAT ROOF



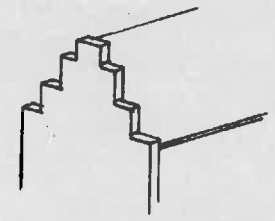
CENTRAL GABLE



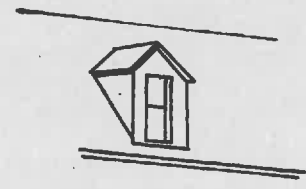
MANSARD ROOF



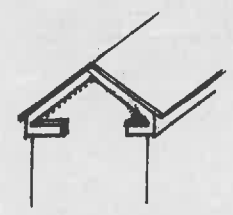
BARGE BOARD



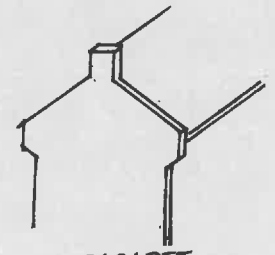
STEPPED GABLE



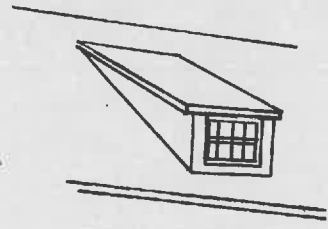
GABLED DORMER



BOXED CORNICE WITH RETURN

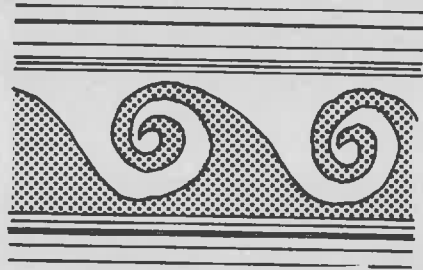


PARAPET GABLE

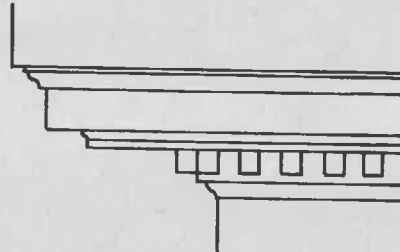


SHED DORMER

# Cornices



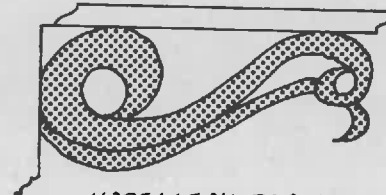
GREEK WAVE MOULDING



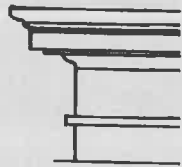
DENTIL MOULDING



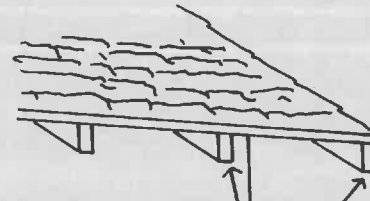
GREEK FRET  
OR MEANDER



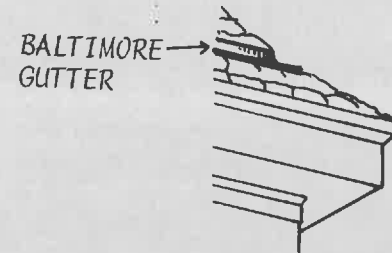
MODILLION BLOCK



TUSCAN  
ENTABLATURE

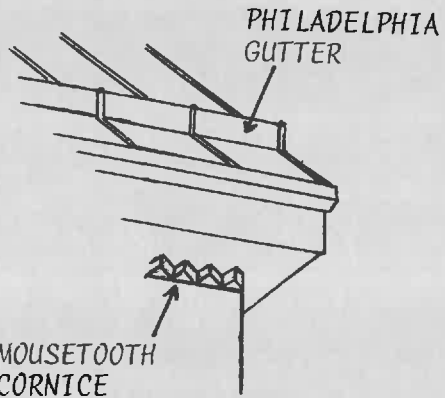


RAFTER END



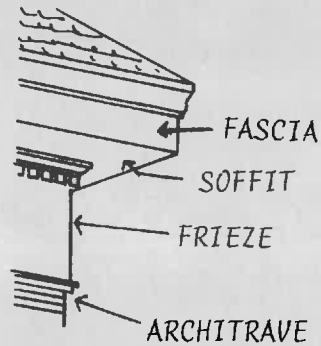
BALTIMORE  
GUTTER

BOXED CORNICE



PHILADELPHIA  
GUTTER

MOUSETOOTH  
CORNICE

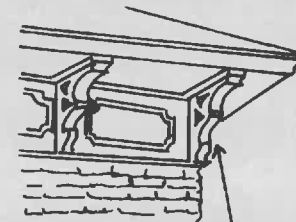


FASCIA

SOFFIT

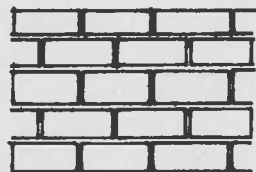
FRIEZE

ARCHITRAVE

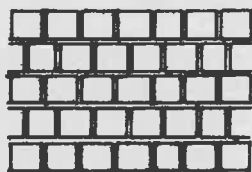


BRACKET

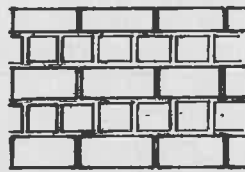
# Siding



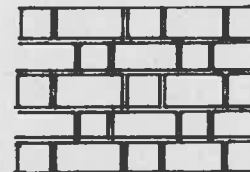
COMMON BOND  
(STRETCHER)



