

Mess, Camie

From: Mess, Camie
Sent: Thursday, April 18, 2019 10:56 AM
To: 'Isaac Miller'
Cc: Werner, Jeffrey B
Subject: April BAR Action - 0 Rugby Road

April 18, 2019

Certificate of Appropriateness

BAR 19-02-03
0 Rugby Road
Tax Parcel 050047100
West Range Castle Dango, LLC, Owner/ Isaac Miller, Applicant
New Construction

Dear Applicant,

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

Motion: Sarafin moved having considered the standards set forth within the City Code, including City Design Guidelines for New Construction and Additions, and for Site Design and Elements, I move to find that the proposed new construction satisfies the BAR's criteria and is compatible with this property and other properties in the Rugby Road-University Circle-Venable Neighborhood ADC District, and that the BAR approves the application as submitted. Schwarz seconded. Approved (8-0).

If you would like to hear the specifics of the discussion, the meeting video is on-line at:
http://charlottesville.granicus.com/MediaPlayer.php?view_id=2&clip_id=1360

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

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

Sincerely,
Camie Mess

Camie Mess
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City of Charlottesville
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**CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
STAFF REPORT
April 16, 2019**



Certificate of Appropriateness

BAR 19-02-03

0 Rugby Road

Tax Parcel 050047100

West Range Castle Dango, LLC, Owner/ Isaac Miller, Applicant

New Construction



Background

0 Rugby Road is vacant parcel in the Rugby Road-University Circle-Venable Neighborhood ADC District.

Prior BAR Review

June 19, 2018 – (BAR 18-06-07) Preliminary Discussion, no action taken.

March 13, 2019 – BAR accepted applicant’s request for deferral.

Application

Applicant submittal:

- BRW Architects submittal dated April 16, 2019: Cover; description of proposed work (pages 1 & 2); context photos (page 3); perspectives (pages 4 - 9); elevations (pages 10 - 13); materials/cut sheets (page 14 - 16); landscaping materials (page 17); lighting plan/exterior fixtures (page 18); lighting specs (page 19).

Construction of a three-story, 12-unit housing facility located above an underground parking garage. Building to be composed of two, distinctly different architectural blocks: The front section, facing Rugby Road, will be of a traditional design intended to compliment the adjacent 513 Rugby Road; the rear section, connected by a brief hyphen, will follow a more contemporary design.

Discussion and Recommendations

During the BAR’s June 19 2018 and March 13, 2019 discussions—minutes attached—there was general support for the scale and massing, however the questions and concerns were focused primarily on:

- the central bay of the front elevation;
- the roof line of the front building;
- the conflicting designs of the front and rear buildings; should they represent a hybrid of the two styles, be distinctly different, or be different yet related. In comparing—and contrasting—the various design approaches, three terms were frequently mentioned: *color*, *materiality* and *connectiveness*

Regarding the entry, the design has been revised; the pediment, two-story columns and upper balcony are removed, replaced with a simpler, single story portico with columns.

The roof line of the front building is now flat, with a simpler cornice.

Regarding the two designs, there is still variation in materiality, but the colors are no longer contrasting and there are design elements that, while materially different, connect the two buildings. For example, the line of the brick water table is continued on the rear building; the line of the ornate front cornice is reflected in a simpler, but aligned cornice feature on the rear building; and the three bays of the rear building's west façade, while asymmetrical, reflects the main façade on Rugby Road.

The BAR should also consider the appropriateness of the proposed landscaping and lighting elements, particularly in how they contribute—or not—to resolving the contrasting building designs.

In its evaluation, staff suggests the BAR might find particularly helpful the following from the ADC Design Guidelines, Chapter III: *New Construction & Additions*.

- *A. Introduction*
 - *2. Flexibility*
 - *3. Building Types within the Historic Districts, b. Residential Infill.*
- *M. Materials & Textures*
- *O. Details & Decoration*

(Note: At the prior meeting there were questions about the site's accessibility. The BAR review does not include establishing access and that matter is being addressed with the Site Plan review.)

Suggested Motions

Having considered the standards set forth within the City Code, including City Design Guidelines for New Construction and Additions, and for Site Design and Elements, I move to find that the proposed new construction satisfies the BAR's criteria and is compatible with this property and other properties in the Rugby Road-University Circle-Venable Neighborhood ADC District, and that the BAR approves the application as submitted (or with the following modifications...).

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

Denial:

Having considered the standards set forth within the City Code, including ADC District Design Guidelines for New Construction and Additions, and for Site Design and Elements, I move to find that the proposed new construction does not satisfy the BAR's criteria and guidelines and is not compatible with this property and other properties in the Rugby Road-University Circle-Venable Neighborhood ADC District, and for the following reasons the BAR denies the application as submitted:...

Criteria, Standards, and Guidelines

Review Criteria Generally

Sec. 34-284(b) of the City Code states that,

In considering a particular application, the BAR shall approve the application unless it finds:

- (1) That the proposal does not meet specific standards set forth within this division or applicable provisions of the Design Guidelines established by the board pursuant to Sec.34-288(6); and
- (2) The proposal is incompatible with the historic, cultural or architectural character of the district in which the property is located or the protected property that is the subject of the application.

Pertinent Standards for Review of Construction and Alterations include:

- 1) Whether the material, texture, color, height, scale, mass and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable design control district;

- 2) The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs and signs;
- 3) The Secretary of the Interior Standards for Rehabilitation set forth within the Code of
- 4) Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;
- 5) The effect of the proposed change on the historic district neighborhood;
- 6) The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls and walks;
- 7) Whether the proposed method of construction, renovation or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;
- 8) Any applicable provisions of the City's Design Guidelines.

Pertinent Guidelines for Site Design and Elements

B. PLANTINGS

Plantings are a critical part of the historic appearance of the residential sections of Charlottesville's historic districts. The character of the plantings often changes within each district's sub-areas as well as from district to district. Many properties have extensive plantings in the form of trees, foundation plantings, shrub borders, and flowerbeds. Plantings are limited in commercial areas due to minimal setbacks.

- 1) Encourage the maintenance and planting of large trees on private property along the streetfronts, which contribute to the "avenue" effect.
- 2) Generally, use trees and plants that are compatible with the existing plantings in the neighborhood.
- 3) Use trees and plants that are indigenous to the area.
- 4) Retain existing trees and plants that help define the character of the district, especially street trees and hedges.
- 5) Replace diseased or dead plants with like or similar species if appropriate.
- 6) When constructing new buildings, identify and take care to protect significant existing trees and other plantings.
- 7) Choose ground cover plantings that are compatible with adjacent sites, existing site conditions, and the character of the building.
- 8) Select mulching and edging materials carefully and do not use plastic edgings, lava, crushed rock, unnaturally colored mulch or other historically unsuitable materials.

C. Walls and Fences

There is a great variety of fences and low retaining walls in Charlottesville's historic districts, particularly the historically residential areas. While most rear yards and many side yards have some combination of fencing and landscaped screening, the use of such features in front yards varies. Materials may relate to materials used on the structures on the site and may include brick, stone, wrought iron, wood pickets, or concrete.

- 1) Maintain existing materials such as stone walls, hedges, wooden picket fences, and wrought-iron fences.
- 2) When a portion of a fence needs replacing, salvage original parts for a prominent location.
- 3) Match old fencing in material, height, and detail.
- 4) If it is not possible to match old fencing, use a simplified design of similar materials and height.
- 5) For new fences, use materials that relate to materials in the neighborhood.
- 6) Take design cues from nearby historic fences and walls.
- 7) Chain-link fencing, split rail fences, and vinyl plastic fences should not be used.
- 8) Traditional concrete block walls may be appropriate.
- 9) Modular block wall systems or modular concrete block retaining walls are strongly discouraged but may be appropriate in areas not visible from the public right-of-way.
- 10) If street-front fences or walls are necessary or desirable, they should not exceed four (4) feet in height from the sidewalk or public right-of-way and should use traditional materials and design.
- 11) Residential privacy fences may be appropriate in side or rear yards where not visible from the primary street.
- 12) Fences should not exceed six (6) feet in height in the side and rear yards.
- 13) Fence structures should face the inside of the fenced property.

- 14) Relate commercial privacy fences to the materials of the building. If the commercial property adjoins a residential neighborhood, use a brick or painted wood fence or heavily planted screen as a buffer.
- 15) Avoid the installation of new fences or walls if possible in areas where there are no fences or walls and yards are open.
- 16) Retaining walls should respect the scale, materials and context of the site and adjacent properties.
- 17) Respect the existing conditions of the majority of the lots on the street in planning new construction or a rehabilitation of an existing site.

