

Packet Guide
City of Charlottesville
Board of Architectural Review
Regular Meeting
November 19, 2024, 5:30 p.m.
Hybrid Meeting (In-person at CitySpace and virtual via Zoom)



Pre-Meeting Discussion

Regular Meeting

A. Matters from the public not on the agenda [or on the Consent Agenda]

B. Consent Agenda

1. **Approval of Meeting minutes:** [October 15, 2024](#) (Linked and attached to this document.)

C. Deferred Items
n/a

D. New Items

2. [Certificate of Appropriateness](#)
BAR # 24-11-02
946 Grady Avenue; TMP 310060000
Individually Protected Property
Owner: Dairy Central Phase 1, LLC
Applicant: Mike Stoneking / Stoneking - von Storch Architects
Project: Exterior alterations at west elevation
3. [Certificate of Appropriateness](#)
BAR # 24-11-03
301 East Main Street; TMP 33023100
Downtown ADC District
Owner: Williams, J & D Pettit, Tr. - Advance Auto Ld.
Applicant: Greg Jackson / TOPIA
Project: Art installation on south and west elevations

E. Other Business

4. [Consultation with BAR](#) (Ref CoA #22-12-02)
116 West Jefferson Street; TMP 330183000
North Downtown ADC District
Owner: Jefferson Street Properties, LLC
Architect: Kristin Cory
Review design for emergency egress stairs.

5. **Discussion** - No formal action will be taken.
218 West Market Street; TMP 330276000
Downtown ADC District
Owner: Cavalier Hospitality LLC
Applicant: Al Patel / Cavalier Hospitality LLC
Project: Multi-story hotel
6. **Pre-Application Conference** – No formal action will be taken.
200 West Main Street; TMP 280010000
Downtown ADC District
Owner: Violet Crown Cinema Charlottesville LLC
Applicant: Jeff Levien / Heirloom Development (contract purchaser)
Project: Multi-story residential
7. **Staff questions/discussion**
 - Update: CC review of Outdoor Café design guidelines
 - [BAR comment letter: NRHP nomination of James Minor House](#)
 - 128 Madison Lane – Terrace
 - 422 East Main – Elevated café platform
 - 321 East Main—Install door at east elevation, on 4th St NE
 - 321 East Main—Install door at east elevation, on 4th St NE
 - 500 Park Street - Fence at First Presbyterian Daycare
 - 321 East Main—Install door at east elevation, on 4th St NE
 - Review design guidelines – next steps
 - 2024 BAR awards

F. Adjourn

Certificate of Appropriateness Application

BAR # 24-11-02

946 Grady Avenue; TMP 310060000

Individually Protected Property

Owner: Dairy Central Phase 1, LLC

Applicant: Mike Stoneking / Stoneking - von Storch Architects

Project: Exterior alterations at west elevation

Application components (please click a bookmark below to go directly to the report pages):

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

Certificate of Appropriateness Application

BAR # 24-11-03

301 East Main Street; TMP 33023100

Downtown ADC District

Owner: Williams, J & D Pettit, Tr. - Advance Auto Ld.

Applicant: Greg Jackson / TOPIA

Project: Art installation on south and west elevations

Application components (please click a bookmark below to go directly to report pages):

- [Staff Report](#)
- [Application Submittal \(Project Brief\)](#)
- [BAR Application, Plans - July 1997](#)

Consultation with BAR (Ref CoA #22-12-02)

116 West Jefferson Street; TMP 330183000

North Downtown ADC District

Owner: Jefferson Street Properties, LLC

Architect: Kristin Cory

Review design for emergency egress stairs

Components (please click a bookmark below to go directly to report pages):

- [Consultation Staff Report](#)
- [November 14, Review of Exit Stairs & Rear Porch](#)

Discussion – No formal action to be taken.
218 West Market Street; TMP 330276000
Downtown ADC District
Owner: Cavalier Hospitality LLC
Applicant: Al Patel / Cavalier Hospitality LLC
Project: Multi-story hotel

Components (please click a bookmark below to go directly to report pages):

- [Staff Report](#)
- [November 2024 Staff Notes](#)
- [2019 Site Plan](#)
- [BAR Glass Discussion Summary August 2018](#)
- [Survey of AC Hotels, USA](#)
- [218 W. Market St. Design Narrative](#)
- [218 W. Market St. BAR Submission #1](#)
- [Charlottesville Development Code - DX Zoning](#)

Pre-Application Conference – No formal action will be taken.
200 West Main Street; TMP 280010000
Downtown ADC District
Owner: Violet Crown Cinema Charlottesville LLC
Applicant: Jeff Levien / Heirloom Development (contract purchaser)
Project: Multi-story residential

Components (please click a bookmark below to go directly to report pages):

- [Staff Report](#)
- [200-204 West Main Street Historic Survey](#)
- [BAR CoA Application October 2024](#)
- [Charlottesville Development Code - DX Zoning](#)
- [Applicant "presentation" sent via email Nov. 18, 2024 prior to BAR meeting \(11-19-24\).](#)

Staff Discussion

BAR Comment Letter

Re: NRHP Nomination - James Minor House

- Virginia Department of Historic Resources Letter & Nomination

BAR MINUTES
CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
Regular Meeting
October 15, 2024 – 5:00 PM
Hybrid Meeting (In person at City Space & virtual via Zoom)



Welcome to this Regular Monthly Meeting of the Charlottesville Board of Architectural Review. Staff will introduce each item, followed by the applicant's presentation, which should not exceed ten minutes. The Chair will then ask for questions from the public, followed by questions from the BAR. After questions are closed, the Chair will ask for comments from the public. For each application, members of the public are each allowed three minutes to ask questions and three minutes to offer comments. Speakers shall identify themselves and provide their address. Comments should be limited to the BAR's purview; that is, regarding only the exterior aspects of a project. Following the BAR's discussion and prior to taking action, the applicant will have up to three minutes to respond.

Members Present: James Zehmer, Carl Schwarz, Jerry Rosenthal, Roger Birle, Cheri Lewis, Breck Gastinger, Ron Bailey, David Timmerman

Staff Present: Patrick Cory, Remy Trail, Kate Richardson, Jeff Werner

Pre-Meeting:

Staff gave the chair a letter for applying for state funds commemorating the 250th anniversary of the Declaration of Independence. Charlottesville is going to be applying for funds for the Charlottesville Downtown Mall. The Department of Historic Resources will be evaluating the grant applications for the funds.

Staff went over the reasons for having the 1609 Gordon Avenue CoA application pulled from the meeting agenda. The main reasons were due to a conflict with the zoning. There will be a preliminary discussion regarding the project. Mr. Schwarz did express his dislike the exterior stairs in the middle of the building.

There was a discussion around the café spaces guidelines. The hope is to provide the café space owners the inventory of everything in the leased spaces in the next couple of weeks.

The chairman called the meeting to order at 5:34 PM.

Review of Council's charge to the BAR

Mr. Werner – There are grant funds allocated to historic sites, not necessarily associated with Colonial America and the Revolution. They want to provide funds for National Register districts and sites. The Mall falls into that category.

The Board of Architectural Review is not a committee. The city has many committees. You are one of the big four (City Council, Planning Commission, Board of Zoning Appeals, and Board of Architectural Review). The BAR has been created by ordinance. You are appointed by Council. What you do in reviewing and possibly approving a CoA is that it becomes an enforceable item. Zoning can enforce the conditions of an approved CoA. Sometimes, there is some confusion that the BAR is a group that is only interested in historic things and like to make suggestions to people. You are an appointed body. Your

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responsibility is to implement the Design Guidelines and to interpret them when reviewing projects. Per the ordinance, the Guidelines are what you develop and recommend to Council. Only by Council adopting them, do they become official. We had some things that we can interpret and apply it to the policy. Tonight, when you make a recommendation to Council to update the café spaces, your recommendation does not make it so. It is only after I take it to City Council, and they agree to it. Every action by the BAR is appealable to City Council. Somebody can even appeal an approval. That has happened. Neighboring property owners did not like a project and they appealed to Council for various reasons. The BAR is not some autonomous group that is doing what it thinks is best. When things come to the BAR and you decide something, Council still can change that. You are not a zoning interpretive body. We have the project at 1609 Gordon Avenue, which I am going to withdraw from the agenda. I encourage you to have a conversation with the applicant. We need to resolve a couple zoning questions. It is best that we resolve those before you formally review this. While you have some authority under the code, the ordinance is always capping that. By an action, you do not inadvertently supersede it. You are not responsible to memorize the code. I wanted to be clear what the BAR's role is, and that you are subordinate to City Council.

Letter Re 250 Grant Request

Ms. Richardson – The Virginia 250 Grant is through the Virginia Department of Historic Resources. This is a preservation fund. The City of Charlottesville would like to apply through the Parks and Recreation Department to undertake the long-term plan and rehabilitation and management of our Downtown Mall. Since we are applying for the grant, we would like the BAR's support for this historic resource and to plan for its long-term maintenance.

Mr. Werner – This is a letter of the BAR primarily supporting a Parks & Recreation request for grant funding towards the initial phase of that Tree Management Plan.

Mr. Zehmer – Do we know how much they are requesting?

Ms. Richardson – The minimum is a one-third match. We are going for a 50 percent match of \$1.3 million.

Mr. Zehmer read the letter into the record.

Motion to send letter to the Department of Historic Resources in support of the City of Charlottesville's application to the Preservation Fund VA250 grant: Mr. Gastinger. Second: Mr. Schwarz. Motion passes 8-0.

A. Matters from the public not on the agenda.

No Public Comments

B. Consent Agenda (Note: Any consent agenda item may be pulled and moved to the regular agenda if a BAR member wishes to discuss it, or if any member of the public is present to comment on it. Pulled applications will be discussed at the beginning of the meeting.)

1. Meeting Minutes – September 17, 2024

Motion to approve the Consent Agenda – Ms. Lewis. Second by Mr. Timmerman. Motion passes 8-0.

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C. Deferred Items

NA

D. New Items

2. Certificate of Appropriateness Application

BAR # 24-10-01

1301 Wertland Street

Revisions to approved design (CoA January 2023)

Jeff Werner, Staff Report – Request CoA for construction of a three-story apartment building with internal parking.

Mr. Zehmer – I have hired Design Develop to do a conceptual study for an addition to my house. I am going to have Mr. Timmerman be the chair and abstain.

Kevin Schafer, Applicant – We are here to discuss some developments and refinements of the material palette, as this project has gone through the design development phase and moved through a value engineered process.

Next Slide

You can see the summary of the four revisions. The more pertinent one is the revised brick selection. I will get into some of the choices or decisions why we are presenting what we are presenting. The other areas of revision that you can see on this slide are the recessed areas. As staff mentioned, we are going to the hardy panel for a couple of reasons. The first reason is that it is a cost saving material. As we went through a structural engineering process, the stair landings and the balcony connections through that brick veneer became challenging and costly. It is a move to simplify our balcony framing conditions and still preserving the brick in the areas where it is visible. Where the building starts to recess and step back, we bring down that hardy panel in the rectangular volume that sits atop the brick elements. The other revisions staff mentioned are the changing of the sliding doors from 6 feet to 5 feet. That was primarily a building code consideration as we consider the percentages of glazing that are allowed when we are adjacent to a property line or an existing structure on a lot and making sure that we were within those allowable percentages from a building code perspective. I don't think it fundamentally changes the overall form or feeling of the building.

Next Slide

What we wanted to do was to keep the form, the mass, and the materiality the same. We wanted to keep the overall concept intact and keep the relationship to the existing house intact. Overall, the major driving points of the CoA that has already been approved keep all those together, cohesive, and legible.

Next Slide

The brick is the topic that we debated the most internally, we felt good about the Windsor, the handmade brick.

Mr. Werner – These are sample panels up against the Wertenbaker House.

Mr. Schafer – The previous selection was a handmade brick. Two years since the Windsor, the old Carolina Windsor selection made its way onto our BAR submission. Prices on construction materials have continued to increase, particularly around intensive materials like handmade brick. That became a cost burden. Every general contractor, who priced the project, identified it. We also noted the Board's previous comments on the brick. It was that replication that should not be desired. We should not be trying to match exactly, and there

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was some flexibility in finding a complimentary material palette and complimentary in its character. After reviewing several different brick options with Deb Brown from Allied, we have selected and would like to propose the Pine Hall Brick. It is called Old Yorktown. It is a tumbled brick. It is coming from their Roanoke plant. It is much less freight and much lower cost. It still has great character. Being that it is tumbled, it has a nice color to it. You can see from the samples here the difference between what was previously approved and what we are suggesting. It is complimentary in color. It is not an exact match on the building. If you go through these images, you can see that we took these brick panels to the site in a variety of different sunlights and shades working to select the mortar and carefully working to select brick that would look appropriate in shadow, in direct sun, and of indirect light; sometimes when it was wet and sometimes it would when it had dried out. We felt the Pine Hall Brick was a good substitution and one that could make the project viable from a value engineering perspective. That is what in front of you tonight.

Next Slide

I included this slide to show that this is with the revisions that we are proposing. From the street, we would be hard pressed to tell a difference between what was previously approved and what we are showing here. It is one of the things that was important. I want to note because it is a little counterintuitive to the value engineering exercise that the brick volumes needed to read as volumes. We are returning the brick to a certain distance into those stairwells, which you can see in this image here. As that building starts to peel away from the rectangular form that is coming through it, we are utilizing a brick return there to complete that corner and visually make that legible brick cubed on this side.

Mr. Schwarz – How far does that turn back in?

Mr. Schafer – In this instance here, it is 3 feet, 8 inches. As the peel returns back to the rectangular form, it is 2 feet. It is a hardy panel.

Next Slide

On this slide, we talk about our choices for the balcony. We now have 2 installed examples of the custom steel railing. We are a fan of the custom steel railing, which was previously approved. We have found that field painting, because of the requirements to field, weld some of these elements. We then can't powder coat it. We can't pre-prime it. We end up field welding every weld joint and every side of every bar. Every base plate and every bolt connection has proved to be too challenging. From a maintenance perspective, we are proposing this kit of parts from tracks. It gives us the same look. It comes at a height of 42 inches. It is a pre-finished kit of parts, which allows for the maintenance considerations to be assured. We do not have the rust conditions. No matter what kind of paint we specify there, it seems to become an issue to get it properly field painted. We end up with rust where we don't want rust streaks. That was the choice here. There is a cost savings, a maintenance consideration, and a longevity consideration.

Mr. Werner – I want to be clear on something. Where the beam at that top image had a shatter line, it is now a flat fascia trim.

Next Slide

We wanted to keep the overall building concept, overall building form, and the materiality. The windows were important to continue to be a high quality. We opted not to VE those. Those are remaining as to what was previously approved. There is a great amount of site work going into this to make this a better place. The goal is to always be respectful and differential to the Wertenbaker House and provide this kind of density here that will help ensure that it has the maintenance behind it to last another 100 years.

QUESTIONS FROM THE PUBLIC

No Questions from the Public

QUESTIONS FROM THE BOARD

Mr. Timmerman – It is hard to tell in the renderings whether the railing is outboard of the brick or if the intention is for it to be flat. There is ambiguity on that other rendering. It looked like the railing was proud of the brick. I was wondering if you would elaborate on that.

Mr. Schafer – The custom steel railing had this C channel that was being welded. The bannisters were being welded to that C channel. The face was applied onto our deck framing to work with the Trek system. It relies on the posts. We won't be attaching through the brick. You will see that we will have posts that are in line with the brick and tie into the last rim board of the joist framing below. That will screw down through the deck boards. It will be in line with that brick face.

COMMENTS FROM THE PUBLIC

No Comments from the Public

COMMENTS FROM THE BOARD

Mr. Birle – The brick choice is a good one. You are not downgrading quite so much. That is still a handsome tunnel brick. It is hard to expect someone to use a hand-mold brick on a project or enforce that. It seems like this is a good substitute.

Mr. Timmerman – I agree with the brick. I don't have any problem with it. I prefer the previous railing. It is more sophisticated. It has more of a custom look. On this side that faces the historic building, it would be a positive in the owner's and city's advantage. If the alternative is chosen, I might suggest pushing it back a little to give some relief to it so there is not a flush transition between the two. With a kit of parts, you get these railings that look like a kit of parts. It has a different feel.

Mr. Schwarz – Everything you are proposing is within our guidelines and is acceptable. It is a great choice in the brick. My only concern is the back façade. It seems 'sad' to me to get rid of that brick right there. I am not sure I am going to make that hold up my vote. I am Ok with approving this.

Mr. Bailey – You have made a good effort to honor the original design. I would be Ok with approving your changes here.

Motion – Mr. Gastinger – Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find the proposed modifications to the approved design (ref CoA #22-09-03) for new construction at 1301 Wertland Street satisfy the BAR's criteria and are compatible with this property and other properties in the Wertland Street ADC District, and that the BAR approves the application as submitted. Mr. Bailey with the second. Motion passes 8-0.

3. Certificate of Appropriateness

BAR # 24-10-02

1609 Gordon Avenue

New apartment building

Jeff Werner, Staff Report – Request CoA for construction of a three-story apartment building with internal parking.

There will be no action taken by the BAR for this Certificate of Appropriateness Application. This application has been pulled from the meeting agenda due to a zoning issue. The BAR held a preliminary discussion. This project was reviewed in a preliminary discussion earlier in the year.

Mr. Schafer – We have been through 2 site development review plans. The screening is easily solved and clear that there needs to be mechanical screening. We have a rendering in this package. I think the screening will be more visible than the mechanical units. I don't think it is a battle we are going to win. We have made the following revisions since our preliminary hearing, which have made for a better, more cohesive, and more legible project: the first being the removal of the commercial standing seam details that we were showing in our previous renderings and moving towards a more residential standing seam. The second being the elimination of the hardy panel, which allows for a lot more ability to place our control joints in the way that we want to. It is insulation on the outside of the wall. It is a robust building system. We felt that was a good move. Previously, we had 2 main building wall materials. We had a brick, and we had the hardy panel. In certain locations, the brick appeared to be floating, particularly above the parking entrance. We have a recessed balcony. We have introduced a third material, which is a hardy plank that helps eliminate that kind of odd floating brick condition. Beyond, it has been the development of the details, the location of gutters and rainwater leaders, the development of the landscaping, the pedestrian access, the amenity space that we have, and the required screening for the garage on the alley side. Those site development reviews plus the initial BAR hearing that we had earlier this spring had us feeling that we were in a good spot. We will continue to work with zoning and determine what the problem is. I am not clear on what the entry requirements are. I can read the entry requirements. I am still not clear on it.

I want to highlight the anticipated screening locations that we will come back with. I don't believe we have seen that. These renderings do not show the screens. As you can see the mechanical units are on the roof at elevation. We did a little eye height test. We can locate the eye height. You would have to be 30 feet tall to see the mechanical units from any location. The zoning code requires screening. It is not something we would fight.

Mr. Werner – I know that lights coming out of parking garages have been something that comes up with the BAR and the Entrance Corridor Review. Since they showed a metal screen on that, the response is that it is a screen with planting on it. That satisfied me. Something was physically going to be there. It just wasn't a screen over the opening.

Next Slide

Mr. Schafer – This was part of the site development review that I included. We were not trying to be disingenuous with what we were showing between our current site plan and in our BAR package.

Mr. Birle – Is zoning asking you to enclose the entry space?

Mr. Schafer – I have not been able to get in touch with zoning. Staff 'raised their hand' yesterday afternoon. I met with Kelsey Schlein at Shimp Engineering. We looked through it. The Standards, which is 21013 3c: To qualify as a street facing entry, building entrances must meet the following standards.

- They must be located on a street facing ground story façade.
- They must provide both ingress and egress pedestrian access to the ground story of the building.
- They must remain operable at all times. Access might be controlled.
- They must access an occupiable space.

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I think that we are checking all 4 of those boxes. There is someone on this board who knows much more about the zoning code than I do because he was involved with the writing of it.

Mr. Schwarz – The entry feature section where they talk about being required to have an entry feature. It must meet certain standards. Those standards are particular. They have a certain amount of percentage of enclosure, a certain amount of percentage of what is open and what is not open. They say ‘a covered porch with a front-facing entry.’ There is some language in there that is vague, but probably does need to be defined.

Mr. Schafer – We were considering this a covered enclosure, which did not have any minimum depth or any minimum width. It then had 50 percent enclosure maximum. I think we were meeting all those.

Mr. Werner – It comes down to the note here, my conversation with the zoning administrator. Does the entrance feature this entry feature require a closable door? Can it be defined as a for court? It would allow it to be as it is designed; that question about occupiable or habitable space and defining that and where you enter the individual apartments. That is what they will be discussing on Thursday internally. We will have a decision. It is possible that they say, ‘from a given perspective, as designed, it meets the code.’

COMMENTS FROM THE PUBLIC

Genevieve Keller – This did raise something to me. Through the extended rezoning process, this came up several times. Preservation Piedmont was trying to follow that process through all its aspects, meeting with NDS leadership, the consultants, and City Council. We were assured each time that the code would not prevail over the guidance of the BAR. When there was a conflict, the BAR would have priority. It seems that this might be changing. Personally, and professionally, I don’t have any thoughts about this. I can see down the road where we would. It is important how this is resolved, particularly with the big issues that could come up between the code and between your existing guidelines or new guidelines. I want to raise that as an issue now. We did have assurances at the highest levels through this process that preservation values would not be sacrificed to the code. I am not saying that is the case here. It starts to be a precedent. I know that previously there was an issue when something was appealed to Council before we had a form-based code. One of the councilors was trying to apply form-based code to the historic features of a building to change the fenestration patterns. In the future, this could have a lot of implications.

Jean Hiatt – My concern is that there needs to be a nice entrance that is welcoming and is significant to the building. I am not seeing that in this design. I am hoping that can change, so that it is more formal and interesting.

COMMENTS FROM THE BOARD

Mr. Schwarz – That was something I questioned. I questioned it because this open stair in the middle of the building puts us in a bind. Two blocks to the north, we forced a project to get rid of their open stair that divided their building in half because it did not fit the context. Two blocks to the south, we gave you the opportunity to do that for a different context. This context is right in the middle. I agree with Ms. Hiatt. The building is lacking any kind of entrance. We have this slot in the middle of it, which opens into a parking garage at some point. We will see what happens with the zoning code. I feel that is something that is lacking in the design that makes it less contextual for this residential neighborhood. We have apartment buildings nearby. It is a mixed neighborhood. There is the Montessori across the street. We gave them a hard time when they tried to do an addition. There are residences on this street. It is not completely a student neighborhood context.

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I appreciate the screening on the garages. It says Virginia Creeper Ivy. I assume that means Virginia Creeper or Ivy. Virginia Creeper will lose its leaves in the winter. Ivy will stick to the brick and eat the EIFS. I don't know if there is something else you can find for that. I don't know if that was a placeholder. You probably should not put any plant material that is going to stick to the EIFS. Are the eave materials fiber cement trim? It does look like metal turning over the eaves. Is it supposed to be fiber turn detail? The front façade is still monolithic. You are going for a contemporary look. With that monolithic and plain look to it, it is lacking as far as context for the residential portion of the neighborhood.

Mr. Gastinger – I was not here when this project was first presented. I like the massing of the project. I don't know if I have a strong opinion about the entranceway. It is beneficial to the neighborhood to have such a significant break in the volume of the building, which is quite large in making it look like 2 separate structures. Turning the roofline is helpful. The EIFS does not fit the context. I know that we have approved it in limited applications in the past and especially in applications where it is further away from public view. This would be one of the most prominent ones that we would have approved. I know we approved it on Virginia Avenue. That is also on a quieter street. What concerns me is not only the EIFS as a material, which feels inexpensive. It is so bright. That bright, white, inexpensive material in this residential neighborhood feels wrong. I wish there was a better alternative. I would not have recommended that if I was here in February.

Mr. Rosenthal – What is the height of the HVAC units on the roof?

Mr. Schafer – We have 2 different ones depending on the size of the unit. If there is a 4-bedroom unit, it is probably about 36 inches tall max. It probably includes some sound dampening feet that go with that. The other ones, for the 2-bedroom units, are smaller. Those are mini-split systems. They are probably 24 to 30 inches.

Mr. Rosenthal – What is the proposed material for the screening?

Mr. Schafer – We employed a pre-finished aluminum screening. They have screening products that are designed to go on roofs. It would be the same color as the metal roof. I don't think it would be visible, particularly given the adjacent landscaping. That is what we are thinking.

Mr. Timmerman – I would like it if you came back with the brick you are proposing. If it is an EIFS, the color sample would be the best. It is hard to tell on renderings sometimes what the color is meant to be. There is sunlight and reflection that sometimes distorts that. Having physical samples of the 2 main bricks, if not the tertiary materials and product information on the screens, would be great. Not all those decorative screens are the same. It is hard for me to tell where the windows are in line with the EIFS, how far back they are. That might be a simple window detail to understand the thickness, the materials return would help.

Ms. Lewis – I have some comments on the guidelines. With the EIFS, we were supportive of it because of the joints. For this largest space, EIFS would succeed. With materials and textures, this applies to new construction. The use of EIFS is discouraged but might be approved on items such as gables where it cannot be seen or damaged. It requires careful design of the location of control joints. With regards to the entrance, under Windows & Doors, the size and proportion or ratio of height and width to window and door openings, a new building's primary façade should be similar and compatible with those in the surrounding historic facades. Many of the entrances of Charlottesville's historic buildings have special features such as transoms, side lights, or decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction. Porches and other semi-public spaces are important in establishing layers or zones of intermediate spaces within the streetscape. They are encouraged. I don't know what to suggest about this entrance. It suffers that there is no habitable living space behind it. It is leading to a utilitarian space with on

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grade parking. People are still going to be using that as they come up and down those upper floor stairs. It is the main entrance to the building.

Mr. Birle – I am wondering if we would not help to deemphasize the balconies on the 2nd and 3rd floors and put more importance to the pedestrian level entrance and create more of a traditional porch. I like the idea of having a space between the 2 forms. It scales that back down to the neighborhood. Those overhanging balconies give it an apartment feeling in a not positive way. The door could be incorporated. If there is more emphasis on the ground plane rather than the 2nd and 3rd floor, the doors might be part of that.

Ms. Lewis – The 2nd story balcony provides an overhang. You get some protection from the elements. That is one reason it might have been programmed that way. It does not even come to the sidewalk out front. For a large building, it is a small protrusion and small covering. I wonder what you could do there.

Mr. Schafer – Nobody is touching eaves in this location. It is on the 2nd story. It is not at the pedestrian level. It is on a gable end. It happens to be prominent in terms of building form. I understand the color comment in our renderings. We can address that color comment. I would encourage you to drive down Virginia Avenue and look at that project. With the guidance from the BAR, there are big, large areas of eaves that have tight control joints that align with windows. There is rationality and order behind those things. It works. Isn't the Church across the street stucco? There is quite a bit of stucco on this street contextually. I don't think it is out of place from a material perspective. It is maybe a color issue. From my perspective, it is a lot more thoughtful and controllable than working within hardy panel. We are going to take a 4-by-8 hard panel sheet as hard as we can try to align things, you will see more trimlines, joint lines, and aluminum trim that does not line up. I am not opposed to looking at other materials. I felt the direction we were given last time was good. We utilize that staircase to break down the building form into residential massing. That is differential to our context. How can we take this building footprint that is adjacent to us and not overpower it with a building form that could be 2 more stories taller and even wider than we are showing to some degree. There is a shadow line and big void. That creates a breakdown in the building mass, which I think is a positive. I do like the comment. We will continue to study it.

Mr. Schwarz – How many people would not vote for this because of the EIFS? (2 members would vote 'no').

Mr. Gastinger – I support the fiber cement panels.

Mr. Schwarz – You have the joints all over the place. I have yet to see fiber cement done well in this town. It is a little 'wonky' with the joints and the metal flashings. Everything is always coming out in a weird way even if it is an expensive system.

Mr. Birle – For me, it is more of a color issue.

Mr. Timmerman – Materially, I am in support of it. Some of these other materials you get into, they are more 'fussy.' They tend to warp. There is a more margin of error that happens. At least the EIFS is monolithic. If you choose a good quality one and if you are using the precedent of the Church across the street, it seems appropriate.

Mr. Bailey – With the building next door, what is that material?

Mr. Schafer – CMU. We were in favor of staff's comments regarding the EIFS in terms of its durability and its quality of construction. It would certainly be something we specify.

E. Other Business

4. Staff questions/discussion

5. **Work Session:** Work Session on café space design guidelines. Action: Recommendation to City Council
RE: Adoption of proposed revisions.

Jeff Werner, Staff Report – On the Downtown Mall and The Corner, the City leases segments of the public right of way to businesses to use as café spaces. Both areas are within ADC Districts and therefore subject to BAR design review. The current ADC District Design Guidelines for Outdoor Cafés were adopted by City Council in 2012. Per City Code Chapter 34, Sec. 5.1.5.C.1.v., the BAR is required to periodically review the design guidelines and recommend to City Council any updates or revisions. (Guidelines developed by the BAR will become effective upon approval by City Council and thereafter will have the status of interpretive regulations.)

The goals for the BAR’s review and subsequent Council review of these guidelines are:

- To better align the guidelines with how the café spaces have evolved over time; and
-

Allow time for City Council’s review and approval of the revised guidelines by mid-January, well ahead of March 1, 2025, when café leases are renewed.

Per City Code Chapter 28, Sec. 213, leased café spaces require an annual permit issued by the Zoning Administrator. For spaces within an ADC District, that permit requires a design review CoA for the elements within the leased space—furniture, planters, railings, etc. As currently applied, for elements that meet the guidelines the CoA can be issued administratively, with the option for a formal BAR review, if warranted. Additionally, while café permits [zoning] are reviewed and renewed annually, the CoA has been a one-time approval, with updates required only if elements change, a space has a new lease, or there is a change in ownership of the business operating the café. That practice will continue with the revised guidelines.

On September 17 and October 1, 2024, the BAR held advertised work sessions re: the guidelines for Outdoor Cafes. (The results of those discussions are summarized in the attached, which represents the proposed revisions to the guidelines.) Prior to reviewing the specific guidelines, the BAR developed a list of guiding principles (below) to help evaluate proposed revisions. The overarching principle is that elements within leased café spaces should be subordinate to the experience and treatment of the surrounding public space. This is of particular importance relative to the Downtown Mall, which is individually listed on the Virginia Landmarks Register and the National Register of Historic Places. [The Corner is also within a VLR/NRHP-listed historic district; however, the public sidewalk is not individually recognized as a historic, designed landscape.]

BAR’s Guiding Principles for Outdoor Cafes: [NRHP documents linked.]

- The Downtown for Mall is individually listed on the Virginia Landmarks Register (VLR) and the National Register of Historic Places (NRHP).
-

The Corner is within the VLR/NRHP-listed Rugby Road-University Corner Historic District.

Mr. Zehmer – At last month’s meeting, we started a discussion on revising the Design Guidelines pertaining to the exterior café spaces primarily on the Downtown Mall. We also realized that it does include a few spaces on The Corner in The Corner District. It was a good conversation last month. We realized that we needed more time. We scheduled and held a work session on October 1st in the NDS Conference Room where we continued the conversation. We came up with this chart that summarizes the different elements of The Mall, café spaces, the current 2012 Guidelines, and goes into our draft revisions. We tried our best to try to keep in mind that we

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do not intend this to be overly onerous to the café owners. There are a lot of people that have invested money into what they have out there. This is not intended to be a huge financial burden. We want to make sure that The Mall is a nice space, has quality things. The leases are renewed on March 1st of every year. This would come into effect on March 1st. Especially pertinent to new lease holders, there are a lot of things that we are grandfathering in. The idea would be that over time, these design guidelines would be implemented across all café spaces as businesses come and go. All these recommended draft provisions were circulated and handed out to all the current café lease holders. They were made aware of these proposed provisions and presumably invited to come tonight. Before we invite the public to comment, I wanted to ask if anybody has any revisions or last-minute changes they would like to discuss.

Mr. Gastinger – I would like to add context to what you have already provided. This has been a conversation that has been ongoing for several years and was a major component of the conversation of the Downtown Mall Committee, which brought together stakeholders from different parts of the city. It included business owners, people who work on The Mall, citizens, and people who live here. It was an important and compelling conversation that got to this essential truth. We are stewards of a remarkable place; both as citizens of Charlottesville and here as a board. We have an incredible benefit of living near one of America's truly remarkable urban landscapes. It was the outcome of some foresight and commitments from the city to pay for the design and construction of this space. We have enjoyed this place through its nearly 50 years. It is remarkable in the way that it is a coming together of both public amenity and flourishing businesses. There are over 200 businesses on The Mall and side streets. We have probably been at our best when we know that the business and business activity bring that vitality to The Mall. We have been at our best when we are able to balance that business activity with the public nature of this space. It was a part of that conversation in the Downtown Mall Committee that through the years the spaces had begun to become overly privatized. They seemed to belong more to the restaurants themselves than participating in the overall intended design and public realm of the Downtown Mall. There was a lot of support for finding ways to peel that back and find a better balance between the individual business spaces and the public nature of The Mall. We have had an excellent conversation on that in this committee. We could not have had it without incredible contributions from staff doing the homework, specific research, and knowing every stanchion and planter on The Mall. I don't know that we had been able to thank you publicly for that work. I know that it has been an immense effort.

Mr. Zehmer – When I looked this spreadsheet, one thing that had fallen off from the previous versions was what Mr. Gastinger said is a statement of significance. As we were going through these, we came back to a few critical qualities. I quickly drafted something.

Mr. Werner – In the staff report, I tried to simplify what people would look at and what it is going to do. I tried to make this worksheet the 'nuts & bolts' where the guiding principles that you developed. How do we crystalize this a little sharper? They are in the staff report. With the motion, I would welcome any help rearranging it. I tried to capture it.

Mr. Zehmer – For the benefit of us and the public, could you read what you put in the staff report?

Mr. Werner – You had discussed some guiding principles, establishing them, and using that as the filter. You established that this is the lens through which we will look at things. What was realized when we talked on October 1st, was that we are talking about café spaces mostly on The Mall but also at The Corner. I broke out the guidelines to make it clear what was café spaces in general. The first principle is that The Downtown Mall is individually listed on the Virginia Landmarks Register and The National Register of Historic Places. The Corner is within the National Register listed Rugby Road University Corner Historic District. That is establishing that both are within districts. The Mall is individually listed. The brick-paved Mall and the

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sidewalks at The Corner are city-owned and important public spaces. Leased café spaces are not permanent. All elements should be portable and easily moved manually. Within a café space, the furniture, elements, and materials should be compatible. Materials must be durable high quality with preference for metal, no plastic. Prioritize pedestrian experience such that the size and placement of railing, furniture, planters, plantings, and other elements should not create visual barriers. For unleased café spaces or leased but not used for prolonged periods, all elements should be removed from the public right-of-way. Specific to The Mall, elements of the café spaces must respect the design intent of The Mall. I added that ‘The Mall is Charlottesville’s Living Room.’ To maintain the sight lines on The Mall by minimizing visual obstructions within café spaces. The fountains should be accessible with clear space on all sides. Placement of café elements on The Mall should avoid and not cause damage to The Mall trees. Those were the principles as you had them. They would be incorporated into the text of the guideline edits. Internally, we had the discussion about grandfathered and non-conforming. I said that I know there are legal terms for it. We know what it means. In that context, we will use it. When this goes to Council, I can sit down with the attorneys and ask how they would like me to refer to these.

COMMENTS FROM THE PUBLIC

Genevieve Keller – I was a member of the Downtown Mall Committee. We were overwhelmingly in favor of retaining the cafes even though they technically might be an intrusion into the Halperin Design Concept. We felt that they not only add to the economic vitality of the space and our city, but to the experience. They have, over time, achieved significance. None of us could imagine the Downtown Mall without the cafes. I would like to invoke an earlier era. I was a member of the original Downtown Board of Architectural Review. We were led for the 2 terms it stayed in existence. When the first cafes came to us, and we had to figure out what we were going to do with this. It needed to be a simple, elegant, and modern space that was consistent with the Halperin Design. We were always trying to take things away rather than adding things. I would ask that you strip these back to their essence so that they are economically viable. The food is what is showcased. If the owners want to decorate their tables, they should not be doing things to call it individual attention and competing with the overall unity of The Mall as it was designed and expanded over the years.

COMMENTS FROM THE BOARD

Mr. Schwarz – With the temporary decorations, are lights included as not permanent, temporary for holidays and special events?

Mr. Werner – Lights are lights. We would say what is under lights.

Mr. Schwarz – No holiday lights?

Mr. Werner – What is allowed by lights? If they are overhead lights, they would meet the catenary light policy.

Mr. Schwarz – Basically, no little string lights like Christmas Tree lights. Some of them do that.

Mr. Werner – The staff report and all this is primarily prepping for how to present this to Council. There is a lot in the staff report. We looked at different scenarios. The intent of these guidelines was to allow staff to work with the café operators. If somebody wants to do something else, they can request a BAR review. It goes to the discussion you had. We are addressing some things that have been done neatly. If somebody wants to do something that is not clear, they can ask the BAR. There is no way to write design guidelines that are specific. If somebody wants to debate the meaning, we bring it to the BAR. I want to be clear about that. There are

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going to be some whatabouts. If I am not comfortable, based on what I have in front of me, you can apply to the BAR for that.

Mr. Schwarz – They will have to come to the BAR if they want to put up holiday lights for a week or so.

Mr. Werner – According to this, yes.

Mr. Zehmer – If I remember from the discussion a couple of weeks ago, we talked about that. I think the sentiment was that if they wanted to do holiday decorations, it was more on the front of their business building rather than the café space. I just want to clarify for the public that we are not saying ‘no Christmas lights ever.’

Mr. Schwarz – It seems to me that cabinet means closed side. If it is under 3 feet, it seems like it could have doors.

Mr. Werner – The intent there was that The Mall not become a place where people are storing things. The tall closet at Hamilton’s is staying. Somebody could ask where they put glasses and silverware. I said that I hope it is going inside and being washed. The intent was to allow some places where you have these cabinets but to not be producing, creating things.

Mr. Schwarz – The way I am reading this is that you will have a 3-foot-tall cabinet that has 3 sides that are closed, and the front is open. If that is what we are saying, I am good. I want to make sure that is what we are saying. It seems that you could put doors on that. It would not make any functional difference.

Mr. Werner – Not having doors means things are not stored there.

Mr. Schwarz – You have some specific dimensions for chairs and bar counters. Let’s just set some maximums for the tables and be done with it.

Mr. Werner – What I was trying to get at there is that there are some general standards to chair heights. We are not going to get lifeguard chairs. There must be some reasonableness to this. I am not going to say that those chairs are 15.5 inches and not allow them. If somebody comes in and wants to use these 5-foot chairs and must climb, that is not a standard chair. If you wish, we can eliminate dimensions.

Mr. Schwarz – These are things that I am throwing out there.

Mr. Werner – I agree with you about cabinets. If you don’t want cabinets, don’t allow cabinets. I always thought of something that is low.

Mr. Birle – We say no closed storage.

Ms. Lewis – I think that is what we discussed.

Mr. Gastinger – They can bring something out for use while they are open.

Mr. Schwarz – That is what I am confused about. When I see this and it says, your cabinets cannot have doors. Could you bring something out during the day and take back in that does have doors?

Mr. Werner – A lot of people are doing that.

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Mr. Schwarz – I was confused as whether that is allowed.

Ms. Lewis – If you do it, it cannot be over 36 inches.

Mr. Werner – I was not thinking of those being an issue. This is where some pictures are going to have to assist some of this.

Mr. Bailey – Isn't the point that they simply not be permanent? Why would we care about the doors if they are going indoors every night?

Mr. Werner – If they want to bring it in, I would rather it be black, and they roll it in and out.

Mr. Schwarz – To me, it is unclear if that is Ok or not.

Mr. Bailey – I would get rid of no doors or closed storage and say, 'no permanent enclosed storage cabinets.' That takes care of the issue.

Mr. Werner – What I have heard is to eliminate the dimensions. Anything referring to standard heights is fine.

Mr. Birle – I am fine with dimensions because you get what is standard.

Mr. Schwarz – What if somebody does a bar at 36 inches. I think that is what at SAL's.

Mr. Werner – We cannot eliminate things. I don't want panels under there. I did have a question about the planter heights.

Ms. Lewis – I thought we had agreed to completely get rid of tablecloths. I thought that we felt the same thing about seat cushions. I feel less strident about that. I don't think there is any restaurant on The Downtown Mall that has tablecloths. I don't know why we are legislating something. It was never enforced because there are no tablecloths. I don't even know if there are many plastic tablecloths. I don't know why this is still in here. We would rather legislate the perimeters and maintain the view and the landscape down The Mall. What happens on tables, if it is taken up at night, is less of our concern. Each of them is going to have different standards, aesthetics, and matching their food and prices. Most seat cushions outside are not going to be cloth. They are going to be a plastic material. I want to know how that has stayed in there.

Mr. Werner – That was the final comment you said. You said that cloth is preferred. In some ways, it is an irrelevant line in this whole thing. If you do it, make it cloth.

Ms. Lewis – Can we get rid of that entire row?

Mr. Zehmer – The current guidelines allow them and that they are cloth. Do we allow tablecloths? Are you suggesting that we should not allow tablecloths?

Mr. Gastinger – The most important part is that they are removed at night.

Ms. Lewis – I don't think anybody would leave them there.

Mr. Werner – I am not going to strike it. I want Council to see that there was a provision. There is nothing there now. Yes, they are allowed. There are no requirements associated with them. Having cloth is preferred in

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there is not me telling someone to take it down. If somebody asked, I would say that our preference is for cloth. If somebody asked me what to do with seat cushions or tablecloths, I would have to respond with ‘whatever you want to do.’

Ms. Lewis – That is fine. I don’t know why it cannot be deleted.

Mr. Zehmer – We are trying to show Council the current guidelines.

Ms. Lewis – We are not giving Council a redline version. What I am saying is that everything should be blank.

Mr. Werner – I am uncertain on how to package it for them. I will make it clear to Council that the current guidelines address tablecloths and seat cushions.

Mr. Birle – If it is in the current guidelines, we must show what we are doing.

Mr. Bailey – How about ne preference on materials?

Mr. Werner – I crossed out ‘cloth is preferred’ and ‘compatible with other elements.’

Mr. Rosenthal – Has Council or any councilor had any input about any of this?

Mr. Werner – I have not talked to any of them. I don’t think that this is on their radar.

Ms. Lewis – We only started last month at our last meeting. We had a work session.

Mr. Gastinger – We did have extensive conversations as part of The Downtown Mall Committee. There were councilors on that committee.

Mr. Rosenthal – Did they have a perspective?

Mr. Gastinger – There was great enthusiasm for peeling back the privatization of the public space on The Mall.

Mr. Werner – They are aware that the current spaces, as laid out, interfere with at least 2 of the fountains. They are aware that the reason some of the trees are injured on The Mall is because of propane heaters that people put against the trees. They are aware of some circumstances. With the bigger picture of The Mall, they will have to evaluate some things. It is not on their radar with regards to the kinds of lights or the kinds of tables and chairs. We are required to review this. We have a lot more that we are going to be reviewing over the next year. That is part of your charge from Council in the ordinance to periodically review the Design Guidelines and recommend updates. Working with my coworkers in zoning, it seemed that we needed to tackle some things on The Mall. I elevated it in importance. That is why it is here now.

Mr. Schwarz – We need to answer your question on the planters.

Mr. Werner – I am thinking in context of the size of them. One of the key issues/principles are that they can be moved. If the city needs to fix a water pipe, we don’t need to bring in a forklift to move things. These are easily moved. Thirty inches is wide planter. It becomes a heavy pot. I did not know if you maybe thought 24 inches was more appropriate.

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Mr. Zehmer – You using the word ‘manually’ is important because it suggests that it needs to be moved by one or two people but not with a forklift or pallet jack.

Mr. Rosenthal – You said that you gave this out to the current café owners.

Mr. Werner – All café operators were notified that this was going on. We gave the webpage where all this would be linked. I invited them to attend. I invited them to contact me if they had any questions.

Mr. Rosenthal – Nobody contacted you.

Mr. Bailey – That suggests these are reasonable requirements.

Mr. Werner – We are not changing the rails, the furniture, and not letting someone put artificial plants on the railing. Tell me how that is critical to the operation of a business. These are extremely reasonable. There are a couple questions I want to ask you if you continue your discussion.

Mr. Bailey – With the planters, are there planters that are 30 inches in width and diameter currently there?

Mr. Zehmer – There are some locations where they are using ‘horse watering troughs’ as planters.

Mr. Bailey – I am wondering if there are any other besides the troughs.

Mr. Gastinger – There definitely are. Some of them would not be allowable for other provisions in here. They are either outside of the current space or are too tall. I have my own opinion about planters on The Mall. If we are going to allow them and they can be of that size, I think 30 inches is fine.

Mr. Rosenthal – Will no planters be allowed outside of the café spaces?

Mr. Werner – They are not currently allowed outside of the enclosure.

Mr. Rosenthal – They are currently outside.

Mr. Werner – That does conflict with the current zoning ordinance. Your guidelines aren’t relevant there. Looking at the list of things that would not be continued, I did note the half-barrel planters. I also would like to add to this, not grandfathered, any large planters that do not meet the guidelines.

Mr. Zehmer – What I am hearing is that planters should be a maximum of 30 inches in width or diameter. We are not going to grandfather anything in that is larger than that.

Mr. Rosenthal – What about height?

Mr. Werner – The height is 36 inches. I have the plant height in the next line. There are some planters on podiums and bases. It is the top of that planter. You can’t put in a 36-inch planter on top of a table. I had proposed that plant heights are not 4-feet, 6-inches above The Mall floor so as not to create a hedge. Where you came down on that is preferably not taller than 5 feet. They cannot create the image of a hedge. You referred to some of the taller plants that are not solid. I think that is still going to be a problem. At the minimum, they are doing it inside their space and not creeping out 4 feet into The Mall with planters.

Mr. Zehmer – We can always fall back on our guiding principle of not creating visual barriers.

Mr. Werner – If someone says that they don't think it is a visual barrier, you are the referee.

Mr. Zehmer – We need to keep in mind that these are guidelines. They are not regulations or law.

Mr. Gastinger – I want to add something because it comes up relative to the lighting. Part of this is retaining the design integrity of The Mall design. Part of it is allowing the city to still have a voice in setting some of the aesthetic consistency along The Mall. With planting, the city has planters that are much bigger than that. They are part of a consistent design. The trees are incorporated in that. The same goes for lighting. You could argue that the city could do a better more interesting holiday lighting approach. That could be something that the city could design rather than having it be coopted by multiple individual design efforts that end up making things chaotic.

Mr. Werner – If it helps, the staff report was my first draft of what will have to go to Council. I laid out in order what the ordinance says. Chapter 28 talks about the café spaces and sidewalks and the rules by that ordinance. The Board of Architectural Review, because of a leased café space within an ADC district, the design elements of that space fall under your purview. We have the city's Comprehensive Plan. Three of the goals in the Comp Plan refer to The Downtown Mall. From Strategy 6.1, 'study how The Downtown Mall can be more welcoming and inclusive for people of all social, cultural, racial, ethnic, and economic backgrounds and act on the findings. They say to support and maintain The Downtown Mall, as not only the economic and cultural hub of the city, but as a historic central place that encourages diversity through activities, residences, goods, and services. The Comprehensive Plan recognizes the importance of that public space. I next went to the Secretary Standards for the Treatment of historic properties as it relates to rehabilitation, not changing or recreating a historic district and some precise language in there about retaining, preserving landscape features that are important in defining the overall historic character of the setting. I finally inserted some comments from the National Register Nomination. I included a statement of integrity and a statement of significance about them. I understand that there are the commercial interests of what these guidelines may or may not do. Your charge, as the BAR, is evaluating how this impacts this historic space in what we have discussed here. Your principles are anchored in the Comprehensive Plan and Secretary's Standards. They respect the significance of The Downtown Mall. I think you have achieved that. I will also have to express that to Council. I am hoping that one of you will be available to go with me. If we want to view this as what we can let the restaurants do, turn this over and not recommend anything. Your charge is looking at this through the lens of this being a historic landscape. It has been individually listed and recognized. I think you have struck that balance.

Per city code (Chapter 34, Section 5.1.5.c.1), the BAR will develop and recommend to City Council for its approval design guidelines for the city's ADC districts. The BAR must develop the guidelines after seeking input from business and property owners in the various districts. Guidelines developed by the BAR will become effective upon approval by City Council and thereafter will have the status of interpretive regulations. We circulated this. I cannot make them offer comment. We are also going to contact them when this goes on Council's agenda.

Mr. Timmerman – There is other documentation that goes through their certificate of occupancy regarding where they are allowed to put their fencing and being more specific about how that is controlled.

Mr. Werner – I had contemplated something in here. There is no mark on the sidewalk out there where The Corner starts. What Ms. Richardson and I are going to do, in preparing the individual document for each space, is to clearly show the dimensions of that space. Some could lease the space but their railing in 5 feet and put planters out there. I would defer that to the zoning staff. They would view it as their enclosure and things

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should occur within the enclosure. What we are seeing right now is people putting things beyond the leased space. We have talked about possibly geo-referencing. There are ways to do it. Our job is to say what you put in that leased space.

Bizou has its unique furniture and Fitzroy has that composite material. I specifically cited them as those stay. If they need to replace a chair, they can replace it in kind. Where things on The Mall change is when someone sells the business. As I would apply this, if someone bought Bizou, if they want to keep that furniture, it would have to come in. When those changes occur and there is a new lease agreement, they are complying.

Mr. Zehmer – When these guidelines are implemented, there is a new lease granted.

Mr. Bailey – The new occupant may want to keep the old furniture. We could decide.

Mr. Zehmer – For me, the cafes can enhance the experience of The Downtown Mall. It should not detract from the setting of The Downtown Mall.

Motion – Mr. Gastinger – I move to recommend City Council approve the proposed changes and updates to the Architectural Design Control District Design Guidelines regarding Outdoor Cafes, including the guidelines for Catenary Lights and the Guiding Principles for Outdoor Cafes. I further move to recommend that Council concur with the BAR’s recommendations regarding grandfathered and/or nonconforming elements of existing cafes, with the following changes to the chart:

1. That the tablecloths and seat cushions revision remove “cloth is preferred” and “compatible with other elements of the café”.
2. Under the planters section we will keep them as a maximum of 30” wide and 36” in height, and that oversized planters are not grandfathered. Second by Mr. Birle. Motion passes 8-0.

- There was discussion regarding the hiring of a consultant to update the Design Guidelines.
- There is funding available for hiring a consultant to update and address the Design Guidelines and Entrance Corridor Design Guidelines.
- Ms. Keller did specify that a consultant be a historic resource consultant when updating the Design Guidelines.

Adjournment

The meeting was adjourned at 7:58 PM.

**City of Charlottesville
Board of Architectural Review
Staff Report
November 19, 2024**



Certificate of Appropriateness Application

BAR # 24-11-04

946 Grady Avenue; TMP 310060000

Individually Protected Property

Owner: Dairy Central Phase 1, LLC

Applicant: Mike Stoneking / Stoneking - von Storch Architects

Project: Exterior alterations at west (10th St, NW) elevation



Background

Year Built: 1937-1964

District: IPP

The former Monticello Dairy building was designated an IPP in 2008. The original central 2-story (5-bay) portion of the building and flanking one-story (7-bay) portions are dated 1937. The east side addition (7-bay) was built in 1947/1964; the similar west side addition (6-bay) was built in 1959.

Prior BAR Reviews

(See appendix)

Application

- Submitted by applicant:
 - Stoneking/von Storch Architects, *Sunpins Bowling BAR Set*, dated October 16, 2024: 5 pages C1, A1, A-7 (Ramp Details), A8, and A-7 (Door Options).
 - Product information sheets: Overhead Door and Panda Windows & Doors.

Request for CoA to modify four existing, non-historic doors/windows at the NW elevation. No changes to masonry openings are proposed, except to modify the bottom courses at the relocated door and sidelites.

Applicant's Narrative:

Our client wishes to open a restaurant featuring duck-pin bowling in the space formerly occupied by the South and Central Restaurant at the Dairy Market. We envision a new entry on the 10th Street side using a single door with sidelights, relocating what we can from the existing door

further north on 10th Street. We also propose converting three large, glazed openings on the 10th Street side to new operable units. No other exterior changes are expected.

Two options proposed for the new, operable windows:

- Option A: Standard garage door type- Model 511 by Overhead Door doors.
- Option B: Folding, accordion style window- Model FTS60 by Panda.

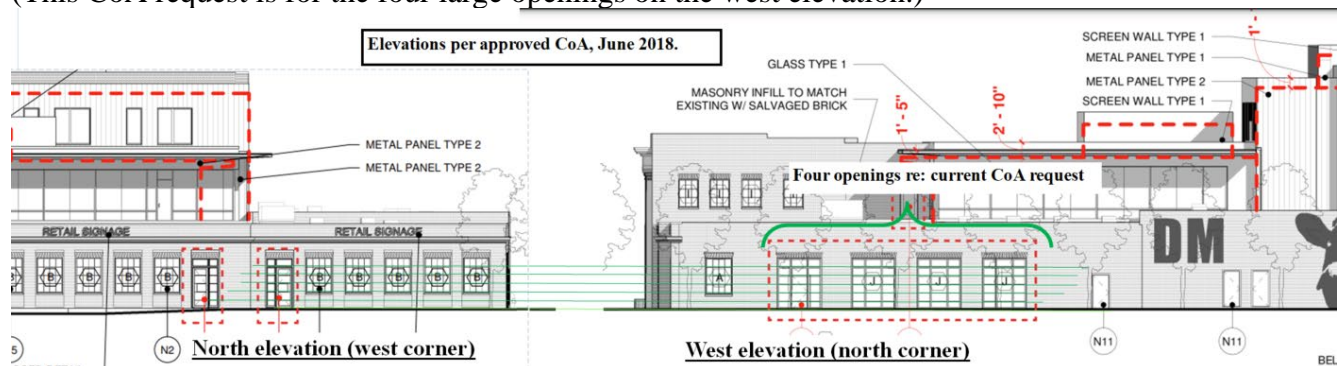
Discussion and recommendation

The entry door and windows to be modified are not original and were installed during the approved rehabilitation of the former Monticello Dairy building (BAR #17-09-02). Additionally, while the work was never done, in November 2020, the BAR approved rearranging the non-original doors and windows at the west elevation.

Staff recommends approval of the request in-concept, with either the folding or roll-up doors, provided the rails and muntins of the new windows and the relocated or new door and sidelites appropriately align with the existing doors and windows on the north and west elevations. (See below.) Prior to a formal approval, the BAR should discuss/resolve which option--folding or roll-up doors—best achieves that.

As a condition of approval, at the masonry opening where the entry door is being removed, the brick wall and sill should be infilled to match the existing.

From the approved design, June 2018. Segments of the north (left) and west (right) elevations. (This CoA request is for the four large openings on the west elevation.)



From current street view, showing as-built conditions at the west elevation.



Specific references to prior BAR discussions re: the windows and doors at 946 Grady Ave.
January 2018: Elevations pre-rehab, see pdf page 33.

[BAR January 2018](#)

June 2018: Approved doors/windows, see pdf pages 24 and 25.

[BAR June 2018](#)

November 2020: Changes to doors at NW corner. (Work was not done.)

[BAR November 2020](#)

Suggested Motion

Approval: Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find that the proposed door and window alterations at the west elevation satisfy the BAR's criteria and are compatible with this IPP, and that the BAR approves the request as submitted. [Note: indicate if the BAR prefers option A or option B]

Or ... as requested, with the following conditions: ...

Denial: Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find that the proposed door and window alterations at the west elevation do not satisfy the BAR's criteria and are not compatible with this IPP, and that for the following reasons the BAR denies the request as submitted...

Criteria, Standards, and Guidelines

Note re: BAR authority: Per Code, the BAR is charged only with the authority to approve or deny a design review CoA, following an evaluation applying the criteria under Code Sec. 34-5.2.7. Major Historic Review. The BAR does not evaluate a proposed use. Additionally, per Code Sec. 34-5.2.7.E.2., the issuance of a CoA "cannot, in and of itself, authorize any construction, reconstruction, alteration, repair, demolition, or other improvements or activities requiring a building permit. Where a building permit is required, no activity authorized by a [CoA] is lawful unless conducted in accordance with the required building permit and all applicable building code requirements."

Review Criteria Generally

Per Chapter 34, Div. 5.2.7. C.2:

- a. In considering a particular application the BAR will approve the application unless it finds:
 - i. That the proposal does not meet specific standards set forth within this Section or applicable provisions of the City's design guidelines; and
 - ii. The proposal is incompatible with the historic, cultural or architectural character of the district in which the property is located or the IPP that is the subject of the application.
- b. The BAR will approve, approve with conditions, or deny applications for Certificates of Appropriateness in accordance with the provisions of this Section.
- c. The BAR, or City Council on appeal, may require conditions of approval as are necessary or desirable to ensure that any new construction or addition is compatible with the scale and character of the Architecture Design Control District, Individually Protected Property, or Historic Conservation District. Prior to attaching conditions to an approval, due consideration will be given to the cost of compliance with the proposed conditions as well as the goals of the Comprehensive

Plan. Conditions may require a reduction in height or massing, consistent with the City’s design guidelines and subject to the following limitations:

- i. Along the Downtown Mall, the BAR may limit story height to within 2 stories of the prevailing story height of the block;
- ii. In all other areas subject to review, the BAR may reduce the allowed height by no more than 2 stories; and
- iii. The BAR may require upper story stepbacks of up to 25’.

Standards for Review and Decision

Per Chapter 34, Div. 5.2.7. D.1:

- a. Review of the proposed construction, reconstruction, alteration or restoration of a building or structure is limited to exterior architectural features, including signs, and the following features and factors:
 - i. Whether the material, texture, color, height, scale, mass, and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable District;
 - ii. The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs, and signs;
 - iii. The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;
 - iv. The effect of the proposed change on the adjacent building or structures;
 - v. The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls, and walks;
 - vi. Whether the proposed method of construction, renovation, or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;
 - vii. When reviewing any proposed sign as part of an application under consideration, the standards set forth within Div. 4.11. Signs will be applied; and
 - viii. Any applicable provisions of the City’s design guidelines.

Links to ADC District Design Guidelines

[Chapter 1 Introduction \(Part 1\)](#)

[Chapter 1 Introduction \(Part 2\)](#)

[Chapter 2 Site Design and Elements](#)

[Chapter 3 New Construction and Additions](#)

[Chapter 4 Rehabilitation](#)

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

[Chapter 6 Public Improvements](#)

[Chapter 7 Demolition and Moving](#)

Pertinent Guidelines for Rehabilitation

B. Facades and Storefronts

- 1) Conduct pictorial research to determine the design of the original building or early changes.
- 2) Conduct exploratory demolition to determine what original fabric remains and its condition.
- 3) Remove any inappropriate materials, signs, or canopies covering the façade.
- 4) Retain all elements, materials, and features that are original to the building or are contextual remodelings, and repair as necessary.

- 5) Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
- 6) When designing new building elements, base the design on the “Typical elements of a commercial façade and storefront.”
- 7) Reconstruct missing or original elements, such as cornices, windows, and storefronts, if documentation is available.
- 8) Design new elements that respect the character, materials, and design of the building, yet are distinguished from the original building.
- 9) Depending on the existing building’s age, originality of the design and architectural significance, in some cases there may be an opportunity to create a more contemporary façade design when undertaking a renovation project.
- 10) Avoid using materials that are incompatible with the building or within the specific districts, including textured wood siding, vinyl or aluminum siding, and pressure-treated wood,
- 11) Avoid introducing inappropriate architectural elements where they never previously existed.

H. Masonry

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

Appendix

Prior BAR Reviews

May 21, 2013- BAR approved restoration of windows and new Three Notch’d Brewing Co. patio.

September 19, 2017 – The BAR held a preliminary discussion on partial demolitions.

November 21, 2017 – Preliminary discussion. Rehabilitation of the former Monticello Dairy building.

January 17, 2018 –BAR approved demolition.

January 17, 2018 – BAR approved proposed new additions and landscape plan.

June 19, 2018 – BAR approved requested revisions, including:

- New retail doors and storefront to the east and west of the center bay of the Dairy on the north elevation, and on the west side (10th St.) will be a Kawneer (or similar), 2’ site line aluminum and glass system with applied Bacon Architectural (or similar) muntins in lieu of previously approved cold formed steel and glass Hopes Window system.

Application: http://weblink.charlottesville.org/public/0/edoc/757649/2018-06_946%20Grady%20Avenue_BAR.pdf

August 21, 2018 - BAR approved requested revisions related to glass VLT.

March 19, 2019 - BAR approved requested revisions.

November 21, 2019 – BAR recommended Council approve the Comprehensive Signage Plan.

November 17, 2020 – **BAR approved** Changes to doors at NW corner. (Work was not done.)

Minutes from BAR Discussion November 17, 2020

...

BAR Minutes

Excerpt re: BAR 20-11-04, 946 Grady Avenue

City Of Charlottesville

Board Of Architectural Review

Regular Meeting

November 17, 2020 – 5:30 p.m.

Certificate of Appropriateness Application

BAR 20-11-04

946 Grady Avenue

Tax Parcel 310060000

Dairy Central Phase 1, LLC, Owner

Robert Nichols, Formwork Design Office, Applicant

Modify window/door configurations

Jeff Werner, Staff Report – Request CoA to modify the NW corner of the building as follow:

- At the north elevation: Reconfigure an existing storefront entry and an existing window. (Reuse the existing, swapping their locations, with the associated alterations to the masonry openings.)
- At the west elevation: Replace an existing storefront entry and install a new storefront entry at an existing opening. (The lite configuration of the new differs from the existing; however, the configurations still align with the adjacent windows.)

At the end of the staff report, I looked at it in context of what had been approved for these elevations and whether or not this significantly changed anything. On the 10th Street side, there is a door with a panel being replaced with a full height door and maintaining the alignment of the lights. I am not concerned with that change. This isn't replicating anything original. There is the one original window that is still there on the far left. The intent was to align the lights, the windows, and the doors with that. I am OK as far as my recommendation with that. On the north elevation, there was the question about creating a new masonry opening and patching up one that had been there. As far as the alignment goes and using the original material, I am OK with that. You had asked about the changing of the masonry opening. I can't offer an opinion on that. It is probably subject to what the interior use proposed for this. That might be guiding some of this.

Robert Nichols, Formwork Design Office – My office is working for the tenant of this part of the building. This request and this idea to make this adjustment is born of the interior program

that we are working. That was all absent when the design development of the building took place and all of the work went into that design and getting approval from you for the current state of the approval. Our desire is to change where we have passage. This is situated in such a way that it reinforces the programmatic layout that is happening on the interior of the building. To the extent that you have reviewed profiles, materials, those parameters would be maintained and duplicated. The door system that is in place and relocated. That is new construction, new material. The windows are original. They have been given a good look from a window contractor. They're good candidates for relocating those windows. Those openings have good quality storms on the interior. That material would be switched over. My institutional knowledge of the development of the design is a little bit outside of my scope of recollection or involvement. Joshua Batman is the project manager of this. He is with Stony Point Development.

QUESTIONS FROM THE PUBLIC

No Questions from the Public

QUESTIONS FROM THE BOARD

No Questions from the Board

COMMENTS FROM THE PUBLIC

No Comments from the Public

COMMENTS FROM THE BOARD

Mr. Mohr – It seems rationale to me. It is staying within the rules of the game with that part of the building and making it functional and not violating the basic tenants of the aesthetics of it. I don't see any issue.

Mr. Gastinger – This project has been exemplary in a lot of ways for the way that they have adaptively reused and rehabilitated the structure. Everything that is being proposed here is in concert with the spirit that it was restored in the first place.

Motion – Mr. Mohr - Having considered the standards set forth within the City Code, including City Design Guidelines for Rehabilitation, I move to find that the proposed door and window changes satisfy the BAR's criteria and are compatible with this Individually Protected Property, and that the BAR approves the request as submitted. Cheri Lewis seconds. Motion passes (8-0).

Sunpins Bowling

946 Grady Ave, Charlottesville, VA 22903

ARCHITECT

Stoneking/ von Storch Architects

P.O. Box 1332 Charlottesville, VA 22902
300 West Main St ste 103 Charlottesville, VA 22903
434.981.4382 mds@s-vs.com

Virginia Uniform Statewide Building Code (USBC)
International Building Code 2021

PROJECT NARRATIVE

The tenant intends to open a restaurant featuring duck-pin bowling in the space formerly occupied by the South and Central Restaurant at the Dairy Market.

The project consists of 4378 total square feet. Granting 15 % of the 4000 square foot base limit would allow a project up tp 4600 square feet. The projects breaks down as follows; 3600 is the primary dining/ activity space, there are two employee bathrooms, a wait station and a 482 sq ft ktichen. There is also a 2400 sq ft patio space. There will be a new entry on the Tenth Street side using a single door with sidelights not unlike the existing door on Tenth Street. The three large, glazed openings on the 10th Street side will be converted to overhead doors. The existing door facing Preston will be locked and unused. No other exterior changes are expected.

DESIGN BUILD:

Certain work is often provided through the General Contractor via Design-Build Subcontractors. These include:

- Mechanical
- Electrical
- Plumbing
- Sprinkler
- Security.
- Kitchen and Bar Equipment.