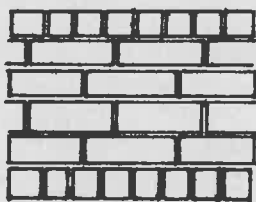
HEADER BOND



ENGLISH BOND



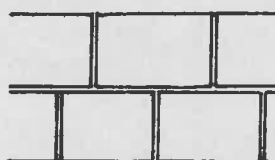
FLEMISH BOND



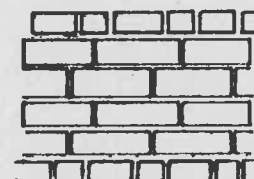
AMERICAN BOND



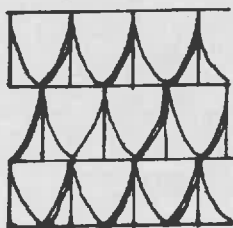
STUCCO (ROUGH)



SCORED IMITATION  
ASHLAR MASONRY



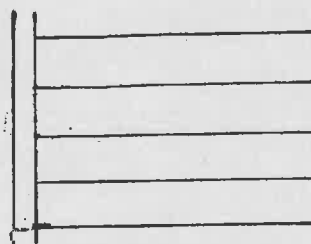
AMERICAN BOND  
WITH FLEMISH  
HEADER COURSE



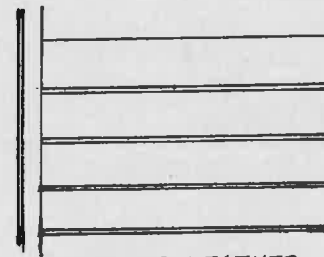
PRESSED TIN



WOODEN SHINGLES

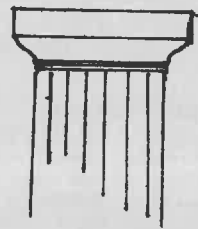
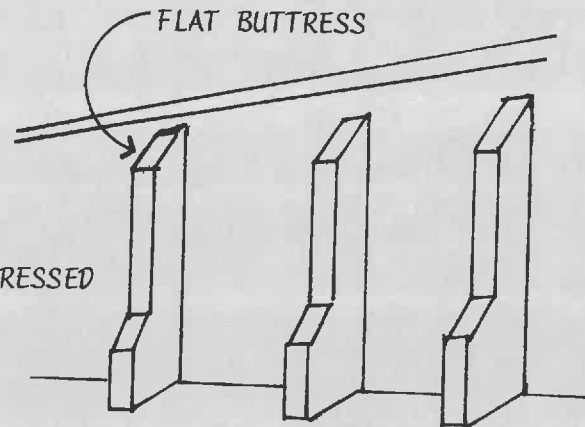
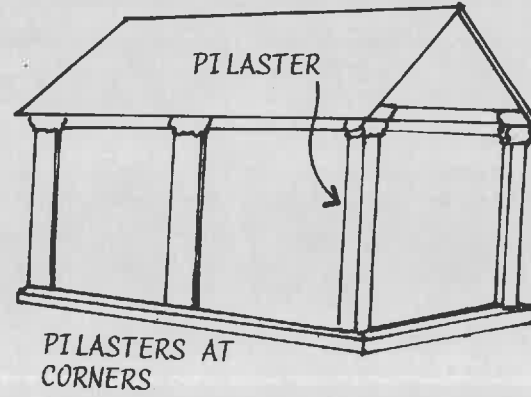
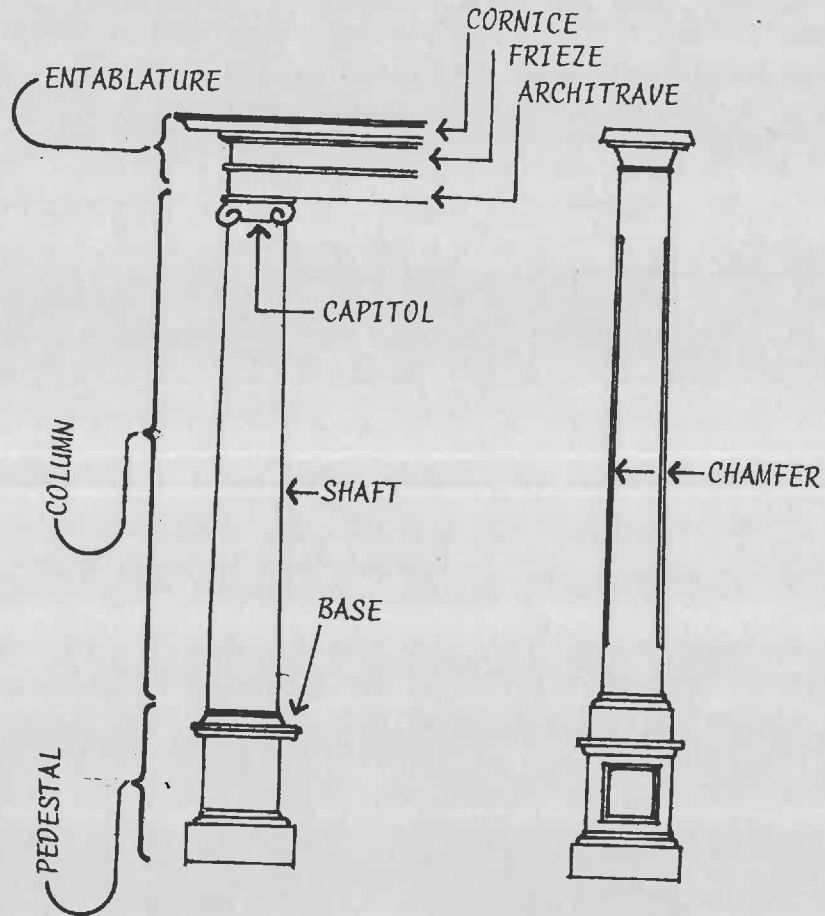