D. Lighting

Charlottesville's residential areas have few examples of private site lighting. Most houses, including those used for commercial purposes, have attractive, and often historically styled fixtures located on the house at various entry points. In the commercial areas, there is a wide variety of site lighting including large utilitarian lighting, floodlights and lights mounted on buildings. Charlottesville has a "Dark Sky" ordinance that requires full cutoff for lamps that emit 3,000 or more lumens. Within an ADC District, the BAR can impose limitations on lighting levels relative to the surrounding context.

- 1) In residential areas, use fixtures that are understated and compatible with the residential quality of the surrounding area and the building while providing subdued illumination.
- 2) Choose light levels that provide for adequate safety yet do not overly emphasize the site or building. Often, existing porch lights are sufficient.
- 3) In commercial areas, avoid lights that create a glare. High intensity commercial lighting fixtures must provide full cutoff.
- 4) Do not use numerous "crime" lights or bright floodlights to illuminate a building or site when surrounding lighting is subdued.
- 5) In the downtown and along West Main Street, consider special lighting of key landmarks and facades to provide a focal point in evening hours.
- 6) Encourage merchants to leave their display window lights on in the evening to provide extra illumination at the sidewalk level.
- 7) Consider motion-activated lighting for security.

E. Walkways & Driveways

Providing circulation and parking for the automobile on private sites can be a challenging task, particularly on smaller lots and on streets that do not accommodate parking. The use of appropriate paving materials in conjunction with strategically placed plantings can help reinforce the character of each district while reducing the visual impact of driveways.

- 1) Use appropriate traditional paving materials like brick, stone, and scored concrete.
- 2) Concrete pavers are appropriate in new construction, and may be appropriate in site renovations, depending on the context of adjacent building materials, and continuity with the surrounding site and district.
- 3) Gravel or stone dust may be appropriate, but must be contained.
- 4) Stamped concrete and stamped asphalt are not appropriate paving materials.
- 5) Limit asphalt use to driveways and parking areas.
- 6) Place driveways through the front yard only when no rear access to parking is available.
- 7) Do not demolish historic structures to provide areas for parking.
- 8) Add separate pedestrian pathways within larger parking lots, and provide crosswalks at vehicular lanes within a site.

F. Parking Areas & Lots

Most of the parking areas in the downtown consist of public or private surface lots or parking decks. Along West Main Street, Wertland Street, and the Corner, some larger lots have parking areas contained within the individual site.

- 1) If new parking areas are necessary, construct them so that they reinforce the street wall of buildings and the grid system of rectangular blocks in commercial areas.

- 2) Locate parking lots behind buildings.
- 3) Screen parking lots from streets, sidewalks, and neighboring sites through the use of walls, trees, and plantings of a height and type appropriate to reduce the visual impact year-round.
- 4) Avoid creating parking areas in the front yards of historic building sites.
- 5) Avoid excessive curb cuts to gain entry to parking areas.
- 6) Avoid large expanses of asphalt.
- 7) On large lots, provide interior plantings and pedestrian walkways.
- 8) Provide screening from adjacent land uses as needed.
- 9) Install adequate lighting in parking areas to provide security in evening hours.
- 10) Select lighting fixtures that are appropriate to a historic setting.

G. Garages, Sheds, & Other Structures

A number of houses in Charlottesville's historic districts have garages, outbuildings and distinctive site features, particularly properties that contain a large house on a large lot. The most common outbuilding is the garage. Site features may vary considerably and may include fountains, ponds, pools, trellises, pergolas or benches, as well as recreational spaces such as playsets or basketball courts.

- 1) Retain existing historic garages, outbuildings, and site features in their original locations.
- 2) If it is acceptable to relocate a secondary structure, locate it in such a way that it remains consistent with the general pattern of outbuildings to the main structure. (See Chapter 7 C. Moving Historic Structures.)
- 3) Choose designs for new outbuildings that are compatible with the major buildings on the site.
- 4) Take clues and scale from older outbuildings in the area.
- 5) Use traditional roof slopes and traditional materials.
- 6) Place new outbuildings behind the dwelling.
- 7) If the design complements the main building however, it can be visible from primary elevations or streets.
- 8) The design and location of any new site features should relate to the existing character of the property.

H. Utilities & Other Site Appurtenances

Site appurtenances, such as overhead utilities, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers, are a necessary part of contemporary life. However, their placement may detract from the character of the site and building.

- 1) Plan the location of overhead wires, utility poles and meters, electrical panels, antennae, trash containers, and exterior mechanical units where they are least likely to detract from the character of the site.
- 2) Screen utilities and other site elements with fences, walls, or plantings.
- 3) Encourage the installation of utility services underground.
- 4) Antennae and communication dishes should be placed in inconspicuous rooftop locations, not in a front yard.
- 5) Screen all rooftop mechanical equipment with a wall of material harmonious with the building or structure.

Pertinent Guidelines for New Construction and Additions include:

1. Sustainability

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

- a) Preservation is the most sustainable choice. Adaptive reuse of a historic building or living in a pre-owned home reduces consumption of land and materials for new construction, and may reduce housing costs.
- b) Durable building materials such as brick, wood, cementitious siding, and metal roofs are economical and more compatible with the character of the community.

- c) Mixed-use development provides an alternative to sprawl that allows residents to live within walking distance of activities, thereby reducing time spent in the car.
- d) Infill development is an efficient use of land that can provide diversity in housing sizes and types, and can revitalize neighborhoods.
- e) Options for walking, bicycling, and transit promote healthy living and reduce dependence on automobiles and energy use.
- f) Designing buildings for the local climate helps conserve energy.
- g) Locally obtained building materials, rapidly renewable or recycled materials, non-toxic materials and finishes, and wood certified by the Forest Stewardship Council provide sustainable choices.
- h) Alternative construction techniques, such as structural insulated panels (SIPS), are energy efficient.
- i) Low impact development methods (porous pavement, rain gardens, vegetated buffers, green roofs) retain storm water on site and protect street water quality by filtering runoff.
- j) Use of rating systems such as LEED, Energy Star, and EarthCraft House are encouraged.

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

2. Flexibility

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

3. Building Types within the Historic Districts

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

[...]

b) Residential Infill

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

B. Setback

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

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

- 5) In the West Main Street corridor, construct new buildings with a minimal (up to 15 feet according to the zoning ordinance) or no setback in order to reinforce the street wall. If the site adjoins historic buildings, consider a setback consistent with these buildings.
- 6) On corners of the West Main Street corridor, avoid deep setbacks or open corner plazas unless the design contributes to the pedestrian experience or improves the transition to an adjacent residential area.
- 7) New buildings, particularly in the West Main Street corridor, should relate to any neighborhoods adjoining them. Buffer areas should be considered to include any screening and landscaping requirements of the zoning ordinance.
- 8) At transitional sites between two distinctive areas of setback, for instance between new commercial and historic commercial, consider using setbacks in the new construction that reinforce and relate to setbacks of the historic buildings.
- 9) For new governmental or institutional buildings, either reinforce the street wall through a minimal setback, or use a deep setback within a landscaped area to emphasize the civic function of the structure.
- 10) Keep residential setbacks within 20 percent of the setbacks of a majority of neighborhood dwellings.

C. Spacing

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

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

D. Massing & Footprint

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

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

E. Height & Width

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

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

F. Scale

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

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

G. Roof

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

1. Roof Forms and Pitches

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

- b) Neighborhood transitional buildings should use roof forms that relate to the neighboring residential forms instead of the flat or sloping commercial form.
- c) Institutional buildings that are freestanding may have a gable or hipped roof with variations.
- d) Large-scale, multi-lot buildings should have a varied roof line to break up the mass of the design using gable and/or hipped forms.
- e) Shallow pitched roofs and flat roofs may be appropriate in historic residential areas on a contemporary designed building.
- f) Do not use mansard-type roofs on commercial buildings; they were not used historically in Charlottesville's downtown area, nor are they appropriate on West Main Street.

2. Roof Materials

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

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

3. Rooftop Screening

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

H. Orientation

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

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

I. Windows & Doors

- 1) The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent historic facades.
 - a) The majority of existing buildings in Charlottesville's historic districts have a higher proportion of wall area than void area except at the storefront level.
 - b) In the West Main Street corridor in particular, new buildings should reinforce this traditional proportion.
- 2) The size and proportion, or the ratio of width to height, of window and door openings on new buildings' primary facades should be similar and compatible with those on surrounding historic facades.
 - a) The proportions of the upper floor windows of most of Charlottesville's historic buildings are more vertical than horizontal.
 - b) Glass storefronts would generally have more horizontal proportions than upper floor openings.
- 3) Traditionally designed openings generally are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods in the historic districts as opposed to designing openings that are flush with the rest of the wall.
- 4) Many entrances of Charlottesville's historic buildings have special features such as transoms, sidelights, and decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction.