Design-Build Subcontractor for each trade is responsible for their respective systems. These responsibilities include:

- Engineering the system(s)
- Code compliance
- Permit application, acquisition
- Warranties
- Coordination with the General Contractor
- Estimating the costs of their systems
- Developing alternatives
- Coordination with SvS and client
- Obtaining client approval
- Construction of their system(s)
- Adherence to construction schedule and approved cost
- Coordination with other Design-Build subcontractors



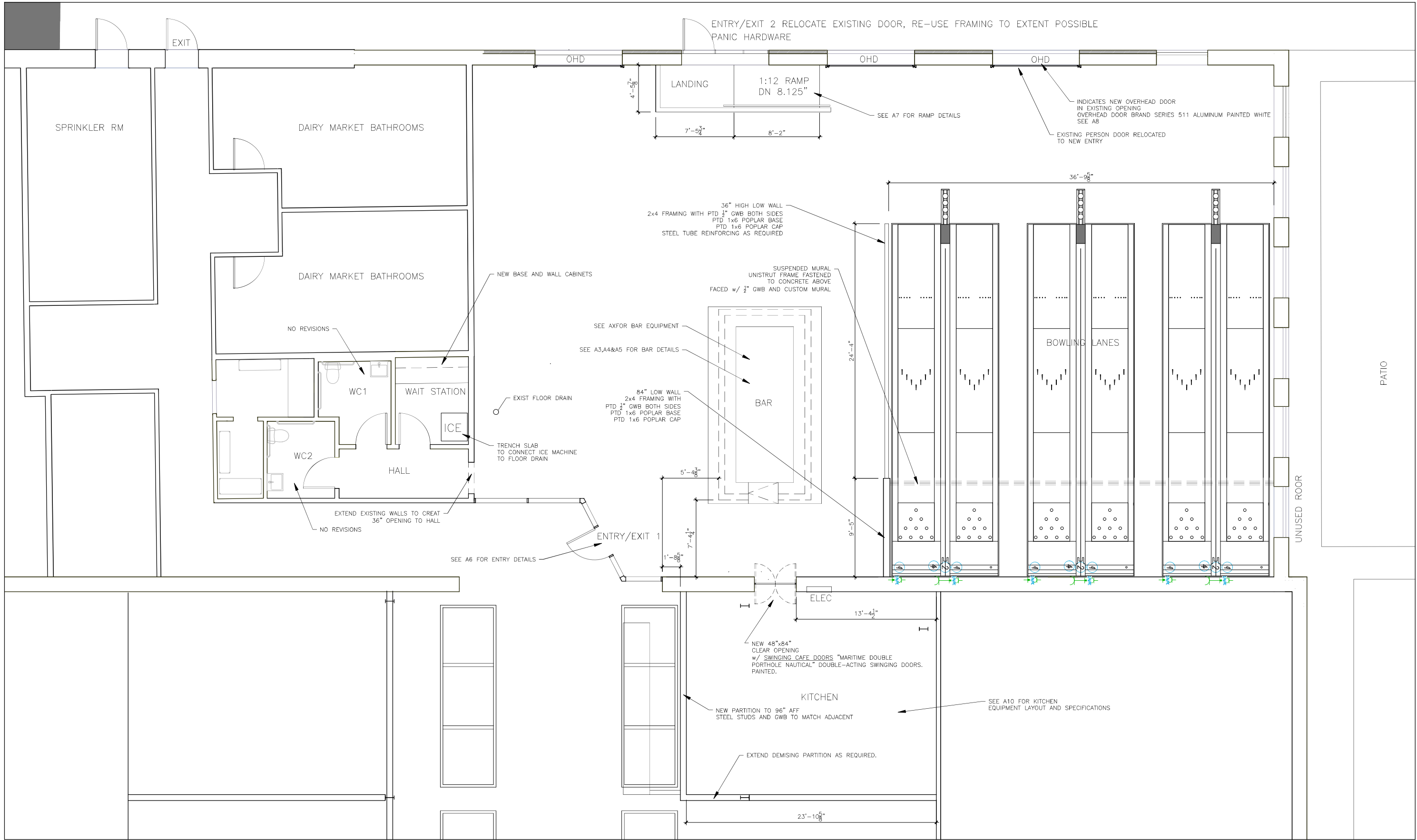
Sunpins Bowling

Stoneking/ von Storch Architects
434.981.4382 mds@s-vs.com

Cover Sheet

October 16, 2024 Permit Application

C1



Sunpins Bowling

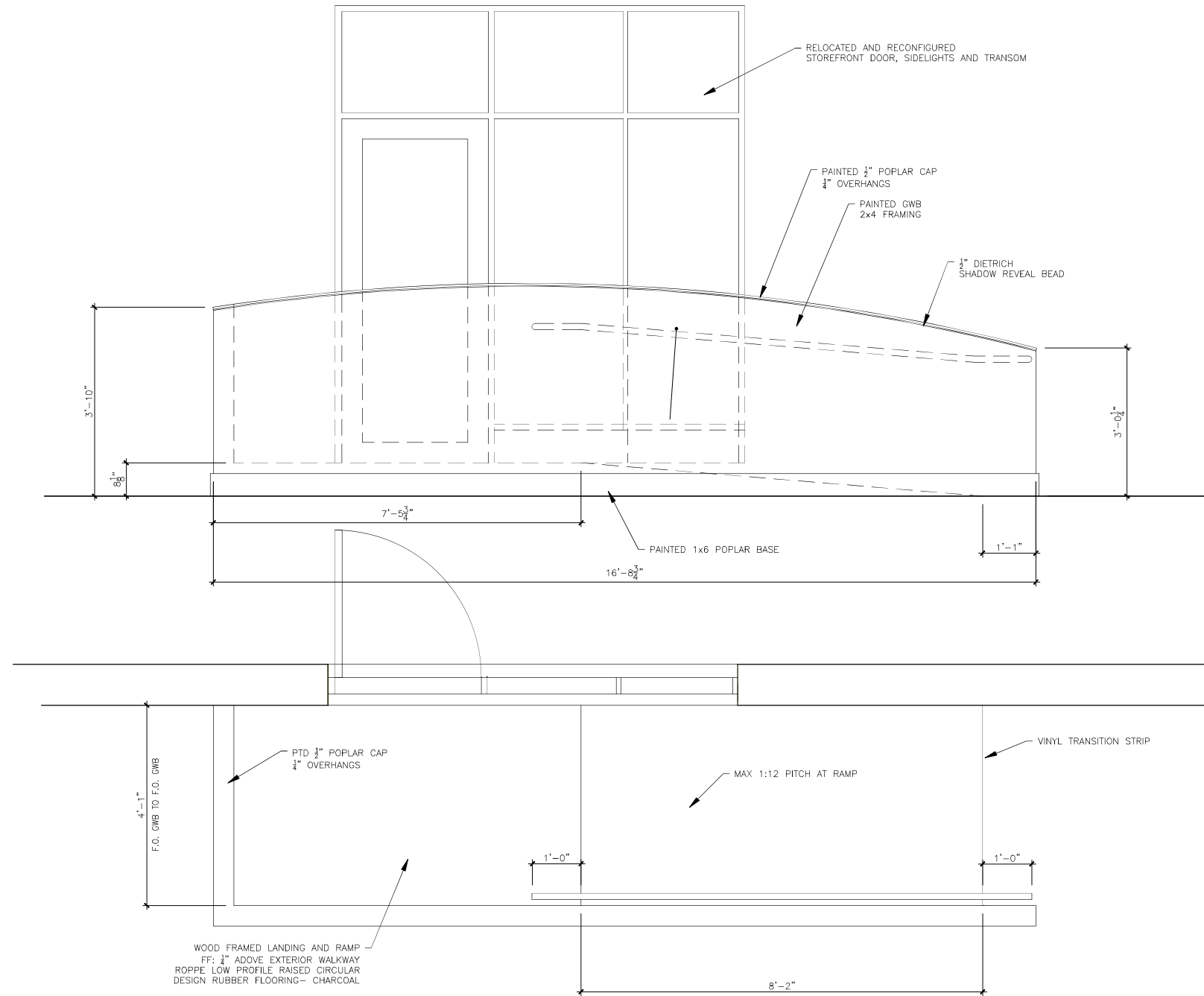
Stoneking/ von Storch Architects
434.981.4382 mds@s-vs.com

Floor Plan

1/4"=1'-0"

October 16, 2024 Permit Application

A1



Sunpins Bowling

Stoneking/ von Storch Architects
434.981.4382 mds@s-vs.com

Entry Ramp Details

3/4"=1'-0"

October 16, 2024 Permit Application

A7



Proposed



Existing

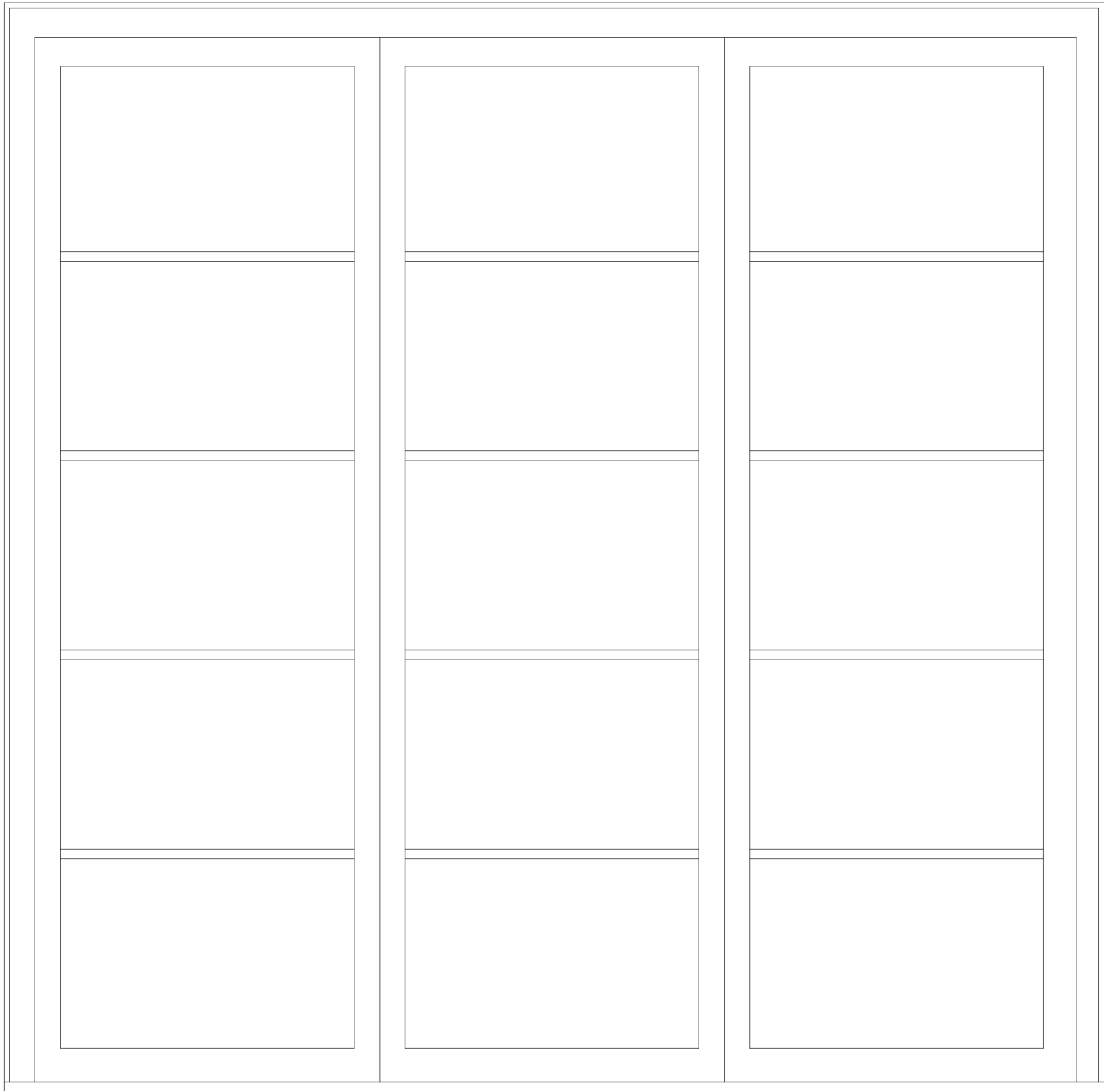
Sunpins Bowling

Stoneking/ von Storch Architects
434.981.4382 mds@s-vs.com

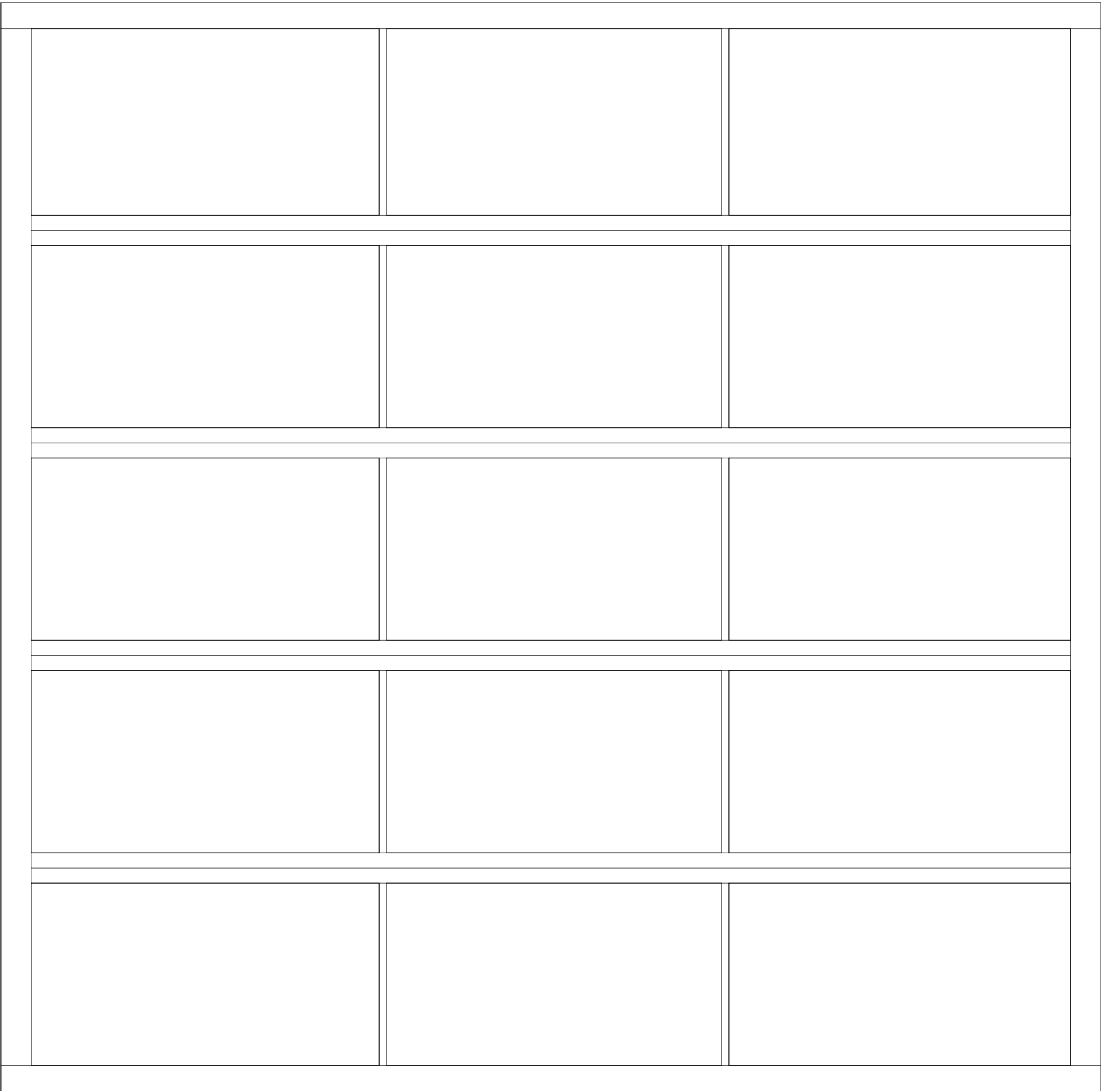
Tenth Street Facade

October 16, 2024 Permit Application

A8



Option B Tri-Fold Door Door
When open, panels extend 30" from face of building to the exterior.



Option A Overhead Door 511

FIND A DISTRIBUTOR



Home / Commercial / Aluminum Glass Door - 511

Aluminum Glass Door - 511

MODEL 511



[VIEW FULL GALLERY](#)

Aluminum Glass Door model 511 is designed in sizes up to 16'2" (4928 mm) wide and 16'1" high (4902 mm). Featuring a narrow center stile width of 21/32" (17 mm), these doors are sleek, attractive and permit maximum visibility. An array of glazing choices, top and bottom rail widths, finishes and special options customizes the 511 to satisfy nearly any project requirement.

REQUEST A QUOTE

FIND A DISTRIBUTOR

Overview

Options

Brochures

Documents

Construction

Product Specifications

Standard Max Width	16'2" (4928 mm)
Standard Max Height	16'1" (4902 mm)
Panel thickness	1 3/4" (45 mm)
Material	6063-T6 aluminum
Standard finish	204R-1 clear anodized
Center stile width	21/32" (17 mm)
End stile width	2 3/4" (70 mm)
Top rail width	2 3/8" (60 mm)or 3 3/4" (95 mm)
Top intermediate rail width	3/4" (19 mm)
Bottom intermediate rail width	5/8" (16 mm)
Bottom rail width	2 3/8" (60 mm) or 3 3/4" (95 mm) or 4 1/2" (114 mm)
Weatherseals	Bottom, flexible PVC
Standard springs	10,000 cycle

Product Specifications

Track	2" (51 mm)
Mounting	Angle
Operation	Manual pull rope
Hinges and fixtures	Galvanized steel
Lock	Galvanized, interior-mounted single unit

Warranty

- 1-year limited



Architect's Corner

For architects, contractors, or building owner/manager, Architect’s Corner contains comprehensive technical and resource materials to support your project from SPECS, drawings, and documents all in one place.

SEARCH TOOLS



Resources

From documents and manuals to programming instructions, FAQs, and customer support, all to enhance your experience with our products and services.

BROWSE RESOURCES

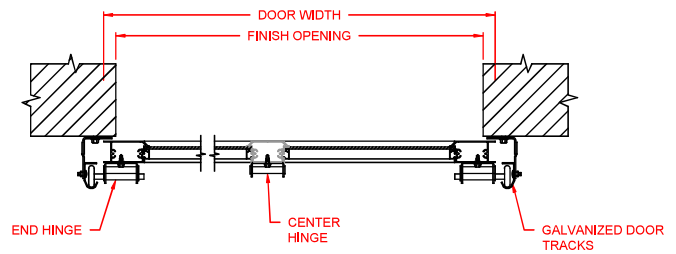
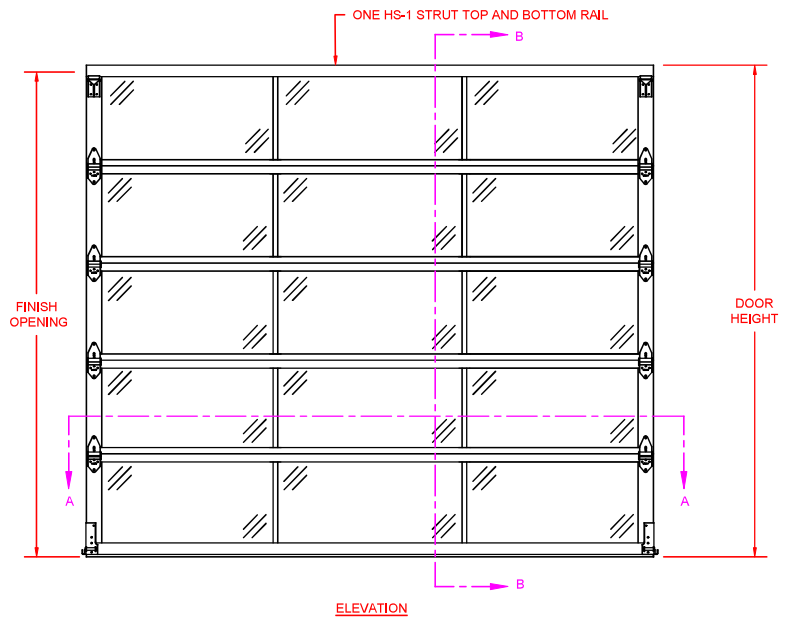
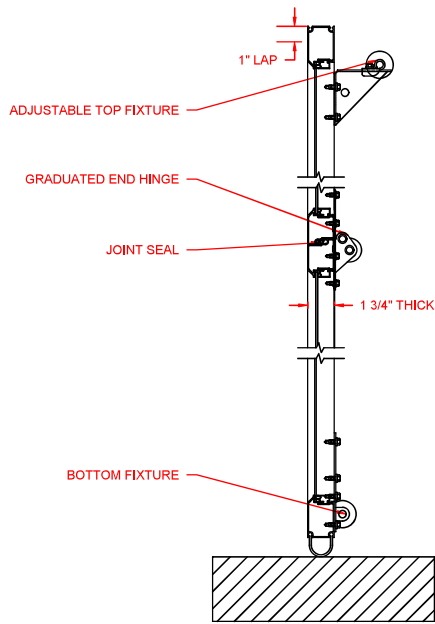


1 (800) 929-3667 (DOOR)

Homeowners

Professionals

Useful links





SECTION 08360 [08 36 00]
MODEL 511 GLAZED ALUMINUM SECTIONAL OVERHEAD DOORS

Display hidden notes to specifier by using 'Tools'/'Options'/'View'/'Hidden Text'. On newer versions of Microsoft Word click on round Windows logo in top left corner, Click on 'Word Options' button at bottom of drop down menu. Click on 'Display' on left menu bar, and check the box for 'Hidden Text'.

PART 1 GENERAL

1.1 SECTION INCLUDES

- A. Glazed Aluminum Sectional Overhead Doors
- B. Electric Operators and Controls.
- C. Operating Hardware, tracks, and support.

1.2 RELATED SECTIONS

- A. Section 03300 - Cast-In-Place Concrete.
- B. Section 04810 – Concrete Unit Masonry.
- C. Section 05500 - Metal Fabrications.
- D. Section 06114 – Wood Framing.
- E. Section 07900 - Joint Sealants.
- F. Section 08710 - Door Hardware.
- G. Section 09900 - Paints and Coatings.
- H. Section 11150 - Parking Control Equipment.
- I. Section 16130 - Raceway and Boxes.
- J. Section 16150 - Common Work Results for Electrical.

1.3 REFERENCES

- A. ANSI/DASMA 102 - American National Standard Specifications for Sectional Overhead Type Doors.

1.4 DESIGN / PERFORMANCE REQUIREMENTS

- A. Wiring Connections: Requirements for electrical characteristics.
 - 1. 115 volts, single phase, 60 Hz.
 - 2. 230 volts, single phase, 60 Hz.
 - 3. 230 volts, three phase, 60 Hz.
 - 4. 460 volts, three phase, 60 Hz.
- B. Single-Source Responsibility: Provide doors, tracks, motors, and accessories from one manufacturer for each type of door. Provide secondary components from source acceptable to manufacturer of primary components.

1.5 SUBMITTALS

- A. Submit under provisions of Section 01300.
- B. Product Data: Manufacturer's data sheets on each product to be used, including:
 - 1. Preparation instructions and recommendations.
 - 2. Storage and handling requirements and recommendations.
 - 3. Installation methods.
- C. Shop Drawings: Indicate plans and elevations including opening dimensions and required tolerances, connection details, anchorage spacing, hardware locations, and installation details.
- D. Manufacturer's Certificates: Certify products meet or exceed specified requirements.
- E. Operation and Maintenance Data.

1.6 QUALITY ASSURANCE

- A. Manufacturer Qualifications: Company specializing in manufacturing products specified in this section with minimum five years documented experience.
- B. Installer Qualifications: Authorized representative of the manufacturer with minimum five years documented experience.
- C. Products Requiring Electrical Connection: Listed and classified by Underwriters Laboratories, Inc. acceptable to authority having jurisdiction as suitable for purpose specified.

1.7 DELIVERY, STORAGE, AND HANDLING

- A. Store products in manufacturer's unopened labeled packaging until ready for installation.
- B. Protect materials from exposure to moisture until ready for installation.
- C. Store materials in a dry, ventilated weathertight location.

1.8 PROJECT CONDITIONS

- A. Pre-Installation Conference: Convene a pre-installation conference just prior to commencement of field operations, to establish procedures to maintain optimum working conditions and to coordinate this work with related and adjacent work.

1.9 WARRANTY

PART 2 PRODUCTS

2.1 MANUFACTURERS

- A. Acceptable Manufacturer: Overhead Door Corporation, 2501 S. State Hwy. 121, Suite 200, Lewisville, TX 75067. ASD. Tel. Toll Free: (800) 275-3290. Phone: (469) 549-7100. Fax: (972) 906-1499. Web Site: www.overheaddoor.com. E-mail: info@overheaddoor.com.
- B. Substitutions: Not permitted.
- C. Requests for substitutions will be considered in accordance with provisions of Section 01600.

2.2 GLAZED ALUMINUM SECTIONAL OVERHEAD DOORS

- A. Glazed Sectional Overhead Doors: Model 511 Aluminum Doors by Overhead Door Corporation. Units shall have the following characteristics:
 - 1. Door Assembly: Stile and rail assembly secured with 1/4 inch (6 mm) diameter through rods.
 - a. Panel Thickness: 1-3/4 inches (44 mm).
 - b. Center Stile Width: 21/32 inch (17 mm).
 - c. End Stile Width: 2-3/4 inches (70 mm).
 - d. Intermediate Rail Pair Width: 1-3/8 inches (35 mm).
 - e. Top Rail Width:
 - 1) 2-3/8 inches (60 mm).
 - 2) 3-3/4 inches (95 mm).
 - f. Bottom Rail Width:
 - 1) 2-3/8 inches (60 mm).
 - 2) 3-3/4 inches (95 mm).
 - 3) 4-1/2 inches (114 mm).
 - g. Aluminum Panels: 0.050 inch (1.3 mm) thick, aluminum.
 - h. Stiles and Rails: 6063 - T6 aluminum.
 - i. Springs:
 - 1) 10,000 cycles.
 - 2) 25,000 cycles.
 - 3) 50,000 cycles.
 - 4) 75,000 cycles.
 - 5) 100,000 cycles.
 - j. Glazing:
 - 1) 1/8 inch (3 mm) Acrylic glazing.
 - 2) 1/4 inch (6 mm) Acrylic glazing.
 - 3) 1/8 inch (3 mm) Clear Lexan glazing.
 - 4) 1/4 inch (6 mm) Clear Lexan glazing.
 - 5) 1/2 inch (12.5 mm) Clear Lexan Insulated glazing.
 - 6) 1/8 inch (3 mm) Tempered glass.
 - 7) 1/4 inch (6 mm) Tempered glass.
 - 8) 1/2 inch (12.5 mm) Tempered Insulating glass.
 - 9) 1/4 inch (6 mm) Wire glass.
 - 10) 1/8 inch (3 mm) Double Strength glass.
 - 11) 1/2 inch (12.5 mm) Double Strength Insulating glass.
 - 12) 1/8 inch (3 mm) Low E glazing.
 - 13) 1/4 inch (6 mm) Low E glazing.
 - 14) 1/2 inch (12.5 mm) Low E Insulated glazing.

- 15) 1/8 inch (3 mm) Solar Bronze glazing.
 - 16) 1/4 inch (6 mm) Solar Bronze glazing.
 - 17) 1/2 inch (12.5 mm) Solar Bronze Insulated glazing.
 - 18) 1/8 inch (3 mm) Obscure glazing.
 - 19) 1/4 inch (6 mm) Obscure glazing.
 - 20) 1/2 inch (12.5 mm) Obscure Insulated glazing.
 - 21) 1/4 inch (6 mm) Twin-Wall Polycarbonate (clear, bronze, white).
 - 22) 3/8 inch (9.5 mm) Twin-Wall Polycarbonate (clear, bronze, white).
 - 23) 5/8 inch (15.87 mm) Triple-Wall Polycarbonate (clear, bronze, white).
2. Finish and Color:
 - a. Anodized Finish: Clear anodized.
 - b. Anodized Finish: Bronze anodized.
 - c. Powder coat finish bronze light.
 - d. Powder coat finish bronze medium.
 - e. Powder coat finish bronze dark.
 - f. Powder Coating Finish: Color as selected by Architect from manufacturer's standard colors.
 3. Wind Load Design: Design as calculated in accordance with applicable code as follows:
 - a. Design pressure of _____ lb/sq ft (_____ kPa).
 4. Hardware: Galvanized steel hinges and fixtures. Ball bearing rollers with hardened steel races.
 5. Lock: Interior galvanized single unit.
 6. Weatherstripping:
 - a. Flexible bulb-type strip at bottom section.
 - b. Flexible Jamb seals.
 - c. Flexible Header seal.
 7. Track: Provide track as recommended by manufacturer to suit loading required and clearances available.
 8. Manual Operation: Pull rope.
 9. Manual Operation: Chain hoist.
 10. Electric Motor Operation: Provide UL listed electric operator, size and type as recommended by manufacturer to move door in either direction at not less than 2/3 foot nor more than 1 foot per second. Operator shall meet UL325/2010 requirements for continuous monitoring of safety devices.
 - a. Entrapment Protection: Required for momentary contact, includes radio control operation.
 - 1) Pneumatic sensing edge up to 18 feet (5.5 m) wide. Constant contact only complying with UL 325/2010.
 - 2) Electric sensing edge monitored to meet UL 325/2010.
 - 3) Photoelectric sensors monitored to meet UL 325/2010.
 - b. Operator Controls:
 - 1) Push-button operated control stations with open, close, and stop buttons.
 - 2) Key operated control stations with open, close, and stop buttons.
 - 3) Push-button and key operated control stations with open, close, and stop buttons.
 - 4) Flush mounting.
 - 5) Surface mounting.
 - 6) Interior location.
 - 7) Exterior location.
 - 8) Both interior and exterior location.
 - c. Special Operation:
 - 1) Pull switch.

- 2) Vehicle detector operation.
- 3) Radio control operation.
- 4) Card reader control.
- 5) Photocell operation.
- 6) Door timer operation.
- 7) Commercial light package.
- 8) Explosion and dust ignition proof control wiring.

PART 3 EXECUTION

3.1 EXAMINATION

- A. Do not begin installation until openings have been properly prepared.
- B. Verify wall openings are ready to receive work and opening dimensions and tolerances are within specified limits.
- C. Verify electric power is available and of correct characteristics.
- D. If preparation is the responsibility of another installer, notify Architect of unsatisfactory preparation before proceeding.

3.2 PREPARATION

- A. Clean adjacent surfaces thoroughly prior to installation.
- B. Prepare surfaces using the methods recommended by the manufacturer for achieving the best result for the substrate under the project conditions.

3.3 INSTALLATION

- A. Install overhead doors and track in accordance with approved shop drawings and the manufacturer's printed instructions.
- B. Coordinate installation with adjacent work to ensure proper clearances and allow for maintenance.
- C. Anchor assembly to wall construction and building framing without distortion or stress.
- D. Securely brace door tracks suspended from structure. Secure tracks to structural members only.
- E. Fit and align door assembly including hardware.
- F. Coordinate installation of electrical service. Complete power and control wiring from disconnect to unit components.

3.4 CLEANING AND ADJUSTING

- A. Adjust door assembly to smooth operation and in full contact with weatherstripping.
- B. Clean doors, frames, glass, and polycarbonate according to manufacturer's instructions.

- C. Remove temporary labels and visible markings. Do not remove polycarbonate care and maintenance label required to maintain warranty.

3.5 PROTECTION

- A. Do not permit construction traffic through overhead door openings after adjustment and cleaning.
- B. Protect installed products until completion of project.
- C. Touch-up, damaged coatings and finishes and repair minor damage before Substantial Completion.

END OF SECTION

511/521/522

ALUMINUM Door Systems



ALUMINUM SECTIONAL DOORS



**VISUAL ACCESS.
LIGHT INFILTRATION.
CONTEMPORARY LOOK.**



INDUSTRY LEADING
COMMERCIAL & INDUSTRIAL SOLUTIONS

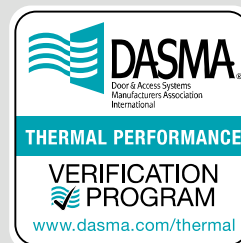


Model 511, Brown powder coat finish, Clear glass

General Features and Benefits – Models 511/521

- 1 3/4" (45 mm) thick, corrosion-resistant 6063-T6 aluminum sections with galvanized fixtures and hinges promotes durability and trouble-free operation
- 1/4" (6 mm) diameter through-rods on all stiles and rails enhances strength and sturdiness
- Top-quality materials, excellent field service and optional maintenance program contribute to extended door life, low maintenance costs and maximum productivity
- Glazing choices include DSB glass, acrylic, tempered glass, clear polycarbonate, multi-wall polycarbonate, wire glass, Low E, Lexan and laminate
- Standard clear anodized finish for low-maintenance and corrosion-resistance
- Optional finishes include a wide range of powder coat colors offering an attractive and durable finish
- Manual pull rope operation with optional chain hoist or electric motor operator
- Available in approximately 200 RAL powder coat colors to match the aesthetic and design of your project. This color optional upgrade includes a hardening additive that provides an attractive and durable finish and easy-to-clean surface.

Cover image: Model 521, Custom powder coat with Clear glass



Overhead Door™ Brand participates in the DASMA Thermal Performance Verification Program. The program verifies the thermal performance of sectional doors. The lower the U-factor rating, the better the thermal performance.



Symbol indicates verified U-factor rating in accordance with the DASMA Thermal Performance Verification Program.



Model 522, Mirrored Gray glass

General Features and Benefits – Model 522

- **Frameless design** – the ultimate sleek and modern aluminum full-view door
- **Vinyl seals** between the sections and the flexible bottom seal help to minimize air flow
- **Large glass panels**, mounted to the front of the door, allow maximum light and visibility
- **1 3/8" thick aluminum section** with patent pending design for long life and durability
- **2 1/4" integrated reinforcing rib** on upper intermediate rail for doors 10'3" wide and over
- **Meets ASHRAE 90.1 and IECC® air infiltration requirements** with a third-party tested value of less than 0.4 cfm/ft²
- **Meets California Code of Regulation, Title 24 air infiltration requirements** with a third-party tested value of less than 0.3 cfm/ft²



ALUMINUM DOOR SYSTEMS

MODELS 511/521/522 offer an attractive solution for commercial and industrial applications where visual access, light infiltration and aesthetics are key design considerations.

Model 521, Clear anodized finish with Clear glass



Glass Options for Models 511/521

Specialty Glass

- Laminated White – privacy
- Low E Glass** – thermal efficiency
- Tempered Glass – enhanced safety
- Tinted Glass** – color options:
Green, Gray, Bronze

Glass Alternatives

- Clear Lexan® Polycarbonate** – shatter resistant
- Multi Wall Polycarbonate – superior strength with UV protection; color options: Clear, White, Bronze
- Plexiglas® Acrylic** – shatter resistant
- Impact Clear and Frosted Polycarbonate - 0.250" minimum



Double Strength
DSB** (Standard)



Obscure



Satin Etched



Gray Tint



Green Tint



Bronze Tint



Impact Frosted
Polycarbonate

Actual glass may vary from brochure photos due to fluctuations in the printing process.
Check with your Overhead Door™ Distributor to view a glass sample.

** Insulated options available.



Model 511, Clear Anodized finish with
Clear glass

ALUMINUM DOOR SYSTEMS MODEL 511

doors are designed in sizes up to 16'2" wide and 16'1" high (4928 mm and 4902 mm). Featuring a narrow center stile width of 21/32" (17 mm), these doors are sleek, attractive and permit maximum visibility. An array of glazing choices, top and bottom rail widths, finishes and special options customizes the 511 Model to satisfy nearly any project requirement.



Model 511, Black powder coat finish, Clear glass.



Standard Features at a Glance

Panel Thickness	1 3/4" (45 mm)
Maximum Standard Height	16'1" (4902 mm)
Maximum Standard Width	16'2" (6147 mm)
Material	6063-T6 aluminum
Standard Finish	204R-1 clear anodized
Center Stile Width	2 1/32" (17 mm)
End Stile Width	2 3/4" (70 mm)
Top Rail Width	2 3/8" (60 mm) or 3 3/4" (95 mm)
Top Intermediate Rail Width	3/4" (19 mm)
Bottom Intermediate Rail Width	5/8" (16 mm)
Bottom Rail Width	2 3/8" (60 mm) or 3 3/4" (95 mm) or 4 1/2" (114 mm)
Weatherseals	Bottom, flexible PVC
Standard Springs	10,000 cycle
Track	2" (51 mm)
Mounting	Angle
Operation	Manual pull rope
Hinges and Fixtures	Galvanized steel
Lock	Galvanized, interior-mounted single unit
Warranty	1-Year Limited; 3-Year Limited powder coat finish

Options

Glazing Options*:

1/8" (3 mm) DSB;
 1/8" (3 mm) or 1/4" (6 mm) acrylic;
 1/8" (3 mm) or 1/4" (6 mm) tempered;
 1/8" (3 mm) or 1/4" (6 mm) clear polycarbonate;
 1/4" (6mm) and 3/8" twin-wall polycarbonate, 5/8" triple-wall polycarbonate;
 1/4" (6 mm) 3/8" (10 mm) and 5/8" (16 mm) twin-wall polycarbonate, triple-wall polycarbonate 1/4" (6 mm) wire glass;
 1/2" (12 mm) insulated glass

Electric operator or chain hoist

Bottom sensing edge

3" track

Bracket mounting (not available on full vertical door tracks)

Higher-cycle springs in 25k, 50k, 75k, 100k cycles

Chain hoist

Posi-tension drums

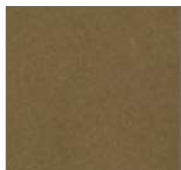
*Contact your local Overhead Door™ Distributor for special glazing requirements. Verify 1/4" (6 mm) glass applications with factory.

Structure Options

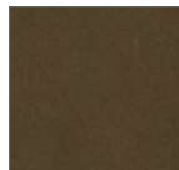
Anodized Finishes



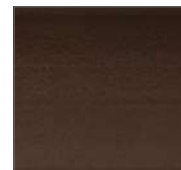
Clear (standard)



Light Bronze



Medium Bronze



Dark Bronze

Powder Coat Finishes

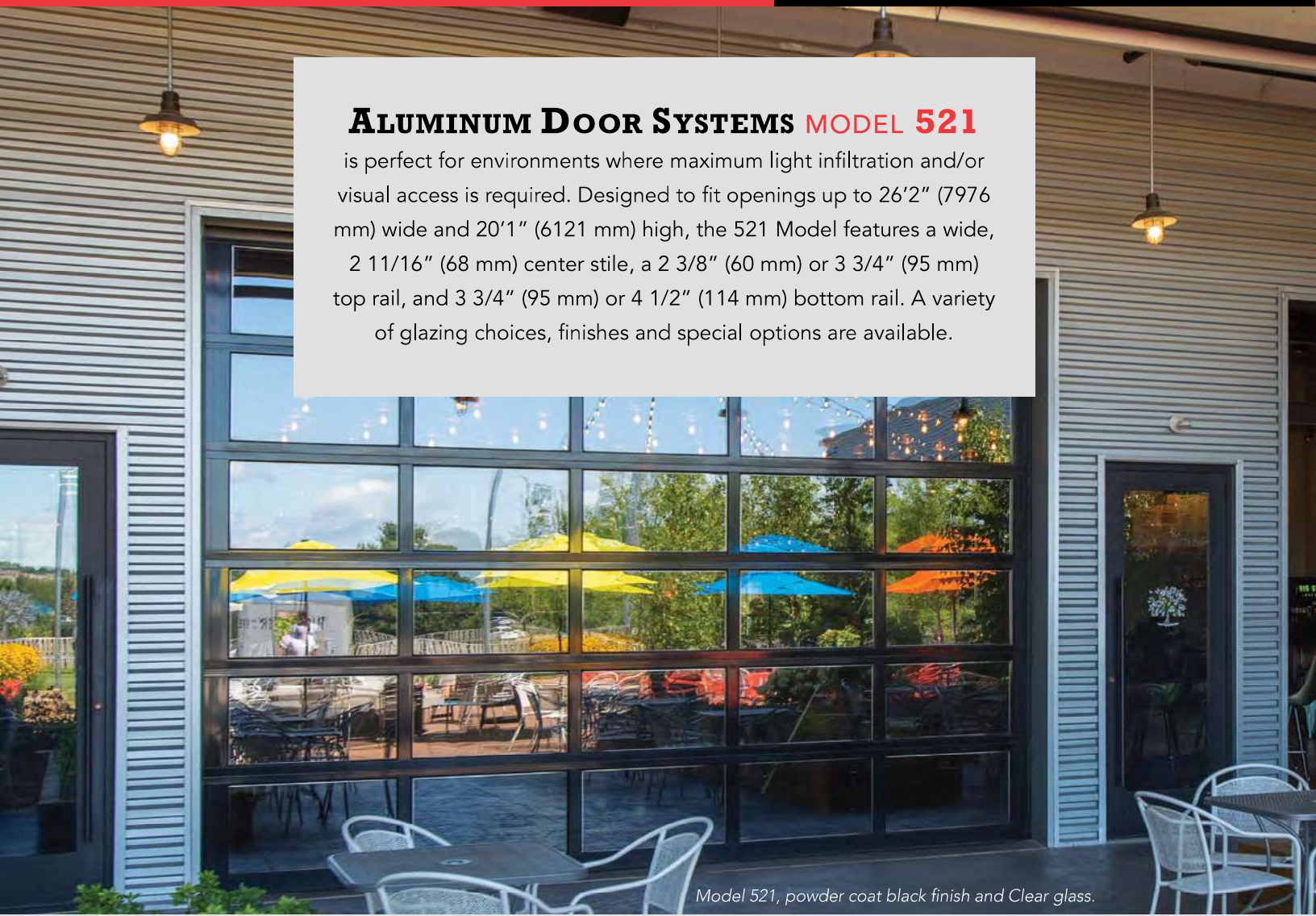
Select from approximately 200 RAL powder coat color options to best match your home.



Actual door colors may vary from brochure photos due to fluctuations in the printing process. Always request a color sample from your Overhead Door™ Distributor for accurate color matching.

Panel Layout	
Door Width	Number of Panels
to 11'11" (3632 mm)	3
12'0" to 14'11" (3658 mm to 4547 mm)	4
15'0" to 16'2" (4572 mm to 4928 mm)	5

Section Stack	
Door Height	Number of Sections
to 8'6" (2591 mm)	4
8'7" to 10'1" (2616 mm to 3073 mm)	5
10'2" to 12'1" (3099 mm to 3683 mm)	6
12'2" to 14'1" (3708 mm to 4293 mm)	7
14'2" to 16'1" (4318 mm to 4902 mm)	8



ALUMINUM DOOR SYSTEMS MODEL 521

is perfect for environments where maximum light infiltration and/or visual access is required. Designed to fit openings up to 26'2" (7976 mm) wide and 20'1" (6121 mm) high, the 521 Model features a wide, 2 11/16" (68 mm) center stile, a 2 3/8" (60 mm) or 3 3/4" (95 mm) top rail, and 3 3/4" (95 mm) or 4 1/2" (114 mm) bottom rail. A variety of glazing choices, finishes and special options are available.

Model 521, powder coat black finish and Clear glass.

Optional Polyurethane Insulation for Stiles and Rails up to 18'2" Wide

1/2" Insulated Glazing Unit	Door U-factor ¹ ✓	Door R-value ²
DSB- Clear, Tempered, Obscure	0.30	2.87
Clear Polycarbonate		2.93
DSB - Solar Bronze		3.17
DSB - Low E coating	0.28	3.43
SolarBan 70XL Argon Filled		4.09
Multi-wall Polycarbonate	Door U-factor	Door R-value
1/4" Thick Unit		2.75
3/8" Thick Unit		3.21
5/8" Thick Unit		3.48
Insulated Panels	Door U-factor	Door R-value
3/8" EPS Solid Panels		2.60



Polyurethane filled rails and stiles

1 - U-factor is independently tested and verified per ANSI/DASMA 105 using solid doors and specific product sizes.
2 - Overhead Door Corporation uses a calculated door section R-value for our insulated doors.



Standard Features at a Glance

Section Thickness	1 3/4" (45 mm)
Maximum Standard Height	20'1" (6121 mm)
Maximum Standard Width	26'2" (7976 mm)
Material	Extruded 6061-T6 aluminum
Standard Finish	204R-1 clear anodized (painted white at no charge)
Center Stile Width	2 11/16" (68 mm)
End Stile Width	3 5/16" (85 mm)
Top Rail Width	2 3/8" (60 mm) or 3 3/4" (95 mm)
Top Intermediate Rail Width	2 1/8" (54 mm)
Bottom Intermediate Rail Width	1 19/32" (40 mm)
Bottom Rail Width	3 3/4" (95 mm) or 4 1/2" (114 mm)
Weatherseals	Bottom, flexible PVC
Standard Springs	10,000 cycle
Track	2" (51 mm)
Mounting	Angle
Operation	Manual pull rope
Hinges and Fixtures	Galvanized steel
Lock	Galvanized, interior-mounted single unit
Warranty	1-Year Limited; 3-Year Limited on powder coat finish

Options

Glazing Options†: 1/8" (3 mm) DSB; 1/8" (3 mm) or 1/4" (6 mm) acrylic; 1/8" (3 mm) or 1/4" (6 mm) tempered; 1/8" (3 mm) or 1/4" (6 mm) clear polycarbonate; 1/4" (6 mm) and 3/8" twin-wall polycarbonate, 5/8" triple-wall polycarbonate; 1/4" (6 mm) 3/8" (10 mm) and 5/8" (16 mm) twin-wall polycarbonate, triple-wall polycarbonate 1/4" (6 mm) wire glass; 1/2" (12 mm) insulated glass

Electric operator or chain hoist

Bottom sensing edge

3" track

Bracket mounting (not available on full vertical door tracks)

Higher-cycle springs in 25k, 50k, 75k, 100k cycles

Exhaust ports

Four-section pass door

Wind load and impact rated door available

Posi-tension drums

Bronze anodization

Powder coat finish

Pass door

†Contact your local Overhead Door™ Distributor for special glazing requirements. Verify 1/4" (6 mm) glass applications with factory.

Structure Options

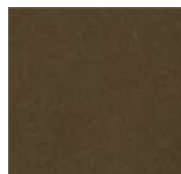
Anodized Finishes



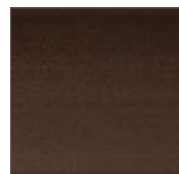
Clear (standard)



Light Bronze



Medium Bronze



Dark Bronze



Black

Actual door colors may vary from brochure photos due to fluctuations in the printing process. Always request a color sample from your Overhead Door™ Distributor for accurate color matching.

Powder Coat Finishes

Select from approximately 200 RAL powder coat color options to best match your home.



*Wood grain availability dependent upon location.

Panel Layout

Door Width	Number of Panels
to 9'2" (to 2794 mm)	2 or 3 (standard)
9'3" to 12'2" (2819 mm to 3708 mm)	3
12'3" to 16'2" (3734 mm to 4953 mm)	4
16'3" to 18'2" (4978 mm to 5537 mm)	4 or 5 (standard)
18'3" to 19'2" (5562 mm to 5842 mm)	5
19'3" to 20'11" (5867 mm to 6375 mm)	6**
21'0" to 23'11" (6401 mm to 7290 mm)	8**
24'0" to 26'2" (7315 mm to 7976 mm)	10**

Section Stack

Door Height	Number of Sections
to 8'6" (2591 mm)	4
8'7" to 10'1" (2616 mm to 3073 mm)	5
10'2" to 12'1" (3099 mm to 3683 mm)	6
12'2" to 14'1" (3708 mm to 4293 mm)	7
14'2" to 16'1" (4318 mm to 4902 mm)	8
16'2" to 18'1" (4928 mm to 5512 mm)	9
18'2" to 20'1" (5537 mm to 6121 mm)	10

**Special construction. Consult your local Overhead Door™ Distributor for additional information.

ALUMINUM DOOR SYSTEMS MODEL 522

This aluminum full-view door is ideal for restaurants, auto dealerships and any application where the door needs to integrate seamlessly with the aesthetics of the building.

Model 522, Mirrored Bronze glass



Standard Features at a Glance

Section Thickness	1 3/8" (35 mm)
Maximum Standard Height	14'1" (4318 mm)
Maximum Standard Width	18'2" (5486 mm)
Material	6063-T6 aluminum
Standard Finish	White, Black or Bronze Powder Coat
Center Stile Width	3" (76 mm)
End Stile Width	3 1/2" (89 mm)
Top Rail Width	3 1/2" (89 mm)
Top Intermediate Rail Width	1 5/8" (41 mm)
Bottom Intermediate Rail Width	1 3/8" (35 mm)
Bottom Rail Width	3 1/2" (89 mm)
Standard Springs	10,000 cycle
Track	Provide track as recommended by manufacturer to suit loading required and clearances available
Mounting	Angle
Operation	Manual pull rope
Hinges and Fixtures	Galvanized steel
Lock	Galvanized, interior-mounted single unit
Warranty	1-Year Limited

Options

Springs: 25,000, 50,000, 75,000 or 100,000 cycles

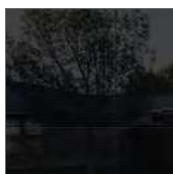
Weather stripping: jamb and header seals

White or Black powder coat track

Glass Options



Opaque White



Opaque Black



Mirrored Gray



Mirrored Bronze



Translucent Black

Structure Options

Powder Coat Finishes



White



Black



Bronze

Anodized Finishes



Black



Bronze

Actual colors may vary from brochure due to fluctuations in the printing process. Always request a color sample from your Overhead Door™ Distributor for accurate color matching.

Aluminum and Glass Pairing

Aluminum Options

White Powder Coat

Black Powder Coat / Bronze Powder Coat /
Black Anodized / Bronze Anodized

Glass Color

Opaque White

Opaque Black / Mirrored Gray / Mirrored Bronze /
Translucent Black

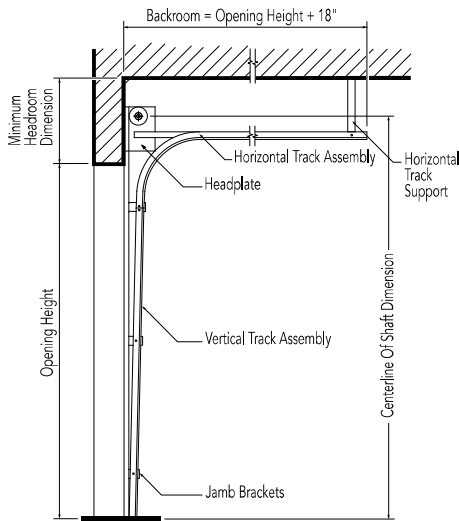
Each door is unique and built to order, therefore a slight deviation in glass alignment is possible. These doors may become hot to the touch in sustained hot weather. See website for door sizes, section selection and other details.

Track Detail

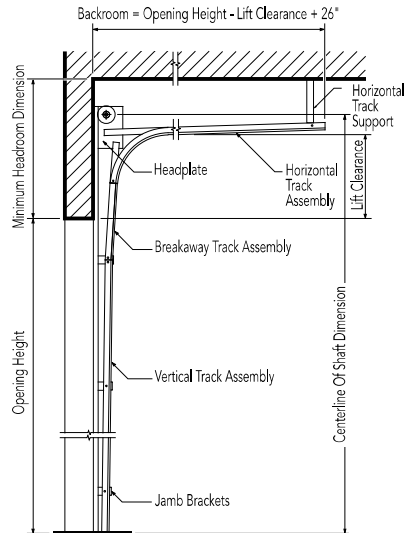
Any of the following track configurations can be selected for 511, 521 and 522 Aluminum door models.

O.H.=Opening height L.C.=Lift clearance D.H.=Door height

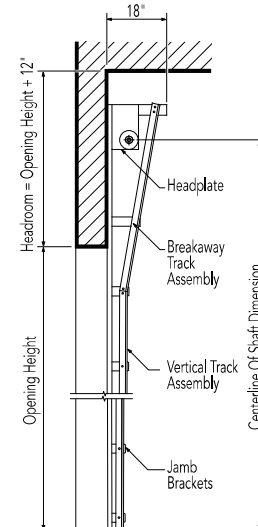
Standard Lift Track



Lift Clearance Track Standard



Full Vertical Track



2" (51 mm) Track [15" (381 mm) radius]

Door Height	Centerline of Shaft	Minimum Headroom
Thru 12'0" (3658 mm)	O.H. + 11 5/8" (295 mm)	14 1/4" (362 mm)
Thru 16'0" (4877 mm)	O.H. + 12 5/8" (321 mm)	20 1/2" (521 mm)

3" (76 mm) Track [15" (381 mm) radius]

Thru 18'0" (5486 mm)	O.H. + 14 5/8" (372 mm)	18" (457 mm)
Thru 32'0" (9754 mm)	O.H. + 16 7/8" (429 mm)	21 1/2" (546 mm)

2" (51 mm) Track [15" (381 mm) radius]

Door Height	Centerline of Shaft	Minimum Headroom
Thru 12'0" (3658 mm)	O.H. + L.C. + 5 5/8" (143 mm)	L.C. + 8 3/4" (222 mm)
Thru 16'0" (4877 mm)	O.H. + L.C. + 5 5/8" (143 mm)	L.C. + 11 1/4" (286 mm)

3" (76 mm) Track [15" (381 mm) radius]

Thru 22'0" (6706 mm)	O.H. + L.C. + 6 5/8" (168 mm)	L.C. + 11 1/2" (292 mm)
Thru 32'0" (9754 mm)	O.H. + L.C. + 6 5/8" (168 mm)	L.C. + 12 1/4" (311 mm)

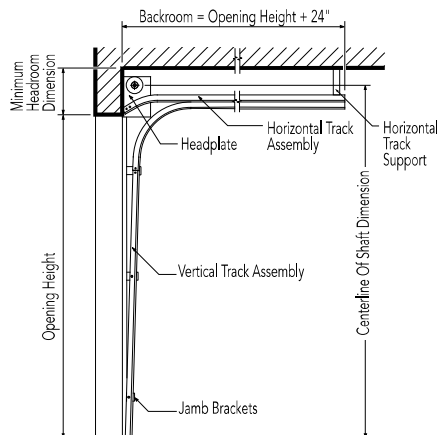
2" (51 mm) Track [15" (381 mm) radius]

Door Height	Centerline of Shaft	Minimum Headroom
Thru 11'0" (3353 mm)	O.H. + O.H. + 3/8" (10 mm)	O.H. + 10 1/4" (260 mm)
Thru 16'0" (4877 mm)	O.H. + O.H. + 3/8" (10 mm)	O.H. + 10 1/4" (260 mm)

3" (76 mm) Track [15" (381 mm) radius]

Thru 18'0" (5486 mm)	O.H. + O.H. + 3/8" (10 mm)	O.H. + 10 1/4" (260 mm)
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Low Headroom Track Springs to Front



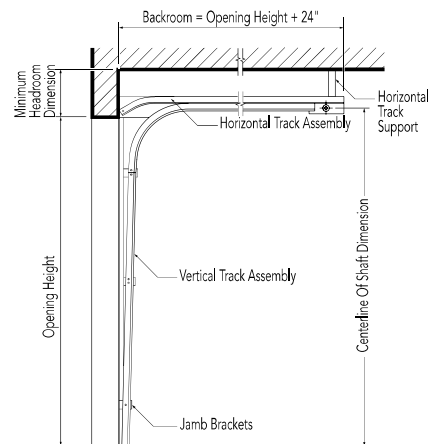
2" (51 mm) Track [15" (381 mm) radius]

Door height	Centerline of shaft	Minimum headroom
Thru 12'0" (3658 mm)	D.H. + 8" (203 mm)	11 3/4" (299 mm)
Thru 16'0" (4877 mm)	D.H. + 8" (203 mm)	12 1/2" (318 mm)

3" (76 mm) Track [15" (381 mm) radius]

Thru 12'0" (3658 mm)	D.H. + 9" (229 mm)	13" (330 mm)
Thru 32'0" (5486 mm)	D.H. + 9" (229 mm)	13 3/4" (349 mm)

Low Headroom Track Springs to Rear



2" (51 mm) Track [15" (381 mm) radius]

Door height	Centerline of shaft	Minimum headroom
Thru 12'0" (3658 mm)	O.H. + 2" (51 mm)	7 1/2" (191 mm)
Thru 16'0" (4866 mm)	O.H. 2" (51 mm)	8" (203 mm)

3" (76 mm) Track [15" (381 mm) radius]

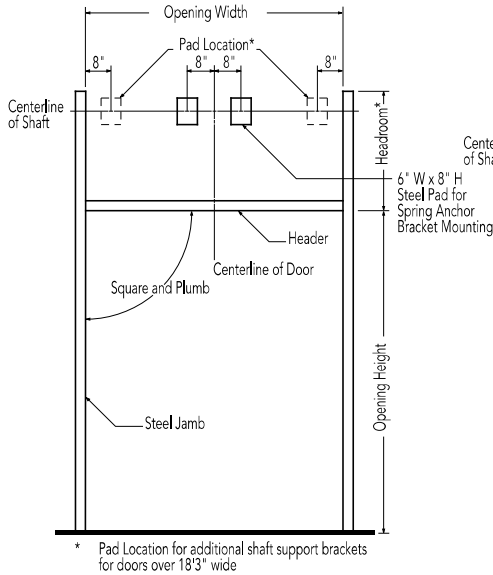
Thru 18'0" (5486 mm)	O.H. 6 3/4" (171 mm)	9 3/4" (248 mm)
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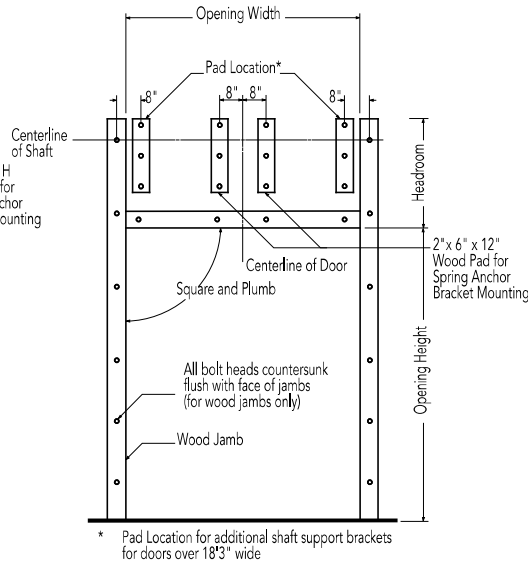
Framing and Pad Detail

Framing and pad details for common installation of Aluminum doors in steel, wood, concrete and masonry jambs are provided here. If you require additional information or have special project requirements, refer to the Architectural Design Manual, (www.overheaddoor.com/ADM/base.html) or consult with the Applications Engineering Group or your local Overhead Door™ Distributor.

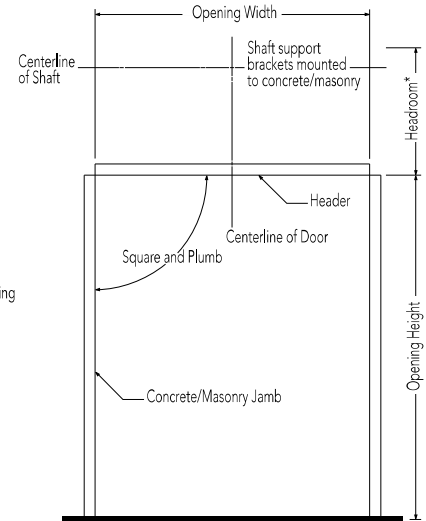
Steel Jambs



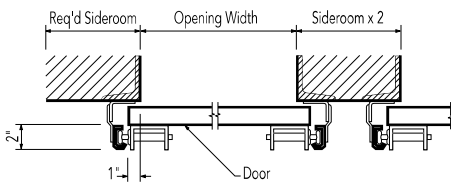
Wood Jambs



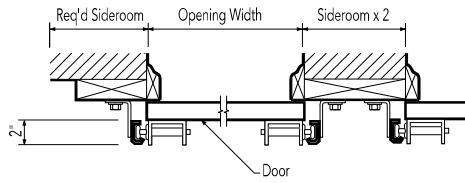
Concrete/Masonry Jambs



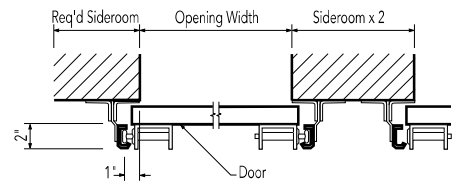
2" (51 mm) Track



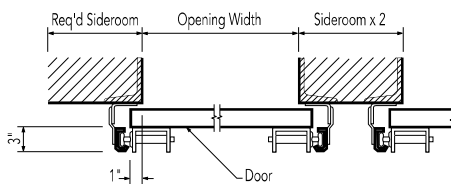
2" (51 mm) Track



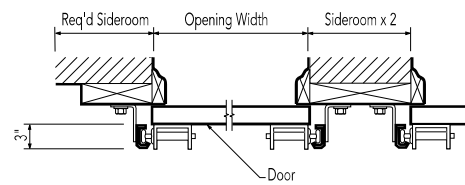
2" (51 mm) Track



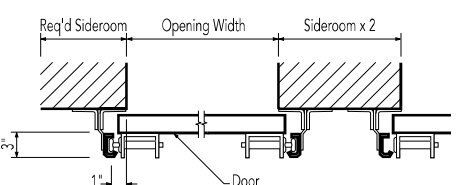
3" (76 mm) Track



3" (76 mm) Track



3" (76 mm) Track



Minimum Required Sideroom

Track Type	2" Track (51 mm)	3" Track (76 mm)
Standard Lift	4 1/2" (114 mm)	6 1/2" (165 mm)
Low Headroom	9" (229 mm)	10" (254 mm)
Lift Clearance	4 1/2" (114 mm)	6 1/2" (165 mm)
Full Vertical	4 1/2" (114 mm)	6 1/2" (165 mm)

Minimum Required Sideroom

Track Type	2" Track (51 mm)	3" Track (76 mm)
Standard Lift	3 1/2" (89 mm)	5 1/2" (140 mm)
Low Headroom	8" (203 mm)	9" (229 mm)
Lift Clearance	3 1/2" (89 mm)	5 1/2" (140 mm)
Full Vertical	3 1/2" (89 mm)	5 1/2" (140 mm)

Minimum Required Sideroom

Track Type	2" Track (51 mm)	3" Track (76 mm)
Standard Lift	4 1/2" (114 mm)	6 1/2" (165 mm)
Low Headroom	9" (229 mm)	10" (254 mm)
Lift Clearance	4 1/2" (114 mm)	5 1/2" (140 mm)
Full Vertical	4 1/2" (114 mm)	5 1/2" (140 mm)

Electric Operators

We offer a broad line of electric operators to suit new construction and retrofit applications, as well as unusual or special requirements. In order to improve safety and enhance door and motor life, industry quality assurance guidelines recommend the choice of a single manufacturer for both door and operator applications.

We are one of the only national manufacturers to offer a full line of commercial and industrial doors and operators specifically designed for integral applications.

Model RHX®

Model RHX® is a heavy duty commercial operator designed to operate doors up to 24' (7315 mm) in height and 3696 pounds (1676 kg). Available as either a trolley, sidemount or centermount.

Model RMZ®

Model RMZ® is our most advanced medium-duty operator. It is designed for quicker installation and hassle-free operation and operates doors up to 14' (4267 mm) in height and 620 pounds (282 kg). It is available as a trolley-type or side-mounted unit.

Model RSX®

Model RSX® is a standard duty commercial operator designed to operate doors up to 24' (7315 mm) in height and 1620 pounds (735 kg). It offers unique features like LimitLock®, SuperBelt™ and 16 digit menu setup.



Operator Control Options

- Push-button, key or combination stations; surface- or flush-mounted for interior and/or exterior locations
- Vehicle detectors, key card reader, photocell and door timer controls
- Treadle or pull switch stations
- Telephone entry and coded keyboard stations
- Universal programmable door timer
- Radio control systems (24 VAC or 120 VAC)
- Explosion and dust ignition-proof systems

Electric operator selection guide										
	Horsepower/ Newtons	Max. Height of Door	Max. Weight of Door	Super Belt™/ Polybelt	Worm Gear	Adjustable Clutch	Totally Enclosed	Continuous Duty	Explosion Proof	Mounting Type
RHX®	1/2 HP, 3/4 HP 1 HP, 3 HP	24' (7315 mm)	3696 lbs (1676 kg)		●	●		●	●	T, S, C
RSX®	1/2 HP, 3/4 HP 1 HP	24' (7315 mm)	1620 (735 kg)	●		●	●	●		T, S, C
RMZ®	1/2 HP	14' (4267 mm)	620 (281 kg)	●						T, S

Mounting options:
T=Trolley S=Side mount C= Center mount

Safety Recommendations

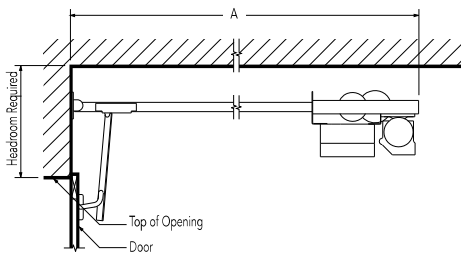
We strongly recommend the use of a primary safety device as defined by UL325 2010. A primary safety device can be approved monitored photo-eyes or an approved monitored sensing edge. If a primary safety device is not installed, a constant contact control switch must be used to close the door. Contact your Overhead Door™ Distributor for more information.



Mounting Details

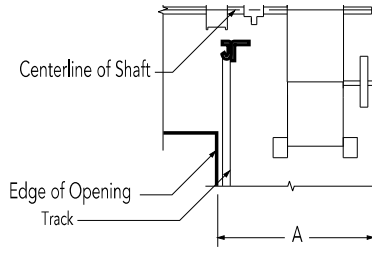
Trolley Type (Drawbar) RMZ®, RSX®, RHX®

Trolley-type (Drawbar) operators feature a power unit mounted between, above and to the rear of the horizontal tracks. The drawbar drive provides positive control of the door at all times, making this operator the preferred choice whenever possible. Maximum door width is 20' per drawbar. Door width over 20' requires dual drawbar installation. Available on Models RMX®, RSX® and RHX®.



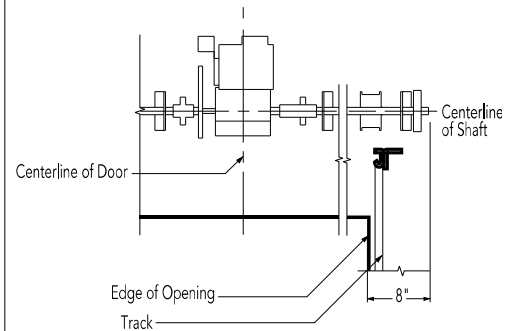
Side Mount Type (Jackshaft) RMZ®, RSX®, RHX®

Side-mounted (Jackshaft) RMX®, RSX®, and RHX® operators feature a power unit mounted on the inside front wall and connected to the crosshead shaft, with an adjustable coupling or drive chain and sprockets.



Center Mount Type/Jackshaft RSX®, RHX®

Center-mounted (Jackshaft) operators feature a power unit on the front wall above the door opening. No additional backroom is required. Available on models RSX® and RHX®.



Minimum Headroom Requirements	"A" Dimension - Minimum (Sideroom)		Minimum Headroom Requirements
RMZ® Track requirements +4 1/2" (114 mm)	2" Track (51 mm)	3" Track (76 mm)	RSX® Track requirements +14" (356 mm)
RSX® Track requirements +5" (127 mm)	RMZ® 18 1/2" (470 mm)	19 1/2" (495 mm)	RHX® Track requirements +23 5/8" (600 mm)
RHX® Track requirements +5" (127 mm)	RSX® 21" (533 mm)	22" (559 mm)	
	RHX® 21" (533 mm)	22" (559 mm)	
Depth Requirements - "A" Dimension (Backroom)			
RMZ® Door height +4' 0" (1219 mm)			
RSX® Door height +4' 0" (1219 mm)			
RHX® Door height +4' 10" (1219 mm)			



Model 521, solid panel, custom powder coat finish

Tools to help you
get the job done.