PLAIN WEATHER-  
BOARDING

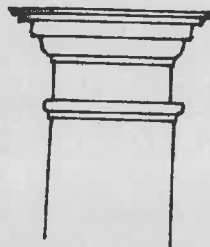


BEADED WEATHER-  
BOARDING

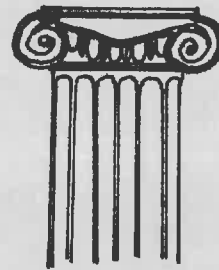
# Columns



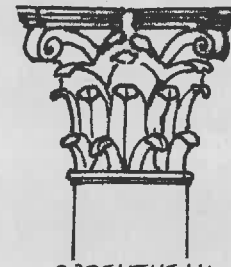
GREEK DORIC



TUSCAN



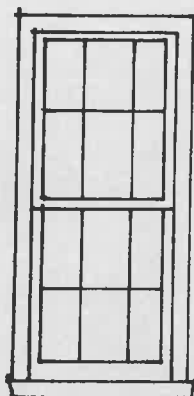
IONIC



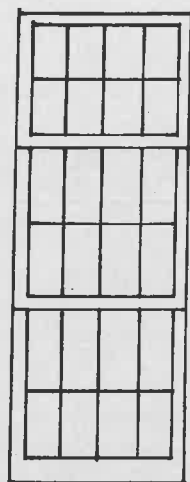
CORINTHIAN



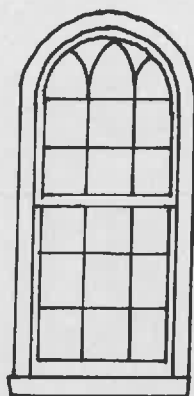
# Windows



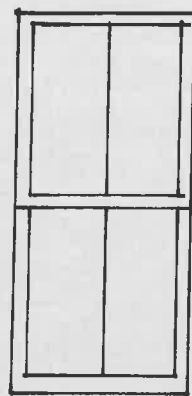
DOUBLE HUNG  
(SIX OVER SIX)