- 5) Darkly tinted mirrored glass is not an appropriate material for windows in new buildings within the historic districts.
- 6) If small-paned windows are used, they should have true divided lights or simulated divided lights with permanently affixed interior and exterior muntin bars and integral spacer bars between the panes of glass.
- 7) Avoid designing false windows in new construction.
- 8) Appropriate material for new windows depends upon the context of the building within a historic district, and the design of the proposed building. Sustainable materials such as wood, aluminum-clad wood, solid fiberglass, and metal windows are preferred for new construction. Vinyl windows are discouraged.
- 9) Glass shall be clear. Opaque spandrel glass or translucent glass may be approved by the BAR for specific applications.

J. Porches

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

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

K. Street-Level Design

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

L. Foundation & Cornice

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

- 1) Distinguish the foundation from the rest of the structure through the use of different materials, patterns, or textures.
- 2) Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.
- 3) If used, cornices should be in proportion to the rest of the building.

- 4) Wood or metal cornices are preferred. The use of fypon may be appropriate where the location is not immediately adjacent to pedestrians.

M. Materials & Textures

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

N. Paint

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

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

O. Details & Decoration

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

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

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

clues from historic images and reintroduce and reinterpret designs of traditional decorative elements or may have a modernist approach in which details and decoration are minimal.

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

Appendix:

BAR Meeting March 13, 2019 - Excerpt re: 0 Rugby Road, Preliminary Discussion

Miller: This is a preliminary discussion for 0 Rugby Road.

Bruce Wardell, Architect: These are more conceptual and diagrammatic. We are looking at building an apartment building with 12 units. The property drops 20 feet from Rugby Road to the end of the site. The scale of the building is larger than surrounding properties. Materials could be wood or stucco on the wings, we do not have the opportunity to emulate the porch next door [513 Rugby]. The access to ZBT, 0 Rugby, and 513 are all accessible from one access point, making some cross property agreements for parking. Parking will be underneath the structure. Grading down to get sunlight for the floor below. This is a large scale building, but has a small presence from the street. The structure has a traditional center with contemporary edges.

Questions from the Public: No questions from the public.

Questions from the Board:

Miller: Has the city never relented the step back of the parking

Mr. Wardell: Staff was willing to interpret the front yard as 25 feet from the front line. They would not let us get four more spaces to the ten foot line. Yards are both vertical up and vertical down.

Miller: I would be happy to write a note of support.

Mr. Wardell: The intent is to trap the cars in the back, so they will inherently get used less.

Comments from the Public: No comments from the public.

Comments from the Board:

Miller: I feel like the sides could be pushed back a little more.

Mr. Wardell: It sits back about a foot now.

Sarafin: Maybe it could be pushed back asymmetrically.

Mr. Wardell: The house can't really move forward due to the hard edge of the surrounding properties.

Sarafin: Maybe you could wade it off to the side. The symmetry is so regular, if it came off of one side, and went back further?

Mr. Wardell: We have used about every square inch of our building. We have angled the building to [?] the 25 foot setback at the rear.

Mohr: It might read lighter if the slots were developed more like spandrels, and treated more like a wall. They might relate to that central glass.

Sarafin: Yeah, they may be a little too prominent.

Miller: When you develop a landscaping plan, maybe you could implement some large trees to help hide those flanks.

Mr. Wardell: We want to redo the center piece in more detail.

Schwarz: I think it generally works [mixture of architectural styles] in context of the street, I think the traditional piece should be traditional, and the contemporary piece remain contemporary, do not have any middle ground. It would be good to review other entryways.

Mr. Wardell: We did not want to mimic the style of 513 Rugby. We copied dimensions, and began to push and pull.

Miller: It would be a joke to mimic the style.

Mohr: You could do a funky and fun façade

Ball: Shift the house over to one side of the property, making it more asymmetrical, giving it more of a feel that this building is an addition to the street as a whole.

Mr. Wardell: This form could be moved anywhere on the property

Sarafin: It would feel more like an addition

Ball: It feels like a traditional form with clamps.

Balut: It feels more of a modern building with a colonial classical façade. I hate to see this building be a contemporary box with a traditional façade. It would be more interesting to do this neoclassical building in an abstract way.

Miller: Could some underground parking get expanded?

Mr. Wardell: I don't know if we could do that in the side yards. Widening it wouldn't give us extra parking. We are at our maximum unit count without an SUP. Initially we thought we would do three stories, but it created form issues.

BAR Meeting March 13, 2019 - Excerpt re: 0 Rugby Road

Jeff Werner: 0 Rugby Road is vacant parcel in the Rugby Road-University Circle-Venable Neighborhood ADC District. The applicant has presented drawings for a new three-story, 12 unit student housing facility that will feature an underground parking garage. Staff recommends the BAR include the following in their discussion: the building's relationship to the site and topography, the massing and materiality, the consistency with the surrounding contributing structures, the contemporary design relative to its incorporation of historical architectural features, and the project's relationship to 513 Rugby Road.

Bruce Wardell, BRW Architects: There was a preliminary discussion for the project a few months ago where a traditional front of the building was presented with a more contemporary rear. Along Rugby Road, the most successful buildings on the street have taken a more traditional, stylistic approach.

_This building has the same proportional system to the 513 building, which will be renovated in conjunction with this project. This kind of architecture are consistent with the area, which led to this approach for the front of the building. The switch to a more contemporary style in the back picks up on a precedent in these neighborhoods with a more utilitarian structure. The change in style also contributes to breaking down of the scale of the building. If the rear were to also be brick, it would emphasize the scale of the building and not allow the relationship between the buildings on either side to relate to the front. The brick veneer is consistent with the adjacent building and the ZBT house to the north is a short term building. The owner has done cosmetic renovations that will last 5-7 years and anticipate a major renovation or replacement of the building.

Questions from the Public:

Paul Wright, President of Venable Neighborhood Association: Many people are concerned that the size and egress of the building is terrible. It is 14 feet across there are concerns with the current placement of the building because of the heavy traffic flow coming into the site. It is a slope site and the wide boulevard is not indicative of what it would look like, as it is a narrow road. What are the architects' plan to address this?

Mr. Wardell: We submitted a site plan with a widened entrance as the road comes up to Rugby Road. The site plan has just been returned from the City, so those modifications haven't been reflected in this submission. The site plan has a much wider 20 foot entrance and exit at the street. It is a very difficult site because it only has one entrance and it is shared. It straddles the property line, so there will be an easement with ZBT for the configuration of the road and it is extremely limited.

Questions from the Board:

Mr. Ball: How many parking spaces do you have?

Mr. Isaac Miller: There are 20 spaces underground and 11 behind the 513 building. It would be 31 spaces in total.

Mr. Lahendro: The sidewalk is heavily used and it is a steep incline. There is a hedge and a fence that keeps users from seeing the driveway. Can you address this?

Mr. Wardell: The hedge could be pulled back and when the entrance is widened to reflect the site plan, the landscaping for visibility will be modified.

Mr. Schwarz: What are your thoughts on the detailing of the fiber smith panels in terms of joints?

Mr. Miller: The dark gray area will have a slight reveal for the panels. The lighter gray is shiplap with inherent joints in them.

Comments from the Public:

Paul Wright: The neighbors wanted the BAR to consider the front façade, as there are many different styles being put together. The number one concern was that it would not be a secret new fraternity, which is not the case and isn't within the BAR's jurisdiction. Secondly, the egress of cars and sidewalk safety is very important. If not done correctly, there will be problems because it will essentially triple the amount of cars coming off of the property.

Comments from the Board:

Mr. Schwarz: We need to see the site with the changes that are coming, so we can defer that portion of it.

Mr. Werner: Could the BAR members offer insight and/or suggestions on the architecture of the building?

Mr. Sarafin: In terms of the style, it's almost as if the two sections want to meet somewhere in the middle. It appears like a historic house with a new addition, which is misleading because it is all new construction. Stylistically, it would be interesting to see what it would look like if it were a unified style that met somewhere in the middle.

Ms. Miller: Notes that she likes it because it breaks the mass. However, the building is twice the height as the building next door and it looks too skinny. The roof is also over the center section only and flat on the sides, which looks off.

Mr. Schwarz: It makes it look like it has a flat roof, which is a more contemporary take on the style. The idea of having a traditional front and a contemporary back could be a good idea. Typically, it's better to be more subtle when matching old and new because no one will be fooled that this is an old building. Overall the approach is appropriate.

Ms. Miller: Having the cornice and the water table aligned with the house next door is nice.