Architect's Corner

A resource for architects, containing comprehensive technical and resource materials to support your project, including drawings and specifications for commercial doors.

www.overheaddoor.com

The original, innovative choice for unequalled quality and service.

Overhead Door Corporation pioneered the sectional garage door industry, inventing the first sectional garage door in 1921 and the first electric door operator in 1926. Today, we continue to be the industry leader through the strength of our product innovation, superior craftsmanship and outstanding customer support, underscoring a legacy of quality, expertise and integrity. That's why design and construction professionals specify Overhead Door™ products more often than any other brand. Our family of over 400 Overhead Door™ Distributors across the U.S. and Canada not only share our name and logo, but also our commitment to excellence.



INDUSTRY LEADING
COMMERCIAL & INDUSTRIAL SOLUTIONS



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1-800-929-DOOR • sales@overheaddoor.com
overheaddoor.com

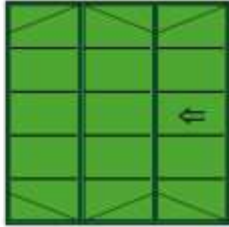
Prct. Name: (#CM 82446) Sunpins

SALES ORDER

10/21/2024

To: George Ordway
Work Phone: (612) 280-6039
: ordway.george@gmail.com

Address: 946 Grady Ave.
Charlottesville, VA. 22903

CC	Type	Pos.	Width	Height	Area	Unit Price	Qty	Total
		1	100 "	100 "	69.44 ft ²	8,872 \$	3	26,616 \$
								

Product Type: Folding Window

System ID: FTS.60 All Aluminum Thermally Broken

Configuration: 3 Panels - 3L or 3R, Single Operation (Inswing or Outswing), Exterior View

Finish Type: Powder Coat (2604)

Finish Color: Tech White #20

Hardware Type: Panda 100/200 - PC to Match

Track Type: Surface Mount, Recessed or Recessed Drainage Track - TBD

Glass Type: Clear Temp 1" OA Glass (Cardinal 366)

3/16" Temp Low-E + 5/8" Black Spacer + 3/16" Clear

Includes: 5 SDL/GBG's per panel (grid pattern 1x5)

Total Sq Ft: 208.33

Subtotal	26,616 \$
Crating	1,260 \$
Est. Shipping	2,700 \$
Total General	30,576 \$

Sales Tax Not Included (Calculated on Final Invoice)

Deposit (50% of Total General) = \$15,288.00

Deposit Due Within 7 Days of Signature

Pricing Valid for 30 Days

By signing below, you acknowledge and agree that this Sales Order is subject to the applicable Terms and Conditions available at <https://www.panda-windows.com/terms-and-conditions>, which is deemed incorporated herein by reference. For any questions regarding terms and conditions of this Sales Order, please contact your Panda sales representative or contact us directly at (888) 246-1651 before you approve your order.

Name _____ Signature _____ Date _____



panda@panda-windows.com
PH : (702) 643-5700
FAX: (702) 643-5715



Prct. Name: **(#CM 82446) Sunpins**

SALES ORDER

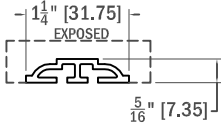
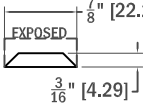
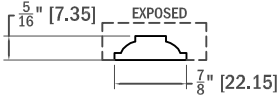
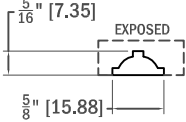
10/21/2024

We look forward to working with you on this exciting project!

SDL

1 OF 1

DATE: 10.20.14

DIE	DIE NUMBER	DESCRIPTION	W/FT.	ZONE	NOTES
	FU10554	SDL			
	P10313	SDL			
	P8788	SDL			
	P8785	SDL			



The Panda SERIES TS60 Folding Door System is custom made to order and has been designed specifically for use in very cold climates where gaskets and thermal insulation are of importance in this type of product.

System:

The system contains $\frac{15}{16}$ " polyamide thermal break bars. The top track, bottom track and side profiles form a closed frame. Together with the doors, having aluminum rebates and gaskets, all act in compression.

Profiles:

Profiles are made of extruded aluminum with special ribs that ensure maximum hardness. The rounded forms and exclusive design make these glass folding door systems extremely pleasant and original. They allow a better surface treatment and are less subject to damage during transportation and installation.

Accessories:

Wheel carriages have stainless steel sealed ball bearings with four delrin fiber reinforced laminated double sliding rollers, exclusively designed handles with ergonomic grips, stainless steel screws and pin, special hinge channels keeping the hinges in place, 10mm hinge pins double gasketed on both side of the panels.

Running:

The TS60 can operate with either top hung or bottom running carriages along a single inline track.

Folding:

The folding door system quickly, easily and silently folds to either side. There are 26 operational door typologies and when in the open position they maximize 90% of the total rough opening.

Dimension:

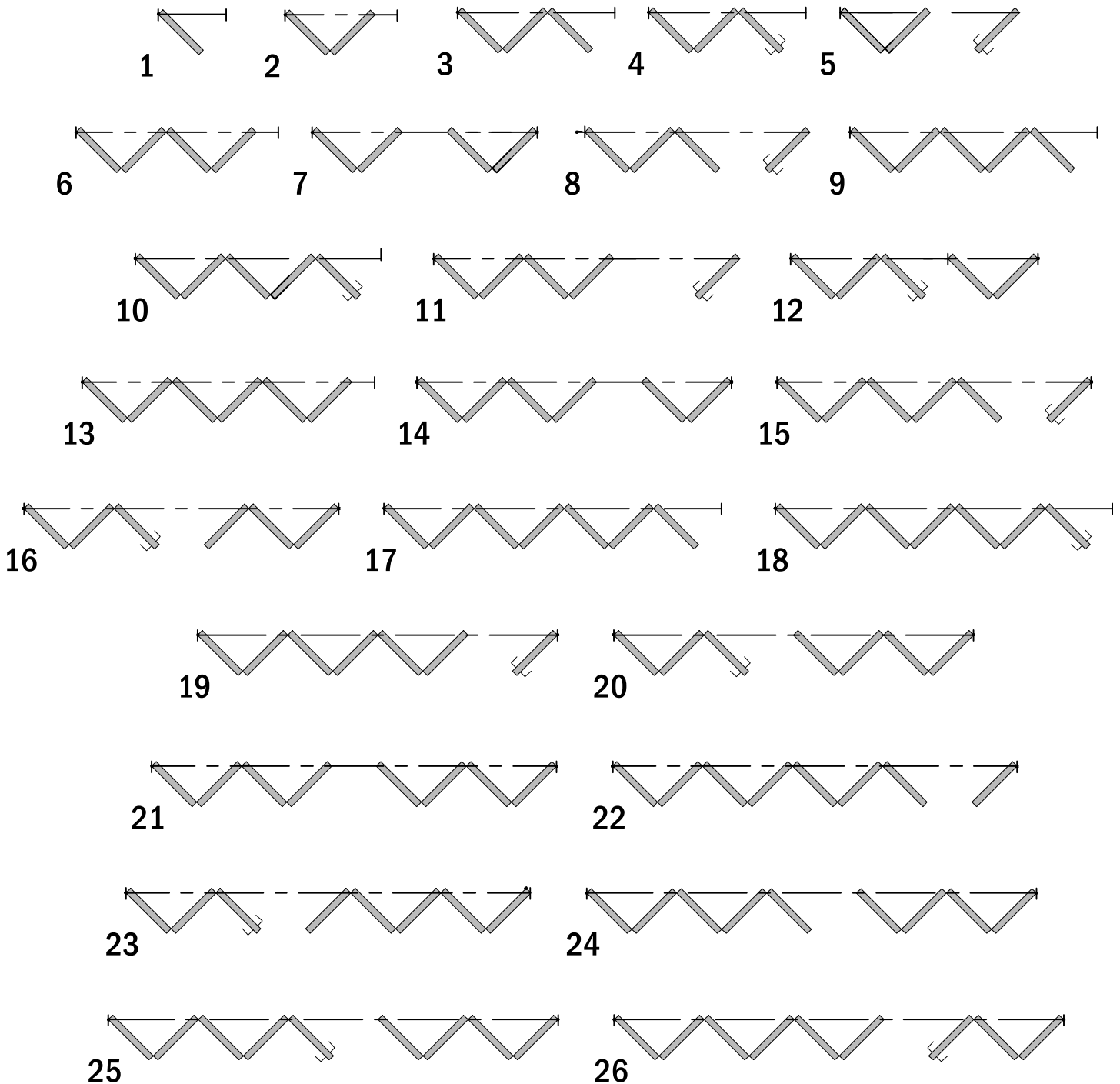
The individual panels in a system are always equal in size and can be a maximum of 42" wide and 144" high. Folding door systems can be as long as you like, as countless panel groups can be built which slide along the tracks and are connected with special joints and seals.

Glazing:

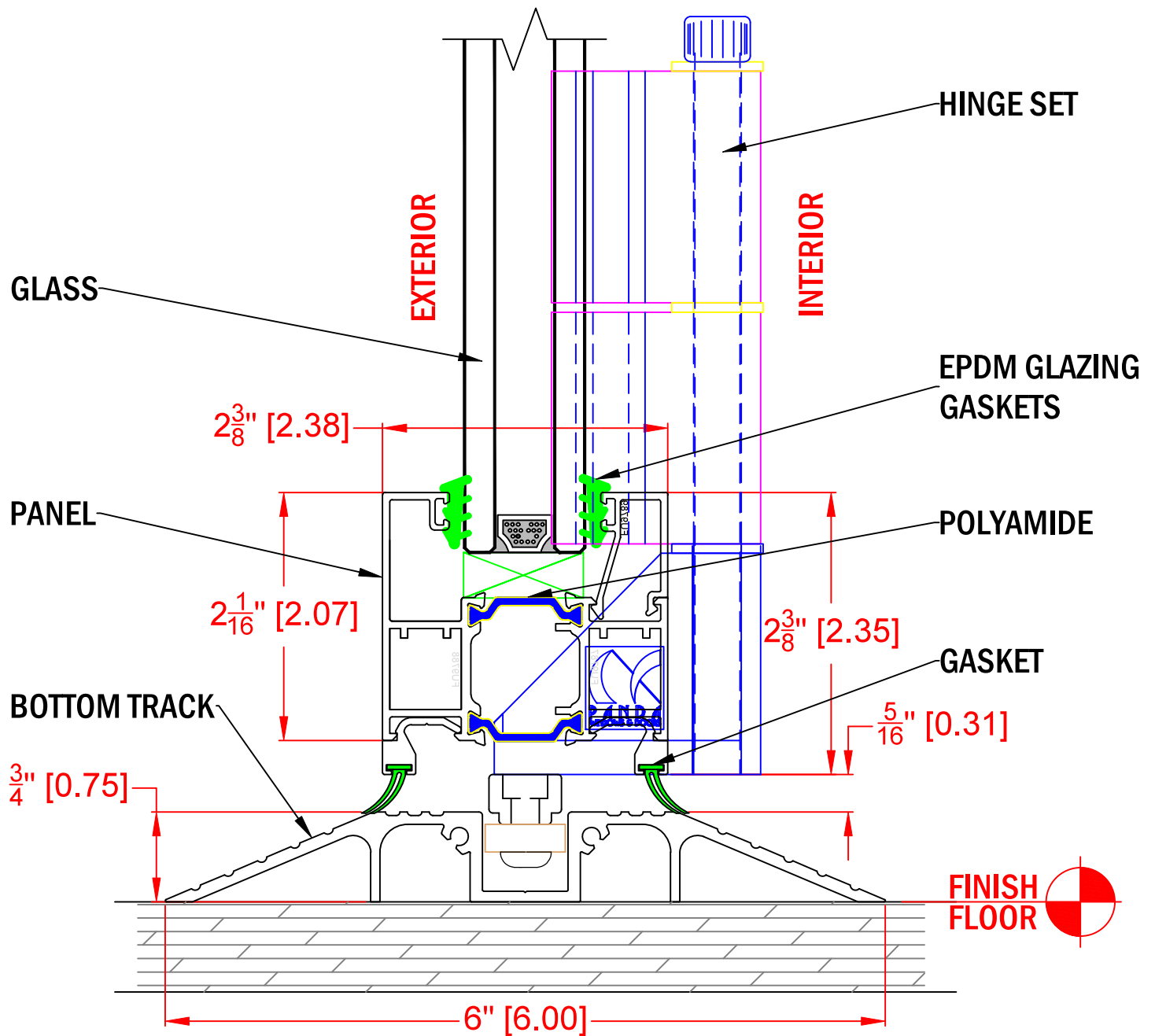
Various types of glass with a typical thickness of 1", may be used. The glass is shimmed by means of accessories located in the corners of the doors and is externally adjustable at any time.

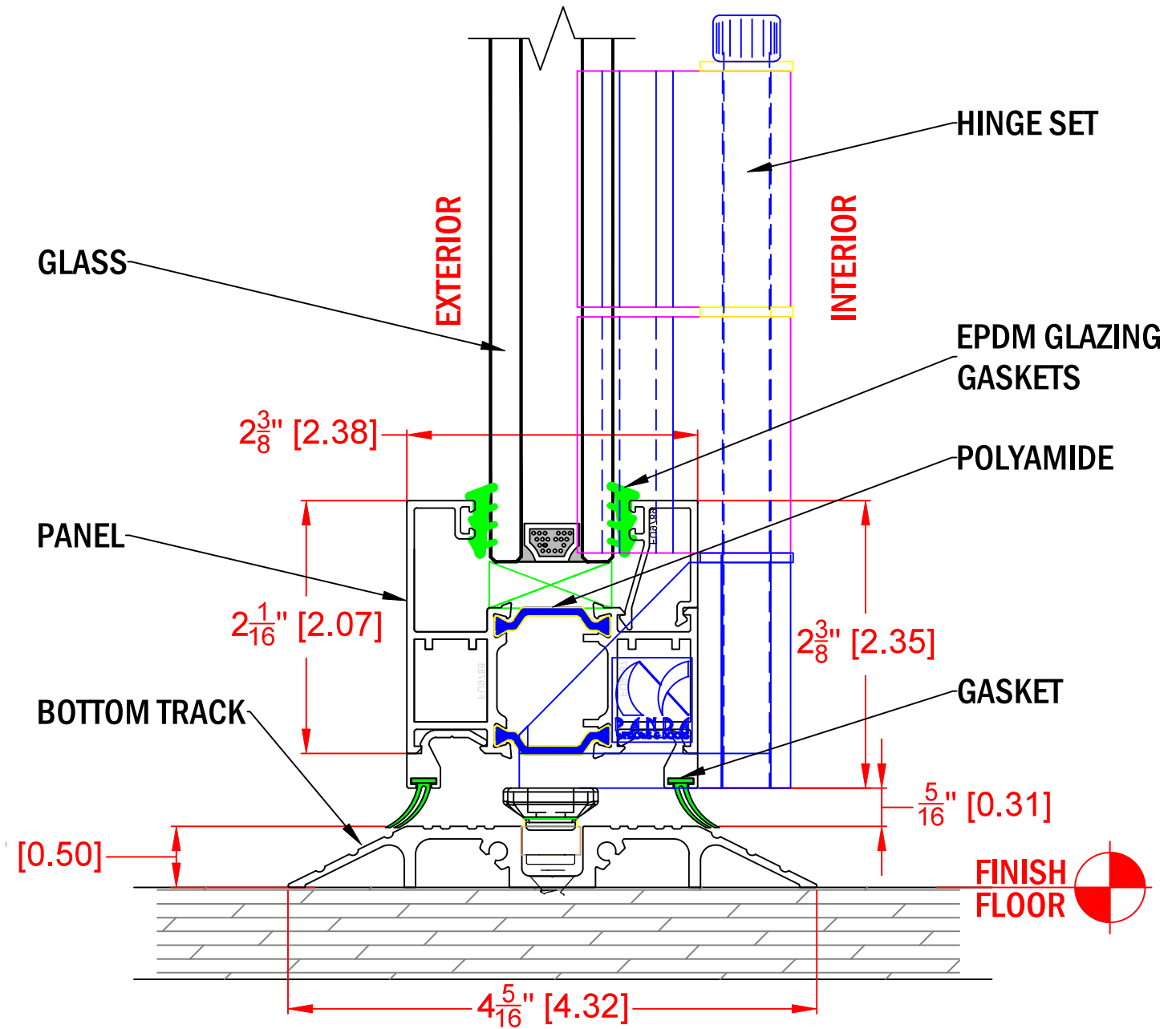
Weight:

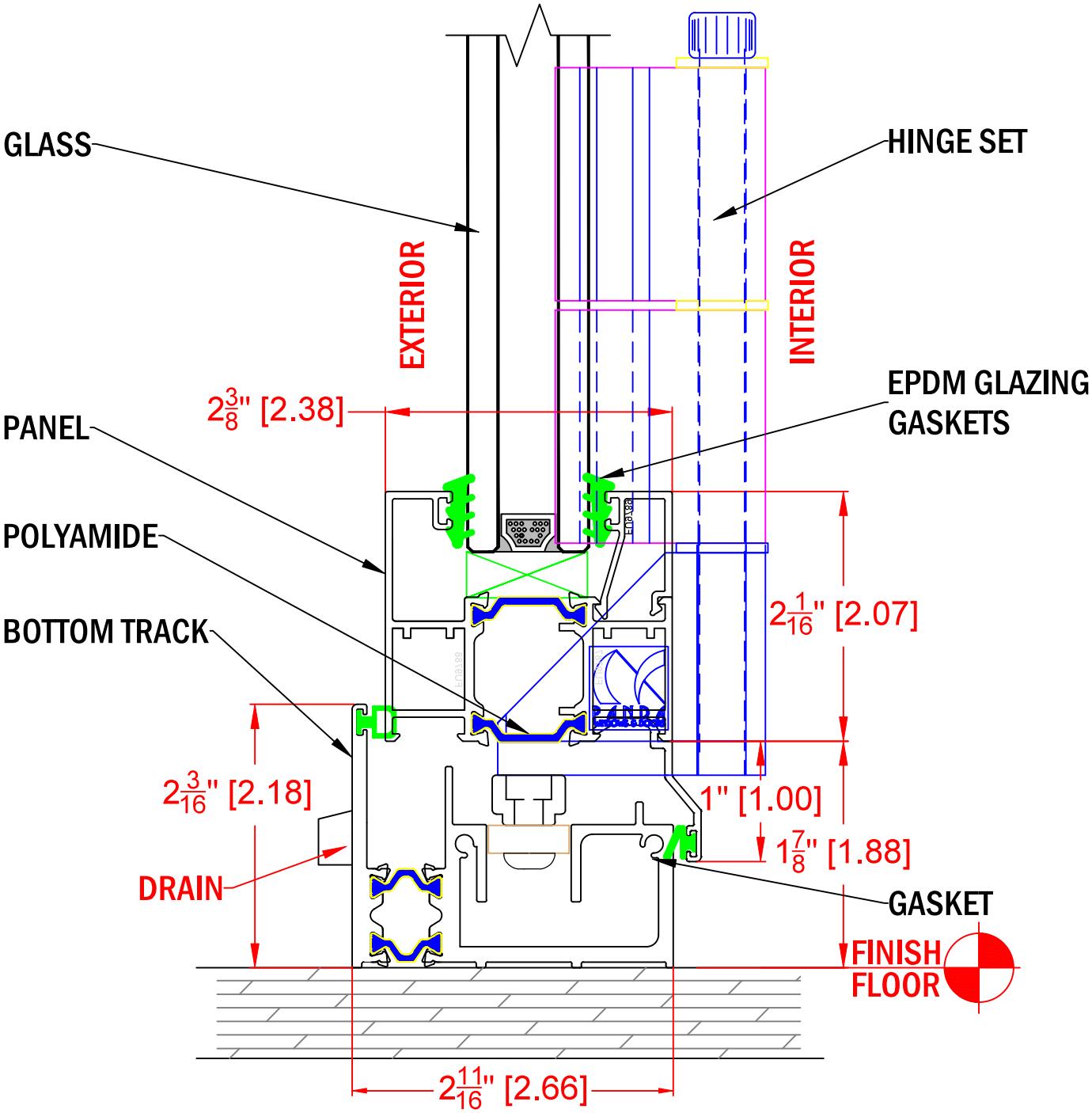
Folding door systems, excluding fitting materials, weigh approx. 6 to 8 lbs/sqft, changing with the height and width of the panels.

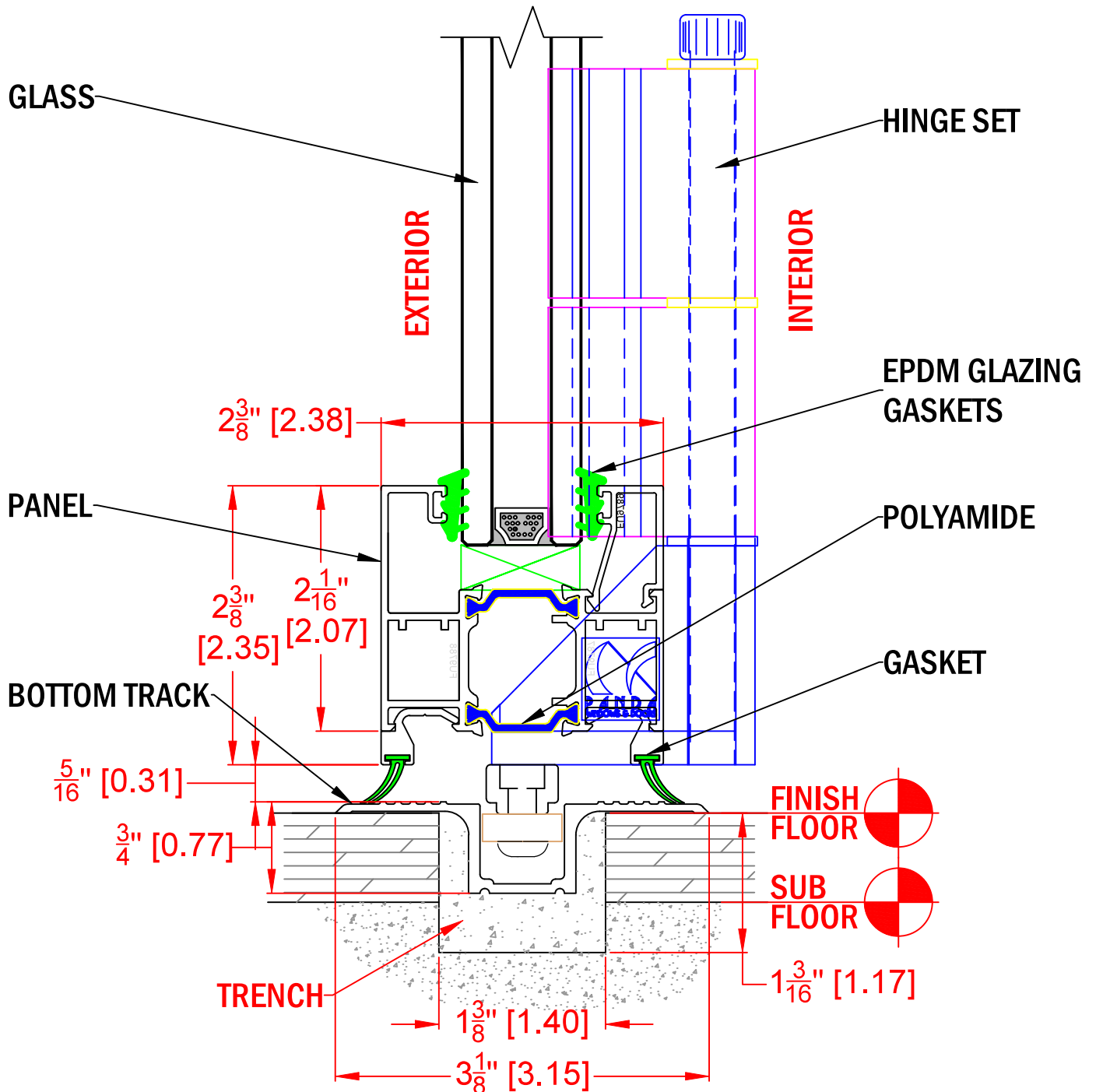


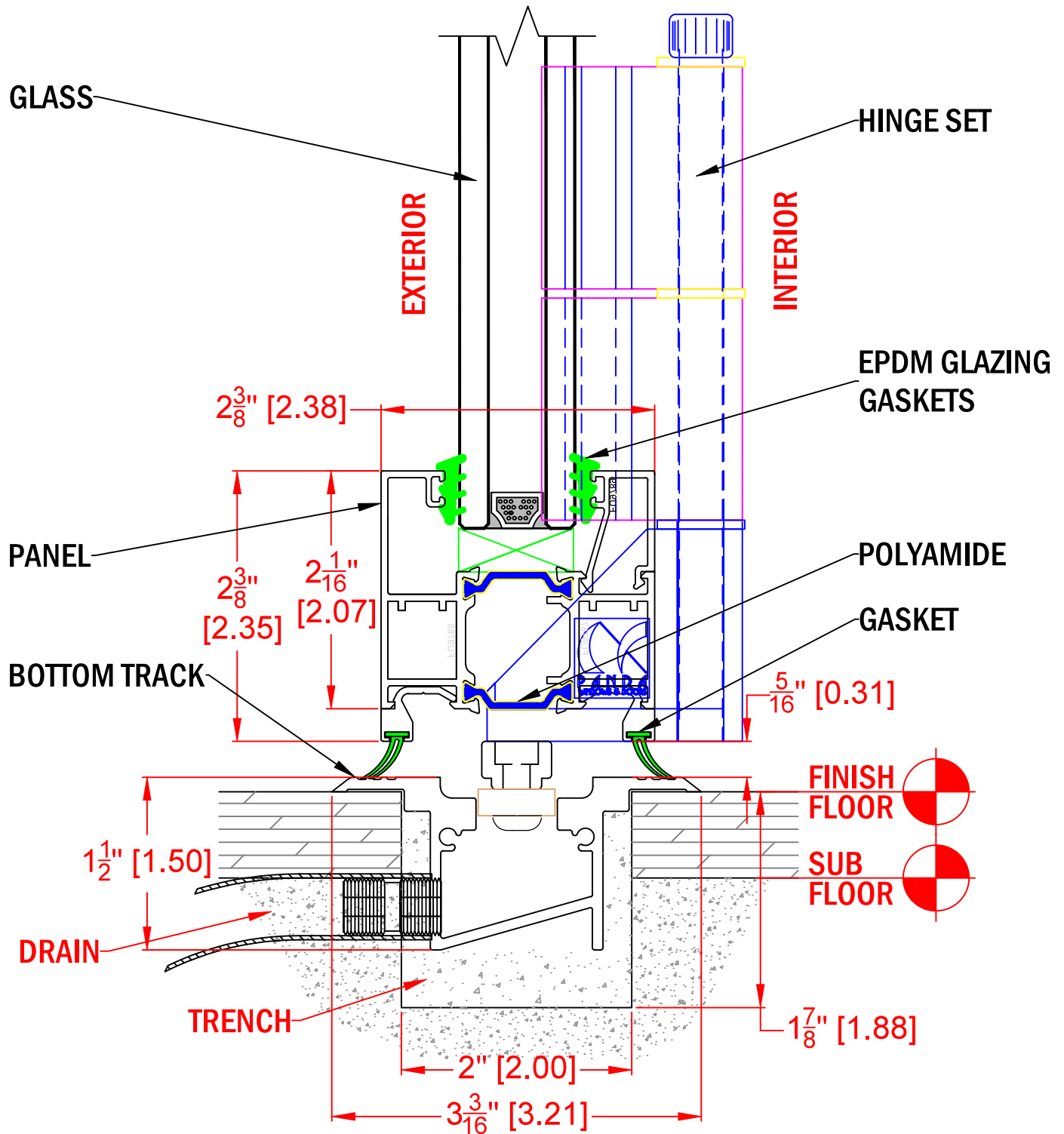
- PANEL WIDTHS UP TO 42 INCHES
- PANEL HEIGHTS UP TO 144 INCHES
- INSIDE AND OUTSIDE 90° CORNER CONFIGURATION ALSO AVAILABLE

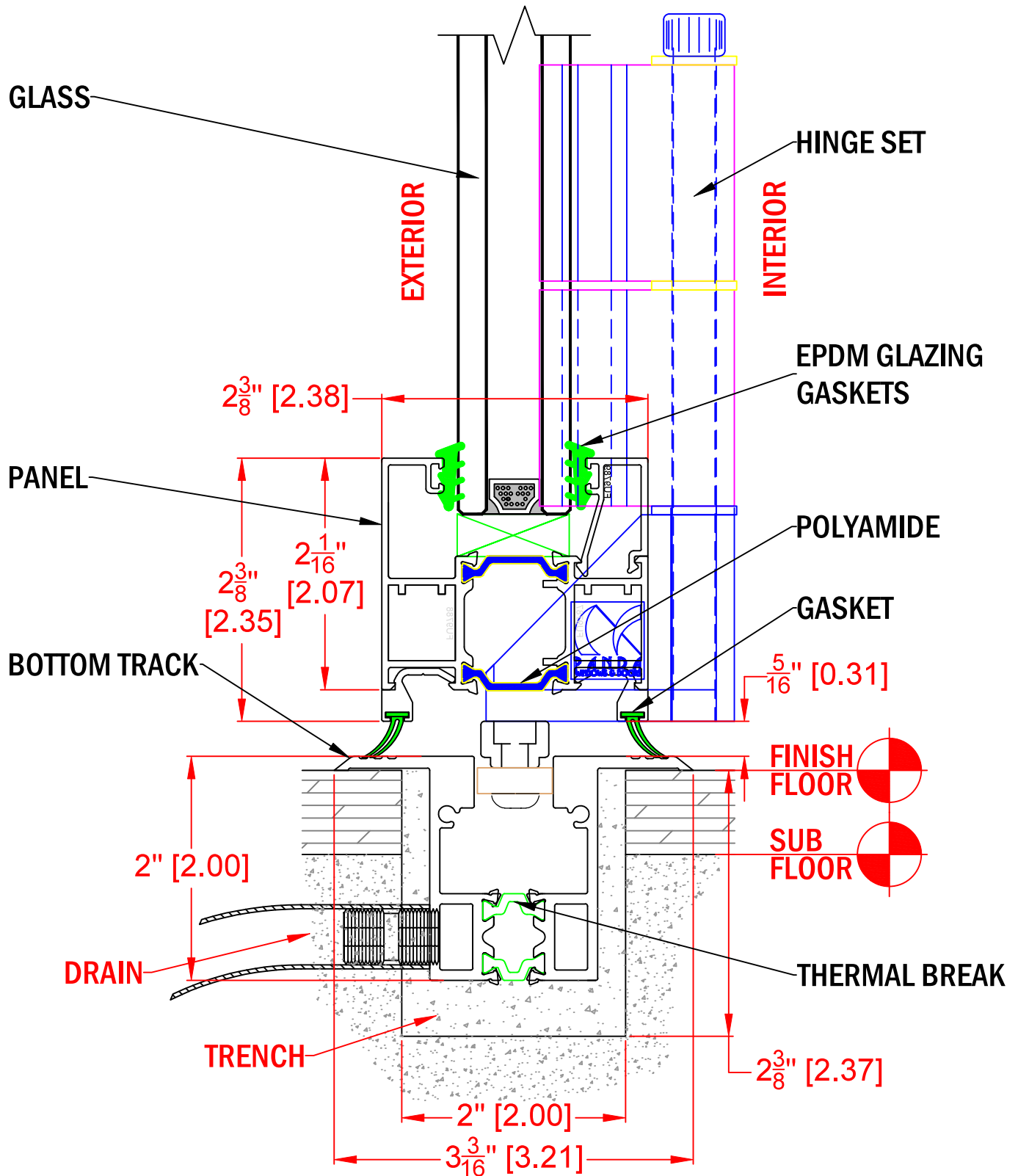






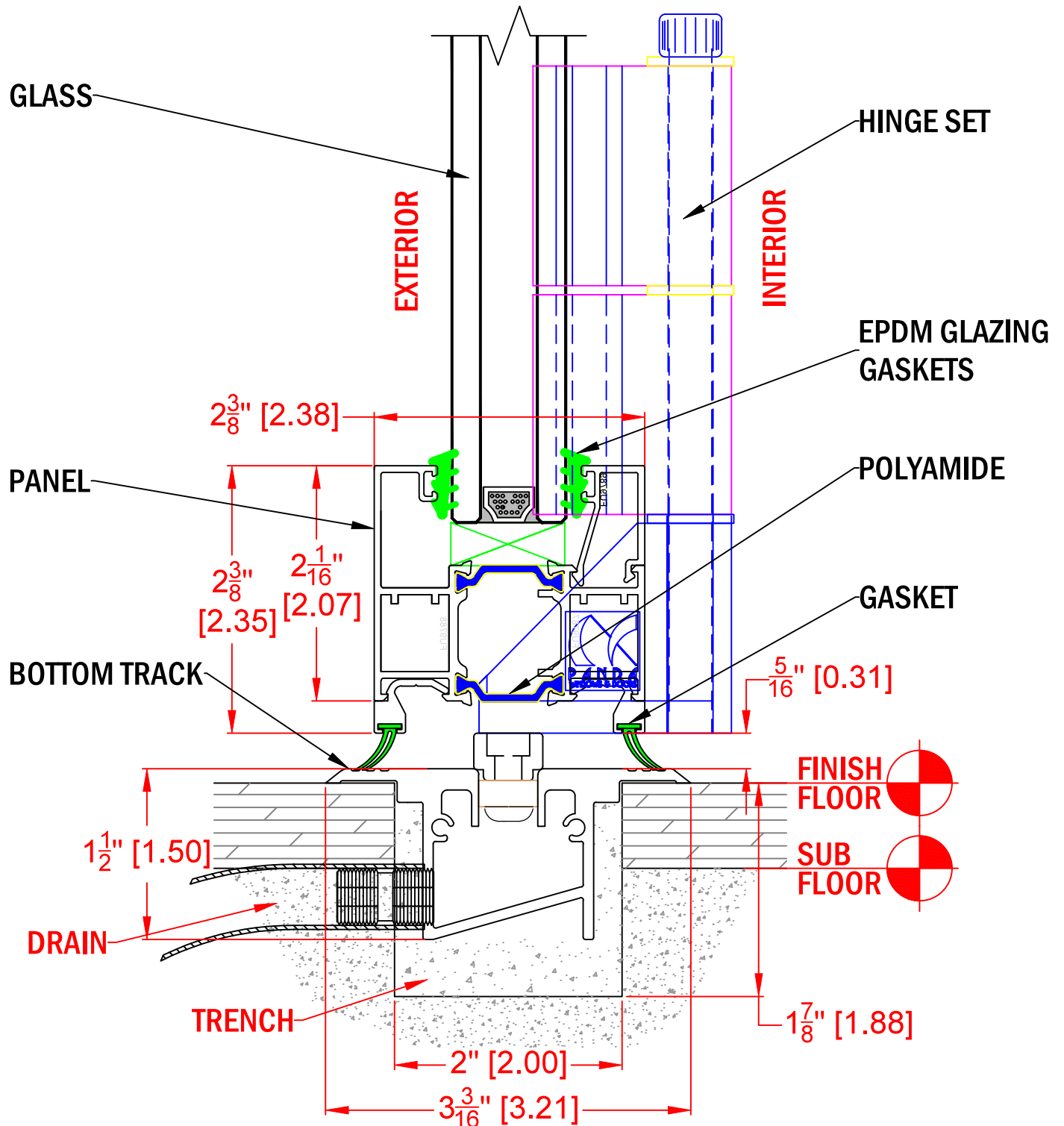


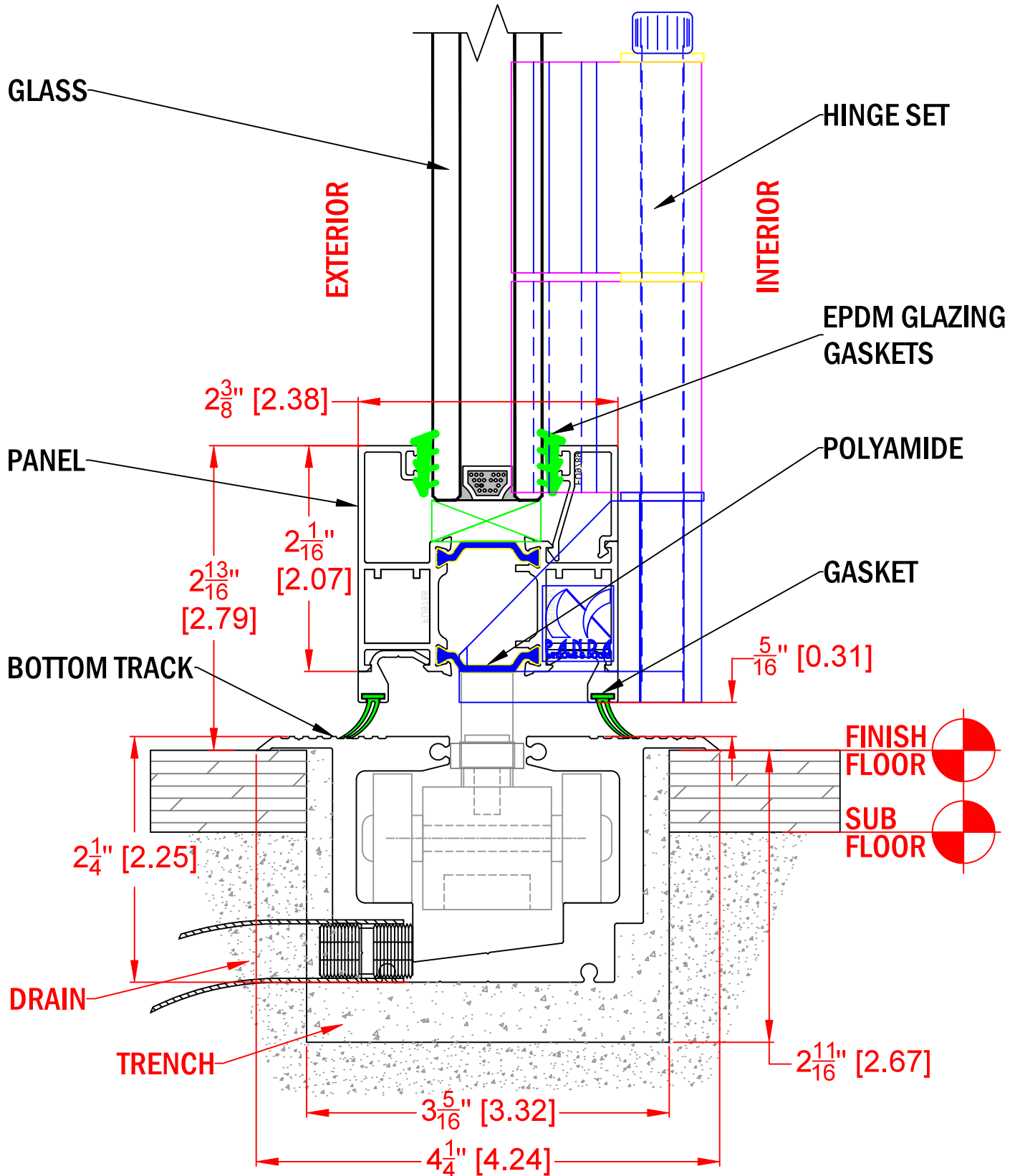


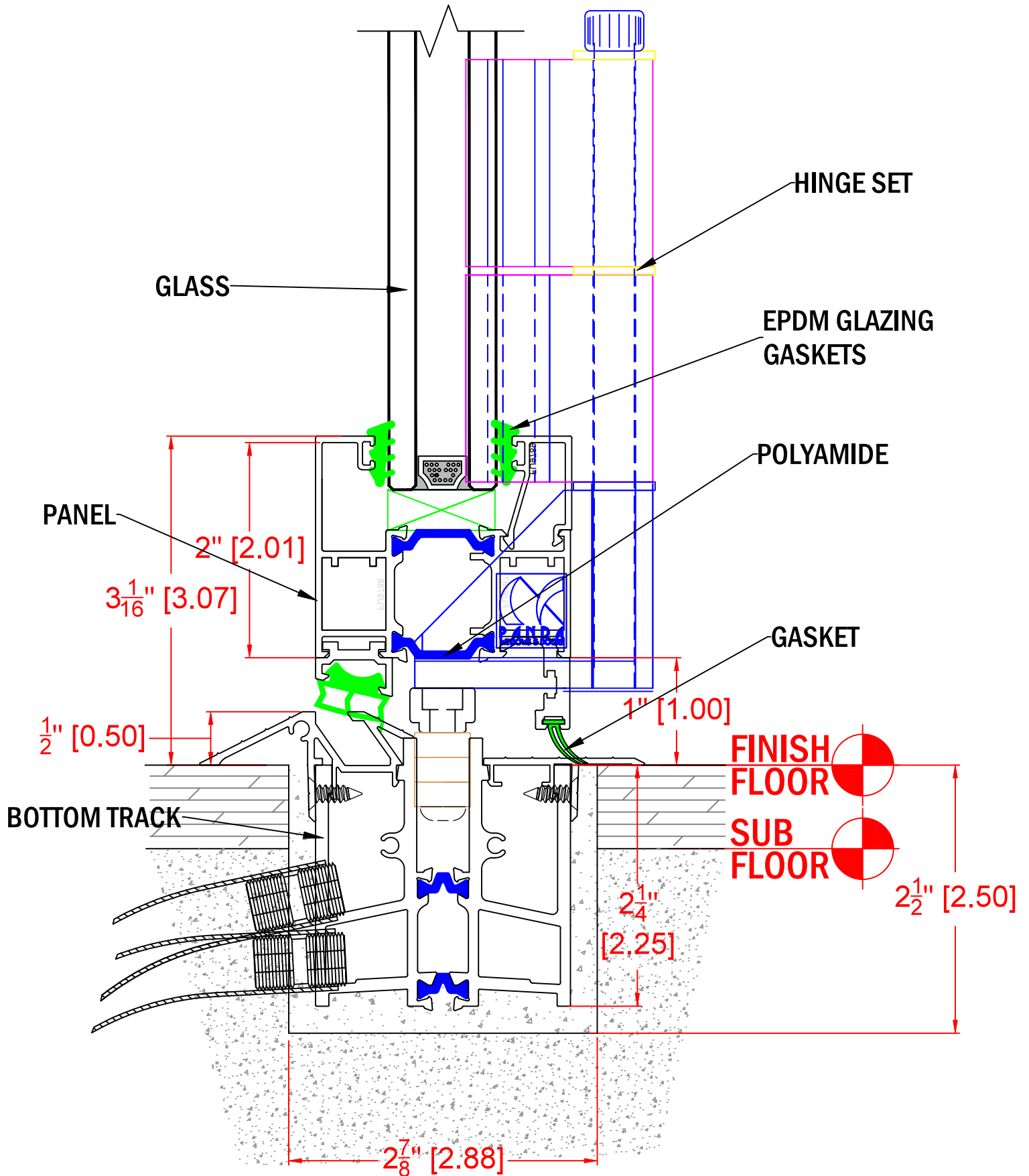


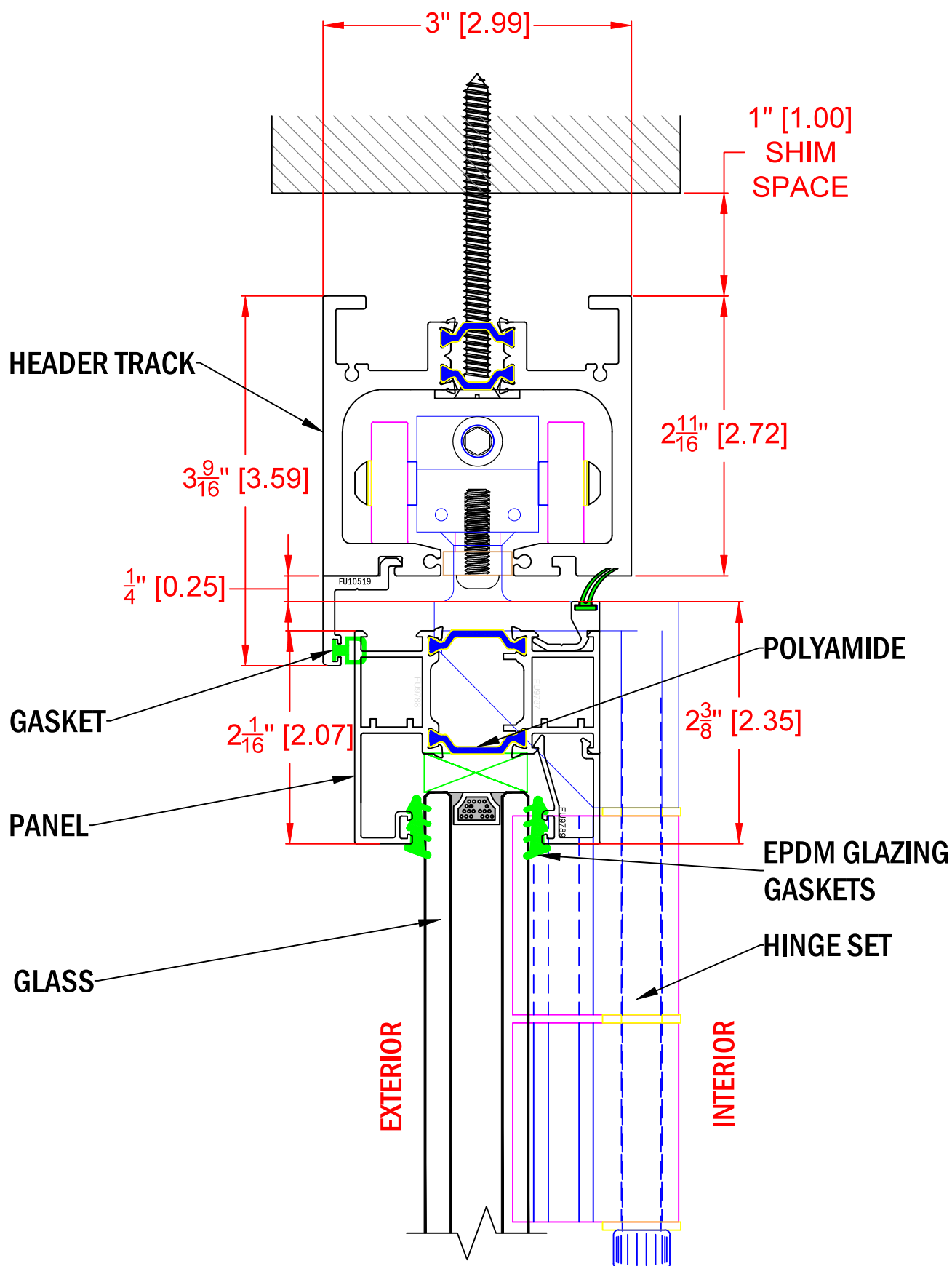
TS60 THERMALLY BROKEN AA 1 1/2" RECESSED ADA DRAIN TRACK

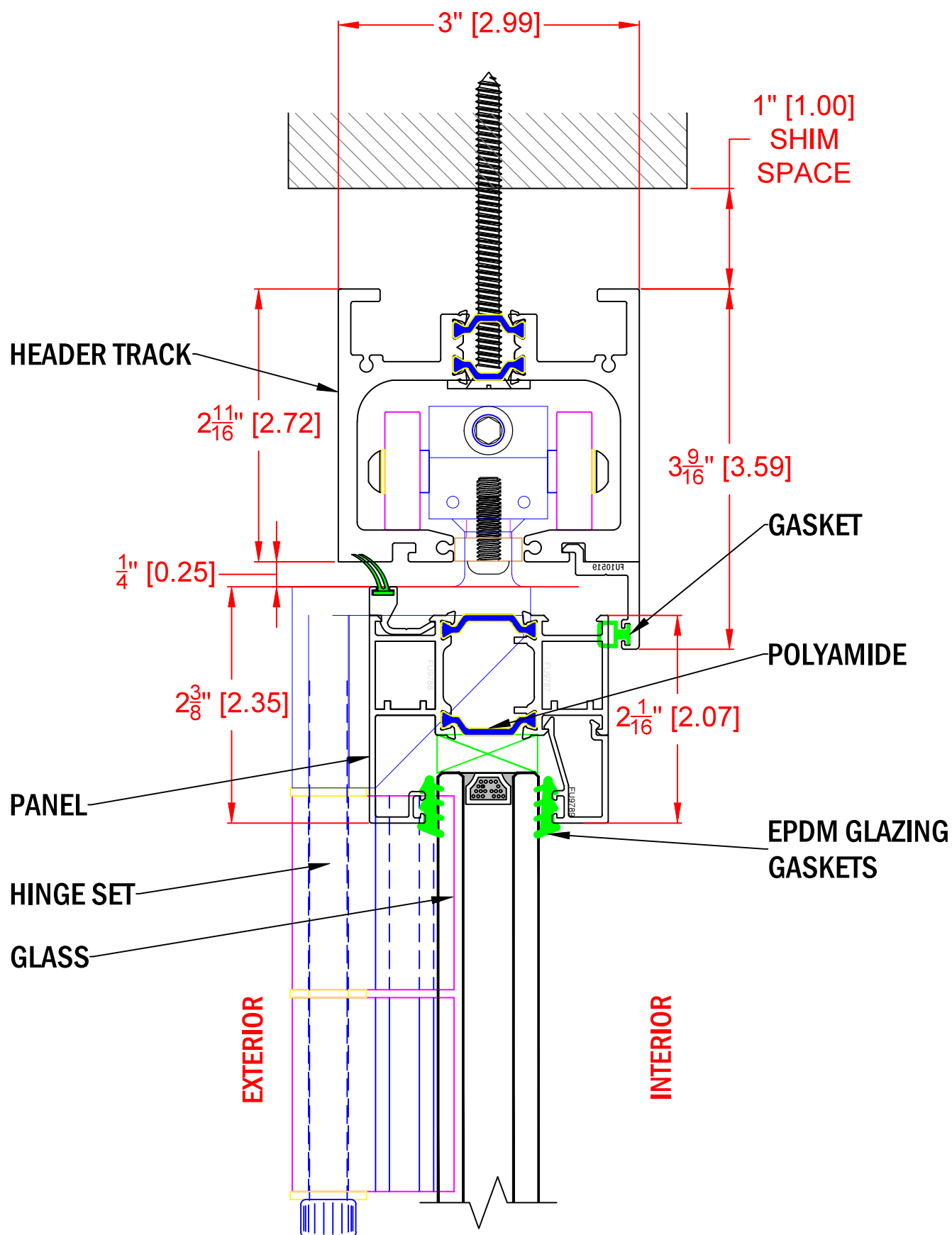
TRACK CONFIGURATION

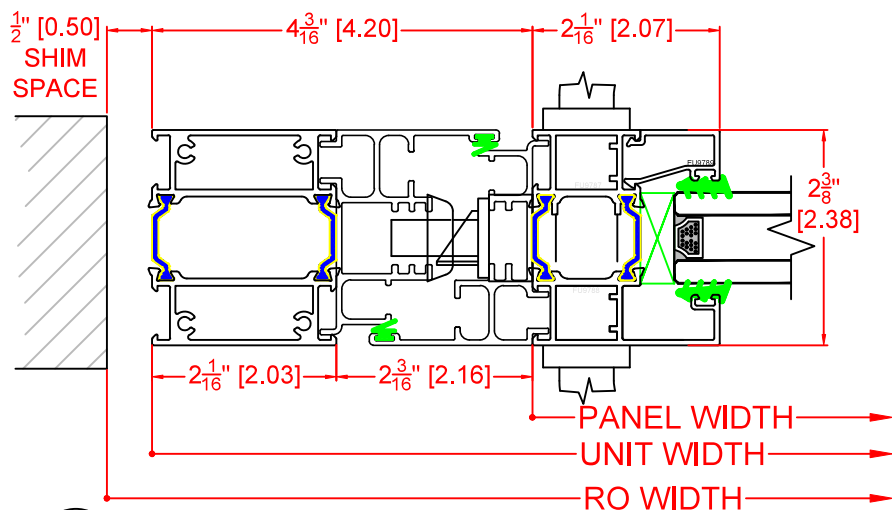






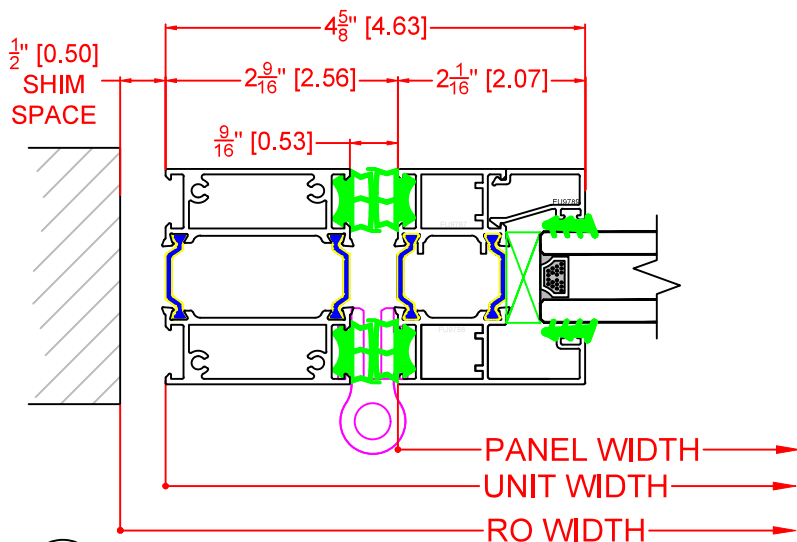






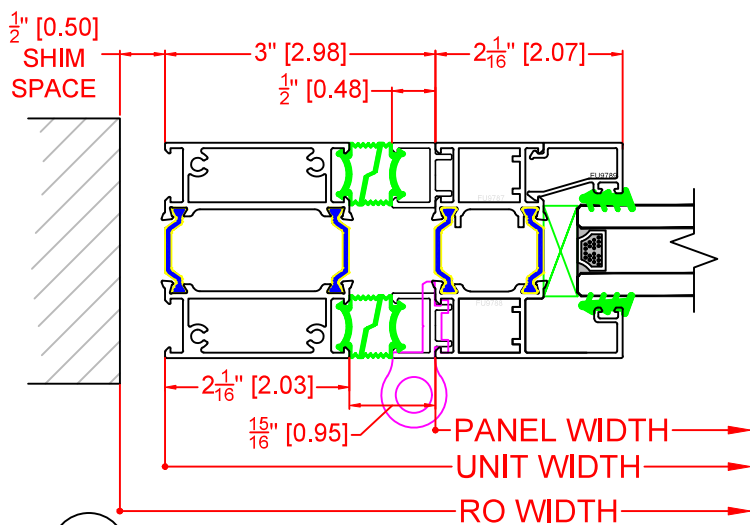
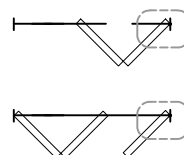
A SWING SIDE JAMB

CONFIGURATION



B HINGE SIDE JAMB

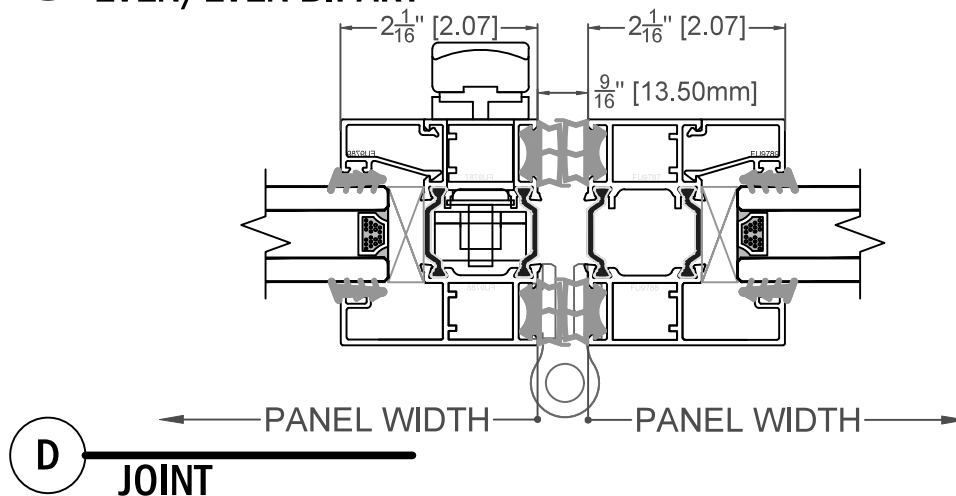
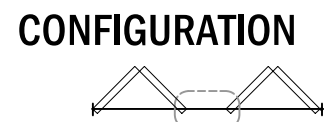
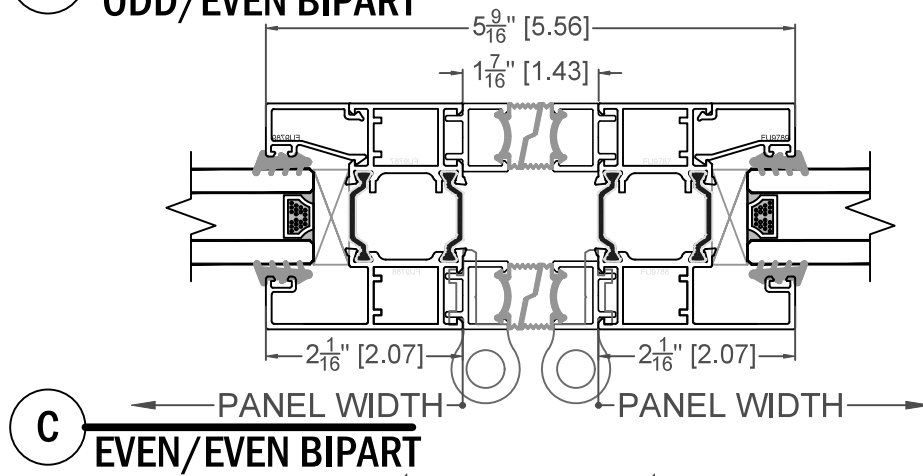
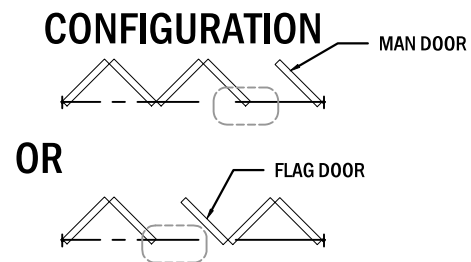
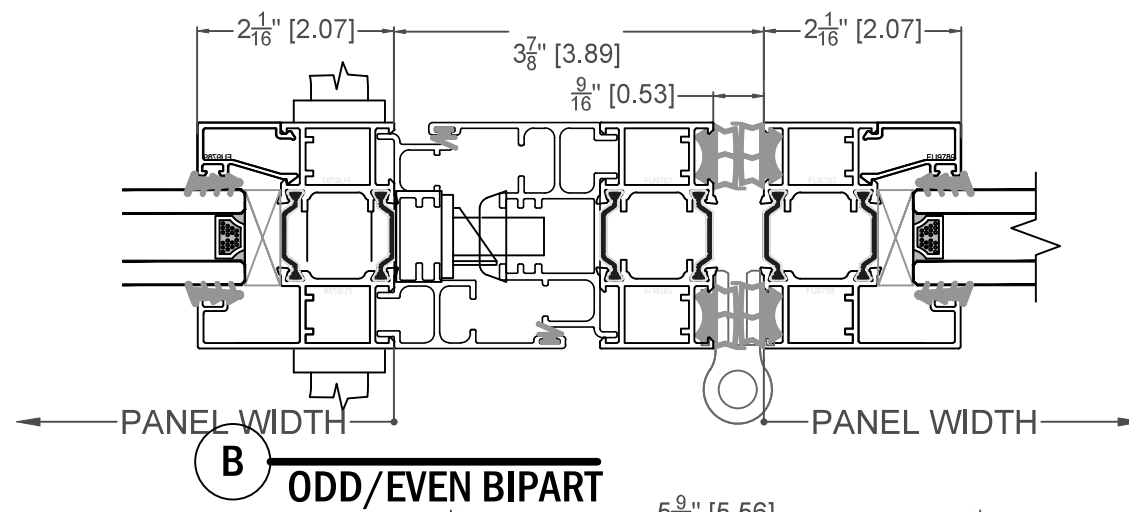
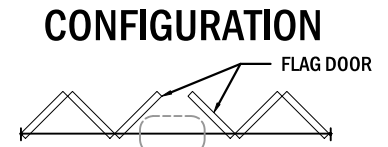
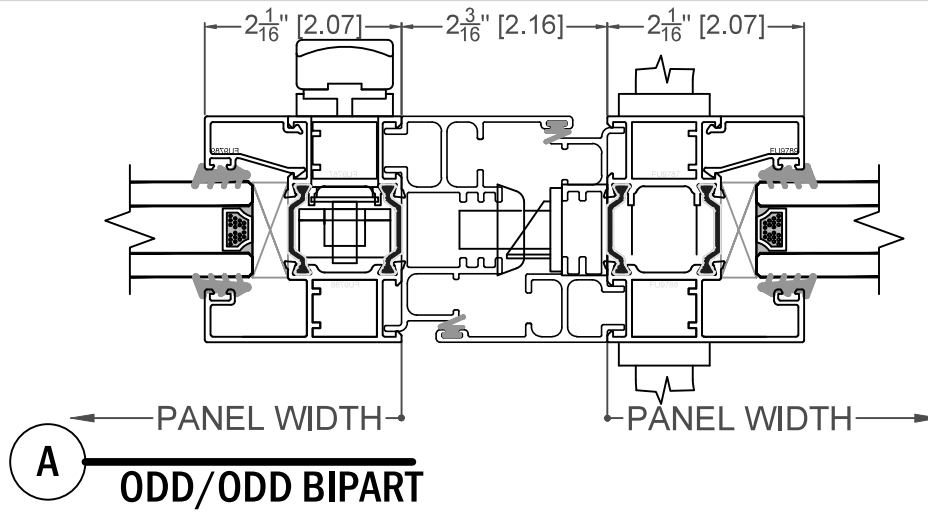
CONFIGURATION

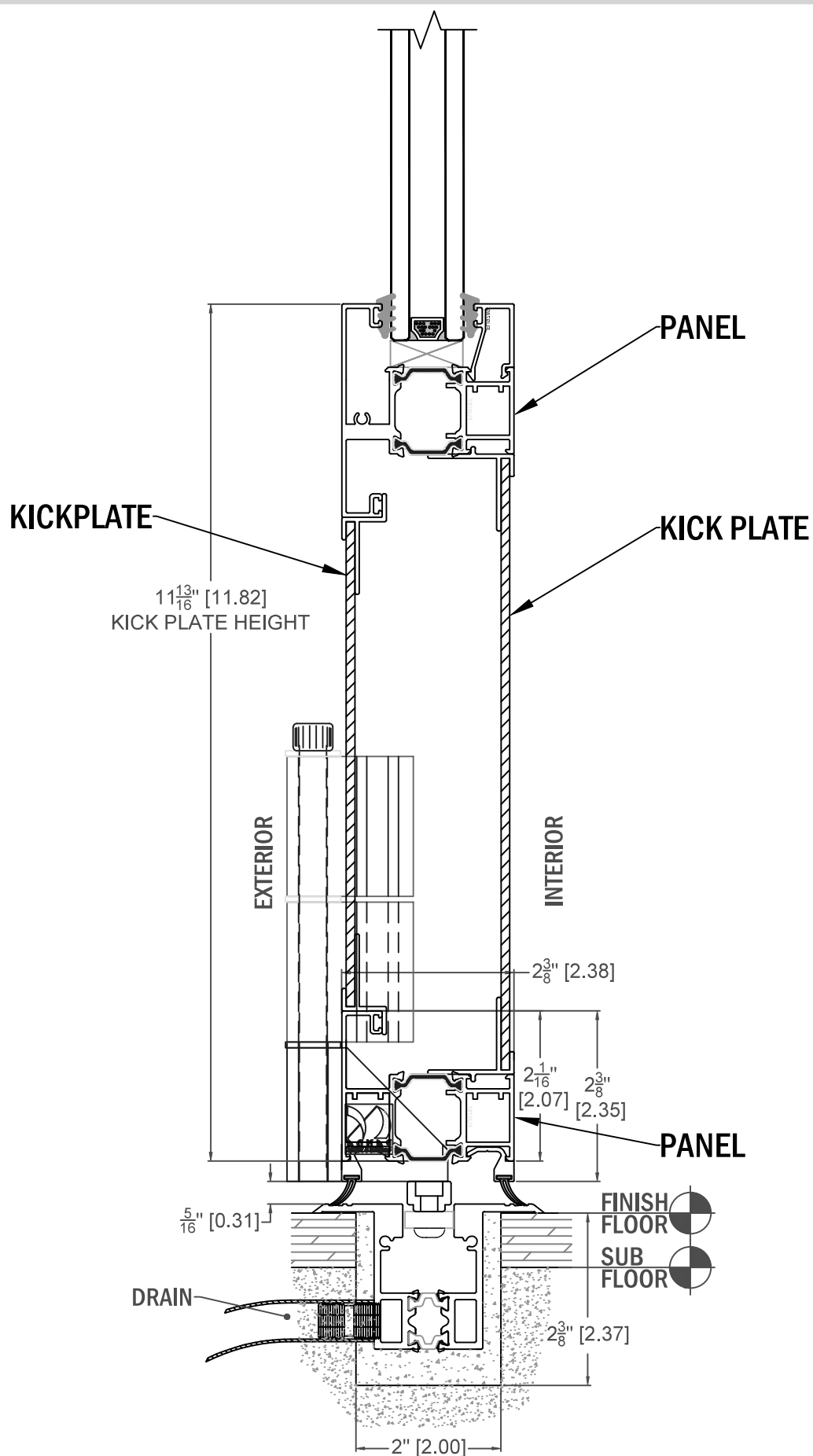


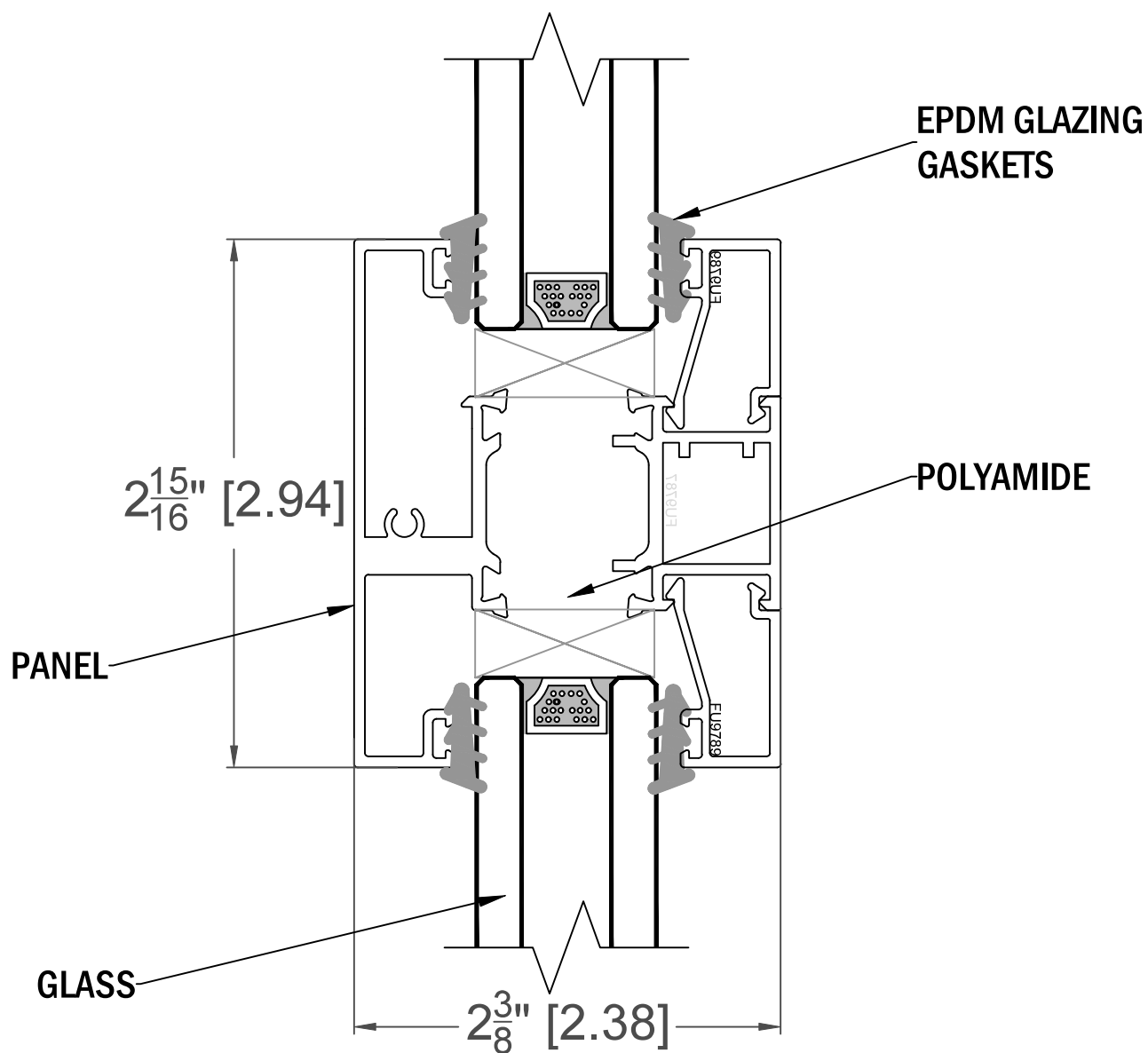
C FREE SIDE JAMB

CONFIGURATION









Because modern design trends demanded it

Introducing FlexCounter™

The window-wall combination that creates stunning indoor-outdoor transitions in kitchens, bars and pass-through areas.