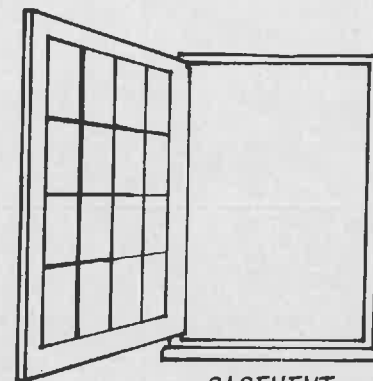
TRIPLE HUNG



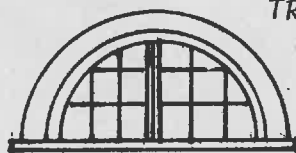
CIRCULAR HEADED



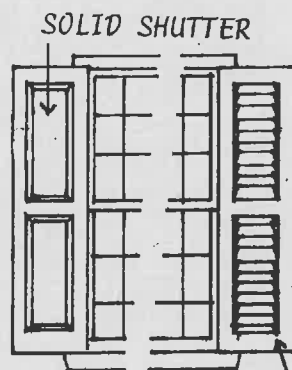
2 OVER 2 SASH



CASEMENT

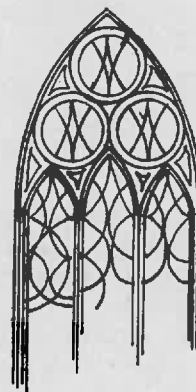


THERMAL WINDOW

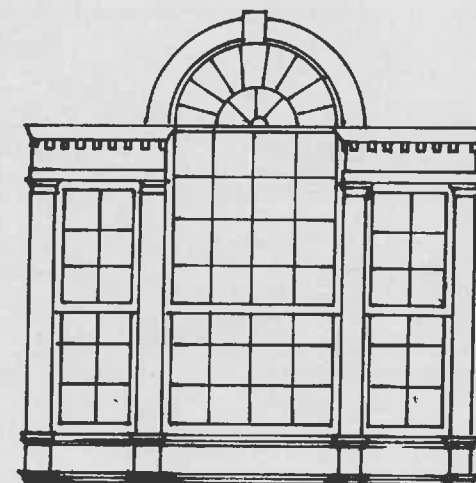


SOLID SHUTTER

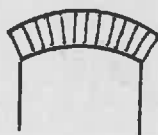
LOUVERED OR  
VENETIAN BLIND



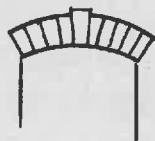
GOthic TRACERY



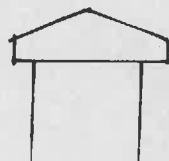
PALLADIAN WINDOW



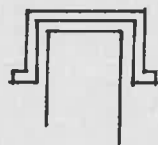
SEGMENTAL



SEGMENTAL  
w/KEYSTONE



LINTEL, SHAPED



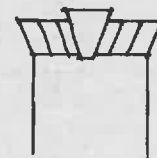
LABEL



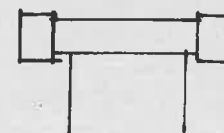
FLAT ARCH



JACK ARCH

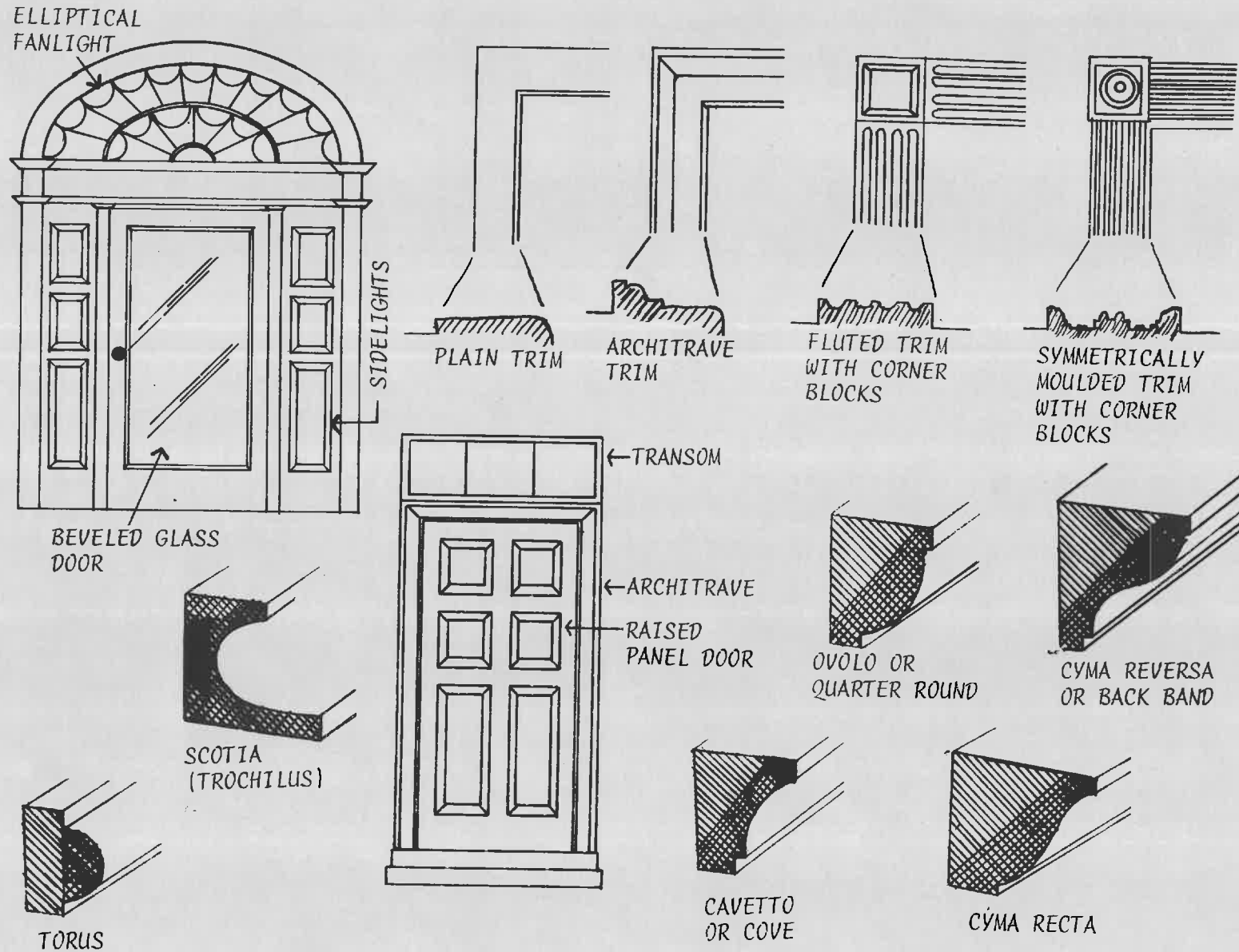


JACK ARCH  
w/ KEYSTONE



LINTEL w/  
END BLOCKS

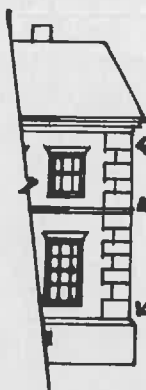
# Doors, Trim & Mouldings



# Plans & Stairs



CENTRAL PAVILION W/WINGS

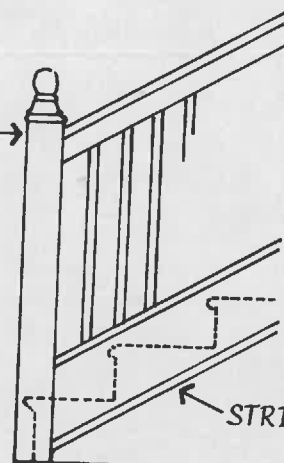


NEWEL

QUINS

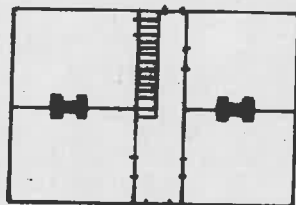
STRING COURSE

WATER-TABLE

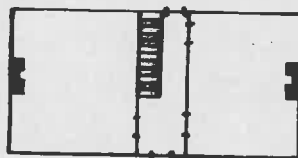


CLOSED-STRING STAIR  
(steps hidden)

CENTRAL HALL PLANS

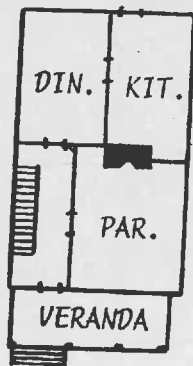


DOUBLE PILE

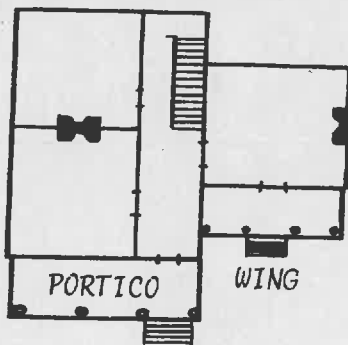


SINGLE PILE

SIDE HALL PLANS 2 ROOMS DEEP

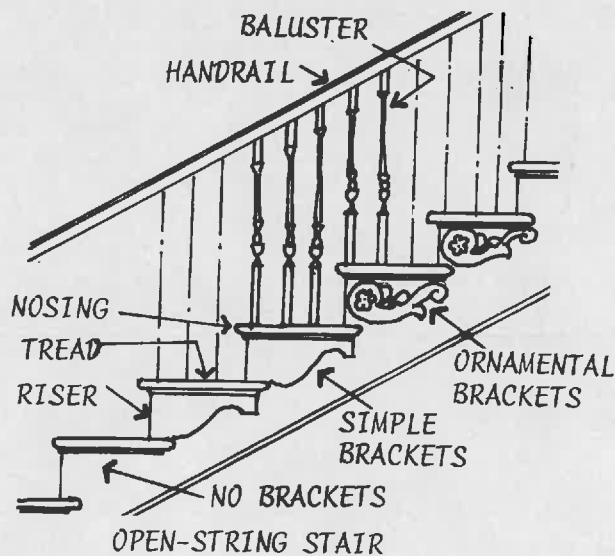


VERANDA



PORTICO

WING



BALUSTER

HANDRAIL

NOSING

TREAD

RISER

ORNAMENTAL BRACKETS

SIMPLE BRACKETS

NO BRACKETS

OPEN-STRING STAIR