Mr. Werner: The rendering is not revealing the roof mass. Wouldn't it be visible?

Mr. Wardell: This is the model and the building could be just as successful as a flat roof building.

Mr. Gastinger: Did not attend the preliminary discussed, but this combination gives a misleading and confusing story about the origins of the building because they are together. If we were looking at a restoration of a project or an addition to the building, they would have their merits. However, together the combination is odd it feels like there has been an evolution in this building's development that

hasn't happened. The proportion of the massing is fine, but the front element is a tremendous missed opportunity. Many fraternity/sorority house renovations have nowhere to go architecturally, which creates knock off copies. The Guidelines are specific about the challenges of this type of architecture, noting in the details and decorations section that one extreme is to simply copy the complete design of a historic building, where 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. 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 with minimal details and decorations. In many ways, this building would benefit from these considerations.

Mr. Wardell: Taking that interpretation of that passage would then preclude authentic traditional building. If they are authentically proportioned, do the Guidelines preclude doing a building that is designed authentically in a traditional historic style?

Mr. Gastinger: None of the buildings built today are done that fashion.

Mr. Ball: This building isn't strictly historic and there's something that reads in a more contemporary fashion with historic and classical elements. For example, the massing of the flat wings don't read as historic.

Mr. Gastinger: It is most egregious in the detailing of the front door and the portico, as it feels like a mix of styles.

Mr. Schwarz: The railing and pediment above seem like they are competing with one another.

Mr. Lahendro: In reality the pediment is back and the front elevation doesn't read as you would see it on the street in its constructed form.

Mr. Ball: Did you look at dropping the railing down to the midpoint?

Mr. Wardell: Yes and the owner has a strong affection for this kind of entry.

Mr. Lahendro: Agrees with Mr. Gastinger in that it looks like two buildings have been constructed. They are just too different for them to be done at the same time because they are fighting with one another.

Mr. Gastinger: Doesn't mind that they are fighting with one another, but they both have a strong connection to a particular time period. The architectural style tells a confusing story about when it was developed. The back half needs to have a different architectural materiality or color to break down the mass and make it more appropriate to the scale of the site.

Mr. Sarafin: It'd be better if they were more related – if the front was more chaste with less detail and the back had the same brick material but a lower level of decoration and higher level of simplicity. It's a problem that it's being built in one phase.

Mr. Lahendro: Agrees that something needs to tie them together. Even taking the cornice around to the back would help.

Mr. Schwarz: Notes that he is leery of dumbing down the front but keeping it brick. For this to be successful and fit it, it needs to have a residential scale, which tends to be more ornate. Tying in the back and front makes sense but there is a worry that it will become too postmodern.

Mr. Sarafin: The block with the slight reveal is quite attractive. The relationship to the back half just needs to be tied in more.

Mr. Wardell: Perhaps the issue isn't with the material, but rather with color that ties them together. There is also the problem of tying them together too much and losing the scale.

Mr. Gastinger: The project is in the right hands because BRW has a history of doing this successfully.

Mr. Werner: This is a vacant lot and it is in line with the house next door. Determining whether the BAR likes it or not is not in our Guidelines, but if there are suggestions that the BAR can get behind that's the direction we need to move towards.

Mr. Schwarz: For a building of this size, the back portion is lacking in detail. However, it might not be seen as much. The back is so plain that it becomes stark compared to the front.

Mr. Wardell: We can look at color and material to help with that. The danger with making the detailing on the front less robust is that is what makes the buildings that are trying to be classical/traditional look like cartoons. This is a very stylistically constrained site in terms of what the precedents are and the freedom we have to move away from that.

Mr. Schwarz: Some wall sections would be very useful on the back or just throughout to get a better understanding of the materiality being proposed.

Mr. Wardell: Notes that the wider entrance of the driveway and the site lines will be addressed in response to the comments on the site plan for the future. Hopefully, this will be a faster moving process because the idea is to start the construction this summer.

Mr. Sarafin: Notes that there wasn't much of a discussion regarding the massing and scale because they are successful. It boils down to some stylistic things that should be adjusted.

Mr. Lahendro: Agrees and states that the problem lies within the materiality and connective-ness between the two blocks.

Mr. Schwarz: Mr. Gastinger read the details and decorations segment of the Guidelines and ultimately the applicant needs to decide where the building falls within that. The applicant could make the argument that they aren't copying a historic building completely, nor are they pasting on historic details to a contemporary box. At the same time, building detail and ornamentation should be consistent with and related to the architecture of the surrounding context and district, the mass of larger buildings may be reduced using articulated design details, and pedestrian scale may be reinforced with details. On the front, it looks like all of these are being done, but the issue might be simply tying the back to the front.

Mr. Gastinger: The details on the central bay needs the most work, as they seem out of character with the elegant and contextual maxing. There needs to be a stronger relationship between the back half and the front. From a Guidelines perspective, we're talking about the context of a historic neighborhood and what the narrative of a building might suggest about how the neighborhood developed.

Mr. Sarafin: It comes down to what is appropriate in this residential neighborhood and it looks like a historic building with a big addition on the rear. As a new building all at once, it's difficult to find its appropriateness in the neighborhood. It needs to be tied together and color is probably a big part of that.

Mr. Wardell requests a deferral of his application.



0 Rugby Road
BAR submission
Rugby Road Historic District
4/16/19

Description of Proposed Work

The development of a market relevant student housing facility on the O Rugby property provides a unique opportunity to create a residential community in the heart of the off-grounds neighborhood north of the Rotunda on Rugby Road. While conceived of as an independent coeducational residence distinct from the Pi Kappa Alpha house next door, this development could become the catalyst for an innovative development of this neighborhood.

General Design Guidelines

A. Introduction

a) Sustainability:

O Rugby Road housing for 42 students:

1. Development of new housing within walking distance of the university, adjacent to existing bus lines
2. New construction will exceed current energy code guidelines
3. Majority of Construction materials will be sourced from LEED equivalent providers
4. Structured parking reduces impervious footprint of new residential development

b) Flexibility:

The traditional design of the front portion of the building facing Rugby Road continues the historic precedents already existing on Rugby Road. Beginning from the University and extending to the intersection of Rugby and Preston Avenue the consistent fabric of the neighborhood includes a wide variety of high quality architectural styles. The most successful portions of the neighborhood are the ones with the most authentically designed historic styles. Contemporary or 'historicist' buildings in the district become dated quickly. There is also a pattern of more functional, less decorated dependencies within the district, normally structures set back from the road, often in the rear yards of properties. These garages, studios, workshops, etc are often less stylistically consistent and are constructed in more pragmatic and functional manners. The approach we have taken for zero Rugby is to respect the established character of the street by developing an authentically detailed traditional building referencing the traditional precedents of the neighborhood. However, the building does not pretend to be a building constructed a century ago, it admits to being a contemporary building designed in a traditional style. The rear portion of the new building reflects the rear yard location, contributes to breaking down the scale of a building designed as a multifamily structure, and is developed in a more pragmatic and functional way, similar to the precedents found throughout the neighborhood.

c) Building Types within the Historic Districts:

Along the three adjoining blocks of Rugby Road on either side of O Rugby are a mixture of historic Fraternity houses and historic multi-family apartment buildings. Additionally if we consider the building typologies that run along University Circle and University Way there are a number of very well designed and detailed historic examples of multi-family facilities. The most successful buildings within this neighborhood are the buildings which are most consistent with the historic fabric; historicist interventions such as the Rugby McIntire Apartments seem more dated and less contextual than O'Neil Hall. The building at O Rugby takes its clues from the collection of more generously detailed multi-family precedents within the neighborhood rather than distilling those stylistic precedents into more space references or allusions to the historic context.

B. Setback

O Rugby reinforces the consistent setback of the other buildings on the west side of Rugby Road between Lambeth Lane and University Circle

C. Spacing

O Rugby fits consistently within the pattern of spacing among existing buildings along this section of Rugby Road.