FlexCounter™ consists in a countertop-mounted window system that runs along a recessed track. Often combined with a matching full size glass door system, this unique configuration expands indoor living spaces and blends them to the outdoors, creating functional entertaining areas in kitchens, bar and restaurants.

Residential Application

An open outdoor kitchen is ideal for entertaining

FlexCounter™ transforms an indoor kitchen into a unique multi-use kitchen that allows for food preparation and guest entertaining in the patio, terrace or backyard. Homeowners can cook and prepare food at the kitchen's interior and pass the food through the opening directly from the countertop for easy interaction with guests.

Commercial Application

An outdoor bar area propels traffic

In restaurants and lounges, FlexCounter™ helps create practical and stylish alfresco bar areas for maximum seating and service capacity, drawing more visitors and increasing revenue all year round. By bringing socialization outside and drawing positive attention to the establishment, outdoor bar areas can add great value to a restaurant.

Contact us:
702-643-5700
panda@panda-windows.com



FlexCounter™ creates spacious, bright and flexible 4-season spaces that respond to the ever growing indoor-outdoor living trend. This unique glass wall system solution adds chic and luxury to the modern lifestyles of today.



Window Wall FlexCounter™

This window and door combination runs along a recessed track for an unobstructed countertop surface on the window level and a barefoot friendly passage on the floor level.

When the FlexCounter™ assembly is closed, the window strip seamlessly connects with the glass door system to cover the entire opening while offering a secured waterproof shelter.

When fully opened, the panels disappear into pockets or fold away creating a flawless transition into the outdoors and adding a greater sense of openness to the space.

- FlexCounter™ configurations include straight and 90 degree corner.
- Available as Lift & Slide, Multi-slide, Horizontal Sliding Wall and Folding Systems.
- All mechanisms offer smooth operation and superior performance.
- Frame materials include all aluminum, solid wood and aluminum with wood clad interior.

Window FlexCounter™

The window system strip runs along a recessed track for an unobstructed countertop surface. A window style FlexCounter™ is often used in restaurants and lounges with outdoor bar seating areas. It creates an open space where bartenders can easily interact with customers.

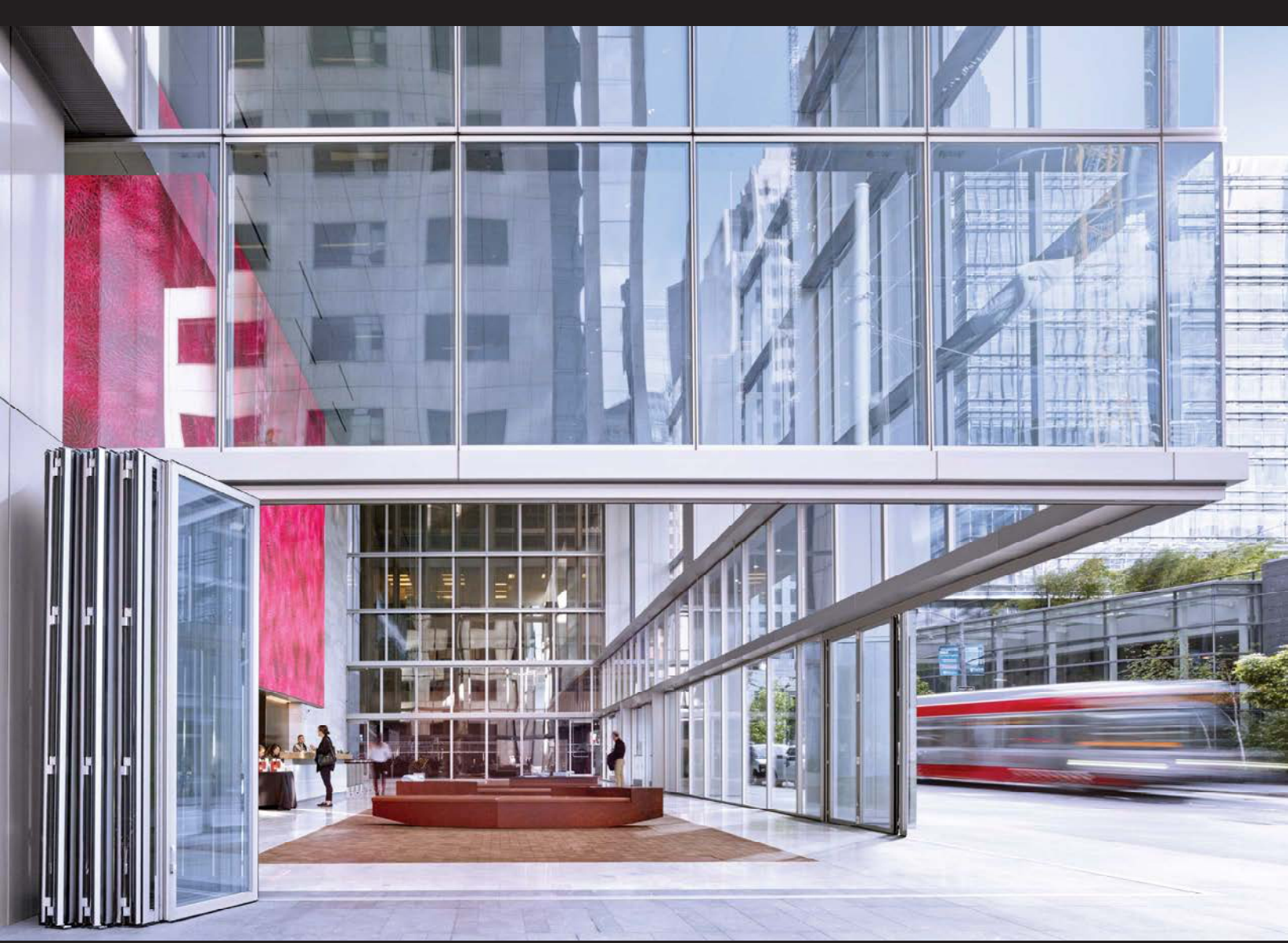


FOLDING DOORS

The Architects' Choice



TECHNICAL INFORMATION



 **PANDA**
WINDOWS & DOORS



FOLDING DOORS



For a seamless transition from indoor to outdoor spaces, Panda Folding Doors are the perfect design choice. Also referred to as bi-fold or accordion doors, these innovative Folding Doors feature a proprietary top-hung design that allows individual panels to stack or “fold” against one another on either side or both sides of the door frame. When fully open, the stacked door panels provide a 90% unobstructed view of the outdoor space beyond.

Applications and Uses

Innovative engineering, unlimited design options, safety and security features, and easy-to-use functionality make Panda's Folding Door systems a popular choice for both commercial and residential projects.

Features and Benefits

- State-of-the-art engineering featuring 6063-T6 aluminum extrusions, European hardware, and Delrin polymer rollers makes Panda Folding Doors remarkably lightweight, durable, and weather-resistant - even with repetitive, daily use.
- Daily doors (swing, egress, or flag doors) can be integrated into the system, allowing for easy entry and exit without having to open the entire system.



→ Limitless customization options include radius or “curved” options, multidirectional and unidirectional layouts, zero-post corner designs, and both inswing and outswing options.

→ As with our extensive portfolio of aluminum glass doors, Panda’s Folding Door Systems are available in a wide variety of finishes to complement any décor. We also offer coastal applications where corrosion from salt and seawater is a potential concern.

→ Child-safe features such as multiple pinch-proof EPDM bubble gaskets layered between each panel.

→ For especially large openings requiring taller or heavier panels, Panda offers ‘Ultra’ designs fabricated with a heavy-duty, European groove-hinge anchoring system with 10mm stainless steel pins.

→ Panda also offers countless standard and ADA-compliant track options and hardware selections based on project specific requirements and preferences.

→ Multi-point locking mechanisms and concealed throw-pins in the top and bottom tracks make Panda Folding Doors reliably durable and maximally secure against forced entry.

Customizations

Panda fabricates every system according to exact design and specifications. Choose from a variety of options for wood, track, handles, glass, finish, and even curved systems.



FINISH OPTIONS



**Actual colors may appear different from finish options shown. Color samples available upon request.*

Powder Coat Finishes

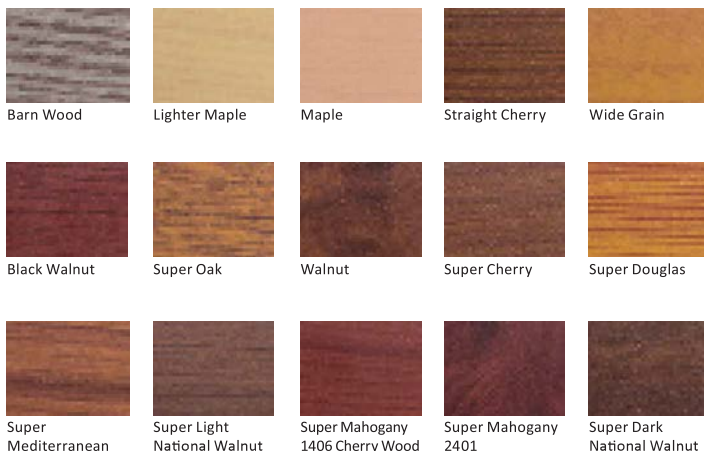
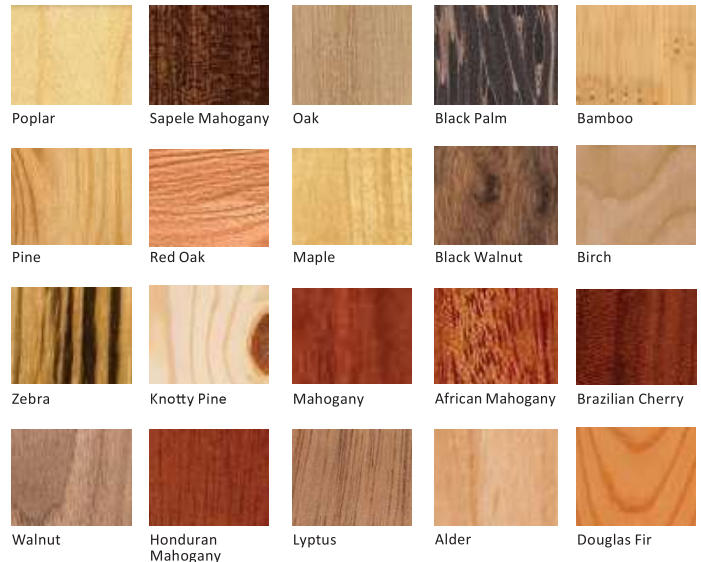
Choose from numerous finish options to make your window or door system your very own. If you would like to create or match custom colors beyond the standard options, our team is ready to assist you.

Twenty-five powder coat finish options are available as standard AAMA 2604. Also available are AAMA 2605 powder coat, metallic/bonded powder coat, anodized, Kynar, and Duranar finishes. A two-tone color scheme is available for all thermally-broken systems. Rest assured, our team is here to help you choose the right finish for the environment in which your system will be installed.

Wood

Panda offers many different species for our wood-clad and solid wood systems. Available options are: Stain Grade Pine, Paint Grade Poplar, African Mahogany, Clear Pine, Douglas Fir, Vertical Grain Douglas Fir, Maple, Birch, Cherry, Oak, Alder, Knotty Alder, Teak, and Walnut.

For options not listed or custom wood detailing requests, our team is ready to help meet your design goals.



Faux Wood

When your space needs more than a standard stock color, elevate your design with our wood grain textures.

In response to the growing demand for LEED and GREEN builds, Panda is proud to be one of the first companies in the United States to incorporate this cutting-edge design into our aluminum products.

Providing the look of wood and durability of aluminum, faux wood provides a no-compromise solution that will surely exceed all expectations.

TRACK OPTIONS

3/4" Recessed Track

This smallest recessed track available for folding doors. recommended for interior applications or applications where the door system features full coverage.



1-1/2" Recessed Drainage Track

This track is ideal when the 2" Thermally Broken Recessed Drainage Track is too large.



1-1/2" ADA Recessed Drainage Track

An ADA compliant recessed drainage track ideal for commercial applications.



2" Thermally Broken Recessed Drainage Track

Thanks to thermally isolating properties that create a barrier between inside and outside temperatures, this track offers excellent energy efficiency performance.



2-1/4" Recessed Drainage Bottom Running Track

This track carries most of the weight of the system on the track itself to lessen the load on the header (enabling larger panel sizes). A no-drain option also available.



1/2" ADA Surface Track

An ADA compliant surface mounted track ideal for interior or full coverage applications. Ramps come as standard on the interior and exterior.



3/4" Surface Track

Best for interior or full coverage applications, the ramps come as standard on the interior and exterior. A weep drainage option is available.



2-3/16" Thermally Broken Standard Surface Track (High Performance Track)

Thanks to thermally isolating properties to divide inside and outside temperatures, this track offers improved energy efficiency performance. It is installed directly on top of the flooring and can be powder coated to match the system finish.



2-3/16" Standard Surface Track (High Performance Track)

Similar in design and installation to the 2-3/16" Thermally Broken Standard Surface Track, this is an option for non-thermally broken units. Can be powder coated to match the system finish.



2-3/16" Standard Surface Track (High Performance Track)

Similar in design to the 2-3/16" Thermally Broken Standard Surface Track, but created with the ability to have a wood-clad interior surface. Perfect for installation that requires the track to be exposed.



HANDLE OPTIONS

Choose from several handle designs and finishes for your Folding Door system. Interested in specifying a handle not pictured below? Our engineering and design team is here to assist you with customizable options.

Panda 150



Our standard throw handle. The finish is powder coated to match the system.

Panda 200



This pull handle (also known as a D-Ring) is used on every Folding Door system to pull door panels together to operate the throw handle when closing the system. Finish is powder coated to match the system.

Panda 300



An alternative throw handle designed specifically for Ultra Folding Doors. Finish is powder coated to match the system.

Panda-V



An alternative throw handle design for wood systems. Finish is powder coated to coordinate with the system.

Panda-V (Lock)



An alternate throw handle designed for wood systems. Finish is powder coated to match the system.

Aria



Swing door handle used on systems that incorporate daily-use doors. Choose from White, Bronze, Black, Brushed Chrome, and Satin Chrome.

Acacia



Swing door handle used on systems that incorporate daily-use doors. Choose from White, Bronze, Black, Brushed Chrome, and Satin Chrome.

Summit



An alternate swing door handle used on systems that incorporate daily-use doors. Choose from Bronze, Silver, Brushed Chrome, and Satin Chrome.

Verona



ADA-compliant swing door handle used on systems that incorporate daily-use doors. Choose from White, Bronze, Black, Brushed Chrome, and Satin Chrome.

GLASS OPTIONS

Low-E glass comes standard for all units. If you require a specific Low-E or non Low-E option, we will be happy to advise you on the best type of glass for your project.



SEGMENTED RADIUS

Panda is pleased to offer a segmented, curved Folding Door system, also known as a segmented radius system. Intended for projects designed with a radius system where the client prefers a folding door over a sliding system. Panda is ready to work with you to design, customize, and build the right system for your project.



STILES/PANEL INFO

Model	Material & Construction	Panel Thickness	Stile & Rail Profile
S.51 Aluminum	Aluminum extrusions with wall thickness of up to 1/8".	2 3/8"	2 1/16"
US.51 Aluminum Ultra	Additional stile support to withstand heavier loads.	2 3/8"	2 1/16"
TS.60 Thermally Broken	Thermal breaks create non-conductive bridge using polyamide iso-bars.	2 3/8"	2 1/16"
UTS.60 Thermally Broken Ultra	Additional thermally-broken stile support to withstand heavier loads.	2 3/8"	2 1/16"
S.66 Solid Wood	Solid Exterior/LVL Wood Core.	2 1/2"	4"
S.74 Aluminum Wood Clad	Wood panels are taped onto the aluminum extrusion with VHB Tape.	2 5/8"	2 13/16"
TS.75 Aluminum/ Wood Clad Thermally Broken	Thermal breaks with wood cladding provide superior insulation and weather performance.	2 5/8"	2 13/16"

Click or scan QR code to view Technical Specs.

S.51 Aluminum



US.51 Aluminum ULTRA



TS.60 Thermally Broken



UTS.60 Thermally Broken ULTRA



S.66 Solid Wood



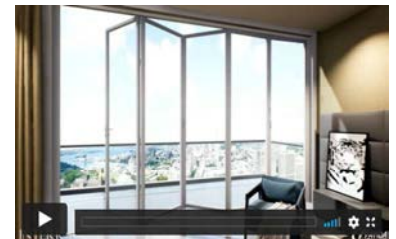
S.74 Aluminum/Wood Clad



**TS.75 Aluminum/Wood Clad
Thermally Broken**



Folding Door Animation



**City of Charlottesville
Board of Architectural Review
Staff Report
November 19, 2024**



Certificate of Appropriateness

BAR # 24-11-03

301 East Main Street; TMP 33023100

Downtown ADC District

Owner: Williams, J & D Petit, Tr. – Advance Auto Ld.

Applicant: Greg Jackson/TOPIA

Project: Art installation



Background

Year Built: 1920* [Assessor's office data*.]

District: Downtown ADC District

Status: Contributing

Style: Mid-20th century commercial vernacular

Per early Sanborn Maps and City Directories, from at least 1886 to 1920, the site was occupied by a three-story, brick building operated as a dry goods store. Sometime after 1929, but before c1960, either a new, single-story building was constructed here, or the existing building was completely altered. (See photos in Appendix.) In 1997, the primary façade was modified, including the existing canopies, storefronts, windows, and the EIFS pilasters and cornice.

Prior BAR Reviews

1996/1997 – Alterations to primary façade.

2018 – BAR approved use of wood bench at side café space on 3rd Street, NE.

Application

- Submittal:
 - *Project Brief* dated October 29, 2024, TOPIA design.

Request CoA for installation of art panels onto the south (primary) and west (side) facades.

From the applicant's submittal:

Exterior improvements to the facade of 301 E. Main Street with the addition of art panels and a change of color of the spandrel area. The art panels are derived from Japanese woodblock prints of the Edo period (1615 – 1868), and the spandrel background color will

be medium warm grey. There will be three 2' x 8' panels (5 portraits) in three bays and one 2' x 11' panels (7 portraits) in the wider central bay. The panels would be attached to the building using stainless steel rods screwed into the bolts on the back of the panel and epoxied into the building. There would be a gap between the panel and the building, and the panels would be removable.

Note: No lightning is proposed.

Discussion and Recommendation

The BAR should determine if this is a request to:

- introduce new architectural elements—for which the design guidelines for Rehabilitations should be applied; or
- install artwork-- for which the design guidelines for Public Art should be applied.

Design Guidelines for Rehabilitations

The guidelines recommend against installing new, inappropriate architectural elements; however, the existing facades are not original, therefore the proposed installation will not alter or add an element onto a historic façade. The guidelines suggest that, in some cases, *there may be an opportunity to create a more contemporary façade design when undertaking a renovation project.*

Design Guidelines for Public Art

(Note: The BAR has traditionally applied these guidelines to art installations on private buildings.)

The proposed art work will be installed *non-permanently*--the panels can be removed and the wall repaired. The work will not cover, obscure, or distort architectural elements. The art does not represent a commercial sign. The guidelines discourage murals on primary facades; however, the art panels differ from a mural, and will be installed on the façade, where ornamentation is typically applied. The primary question is whether or not this proposal is *appropriate for the current general character of the site, and for this ADC District?* And, if considered inappropriate, is it any more so than decorative elements applied onto other historic and contemporary facades within the ADC District?

Should the BAR approve the CoA, staff recommends the following conditions be considered:

- The artwork will be maintained in good-condition.
- If the art panels are removed, the underlying facade will be repaired and repainted.
- The green lights [lamps] be removed from the exterior fixtures on the south and west elevations.
- The wood bench at the 3rd Street café space be repaired, refinished, and maintained in good condition.

Suggested Motions

Approval: Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find the proposed art installation at 301 East Main Street satisfies the BAR's criteria and is compatible with this property and other properties in this ADC District, and that the BAR approves the request [as submitted].

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

Denial: Having considered the standards set forth within the City Code, including the ADC District Design Guidelines, I move to find the proposed art installation at 301 East Main Street does not satisfy the BAR's criteria and is not compatible with this property and other properties in this ADC District, and that for the following reasons the BAR denies the request: [...]

Criteria, Standards and Guidelines

Note re: BAR authority: Per Code, the BAR is charged only with the authority to approve or deny a design review CoA, following an evaluation applying the criteria under Code Sec. 34-5.2.7. *Major Historic Review*. The BAR does not evaluate a proposed use. Additionally, per Code Sec. 34-5.2.7.E.2., the issuance of a CoA “cannot, in and of itself, authorize any construction, reconstruction, alteration, repair, demolition, or other improvements or activities requiring a building permit. Where a building permit is required, no activity authorized by a [CoA] is lawful unless conducted in accordance with the required building permit and all applicable building code requirements.”

Review Criteria Generally

Per Chapter 34, Div. 5.2.7. C.2:

- a. In considering a particular application the BAR will approve the application unless it finds:
 - i. That the proposal does not meet specific standards set forth within this Section or applicable provisions of the City's design guidelines; and
 - ii. The proposal is incompatible with the historic, cultural or architectural character of the district in which the property is located or the IPP that is the subject of the application.
- b. The BAR will approve, approve with conditions, or deny applications for Certificates of Appropriateness in accordance with the provisions of this Section.
- c. The BAR, or City Council on appeal, may require conditions of approval as are necessary or desirable to ensure that any new construction or addition is compatible with the scale and character of the Architecture Design Control District, Individually Protected Property, or Historic Conservation District. Prior to attaching conditions to an approval, due consideration will be given to the cost of compliance with the proposed conditions as well as the goals of the Comprehensive Plan. Conditions may require a reduction in height or massing, consistent with the City's design guidelines and subject to the following limitations: [not germane].

Standards for Review and Decision

Per Chapter 34, Div. 5.2.7. D.1:

- a. Review of the proposed construction, reconstruction, alteration or restoration of a building or structure is limited to exterior architectural features, including signs, and the following features and factors:
 - i. Whether the material, texture, color, height, scale, mass, and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable District;
 - ii. The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs, and signs;
 - iii. The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;
 - iv. The effect of the proposed change on the adjacent building or structures;
 - v. The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls, and walks;
 - vi. Whether the proposed method of construction, renovation, or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;

- vii. When reviewing any proposed sign as part of an application under consideration, the standards set forth within Div. 4.11. Signs will be applied; and
- viii. Any applicable provisions of the City's design guidelines.

Links to ADC District Design Guidelines

[Chapter 1 Introduction \(Part 1\)](#)

[Chapter 1 Introduction \(Part 2\)](#)

[Chapter 2 Site Design and Elements](#)

[Chapter 3 New Construction and Additions](#)

[Chapter 4 Rehabilitation](#)

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

[Chapter 6 Public Improvements](#)

[Chapter 7 Demolition and Moving](#)

Chapter 4 – Rehabilitation

B. Facades and Storefronts

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

Chapter 6 – Public Design and Improvements

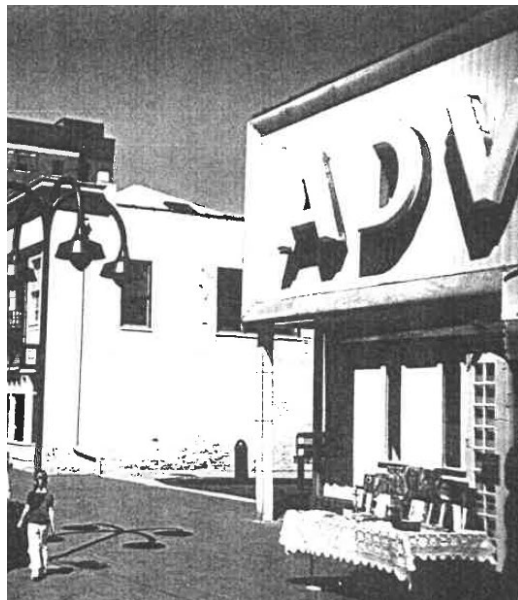
J. Public Art, Statues, & Fountains

1. Maintain existing features related to public art, statues and fountains.
2. Public art is preferred that offers a place-making role in celebrating and communicating the history and culture of the districts.
3. Develop an appropriate relationship between materials, the scale of artwork and the surrounding environment.
- 4. Choose artwork that is appropriate for the current general character of the site.**
5. Consider the appropriateness of the sculpture base.
6. Public art, statues, and fountains shall be maintained as accessible to the public.
- 7. A mural's appearance, materials, colors, size, and scale should be compatible with the building and historic district of which the building is a part.**

8. The use of neon, luminescent, or reflective paint or materials is discouraged.
9. **A mural should not obscure or distort the historic features of a building, and should not cover an entire wall.**
10. **Murals painted on primary facades are rarely permitted and strongly discouraged.**
11. In general, previously unpainted masonry should be left unpainted.
12. Painting directly onto the walls of a non-contributing building, or adding a mural to a previously-painted, non-primary elevation of a contributing building will be considered on a case-by-case basis.
13. **In general, murals should be created on removable material, not directly on a building wall; installed on framing that allows water to weep between the mural and the wall; and attachments should not irrevocably damage the building.**
14. Mural art that constitutes a sign shall conform to the sign regulations.

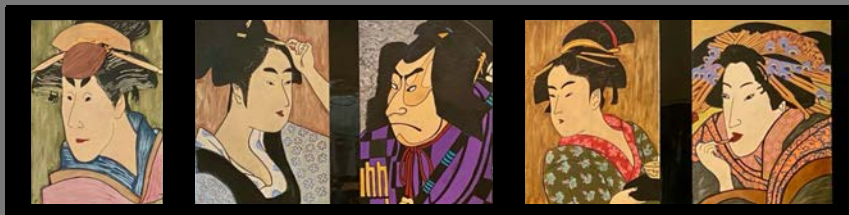
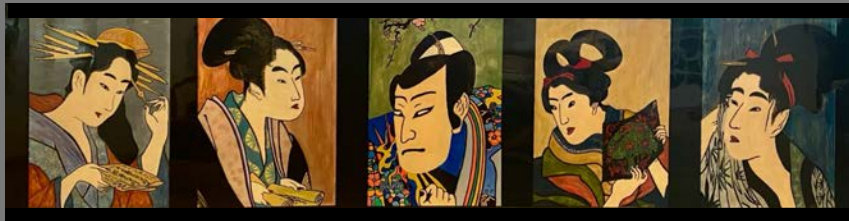
Appendix:

301 East Main Street, c1970s



PROJECT BRIEF

Exterior improvements to the facade of 301 E. Main Street with the addition of art panels and a change of color of the spandrel area. The art panels are derived from Japanese woodblock prints of the Edo period (1615 – 1868), and the spandrel background color will be medium warm grey. There will be three 2' x 8' panels (5 portraits) in three bays and one 2' x 11' panels (7 portraits) in the wider central bay. The panels would be attached to the building using stainless steel rods screwed into the bolts on the back of the panel and epoxied into the building. There would be a gap between the panel and the building and the panels would be removable.



301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	INTRODUCTION	TOPIA design	10.29.2024	1/15
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SOUTHWEST CORNER

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	ORIENTATION	TOPIA design	10.29.2024	2/15
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SOUTH FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	ORIENTATION	TOPIA design	10.29.2024	3/15
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WEST FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	ORIENTATION	TOPIA design	10.29.2024	4/15
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VIEW FROM WEST ALONG E. MAIN STREET

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	CONTEXT	TOPIA design	10.29.2024	5/15
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VIEW FROM WEST ALONG E. MAIN STREET

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	CONTEXT	TOPIA design	10.29.2024	6/15
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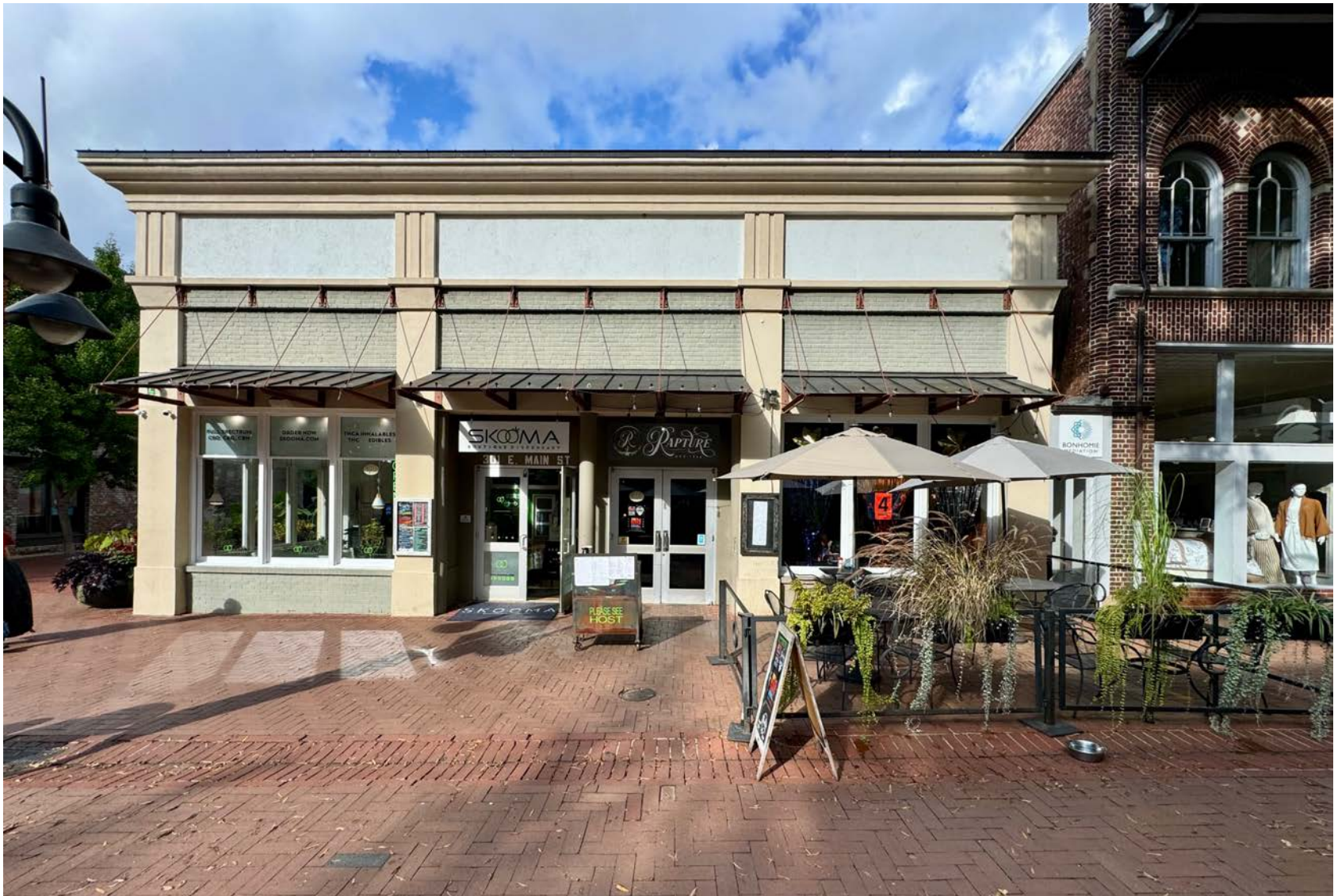
VIEW FROM SOUTH ALONG 3RD ST. SE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	CONTEXT	TOPIA design	10.29.2024	7/15
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VIEW FROM NORTH ALONG 3RD ST. NE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	CONTEXT	TOPIA design	10.29.2024	8/15
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SOUTH FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	EXISTING	TOPIA design	10.29.2024	9/15
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SOUTH FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	PROPOSED	TOPIA design	10.29.2024	10/15
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WEST FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	EXISTING	TOPIA design	10.29.2024	11/15
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WEST FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	PROPOSED	TOPIA design	10.29.2024	12/15
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WEST FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	EXISTING	TOPIA design	10.29.2024	13/15
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WEST FACADE

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	PROPOSED	TOPIA design	10.29.2024	14/15
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ART PANELS

301 E. MAIN ST.	EXTERIOR IMPROVEMENTS	REFERENCES	TOPIA design	10.29.2024	15/15
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301 East Main Street—1997 BAR application

BAR 97-07-17

301 E Main St

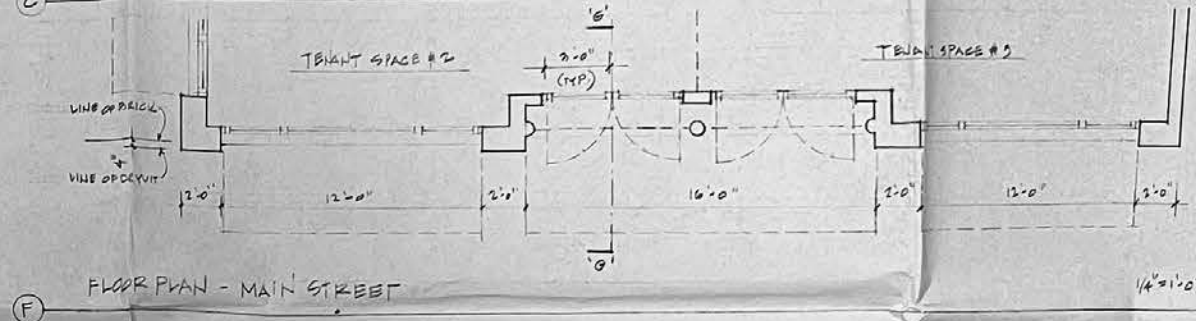
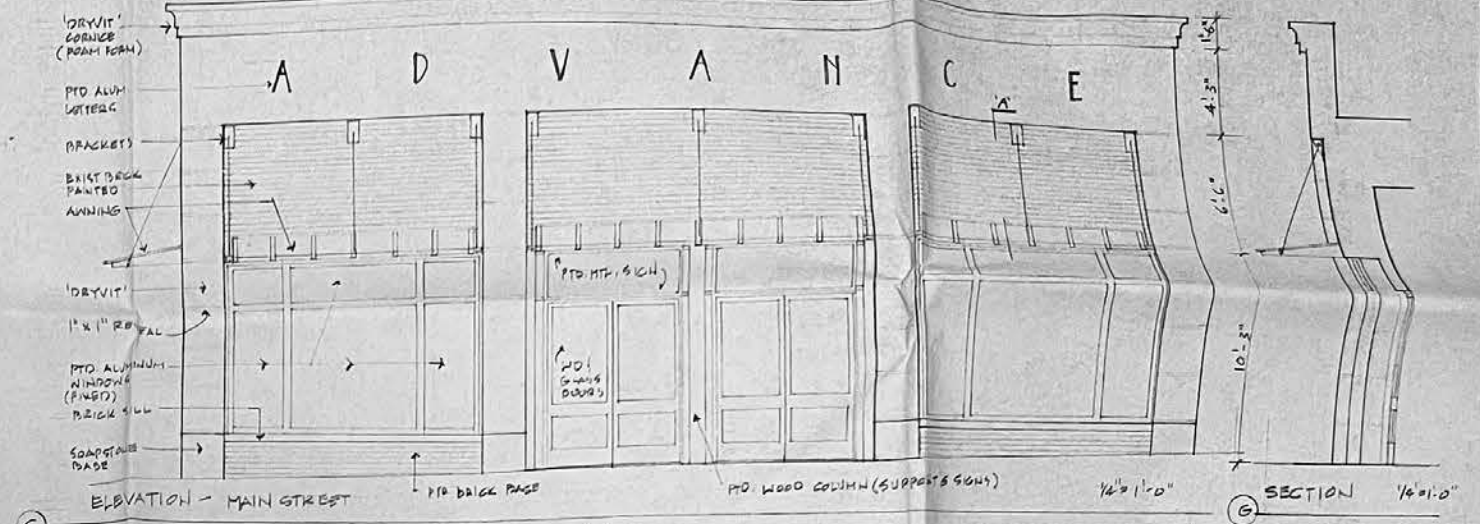
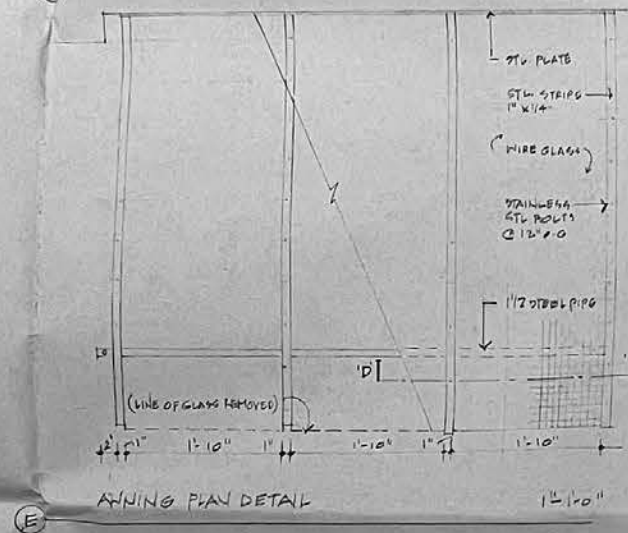
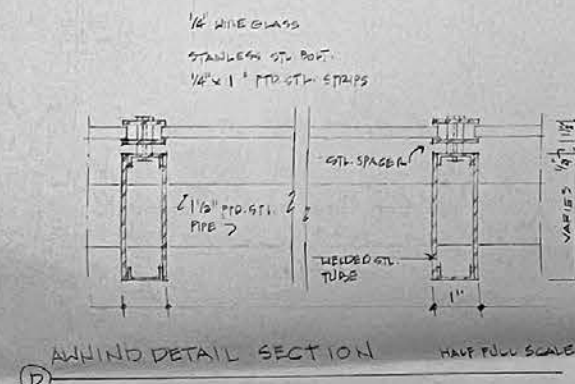
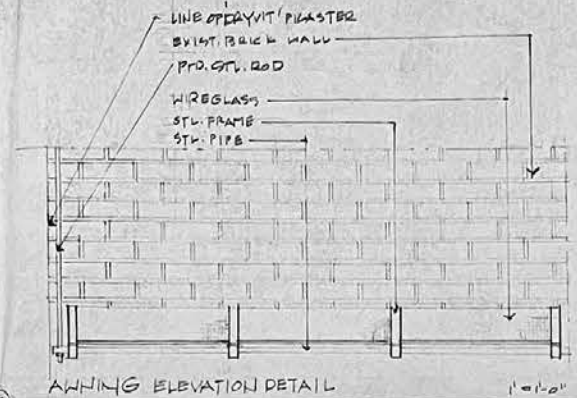
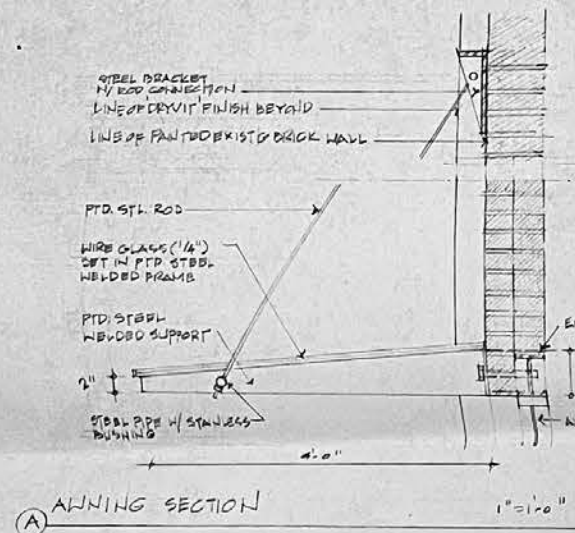
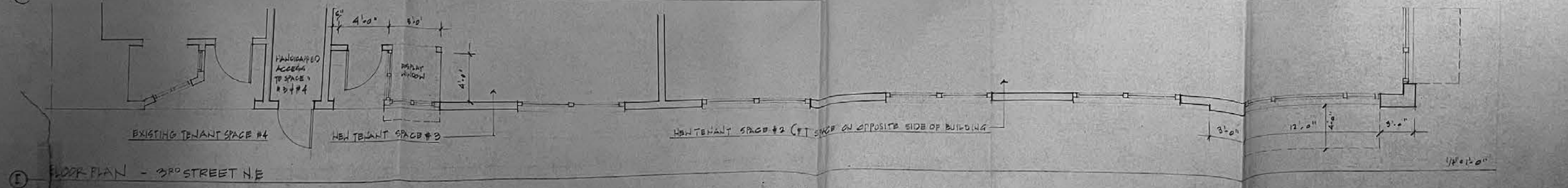
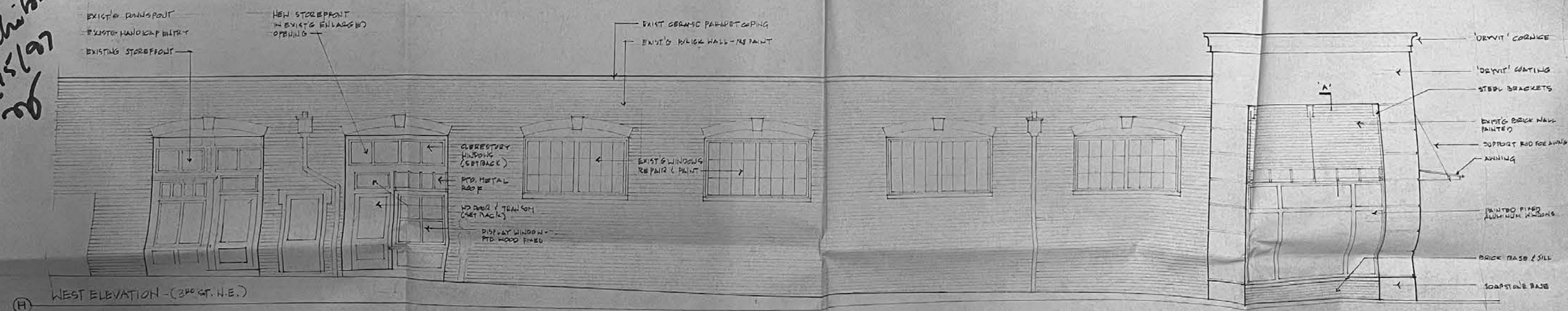


Exhibit 2/15/97



ADVANCE STOREFRONT IMPROVEMENT
301 E. MAIN STREET CHARLOTTEVILLE, VA 22902
TIMOTHY S. PARSONS
JULY 3, 1997

PLANS ELEVATIONS, DETAIL
SCALE AS SHOWN

**City of Charlottesville
Board of Architectural Review
Staff Report
November 19, 2024**



BAR Consultation

116 West Jefferson Street, TMP 330183000
North Downtown ADC District
Owner: Jefferson Street Properties, LLC
Project: Egress stairs at rear porches.



Background

Year Built: 1913 (the rear structure is contemporary)
District: North Downtown ADC District
Status: Contributing

The Revercomb House follows the Colonial Revival style. The front porch was removed in 1974.

Prior BAR Reviews

January 2011 – BAR approved CoA for fencing under the rear porch and breezeway.

January 20, 2021 – BAR deferred the request. Applicant unable to attend the meeting.

February 17, 2021 – BAR approved CoA with conditions. (BAR # 21-01-06) Reconstruction of the north porch and misc. alterations to the contemporary rear addition.

December 20, 2022 – BAR approved CoA for alterations to the design approved Feb 2021.

[116 West Jefferson - BAR c 20 2022](#)

Request

Staff seeks BAR guidance on design solution at rear egress stairs, required by Building Code.

Discussion and Staff Recommendation

The existing upper and lower floor porches on the rear elevation are original to the house; however, it is many of the current elements--posts, railings, floor decking, ceiling boards—appear to be later replacements. Per the approved CoA, these porches were to be rehabbed where necessary, but left in-place.

Alterations underway will allow the building to be used for lodging, which, per the Building Code, requires upper story egress at the rear of the historic house. Following consultation with the City's Code Official, it was determined stairs must be constructed at the rear elevation.

Staff reviewed the options with the architect and contractor, and in lieu of attempting to incorporate the new stairs *into* the porches, staff suggested it was better to simplify the design and focus on accommodating the required stairs. With that, staff suggested eliminating the lower porch deck and railing. And at the upper porch, retain the railings (above a boxed-in beam), but eliminate the decking. (Retaining the upper porch perimeter eliminates the need for, and appearance of, *two-story posts*.)

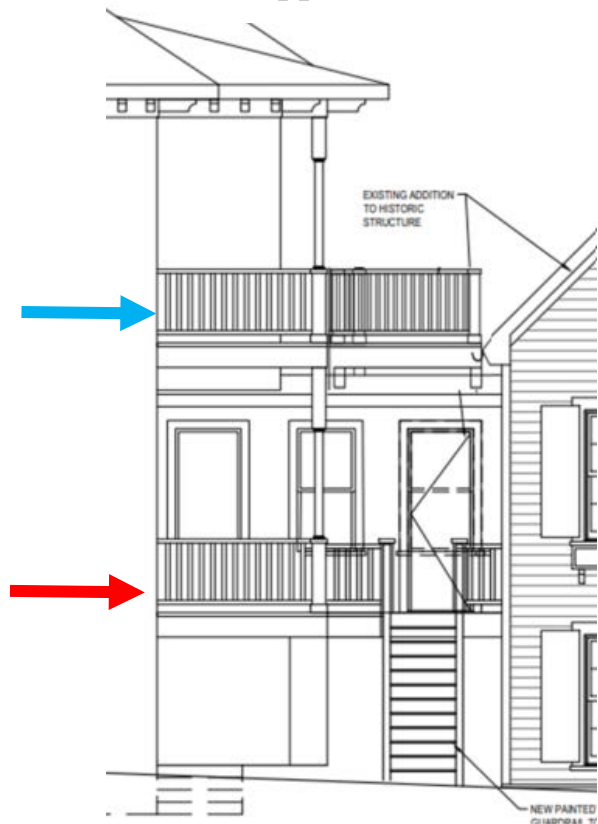
Existing porches



116 West Jefferson St. For discussion only Nov 19, 2024

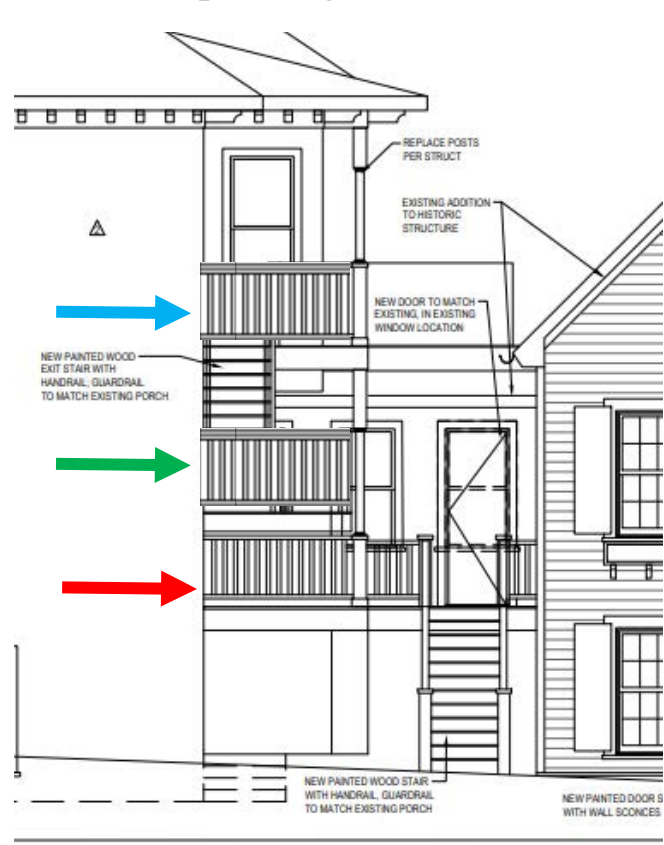


Per approved CoA



Porches

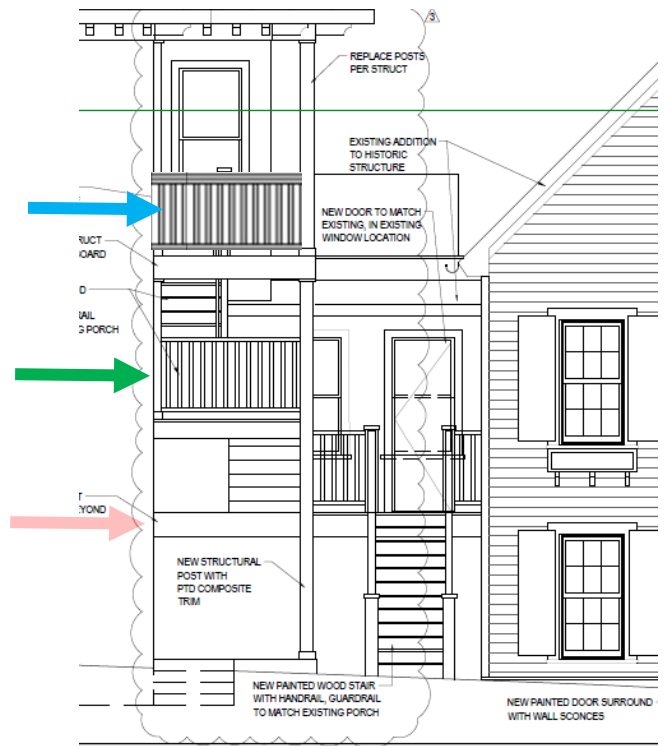
With required egress stairs



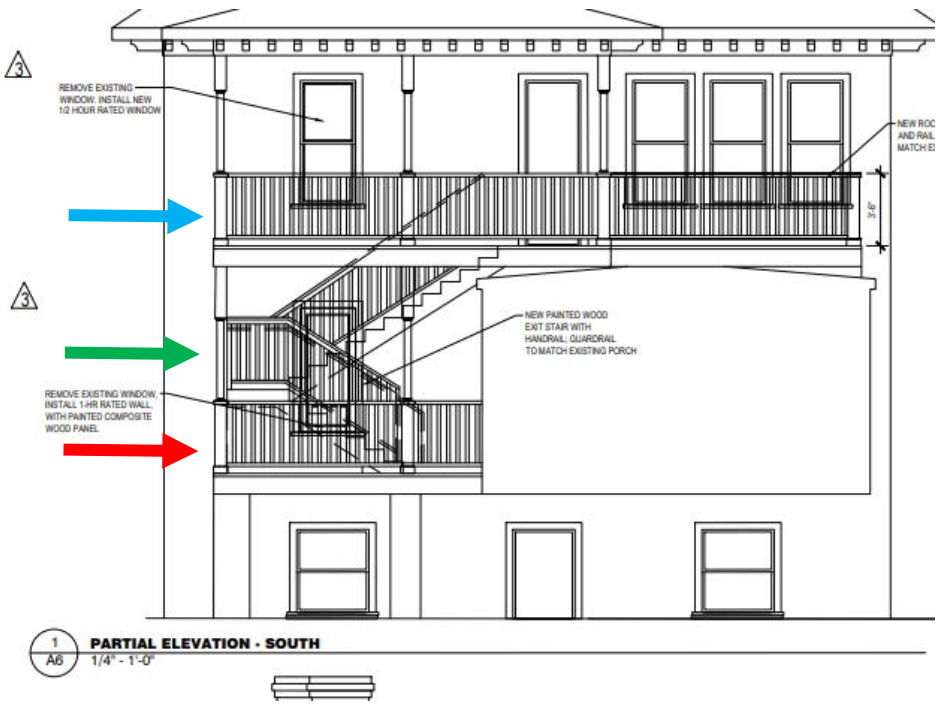
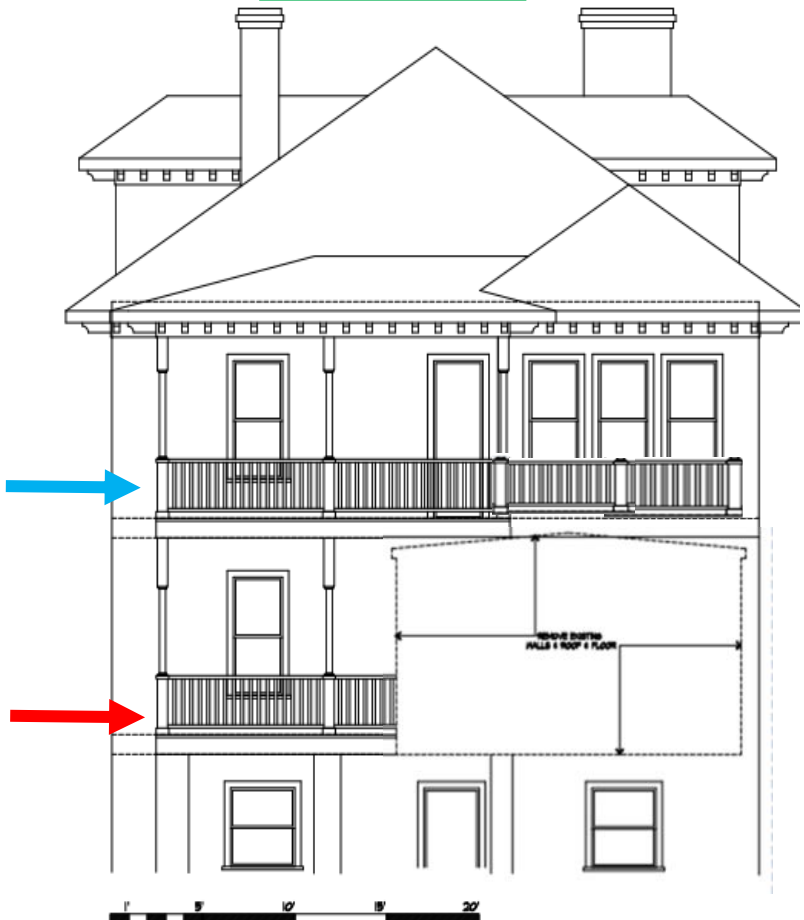
Porches with egress stairs

116 West Jefferson St. For discussion only Nov 19, 2024

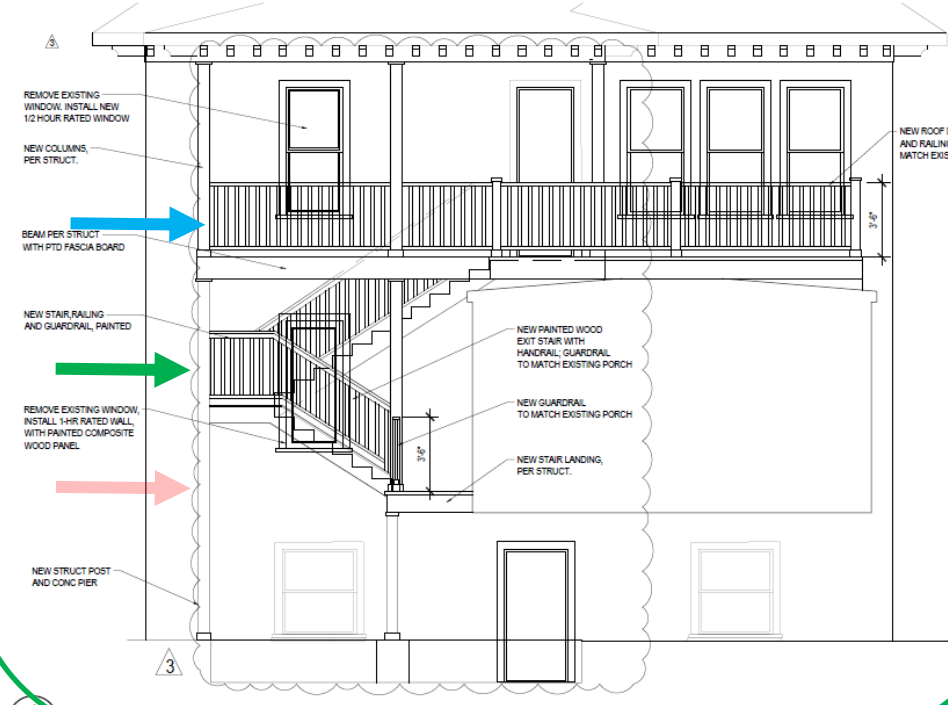
Solution proposed by staff



Egress stairs only



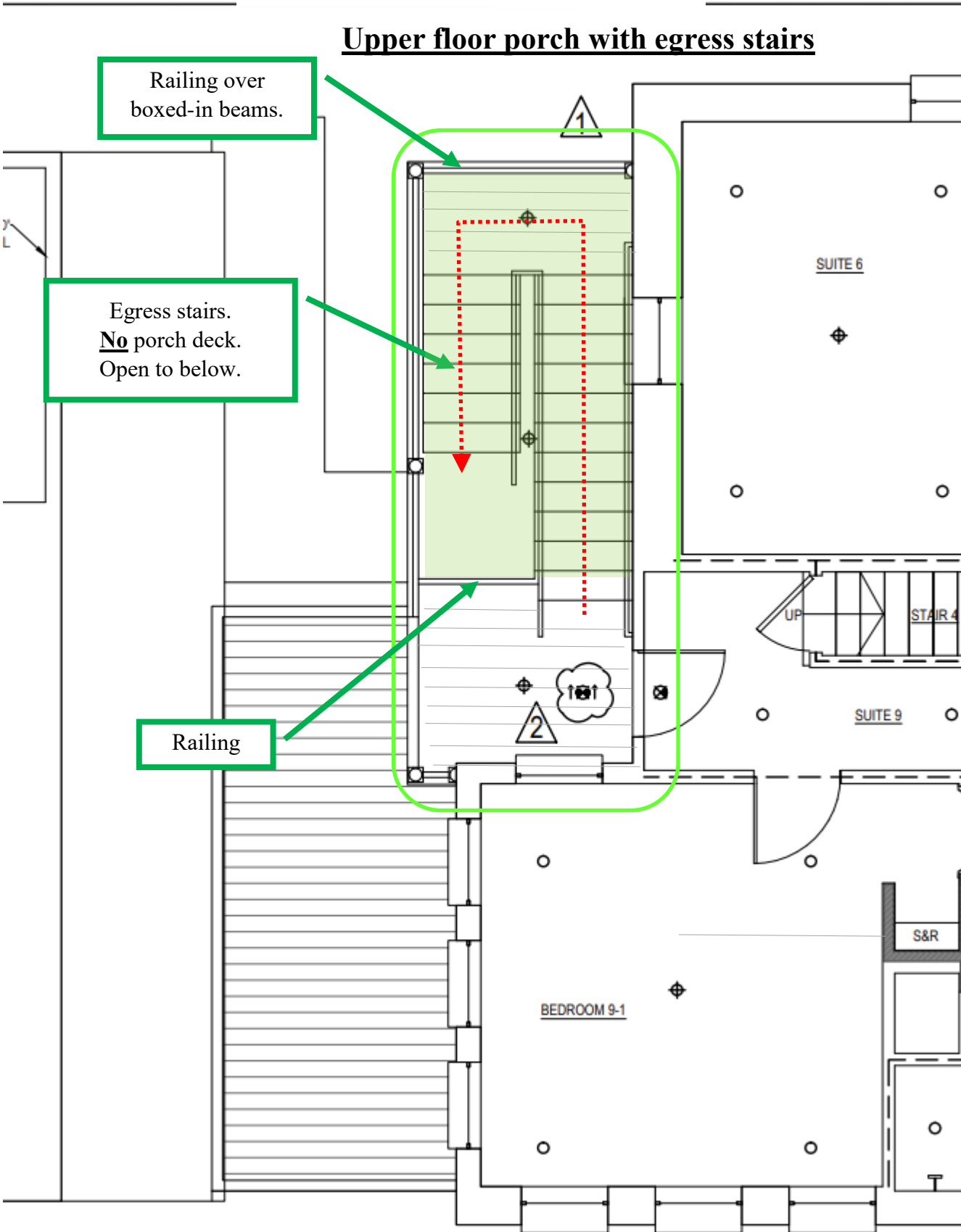
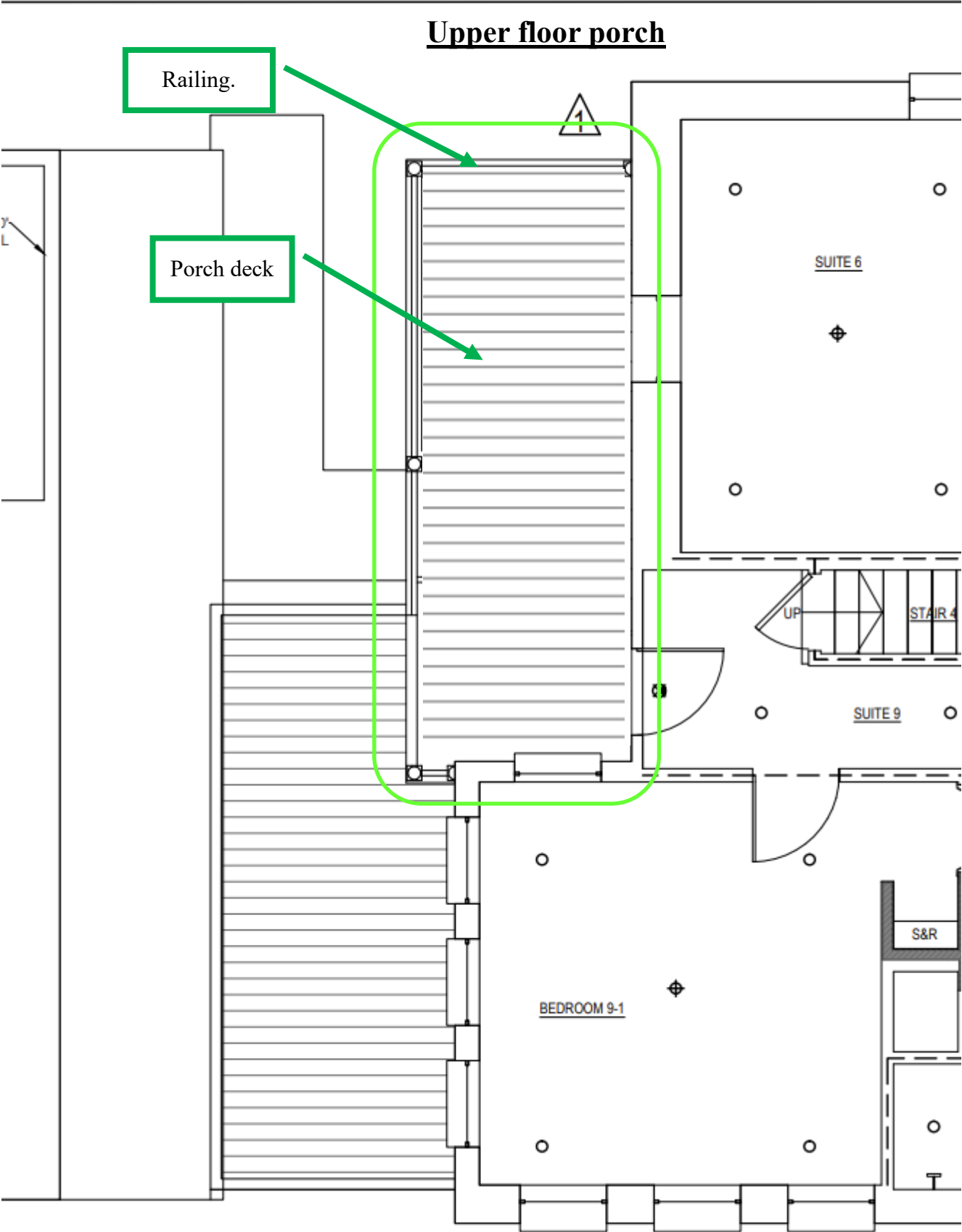
PARTIAL ELEVATION - SOUTH
1/4" = 1'-0"



PARTIAL ELEVATION - SOUTH
1/4" = 1'-0"

Per approved CoA

Solution proposed by staff







**City of Charlottesville
Board of Architectural Review
Staff Report
November 19, 2024**



Pre-application Discussion – No action will be taken.