# 11. Bibliography - Resources

The following is a partial listing of related sources under specific categories which may be helpful. The Department of Community Development in City Hall either has or has access to most of these. Others can be found in the University of Virginia's Fiske Kimball Fine Arts Library at the School of Architecture or Alderman Library. Still others may have to be ordered. The Community Development staff can assist you in obtaining information on these as well as make available to you more extensive bibliographies.

## ARCHITECTURAL HISTORY

Condit, Carl W. American Building Art. The Nineteenth Century. New York: Oxford University Press, 1962. 371 pp. illus. The standard history of construction technology in America in the industrial age. See also Condit's similar volume of the 20th century.

Ellsworth, Linda. The History of a House: How to Trace It. Nashville: American Association for State and Local History, 1976. Pamphlet.

Fitch, James M. American Building I: The Historical Forces That Shaped It. 2nd ed. Boston: Houghton Mifflin, 1966. 340 pp. illus.

Fitch, James M. American Building II: The Environmental Forces That Shaped It. 2nd ed. revised and enlarged. Boston: Houghton Mifflin, 1972. 349 pp. illus.

Fletcher, Sir Banister. A History of Architecture. 18th ed. Revised by J. C. Palmer. New York: Charles Scribners Sons, 1975, 1,390 pp. illus. Without doubt, this is the authoritative general history of architecture.

Gowans, Alan. Images of American Living: Four Centuries of Architecture and Furniture as Cultural Expression. Philadelphia: Lippincott, 1964. 498 pp. illus. Remains the most useful single volume on the history of American architecture.

Hitchcock, Harry Russell. Architecture Nineteenth and Twentieth Centuries. Rev. ed. Baltimore: Penguin, 1971. 498 pp. illus.