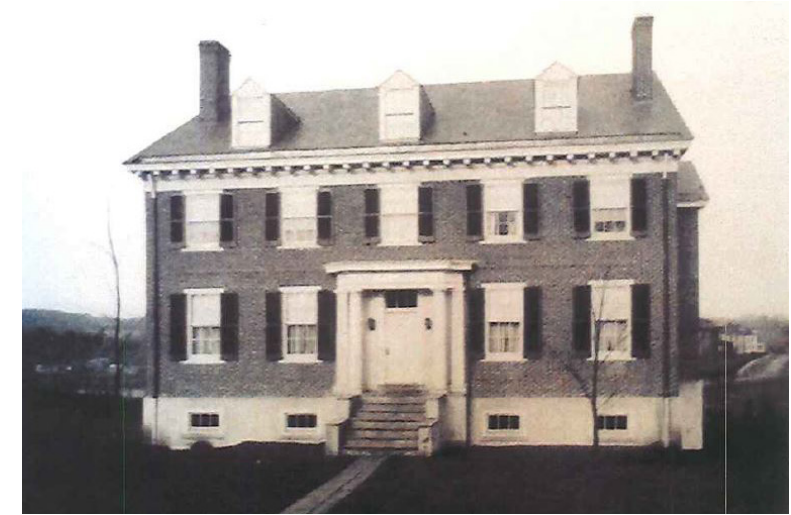
D. Massing & Footprint

The fundamental approach to the design of O Rugby is to reinforce the pattern of massing and the size of footprint along this section of Rugby Road. ZBT is an anomaly to the pattern established by KKG and 513 Rugby. On a steeply sloping site the project has created a residential level below the main floor of the adjacent 513 building. This allows for a two story structure and entablature above the water table which corresponds to the configuration of 513. Interestingly, the original configuration of 513 shows it configured as a two story building over an English basement, more similar to the configuration presented by O Rugby.

The rear section of the new building is distinguished stylistically from the front section to reinforce how the front section fits with the street pattern. The rear section detailed in a spare and restrained manner follows the precedents throughout the neighborhood of dependent and secondary structures on a single site. Historically these were workshops, studios guest houses and garages. In this case the entry to the garage is in the rear of this structure and the residential units above are part of the secondary structure on the property.

E. Height & Width

From the Street Elevation included in this submission it is clear that O Rugby is consistent with the height and width of precedents in the neighborhood, considering that 515 (ZBT) is an anomaly to the pattern.



EARLY IMAGE OF 513 RUGBY ROAD



513 RUGBY ROAD - PRESENT DAY



513 AND O RUGBY SITE

PROPOSED WORK DESIGN GUIDELINES

O Rugby Road

BAR - Rugby Road Historic District

April 16 2019

F. Scale

The scale of a building is created partially by its height, massing and footprint, but also by the size, texture and configuration of the details of the building. Windows, trim, brick detailing, the front porch, the entablature, and the true divided lite patterns of the windows all contribute to an appropriate scale within the neighborhood as well as creating a comfortable and appropriate human scale for residents and neighbors.

G. Roof

The flat roof distinguishes this residential building from the adjacent fraternity building. The scale of the entablature provides a proportioned 'top' to the building in relation to the main façade and base created below the brick water table. There are a number of historic multi family structures with flat roofs within the Rugby Road and University Circle neighborhood.

H. Orientation

The new building is oriented to the street; consistent with its neighbors.

I. Windows & Doors

The windows and doors are sized, proportioned and detailed in a historically appropriate relationship to the overall composition of the building and consistent with the best examples in the surrounding neighborhood. Double hung windows are trimmed with traditional back banded profiles, brick and sill detailing are consistent with the style of the building and the front door composition has a three centered arch over a traditionally paneled front door with side lights. All glass is clear glass.

J. Porches

The front porch is composed using a Tuscan order of column with an accurately proportioned entablature which meets the main façade just below the sill height of the second floor windows. Suspended within the porch roof is a black metal pendant chandelier. The landing in front of the columns porch is a brick paver terrace with black wrought iron balustrade superimposed on a pair of brick arches which enclose the bike storage area. The brick cheek walls have a bluestone cap and slope along with the brick front steps to the front walk.

K. Street-Level Design

The guidelines address primarily commercial and institutional structures. O Rugby is clearly designed as a residential building and is consistent with historic patterns and precedents within the neighborhood.

L. Foundation & Cornice

O Rugby provides the traditional tri-partite composition of the best historic precedents within the surrounding community. The brick water table provides the base for the piano nobile. The Tuscan entablature is consistent with the style of the front porch and proportioned for the size and breadth of the overall composition.

M. Materials & Textures

The materials and textures used throughout O Rugby are consistent with the patterns and precedents of the surrounding community.

N. Paint

The paint colors submitted with the application are consistent with the patterns and precedents of the surrounding community.

O. Details and Decorations

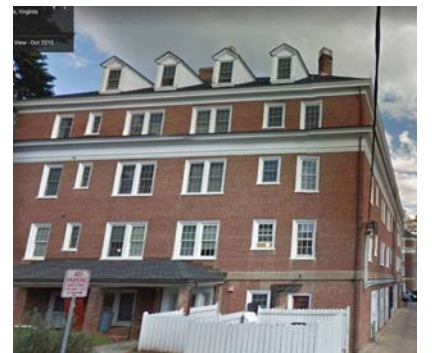
The approach to the details for the street portion of O Rugby is to create an accurately proportioned and authentically detailed overall composition. The language in the introduction to the Guidelines which notes that the intent of the Guidelines is to 'not encourage the copying or mimicking of particular historic styles' works well in districts where there is a diverse set of precedents of different periods, styles, and typologies. Within the most historically consistent neighborhoods, the approach to building new within the context needs to either consciously contrast to the existing pattern or honestly conform to the overall character of the district. This is true of Rugby Road and University Circle as well as other neighborhoods such as north Downtown, and the Blue Ridge Road/Hilltop neighborhoods. Interventions in these neighborhoods that use traditional forms with distilled details or referential compositions generally created projects which quickly become dated and visually inconsistent with the patterns of the community. In these neighborhoods the only successful approaches are to either design a new structure in a clearly modern approach or to develop a new structure with accurate and authentic details. It is this second approach that we have taken for the front building at O Rugby Road and used the first approach for the 'dependency' portion of the overall composition.



611 RUGBY ROAD



32 UNIVERSITY CIRCLE



10 UNIVERSITY CIRCLE



68 UNIVERSITY WAY



10 UNIVERSITY CIRCLE

PROPOSED WORK DESIGN GUIDELINES

O Rugby Road
BAR - Rugby Road Historic District
April 16 2019





kappa kappa gamma



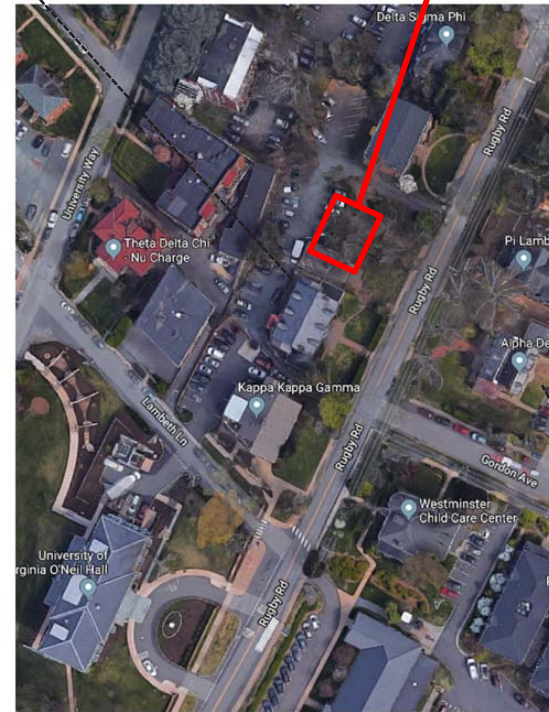
PIKE - 513 Rugby Road



ZERO RUGBY



ZBT



Pi Kappa Phi



Pi Kappa Phi



Alpha Delta Pi



CONTEXT

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019

LEGEND

- ① BRICK SITE WALL TO MATCH 513 RUGBY AT 18" TALL
- ② BRICK PAVERS TO MATCH 513 RUGBY PAVERS
- ③ LAWN
- ④ BRICK ENTRY STAIRS WITH BLUESTONE CAP
- ⑤ BRICK PAVERS AT SIDE STAIR
- ⑥ SIDE ENTRY
- ⑦ BLUESTONE LOWER PORCH
- ⑧ SHRUBS - BUXUS ' GREEN MOUND'
- ⑨ TREES - ACER SACCHARUM ' GREEN MOUNTAIN'
- ⑩ TREES - AMELANCHIER X GRANDIFLORA 'AUTUMN BRILLIANCE'
- ⑪ BIKE LOCKERS
- ⑫ REAR PARKING LOT
- ⑬ CONCRETE RETAINING WALL
- ⑭ WOOD DUMPSTER ENCLOSURE
- ⑮ SHRUBS - ILEX VERTICILLATA
- ⑯ SHRUBS - HYDRANGEA QUERCIFOLIA 'PEE WEE'
- ⑰ GROUND COVER - RHUS AROMATICA 'GRO-LOW'