218 West Market Street, Tax Parcel 330276000

Downtown ADC District

Owner/Applicant: Heirloom Downtown Mall Development, LLC

Project: New hotel



Background

Year Built: 1938 (former A&P). November 2021 the BAR approved demolition CoA; extension to March 2025 was approved by NDS Director.

District: Downtown ADC District

Status: Contributing

Additional information re: the history of this site is included in the November 2021 staff report. See link in Appendix.

Prior BAR Reviews (See *Appendix* for complete summary.)

April 16, 2024 – BAR held a pre-application discussion for the proposed hotel project. Meeting notes in Appendix. Link to submittal and staff report: [218 W Market - BAR Prelim April 2024](#)

Application

- Applicant submittal: Nitkin Kulkarni drawings *Proposed Hotel Building at 218 West Market St*, dated September 25, 2024, sheets A-100, A-100A – A-100H, A-100J – A-100L, A-400A, A-400B, A-401 – A-402, A-501 – A-504 (22 sheets).

Proposed multi-story hotel: Seven stories facing Old Preston Avenue; six stories facing West Market Street. (Maximum height allowed under DX zoning is 10 stories, 142-ft. Summary pages for DX zoning are attached.)

The applicant requested a formal review for a Certificate of Appropriateness (CoA); however, for several reasons, including the following, staff has deemed this not a complete application. In lieu of formally presenting this submittal with a recommendation the BAR either defer action to December 17, 2024, or deny the request, staff is presenting this to the BAR as a continuation of the April 2024 pre-application conference. This will allow the applicant to address issues raised by the BAR and not, due to a BAR deferral, require a resubmittal by November 26, the application deadline for the December 17, 2024, meeting.

- The project architect has changed.
- The application does not adequately address several issues raised during the April discussion. (See notes in the Discussion.)
- There are conflicts between the renderings and the building elevations. (See examples in the attached.)
- During the October 23, 2024, Development Review meeting (at NDS), the applicant was informed of several zoning requirements that must be met. (Note: Relative to the BAR offering comments on the general design, materiality, or color palette, resolution of the zoning issues is not likely to significantly affect those elements.)

Note: The previously approved SUP for a proposed residential use is not being applied to this project.

Note: The wall signage represented on the renderings and elevations is not permitted per the sign regs. Additionally, all signage requires a separate sign permit.

Discussion

This is a pre-application conference, and no BAR formal action will be taken; however, by consensus, the BAR may express an opinion about the project as presented. (For example, the BAR might express consensus support for certain materials, identify features that require revision or clarification, or request additional analysis or modeling of specific elements.) Such comments will not constitute a formal motion and the result will have no legal bearing, nor will it represent an incremental decision on the required CoA.

The key objectives of this pre-application conference:

- Re-introduce the project and the new design team to the BAR.
- Allow the applicant to present to the BAR any questions they have.
- Allow the BAR to provide guidance on what information is necessary, with the formal submittal. for the BAR to evaluate the requested CoA. (Refer to BAR comments from the April 2024 discussion. See the Appendix.)

Regarding a pre-application conference: In response to any questions from the applicant and/or for any recommendations to the applicant, the BAR should rely on the germane sections of the ADC District Design Guidelines and related review criteria. While elements of other chapters may be relevant, staff recommends that the BAR refer to the criteria in Chapter 2--*Site Design and Elements*, Chapter 3--*New Construction and Additions*, and Chapter 6 – *Public Design and Improvements*.

Of assistance are the following criteria from Chapter 3:

- | | | |
|-----------------------|------------------------|-------------------------|
| • Setback | • Roof | • Materials & Textures |
| • Spacing | • Orientation | • Paint [Color palette] |
| • Massing & Footprint | • Windows & Doors | • Details & Decoration |
| • Height & Width | • Porches | |
| • Scale | • Foundation & Cornice | |

Elements:

- | | | |
|------------------------|-------------------|-------------------------------|
| • Roof | • Doors & Windows | • Plantings/Landscaping |
| • Gutters & Downspouts | • Lighting | • Patios & walks |
| • Exterior walls | • Railings | • Public spaces |
| • Trim | • Balcony details | • Screening (HVAC, utilities) |

From ADC District Design Guidelines, Chapter 1: Downtown ADC District

Charlottesville's traditional, late 19th-century commercial core centered on Main Street, originally the Three Notched Road. Seven blocks now comprise a pedestrian mall designed by Lawrence Halprin in 1971. To the west, "Vinegar Hill" was an area of African-American commercial, civic, and residential buildings razed in a 1964 urban renewal project. 333 West Main, formerly Inge's Grocery, and Jefferson School are surviving structures. To the south, Water Street contained railroad-oriented warehouses and industrial buildings.

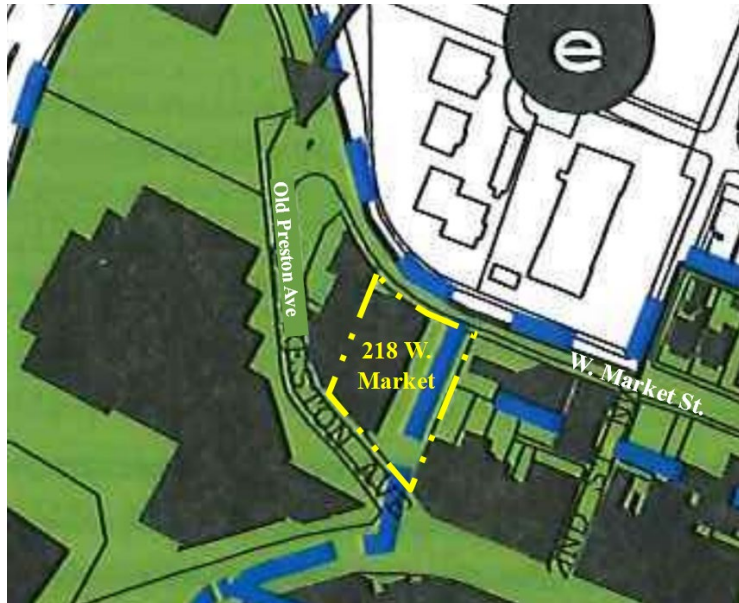
The project site straddles three of the ADC District's subareas:

Subarea a - Market Street: some turn-of-the-century residences with shallow setbacks converted to commercial uses, parking lots, late-nineteenth to mid-twentieth century commercial with no setback, vertical expression, 2 to 3 stories.

Subarea b - Mall: traditional Main Street, attached buildings, 2 to 4 stories with some larger buildings, masonry, no setbacks, traditional three-part facades: storefront, upper stories with windows, and cornice, tall proportions, flat or shed roofs, many mall amenities, tree canopies, outdoor eating, lively pedestrian atmosphere.

Subarea e - Vinegar Hill: eclectic area with remnants of traditional neighborhood patterns and a rich African-American cultural history; generally, a mix of medium scaled institutional and commercial buildings with intermittent residential structures; open lots and topographic change create a unique transitional urban fabric and opportunity for mixed uses.





Regarding the design as presented, staff suggests the BAR include in their discussions the following, excerpted from Chapter 3 of the ADC District Design Guidelines:

A. Introduction

Building Types within the Historic Districts

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

B. Setback

- Construct new commercial buildings with a minimal or no setback in order to reinforce the traditional street wall.
- Use a minimal setback if the desire is to create a strong street wall or setback consistent with the surrounding area.
- Modify setback as necessary for sub-areas that do not have well-defined street walls.
- Avoid deep setbacks or open corner plazas on corner buildings in the downtown in order to maintain the traditional grid of the commercial district.

C. Spacing

- Commercial and office buildings in the areas that have a well-defined street wall should have minimal spacing between them.

D. Massing & Footprint

- New commercial infill buildings' footprints will be limited by the size of the existing lot in the downtown or along the West Main Street corridor. Their massing in most cases should be simple rectangles like neighboring buildings.

E. Height & Width

- Respect the directional expression of the majority of surrounding buildings. In commercial areas, respect the expression of any adjacent historic buildings, which generally will have a more vertical expression.
- Attempt to keep the height and width of new buildings within a maximum of 200 percent of the prevailing height and width in the surrounding sub-area.
- In commercial areas at street front, the height should be within 130 percent of the prevailing average of both sides of the block. [...] Additional stories should be stepped back so that the additional height is not readily visible from the street.
- When the primary façade of a new building in a commercial area, such as downtown [...] is wider than the surrounding historic buildings or the traditional lot size, consider modulating it with bays or varying planes.
- Reinforce the human scale of the historic districts by including elements such as porches, entrances, storefronts, and decorative features depending on the character of the particular sub-area.

Note: re: the BAR’s purview when evaluating the height of a proposed structure:

- Per Code Sec. 34-2.10.9.A.3.ii. “In Downtown Mixed Use (DX), where the BAR has authority, the maximum height is determined based on BAR review using their design guidelines. In areas outside of BAR authority, the maximum height is determined by the maximum number of stories and feet allowed by the zoning district.”
- Per Code Sec. 34-5.2.7.B.2.c. In approving a CoA, the BAR may apply conditions that “require a reduction in height or massing, consistent with the City’s design guidelines and subject to the following limitations:
 - i. Along the Downtown Mall, the BAR may limit story height to within 2 stories of the prevailing story height of the block;
 - ii. In all other areas subject to review, the BAR may reduce the allowed height by no more than 2 stories; and
 - iii. The BAR may require upper story stepbacks of up to 25’.”

I. Windows and Doors

- Glass shall be clear. Opaque spandrel glass or translucent glass may be approved by the BAR for specific applications. [Note: Refer to the BAR’s 2018 guidance re: clear glass.]

K. Street-Level Design

- Street level facades of all building types, whether commercial, office, or institutional, should not have blank walls; they should provide visual interest to the passing pedestrian.
- When designing new storefronts or elements for storefronts, conform to the general configuration of traditional storefronts depending on the context of the sub-area. New structures do offer the opportunity for more contemporary storefront designs.
- Keep the ground level facades(s) of new retail commercial buildings at least eighty percent transparent up to a level of ten feet.
- Include doors in all storefronts to reinforce street level vitality.

M. Materials & Textures:

- The selection of materials and textures for a new building should be compatible with and complementary to neighboring buildings.
- In order to strengthen the traditional image of the residential areas of the historic districts, brick, stucco, and wood siding are the most appropriate materials for new buildings.

- In commercial/office areas, brick is generally the most appropriate material for new structures. “Thin set” brick is not permitted. Stone is more commonly used for site walls than buildings.
- Large-scale, multi-lot buildings, whose primary facades have been divided into different bays and planes to relate to existing neighboring buildings, can have varied materials, shades, and textures.
- Synthetic siding and trim, including, vinyl and aluminum, are not historic cladding materials in the historic districts, and their use should be avoided.
- The use of Exterior Insulation and Finish Systems (EIFS) is discouraged but may be approved on items such as gables where it cannot be seen or damaged. It requires careful design of the location of control joints.
- All exterior trim woodwork, decking and flooring must be painted, or may be stained solid if not visible from public right-of-way.

O. Details and Decoration

The details and decoration of Charlottesville’s historic buildings vary tremendously with the different styles, periods, and types. [...]. The important factor to recognize is that many of the older buildings in the districts have decoration and noticeable details. Also, many of the buildings were simply constructed, often without architects and on limited budgets that precluded costly specialized building features.

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

Regarding specific elements:

The BAR should discuss and advise the applicant on the following (*italicized* from the design guidelines):

- At Preston Avenue, brick pavers are shown at the sidewalk and at the building. Is it appropriate to continue the Mall brick (type, size, pattern, etc.)? Is it appropriate to transition the Mall brick pavers to the paving on the parcel? [Note: *Extension* of the Mall brick may require a policy level discussion, and not necessarily be within the BAR’s purview.)
- Is the vertical wood siding appropriate? Is it appropriate to have the appearance* of stained wood? Guidelines require painted wood. (*Staff assumes this will be a metal product.)
- Is the use of EIFS appropriate?
- Is the overall design appropriate? Materiality, color palette, architectural style, etc.
 - *Selection of materials and textures for a new building should be compatible with and complementary to neighboring buildings.*
 - Which should prevail here? *More successful new buildings may take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements or may have a modernist approach in which details and decoration are minimal.*
 - *In commercial areas, respect the expression of any adjacent historic buildings, which generally will have a more vertical expression.*

- *When the primary façade [...] is wider than the surrounding historic buildings or the traditional lot size, [modulate] it with bays or varying planes.*
- Provide information re: glass specification.
- Landscaping plan. Project will remove several significant, large trees. (See notes on attached site plans.)
 - *Provide a plan to replace the street trees on site.*
 - *Retain existing trees and plants that help define the character of the district, especially street trees and hedges.*
 - *When constructing new buildings, identify and take care to protect significant existing trees and other plantings.*
- Does the *street-level design* meet the guidelines?
 - *should not have blank walls; they should provide visual interest to the passing pedestrian.*
- Show rooftop mechanical screening. Location, material.

Additionally, while the previously approved SUP will not be applied to this project, the following from the BAR's September 17, 2019 discussion are still germane to any development at this site, as was noted during the April 16, 2024 discussion for this project.

The BAR recommended to Council the SUP would not adversely impact the district with the understanding that the building design will have the flexibility to mitigate potential impacts on the Downtown ADC District by addressing these items of considerations and concern:

- The building's massing will be broken up to provide compatibility with the character-defining features of the historic district.
- Provide adequate protection of adjacent historic structures.
- Provide a plan to replace the street trees on site.
- Improve pedestrian character of Old Preston and Market Street
- Provide pedestrian through access between Market Street and Old Preston.

Note re: BAR authority: Per Code, the BAR is charged only with the authority to approve or deny a design review CoA, following an evaluation applying the criteria under Code Sec. 34-5.2.7. *Major Historic Review*. The BAR does not evaluate a proposed use. Additionally, per Code Sec. 34-5.2.7.E.2., the issuance of a CoA "cannot, in and of itself, authorize any construction, reconstruction, alteration, repair, demolition, or other improvements or activities requiring a building permit. Where a building permit is required, no activity authorized by a [CoA] is lawful unless conducted in accordance with the required building permit and all applicable building code requirements."

Suggested Motions

Pre-application conference, **no action to be taken.**

Criteria, Standards and Guidelines

Note: A pre-application conference is required by Code Sec. 34-5.2.7.B.2.c. No formal action will be taken by the Board of Architectural Review (BAR). Per the Code, prior to the formal application for a Certificate of Appropriateness (CoA) request, an applicant is required to "schedule a pre-application conference with the Administrator to discuss the procedures, standards, and regulations required for approval." For projects "having a projected construction cost of \$350,000.00 or more" this code section further requires a "pre-application conference with the entire BAR[.]" The Code does not proscribe what information must be presented for a pre-application conference; however, the BAR has historically required at least a general representation of the location, context, and massing and scale of the proposed building.

Review Criteria Generally

Per Chapter 34, Div. 5.2.7. C.2:

- a. In considering a particular application the BAR will approve the application unless it finds:
 - i. That the proposal does not meet specific standards set forth within this Section or applicable provisions of the City's design guidelines; and
 - ii. The proposal is incompatible with the historic, cultural or architectural character of the district in which the property is located or the IPP that is the subject of the application.
- b. The BAR will approve, approve with conditions, or deny applications for Certificates of Appropriateness in accordance with the provisions of this Section.
- c. The BAR, or City Council on appeal, may require conditions of approval as are necessary or desirable to ensure that any new construction or addition is compatible with the scale and character of the Architecture Design Control District, Individually Protected Property, or Historic Conservation District. Prior to attaching conditions to an approval, due consideration will be given to the cost of compliance with the proposed conditions as well as the goals of the Comprehensive Plan. Conditions may require a reduction in height or massing, consistent with the City's design guidelines and subject to the following limitations:
 - i. Along the Downtown Mall, the BAR may limit story height to within 2 stories of the prevailing story height of the block;
 - ii. In all other areas subject to review, the BAR may reduce the allowed height by no more than 2 stories; and
 - iii. The BAR may require upper story stepbacks of up to 25'.

Standards for Review and Decision

Per Chapter 34, Div. 5.2.7. D.1:

- a. Review of the proposed construction, reconstruction, alteration or restoration of a building or structure is limited to exterior architectural features, including signs, and the following features and factors:
 - i. Whether the material, texture, color, height, scale, mass, and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable District;
 - ii. The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs, and signs;
 - iii. The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;
 - iv. The effect of the proposed change on the adjacent building or structures;
 - v. The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls, and walks;
 - vi. Whether the proposed method of construction, renovation, or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;
 - vii. When reviewing any proposed sign as part of an application under consideration, the standards set forth within Div. 4.11. Signs will be applied; and
 - viii. Any applicable provisions of the City's design guidelines.

Links to ADC District Design Guidelines

[Chapter 1 Introduction \(Part 1\)](#)

[Chapter 1 Introduction \(Part 2\)](#)

[Chapter 2 Site Design and Elements](#)

[Chapter 3 New Construction and Additions](#)

Chapter 4 Rehabilitation

APPENDIX

Prior BAR reviews:

May 21, 2013 - BAR approved CoA for signage.

[BAR_May_2013_sign_CoA_218_W_Market_St](#)

March 13, 2019 – BAR approved CoA for demolition of 218 W. Market Street. Demolition is contingent upon the granting of a COA and building permit for its replacement.

[BAR_March_2019_demo_CoA_218_W_Market_St](#)

April 6, 2019 – Informa discussion re: proposed building. No formal submittal or report.

September 17, 2019 - BAR recommended the SUP, with conditions, would not have an adverse impact. [BAR_Sept_2019_SUP_review_218_W_Market_St](#)

September 17, 2019 – BAR approved CoA for demolition of 218 W. Market Street.

[BAR_Sept_2019_demo_CoA_218_W_Market_St](#)

November 16, 2021 - BAR approved CoA for demolition of 218 W. Market Street. (2019 CoA expired. 2021 CoA extended to March 2025.) [BAR_Nov_2021_demo_CoA_218_W_Market_St](#)

October 18, 2022 – BAR discussion. Supportive of the modifications to height setbacks on W. Market Street (to a min. 10-ft) and Old Preston Avenue (to a min. 5-ft). Applicant sought BAR input prior to formally submitting for the SUP amendment necessary to modify the step backs. No action taken.

[BAR_Oct_2022_Discussion_SUP_changes_218_W_Market_St](#)

April 18, 2023 – BAR recommended modifying the SUP to allow revised setbacks would not have an adverse impact on the ADC District. At building height of 45-ft, on West Market Street a minimum 10-ft setback, on Old Preston Avenue a minimum 5-ft setback.

[BAR_April_2023_Discussion_SUP_changes_218_W_Market_St](#)

April 16, 2024 – BAR preliminary discussion for new hotel featuring seven stories at Old Preston Avenue and six stories at West Market Street. Links: [Discussion video](#), [Packet \(pg. 35\)](#), [Meeting Minutes](#).

BAR Minutes – Excerpts 218 West Market City of Charlottesville Board of Architectural Review Regular Meeting, April 16, 2024 – 5:00 PM

1. CoA – Preliminary Discussion

218 West Market Street, Tax Parcel 330276000

Downtown ADC District

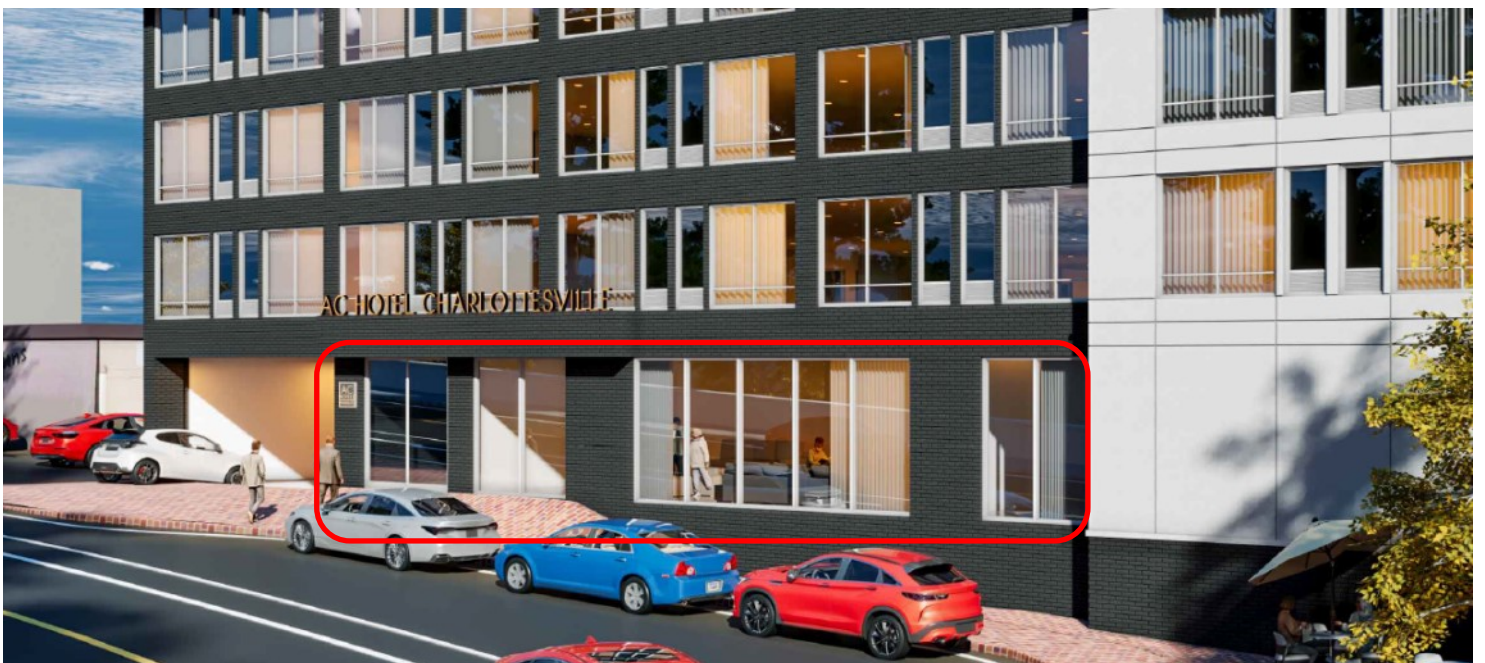
Owner/Applicant: Heirloom Downtown Mall Development, LLC

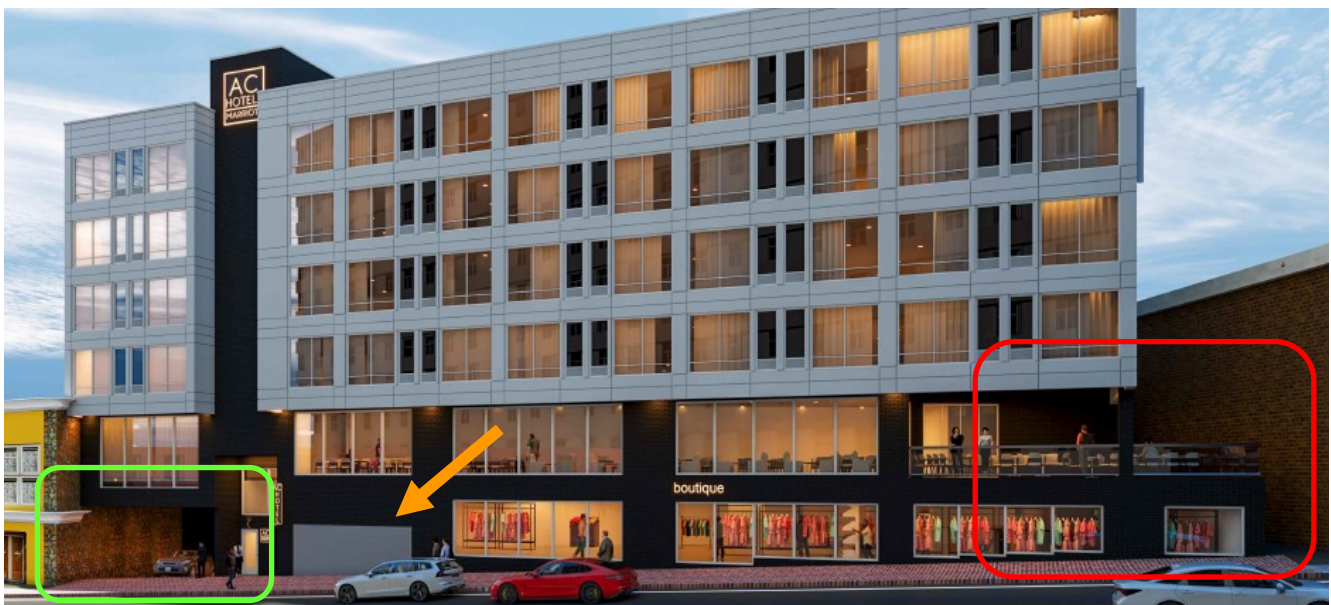
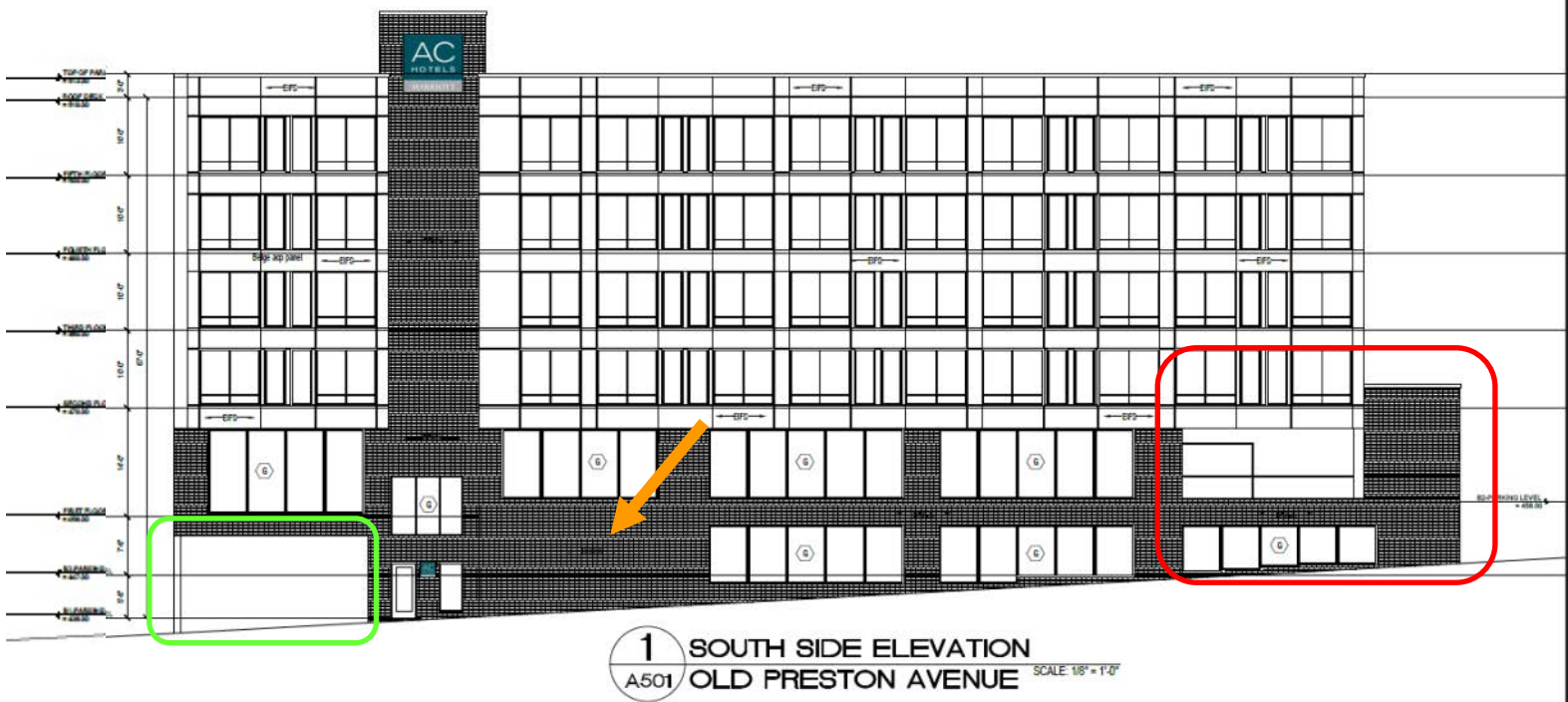
Project: New hotel (six stories at West Market St; seven at Old Preston Ave.)

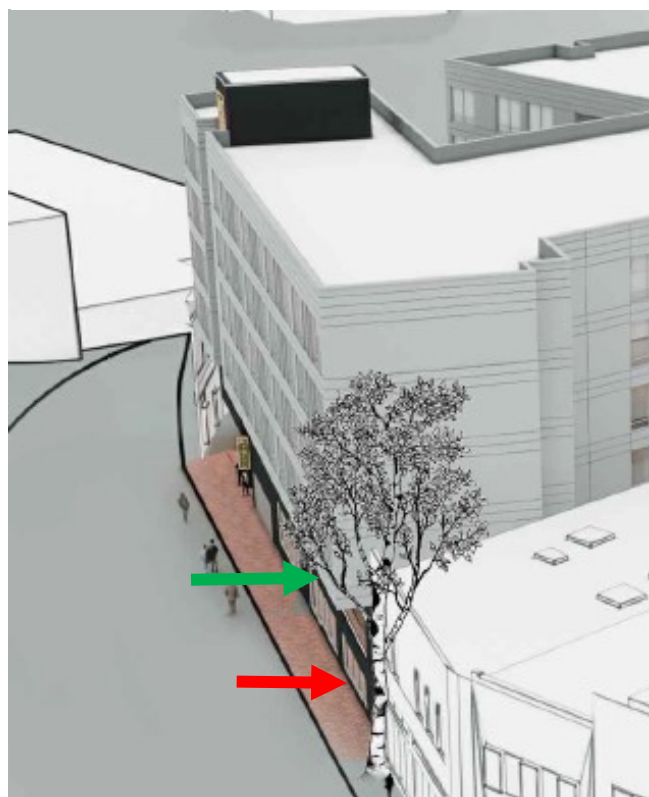
- Staff introduced the proposed project to the BAR for feedback and suggestions from the BAR. Project has changed from a residential use to a hotel. Prior project had an approved SUP, which will not be applied for the proposed hotel.
- Applicant presented the project, aiming for a formal CoA application for the June BAR meeting.
- Mr. Whitney had a question about the outdoor amenity space for the proposed project.
- Applicant replied that amenity space on the 3rd floor will be for the guests at the hotel. The amount of amenity space will far exceed the amount of public amenity space that is required.
- There was discussion and feedback surrounding the streetscape and the street trees on the site.
- Mr. Gastinger found it difficult to review the proposal with the surrounding and existing buildings context not provided in the applicant's submittal.
- Ms. Lewis reminded the applicant that the purview of the BAR is only on the exterior appearance of the building, not on the interior programming.
- Ms. Lewis reminded applicant of the associated conditions of the SUP approval by the Planning Commission in 2019.
- Mr. Schwarz noted the guidelines recommend durable and long-lasting materials, especially near the ground.
- The walk through from Old Preston and Market Street is much easier if it is a hotel versus a residential building according to the applicant.
- Mr. Gastinger suggested the applicant to review the guidelines for guidance on verticality and the context.
- Mr. Gastinger asked about the parking and the potential of the building sitting on top of two stories of parking. Applicant replied the parking on the first story will be concealed, the rest of the building will be pulled back.
- Ms. Lewis recommended the applicant reach out to the other members of the BAR not present for the preliminary discussion.
- Several members noted the prominence of the site and will be visible from multiple points.
- Applicant expressed a desire to bring something to the BAR in May, when there might be more members of the BAR present to provide feedback in another preliminary discussion.



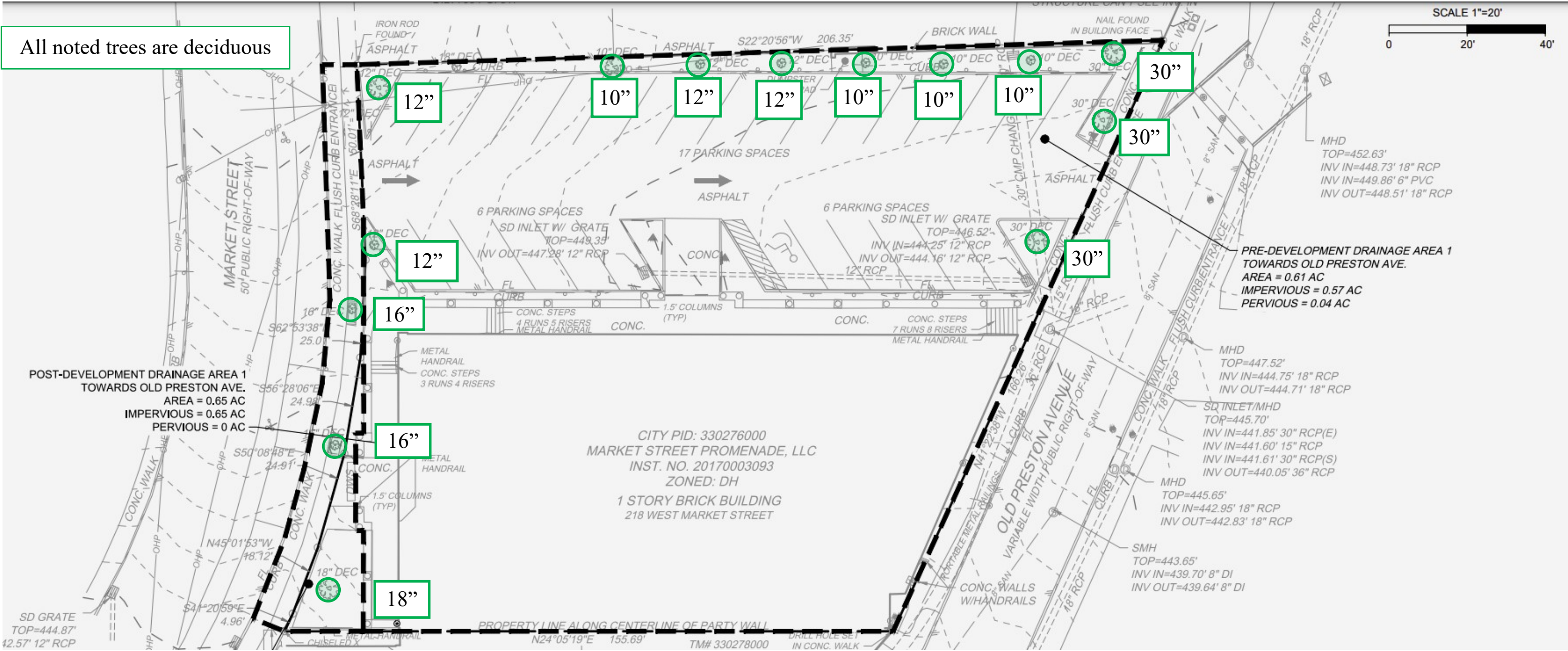
1 NORTH SIDE ELEVATION
A503 MARKET STREET SCALE 1/8" = 1'-0"







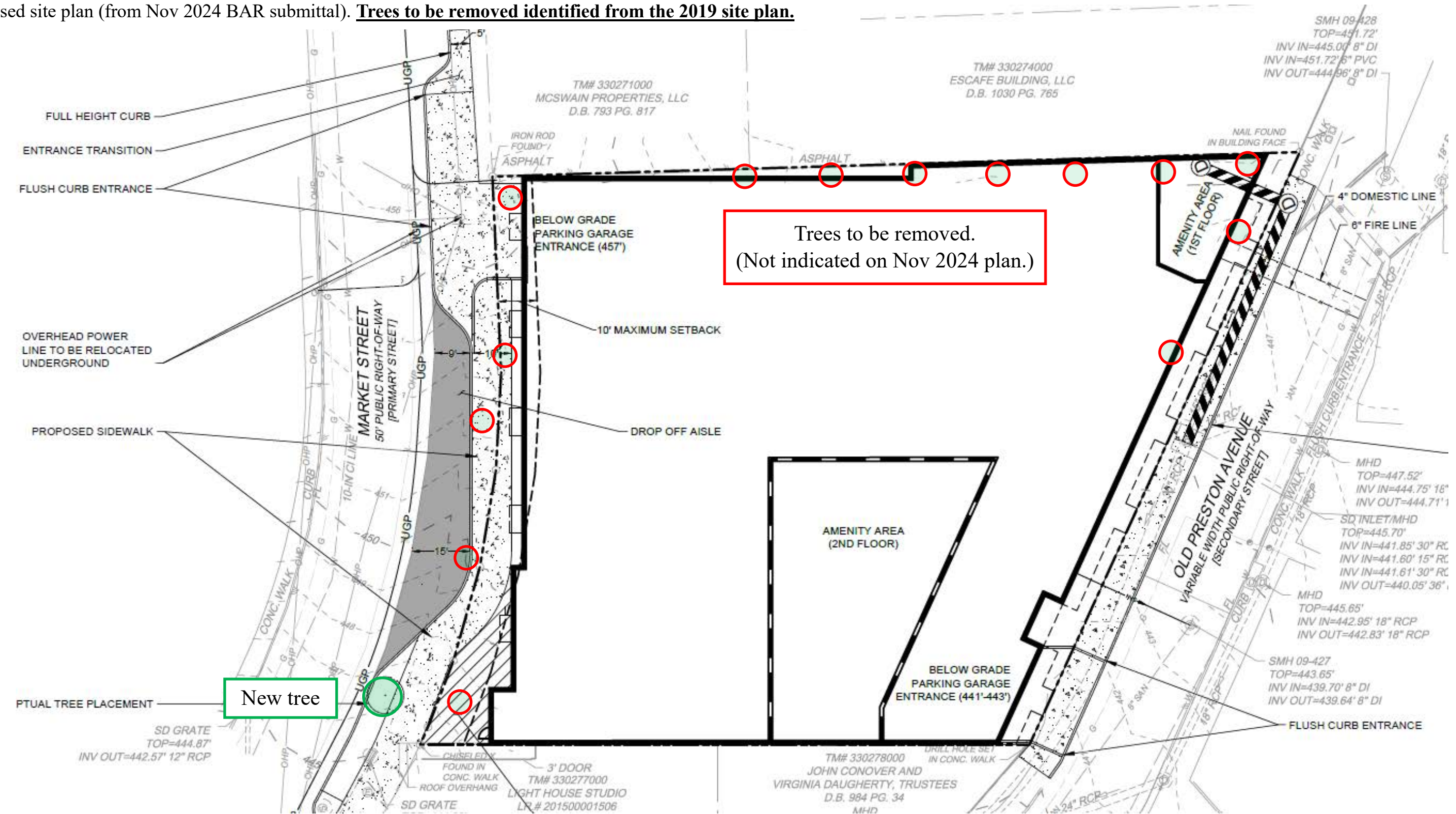
All noted trees are deciduous



NOTE: Site plan provided for the October 17, 2019 BAR discussion of the SUP request. Not part of the current, November 2024 application—a current plan was not provided; however it may be useful relative to existing conditions at the site.

https://weblink.charlottesville.org/Public/0/edoc/791628/2019-09_218%20West%20Market%20Street_BAR.pdf

218 West Market Street:
Proposed site plan (from Nov 2024 BAR submittal). Trees to be removed identified from the 2019 site plan.



CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
Summary of BAR Discussion on July 17, 2018 re: *Clear Glass*



On July 17, 2018, at the request of the ERB, the BAR regarding the definition of clear glass and the corresponding 70 VLT that has become the city's standard.

Background:

While one of several factors used in specifying glass, *Visible Light Transmission* (VLT) is generally accepted as the measure of the clearness and reflectivity of glass. High VLT indicates the glass is clearer and less reflective; low VLT indicate less clear, more reflective glass.

The city's Design Guidelines for Architectural Design Control Districts and Entrance Corridors (EC projects are reviewed by the Entrance Corridor Review Board, or ERB) both recommend "clear glass." However neither guidelines refers to a specific VLT—see citations below. Several years ago, after evaluating the criteria used to specify glass, the BAR (and the ERB) began using 70 VLT as the threshold for clear glass; tacitly establishing it as *the standard*.

Summary of BAR Discussion:

BAR concluded that VLT 70 should remain the preference relative to *clear glass*. However, they acknowledged the case-by-case flexibility offered in the Design Guidelines; specifically, though not exclusively, that this allows for the consideration of alternatives—e.g. VLTs below 70--and that subsequent BAR decisions regarding glass should be guided by the project's location (e.g. on the Downtown Mall versus a side street), the type of windows and location on the building (e.g. a street level storefront versus the upper floors of an office building), the fenestration design (e.g. continuous glass walls versus punched windows), energy conservation goals, the intent of the architectural design, matching historical glass, and so on.

Additionally, the BAR recommends that the ERB consider a similar approach in its evaluation of the glass proposed for EC projects.

References to Glass in Design Guidelines

ADC Design Guidelines

Chapter 3. New construction; I. Windows & Doors

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

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

Chapter 4. Rehabilitations; C. Windows

(15) Do not use tinted or mirrored glass on major facades of the building. Translucent or low (e) glass may be strategies to keep heat gain down.

Entrance Corridor Design Guidelines

IV. Guidelines for Buildings; E. Materials and Textures

(6) Clear glass windows are preferred.

Note: The Historic Conservation District guidelines state: *Clear glass windows (VLT of 70% or more) are preferred*. These were adopted after the 70 VLT became the tacit standard for ADC and EC projects.

Other AC Hotels by Marriott: For discussion only.



Raleigh, NC



Durham, NC

Reston, VA



North Hills, Raleigh, NC





Asheville, NC



Austin, Texas



Miami, FL





Little Rock, AR

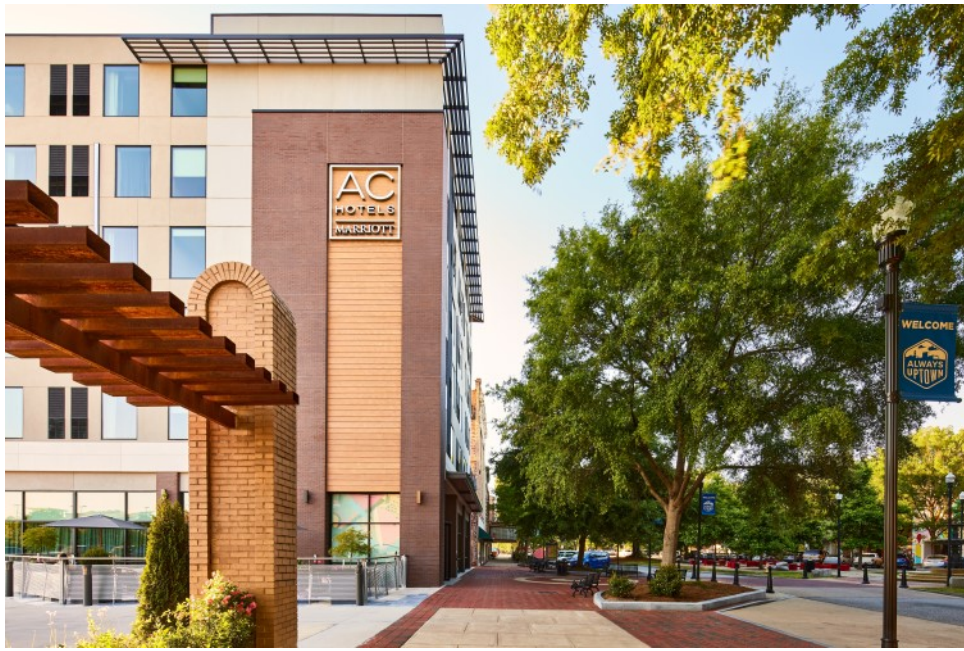


Bozeman, MT



Worcester, MA





Columbus, Georgia



Salt Lake City, Utah

Boston, MA



Ridgeland, MS





Chesterfield, MO



Waco, TX

Lansing, MI



Bellevue, WA





Palo Alto, CA



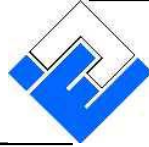
Sunnyvale, CA

Madison, WI



Spartanburg, SC





5340 AVERY GREEN DRIVE GLEN ALLEN VA 23059
PH.: +1-804-200-4085
E-mail: dgnclave@gmail.com

October 3, 2024

DESIGN NARRATIVE

PROPOSED AC HOTEL BY MARRIOTT 218 W MARKET STREET CHARLOTTESVILLE VA.

Design concept: Overall design theme is to blend into the context and not create another monument while respecting surrounding Architecture, material and activities.

Old Preston Avenue front:

Activity continuation of the mall: One of the main features of the design is due to the immediate proximity of the Downtown mall on Old Preston Ave; we made every effort to provide a continuity of activities by providing a brick paved pedestrian link to the mall and provide storefront of the proposed store, as well as a connectivity to the hotel lobby / bar by good signage, blade signs for pedestrian flow.

Materials: First two floors on Old Preston Ave. have the brick used, which is similar in character to the brick used in the "Code" Building, which is also highly visible from the mall. Brick pavers will be the one matching the mall paving. Upper floor will be a neutral color off white stucco making the building less imposing in the pedestrian context.

Activities: We have made conscious efforts to introduce the outdoor patio area overlooking the mall to connect the activity, where people from the lounge can enjoy the mall views as well as mall pedestrian traffic gets aware of the lounge activity making it more inviting. First floor will be a store (yet to be decided) which will be continuity of mall activity)

Market Street front:

This is main Hotel entry side of the building having main vehicle drop off, check in entry to the building. We have made every effort to create an Architectural style to give a unique identity to the hotel building.

Materials: Just like the Old Preston Front, we have maintained the brick frontage on the pedestrian levels and added a lot more brick to break the stucco mass, as this building will be more visible for vehicular as well as pedestrian traffic. Entry is well defined by a vertical blade sign mounted on an entry canopy and for the main hotel signage, we have created an interesting pallet of wood panel on a brick background, which is essentially a staircase block.


Activities: To enhance the pedestrian traffic on this street, we have introduced a sit out patio, which will provide some outdoor activity area for pedestrians as well as hotel guests.

Visibility from the intersection of Market Street and Old Preston Avenue:

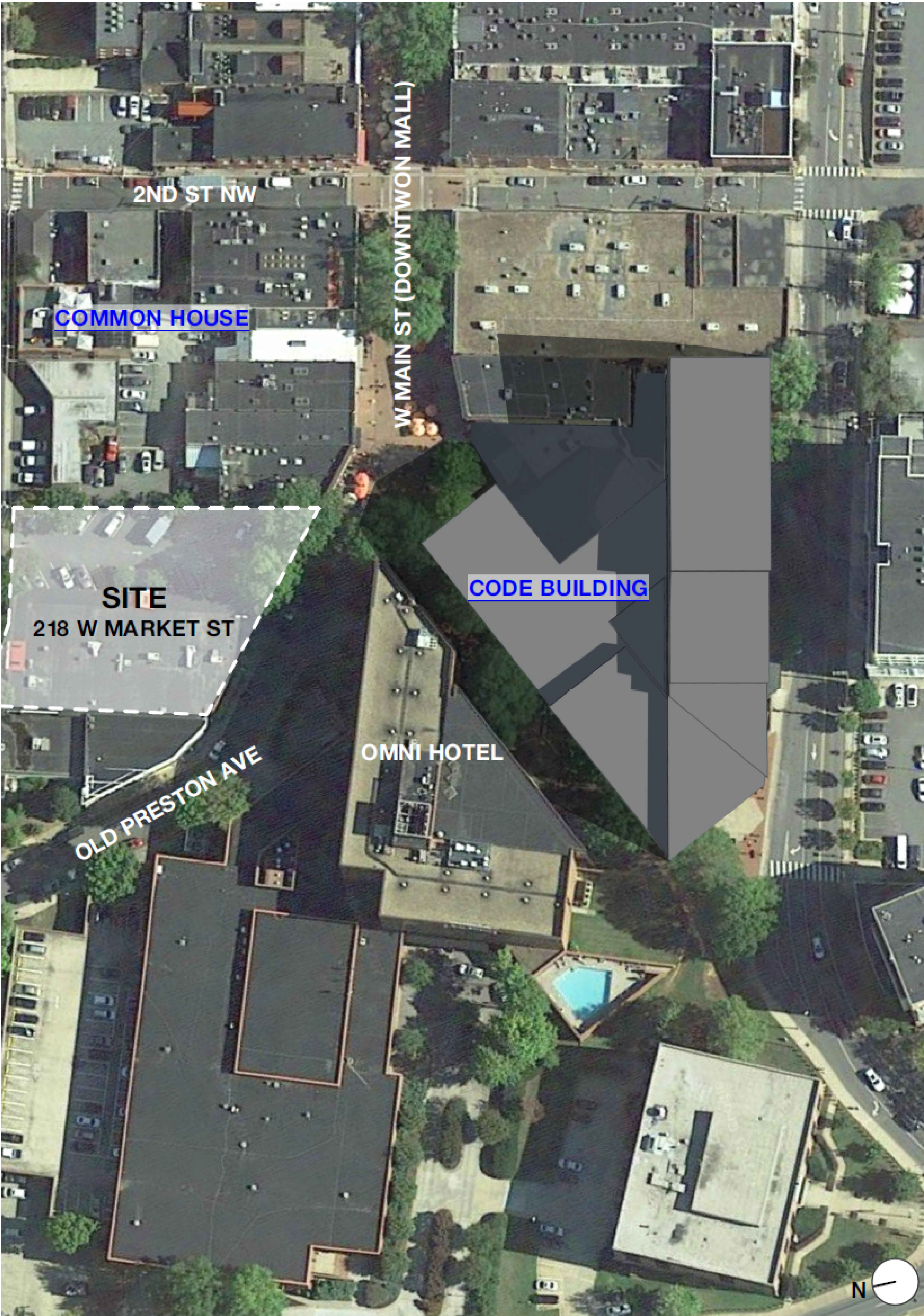
Due to existing low rise buildings next to the proposed hotel towards the intersection, we have made efforts to break the mass of this relatively taller building visible from the intersection using the material as well as plan. To demonstrate, some of the contextual views are presented in the attached presentation.

Parking: We have also made every effort to provide the parking below grade, which will support the hotel and not creating undue burden on existing parking infrastructure of the area. There are two levels of parking created while taking advantage of the level difference of the two roads fronting the building, making the parking level almost not visible from the pedestrian level except the entry to the ramps.

Thank you.



NITIN KULKARNI
B. ARCH. M.ARCH (URBAN DESIGN) M.L.A. NCARB AIA
Cell- 804-514-2455



DRAWING LIST:

A-100	COVER SHEET
C-001	MARKET STREET HOTEL CONCEPTUAL LAYOUT
A-100A	VIEW FROM MARKET STREET
A-100B	VIEW FROM MARKET STREET
A-100C	VIEW FROM OLD PRESTON AVE.
A-100D	VIEW FROM OLD PRESTON AVE.
A-100E	AERIAL VIEW FROM OLD PRESTON AVE.
A-100F	CONTEXTUAL AERIAL VIEWS
A-100G	CONTEXTUAL AERIAL VIEWS
A-100H	STREET VIEW FROM OLD PRESTON AVE.
A-100J	VIEWS FROM MALL (EXITING AND PROPOSED)
A-100K	VIEW FROM MALL
A-100L	MATERIAL SAMPLES
A-400A	LOWER LEVEL PARKING PLAN
A-400B	UPPER LEVEL PARKING PLAN
A-401	FIRST FLOOR PLAN
A-402	SECOND FLOOR PLAN
A-403	3rd TO 5th FLOOR PLAN
A-501	SOUTH SIDE ELEVATION
A-502	EAST SIDE ELEVATION
A-503	NORTH SIDE ELEVATION
A-504	WEST SIDE ELEVATION

PROPOSED HOTEL BUILDING
AT
218 WEST MARKET ST
CHARLOTTESVILLE, VA

A DEVELOPMENT BY
TITAN MANAGEMENT

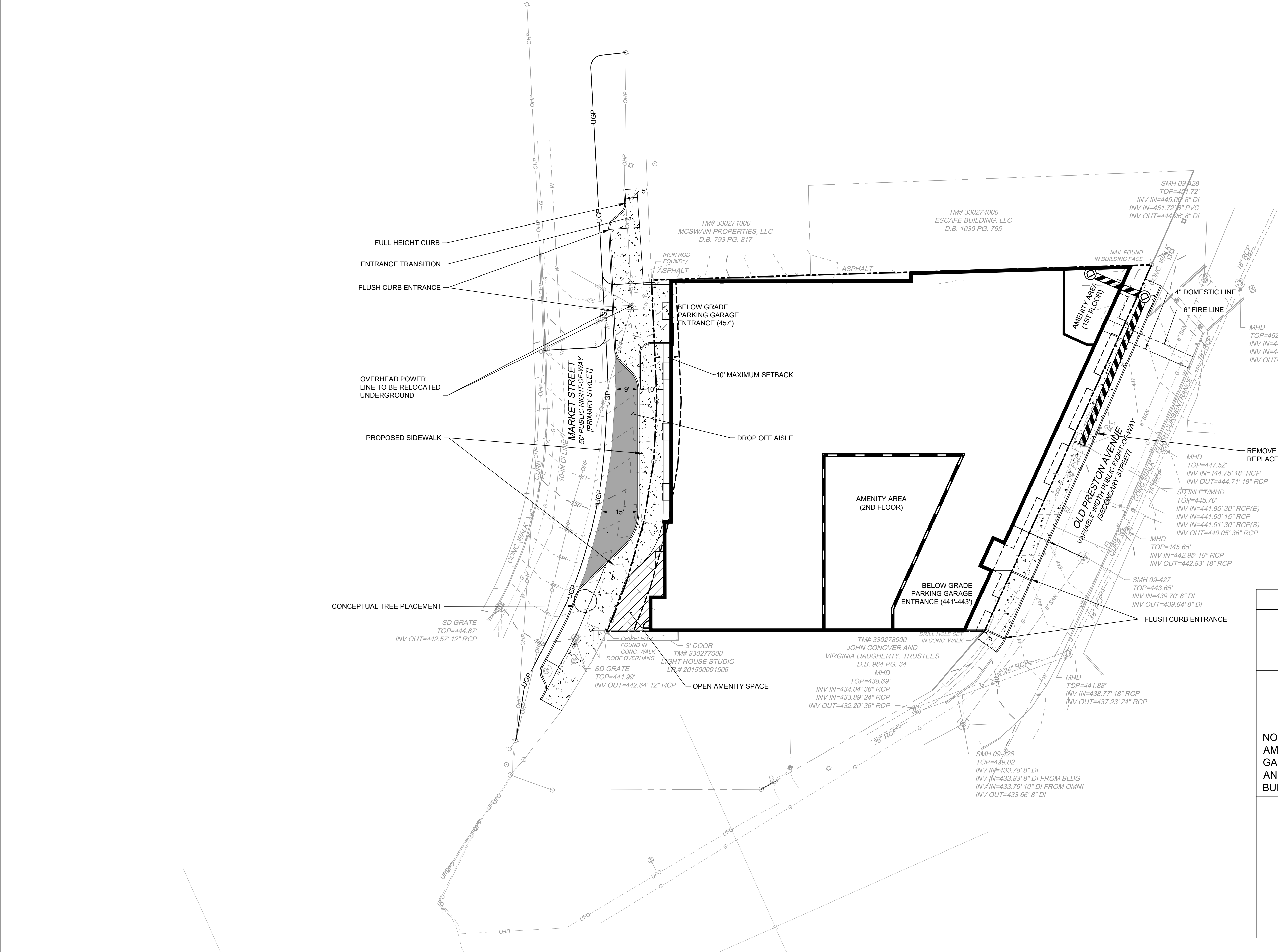
DESIGN BUILDER
THOMAS BUILDERS INC.

Date: SEPT 25, 2024

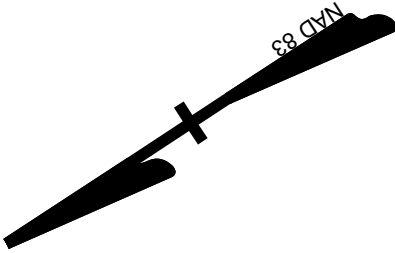
REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-100

LOCATION PLAN



BY-RIGHT USE		
ZONING	DX; DOWNTOWN MIXED USE	
BUILDING SETBACKS [SEC. 2.10.5]	MINIMUM	0 FT
	MAXIMUM	10 FT
STREET FRONTAGE (PRIMARY STREET) [SEC. 2.10.6] NOTE: PEDESTRAIN OUTDOOR AMENITY SPACE AND PARKING GARAGE SERVE AS A SUBSTITUTE AND EXEMPTION FOR THE BUILD-TO-WIDTH REQUIREMENT	APPLICABLE BUILDING WIDTH	126 FT
	REQUIRED	107 FT [85% OF BUILDING FRONTAGE]
	PROVIDED	107.5 FT [85% OF BUILDING FRONTAGE]
OUTDOOR AMENITY SPACE [SEC. 2.10.4]	REQUIRED	2,573 SF
	PROVIDED	
	PEDESTRIAN OUTDOOR AMENITY SPACE	471 SF
	COMMON OUTDOOR AMENITY SPACE	3,492 SF
PARKING	REQUIRED	0 SPACES
	PROVIDED	103 SPACES





VIEW FROM MARKET STREET COMING FROM EAST TOWARDS INTERSECTION OF MARKET AND OLD PRESTON

A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

Date: SEPT 25, 2024

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-100B

EXTERIOR VIEWS



VIEW COMING FROM INTERSECTION OF MARKET AND OLD PRESTON AND GOING TOWARDS MALL

		A DEVELOPMENT BY TITAN MANAGEMENT	DESIGN BUILDER THOMAS BUILDERS INC.	Date: SEPT 25, 2024			Sheet A-100C	
				REVISIONS				
NO.				DATE	COMMENTS			
1				SEPT 25, 2024	ARB PRESENTATION			
			</					



VIEW OF PROPOSED HOTEL FACING WEST ON OLD PRESTON AVENUE (MALL IS ON THE RIGHT)

		A DEVELOPMENT BY TITAN MANAGEMENT	DESIGN BUILDER THOMAS BUILDERS INC.	Date: SEPT 25, 2024			Sheet A-100D EXTERIOR VIEWS	
				REVISIONS				
NO.				DATE	COMMENTS			
1				SEPT 25, 2024	ARB PRESENTATION			

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AERIAL VIEW FROM OLD PRESTON AVE.

		A DEVELOPMENT BY TITAN MANAGEMENT	DESIGN BUILDER THOMAS BUILDERS INC.	Date: SEPT 25, 2024				
				REVISIONS		Sheet A-100E		
				NO.	DATE		COMMENTS	
				1	SEPT 25, 2024	ARB PRESENTATION	EXTERIOR VIEWS	



VIEW FROM MARKET ST AND OLD PRESTON AVE INTERSECTION.