Maass, John. The Victorian Home in America. New York: Hawthorn Books, Inc., 1972, 235 pp. illus.

Morrison, Hugh. Early American Architecture: From the First Colonial Settlements to the National Period. New York: Oxford Univ. Press, 1952. 619 pp. illus. Comprehensive and reliable history of American architecture through the federal period, a definitive study.

Waterman, Thomas Tileston. The Dwellings of Colonial America. Chapel Hill: Univ. of North Carolina Press, 1950. 312 pp. illus.

## HISTORIC PRESERVATION

American Institute of Architects Committee on Design. Design Review Boards: A Handbook for Communities. Washington, D.C.: American Institute of Architects, 1974.

Argan, G.C., and Murtagh, William J. Historic Districts: Identification, Social Aspects and Preservation. Washington, D.C.: National Trust for Historic Preservation for the American Committee, International Centre for Conservation, 1975.

Bowsher, Alice M. Design Review in Historic Districts, 1978.

Diamonstein, Barbaralee. Buildings Reborn. New Uses, Old Places. New York: Harper and Row, 1978. paper. Well illustrated handbook on the adaptive reuse of historic buildings.

Economic Benefits of Preserving Old Buildings. Washington: Preservation Press, National Trust for Historic Preservation, 1976. 164 pp. illus. Papers from the 1975 Conference. Best general introduction to the business aspects of preserving historic buildings.

Grieff, Constance (ed.) Lost America. 2 vols. Princeton: Pyne Press, 1971 and 1972. 244 pp. illus and 243 pp. illus. Important preservationists' guide to significant historic buildings that have been demolished.

Historic Preservation Handbook. Atlanta: Georgia Department of Natural Resources, 1976. 112 pp. illus. Prepared for Georgia by the State Historic Preservation Office, this is an exemplary state handbook to its preservation program. Contains useful bibliography. Free, write: Historic Preservation Section, DNR, 270 Washington Street, SW, Room 703-C, Atlanta, Georgia 30334.

McNulty, Robert N. and Stephen A. Clement (eds.) Neighborhood Conservation. A Handbook of Methods and Techniques. New York: Whitney, 1976. The best work to date on the stabilizing and enhancing of sound old city neighborhoods.

National Trust for Historic Preservation. Directory of Landmark and Historic District Commissions. Washington, D.C.: Preservation Press, 1976.

Pitts, Carolyn, Michael Fish, Hugh J. McCawley, and Trica Vaux. The Cape May Handbook. Philadelphia: The Athenaeum of Philadelphia, 1977. 77 pp. illus.

Raymond, Parish, Pine & Plavnick. Establishing a Historic District: A Guideline for Historic Preservation. N. P.: Maryland Historical Trust, 1973. 54 pp. illus. A key guide to the purpose and establishment of historic districts. Write: Maryland Historical Trust, 7525, Riva Road, Annapolis, MD 21401.

## HISTORIC PRESERVATION (cont.)

Shirk, Nancy Carson. Public Funds For Historic Preservation. Washington: Preservation Press, National Trust for Historic Preservation, 1977. 12 pp.

\_\_\_\_\_. Russell Wright, principal consultant. A Guide to Delineating Edges of Historic Districts. Washington, D.C.: Preservation Press, 1976.

\_\_\_\_\_. A Guide to Federal Programs: Programs and Activities Related to Historic Preservation. Washington, D.C.: National Trust for Historic Preservation, 1974. 1976 Supplement. Washington, D.C.: Preservation Press, 1976.

\_\_\_\_\_. A Guide to State Historic Preservation Programs. Washington, D.C.: Preservation Press, 1976.

Neighborhood Conservation. Washington: Preservation Press. National Trust for Historic Preservation, 1976. 14 pp. A short guide to the McNulty book.

\_\_\_\_\_. Preservation and Building Codes. Washington, D.C.: Preservation Press, 1975.

## RESTORATION AND REHABILITATION OF HISTORIC BUILDINGS

Albert, Dennis P., Ancelin V. Lynch, Lombard John Pozzi, Elizabeth S. Warren. Fixing Up. A bilingual handbook for older homes. Warren, Rhode Island. 1979.

Anderson Notter Associates. The Salem Handbook. A Renovation Guide for Homeowners. Salem, MA: Historic Salem, Inc., 1977. 113 pp. illus. This is a valuable practical advice on the care and rehabilitation of historic homes in Salem, MA, but helpful as a general guidebook.

Bruns, R. M. How to Buy and Fix Up an Old House. A guide to house renovation. Bethesda, MD: HomeTech Publications, 1978. 125 pp. A practical, basic guide to old house remodeling.

Bullock, Orin M., Jr. The Restoration Manual. Norwalk, CT: Silvermine Publishers, 1966. 181 pp. illus. This is the definitive general guide to the restoration of historic buildings; especially useful for the layman and homeowner.

Grow, Lawrence. The Old House Catalog. 2500 products, services, and suppliers for restoring, decorating and furnishing the period house - from Early American to 1930's Modern. New York: Main Street/Universe Books, 1976. 234 pp. illus. paper. \*The Second Old House Catalog is now available supplementing the original with 2000 additional and new listings. 1979, 219 pp. illus.