VIEW FROM RUGBY ROAD

PERSPECTIVES

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019



VIEW FROM RUGBY ROAD

PERSPECTIVES

0 Rugby Road
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April 16 2019





VIEW FROM FRONT YARD

PERSPECTIVES

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019



VIEW FROM 513 RUGBY

PERSPECTIVES

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019





VIEW FROM 513 RUGBY



VIEW FROM RUGBY RD

PERSPECTIVES

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019



VIEW FROM REAR



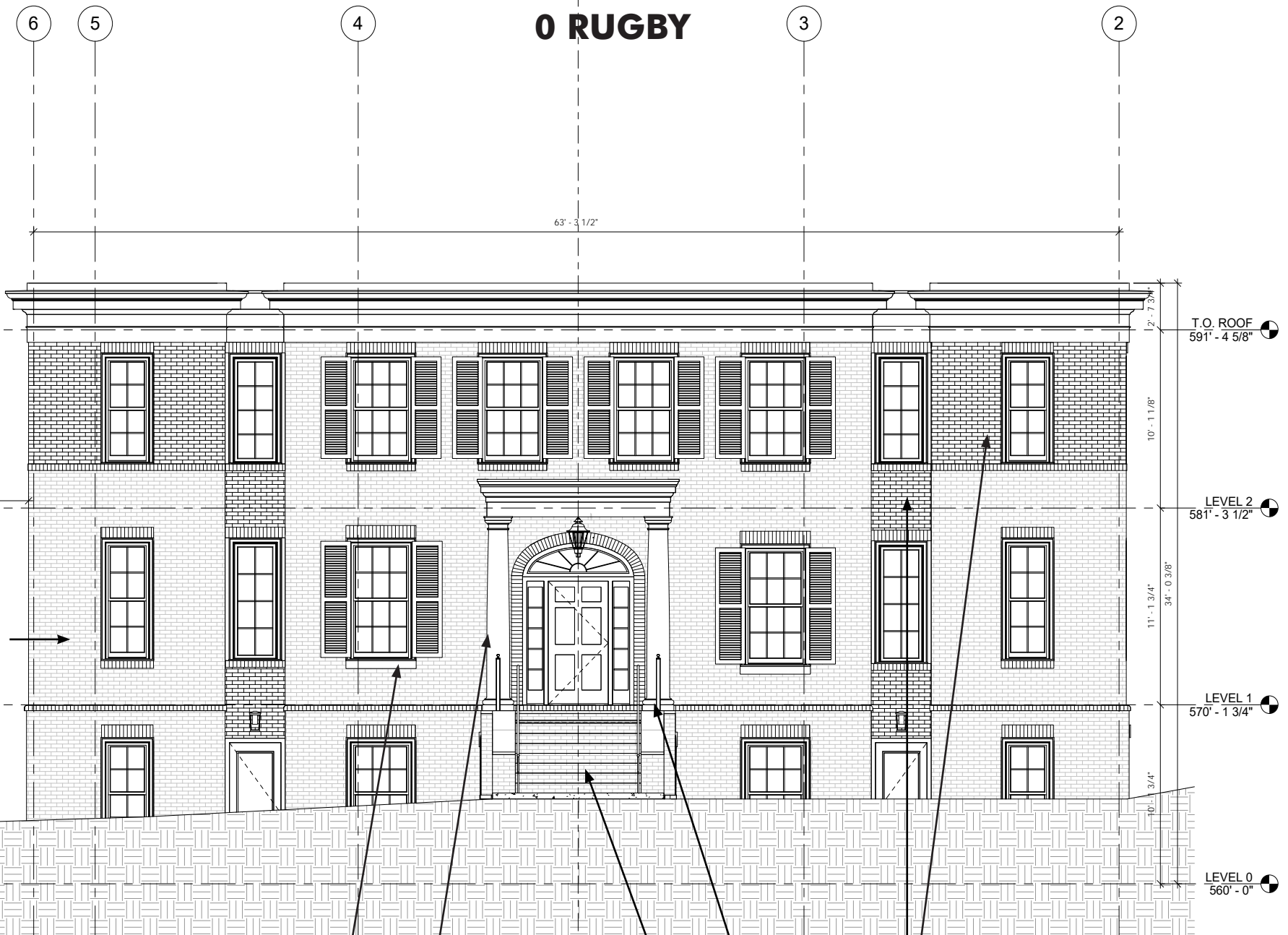
VIEW FROM REAR

PERSPECTIVES

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019



513 RUGBY



PRIMARY BRICK,
WATSONTOWN
BLAIR MOLDED
T-1 MODULAR

CLAD DOUBLE-HUNG
WINDOWS, LITE
MUNTINS AND SHUTTERS
TO MATCH 513 RUGBY

WHITE PAINTED
ORNAMENTATION:
CORNICE, TRIM,
COLUMNS, ETC

SECONDARY BRICK,
WATSONTOWN WOODLYN
ANTIQUE MOLDED T-2
MODULAR

BLACK-PAINTED WROUGHT
IRON RAILINGS

BLUESTONE CAP ON CHEEK
WALLS AND STAIR TREAD

1/8" = 1'-0"

FRONT ELEVATION (EAST) - 0 RUGBY AND 513 RUGBY

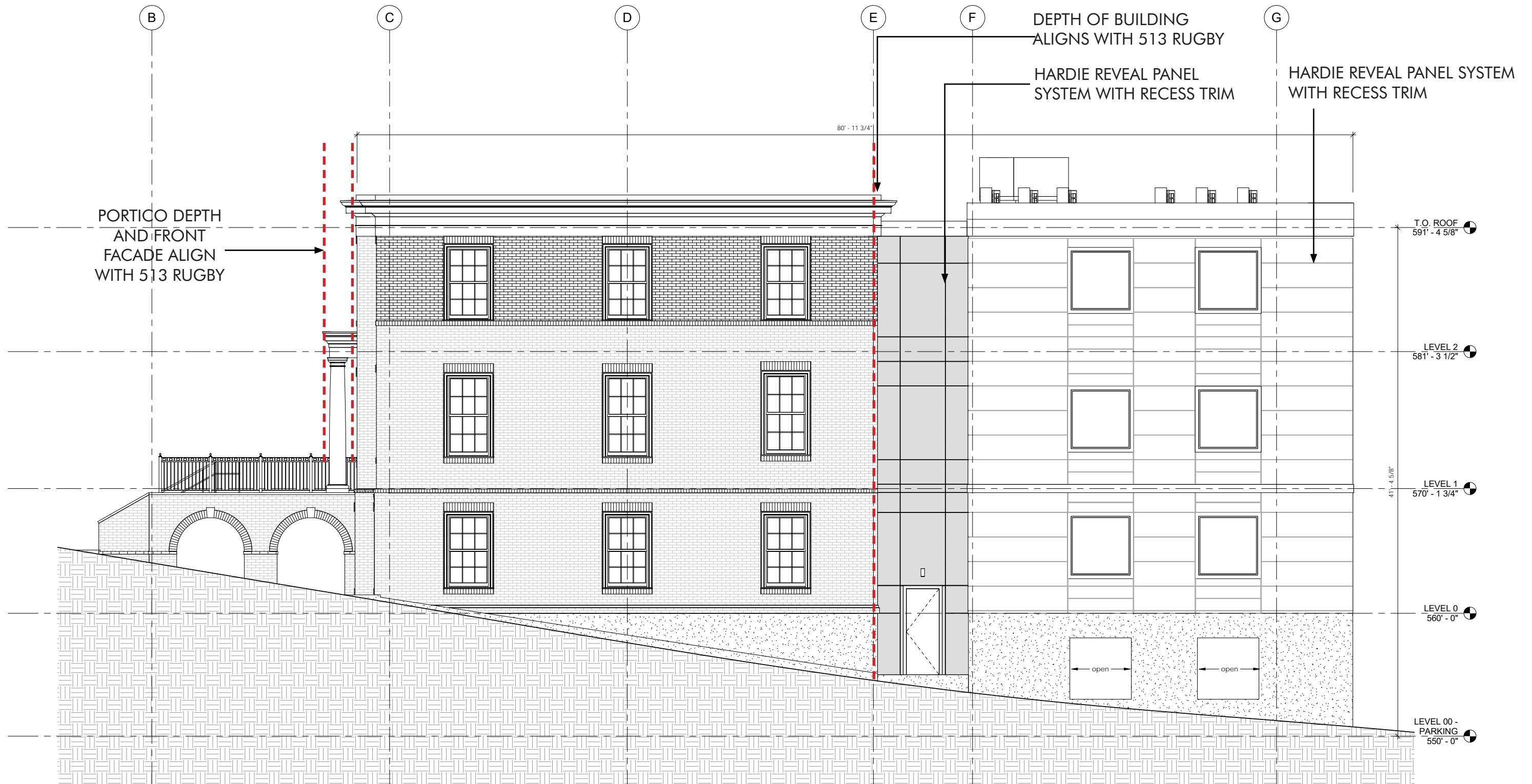
0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019