A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

Date: SEPT 25, 2024

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet

A-100F

CONTEXTUAL
AERIAL VIEWS



VIEW FROM OLD PRESTON AVENUE COMING FROM MALL

A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

Date: SEPT 25, 2024			Sheet	A-100G
REVISIONS				
NO.	DATE	COMMENTS		CONTEXTUAL AERIAL VIEWS
1	SEPT 25, 2024	ARB PRESENTATION		



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VIEW FROM MALL LOOKING TOWARDS PROPOSED BUILDING

A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

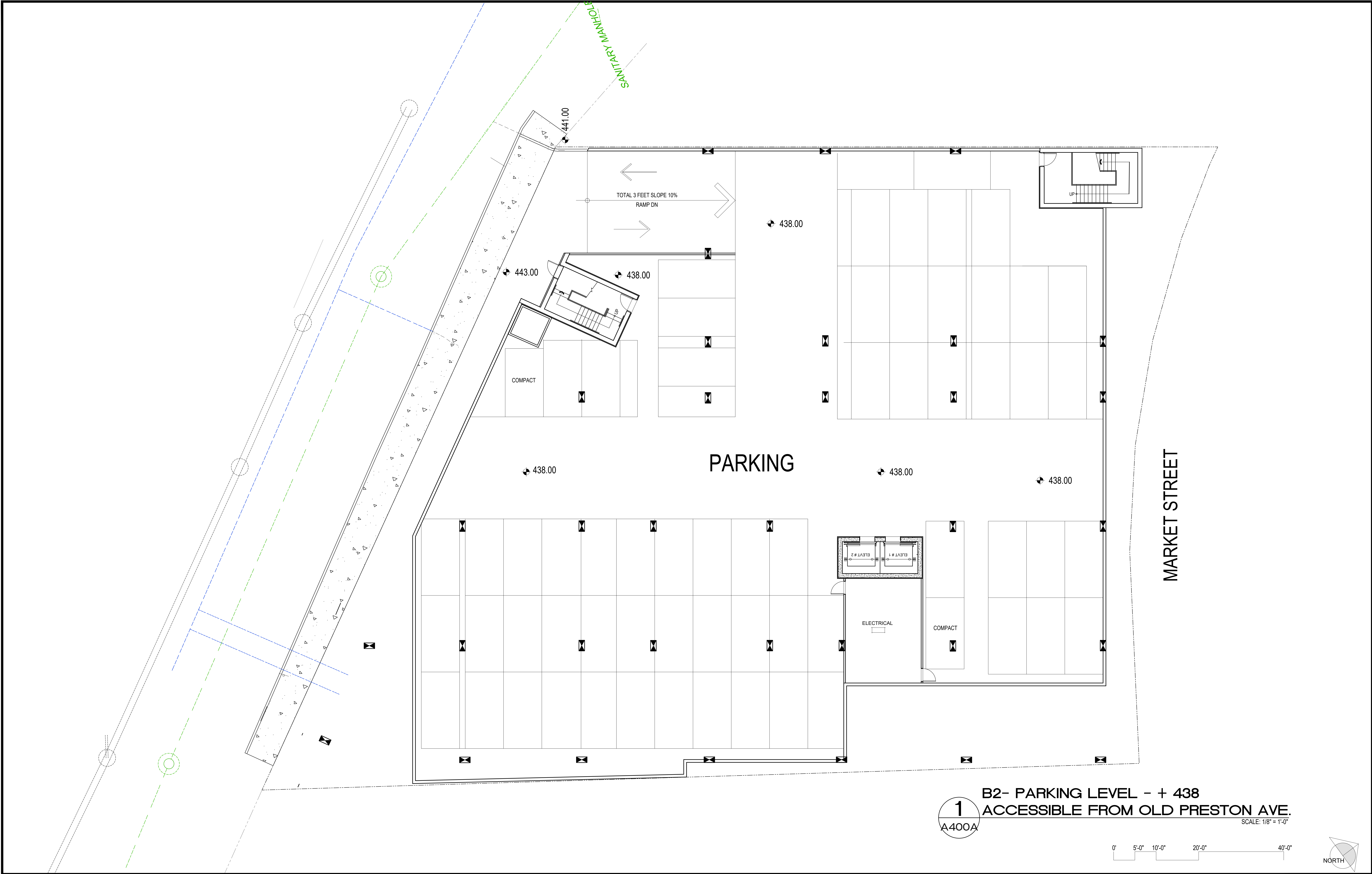
Date: SEPT 25, 2024		
REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-100J
VIEWS FROM MALL



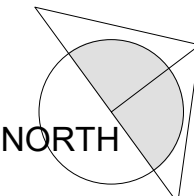
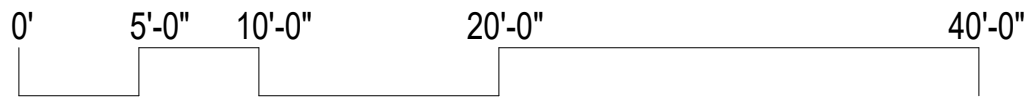
VIEW FROM MALL LOOKING TOWARDS PROPOSED BUILDING (EXISTING TREE FADED TO CLEAR VIEW OF PROPOSED BUILDING)

		A DEVELOPMENT BY TITAN MANAGEMENT	DESIGN BUILDER THOMAS BUILDERS INC.	Date: SEPT 25, 2024		
				REVISIONS		Sheet A-100K
NO.	DATE			COMMENTS		
1	SEPT 25, 2024			ARB PRESENTATION		VIEWS FROM MALL



1
A400A

B2- PARKING LEVEL - + 438
ACCESSIBLE FROM OLD PRESTON AVE.
SCALE: 1/8" = 1'-0"



A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

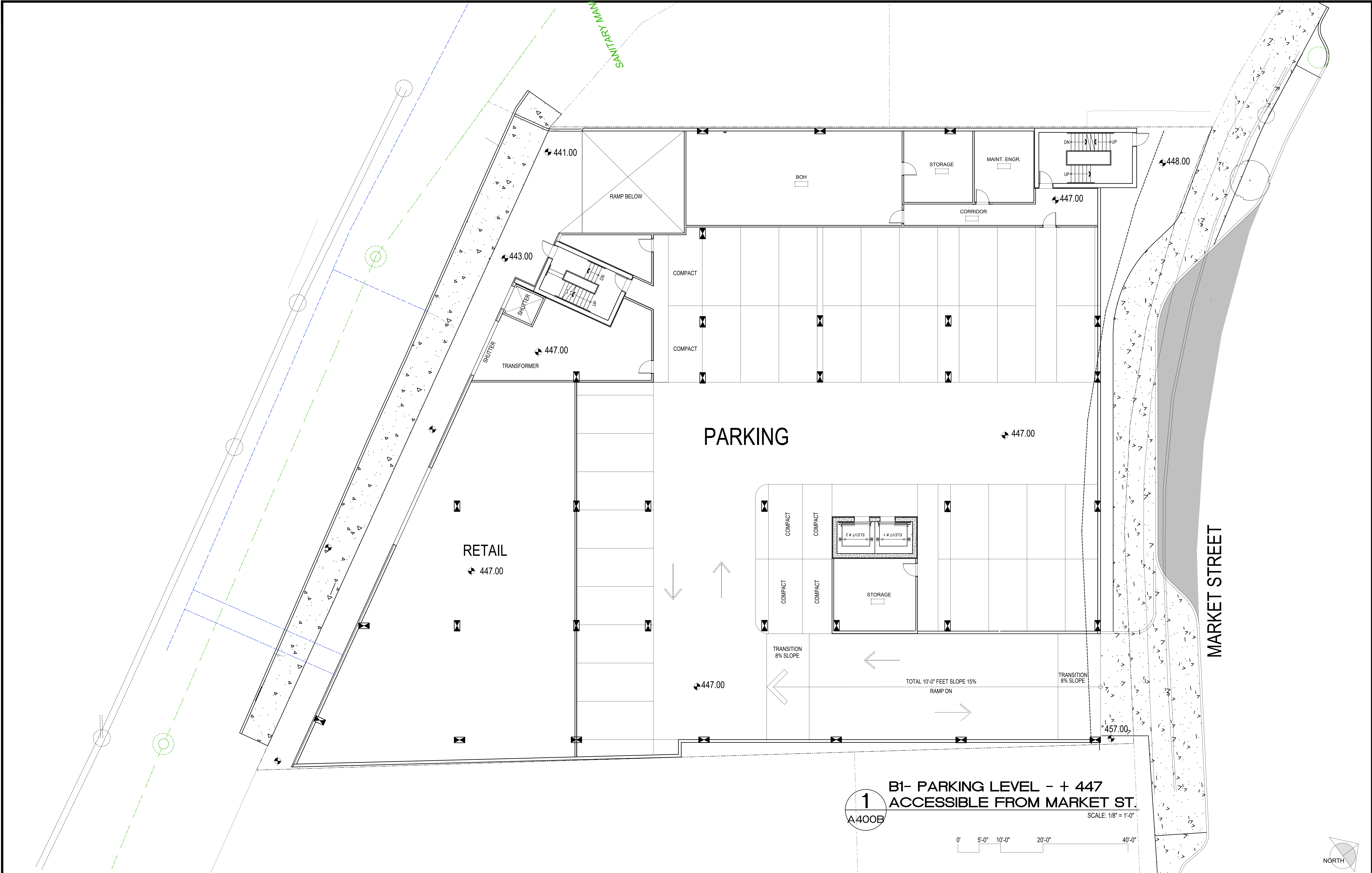
Date: SEPT 25, 2024

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

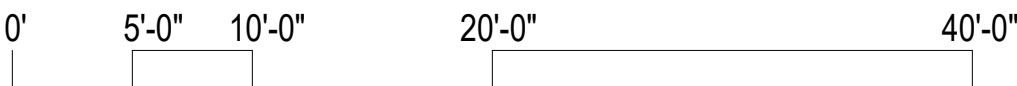
Sheet

A-400A

**LOWER LEVEL
PARKING PLAN**



1 B1- PARKING LEVEL - + 447
ACCESSIBLE FROM MARKET ST.
SCALE: 1/8" = 1'-0"

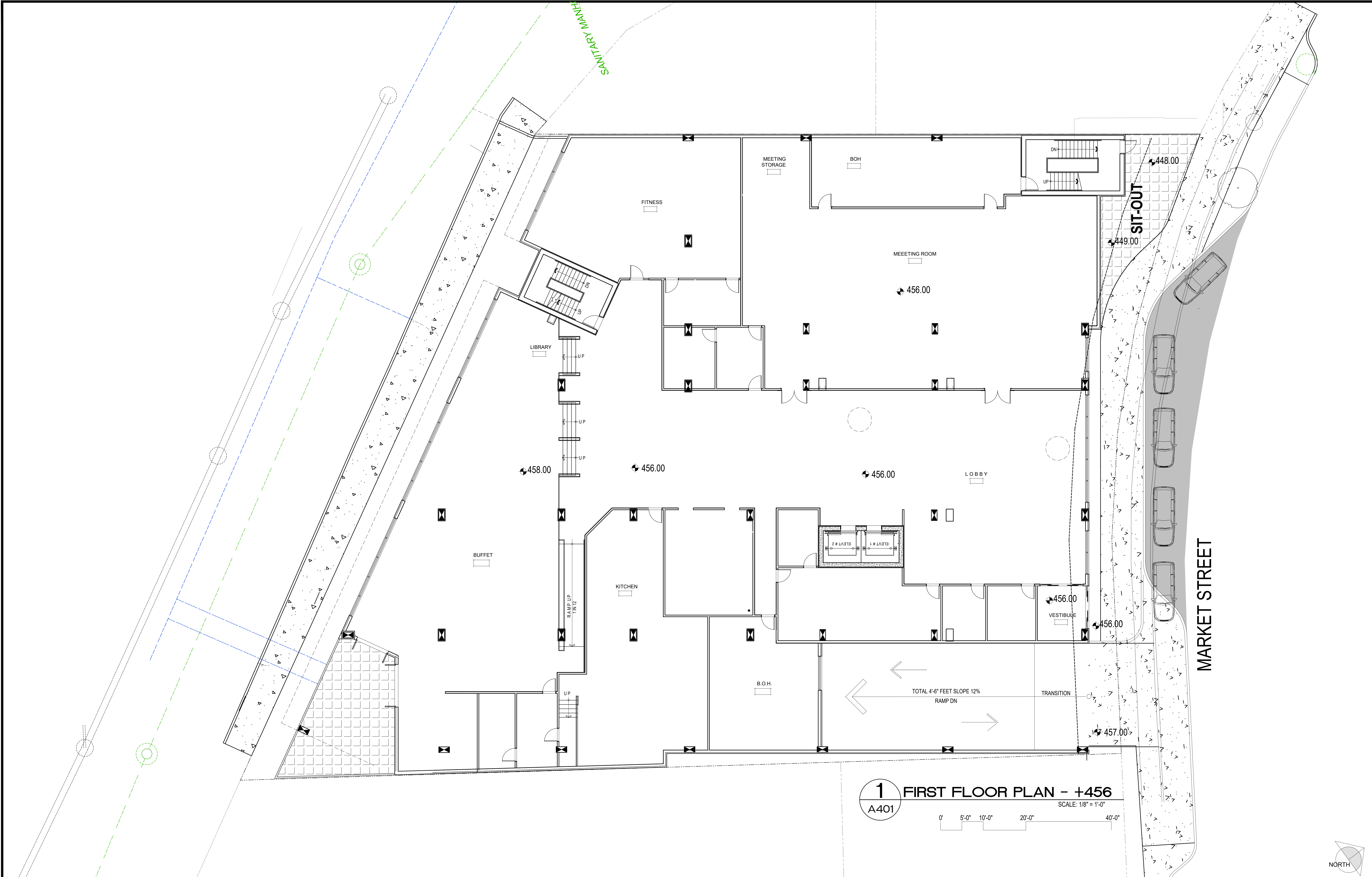


A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-400B
**UPPER LEVEL
PARKING PLAN**



1 FIRST FLOOR PLAN - +456
A401
SCALE: 1/8" = 1'-0"
0' 5'-0" 10'-0" 20'-0" 40'-0"



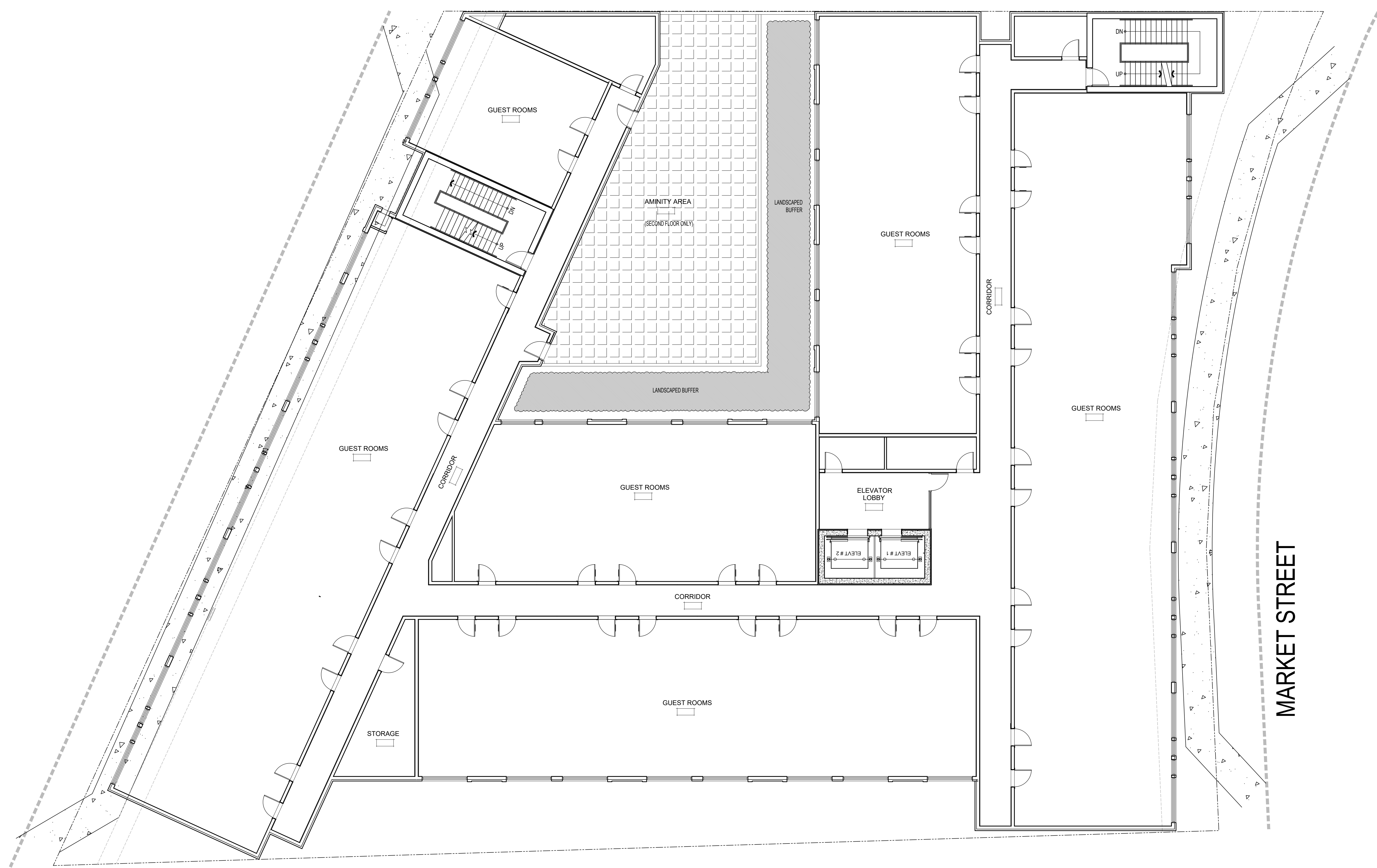
A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

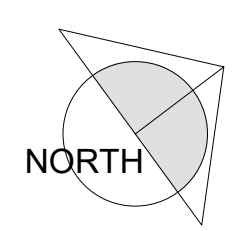
REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-401
FIRST FLOOR PLAN

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1 SECOND FLOOR PLAN +470
A402
SCALE: 1/8" = 1'-0"
0' 5'-0" 10'-0" 20'-0" 40'-0"

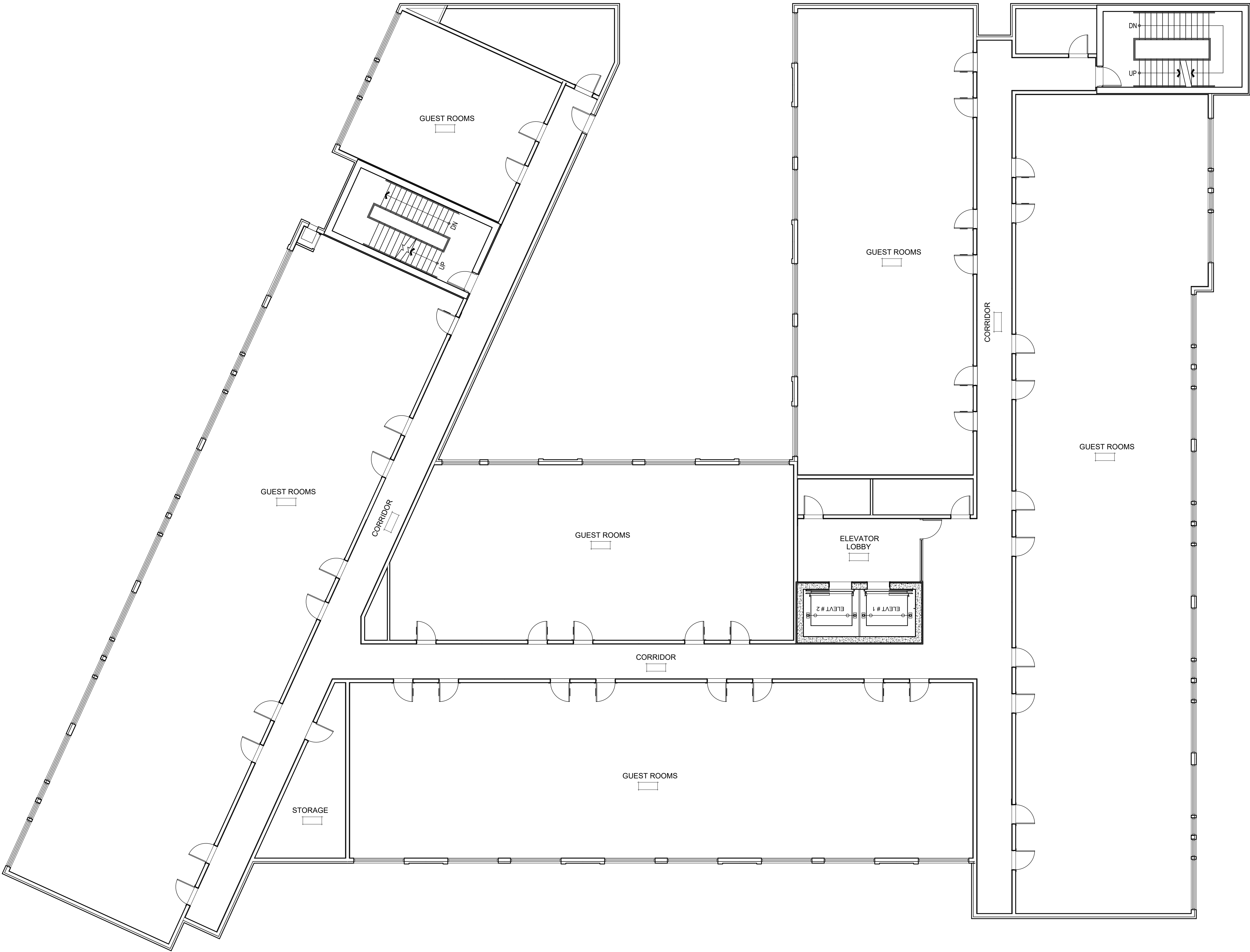


A DEVELOPMENT BY
TITAN MANAGEMENT

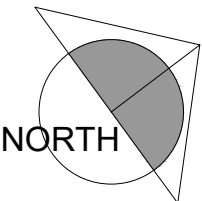
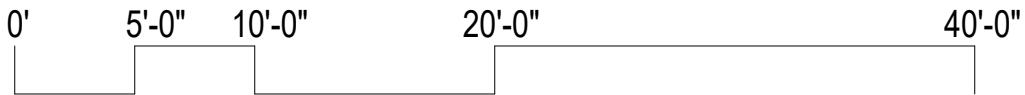
DESIGN BUILDER
THOMAS BUILDERS INC.

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-402
SECOND FLOOR PLAN



1 TYPICAL (3RD-5TH) FLOOR PLAN
A403



A DEVELOPMENT BY
TITAN MANAGEMENT

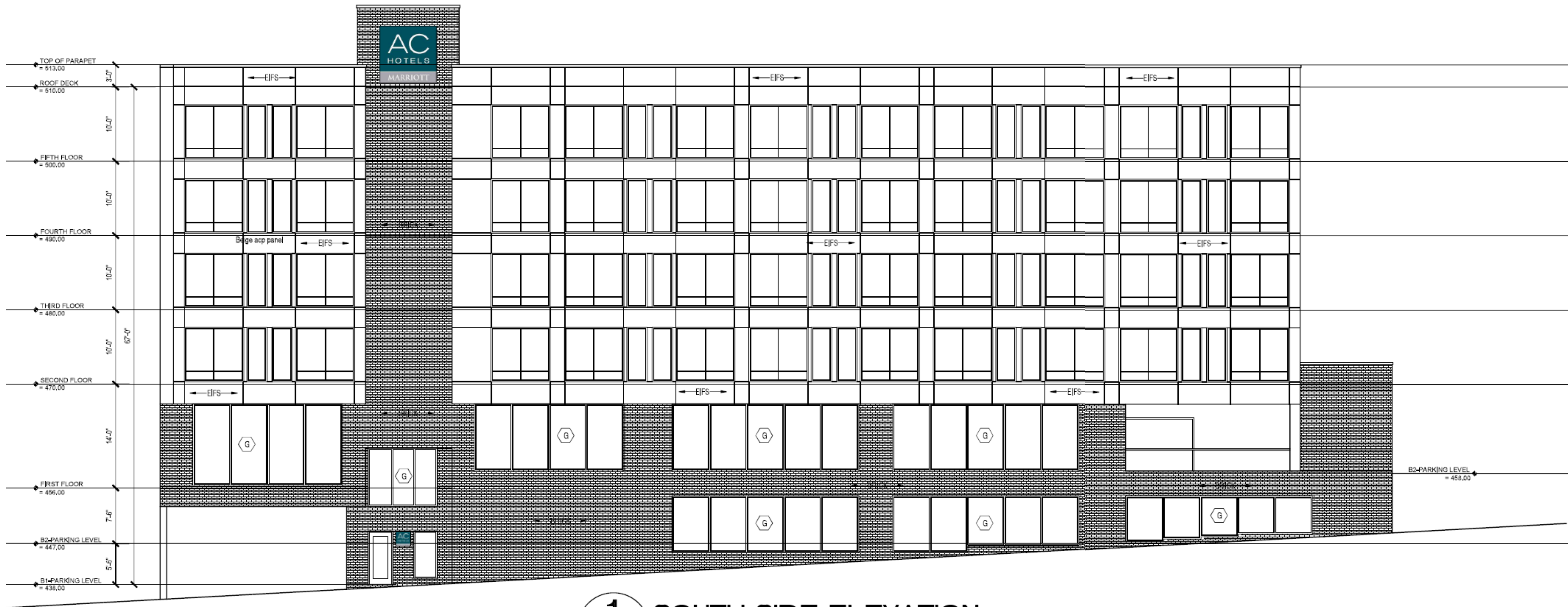
DESIGN BUILDER
THOMAS BUILDERS INC.

Date: SEPT 25, 2024

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A-403

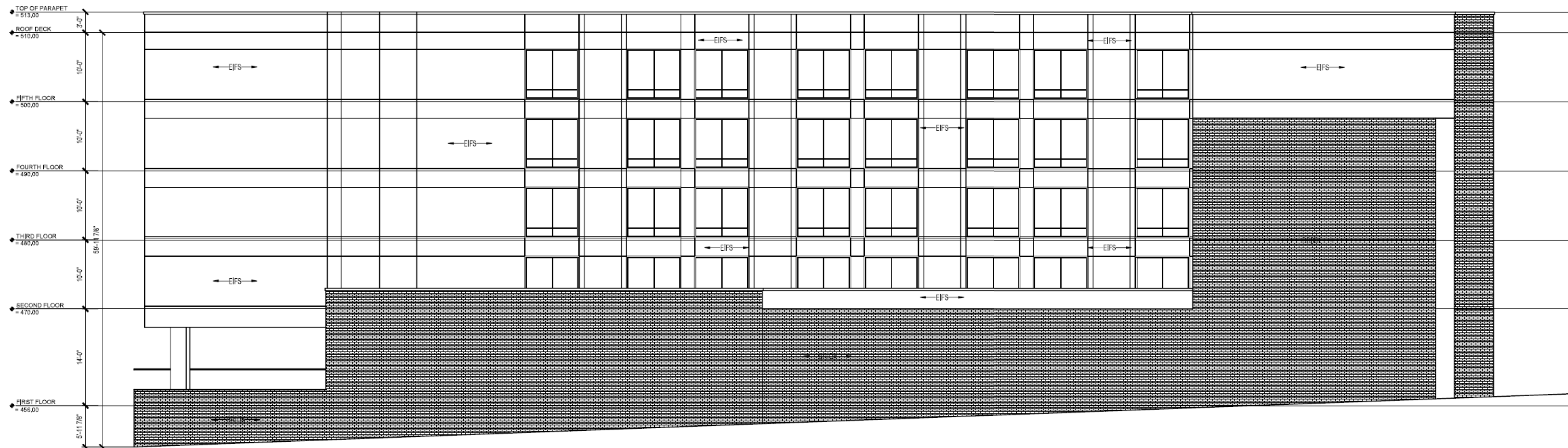
TYPICAL FLOOR PLAN



1
A501

SOUTH SIDE ELEVATION OLD PRESTON AVENUE

SCALE: 1/8" = 1'-0"



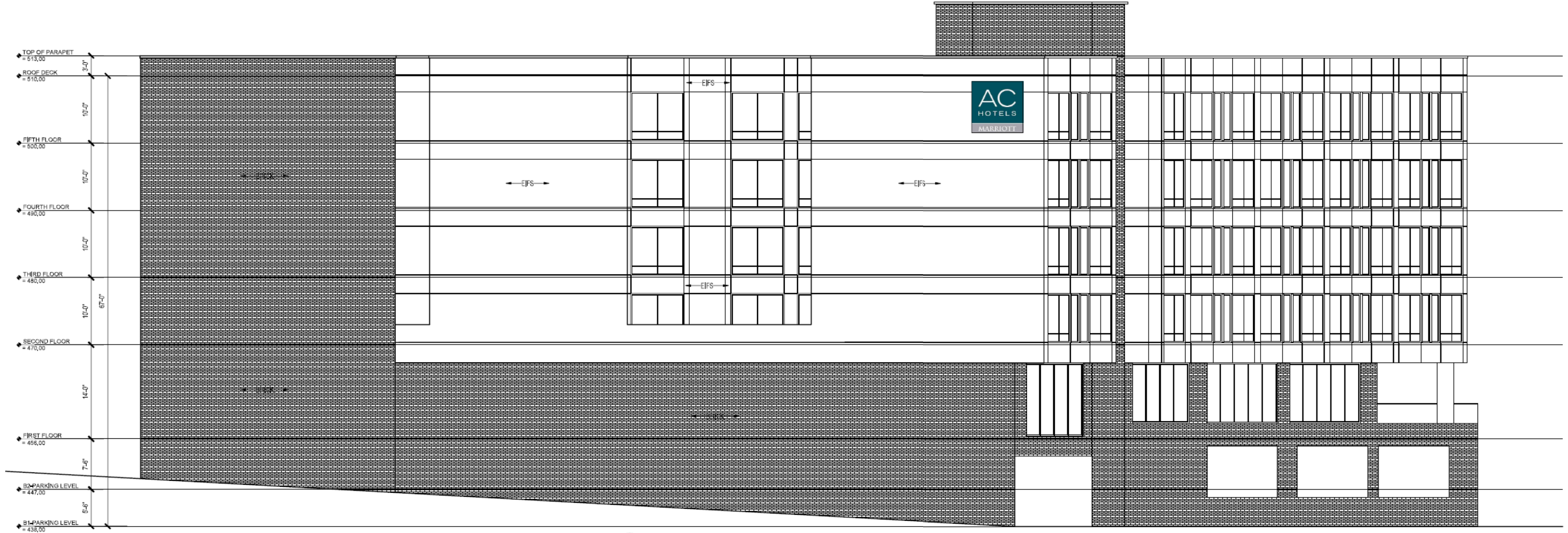
1
A502

EAST SIDE ELEVATION

SCALE: 1/8" = 1'-0"



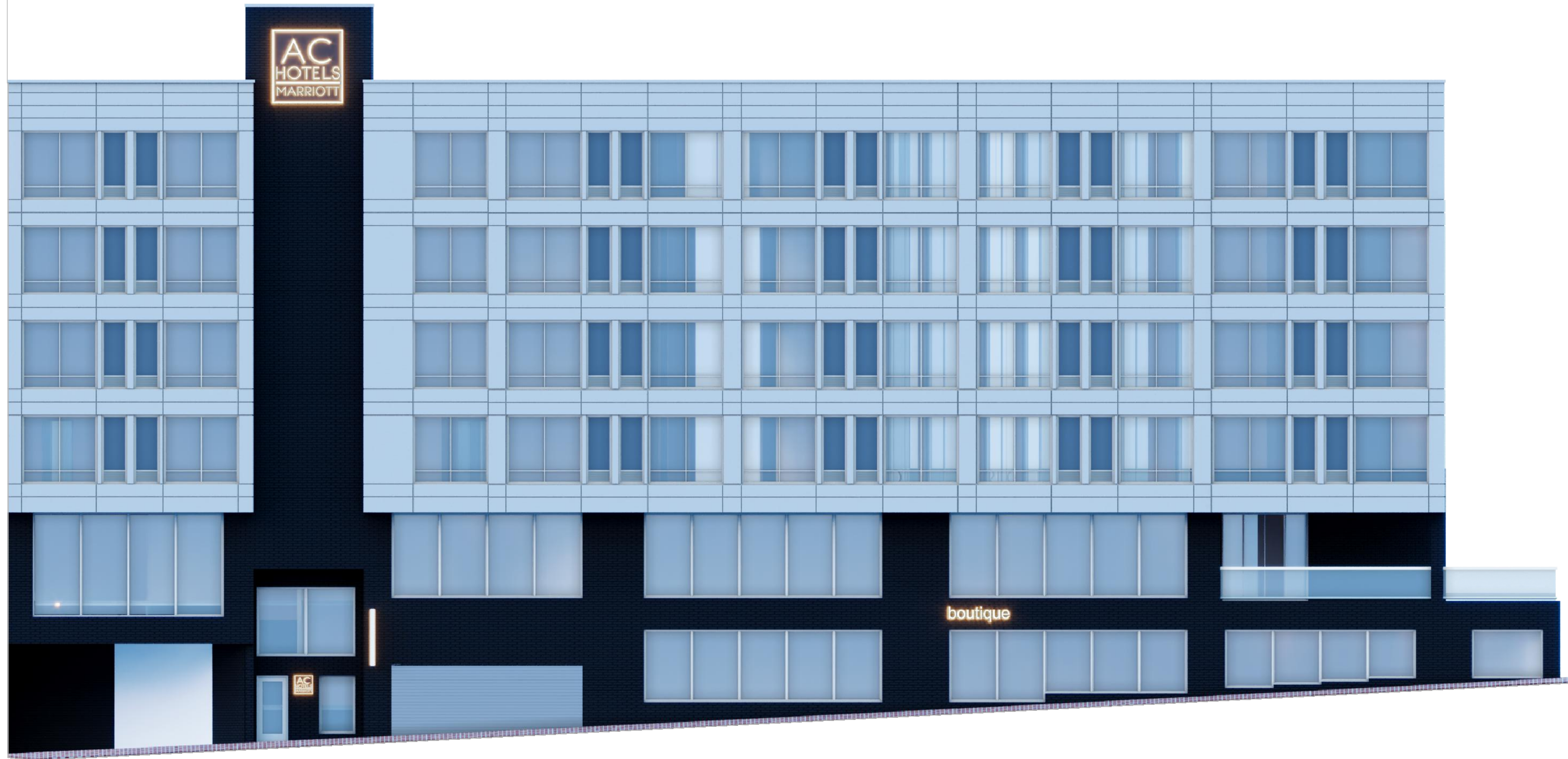
1 NORTH SIDE ELEVATION
 A503 MARKET STREET
 SCALE: 1/8" = 1'-0"

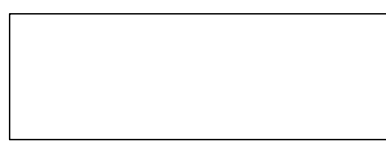
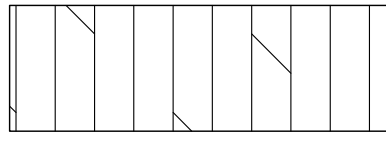
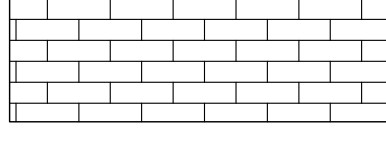



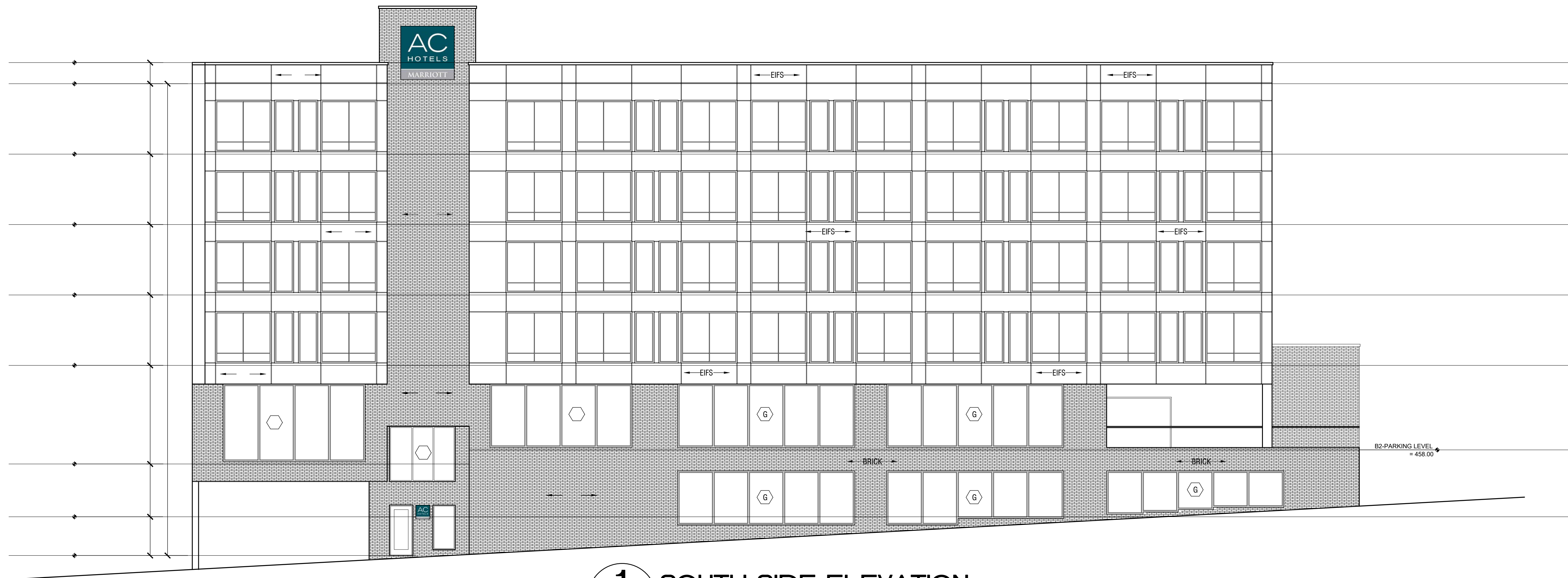
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A504

WEST SIDE ELEVATION

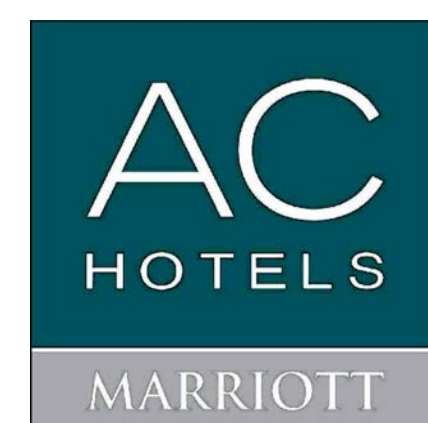
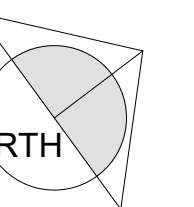
SCALE: 1/8" = 1'-0"



	
	WOOD PANEL-VINTAGE WOOD PANEL
	BRICK- GLEN GERY - 700 ANTHRACITE THIN BRICK
	GLASS- GRAY TINTED GLASS



1 SOUTH SIDE ELEVATION
A501 OLD PRESTON AVENUE SCALE: 1/8" = 1'-0"



A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

Date: SEPT 25, 2024

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NO.	DATE	COMMENTS
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Sheet

A-501

SOUTH SIDE ELEVATION
(OLD PRESTON AVENUE)

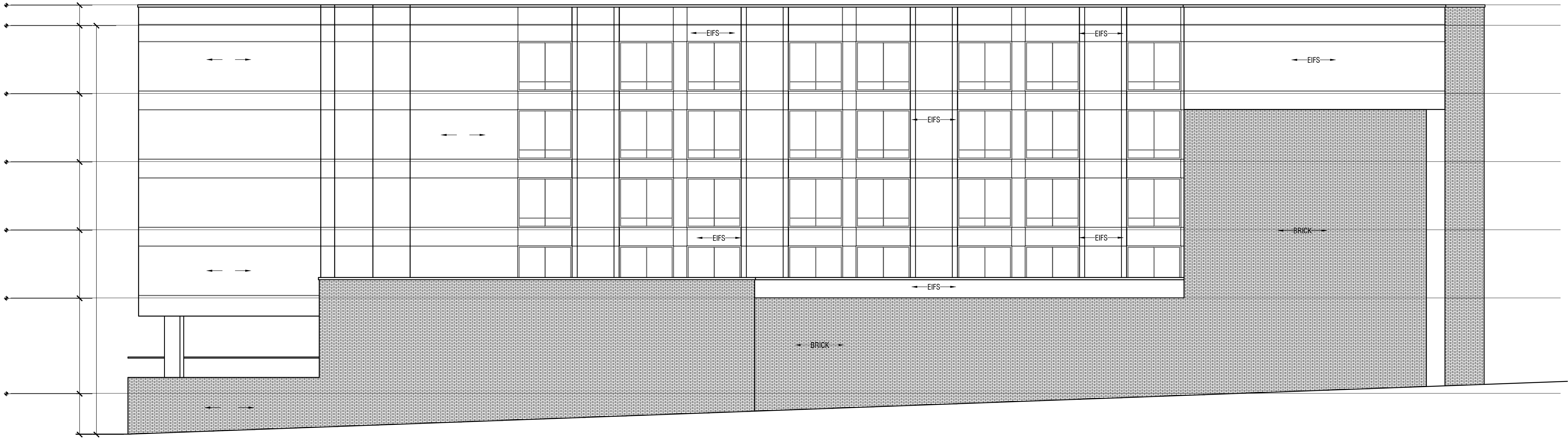


WOOD PANEL-VINTAGE WOOD PANEL

BRICK- GLEN GERY - 700 ANTHRACITE THIN BRICK

G

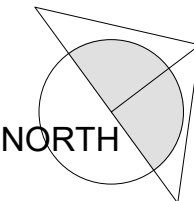
GLASS- GRAY TINTED GLASS



1 EAST SIDE ELEVATION

A502

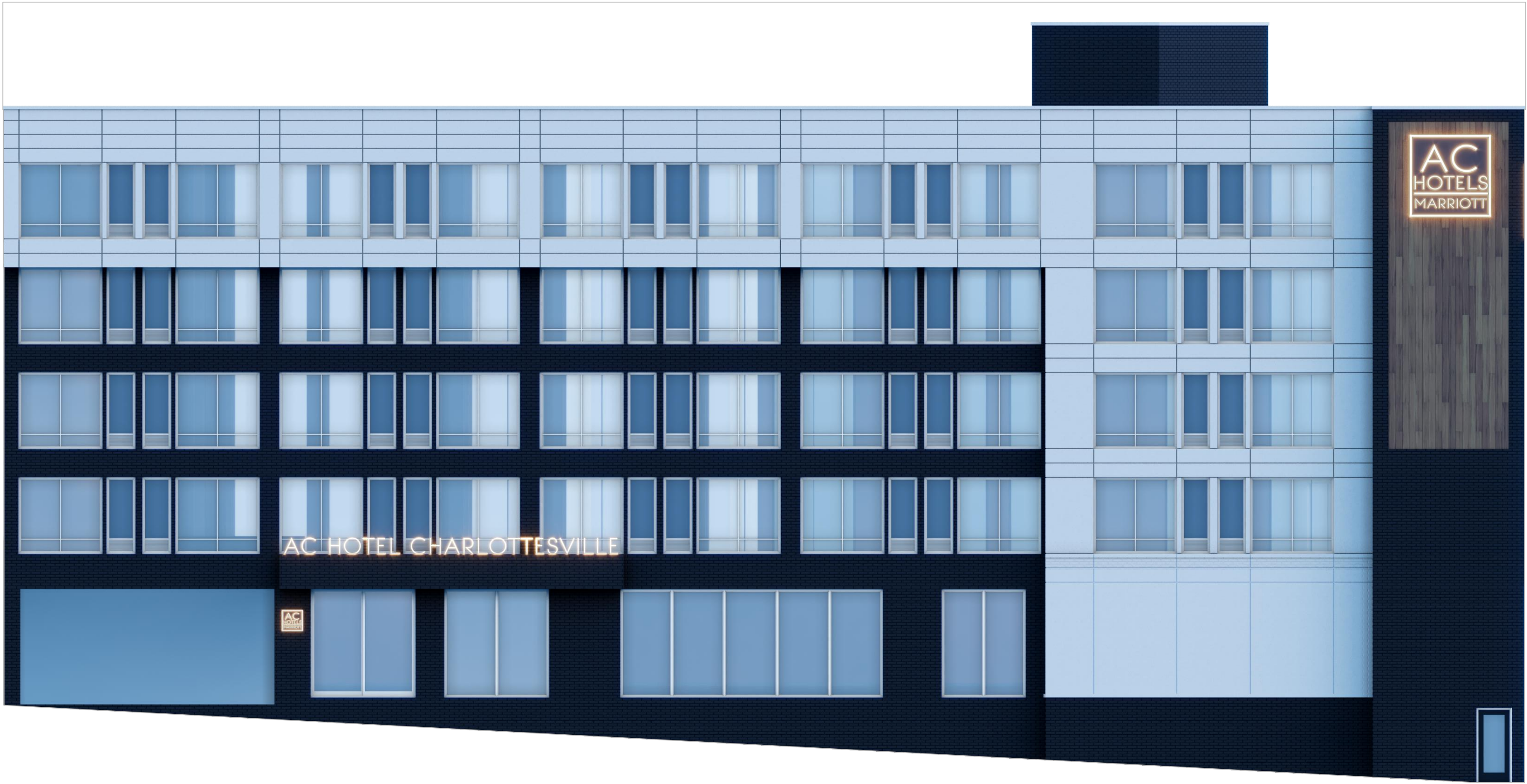
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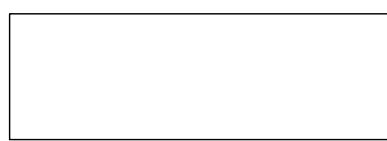
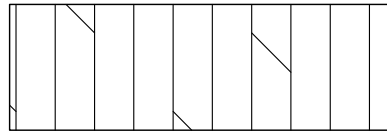
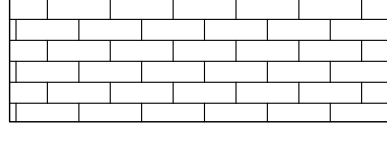



A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

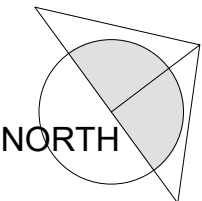
Date: SEPT 25, 2024			Sheet A-502
REVISIONS			
NO.	DATE	COMMENTS	EAST SIDE ELEVATION
1	SEPT 25, 2024	ARB PRESENTATION	



	
	WOOD PANEL-VINTAGE WOOD PANEL
	BRICK- GLEN GERY - 700 ANTHRACITE THIN BRICK
	GLASS- GRAY TINTED GLASS



1 NORTH SIDE ELEVATION
A503 MARKET STREET
SCALE: 1/8" = 1'-0"



A DEVELOPMENT BY
TITAN MANAGEMENT

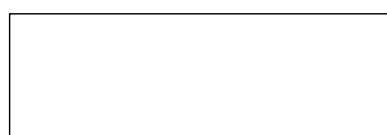
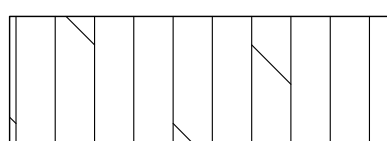
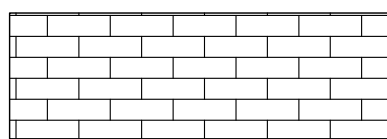

DESIGN BUILDER
THOMAS BUILDERS INC.

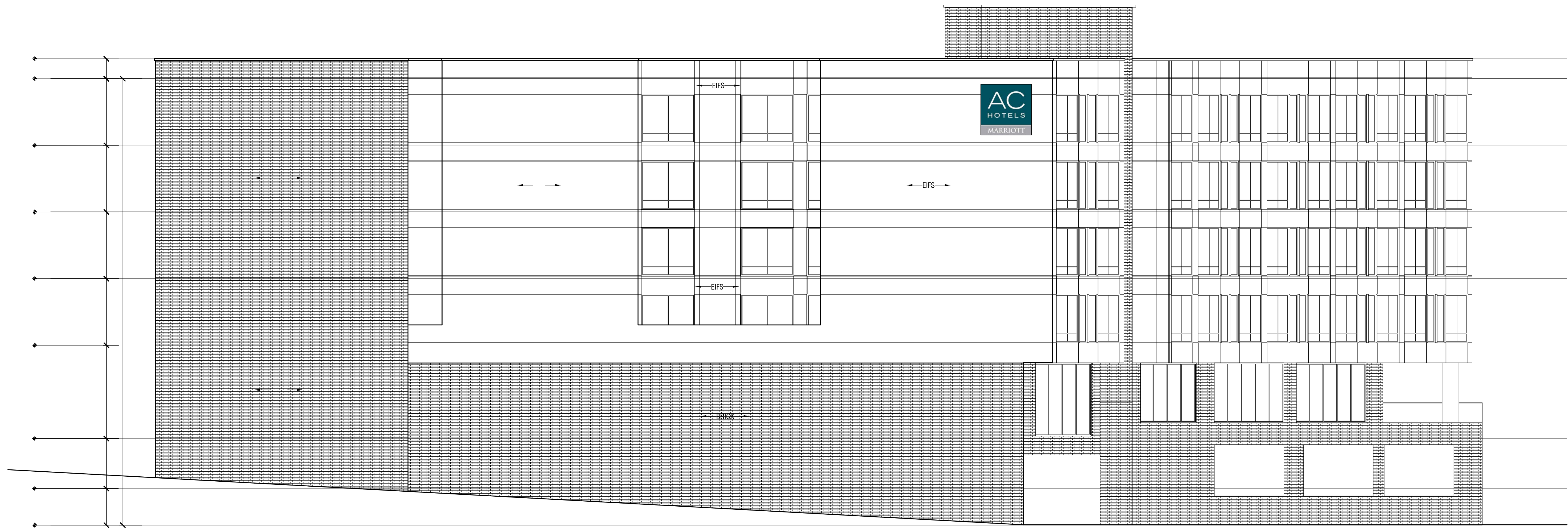
Date: SEPT 25, 2024

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-503
NORTH SIDE ELEVATION
(MARKET STREET)

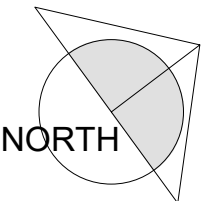


	
	WOOD PANEL-VINTAGE WOOD PANEL
	BRICK- GLEN GERY - 700 ANTHRACITE THIN BRICK
	GLASS- GRAY TINTED GLASS



1 WEST SIDE ELEVATION
A504

SCALE: 1/8" = 1'-0"



A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

Date: SEPT 25, 2024

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet

A-504

WEST SIDE ELEVATION



FACE BRICK

WOOD PANEL

WINDOW / STOREFRONT
GLAZING

A DEVELOPMENT BY
TITAN MANAGEMENT

DESIGN BUILDER
THOMAS BUILDERS INC.

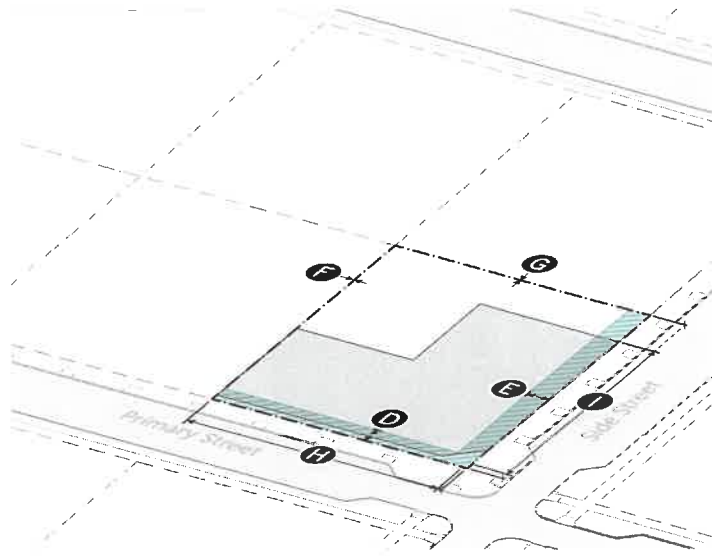
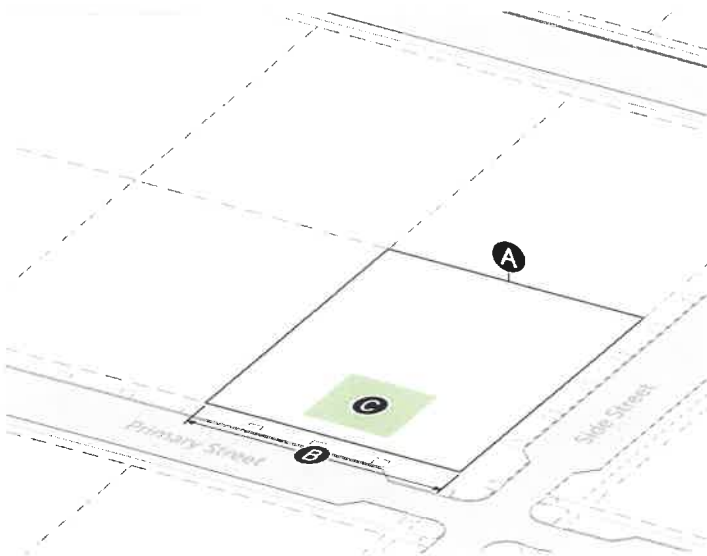
Date: SEPT 25, 2024

REVISIONS		
NO.	DATE	COMMENTS
1	SEPT 25, 2024	ARB PRESENTATION

Sheet
A-100L
MATERIAL SAMPLES

2.5.6. **DX** DOWNTOWN MIXED USE

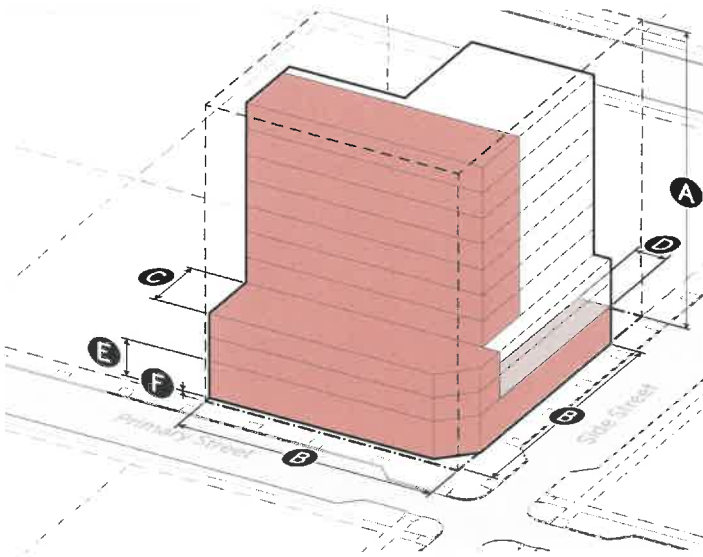
A. LOT



1. LOT SIZE	<i>Sec. 2.10.2.</i>
A Area (min)	None
B Width (min)	
Front access	60'
Side / rear access	15'
2. DENSITY	<i>Sec. 2.10.3.</i>
Dwellings per lot (max)	Unlimited
3. COVERAGE	<i>Sec. 2.10.4.</i>
Building coverage (max)	None
C Outdoor amenity space	10%

4. BUILDING SETBACKS	<i>Sec. 2.10.5.</i>
D Primary street lot line (min/max)	0' / 10'
E Side street lot line (min/max)	0' / 10'
F Side lot line (min)	0'
G Rear lot line (min)	0'
Alley lot line (min)	5'
5. BUILD-TO	<i>Sec. 2.10.6.</i>
Build-to width (min)	
H Primary street	85%
I Side street	65%
6. TRANSITION	<i>Sec. 2.10.7.</i>
Transition type	Type X
7. PARKING LOCATION	<i>Sec. 2.10.8.</i>
Front yard	Not allowed
Side street yard	Not allowed
Side yard	Allowed
Rear yard	Allowed

B. BUILDING



1. HEIGHT		Sec. 2.10.9.
A Building height (max stories/feet)		
Base		10 / 142'
With bonus		13 / 184'
2. MASSING		Sec. 2.10.10.
B Building width (max)		175'
Active depth (min)		
C Primary street		30'
D Side street		15'
3. GROUND STORY		Sec. 2.10.11.
E Ground story height (min)		14'
F Finished floor elevation (min/max)		-2' / 6'

		Primary St.	Side St.
4. TRANSPARENCY		Sec. 2.10.12.	
G Ground story (min)			
Primary street		70%	35%
Side street		50%	35%
H Upper story (min)		20%	20%
I Blank wall width (max)		10'	20'
5. ENTRANCES		Sec. 2.10.13.	
J Street-facing entry spacing (max)		40'	60'
Entry feature		Yes	Yes
6. FENCES AND WALLS		Sec. 2.10.14.	
Front yard height (max)		0'	
Side street yard height (max)		0'	

**City of Charlottesville
Board of Architectural Review
Staff Report
November 19, 2024**



Pre-application Conference (No action will be taken)

200 West Main Street; TMP 280010000

Downtown ADC District

Owner: Violet Crown Cinema Charlottesville LLC

Applicant: Jeff Levien / Heirloom Development (contract purchaser)

Project: Multi-story residential building.



Background

Year Built: 1898, 1938 rear extension. Alterations to primary façade c1956, 1996, and 2014-2016.

District: Downtown ADC District

Status: Contributing. Primary façade is non-contributing.

Constructed in 1898, two-story brick structure. (Replacing existing, mid-19th century brick structures.) East portions used as a department store. West portions used as a steam laundry, a grocer, a furniture store, and, per the 1913 Sanborn Map, as a *Moving Pictures* theatre. In 1929 or 1938, building was expanded to the rear. Between 1956 and 1958, the façade was enclosed with enameled metal panels. In 1996, the building was converted from a Leggett's department store to a Regal movie theatre, with the metal façade replaced with bricks. In 2014-2016, the current, contemporary façade was constructed for the Violet Crown theatre.

Prior BAR Reviews

See Appendix. [Note: No prior reviews related to this request.]

Application

- Applicant submittal: Heirloom Development and Kahler Slater, Inc. *Draft BAR submittal for Two-Hundred W. Main St. CVL*, dated October 22, 2024: Photos of current street views, cover sheet, and pages 02, 03, 04, and 05.

Pre-application conference re: a multistory residential building, with the proposed height of 13-stories at 184-ft, which is allowed under the provisions of Division 4.2 of the Development Code ("Code"), *Development Bonuses*. Without the bonus allowance, the maximum height allowed under DX zoning is 10 stories / 142-ft. (Summary pages for DX zoning are attached.)

Note: A pre-application conference is required by Code Sec. 34-5.2.7.B.2.c. No formal action will be taken by the Board of Architectural Review (BAR). Per the Code, prior to the formal application for a

Certificate of Appropriateness (CoA) request, an applicant is required to “schedule a pre-application conference with the Administrator to discuss the procedures, standards, and regulations required for approval.” For projects “having a projected construction cost of \$350,000.00 or more”, this code section further requires a “pre-application conference with the entire BAR”. The Code does not proscribe what information must be presented for a pre-application conference; however, the BAR has historically required at least a general representation of the location, context, massing and scale of the proposed building.

Note: re: the BAR’s purview when evaluating the height of a proposed structure:

- Per Code Sec. 34-2.10.9.A.3.ii. “In Downtown Mixed Use (DX), where the BAR has authority, the maximum height is determined based on BAR review using their design guidelines. In areas outside of BAR authority, the maximum height is determined by the maximum number of stories and feet allowed by the zoning district.”
- Per Code Sec. 34-5.2.7.B.2.c. In approving a CoA, the BAR may apply conditions that “require a reduction in height or massing, consistent with the City’s design guidelines and subject to the following limitations:
 - i. Along the Downtown Mall, the BAR may limit story height to within 2 stories of the prevailing story height of the block;
 - ii. In all other areas subject to review, the BAR may reduce the allowed height by no more than 2 stories; and
 - iii. The BAR may require upper story stepbacks of up to 25’.”

Discussion

This is a pre-application conference, and no BAR formal action will be taken; however, by consensus, the BAR may express an opinion about the project as presented. (For example, the BAR might express consensus support for certain materials, identify features that require revision or clarification, or request additional analysis or modeling of specific elements.) Such comments will not constitute a formal motion and the result will have no legal bearing, nor will it represent an incremental decision on the required CoA.

The key objectives of a pre-application conference:

- Introduce the project and applicant to the BAR.
- Allow the applicant to present to the BAR any questions they have.
- Allow the BAR to provide guidance on what information is necessary, with the formal submittal, for the BAR to evaluate the requested CoA.

Regarding a pre-application conference: In response to any questions from the applicant and/or for any recommendations to the applicant, the BAR should rely on the germane sections of the ADC District Design Guidelines and related review criteria. While elements of other chapters may be relevant, staff recommends that the BAR refer to the criteria in Chapter 2--*Site Design and Elements*, Chapter 3--*New Construction and Additions*, and Chapter 6 – *Public Design and Improvements*.

Of assistance are the following criteria from Chapter 3:

- | | | |
|-----------------------|------------------------|-------------------------|
| • Setback | • Roof | • Materials & Textures |
| • Spacing | • Orientation | • Paint [Color palette] |
| • Massing & Footprint | • Windows & Doors | • Details & Decoration |
| • Height & Width | • Porches | |
| • Scale | • Foundation & Cornice | |

Elements:

- Roof
- Gutters & Downspouts
- Exterior walls
- Trim
- Doors & Windows
- Lighting
- Railings
- Balcony details
- Plantings/Landscaping
- Patios & walks
- Public spaces
- Screening (HVAC, utilities)

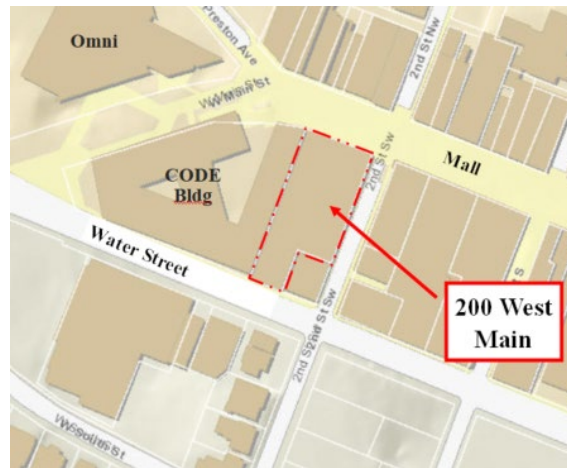
From ADC District Design Guidelines, Chapter 1: Downtown ADC District

Charlottesville's traditional, late 19th-century commercial core centered on Main Street, originally the Three Notched Road. Seven blocks now comprise a pedestrian mall designed by Lawrence Halprin in 1971. To the west, "Vinegar Hill" was an area of African-American commercial, civic, and residential buildings razed in a 1964 urban renewal project. 333 West Main, formerly Inge's Grocery, and Jefferson School are surviving structures. To the south, Water Street contained railroad-oriented warehouses and industrial buildings.

Sub-area b. Mall: traditional Main Street, attached buildings, 2 to 4 stories with some larger buildings, masonry, no setbacks, traditional three-part facades: storefront, upper stories with windows, and cornice, tall proportions, flat or shed roofs, many mall amenities, tree canopies, outdoor eating, lively pedestrian atmosphere.

Sub-area c. Water/South Street: industrial, parking, narrow sidewalks, hard edges, larger warehouse scale, masonry, open space, backyard of Main Street, downhill, auto oriented, quirky modern style.





From ADC District Design Guidelines, Chapter 3: Criteria specific to *Setback, Spacing, Massing & Footprint, Height & Width, and Scale*:

Building Types within the Historic Districts

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

Setback

- Construct new commercial buildings with a minimal or no setback in order to reinforce the traditional street wall.
- Use a minimal setback if the desire is to create a strong street wall or setback consistent with the surrounding area.
- Modify setback as necessary for sub-areas that do not have well-defined street walls.
- Avoid deep setbacks or open corner plazas on corner buildings in the downtown in order to maintain the traditional grid of the commercial district.

Spacing

- Commercial and office buildings in the areas that have a well-defined street wall should have minimal spacing between them.

Massing & Footprint

- New commercial infill buildings' footprints will be limited by the size of the existing lot in the downtown or along the West Main Street corridor. Their massing in most cases should be simple rectangles like neighboring buildings.

Height & Width

- Respect the directional expression of the majority of surrounding buildings. In commercial areas, respect the expression of any adjacent historic buildings, which generally will have a more vertical expression.
- Attempt to keep the height and width of new buildings within a maximum of 200 percent of the prevailing height and width in the surrounding sub-area.

- In commercial areas at street front, the height should be within 130 percent of the prevailing average of both sides of the block. [...] Additional stories should be stepped back so that the additional height is not readily visible from the street.
- When the primary façade of a new building in a commercial area, such as downtown [...] is wider than the surrounding historic buildings or the traditional lot size, consider modulating it with bays or varying planes.
- Reinforce the human scale of the historic districts by including elements such as porches, entrances, storefronts, and decorative features depending on the character of the particular sub-area.

Note re: BAR authority: Per Code, the BAR is charged only with the authority to approve or deny a design review CoA, following an evaluation applying the criteria under Code Sec. 34-5.2.7. *Major Historic Review*. The BAR does not evaluate a proposed use. Additionally, per Code Sec. 34-5.2.7.E.2., the issuance of a CoA “cannot, in and of itself, authorize any construction, reconstruction, alteration, repair, demolition, or other improvements or activities requiring a building permit. Where a building permit is required, no activity authorized by a [CoA] is lawful unless conducted in accordance with the required building permit and all applicable building code requirements.”

Suggested Motions

Pre-application conference, **no action to be taken.**

Criteria, Standards and Guidelines

Review Criteria Generally

Per Chapter 34, Div. 5.2.7. C.2:

- a. In considering a particular application the BAR will approve the application unless it finds:
 - i. That the proposal does not meet specific standards set forth within this Section or applicable provisions of the City’s design guidelines; and
 - ii. The proposal is incompatible with the historic, cultural or architectural character of the district in which the property is located or the IPP that is the subject of the application.
- b. The BAR will approve, approve with conditions, or deny applications for Certificates of Appropriateness in accordance with the provisions of this Section.
- c. The BAR, or City Council on appeal, may require conditions of approval as are necessary or desirable to ensure that any new construction or addition is compatible with the scale and character of the Architecture Design Control District, Individually Protected Property, or Historic Conservation District. Prior to attaching conditions to an approval, due consideration will be given to the cost of compliance with the proposed conditions as well as the goals of the Comprehensive Plan. Conditions may require a reduction in height or massing, consistent with the City’s design guidelines and subject to the following limitations:
 - i. Along the Downtown Mall, the BAR may limit story height to within 2 stories of the prevailing story height of the block;
 - ii. In all other areas subject to review, the BAR may reduce the allowed height by no more than 2 stories; and
 - iii. The BAR may require upper story stepbacks of up to 25’.

Standards for Review and Decision

Per Chapter 34, Div. 5.2.7. D.1:

- a. Review of the proposed construction, reconstruction, alteration or restoration of a building or structure is limited to exterior architectural features, including signs, and the following features and factors:

- i. Whether the material, texture, color, height, scale, mass, and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable District;
- ii. The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs, and signs;
- iii. The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;
- iv. The effect of the proposed change on the adjacent building or structures;
- v. The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls, and walks;
- vi. Whether the proposed method of construction, renovation, or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;
- vii. When reviewing any proposed sign as part of an application under consideration, the standards set forth within Div. 4.11. Signs will be applied; and
- viii. Any applicable provisions of the City's design guidelines.

Links to ADC District Design Guidelines

[Chapter 1 Introduction \(Part 1\)](#)

[Chapter 1 Introduction \(Part 2\)](#)

[Chapter 2 Site Design and Elements](#)

[Chapter 3 New Construction and Additions](#)

[Chapter 4 Rehabilitation](#)

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

[Chapter 6 Public Improvements](#)

[Chapter 7 Demolition and Moving](#)

APPENDIX

Prior BAR reviews: None related to the current request.

September 26, 1995 - BAR approved COA for Regal Six Cinema. The original brick under the Woolworth's building was to be preserved, with brick veneer used on the west end of the façade.

June 14, 1996 – BAR held a discussion regarding a revised design because the theater was under construction and not being built as approved. The older façade had been demolished, and Dry-vit was being used instead of brick.

June 18, 1996 – BAR disapproved the latest submitted plans dated June 17, 1996, because they are not in keeping with the original approved plans and not in keeping with the historic character of Downtown and surrounding buildings in design, materials, details and fenestration....The BAR asked for a stop-work order.

June 18, 1996 – BAR Subcommittee met and agreed upon principles to guide the resolution of the project. Regarding the West Main Street façade: To use brick as the primary material and not stucco...there needs to be some articulation the reflect the second story character of this area....the front should still have windows and doors at the street level...the importance of careful detailing of the front façade so that the building is honest and compatible with the use and character of the area.

June 27, 1996 – BAR approved with conditions a concept plan, with revisions to return to the BAR.

July 3, 1996 – BAR approved a revised design.

February 18, 2014 – Prelim discussion. No action. BAR liked design, except glass canopy over patio.

March 18, 2014 – BAR approved new façade as submitted with modifications: 1996 façade is determined to be non-contributing and may be demolished; wood soffit material shall be submitted to staff for approval; programmable LED white lighting is approved, with color lighting for special events subject to (on-site) approval.

April 2015 – Administrative approval (after consulting BAR) for Belden Brick #661 to replace original brick (Calstar light gray) with matching mortar, horizontal joints raked ¼” deep, and vertical joints tooled flush with brick face.

October 2015 – BAR approved the following design changes:

- The entry doors on the west side, at the center at the restaurant, and at the entrance are approved as built ;
- The window wall system which has been changed to storefront is approved as built with an exception to be detailed on the east side on our not-approved list;
- Movie poster holders are approved as installed;
- Purple sign lighting as installed.

BAR did approved the following design changes. Intent was to handle the items not approved not as a denial, but as a deferral until the December meeting.

- The Hardie panels – the BAR requests a change in finish with higher contrast, different texture, and much lighter [color];
- The marquee depth – the BAR wants to see alternative trim or other detailing in order to lighten the appearance ;
- The [tinted] glass shall be a clear glass;
- The smaller transom on the east side lower window shall be revised [to match upper window];
- More information in the form of a rendering for the request for paint color on 2nd Street.

BAR said their recommendation was for the City to grant a Temporary Certificate of Occupancy (TCO).

February 2016 – Applicant appealed to City Council the BAR’s denial of a CoA for darkly tinted glass.

August 2019 – BAR approved CoA for a mural on the wall facing 2nd Street SW.