## RESTORATION AND REHABILITATION OF HISTORIC BUILDINGS (cont.)

- Land Design/Research, Inc. Otterbein Homestead Area: Guidelines for Exterior Restoration. Prepared for Charles Center Inner Harbor Management, Inc., Department of Housing and Community Development, City of Baltimore, n.d.
- McKee, Harley J. Introduction to Early American Masonry. Stone, brick, mortar and plaster. Washington: National Trust for Historic Preservation and Columbia University, 1973. 92 pp. illus. The best introduction to this subject.
- Norton, W. Brown and Gary L. Fume. The Secretary of the Interior's Standards for Historic Preservation Reports. Washington: Heritage Conservation and Recreation Service, 1979. 46 pp. paper. Available: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. The standards are the required basis for evaluating Historic Preservation Fund grant proposals for properties listed in the National Register of Historic Places.
- The Old-House Journal/Catalog. A Buyer's Guide for houses built before 1920. 1979 catalog. Brooklyn, NY: The Old-House Journal Corporation, 1979. 76 pp. illus. Published annually this is an invaluable compendium of where to find the materials and finishes needed for the historic house.
- Preservation Briefs. Washington: Technical Preservation Services, Heritage Conservation and Recreation Service. Periodic leaflets on technical aspects of restoration. These are available in the Community Development Department, Charlottesville, VA, Room 202.
- Reed, Richard Ernie. Return to the City. How to Restore Old Buildings and Ourselves in America's Historic Urban Neighborhoods. Garden City, NY: Doubleday & Co., Inc., 1979. 191 pp. illus.
- Reynolds, Henry. Home Tech Restoration and Renovation Cost Estimator. Bethesda, MD: Home Tech Publications, 1978. 154 pp. A detailed guide to estimating prices for all types of construction work encountered in remodeling the old house. Prices are adjusted regionally and updated periodically.
- Seale, William. Recreating the Historic House Interior. Nashville: American Association for State and Local History, 1978. This remarkable new volume is the definite work to date on authentically furnishing and decorating historic house interiors, both for museums and residences.
- Stanforth, Deirdre and Martha Stamm. Buying and Renovating A House in the City. A practical guide. New York: Alfred A. Knopf, 1976. 400 pp. Useful handbook for preserving the urban home.
- Staples, Elizabeth. Chapel Hill Historic District Guidelines Handbook. Chapel Hill, NC: 1979. 62 pp.
- Stephen, George. Remodeling Old Houses Without Destroying Their Character. New York: Alfred A. Knopf, 1972. 244 pp.
- Stith, Meyer and Dean. A Guide to Styles, 1975.

## MAINTENANCE

(see also Restoration and Rehabilitation)

Albert, Dennis P., Ancelin V. Lynch, Lombard John Pozzie, Elizabeth S. Warren. Fixing Up. A bilingual handbook for older homes. Warren, Rhode Island, 1979.

Anderson Notter Associates. The Salem Handbook. A Renovation Guide for Home Owners. Salem, MA: Historic Salem, Inc., 1977. 113 pp. illus.

Chambers, J. Henry. Cyclical Maintenance for Historic Buildings. Washington: Office of Archeology and Historic Preservation, National Park Service, 1976. 125 pp. This gives old methods and new ones. The best concise book on the subject.

Grieff, Constance. The Historic Property Owner's Handbook. Washington: Preservation Press, National Trust for Historic Preservation, 1977. Temporarily out of print. The basic handbook for historic property owners.

Harmon, A. J. Remodeling for Security. How to enhance the safety, beauty, and value of your home. New York: McGraw Hill, 1979. 224 pp. illus.

Readers Digest Complete Do It Yourself Manual. Pleasantville, NY: Readers Digest Association, Inc., 1973. 600 pp. illus.

Nash, George. Old Houses: A Rebuilders Manual. Englewood Cliffs, NJ: Prentice-Hall, 1980.

## JOURNALS AND PERIODICALS

American Preservation. Bimonthly magazine. Write: The Barcy House, P. O. Box 2451 Little Rock, AR 72203. Handsomely illustrated magazine on historic preservation featuring historic neighborhoods and historic districts.

Bulletin of the Association for Preservation Technology. Quarterly journal of the APT. Available with membership. Write: APT, Box 2487, Station D, Ottawa, Ontario K1P5W6.

Historic Houses. Bimonthly publication of the Historic House Association of America. Available with membership in the HHAA. Write: HHAA, Decatur House, 1600 H Street, N.W., Washington, D.C. 20006.

Historic Preservation. Quarterly journal of the National Trust for Historic Preservation. Available with membership in the National Trust, which also includes the monthly newspaper Preservation News. Write: National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036.

History News. Monthly journal of the American Association for State and Local History. Contains monthly "Technical Leaflets" many of which are on preservation and restoration topics, such as "Paint Color Research and Restoration" by Penelope Hartshorne Batcheler (No. 15) or "Nail Chronology as an Aid to Dating Old Buildings" (No. 48) available from AASLH, 1400 Eighth Avenue South, Nashville, TN 32203.