1/8" = 1'-0"

REAR ELEVATION (WEST)

0 Rugby Road
 BAR - Rugby Road Historic District
 April 16 2019



1/8" = 1'-0"

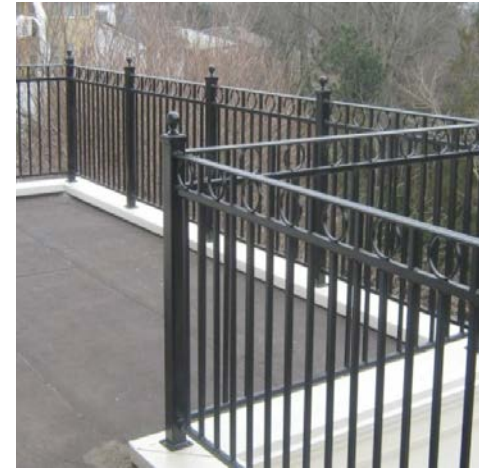
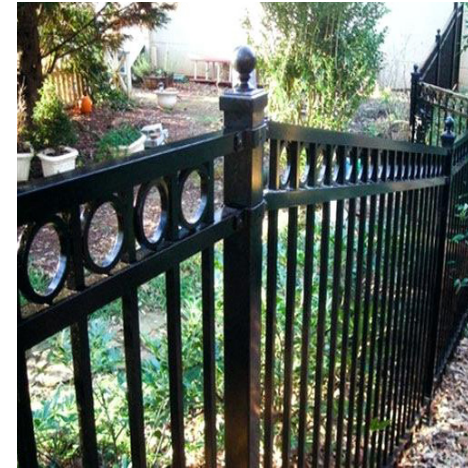
SIDE ELEVATION (NORTH)

0 Rugby Road
 BAR - Rugby Road Historic District
 April 16 2019





Bluestone Brick Cap and Paver



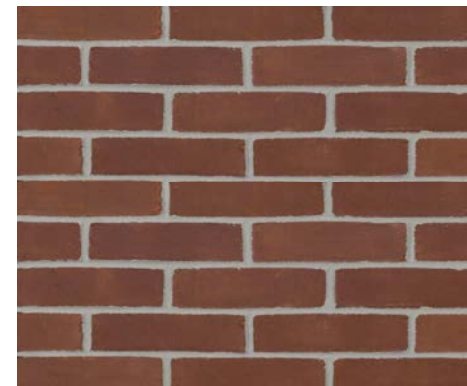
Wrought Iron Railings, painted black



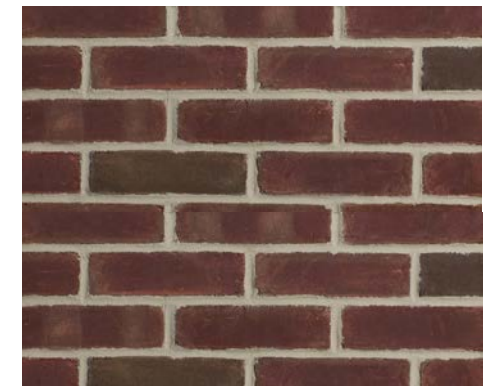
The front section of 0 Rugby is directly inspired by the neighboring building, 513 Rugby, in materiality and proportionality. The surrounding context along Rugby Road, University Circle, and the campus itself inspired various other elements throughout our building, such as the front facade, portico, entablature and window selection.

We will incorporate the typical red brick and white trim aesthetic that fits within the historic character of the neighborhood as well as insert new, contextually relevant additional materials, such as the darker brick attic story.

All windows and doors on this section of the building will be Windsor Pinnacle Double Hung series, clad wood painted white, with simulated divide lites and window casings that match 513 Rugby Road. Glass will be double glazed Cardinal LoE 366 with a VLT of 65% and VLR of 11%.



Matching brick - Watsontown, Blair Molded T-1 Modular Grout - Workrite wr2900 (not showing)



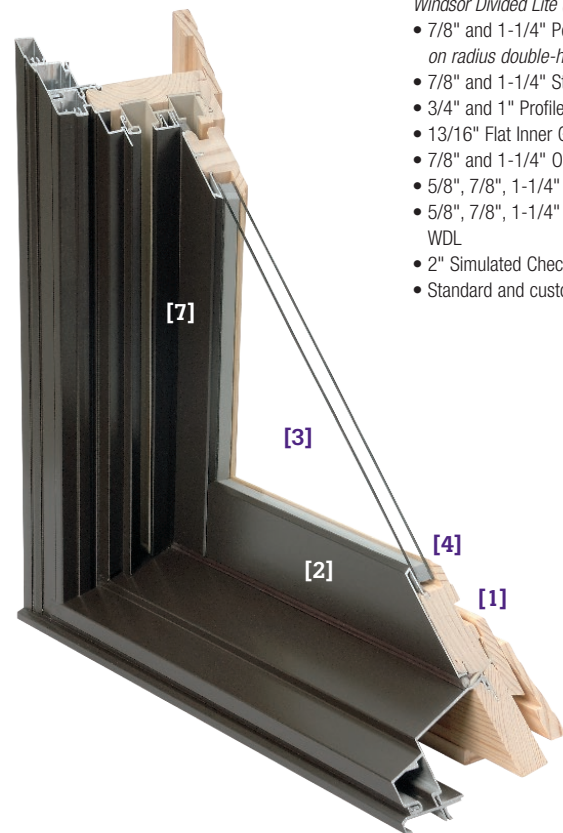
Secondary Brick - Watsontown, Woodlyn Antique Molded T-2 Grout - Workrite wr2200 (not showing)

MATERIALS - FRONT SECTION

Pinnacle Double Hung & Glide-by

Features and Benefits

- [1]** The warmth and beauty of Clear Select Pine, Douglas Fir or Natural Alder; can be painted or stained
- [2]** Clad units offer a strong, durable extruded aluminum sash and frame for low maintenance; primed units offer the traditional appearance of decorative trim
- [3]** Glass is replaceable in case of damage
- [4]** Both tape and silicone glazed, with interior wood stops for superior strength and seal
- [5]** EZ Tilt operation available for easy removal and replacement of sash (*double hung only*)
- [6]** Recessed lock and keeper for a sleek appearance
- [7]** Block and tackle balance system for ease of operation
- [8]** Both sashes tilt in with compression or concealed jambliner for easy cleaning
- [9]** No-finger pull option for hardware application



Sizes

Available in hundreds of standard and custom sizes

Glazing

- Windsor Glazing System provides 3/4" double pane insulated glass; Cardinal® LoE 366 glass standard; tinted, tempered, obscure and laminated glass available
- Glazed with tape and silicone sealant
- Custom and special glass types available
- Preserve protective film optional

Exterior Trim

- Clad windows available with WM 180 brickmould, Williamsburg, or 3-1/2" flat casing; 3/8", 1-1/4", 2-1/4" subsills
- Primed windows available with WM 180 brickmould, WM 180 brickmould with flange, Williamsburg, 3-1/2" flat, 4-1/2" backband, 5-1/2" flat or plantation casing; double hung sill nose, 2" bull nose sill nose or belly sill nose

Grilles

- Windsor Divided Lite (WDL) = simulated divided lite*
- 7/8" and 1-1/4" Perimeter Grille (*NOT available on radius double-hung*)
 - 7/8" and 1-1/4" Stick Grille
 - 3/4" and 1" Profiled Inner Grille
 - 13/16" Flat Inner Grille
 - 7/8" and 1-1/4" Ogee WDL
 - 5/8", 7/8", 1-1/4" and 2" Short Putty WDL
 - 5/8", 7/8", 1-1/4" and 2" Short Contemporary WDL
 - 2" Simulated Check Rail (*DH picture only*)
 - Standard and custom grille patterns available

Finishes

- Interior – Clad windows available in Clear Select Pine, Douglas Fir, Natural Alder, primed, painted white or painted black (*double hung only*) interior finishes; primed windows available in Clear Select Pine, primed or painted white interior finishes
- Exterior – Clad windows feature heavy-duty extruded aluminum cladding on sash and frame; primed windows (*double hung only*) offer an assortment of traditional trim options

Clad Colors

All clad colors painted in-house with the highly durable AAMA 2604 standard finish, or upgrade to AAMA 2605 for the most challenging of environments

- 22 standard colors
- 21 feature colors; custom colors available
- 8 anodized finishes