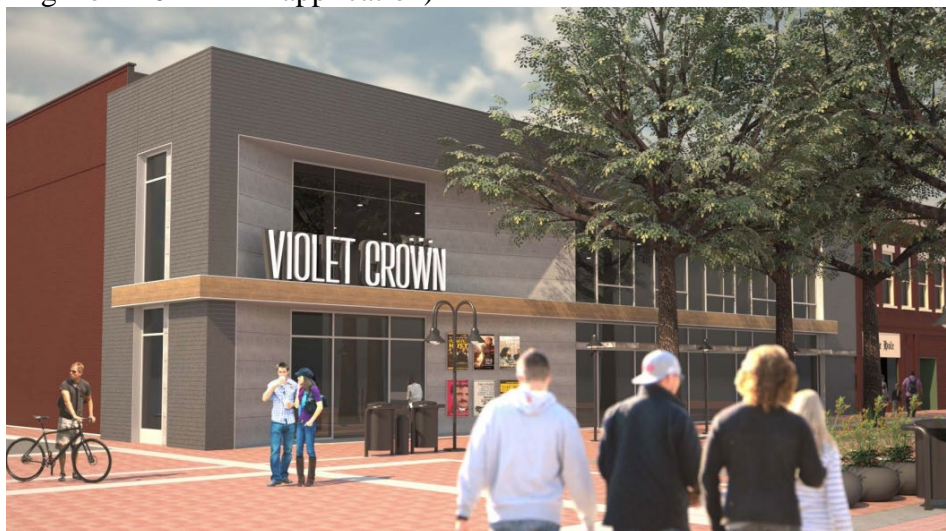
Photographs of primary facade
c1956 alterations



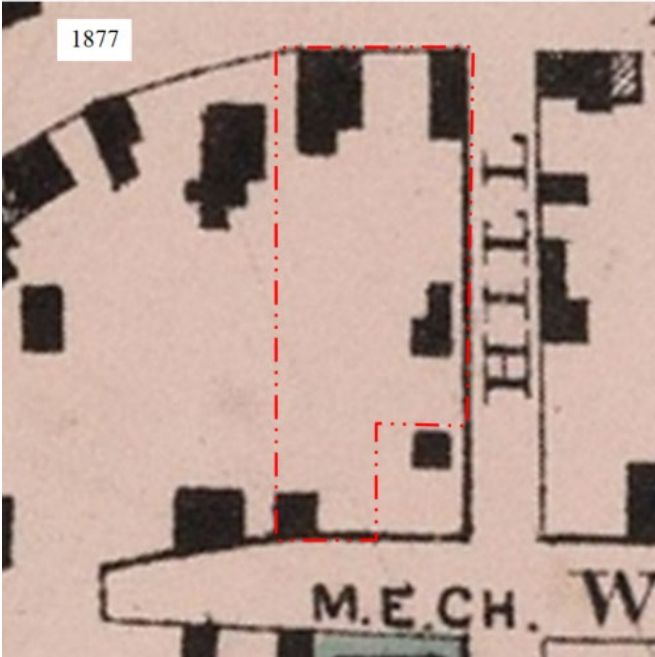
Post-1996 alterations



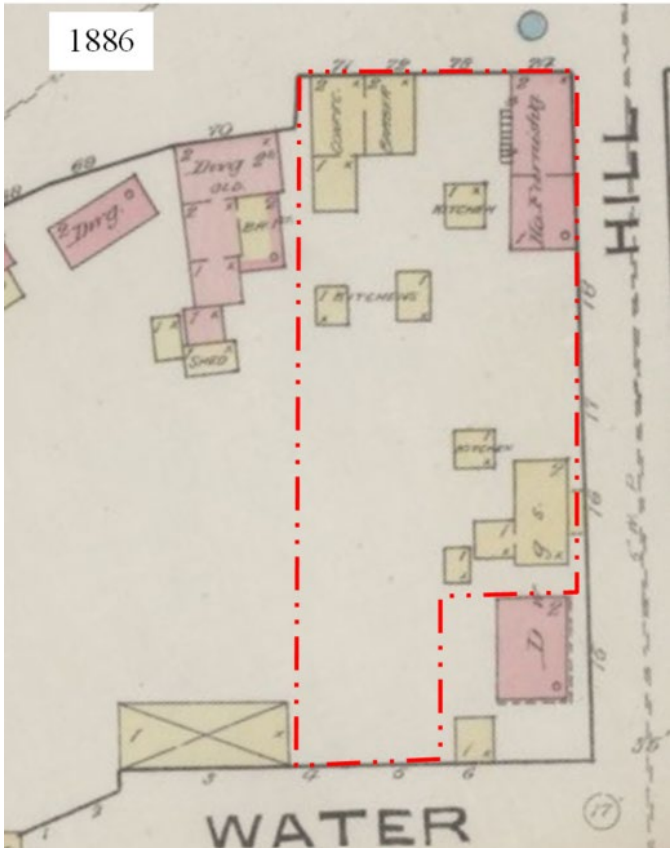
Current (rendering from 2014 BAR application)

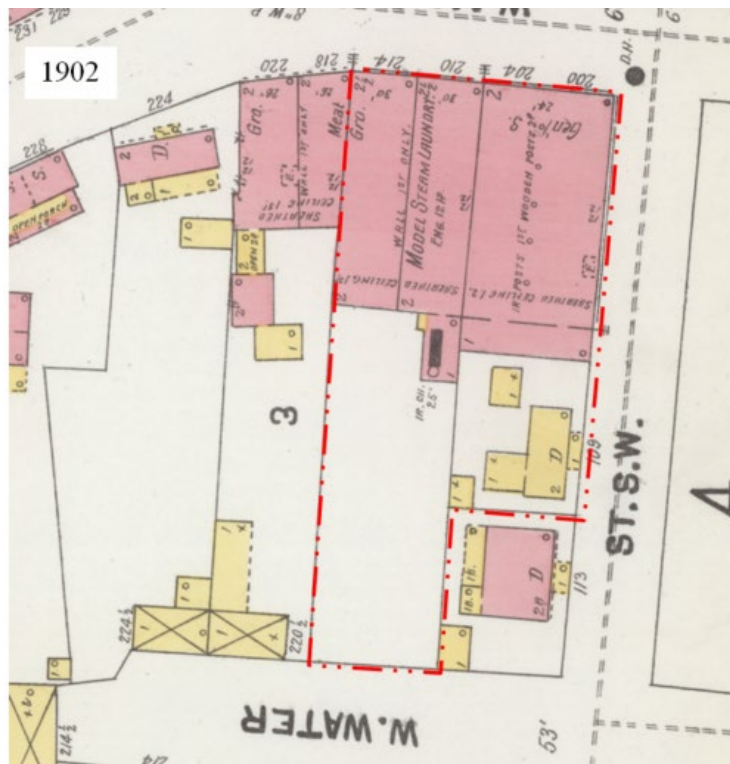
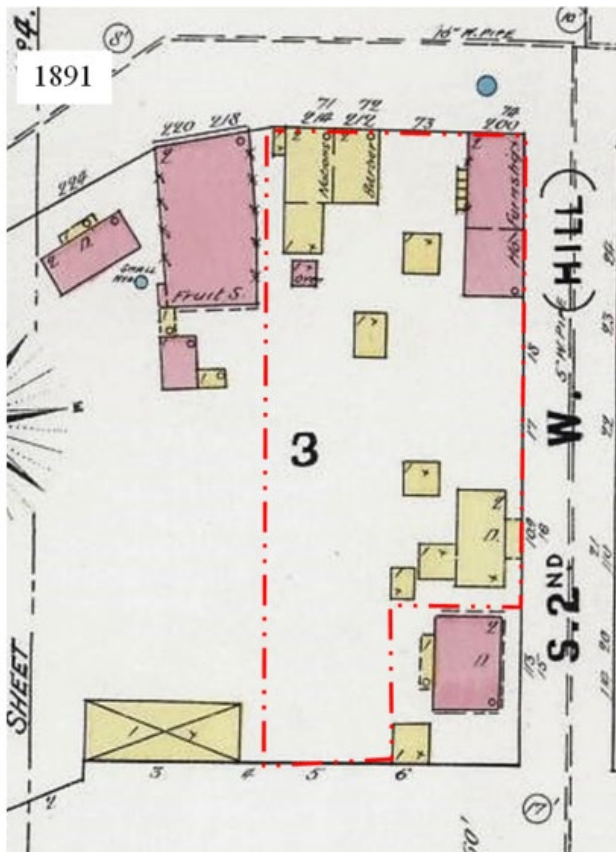


1877 Gray Map



Sanborn Maps





Architectural And Historic Survey



Identification

STREET ADDRESS: 200-204 W. Main Street

MAP & PARCEL: 28-11

CENSUS TRACT AND BLOCK:

PRESENT ZONING: B-4

ORIGINAL OWNER: James E. Gleason

ORIGINAL USE: Department Store

PRESENT USE: Furniture Store

PRESENT OWNER: E. F. Robey, Jr., J. Wallace McNulty,

ADDRESS: et al, Trustees

P. O. Box 351

Charlottesville, Virginia 22901

HISTORIC NAME: Gleason-Robey Building

DATE / PERIOD: 1898, 1939, 1956-58

STYLE: Victorian Vernacular

HEIGHT (to cornice) OR STORIES: 2 storeys

DIMENSIONS AND LAND AREA: 49' x 163' (7987 sq. ft.)

CONDITION: Good

SURVEYOR: Bibb

DATE OF SURVEY: Winter 1983

SOURCES: City Records Ch'ville City Directories

The Daily Progress, Ch'ville Bicentennial edition

Pictorial History of Charlottesville 4/13/62

ARCHITECTURAL DESCRIPTION

The facades of this 2-storey, 6-bay building and the adjacent one are now covered by a single metal false front consisting of square panels of enameled metal, beige with a green border. There is a wide recessed entrance in the western half of this building. The storefront is faced with greenish gray stone around the display windows. Wall construction is of brick laid in 5-course American bond on the eastern elevation, which is still exposed. The building was originally a duplex, with each storefront having a recessed entrance. There was a single storefront cornice and frieze. The store rooms were combined and the storefront was rebuilt c. 1929 or 1938. Recessed entrances centered in each half opened off a large loggia with an island, providing the maximum amount of display window area. Below the cornice and frieze, the storefront walls were faced with white enameled metal with black trim. Behind the false front, the upper level of the original facade probably remains relatively intact. There are corner and center piers of rusticated brick. Windows are double-sash, 1-over-1 light, with rock-faced stone sills and single lintels extended between the piers. Between the windows within each group of three, there are coupled attached columns on pedestals. The projecting parapet cornice with modillions and frieze, which extended one bay along the Second Street elevation as well as the facade, has been removed. The roof appears to be a low-pitched semi-hip. All openings on the Second Street elevation have been bricked up. There were three half-round windows and a segmental-arched warehouse door at the first level. The second level was six bays wide and may have had groups of windows similar to those on the facade. Brick in the rear extension is laid in 7-course American bond. It has a flat roof covered with tar-&-gravel.

HISTORICAL DESCRIPTION

James E. Gleason bought this lot in 1893 (City DB 4-81) and removed a mid-19th century 2-storey brick building on the site. An 1898 party wall agreement stated that Gleason's new building was under construction (DB 9-379). G. S. Bruce purchased it in 1899 (DB 9-379) and later sold to J.R. Hidy, whose department store, Hidy & Company, occupied the entire building. In 1912 he sold to E. F. Robey and L. D. McNulty (DB 24-80), who for several years had been conducting a department store in the two store rooms in this building and the eastern one in the adjacent building (212 W. Main). Robey and Co. went out of business in the late 1920's, but the two families continue to own the building (DB 177-111, 332-160). A. D. Cox Department Store leased the building in 1929 (DB 67-401). Leggett's Department Store occupied the building from 1939 until 1980. The storefront was remodeled c. 1929 and/or 1938. The building was extended to the rear, probably c. 1939. Leggett's expanded into the adjacent building (212-214 West Main) c. 1956-58 and covered the facades of both buildings with an enameled metal false front.

HISTORIC LANDMARKS COMMISSION - DEPARTMENT OF COMMUNITY DEVELOPMENT



4462



VIRGINIA
HISTORIC LANDMARKS COMMISSION

File no. 104-72 A
Negative no(s). 20 (Roll 5252)

SURVEY FORM

Historic name
County/Town/City ALBEMARLE / CHARLOTTESVILLE
Street address or route number
USGS Quad CHARLOTTESVILLE, WEST
Original owner
Original use Commercial
Present owner
Present owner address
Present use VACANT
Acreage

Common name LEGGET BUDGET FAIR
Date or period
Architect/builder/craftsmen
Source of name
Source of date
Stories
Foundation and wall const'n
Roof type

State condition of structure and environs GOOD
State potential threats to structure VACANT
Note any archaeological interest

Should be investigated for possible register potential? yes ___ no X

Architectural description (Note significant features of plan, structural system and interior and exterior decoration, taking care to point out aspects not visible or clear from photographs. Explain nature and period of all alterations and additions. List any outbuildings and their approximate ages, cemeteries, etc.)

BRICK (RUNNING BOND) - 2 STORIES - LOW PITCHED ROOF - 6 BAYS (NOW BRICKED IN) - ITALIANATE COMMERCIAL, ca. 1900. PRESSED TIN MEDILLIONS and CORNICE - RECESSED BRICK PANELS - ca. 1950 ENTRANCE.

Interior inspected?

Historical significance (Chain of title; individuals, families, events, etc., associated with the property.)



VIRGINIA
HISTORIC LANDMARKS COMMISSION
SURVEY FORM

File no. 104-72 A
Negative no(s). 19 (5058)

Historic name	Common name
County/Town/City	
Street address or route number	
USGS Quad	Date or period
Original owner	Architect/builder/craftsmen
Original use	
Present owner	Source of name
Present owner address	Source of date
	Stories
Present use	Foundation and wall const'n
Acreage	
	Roof type
State condition of structure and environs	
State potential threats to structure	
Note any archaeological interest	
Should be investigated for possible register potential? yes no	
Architectural description (Note significant features of plan, structural system and interior and exterior decoration, taking care to point out aspects not visible or clear from photographs. Explain nature and period of all alterations and additions. List any outbuildings and their approximate ages, cemeteries, etc.)	
BRICK, 2 STORY. LOW PITCHED ROOF. 9 BAY. 1950'S COMMERCIAL. OVER EARLIER BRICK BUILDING. GLASS STOREFRONT WITH RECESSED OFFCENTER ENTRANCE.	
Interior inspected?	
Historical significance (Chain of title; individuals, families, events, etc., associated with the property.)	

200-204 W. Main (Leggett)

see file

332-160

E.F. Robey, J. Wallace McNeely,
et al, Tr

12/14/71

1/2 int in trust

177-111

E.F. Robey & L.D. McNeely

Lease 198-250

94-64

67-401

business

built 1935 or "old, remodeled"

con. & brick walls, metal & glass front, built up T & B flat roof

see dimensions in file

re-roofed 1976, 1965

1975-11

0 basement

heating replaced 1973

1956 - front - Stainback & Scribner

1964 - int. alterations

1957 - water & ent - Stainback & Scribner

firm out of Roanoke
Mr. Hudgens - back T hwr
Dan Sandridge

City Dir

1910-11

J F Hardan, gro - 214 W Main

Robey & Co (E F Robey, Ltd M^r Nulty) - dept store, groceries,
shoes, & ladies' wear - 200, 202, 212 W Main

1914-15

" dry goods

1905 Prog J Hidy & Company - "mammoth establishment"
at 200-202 W Main - gro, dry goods, etc - wholesale & retail

177-111

heir of L D McHally, dec:
 Lessley E. McHally, wife
 John W " " } chn
 Nettie " ^{Oertly} ~~Dertly~~ }

198-250
 5/16/1956

Per Nat Bank, trustee for Ely R & Wm B. Banks, & Waddell F Robey (200-202)
 Emma C Harlan (210-212)
 → Leggett Inc
 already leasing 200-202 under 1951 lease
 Lessee may at any time & at own expense make alterations
 & install new front

67-401
 11/25/1939

EF & Bessie B Robey, & L D & Mary L McHally
 → A D Cox Dept Store Co.
 lease 2-story brick bldg SW corner Main & 2nd,
 200-202 W main
 same as 24-80
 11/25/39 - 11/24/44

24-80
 9/12/1912
 warranty, decd

J R Hidy^(wid) → EF Robey & L D McHally #16,000
 land of bldgs on SW corner Main & 2nd, #200 & 202, 49'6" x 104'
 same as 9-379 1899 J E Pleason^{decd} → B S Bruce
 " — — B S Bruce → J R Hidy

332-160
 11/2/1971

J Wallace McHally → self & VNB, trustees
 1/4 int in 200-202 W main
 L D McHally dec 1954 (WB7-276), left his 1/2 to 2 chn
 subject to 1956 lease (198-250)

9-379

4/1/1899

James E & Annie E Cleason → G S Bruce

\$11,000

lot at SW corner Main & W 2nd, 49'6" X 104'9"

same as 4-81

of right ^{to build} to Harlan wall

7/9/1898 party wall agreement w/ Harlan; Cleason erecting

a new bldg on SW corner Main & 2nd

#200-202 W Main

4-81

6/9/1893

Alfred W B Watson → James E Cleason

\$4250

lot at Main & W 2nd, "w/ a brick bldg thereon",

49'6" X 104'9"

same as 2-489, 1891, for Furber et al

200-202 W. Main (Leggett's)

1938-1958 (Birn Prog, E&M, p 20)

opened 1938, remodeled & expanded 1958

2-5, 6-bay (arranged as 3+3)

corner, & perhaps center, pier of rusticated brick

windows 1/1 w/ single ^{white} lintel each group

? coupled attached columns on pedestal bet windows only

proj white cornice w/ modillions, cont up side street

large loggia w/ island, ent centered in each half

storefront cornice & frieze, 1 bay on side

bar " faced w/ black & white tile

~~1910-15 & 1920's (Pict~~

1920's (Pict Hist p 118)

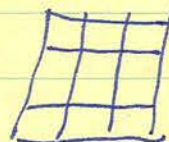
corner pier only E at 1st level, ^{cent?} w/ prob removed when storefront

cont into adj bldg

recessed ent each half



storefront corner



windows

Leggett's

2nd St, front portion

5-c Am

at 1st level centered under pier
3 $\frac{1}{2}$ -round windows, + 1 seg-arched double-~~ing~~ ^{not " " "}
bricked up, 2 spaces behind w/ nothing
new facade covers part 1st window

2nd level div into 6 bays (facade covers one) by
pier of orig brick (its peeling); rest in stretcher,
too wide for windows; 1 prop course stretchers
near top of this, & across all orig section, stretchers
above, sections \neq ?

2nd St, rear portion

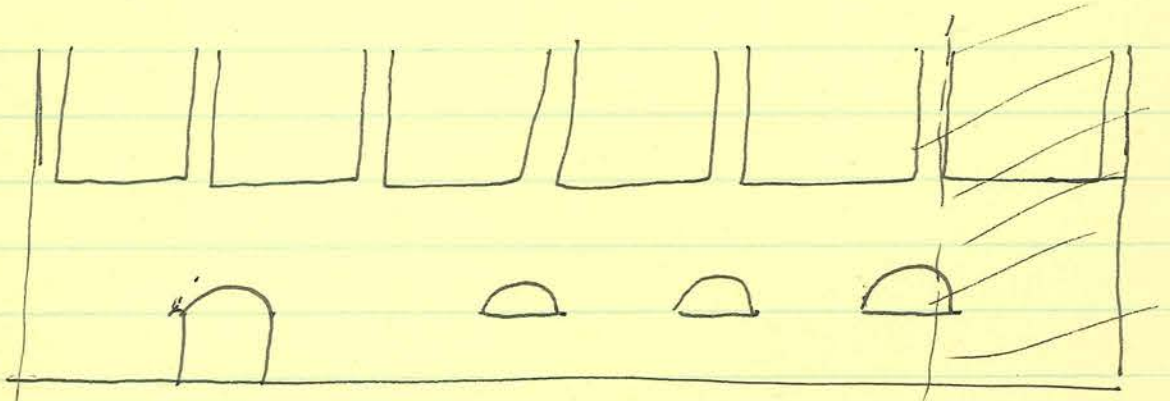
7-c Am

flat T & C

roof slopes sl toward front

storefront gray & greenish stone } sq panels
above - brick w/ green

no sign entab post 1st bay



**Board of Architectural Review (BAR)****Certificate of Appropriateness ADC Districts and IPPs**

Please Return To: City of Charlottesville

Department of Neighborhood Development Services

P.O. Box 911, City Hall

Staff contacts:

Charlottesville, Virginia 22902

Jeff Werner wernerjb@charlottesville.gov

Telephone (434) 970-3130

Please submit the signed application form and a digital copy of submittal and attachments (via email or thumb drive).
 Please include application fee as follows: New construction project \$375; Demolition of a contributing structure \$375;
 Appeal of BAR decision \$125; Additions and other projects requiring BAR approval \$125; Administrative approval \$100.
 Make checks payable to the City of Charlottesville.
 The BAR meets the third Tuesday of the month.
 Deadline for submittals is Tuesday 3 weeks prior to next BAR meeting by 3:30 p.m.

Note: No submittal deadline
 for Admin Review

Owner Name Violet Crown Cinema Charlottesville LLC Applicant Name Heirloom VC Development LLC

Project Name/Description 200 West Main Apartment Building Parcel Number 280010000

Project Property Address 200 West Main Street

Applicant Information

Address: 600 West Main Street, Concierge
Charlottesville, VA 22903 Attn: Jeffrey Levien

Email: Jeff@heirloomdev.com

Phone: (W) _____ (C) 917-612-0630

Property Owner Information (if not applicant)

Address: 1614 W. 5th Street
Austin, Texas 78703, Attn: Robert Crane

Email: robert.crane@violetcrown.com

Phone: (W) (865) 925-9619 (C) (865) 803-4064

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

Signature of Applicant

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

[Signature] 10/29/24
 Signature Date

Jeffrey S. Levien 10/29/24
 Print Name Date

Property Owner Permission (if not applicant)

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

[Signature] 10/29/24
 Signature Date

Robert Crane 10/29/24
 Print Name Date

Description of Proposed Work (attach separate narrative if necessary): Multi-Family building, mixed use with retail and parking; as-of-right in the DX Zone under the new ordinance

Seeking approval to demolish the existing structure and confirmation of being in compliance with Section 5.2.7(C)(2)(c.)

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

Massing diagram. More to follow.

For Office Use Only

Received by: _____

Fee paid: _____ Cash/Ck. # _____

Date Received: _____

Revised 2016

Approved/Disapproved by: _____

Date: _____

Conditions of approval: _____

SITE CONTEXT - STREET VIEWS



TWO—HUNDRED

W MAIN ST . CVL



BAR SUBMITTAL
OCTOBER 29, 2024

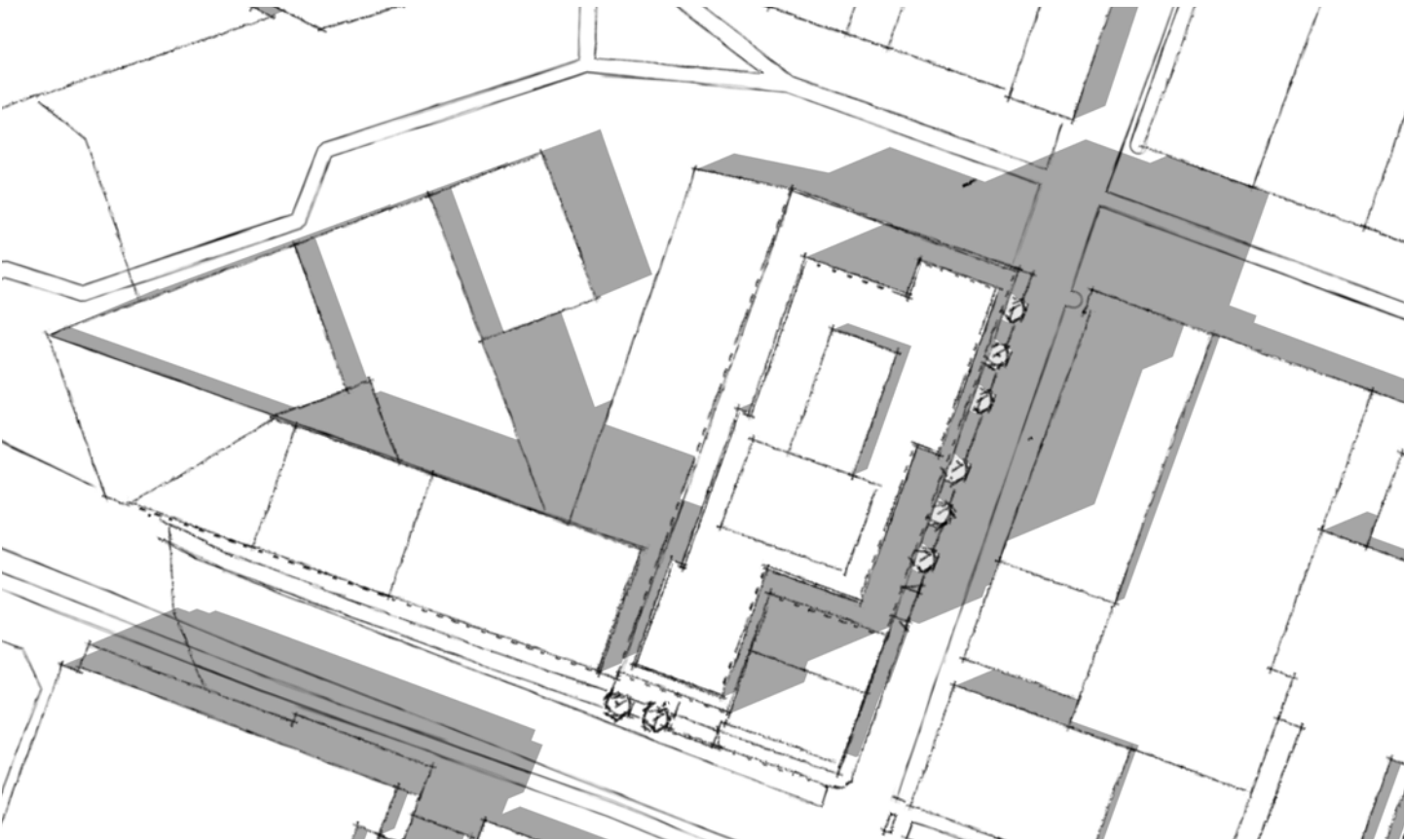
ZONING ANALYSIS, MASSING AND PRELIMINARY ARCHITECTURE PREPARED BY:

Kahler Slater

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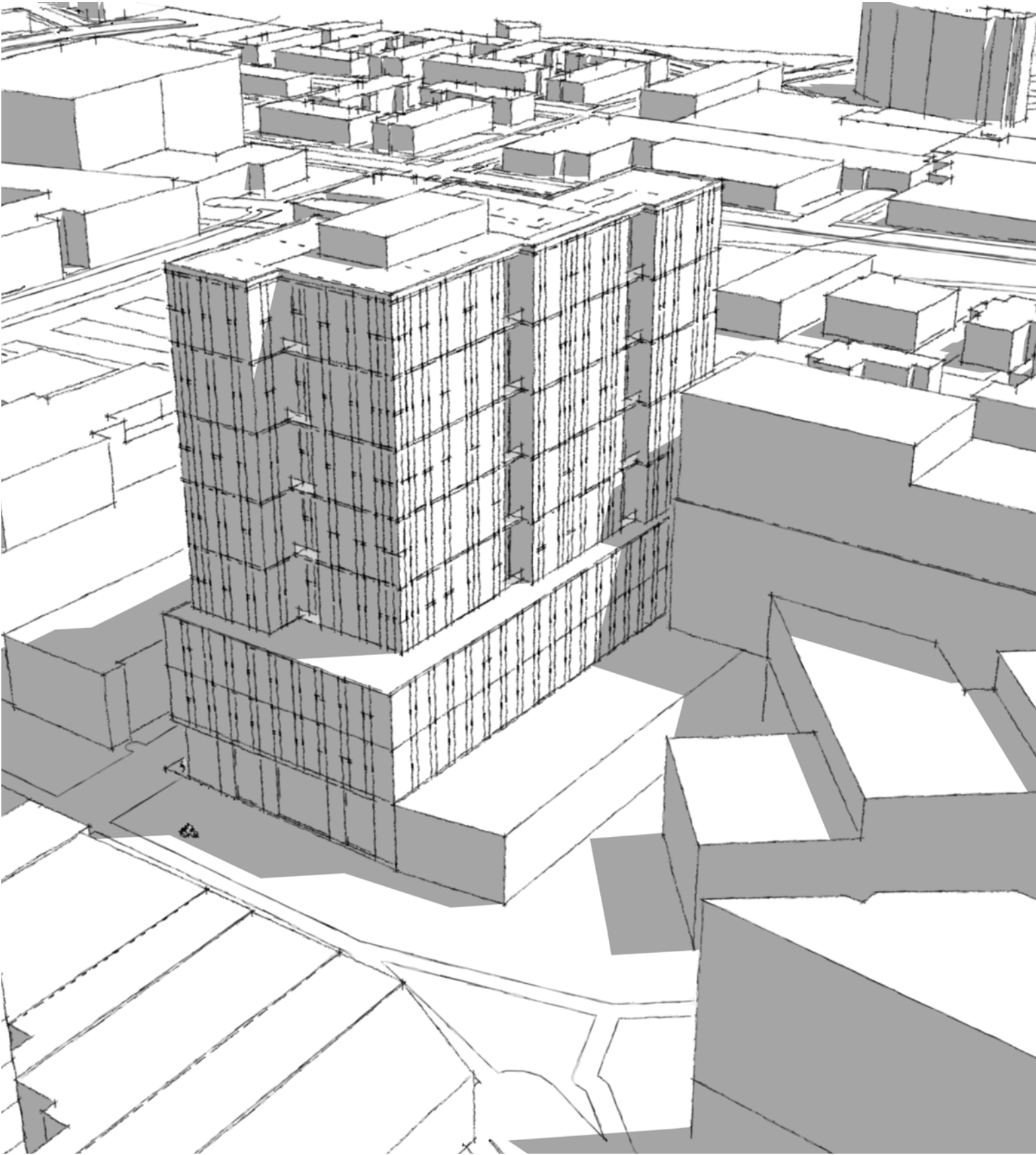
PROPOSED | MASSING



HIGH-LEVEL METRICS

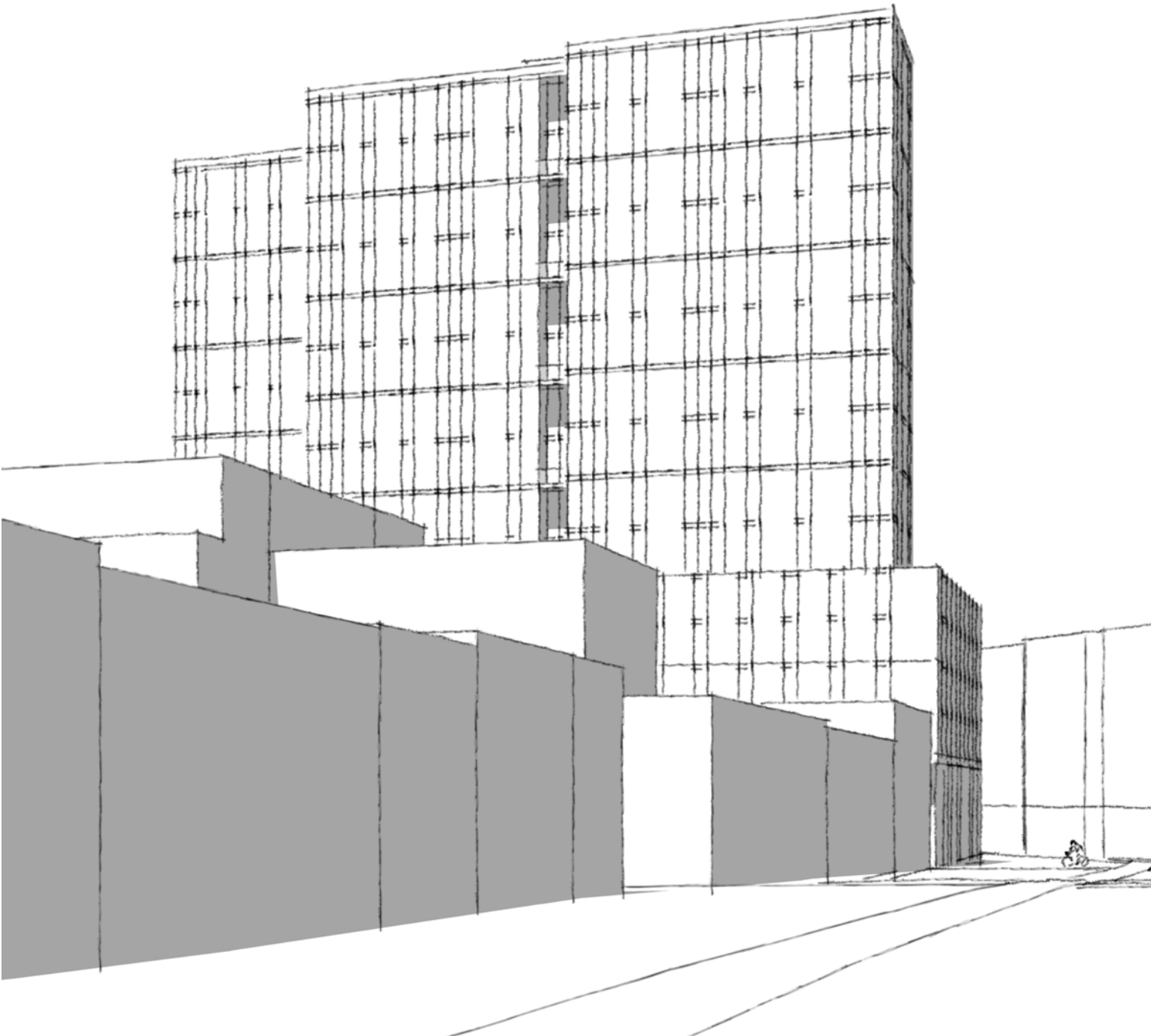
- 10 STORIES OF RESIDENTIAL
~122,000 SF
- 4 STORIES OF PARKING/AMENITY PODIUM (INCLUDING 1 SUB-GRADE LEVEL)
~73,400 SF
~140 PARKING STALLS
- 13 TOTAL STORIES ABOVE GRADE
184' HEIGHT TO ROOF STRUCTURE FROM AVERAGE GRADE PLANE
- UNIT COUNT
~150
- PARKING RATIO
~.93:1 (93%)

PROPOSED | MASSING



GROUND VIEW FROM W MARKET ST.

PROPOSED | MASSING

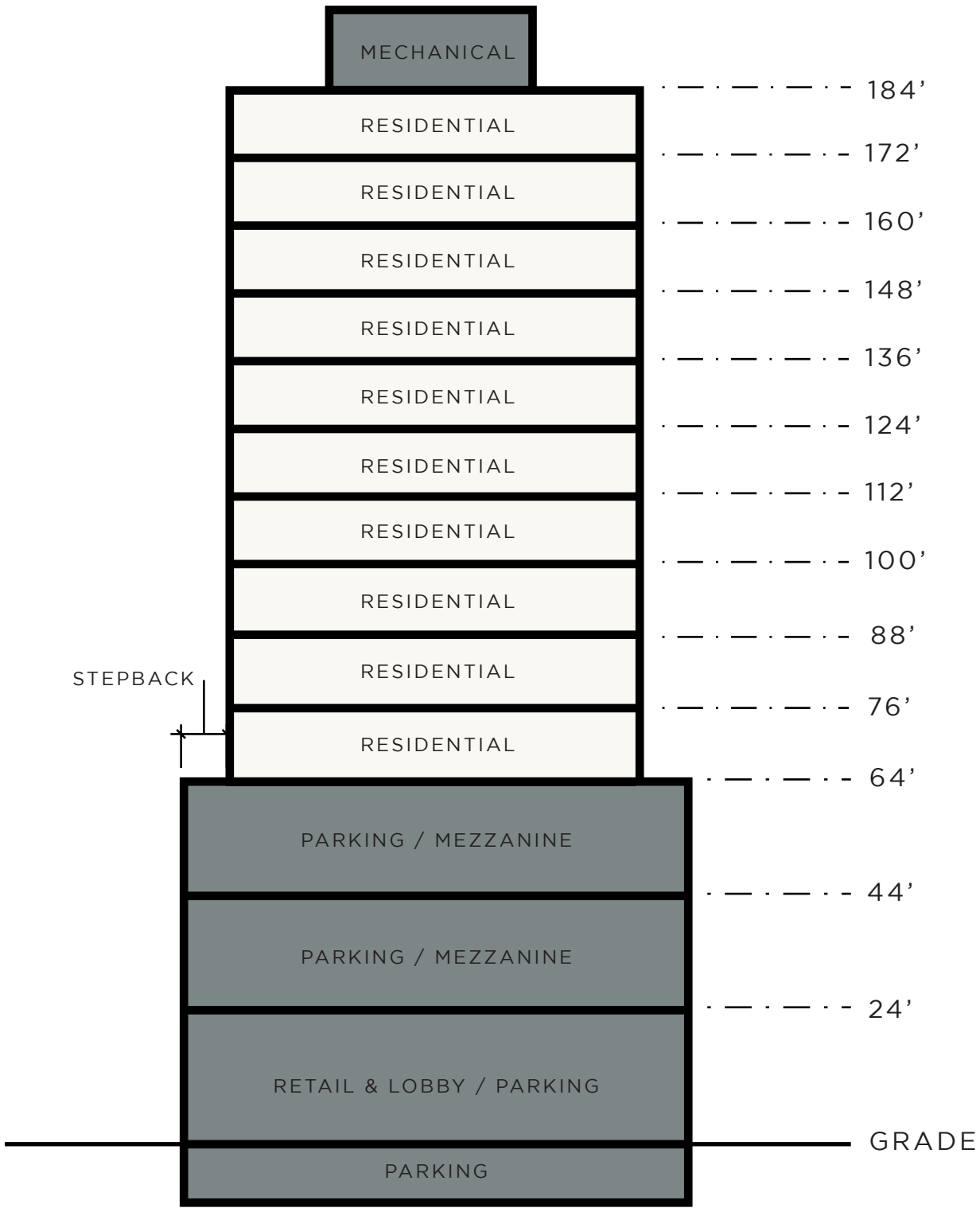


GROUND VIEW FROM W MAIN ST.



GROUND VIEW FROM 2ND ST.

SECTION DIAGRAM



PROPOSED
13-STORY
150 MARKET RATE UNITS
140 PARKING STALLS
(.9:1 RATIO)

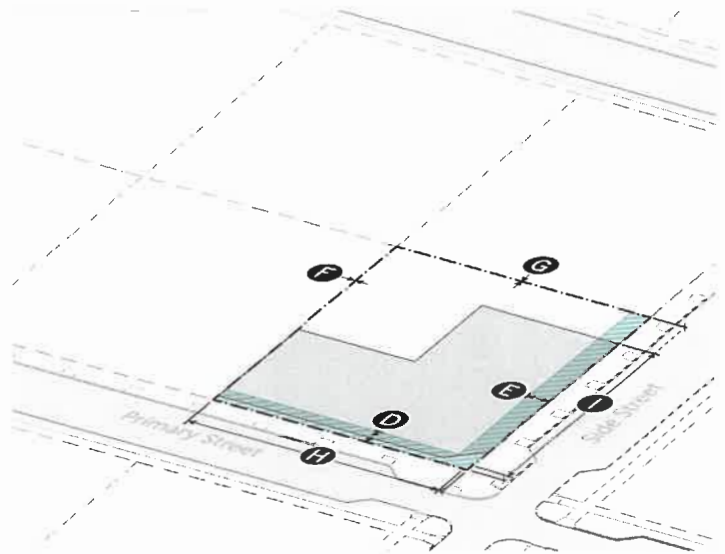


Kahler Slater

Milwaukee | Madison | Chicago | Richmond
www.kahlerslater.com

2.5.6. **DX** DOWNTOWN MIXED USE

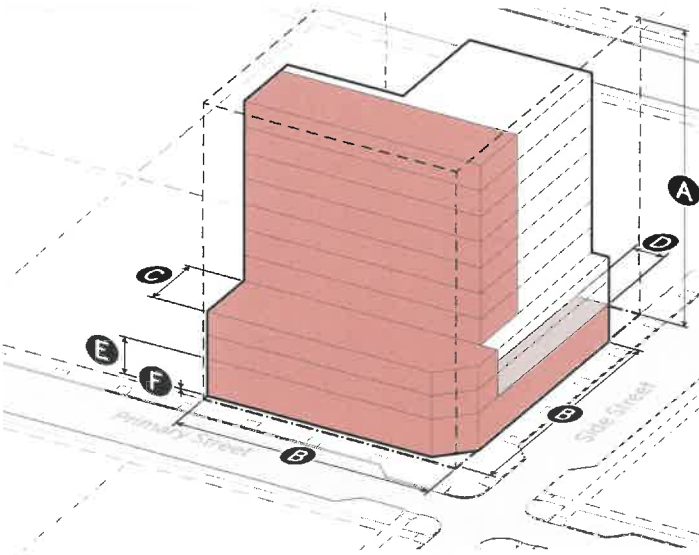
A. LOT



1. LOT SIZE	<i>Sec. 2.10.2.</i>
A Area (min)	None
B Width (min)	
Front access	60'
Side / rear access	15'
2. DENSITY	<i>Sec. 2.10.3.</i>
Dwellings per lot (max)	Unlimited
3. COVERAGE	<i>Sec. 2.10.4.</i>
Building coverage (max)	None
C Outdoor amenity space	10%

4. BUILDING SETBACKS	<i>Sec. 2.10.5.</i>
D Primary street lot line (min/max)	0' / 10'
E Side street lot line (min/max)	0' / 10'
F Side lot line (min)	0'
G Rear lot line (min)	0'
Alley lot line (min)	5'
5. BUILD-TO	<i>Sec. 2.10.6.</i>
Build-to width (min)	
H Primary street	85%
I Side street	65%
6. TRANSITION	<i>Sec. 2.10.7.</i>
Transition type	Type X
7. PARKING LOCATION	<i>Sec. 2.10.8.</i>
Front yard	Not allowed
Side street yard	Not allowed
Side yard	Allowed
Rear yard	Allowed

B. BUILDING



1. HEIGHT	Sec. 2.10.9.
A Building height (max stories/feet)	
Base	10 / 142'
With bonus	13 / 184'
2. MASSING	Sec. 2.10.10.
B Building width (max)	175'
Active depth (min)	
C Primary street	30'
D Side street	15'
3. GROUND STORY	Sec. 2.10.11.
E Ground story height (min)	14'
F Finished floor elevation (min/max)	-2' / 6'

	Primary St.	Side St.
4. TRANSPARENCY	Sec. 2.10.12.	
G Ground story (min)		
Primary street	70%	35%
Side street	50%	35%
H Upper story (min)	20%	20%
I Blank wall width (max)	10'	20'
5. ENTRANCES	Sec. 2.10.13.	
J Street-facing entry spacing (max)	40'	60'
Entry feature	Yes	Yes
6. FENCES AND WALLS	Sec. 2.10.14.	
Front yard height (max)	0'	
Side street yard height (max)	0'	

TWO—HUNDRED

W MAIN ST . CVL



BAR SUBMITTAL
NOVEMBER 19, 2024 HEARING

ZONING ANALYSIS, MASSING AND PRELIMINARY ARCHITECTURE PREPARED BY:

Kahler Slater

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INTRODUCTION

- WHO WE ARE
- IMPORTANCE
- RESPECT
- FIRST (VERY SMALL) STEP, BUT CRITICAL TO “UNLOCK”
- PRELIMINARY DISCUSSION

CERTIFICATE OF APPROPRIATENESS REQUEST

- PERMISSION TO DEMOLISH
- APPROVAL OF MASSING AND SATISFACTION OF SECTION 5.2.7(C)(2)(C)
- PARTIAL COA GRANTED

LOCATOR MAP



CONTEXT | STREET VIEWS



PERMISSION TO DEMOLISH

REGARDING THE EXISTING STRUCTURE LOCATED AT 200 W MAIN ST,
THE VIOLET CROWN CINEMA.

BACKGROUND

YEAR BUILT: 1898, 1938 REAR EXTENSION. ALTERATIONS TO PRIMARY
FAÇADE C1956, 1996, AND 2014-2016.

DISTRICT: DOWNTOWN ADC DISTRICT

STATUS: CONTRIBUTING. PRIMARY FAÇADE IS NON-CONTRIBUTING.

TWO-STORY BRICK STRUCTURE WITH HISTORICAL USES OF
DEPARTMENT STORE, STEAM LAUNDRY, GROCER, FURNITURE
STORE, AND A MOVING PICTURES THEATRE. IN THE 50’S, BUILDING
WAS EXPANDED TO THE REAR AND FAÇADE WAS ENCLOSED WITH
ENAMELED METAL PANELS. IN 1996, BUILDING WAS CONVERTED FROM
A LEGGETT’S DEPARTMENT STORE TO A REGAL MOVIE THEATRE,
WITH THE METAL FAÇADE REPLACED WITH BRICKS. IN 2014-2016, THE
CURRENT CONTEMPORARY FAÇADE WAS CONSTRUCTED FOR THE
VIOLET CROWN THEATRE.



EXISTING VIOLET CROWN CINEMA

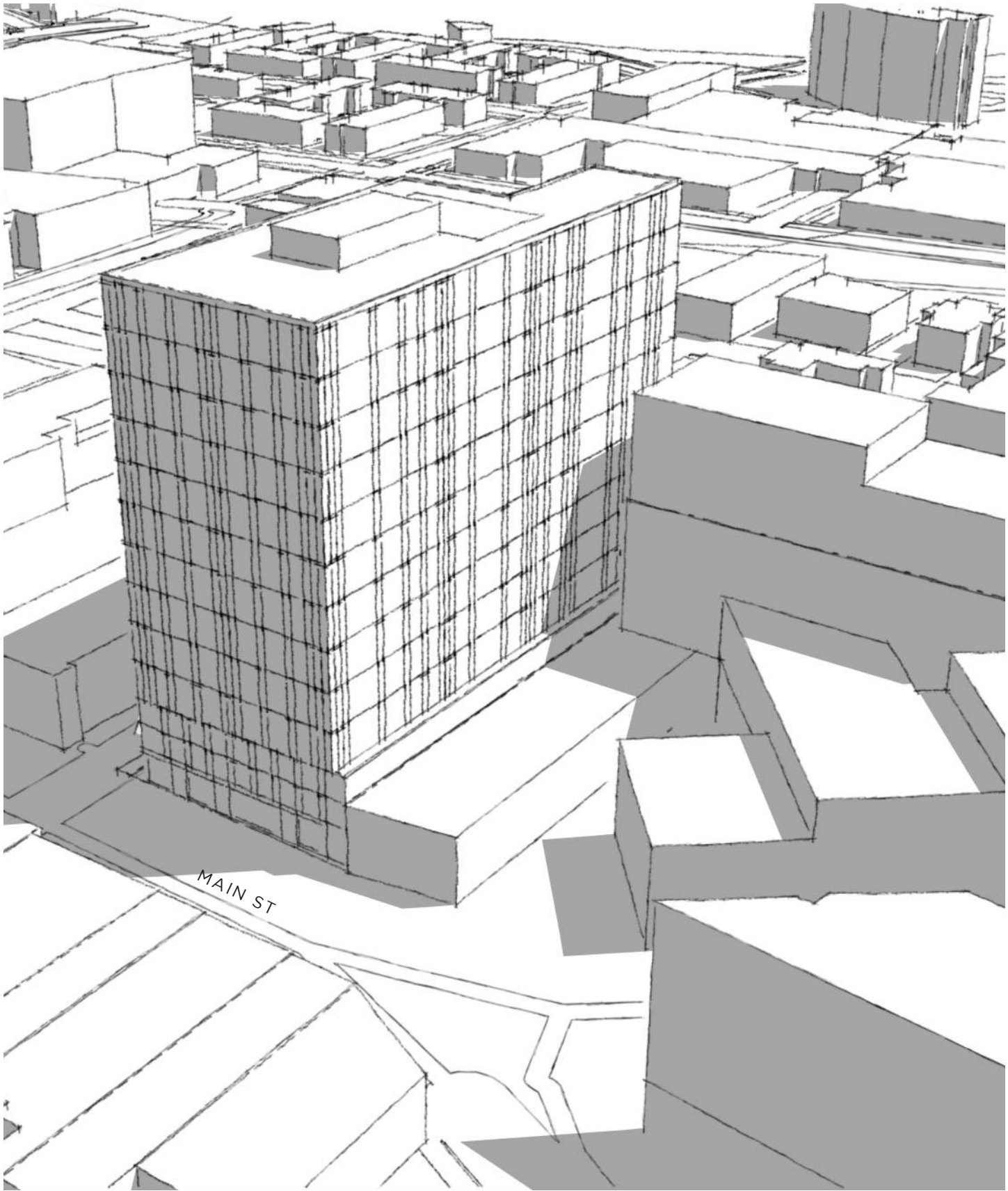
THE CASE FOR DEMOLITION (IN SHORT)

THE STRUCTURE DOES NOT RESEMBLE ANY HISTORICAL
SIGNIFICANCE AS IT STANDS TODAY, DUE TO ITS REMODELED AND
CONTEMPORARY APPEARANCE AS OF 2016.

ALLOWING THIS STRUCTURE TO REMAIN AS IS AND IN PLACE
WOULD PERPETUATE AN UNDERUTILIZED PROPERTY AND
MAKE FUTURE DEVELOPMENT ON THE SITE LIMITING AND
UNREASONABLY DIFFICULT, WHILE CONTRADICTING THE LATEST
EFFORTS THE CITY HAS MADE TO EXPAND DEVELOPMENT AND
ACTIVATE DOWNTOWN CHARLOTTESVILLE.

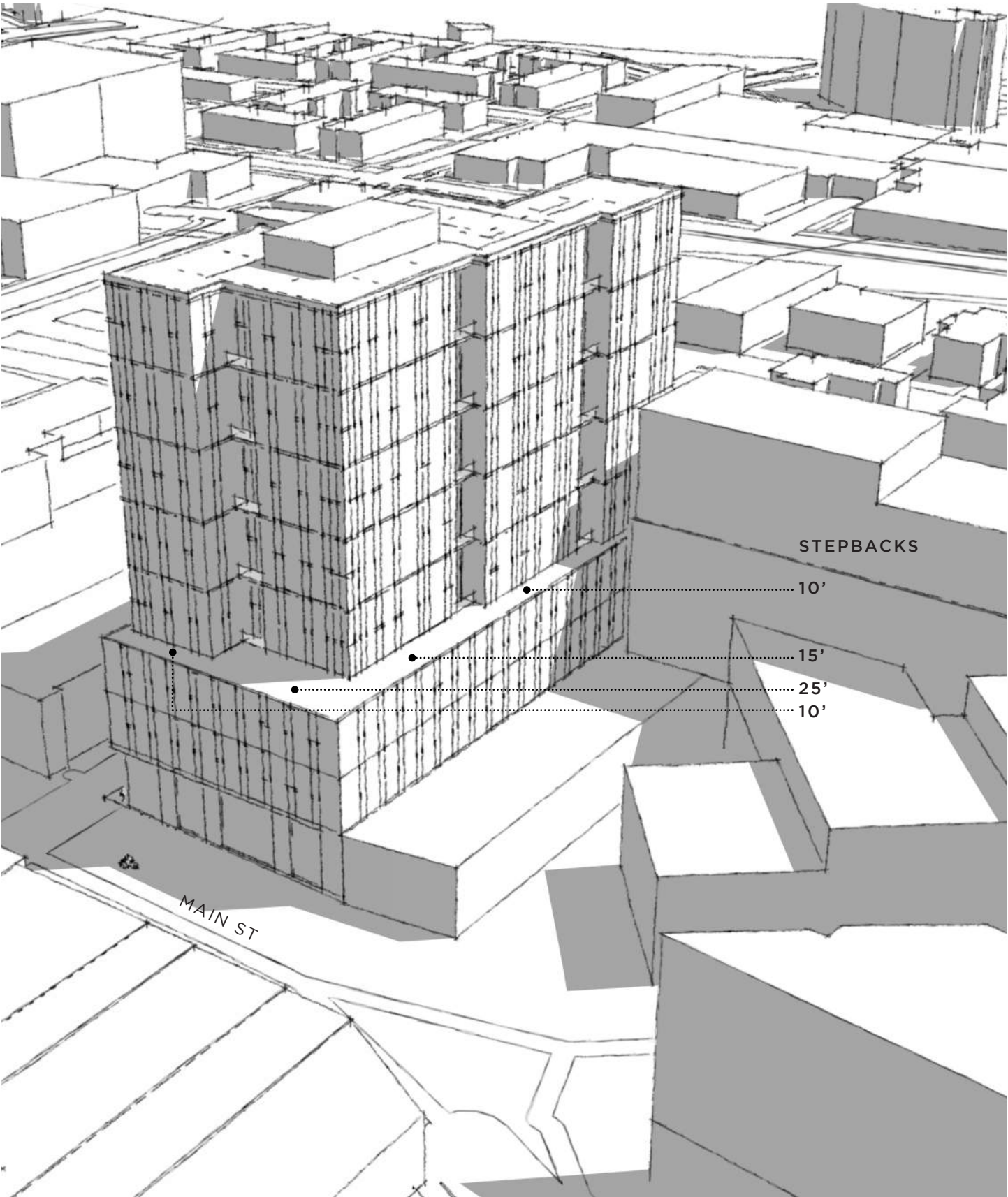
AS-OF-RIGHT MASSING DX ZONE

184' HIGH, 13 STORIES
0' STEPBACK



PROPOSED MASSING

184' HIGH, 13 STORIES ABOVE GRADE AT APPROXIMATELY 200,000 GSF
5'-25' STEPBACKS, SUBTRACTING APROX. 6,300 GSF FROM FOOTPRINT



SHADOW STUDY PERTINENT SUMMARY

12PM

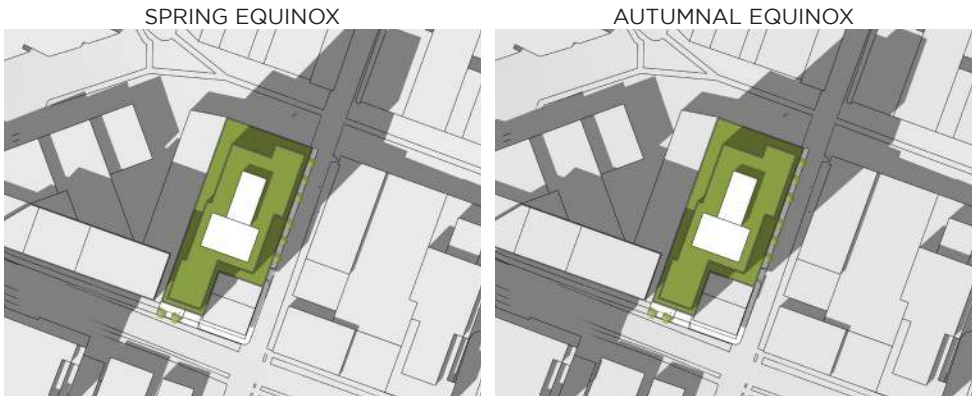
PROPOSED
MASSING
184'



6-STORY
BUILDING
89'

3PM

PROPOSED
MASSING
184'



6-STORY
BUILDING
89'

CONCLUSION:
MINIMAL DIFFERENCE IN TREE SHADING BETWEEN THE TWO OPTIONS.



DETAILED SHADOW STUDY | 9AM

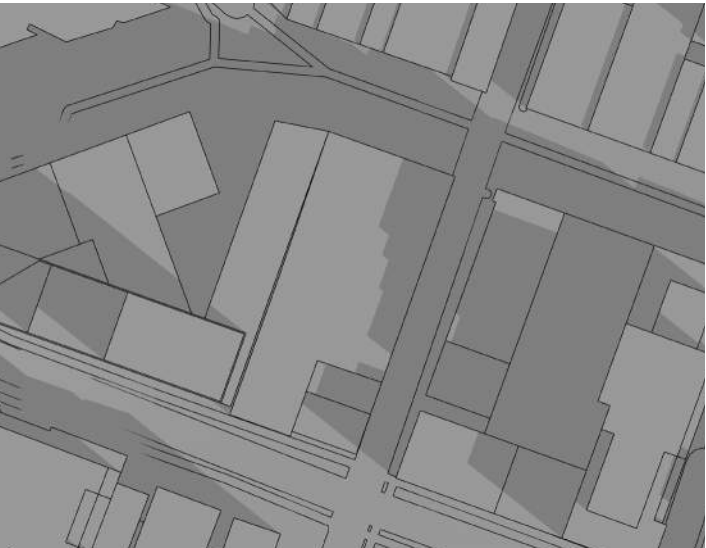
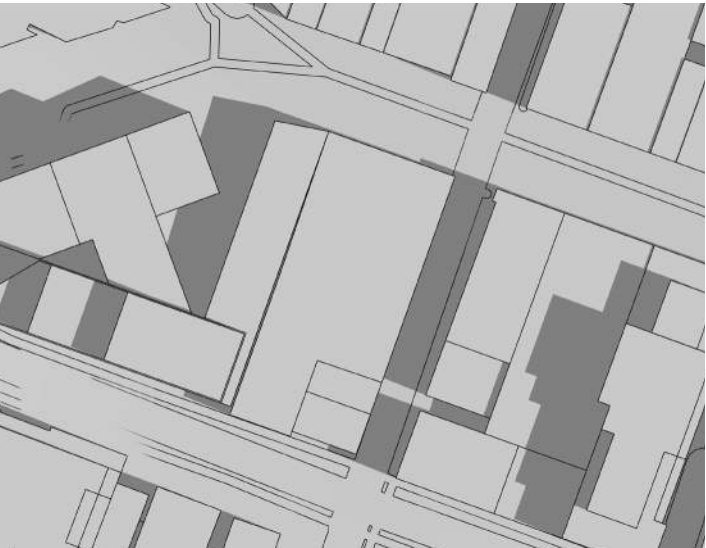
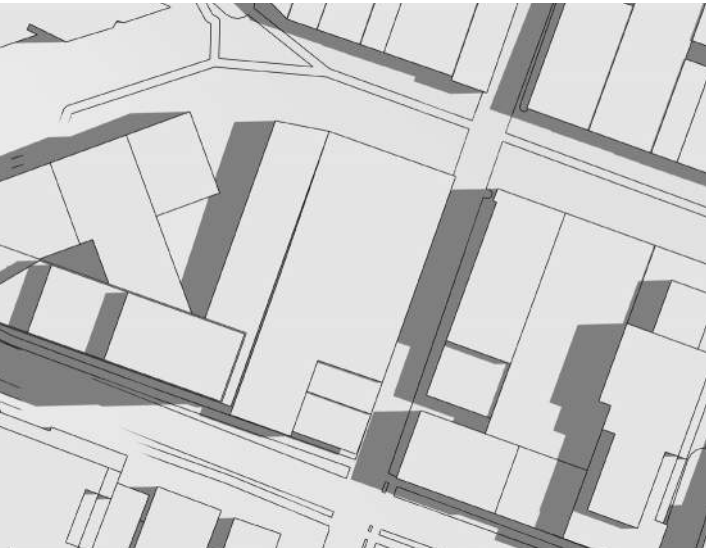
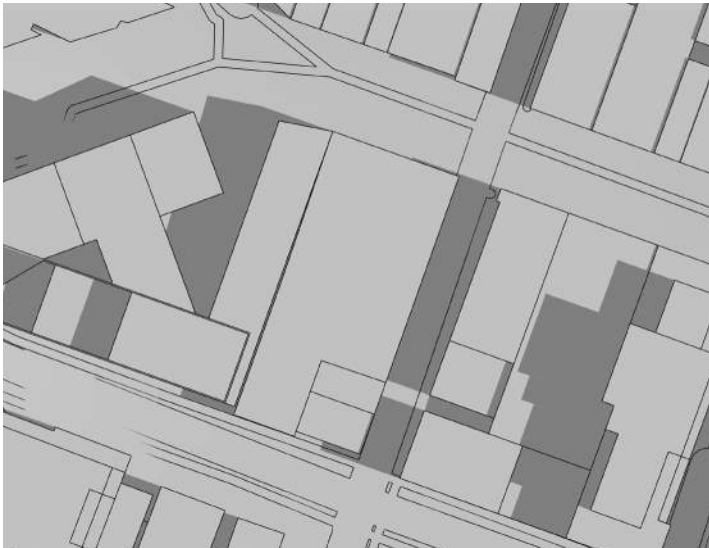
SPRING EQUINOX

SUMMER SOLSTICE

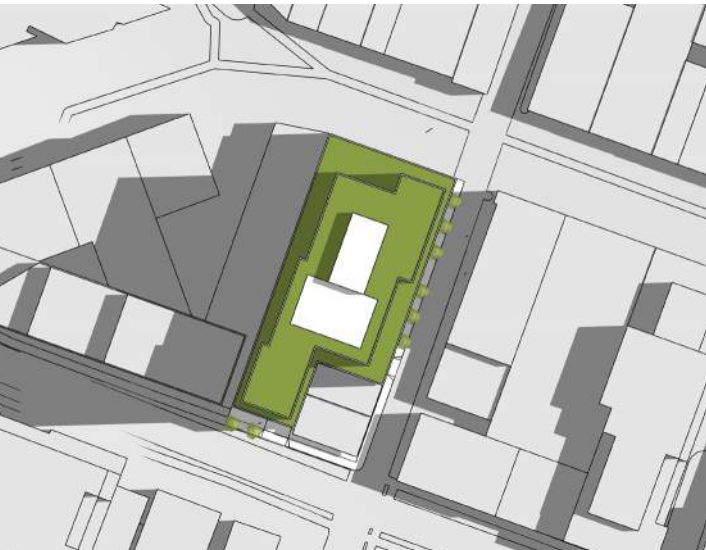
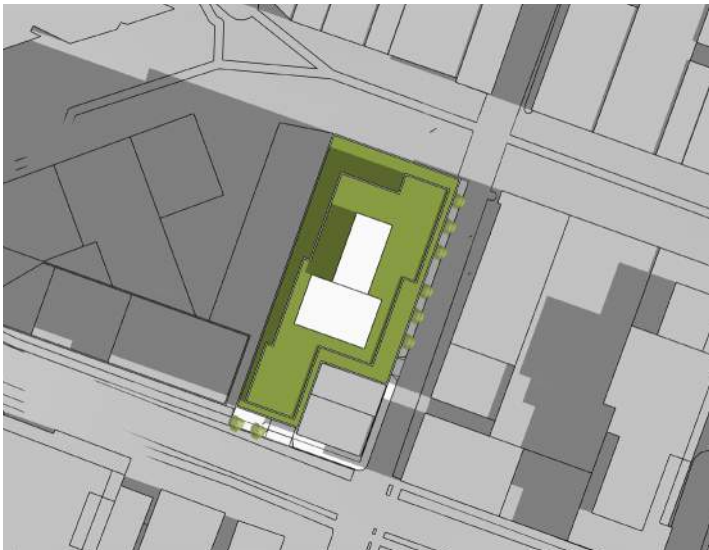
AUTUMNAL EQUINOX

WINTER SOLSTICE

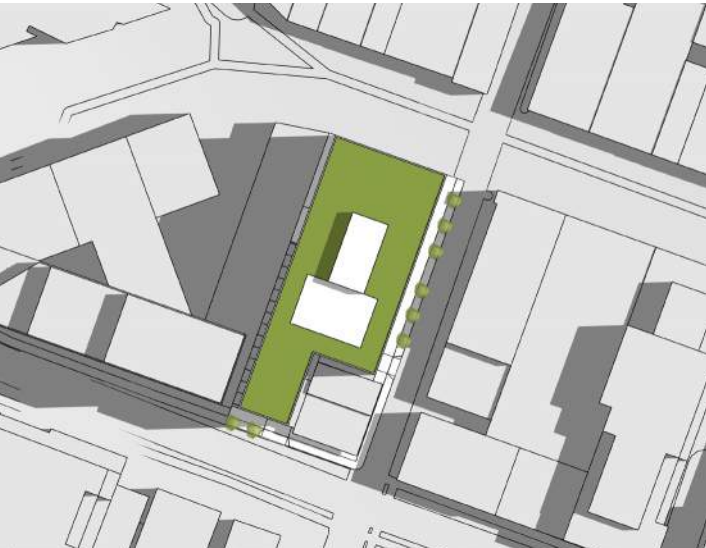
EXISTING



PROPOSED
MASSING
184'



6-STORY
BUILDING
89'



DETAILED SHADOW STUDY | 12PM

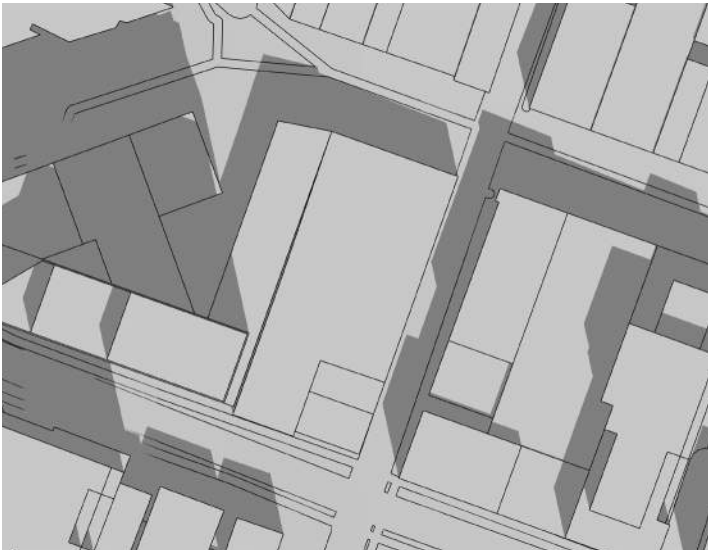
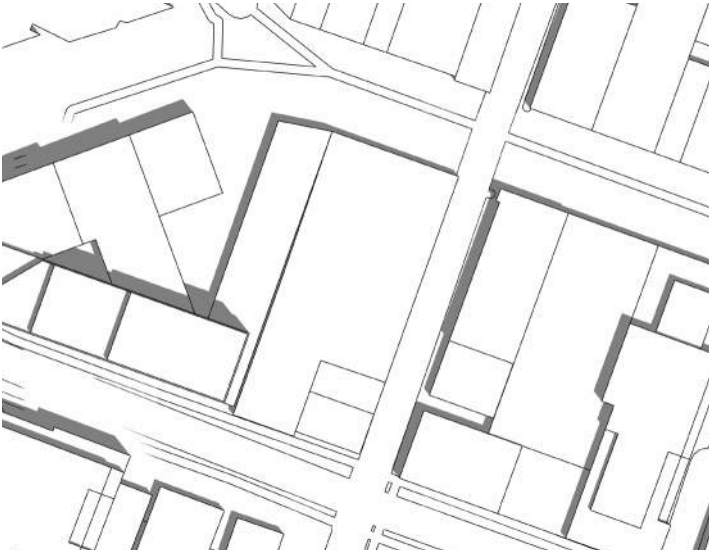
SPRING EQUINOX

SUMMER SOLSTICE

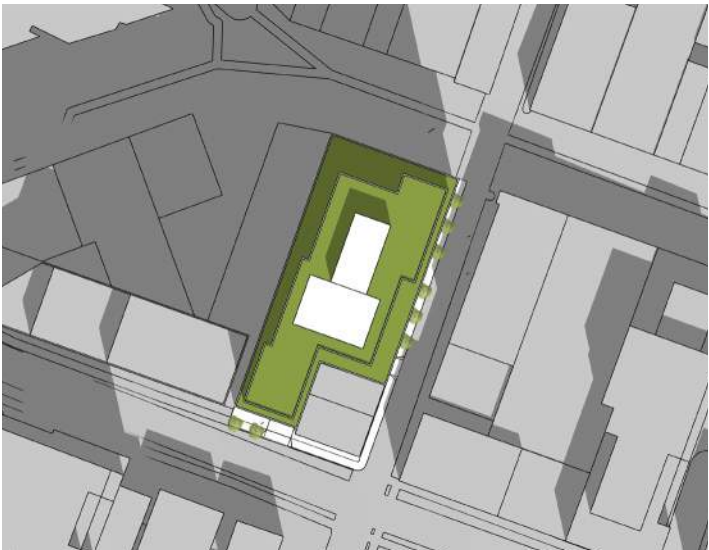
AUTUMNAL EQUINOX

WINTER SOLSTICE

EXISTING



PROPOSED
MASSING
184'



6-STORY
BUILDING
89'



DETAILED SHADOW STUDY | 3PM

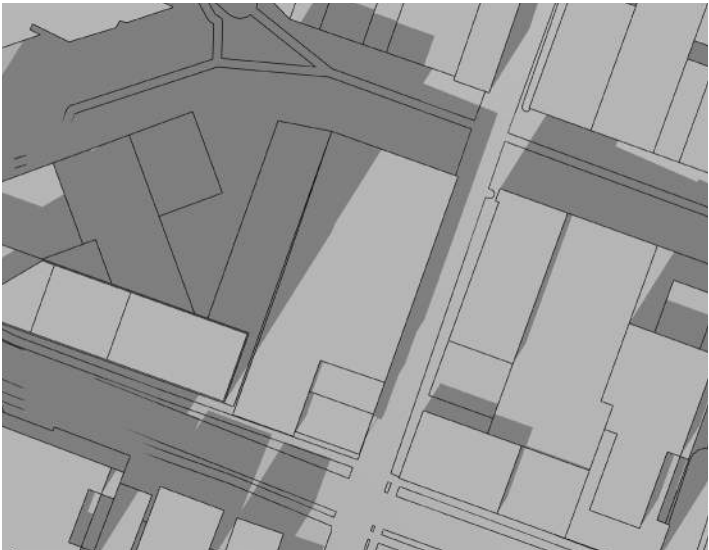
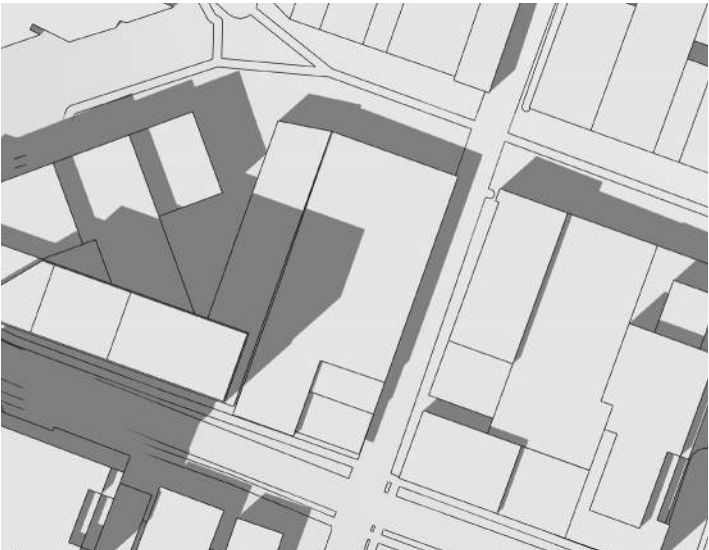
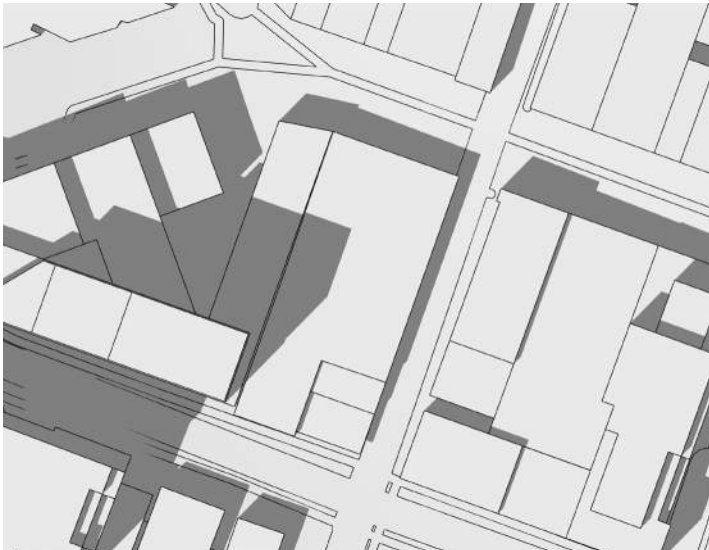
SPRING EQUINOX

SUMMER SOLSTICE

AUTUMNAL EQUINOX

WINTER SOLSTICE

EXISTING



PROPOSED
MASSING
184'



6-STORY
BUILDING
89'



PARTIAL CERTIFICATE OF APPROPRIATENESS

(NOT LEGALLY PROHIBITED AND WITHOUT IT, PROJECT IMPEDED)

REQUEST:

- PERMISSION TO DEMOLISH

- SATISFACTION OF SECTION PERMITTING BROAD RIGHTS (PARAPHRASED)
 - ON THE MALL, BAR MAY LIMIT HEIGHT TO WITHIN 2 STORIES OF “PREVAILING STORY HEIGHT OF THE BLOCK”
 - BAR MAY REQUIRE UPPER STORY STEPBACKS OF UP TO 25’



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DRAFT NOMINATION



COMMONWEALTH of VIRGINIA

Department of Historic Resources

2801 Kensington Avenue, Richmond, Virginia 23221

Travis A. Voyles
*Secretary of Natural
and Historic Resources*

Julie V. Langan
Director

Tel: (804) 367-2323
Fax: (804) 367-2391
www.dhr.virginia.gov

October 10, 2024

Jeff Werner, Preservation Planner
Department of Neighborhood Development Services
City Hall
P.O. Box 911
Charlottesville, VA 22902

Re: James Minor House, City of Charlottesville

Dear Mr. Werner:

The Department of Historic Resources (DHR), Virginia's historic preservation office, is planning to present the **enclosed** National Register nomination for Virginia's State Review Board and Historic Resources Board for recommendation to the National Register of Historic Places and inclusion in the Virginia Landmarks Register.