## JOURNALS AND PERIODICALS (cont.)

The Old House Journal. Restoration and Maintenance Techniques for the Antique Home. Monthly journal. \$12 per year. Write: OHJ, 69A Seventh Avenue, Brooklyn, NY 11217. An invaluable practical "how to" reference for preserving and restoring the historic home.

Preservation News. Monthly newspaper of the National Trust for Historic Preservation. Available with membership in the National Trust.

Technology and Conservation. Quarterly magazine published by the Technology Organization, Inc., 1 Emerson Pl., Boston, MA 02114. \$8 per year. Contains excellent technical articles for restoration and construction technology.

## LEGAL AND REAL ESTATE ISSUES

While there is no current comprehensive book on preservation law, the following journals provide a basic introduction to the subject:

An Introduction to the Practical Aspects of Open Space Easements in Virginia. Richmond: Virginia Historic Landmarks Commission N.D. 7 pp. illus. Free from HHAA and VHLC. Basic guide to easements on historic buildings and grounds for the laymen, including a sample easement form.

Bosselman, Fred; Callies, David; Banta, John. The Taking Issue. An Analysis of the Constitutional Limits of Land Use Control. Washington, D.C.: Council on Environmental Quality, 1973.

Reynolds, Judith and Anthony. Factors Affecting Valuation of Historic Property. Washington: Preservation Press. National Trust for Historic Preservation, 1976. 9 pp.

U. S. Supreme Court opinion in the Grand Central case. Penn Central Transportation Co. vs. City of New York, Vol. 438 of U. S. Reports, page 104, or Vol. 98 of Supreme Court Reporter, page 2646. The opinion of the nation's highest Court in the most important legal case for historic preservation yet heard before the courts in which the validity of local landmark designations (New York City in this case) has been upheld.

Warner, Groff. Business and Preservation. New York, 1978.

## RELATED REFERENCES

Alexander, James. Recollections of Early Charlottesville, 1828-1874.

Crump, Allison. Paint Colors for Your 19th Century House. 1978.

Heblich & Walters, Holsinger's Charlottesville.

Historic Landmark Study, Charlottesville Department of Community Development.

Fleming, John. Hugh Honour and Nikolaus Pevsner. The Penguin Dictionary of Architecture. Rev. ed. Baltimore: Penguin Books, 1973. Contains the most extensive architectural dictionary available.

## RELATED REFERENCES (cont.)

- A Guide to Federal Programs. Washington: Preservation Press, National Trust for Historic Preservation, 1974, 398 pp. Out of print. Supplement. 1976. 110 pp. On paper. See also the out of print A Guide to State Preservation Programs. Washington: National Trust for Historic Preservation, 1976.
- Harris, Cyril M. Historic Architecture Sourcebook. New York: McGraw Hill, 1977. 581 pp. illus. Well illustrated recent dictionary of terms relating to historic architecture.
- The National Register of Historic Places: 1976. Washington: U. S. Department of the Interior. 1976. 961 pp. illus. \$13. Entries up to Dec. 31, 1976. Vol. II 1979, with entries for 1975-1976. 638 pp. illus. Monthly additions and annual summaries also appear in the Federal Register. The nation's official schedule of historic properties.
- Poppeliers, John C., Allen Chambers, and Nancy Schwartz, What Style Is It? Washington: Preservation Press, National Trust for Historic Preservation, 1977. 48 pp. illus. Good illustrated guide to architectural styles in America.
- Rawlings, Mary. Early Charlottesville, 1942.
- Rawlings, Mary. Historical Guide to Old Charlottesville, 1958.
- Stevens, William T. Virginia House Tour, 1962.
- Wheeler, Roy. Historic Virginia, 1941.

NOTE: Most are available from the Preservation Bookshop, National Trust for Historic Preservation and the Department of Community Development Library. For information on ordering any available sources, the Department of Community Development staff can assist you (phone 295-4177). Many sources are available from the Fiske Kimball Fine Arts Library at University of Virginia's School of Architecture or from the University's Alderman Library. The Department of Community Development has bibliographies with call numbers for these libraries for most reference.

## Footnotes

1. Community Development, Charlottesville Department of, Historic Landmark Study, 1976.
2. Poppeliers, Chambers and Schwartz, What Style Is It?, 1976.
3. Bowsher, Alice Meriwether, Design Review in Historic Districts - A Handbook for Virginia Review Boards, 1978.
4. Norton, W. Brown and Gary L. Fume, The Secretary of the Interior's Standards for Historic Preservation Reports. Washington: Heritage Conservation and Recreation Service, 1979.
5. Anderson Notter Associates. The Salem Handbook. A Renovation Guide for Homeowners. Salem, MA: Historic Salem, Inc., 1977.
6. The Old House Journal. The Old House Journal Corporation, Brooklyn, NY, 1980.
7. Crump, Allison. Paint Colors for Your 19th Century House. Cambridge Historical Commission, Cambridge, Massachusetts, 1978.
8. Zoning Ordinance. City of Charlottesville City Code, 1976 as amended, April 1980.
9. Amateur's Guide to Terms Commonly Used in Describing Historic Buildings. The Landmark Society of Western New York, Rochester, NY, 1970.