Because this resource is within your Certified Local Government, the Architectural Review Board (ARB) is entitled to a sixty-day comment period during which the ARB may review the draft nomination and relay any comments or concerns to the DHR. I hope you will consider the enclosed nomination at your next meeting and relay your comments to us. All comments will be forwarded to the SHPO Director and the Boards for consideration along with the nomination. We have scheduled the nomination for presentation to our boards on **Thursday, December 12, 2024**, and would like to receive your comments by that time in fulfillment of the comment period. This letter serves as notification initiating the sixty-day comment period and no further action will be taken on the nomination until we have received your comments, or the full sixty-day period has passed.

I look forward to receiving your comments. Should you have any further questions regarding the nomination or the register program, please contact Austin Walker, National Register Program Manager, at (804) 482-6439 or austin.walker@dhr.virginia.gov.

Sincerely,

A handwritten signature in black ink, appearing to read "JL Smith".

Jolene L. U. Smith
Director, Division of Resource Information & Register

cc: Mayor Juandiego Wade; Samuel Sanders, Jr.

Enclosure

Western Region Office
962 Kime Lane
Salem, VA 24153
Tel: (540) 387-5443
Fax: (540) 387-5446

Northern Region Office
5357 Main Street
PO Box 519
Stephens City, VA 22655
Tel: (540) 868-7029
Fax: (540) 868-7033

Eastern Region Office
2801 Kensington Avenue
Richmond, VA 23221
Tel: (804) 367-2323
Fax: (804) 367-2391

COMMONWEALTH of VIRGINIA

Department of Historic Resources (DHR), 2801 Kensington Avenue, Richmond, Virginia 23221
(804) 482-6446; www.dhr.virginia.gov

Rights of Private Property Owners to Comment and/or Object to a Nomination for Listing in the Virginia Landmarks Register and/or the National Register of Historic Places

The Department of Historic Resources (DHR) is Virginia's State Historic Preservation Office (SHPO). DHR administers the Virginia Landmarks Register on behalf of the Commonwealth of Virginia and, as the SHPO, administers Virginia's participation in the National Register of Historic Places, which is managed by the National Park Service. DHR is your primary point of contact for all matters related to the Virginia Landmarks Register (VLR) and the National Register of Historic Places (NRHP).

Supporting and/or Commenting on a Nomination

A private property owner who supports a nomination for listing in either or both the VLR and the NRHP is invited to send a letter of support but is not required to do so in order for the nomination to proceed. Private property owners also are welcome to comment on a nomination even if they do not seek to go on record with either a vote of support for or an objection to a nomination. Copies of letters of support and/or comment are provided to the State Review Board (SRB) and the Board of Historic Resources (BHR) for review, along with the nomination to which they refer, and are included with the nomination if the SRB has recommended it to proceed to the NRHP.

Objecting to a Nomination

In accordance with Virginia Administrative Code 17 VAC10-20-200, a private property owner has the right to object to listing in the VLR or the NRHP, or object to listing in both registers. For a private property that is being individually nominated, each owner or partial owner of the property may object to listing regardless of the portion of the property that party owns. For a historic district that is being nominated, each owner of private property in the district is counted as one individual regardless of how many properties that party owns, and regardless of whether the properties contribute to the significance of the district.

As stated at 17VAC10-20-200, the private property owner's objection to listing must be provided to DHR in writing a minimum of 7 business days prior to the Board meeting. When objecting to listing in the VLR, any owner or partial owner of private property shall submit to DHR a written statement of objection that has been attested and notarized by a notary public, that references the subject property by address and/or parcel number, and that certifies that the party is the sole or partial owner of the private property, as appropriate. Only upon such submission shall such objecting owner be counted by DHR in determining whether a majority of private property owners has objected to a nomination of a property to the VLR.

When objecting to listing in the NRHP, the objecting private property owner must provide their objection in writing and include the same content as specified in the paragraph above; however, objection letters concerning NRHP listing, are not required to be notarized. In accordance with Section 1746 of Title 28 of the U.S. Code, a written objection should state "I declare (or certify, verify, or state) under penalty of perjury under the laws of the United States of America that the foregoing is true and correct. Executed on (date). (Signature)".

A property owner may submit a single written objection to listing in both the VLR and NRHP, but in order for the objection to be applied to the VLR listing, the letter must be notarized.

For an individually nominated private property or a historic district nomination, if **a majority** (50% + 1) of the private property's owners object according to the process described above, the nomination will not proceed. In both types of cases, as the SHPO, DHR shall submit the nomination to the National Park Service's Keeper for a Determination of Eligibility of the property for the NRHP. If the property is then determined eligible, although not formally listed, Federal agencies will be required to allow for the Advisory Council on Historic Preservation to have an opportunity to comment before the agency may fund, license, or assist a project which will affect the property.

Letters of objection must be addressed to the State Historic Preservation Officer at the Department of Historic Resources, 2801 Kensington Avenue, Richmond, Virginia 23221.

Letters of objection received a minimum of 7 business days prior to the Board meeting will be copied to the members of the SRB and BHR for review, along with the nomination to which they refer. If, at the Board meeting, the nomination is approved to proceed to the NRHP, all letters of objection will be forwarded to the National Park Service to consider with their review of the nomination, along with any letters of support or comment that DHR has received. Letters of objection to listing in the NRHP may be submitted to DHR even after the Board meeting at which the nomination is approved. DHR will forward any letters of objection to the National Park Service. The National Park Service continues to accept letters of objection up to the date of listing in the NRHP. The National Park Service typically concludes review and approval of a nomination within approximately 55 days of receipt of the nomination from DHR.

James Minor House, City of Charlottesville, DHR File No. 104-5951

The James Minor House is located at 1817 Fendall Avenue in Charlottesville, Virginia. Designed ca. 1937 by local architect Milton Grigg for local lawyer James Minor, the two-story wood and stone Colonial Revival dwelling sits centered on a rectangular lot in the Venable neighborhood, just north of the University of Virginia grounds. The home is at the bend where Fendall Avenue splits into Edgewood Lane, where a semi-circular drive comes off Fendall Avenue to serve the property. The house is the only structure on the site. 1817 Fendall has existed as a single-family residence throughout its life and retains a large degree of original material. A non-historic rear addition was built in the 1980s to allow for the continued use and growth of families occupying the house. Apart from this addition, the house primarily remains as it was originally built. Original character-defining features include the historic layout and original building materials. The overall feeling and association of the dwelling is that of a twentieth century single-family residence.

The James Minor house is eligible for listing under Criterion C at the local level of significance in the area of Architecture as a home designed by Milton Grigg during the first five years of his practice as an independent architect. While best known for his work as a restoration architect, Grigg designed many residential structures, primarily in the Charlottesville region. His residential work represents the growth of his abilities as an independent architect and his familiarity with Classicist and Revival styles; the Minor House illustrates his early attempts to incorporate historical design and classical vocabulary into new construction. As such, the house is not as accomplished as his later work; however, it marks a key point in his early career. The house also illustrates Grigg's ability to design smaller homes, which peaked in popularity during the Great Depression as the federal government encouraged homeownership and the production of affordable housing.

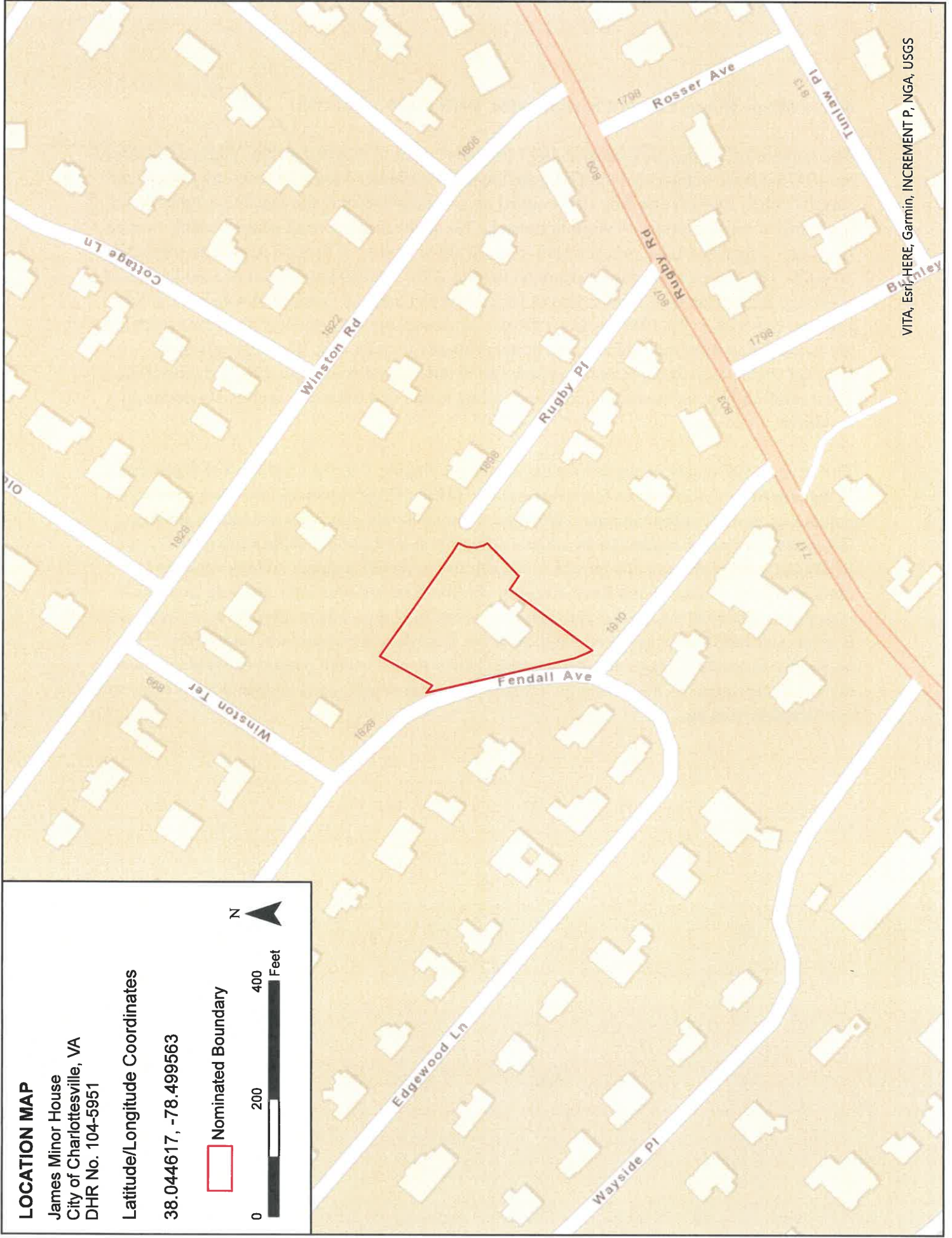
LOCATION MAP

James Minor House
City of Charlottesville, VA
DHR No. 104-5951

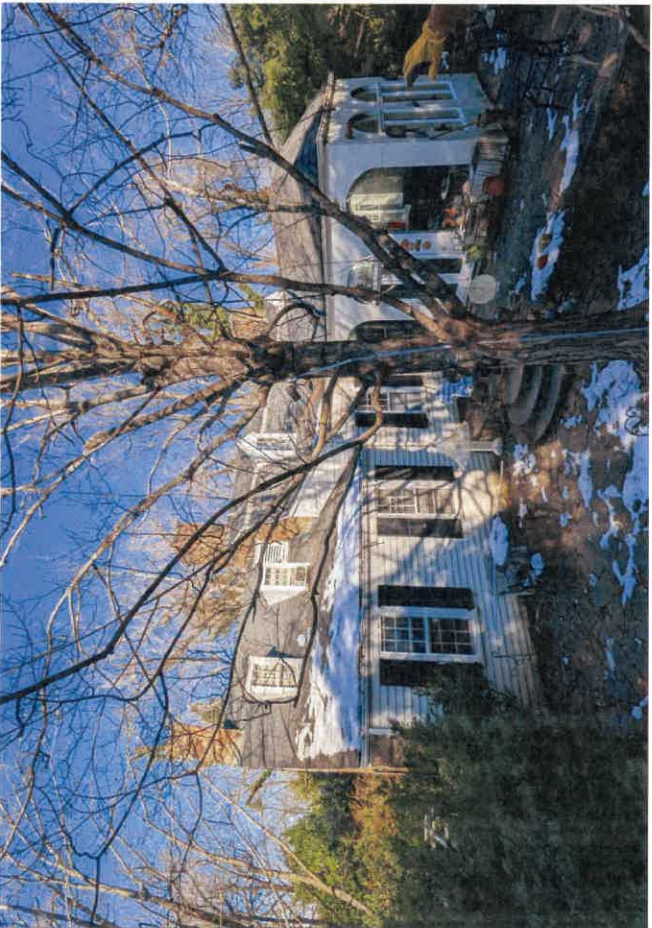
Latitude/Longitude Coordinates

38.044617, -78.499563

 Nominated Boundary







COMMONWEALTH of VIRGINIA

Department of Historic Resources (DHR), 2801 Kensington Avenue, Richmond, Virginia 23221

Key Points about the National and State Register Process for Property Owners

- Listing in the national and state registers is honorary. It recognizes a historic property's importance to its community, the State, and/or the Nation as well as encouraging good stewardship of the historic property.
- National and state register listings do not place restrictions on private property owners. Owners have no obligation to open their properties to the public, to restore them, or even to maintain them to a specific standard, if they choose not to do so.
- Under Federal and State laws, private property owners can do anything they wish with their Register-listed property, provided that no Federal or State license, permit, or funding is involved.
- If a listed property is destroyed or its integrity is greatly altered, it is removed from the registers.
- To ensure public participation in the nomination process, property owners and local officials are notified of proposed nominations to the National Register and Virginia Landmarks Register and are provided the opportunity to comment. In addition, once a nomination is submitted to the National Park Service, another public comment period is published in the *Federal Register*.
- Federal agencies whose projects affect a listed property must give DHR (Virginia's State Historic Preservation Office) an opportunity to comment on the project and its effects on the property. Further details are provided below.
- Federal and State Historic Rehabilitation Tax Credits for rehabilitation and other provisions are available, should a property owner choose to use them. Further details are provided below.
- Owners may also qualify for Federal and State grants for historic preservation when funding is available. Refer to the National Park Service website for Federal grant information (<https://www.nps.gov/orgs/1623/index.htm>). DHR administers several State grant programs (<https://www.dhr.virginia.gov/grants/>).
- Owners of properties that have been determined eligible for or listed in the Virginia Landmarks Register are eligible to consider perpetual legal protection of the property through the donation of a historic preservation easement. For more information, see <https://www.dhr.virginia.gov/easements/>.

National Register of Historic Places (NRHP)

Established under the National Historic Preservation Act of 1966 (NHPA), as amended, the national historic preservation program is a partnership between the Federal, State, Tribal, and local governments; private organizations; and the public. The Act and its provisions establish the framework within which citizens plan, identify, evaluate, register, and protect significant historic and archeological properties throughout the country. Central to this framework is the NRHP--the Nation's official list of historic properties worthy of preservation, administered by the National Park Service (NPS), U.S. Department of the Interior. Properties listed in the NRHP include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture.

Historic places are nominated to the NRHP by nominating authorities: the State Historic Preservation Officer (SHPO), appointed by the Governor of the State in which the property is located; the Federal Preservation Officer (FPO) for properties under Federal ownership or control; or by the Tribal Historic Preservation Officer (THPO) if the property is on tribal lands. Anyone can prepare a nomination to the NRHP, at which time the SHPO, FPO or THPO reviews the proposed nomination, and notifies property owners and local officials of the intent to nominate. Nominations submitted through the State must first be approved by a State Review Board (SRB) before being reviewed by the NPS. The members of the SRB, who are appointed by the SHPO, use the same criteria as the National Register to evaluate properties and then recommend them to the NPS for listing in the NRHP.

The NRHP continues to reflect the desire of Americans, as expressed in the NHPA, that "the historical and cultural foundation of the nation should be preserved as a living part of our community life and development in order to give a sense of orientation to the American people."

Virginia Landmarks Register (VLR)

In 1966, the Virginia General Assembly established the Virginia Historic Landmarks Commission, now the Department of Historic Resources (DHR). DHR is the State Historic Preservation Office responsible for managing

the VLR, the state's official list of properties important to Virginia's history. The Historic Resources Board (HRB), appointed by the Governor of Virginia, is responsible for listing properties to the VLR. Just as the same evaluation criteria are used for the National and State registers, the same register form is also used for both the VLR and the NRHP. Nearly 2300 historic properties are listed in the VLR. This number does not include the tens of thousands of properties within each listed historic district.

Federal and State Historic Rehabilitation Tax Credits (voluntary program)

The Federal Historic Rehabilitation Tax Credit (HRTC) provides for a 20% Federal tax credit on eligible rehabilitation expenses for comprehensive work done to bring historic commercial, industrial, and rental residential buildings into new or continued use. All work that is completed must meet the Secretary of the Interior's *Standards for Rehabilitation*. This tax credit is governed by the following Federal Regulations: NPS Regulations 36 CFR § 67; Internal Revenue Code Regulations 26 U.S. Code § 47; IRS Regulations 26 CFR § 1.48-12; and Public Law No.: 115-97 (December 22, 2017).

Owners of properties listed in the VLR may be eligible for a 25% HRTC for the certified rehabilitation of income-producing and non-income-producing certified historic buildings such as commercial, industrial, or rental or non-rental residential buildings. Owners who rehabilitate an income-producing building listed in both the National and State registers may use both Federal and State HRTCs. The HRTCs are a voluntary program available if a property owner chooses to use them. Individuals should consult a knowledgeable tax legal/accounting professional and the appropriate local IRS office for assistance in determining the tax consequences of the above provisions. Refer also to the National Park Service website (<https://www.nps.gov/subjects/taxincentives/index.htm>) or to the Historic Rehabilitation Tax Credit Program on DHR's website (<https://www.dhr.virginia.gov/tax-credits/>).

Results of Federal and State Listing

Property owners, historic district sponsoring organizations, and/or local governments may purchase an attractive official plaque noting designation for properties in historic districts and individually listed properties. Owners of recognized historic properties are also eligible for the Virginia Preservation Easement Program, as well as technical assistance from the staff of DHR. Professional architects, architectural historians, and archaeologists are available to provide technical guidance in the care and maintenance of buildings and sites.

Planning for Federal, federally licensed, and federally assisted projects includes consideration of historic properties. Section 106 of the NHPA requires that Federal agencies allow the SHPO an opportunity to comment on all projects affecting historic properties either listed in or determined eligible for listing in the NRHP. The Advisory Council on Historic Preservation (www.achp.gov) oversees and ensures the consideration of historic properties in the Federal planning process. Buildings listed in the VLR may also be considered as part of a state-funded project, such as highway planning. Register listing also requires consideration in issuing a surface coal mining permit. In accordance with the Surface Mining Control and Reclamation Act of 1977 (30 U.S.C. 1201-1328; 91 Stat. 445), there must be consideration of historic values in the decision to issue a surface coal mining permit where coal is located. Staff at DHR are available to provide more information about these requirements.

Local governments may have laws to encourage the preservation of their historic places. Such programs are established at the local level and therefore are entirely separate from the Register process managed by DHR. Some local governments have enacted their own identification procedures; some use listing in the National and State registers as an indicator of historic significance. Local historic preservation programs can provide some protection against the possible harmful effects of State-funded, -licensed, or -assisted projects. Some provide limited financial assistance to owners in the form of grants, loans, or tax benefits. They may establish other protections or reviews for preservation purposes. Your local government's planning department can provide more information.

Websites with Additional Information

www.nps.gov/history - National Park Service's main website for Historic Preservation and History programs

<https://www.nps.gov/subjects/nationalregister/index.htm> National Register of Historic Places website

<https://ncshpo.org/resources/national-historic-preservation-act-of-1966/> - Provides the full text of the National Historic Preservation Act of 1966

www.dhr.virginia.gov - Department of Historic Resources (DHR) main website

www.dhr.virginia.gov/register/register.htm - Registers Homepage of DHR's website

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: James Minor HouseOther names/site number: VDHR ID 104-5951

Name of related multiple property listing:

(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: 1817 Fendall AvenueCity or town: Charlottesville State: VA County: Independent CityNot For Publication: Vicinity: **3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

Signature of certifying official/Title:

Date

Virginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

James Minor House
Name of Property

City of Charlottesville, VA
County and State

4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

James Minor House
Name of Property

City of Charlottesville, VA
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

James Minor House
Name of Property

City of Charlottesville, VA
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th AND 20th CENTURY REVIVALS: Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: foundation: STONE
walls: WOOD
roof: ASPHALT

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The James Minor House is located at 1817 Fendall Avenue in Charlottesville, Virginia. Designed ca. 1937 by local architect Milton Grigg for local lawyer James Minor, the two-story wood and stone Colonial Revival dwelling sits centered on a rectangular lot in the Venable neighborhood, just north of the University of Virginia grounds. The home is at the bend where Fendall Avenue splits into Edgewood Lane, where a semi-circular drive comes off Fendall Avenue to serve the property. The house is the only structure on the site. 1817 Fendall has existed as a single-family residence throughout its life and retains a large degree of original material. A non-historic rear addition was built in the 1980s to allow for the continued use and growth of families occupying the house. Apart from this addition, the house primarily remains as it was originally built. Original character-defining features include the historic layout and original building materials. The overall feeling and association of the dwelling is that of a twentieth century single-family residence.

James Minor House
Name of Property

City of Charlottesville, VA
County and State

Narrative Description

Site

The two-story Colonial Revival house is located in the Rugby neighborhood, north of the University of Virginia in Charlottesville, Virginia. The house sits on a parcel of approximately .7220 acres and is the only building or structure on the site. The house is surrounded by a wooded lawn and faces north with the ground sloping away in either direction. At the rear of the house, an addition was added in the 1980s, surrounded by a tiered gravel and slate patio with planting beds. A semi-circular drive serves as the only vehicular access, while a footpath at the east connects the site to the cul-de-sac on Rugby Place. Large boxwoods surround the house, particularly along the east side. A low stone wall, matching the material used on the building, lines the west side of the property along Fendall Avenue.

Exterior

The house is comprised of a five bay main section with a raised one-story porch along the primary facade and a two-bay wing to the south. The main section of the house is two stories above a full English basement which is fully expressed at the west elevation of the house and is partially expressed at the east elevation of the house due to the sloping lot. A one bay 1980s addition projects perpendicularly from the two-bay wing along the south.

Exterior – North (Front) Façade

The main façade faces north. On the first floor, wood steps lead from the semi-circular drive at the west to the full-width front porch. Brick stairs lead to the eastern side of the main facade. The porch has a slight eave overhang with simple cornice details and is supported by six square columns. Porch railings are evenly spaced square posts. The porch is supported by a fieldstone foundation with five arched openings. There is enough room under the arched openings of the porch for storage. The house is decorated in wood clapboard siding. Dormers are present across the entire building with those at the main house having a front gable and the dormers on the south wing a hipped gable. A slate shingle roof is in place. There are four 9/6 double-hung window dormers located symmetrically above the flared eave of the gambrel roof. The other two 9/6 double-hung window dormers are on the eastern side of the structure, symmetrical to the windows below on the building. The windows left of the main entrance consist of 12/12 double-hung windows. The windows are flanked by louvered shutters. Contrary to the rest of the porch's simple design the main entrance is quite ornate. The main entry has a single, six paned cross and bible style door, decorated in a Neoclassical style with a denticulated cornice and 4 paned sidelights. The next bay's clapboard siding is interrupted by a strip of fieldstone then the clapboard siding continues onto the two-bay wing. Two 9/9 windows are located symmetrically below the two dormers on the roof. The windows are flanked by louvered shutters. (See image 1).

James Minor House
Name of Property

City of Charlottesville, VA
County and State

Exterior – South (Rear) Elevation

The rear elevation is single-story with a stone foundation and is broken up into three bays with the 1980s addition projecting from the second bay. The first bay is comprised of wood clapboard siding and two 9/9 double-hung windows. The windows are flanked by louvered shutters. Located above the roofline are two dormers 9/6 double-hung windows. There is a vent located adjacent to the second dormer. The second bay consists of a single 9/9 double hung window, flanked by louvered shutters. Located adjacent is another vent. Projecting out of the second bay is a 1980s addition covered in smooth wood paneling with eight large arched openings. Five of the openings are single panes, two have mullions and transoms, and one is a single swing door with a transom. Located above the roofline are two 9/6 double-hung window dormers. The third and final bay consists of clapboard siding and two 9/9 double-hung windows. These windows are flanked by board and batten shutters. Located symmetrically above the roofline's first-story windows are two dormers of 9/6 double-hung windows. (See image 3 and 4).

Exterior – East Elevation

The east elevation faces Fendall Avenue. The site slopes west at this elevation, partially obscuring the basement level. The elevation is faced in fieldstone and a faux chimney which is centered at the top of the roof. Visible from this elevation there is one 9/9 double-hung window flanked by louvered shutters located on the first level. Near the rear of the eastern elevation is a 9/6 double-hung window. (See image 5).

Exterior – West Elevation

The west elevation is faced in fieldstone with a faux chimney located centrally at the top of the roof. The basement level is fully expressed at this elevation. There are two 6/6 double-hung windows at the basement level.). The two stories above the basement level contain four 9/6 double-hung windows flanked by board and batten shutters. The windows on the basement level and first story are symmetrical while the second story windows are asymmetrical. The elevation shows the original one-story clapboard section protruding off the south wing. The section contains an asymmetrical 9/6 double-hung window flanked by board and batten shutters. (See Image 2).

Interior

The interior of the house is in good condition, with alterations over time, including updated bathroom and kitchen features. The house has a square floor plan on the first floor and basement and a rectangular plan on the second floor.

Throughout the first and second floors of the c. 1937 main block, hardwood flooring, plaster walls and ceilings, heavy wood moldings, window and door surrounds, built-in shelving, lighting, and hardware remain intact.

The main entrance opens into a small foyer, decorated with baseboard, chair, and crown molding with a winder wood staircase leading to the second floor. (See image 8). The flooring is original hardwood and spans the first and second floors minus the rear addition. To the left of the staircase is the living room. The living room is a rectangular shaped room with crown molding and chair rail molding. The windows in the room are surrounded by an arched molding. (See

James Minor House
Name of Property

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images 8,9, and 10). Symmetrically located across from the windows is an arched set of two three paneled doors surrounded by an arched molding. (See image 11). Located at the rear of the room is a fireplace also decorated with molding. The entrance leading into the living room is decorated with arched molding. Adjacently located to the entrance is a recessed shelving area. (See image 12). Looking west across the entrance hall, the sunken library comprises the west side of the front of the house. There are two evenly spaced windows at the front of the room and a single window on the west wall. A half-bathroom sits directly beside the window on the west wall. North and south walls retain original built-in shelving. (See images 13 and 14). On the east wall, a louvered closet sits between the doorway to the entrance hall and that to the rear hallway. East of the library, a short hallway connects to the laundry, kitchen, dining room, and first floor bedroom and circles back around to the main entry. A unique feature of the hallway is a curved wall, behind which sits the bathroom. (See image 15). Located to the right of the laundry unit is the first-floor bedroom. The semi rectangular room is decorated with wallpaper, and minimal molding around the ceiling, windows, and openings. The rear of the bedroom contains an opening to two closets flanking a center window. (See image 16). The closets are positioned at the rear corners of the room facing each other. There is a bathroom connected to the bedroom off the entry. The kitchen is the next room off the hallway. The kitchen retains its hardwood flooring with painted plaster walls. The kitchen opens into the sunroom. (See images 17 and 19). The room is the 1980s addition at the south end of the house. The rectangular sunroom's flooring is ceramic tiling. (See image 18). Also located off the kitchen is the dining room. The dining room is decorated with arch-surround molded doors and windows, and chair and crown molding. There is also an arch-molded recessed shelf and cabinet built into the wall. The flooring in this room is consistent with the rest of the house with its original hardwood flooring. (See images 20 and 21).

The second floor is accessed through the winder staircase in the house's foyer. (See image 22). The second floor runs primarily along the east-west corridor. The staircase has a landing at the original east shed-roofed wing to a bedroom and full bathroom. (See image 23). The rest of the second floor is raised above that level. (See images 24 and 25). Two bedrooms are located on the second floor, off the hallway along the rear wall. (See images 26 and 27). The finishes on the second floor consist of original hardwood flooring, baseboard and door frame molding in the hallways. The second-floor bedrooms consist of baseboard and crown molding and trim around the windows.

The English basement serves as partial storage for the house and includes an apartment space. It is accessed by an enclosed staircase on the west side of the foyer wall. The basement area serving the main house is utilitarian in finish with bare walls and ceilings, concrete flooring, wood stairs, and some wood trim. (See image 28).

There are internal connections between the apartment and the basement. (See image 29). The apartment consists of one bedroom and bathroom which then opens into the galley kitchen, located off the galley kitchen is a living room. (See image 30). The apartment can be accessed by an exterior door at the house's rear elevation or through the interior staircase. The apartment

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space has a higher grade of finishes than the other basement space, having plaster walls, built-in shelves, wood doors and trim, a finished ceiling, and carpeting. (See image 31).

Integrity

The James Minor House is an intact example of a Colonial Revival residential home constructed during the period between World War I and World War II.

Location

The James Minor House is located at 1817 Fendall Avenue in the Rugby-Venable neighborhood, north of the University of Virginia campus. It was constructed during the early development of the neighborhood. The house retains its integrity of location as it has not been moved.

Design

The Minor House is a two-story, Colonial Revival style house designed by Milton Grigg. The house retains its integrity of design as it appears as originally constructed with the exception of a rear elevation sunroom added in 1981. This sunroom was designed by Grigg's architectural firm and completed the year before Grigg's death in 1982. Apart from this sunroom, the house retains its original floorplan.

Setting

The James Minor House retains its integrity of setting. The home's original lot is intact as is much of the old growth landscaping. The Rugby-Venable neighborhood is still residential in character and has no non-compatible modern intrusions.

Materials

The Minor House retains its integrity of materials. The original wood clapboard siding is intact, as are the original windows and doors. The original fieldstone chimney and wall are also intact. Interior, decorative woodwork and hardwood floors have been retained.

Workmanship

The James Minor House retains its materials and represents the quality workmanship still being employed in homebuilding during the early-to-mid twentieth century. As an architect with significant experience restoring Colonial-era structures, Milton Grigg went to great lengths to replicate historic woodwork details including molding, fireplace mantels, doors and surrounds, and built-in cupboards and shelving. As the Minor House retains many, if not all of these elements, the integrity of the original workmanship is intact.

Feeling

The Minor House was constructed as a modern interpretation of a Colonial-era home. Milton Grigg incorporated many design elements from the 18th century as a result. These include the simple floorplan, window design, gambrel roof, and dormer windows. Interior features such as decorative woodwork also capture the feeling of the Colonial era. As the home retains all these features, the integrity of feeling is intact.

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The Minor House is an example of a Colonial Revival style home designed by Milton Grigg. As the home has not seen any major modifications, save for the addition of a sunroom at the rear designed by Grigg's firm in the early 1980s, it retains its association with the architect and the early development of the Rugby-Venable neighborhood.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1937

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Grigg, Milton L.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The James Minor House is eligible for listing under Criterion C at the local level of significance in the area of Architecture as a home designed by Milton Grigg during the first five years of his practice as an independent architect. While best known for his work as a restoration architect, Grigg designed many residential structures, primarily in the Charlottesville region. His residential work represents the growth of his abilities as an independent architect and his familiarity with Classicist and Revival styles; the Minor House illustrates his early attempts to incorporate historical design and classical vocabulary into new construction. As such, the house is not as accomplished as his later work; however, it marks a key point in his early career. The house also illustrates Grigg's ability to design smaller homes, which peaked in popularity during the Great Depression as the federal government encouraged homeownership and the production of affordable housing.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion C: Architecture

Milton LaTour Grigg was born in Alexandria, Virginia on April 18, 1905. Following his high school graduation in 1924, he enrolled at the University of Virginia. He was initially a student in the School of Engineering for two years, before transferring to the School of Architecture in 1926.¹ Founded in 1919, the school's first director was architectural historian Fiske Kimball, one of the first scholars to examine Thomas Jefferson as an architect. His work on Jefferson led to positions related to the preservation and restoration of Monticello as well as inspiring the restoration of Colonial Williamsburg.² By the time Grigg transferred to the School of Architecture, Kimball left Charlottesville to be the director of the Philadelphia Museum of Art; while Grigg did not have the opportunity to study under Kimball, he closely followed in the path established by Kimball.³

Grigg did not complete his degree as he left UVA in 1929; in August of that year, Grigg married Grace Vestal Thomas of Charlottesville and the couple moved to Williamsburg. The couple's move was likely precipitated by Grigg being hired to assist with the restoration of Colonial Williamsburg. Perry, Shaw, and Hepburn, a Boston-based architectural firm, had been hired to oversee the restoration work, which had proceeded slowly without the firm's presence on site. In

¹ Joseph Michael Lasala, "Architecture in Virginia: The Life and Career of Milton LaTour Grigg, FAIA" (University of Virginia Master's Thesis, 1990), 7.

³ Lasala, 7; Koester, "Fiske Kimball,"; sources differ between 1923 and 1924.

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the fall of 1929, A. Edwin Kendrew was sent oversee architectural efforts in Williamsburg; he was responsible for hiring Grigg as well as several other University of Virginia alumni.⁴ The restoration of the colonial capital of Virginia began in 1905 with the efforts of Dr. W.A.R. Goodwin, the vicar of Bruton Parish Church, who oversaw the restoration of the centuries old church. Goodwin left Williamsburg for fifteen years but returned in 1923 with a renewed vision to see the entire city restored. By 1926, Goodwin obtained the support of capitalist John D. Rockefeller, Jr., and efforts were launched in earnest.⁵ By the time Grigg arrived in the city, Henry Ford and many other industrialists were underwriting the restoration and reconstruction of Williamsburg.

After four years with the restoration team in Williamsburg, Grigg decided to return to Charlottesville. It is unclear why he left what could be considered a high-profile position for a young architect, especially during the hard years of the Great Depression. However, the list of completed works generated by Grigg's firm shows at least seven commissions for the year of 1933. It is likely that there were even more projects as Grigg hired Floyd Johnson, a senior in the University of Virginia's School of Architecture in 1933.⁶ By adding Johnson as a partner, it showed that work was plentiful even though many businesses were struggling during the Great Depression.⁷ In 1934, Milton Grigg became nationally known when he took the first prize medal in "Class A" of the Better Homes in American competition, which was sponsored by President Franklin Roosevelt. Grigg won the award based on his design for the Everard Meade House in Charlottesville. Grigg reportedly modeled the house on the Cape Cod style dwelling (Figure 1).⁸

Despite winning the prestigious award, and even with a significant number of residential dwellings in the design phase, Grigg became involved with the restoration of Monticello led by Fiske Kimball.⁹ With proximity to the site and experience at Williamsburg, Grigg was a reasonable choice to bring into the fold, beginning a multi-decade relationship with Thomas Jefferson's primary residence.¹⁰ Milton Grigg's restoration work was highly contradictory, basing designs on archaeological evidence and/or Jefferson's drawings rather than written records of the residents and visitors to Monticello.¹¹ However, this precedent of basing designs on conjecture illuminates his new build designs which often included additions as part of the initial design and not later inclusions as they were often historically.

In 1936, Grigg became nationally recognized when the Architectural Forum released *The 1936 Book of Small Houses*. The book outlined the methods in which home ownership could be achieved in an affordable manner. Three of Grigg's Charlottesville area designs were featured in

⁴ Edward A. Chappell, "Architects of Colonial Williamsburg" in *Encyclopedia of Southern Culture*, Charles Regan Wilson and William R. Ferris, ed. (New York: Doubleday Books, 1991), 96 - 97.

⁵ "History of the Restoration," *Colonial Williamsburg*, accessed March 20, 2024, <https://research.colonialwilliamsburg.org/Foundation/general/introhis.cfm>.

⁶ Lasala, 29.

⁷ Lasala, 15; *Ramsay*, National Register of Historic Places, Section 8, 9.

⁸ "Virginian Wins 'Better Homes' Contest Prize," *Washington Post*, February 11, 1934.

⁹ According to a listing of Grigg's known works, he had signed thirty-one commissions between the years of 1933 and 1935.

¹⁰ "Thomas Jefferson Foundation Plans to Restore Monticello," *Richmond Times-Dispatch*, January 8, 1938, pg. 4; Lasala, 19.

¹¹ "Monticello Bill's Present Form Objectionable," *Richmond Times-Dispatch*, February 23, 1935, 4.

¹¹ Lasala, 19-23; J. Luther Kibler, "Kibler's Kolumn," *The Virginia Gazette* (Williamsburg, Virginia), February 11, 1938, pg. 2.

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the book providing recognition of his ability to design small, economical designs. Grigg's design for the James Minor House at 1817 Fendall reflects his ability to design small, but functional residential spaces while remaining true to the historic architecture of Tidewater Virginia. Grigg worked extensively in the Albemarle and Northern Virginia regions during the pre-World War II period, however, the exact number of his commissions has not been identified. Records of other contemporaneous designs do exist; however, many entries lack either the construction date or exact location. A list of projects in Joseph Michael Lasala's thesis and a sheet provided by Grigg's former firm, currently named Dalglish Gilpin Paxton, hazards a guess to the years of construction for some projects. Photos available for viewing at the Albert and Shirley Small Special Collections Library at the University of Virginia represent a small portion of Grigg's work; these photographs testify to his mastery of the Colonial Revival style.

The James Minor House

The house at 1817 Fendall Avenue was commissioned by local lawyer James Minor. Minor was an attorney, associated with drafting the Virginia State constitution in 1902.¹² He founded the Minor Insurance Agency in Charlottesville, later to be named the Minor-Duke Mutual Insurance Agency. Minor was involved in several Charlottesville community groups, such as the Colonnade Club at UVA, Farmington, and historical and genealogical societies.¹³ Property records suggest the home was built in 1932, but there is no information supporting this claim. Based on a list of projects compiled by a former employee, Doug Gilpin, the house was possibly built in 1937.¹⁴ In 1936, James Minor was recorded living at 620 Farish; by 1938, he was listed as living on Fendall with no house number, showing that by 1938 the house was complete.¹⁵ By 1940, the house was numbered 1817.¹⁶

The James Minor House showcases Grigg blending components from multiple Colonial Revival substyles. Beginning with the United States bicentennial in 1876, Colonial Revival styles started to appear and would dominate as a style until the post-World War II period.¹⁷ The style's popularity would be renewed during the 1920s and 1930s as efforts to reconstruct and restore historic landmarks, most notably Colonial Williamsburg and Thomas Jefferson's Monticello were initiated. Milton Grigg would be involved in both projects. The overall goal of the style was to achieve simplicity and symmetry while using the vocabulary of Classical architecture.¹⁸ Colonial Revival style homes, such as the James Minor House, often featured flanking wings that were included in the initial design but read as additions to the building.

¹² "James Minor Obituary". The Daily News Leader (Staunton, Virginia). October 9, 1961.

¹³ Ibid.

¹⁴ MLG Comm No. Batch 1

¹⁵ *Hill's Charlottesville (Albemarle County, VA) City Directory 1936 Vol. XVI*, (Richmond: Hill Directory Co., Inc., Publishers, 1936), pg. 327, entry for Farish, Minor Jas F.; *Hill's Charlottesville (Albemarle County, VA) City Directory 1938 Vol. XVII*, (Richmond: Hill Directory Co., Inc., Publishers, 1938), 213, entry for Minor James F.

¹⁶ *Hill's Charlottesville (Albemarle County, VA) City Directory 1940 Vol. XVIII*, (Richmond: Hill Directory Co., Inc., Publishers, 1940), 444, entry for Fendall Av, 1817 Minor Jas F.; Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, Feb, 1950. Map.

¹⁷ McAlester, 414.

¹⁸ Chris Novelli, Melina Bezirdjian, Calder Loth, and Lena Sweeten McDonald, *Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940* (Virginia Department of Historic Resources, 2015), 89

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The Dutch Colonial Revival style is a substyle of the overall trend of Colonial Revival and differs from other Colonial Revival styles by featuring a gambrel roof. Dutch Colonials will also often feature dramatic curved eaves and elongated dormers.¹⁹ The Minor House features a gambrel roof but not the elongated dormers. According to *The 1936 Book of Small Houses*, the Dutch Colonial Revival was considered the most popular style of the year, so it comes as no surprise that Grigg would incorporate some elements of the style in the design for the Minor House.²⁰ Other distinguishable features of the style include the main entrance having sidelights without a fanlight, rectangular windows with double hung sashes, and exterior fieldstone walls.²¹ The James Minor House reflects all these characteristics, though the monumental door surround appears to have been heavily influenced by the 18th century Georgian designs.

The James Minor House is slightly larger than Grigg's designs for the *The 1936 Book of Small Houses*, the designs do share many characteristics. For instance, Grigg's design for Mrs. Thomas Towles of Charlottesville features a fieldstone faced wall like the James Minor House.²² Fieldstone became a highly popular building material during the Great Depression due to its native background and affordability.²³ Grigg's design for Eleanor Towles of Charlottesville was spare and simple in its execution but featured a Georgian style, twelve-over-one window like the James Minor House. The James Minor House is architecturally significant for its affordable design in the Dutch Colonial Revival style. The design stands out among other Dutch Colonial Revival style buildings. The period in which this house was built is also significant as houses that were being built during this time were smaller more affordable homes compared to the design of the James Minor House which considers affordability but also shifts its perspective on architecture making both affordability and architecture priorities in the design. Grigg's residential designs in Charlottesville relied heavily on the Colonial Revival style. Yet each commission has unique features, providing differentiation and a testament to Grigg's familiarity with Classical architecture. The Minor House shares some characteristics with Grigg's other known residential works from the period, such as the use of clapboard siding and stone chimneys or wall facing. The Minor House appears to have one unique characteristic shared with only one other structure—the use of a gambrel roof. This characteristic is shared with the O'Neill residence at 199 Cameron Lane, which was built in 1935, two years before the Minor House (Figures 2).

Cameron Lane contains another home designed by Grigg. Built in 1935, the Mark Henderson house at 104 Cameron Lane is one of the three Grigg designs featured in *The 1936 Book of Small*

¹⁹ Chris Novelli, Melina Bezirdjian, Calder Loth, and Lena Sweeten McDonald, *Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940* (Virginia Department of Historic Resources, 2015), 97-98.

²⁰ *The 1936 Book of Small Houses*, xxxiv; the term "English Colonial" is used in the book, however, the image used would more closely represent a Tudor Revival. It states "American taste [. . .] still leans heavily toward the conservative, traditional styles [. . .]" and "[T]he overwhelming preference was for the various Colonial styles [. . .]". This could explain using a generic Colonial category in which subtypes were created and added to illustrate the trend toward those traditional styles.

²¹ McAlester, 408-24.

²² Architectural Forum, *The 1936 Book of Small Houses*, (New York: Simon and Schuster, 1936), 22 – 23.

²³ Steve C. Martens and Ronald H. L. M. Ramsay, "The Great Depression and Public Work Relief Architecture", SAH Archipedia, eds, Gabriella Esperdy, and Karen Kingsley, Charlottesville:UVaP, 2012. , <http://sah-archipedia.org/essays/ND-01-ART86>.

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Houses (Figures 3 - 4).²⁴ The Henderson and Minor Houses are comparable in size as both are two stories. The two homes also share the use of fieldstone on the exterior of the property. Other shared characteristics include the double-hung windows with flanking louvered shutters, and the sloping of the rear roof line. The design of the home, being split into three different parts, is similar in both homes. The difference between the two homes are the main facades of the buildings; as the Minor House facade contains the main entrance with porch entry and the Henderson home features a double portico with arched openings.²⁵

The James Minor House was not the only house designed by Grigg along Fendall. Another house at 1841 Fendall for James Burnley was designed concurrently with the Minor House (Figures 5 – 6).²⁶ The Burnley house was designed in the purist form of Georgian Colonial Revival style, taking its cues from the residential dwellings found at Colonial Williamsburg with shingle or clapboard siding, a side chimney, and small bump-outs appearing like additions to the main structure. The overall effect was more accomplished and in some ways, when compared to the Minor House, the two dwellings seem to be by two different architects. In effect, the differing styles between the two Fendall Avenue houses show how Grigg explored different regions and influences with each successive work.

Grigg's Later Career

Milton Grigg's firm would continue to operate until 1941, when the Americans became involved in World War II. Grigg relocated to Washington D.C. to serve as part of the U.S. Army Corps of Engineers as the civilian Chief of Design Section, Washington District Office.²⁷ He worked on many projects while part of the U.S. Army Corps including the Tidal Basin, Walter Reed Hospital, and National (now Reagan) Airport. Throughout Grigg's time in Washington D.C., he continued working in the Charlottesville area. In 1945, he returned to the area to work full-time. Grigg would continue to work on restoration projects, in addition to new builds throughout the rest of his career. According to former associate Doug Glipin, Grigg was in demand by clients desiring faithful historic replications. In fact, Grigg was responsible for designing the home and headquarters of Beyond working as a restoration architect, Grigg was involved in local planning efforts and national preservation and architectural organizations. He was a member of many subcommittees through the American Institute of Architects, various religious architecture organizations, the Society of Architectural Historians and the Association for Preservation Technology and was a founding member of the National Council for the Preservation of Historic Sites and Buildings, now known as the National Trust.²⁸ In 1964, Grigg established a partnership with Eldon F. Wood and Henry J. Browne. A decade later, the firm expanded to include Mr. Eichman and John D. Dalglish.²⁹ This firm would eventually become what is

²⁴ *The Book of Small Houses*, 132 – 133.

²⁵ Ibid.

²⁶ Milton Grigg resume, N.D.; Lasala, 31

²⁷ Ibid.

²⁸ "Design Standards for Vinegar Hill Presented", *The Charlottesville Observer*, July 26, 1979, 15; "Charlottesville Confirms Engineer's Appointment", *Richmond Times-Dispatch*, October 22, 1957, 6; Lasala, 50-53, 62.

²⁹ Eichman's first name has not been identified in any newspaper articles or other sources of information.

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known today as Dalgliesh Gilpin Paxton Architects.³⁰ Grigg retired in 1980, but he continued to work on projects he started. His retirement only lasted two years as he died in 1982.³¹

Milton Grigg and the Rise of Affordable Housing

The Great Depression visited many hardships on the populace of Virginia, and the United States as a whole. Initially, there was a delay between the stock market crash in late 1929 and the widespread economic deprivations now associated with this period. As Virginia boasted a diversified economy balanced between agriculture, industry, and commerce; however, in 1931 unemployment began to grow, farm prices were plummeting, and the government cut spending to maintain a balanced budget. By July of 1932, the commonwealth's unemployment peaked at 145,000.³² Unemployment forced many families to search for more affordable housing. Many sought shelter in dilapidated or unsafe housing as construction of new homes came to a halt and competition for more adequate housing was fierce. The U.S. government and architectural organizations recognized the housing crisis and worked to find solutions.

Affordable housing was of special interest to President Herbert Hoover. In 1922, when Hoover was the Director of Commerce under the Harding administration, he was intimately involved in the "Better Homes in America" program, a project spearheaded by Marie Meloney, the editor-in-chief of ladies' magazine *The Delineator*. Chapters sprung up across the nation and the program's first demonstration week was held in October 1922.³³ Hoover continued his interest in affordable housing, speaking frequently on the subject as the country began to suffer the economic deprivations of the Great Depression. His administration created the White House Conference on Home Building and Home Ownership in 1930, an effort to continue the conversation on housing. The American Institute of Architects (AIA) became involved as well. Following Hoover's speech to the Conference in December 1931, the Cincinnati, Ohio chapter worked with local architects to issue a series of affordable, well-designed homes.³⁴

The American Institute of Architects also endorsed the Architects Small House Service Bureau (ASHSB), an organization formed by a group of Minnesota-based architects in 1914.³⁵ The organization published a magazine entitled *The Small Home* which featured architect designed home plans and decorating ideas. To attest to the popularity of the Colonial Revival style, the ASHSB published *Correctly Designed Colonial Type Homes* in cooperation with the Morgan Woodwork Organization in 1930. Reinvigorated by the housing crisis, the small homes endorsed by the ASHSB became even more important, a fact recognized by the United States Department

³⁰ "History," DGP Architects (Dalgliesh Gilpin Paxton Architects, November 21, 2014), <https://www.dgparchitects.com/firm/history/>.

³¹ "Death Notices", *Richmond Times-Dispatch*, March 24, 1982, C-2

³² Heinemann, Ronald. Great Depression in Virginia. (2020, December 07). In *Encyclopedia Virginia*. <https://encyclopediaivirginia.org/entries/great-depression-in-virginia>.

³³ Manisha Claire, "The Latent Racism of the Better Homes in America Program," *JStor Daily*, accessed July 11, 2024, <https://daily.jstor.org/the-latent-racism-of-the-better-homes-in-america-program/>.

³⁴ Arthur J. Kelsey, "House Fits Cincinnati's Average Purse," *Cincinnati Enquirer*, March 27, 1932.

³⁵ Frank Edgerton Martin, "The History and Promise of the Architects' Small House Service Bureau," *Enter*, accessed July 12, 2024, <https://www.entermn.com/articles/a-short-history-of-the-architects-small-house-service-bureau>.

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of Commerce. Newspapers often featured designs from *The Small Home* which further publicized the availability of affordable, architect designed small homes.³⁶

The federal government also acted to create incentives and protections for homebuyers. The Home Loan Bank Act, implemented in 1932 under the administration of President Herbert Hoover, was the first in a series of actions intended to reduce the cost of homeownership.³⁷ The next action came in 1933 under the administration of Franklin D. Roosevelt. The Homeowners Refinancing Act of 1933 provided mortgage assistance to homeowners in danger of losing their homes.³⁸ Finally the National Housing Act of 1934 was enacted, creating the Federal Housing Administration. These programs benefited primarily middle-class, White individuals who were building homes in suburban areas.³⁹

Milton Grigg was intimately acquainted with designing small homes. In 1934, one year after entering private practice, Grigg received a first-place medal in the *Better Homes in America* competition for his design of the Everard Meade House in Charlottesville, Virginia. The competition was an offshoot of the decade old *Better Homes in America* program. Newspapers across America displayed Grigg's design.⁴⁰ The Everard Meade house was described as, "A home as economical of space and labor as the most cleverly planned modern apartment, but giving the sense of space, privacy, and freedom that only a house can give".⁴¹ Originally built as a summer part-time residence, the Everard Meade house maximized the sense of space, and quickly became a full-time residence.

The appearance of three of Milton Grigg's designs in *Architectural Forum's 1936 Book of Small Houses* also attests to his interest and 584 was one of many efforts made by architectural organizations to aid the housing crisis. Architectural Forum was founded in 1892 as *The Brickbuilder*, an illustrated monthly magazine "devoted to the advancement of brick architecture." In 1917, the magazine was rebranded as *Architectural Forum* and its focus grew to include all forms of construction, architecture and design.⁴² Prior to the publication of the book, many people had tried to design and build their own homes without the aid of professionals; this

³⁶ "Six Room House Has Interesting Character," *Daily Press* (Newport News, VA), August 7, 1932.

³⁷ Gerhard Peters and John T. Woolley, "Herbert Hoover: 'Statement About Signing the Federal Home Loan Bank Act,' July 22, 1932," *The American Presidency Project* (University of California - Santa Barbara), accessed July 11, 2024, <https://www.presidency.ucsb.edu/documents/statement-about-signing-the-federal-home-loan-bank-act>.

³⁸ "Home Owners Loan Act," *Britannica*, accessed July 11, 2024, <https://www.britannica.com/topic/Home-Owners-Loan-Act>.

³⁹ Many historians contend that the Housing Act of 1934 was the first of many efforts by the federal government to reinforce segregation of the races in the United States. Three years after the Housing Act of 1934, the Wagner-Stegall Housing Act (1937) established a program of public housing to assist low-income individuals. These projects were generally segregated and often negatively affected Black communities, which were demolished in the name of slum clearance. "75th Anniversary of the Wagner-Stegall Housing Act of 1937," *Franklin D. Roosevelt Presidential Library and Museum*, accessed July 11, 2024, <https://www.fdrlibrary.org/housing>.

⁴⁰ "Successful Small House", 1934 April 8, *The Billings Gazette*, Billings, MT.; "Native Stone Lends Charm to Gambrel-Roof Design", 1936 June 6, *The Albert Lea Tribune*, Albert Lea, MN.; "Native Stone Lends Charm", 1936 June 7, *Press of Atlantic City, Atlantic City, NJ.*; "Native Stone Lends Charm to Gambrel-Roof Design", 1936 June 8, *Stockton Evening and Sunday Record*, Stockton, CA.; "Native Stone Lends Charm to Gambrel-Roof Design", 1936 June 11, *Fort-Worth Star Telegram*, Fort-Worth, TX; "Native Stone Lends Charm to Gambrel-Roof Design", 1936 June 13, *The Daily Nonpareil*, Council Bluffs, IA.

⁴¹ "Successful Small House", 1934 April 8, *The Billings Gazette*, Billings, MT.; See Figure 4.

⁴² "Architectural Forum," *US Modernist*, accessed July 11, 2024, <https://usmodernist.org/index-af.htm>.

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method often caused more financial strain than benefit.⁴³ *The 1936 Book of Small Houses* provided plans of architect designed, affordable homes, which eased the path to homeownership for many during the Great Depression. The book was so popular that *Architectural Forum* published additional volumes every year following until 1940.

Conclusion

Milton Grigg's contribution to the historic architecture of Virginia has long been admired and lauded. However, his contributions to the residential built environment of Charlottesville are also significant. Launching his career during the Great Depression was a risky move, yet his firm thrived, capitalizing on the trend for small, affordable homes. While the James Minor House is slightly larger than some of Grigg's contemporaneous houses, it still represents the need for economy during the years of the Great Depression. Given its slightly larger size, the house quite possibly provided a canvas for Grigg to experiment with the incorporation of different revivalist forms and details. It also illustrates the popularity of the Colonial Revival style and is an important milepost in Grigg's journey to becoming a master of the genre. With only three families owning the home since its construction, the Minor House has retained much of its original fabric with minimal changes to the original floorplan. Given that the small rear addition was designed by Grigg's firm just before his death, the house has been able to retain the spirit of his intent for the home. Thus, the James Minor House is excellent example of Milton Grigg's work as an architect of new builds and his ability to incorporate the architectural vocabulary of colonial Virginia.

Additional Information:

The Rugby Neighborhood

Nestled at the foot of the Blue Ridge Mountains in central Virginia, Charlottesville was established in 1762 along the historic Three Notch'd (or Three Chopt) road, a major east-west route running from Richmond to the Shenandoah Valley, with settlement occurring previously throughout the century. Though development would slowly grow through the late eighteenth century, the area would see the formation of one of the most well-known plantations, Thomas Jefferson's Monticello. Jefferson, in turn, would add to the city's development by founding the University of Virginia just north of the economic center of town in 1819. With Three Notch'd Road as the primary means of travel, strong growth did not occur until the mid-eighteenth century when railroads arrived.⁴⁴ Charlottesville continued to grow in service of academic, commercial, and industrial work. Charlottesville would also serve as a strategic point for the Confederates during the Civil War.⁴⁵ Once the war was over, the city continued to grow aided in part to the railway. Beginning in the 1890s, the core of Charlottesville began to expand with the

⁴³ Lasala 9.

⁴⁴ *Charlottesville Downtown Mall Historic District*, National Register of Historic Places Nomination, Section 8 Page 26.

⁴⁵ Kenneth A. Schwartz, "Charlottesville: A Brief Urban History," 1995:
<http://www2.iath.virginia.edu/schwartz/cville/cville.history.html>.

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introduction of streetcars, allowing for people to settle further away from the downtown core and in turn creating a demand for housing in the outlying neighborhoods.⁴⁶ The neighborhood in which the James Minor House was built was a direct result of the population boom in the area, with the land developing at a quick pace through the 1920s and 1930s.

The James Minor House was one of the first houses on Fendall Avenue in the interwar phase of development in the Rugby neighborhood. Portions of the Rugby farmstead closest to the University began to be developed into single family housing mainly utilized by professors and staff associated with the university. On the 1920 Sanborn map, just three buildings were standing north of Wayside Avenue, including the Rugby mansion. On the same map, Fendall Avenue had not yet been laid out.⁴⁷ By 1929, the Sanborn map shows that the neighborhood subdivision included Fendall, Edgewood Avenue and Rugby Place with just one home added at the end of Edgewood and three homes on Rugby Place.⁴⁸ There was continued growth through the 1930s on the land already subdivided with many more listings in the City Directories for Fendall, Edgewood, and Rugby Place. By 1950, this portion of the neighborhood had homes on almost all previous lots for Fendall, Edgewood, Rugby Place, Wayside and included additional expansion northeast with the establishment of several other streets on the former Rugby property.⁴⁹ There is no sense of cohesion within the Fendall area to indicate a greater planning goal other than accommodating middle class growth in Charlottesville. Between 1938 and 1940, local directories show a growth from fifteen listings to eighteen, with seven listings showing the same inhabitants. Many of the listings indicate residents were professional workers, with a mixture of professors, students, and business owners. Notable neighbors include Franklin Delano Roosevelt, Jr. and his wife Ethel DuPont during his time as a law student; and Robert E. Lee, Jr., part of the R.E. Lee and Son, Inc. construction company which was involved in some of the reconstruction efforts around Charlottesville, including Monticello where they worked with Grigg.⁵⁰

⁴⁶ "History", Charlottesville Department of Transportation: <https://www.charlottesville.gov/673/History>.

⁴⁷ Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, Feb, 1920. Map.

⁴⁸ Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, Feb, 1929. Map.

⁴⁹ Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, 1950. Map.

⁵⁰ "A Guide to the Papers of R. E. Lee and Son, Inc., 1935-1962," University of Virginia Libraries: <https://ead.lib.virginia.edu/vivaxtf/view?docId=uva-sc/viu02399.xml>. ; It is unknown at the time of writing whether Grigg designed a residence for any of the Lee family.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey #
☐ recorded by Historic American Engineering Record #
☐ recorded by Historic American Landscape Survey #

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☒ University
☐ Other

Name of repository: Virginia Department of Historic Resources, Richmond, VA;
Albert and Shirley Small Special Collections Library at the University of Virginia,
Charlottesville, VA

Historic Resources Survey Number (if assigned): VDHR ID 104-5951

10. Geographical Data

Acreage of Property 0.7220 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84:
(enter coordinates to 6 decimal places)

1. Latitude: 38.044617	Longitude: -78.499563
2. Latitude:	Longitude:
3. Latitude:	Longitude:
4. Latitude:	Longitude:

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Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The James Minor House is located on Lots 5 and 6 in the independent city of Charlottesville. Parcel number 05001800. The parcel is bounded by a vacant lot to the north, an occupied lot to the east with a section of Rugby Place at the southeast corner, two lots—one occupied and the other vacant—to the south, and Fendall Avenue to the east.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to encompass the entire existing parcel.

11. Form Prepared By

name/title: Caroline Wilson, Tessia Robison, and Kelsey Dootson
organization: Ryan, LLC
street & number: 4900 O'Hear Avenue
city or town: North Charleston state: SC zip code: 29405
e-mail caroline.wilson@ryan.com
telephone: (843) 323-4230
date: July 2024

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Figures:

1. Everard Meade House, Charlottesville, VA (1933). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
2. O'Neill House, 199 Cameron Lane, Charlottesville, VA (1935). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
3. Mark M. Henderson House, 102 Cameron Lane, Charlottesville, VA (1935). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
4. James Burnley House, 1841 Fendall Avenue, Charlottesville, VA (1937). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
5. 1920 Sanborn Map identifying the larger Rugby-Venable neighborhood. Source: Library of Congress
6. 1920 Sanborn Map identifying the future site of the James Minor house. Source: Library of Congress
7. 1950 Sanborn Map identifying the site of the James Minor house. Source: Library of Congress

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: James Minor House

City or Vicinity: Charlottesville

County: Independent City

State: VA

Photographer: Richard Sidebottom

Date Photographed: December 2021

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 31. North elevation, facing south
- 02 of 31. East elevation, facing west
- 03 of 31. South and east elevation, facing northwest
- 04 of 31. South elevation, facing northeast
- 05 of 31. West elevation, facing east
- 06 of 31. North elevation, primary entrance, facing southeast
- 07 of 31. First floor, entry hall, facing northeast
- 08 of 31. First floor, entry hall, facing south
- 09 of 31. First floor, living room, facing southeast
- 10 of 31. First floor, living room, facing northeast
- 11 of 31. First floor, living room, facing southwest
- 12 of 31. First floor, living room, facing northwest
- 13 of 31. First floor, library, facing west
- 14 of 31. First floor, library, facing east
- 15 of 31. First floor, rear hallway, facing east
- 16 of 31. First floor, bedroom, facing west
- 17 of 31. First floor, kitchen, facing north
- 18 of 31. First floor, kitchen, facing south
- 19 of 31. First floor, kitchen, facing south
- 20 of 31. First floor, dining room, facing southeast
- 21 of 31. First floor, dining room, facing northwest

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- 22 of 31. Second floor, stair landing, facing west
- 23 of 31. Second floor, bedroom, facing west
- 24 of 31. Second floor, hallway, facing east
- 25 of 31. Second floor, hallway, facing north
- 26 of 31. Second floor, bedroom, facing north
- 27 of 31. Second floor, bedroom, facing north
- 28 of 31. Basement, facing west
- 29 of 31. Basement, facing east
- 30 of 31. Basement, apartment, facing east
- 31 of 31. Basement, apartment, facing south

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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National Park Service**

**National Register of Historic Places
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Figure 1: Everard Meade House, Charlottesville, VA (1933)



Figure 2: O'Neil House, 199 Cameron Lane, Charlottesville, VA (1935)

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Figure 3: Mark M. Henderson House, 104 Cameron Lane, Charlottesville, VA (1935)



Figure 4: James Burnley House, 1841 Fendall Avenue, Charlottesville, VA (1937)

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Figure 5: 1920 Sanborn Map identifying the larger Rugby-Venable neighborhood

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Figure 6: 1920 Sanborn Map showing the future site of the James Minor House



Figure 7: 1950 Sanborn Map showing the site of the James Minor House