Hardware

Double hung lock available in champagne, white, bronze and black; optional finishes in faux bronze, oil rubbed bronze, satin nickel and bright brass

Performance Ratings

For current performance ratings, visit our website at windsorwindows.com and click on "Professional Information" in the menu bar



www.windsorwindows.com

9/2018

9/2018

Pinnacle Clad French Impact Swinging Patio Door

Features and Benefits

- Stainless steel multi-point locking hardware option for added security
- "Easy Adjust" hinge system for effortless operation and correction after installation
- Wept sill system to eliminate water infiltration
- Dual-seal frame weatherstripping at panel face and edge improves air and thermal performance
- Taller sill provides excellent water performance and design pressure ratings
- Active stiles constructed of an LVL core material for added strength and stability
- In-swing and out-swing options available
- Seg-top available
- Certified against hurricane blasts: Laminated glass allows unit to crack instead of shatter when under great pressure
- Meets and exceeds building codes for extreme coastal environment conditions
- Laminated glass dampens sounds from traffic, neighbors and the outdoors
- Preserve protective film standard

Sizes

- Five standard heights: 6'8", 6'10", 8'0"
- Custom sizes available

Glazing

- Glazed with tape and Dow Corning® 955 silicone sealant – the strongest silicone bonding agent available
- Cardinal SeaStorm® LoE366 insulated glass standard, featuring stainless steel spacers; tinted, tempered and laminated glass available
- Custom and special glass types available
- Insulated glass utilizes tempered glass on exterior and laminated glass on interior

Exterior Trim

- Clad doors available with WM 180 brickmould, Williamsburg or 3-1/2" flat casing

Grilles

Windsor Divided Lite (WDL) = simulated divided lite

- 7/8" and 1-1/4" Perimeter Grille (*NOT available on radius doors*)
- 7/8" and 1-1/4" Stick Grille (*Radius swing doors only*)
- 3/4" and 1" Profiled Inner Grille
- 13/16" Flat Inner Grille
- 7/8" and 1-1/4" Ogee WDL
- 5/8", 7/8", 1-1/4" and 2" Short Putty WDL
- 5/8", 7/8", 1-1/4" and 2" Short Contemporary WDL
- 3-3/8" Simulated Mid Rail
- Standard and custom grille patterns available

Weatherstripping

- Rigid, weatherable PVC or urethane foam encased in polyethylene film
- In-swing and out-swing doors feature bottom heavy-duty, self-adjusting sweep

Finishes

- Interior – Clad doors available in Clear Select Pine, primed, painted white or painted black interior finishes
- Exterior – Clad doors available in heavy-duty extruded aluminum cladding

Clad Colors

All clad colors painted in-house with the highly durable AAMA 2604 standard finish, or upgrade to AAMA 2605 for the most challenging of environments

- 22 standard colors
- 21 feature colors; custom colors available
- 8 anodized finishes

Hardware

Classic, contemporary or euro handle available in white, brushed chrome, polished chrome, satin nickel, antique nickel, brass, antique brass, faux bronze, oil rubbed bronze and black; Euro handle available in satin nickel and black

Performance Ratings

For current performance ratings, visit our website at windsorwindows.com and click on "Professional Information" in the menu bar



www.windsorwindows.com



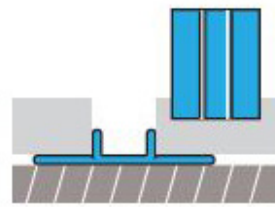
The variation of the material palette for the western section of the building facing away from Rugby Road is based on the precedent within the neighborhood of secondary or dependency type buildings. These secondary buildings are most often more utilitarian, simple and pragmatic in their construction and palette. The similar color ties the east and west sections of the building together, however the more contemporary and restrained selection of materials contributes to breaking down the scale of the overall building. The major regulating lines of the front building are reflected in the details of the rear building. The style and configuration, however, are quite utilitarian and understated.

Materials for this section of the building will be modern and durable, with simple forms and subtle colors that relate to the front of the building.

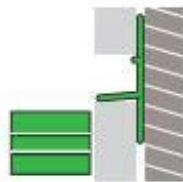
Windows will be Windsor Pinnacle Casement And Awning series, clad wood painted black, with no divided lites. Glass will be Double Glazed Cardinal LoE 366 with a VLT of 65% and VLR of 11%.



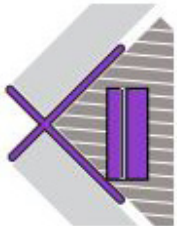
HARDIE REVEAL PANEL SYSTEM W/ RECESS TRIM



RECESS VERTICAL TRIM
Thickness: 16 gauge
Length: 8 ft



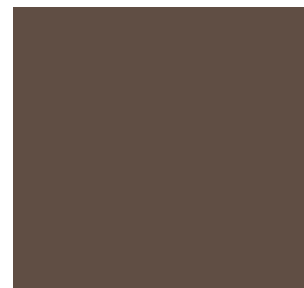
RECESS HORIZONTAL TRIM
Thickness: 16 gauge
Length: 8 ft



RECESS OUTSIDE CORNER TRIM
Thickness: 16 gauge
Length: 8 ft



HARDIE PANEL COLOR (PRIMARY):
BENJAMIN MOORE:
AF-275 RUSTIQUE



HARDIE PANEL COLOR (SECONDARY):
BENJAMIN MOORE:
AF-170 FRENCH PRESS



Pinnacle Casement & Awning

Features and Benefits

- [1] The warmth and beauty of Clear Select Pine, Douglas Fir or Natural Alder; can be painted or stained
- [2] Clad units offer a strong, durable extruded aluminum sash and frame for low maintenance; primed units offer the traditional appearance of decorative trim
- [3] Glass is replaceable in case of damage
- [4] 2" thick sash adds beauty and increases insulating value
- [5] Exterior tape glazing slows conduction of heat/cold through edge of glass; two beads of silicone ensure a water tight seal that creates three seals between glass and sash
- [6] Single lever, sequential, multi-point lock for sleek look and easy operation
- [7] Adjustable concealed hinge system ensures smooth operation
- [8] 1-1/4" jamb creates unmatched strength and stability
- [9] Silicone-injected frame corners create a stronger and more attractive joint

Sizes

Available in hundreds of standard and custom sizes

Glazing

- Windsor Glazing System provides 3/4" double pane insulated glass; Cardinal® LoE 366 glass standard; tinted, tempered, obscure and laminated glass available
- Glazed with tape and silicone sealant
- Custom and special glass types available
- Preserve protective film optional

Exterior Trim

- Clad windows available with WM 180 brickmould, Williamsburg, or 3-1/2" flat casing; 3/8", 1-1/4", 2-1/4" subsills
- Primed windows available with WM 180 brickmould, WM 180 brickmould with flange, Williamsburg, 3-1/2" flat, 4-1/2" backband, 5-1/2" flat or plantation casing; 2" bull nose sill nose, casement subsill or 2" casement subsill

Grilles

- Windsor Divided Lite (WDL) = simulated divided lite*
- 7/8" and 1-1/4" Perimeter Grille (NOT available on radius casements)
 - 7/8" and 1-1/4" Stick Grille
 - 3/4" and 1" Profiled Inner Grille
 - 13/16" Flat Inner Grille
 - 7/8" and 1-1/4" Ogee WDL
 - 5/8", 7/8", 1-1/4" and 2" Tall and Short Putty WDL
 - 5/8", 7/8", 1-1/4" and 2" Tall and Short Contemporary WDL
 - 2" Simulated Check Rail
 - Standard and custom grille patterns available

Finishes

- Interior – Clad windows available in Clear Select Pine, Douglas Fir, Natural Alder, primed, painted white or painted black interior finishes; primed windows available in Clear Select Pine, primed or painted white interior finishes
- Exterior – Clad windows feature heavy-duty extruded aluminum cladding on sash and frame; primed windows offer an assortment of traditional trim options

Clad Colors

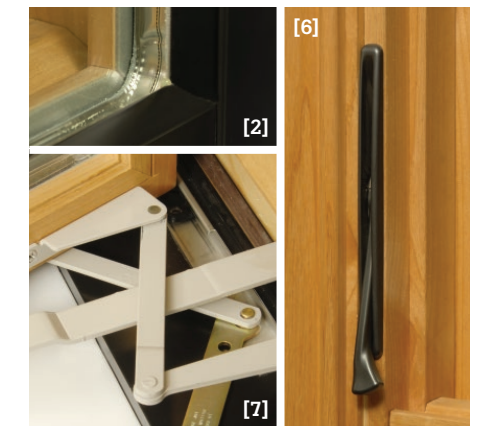
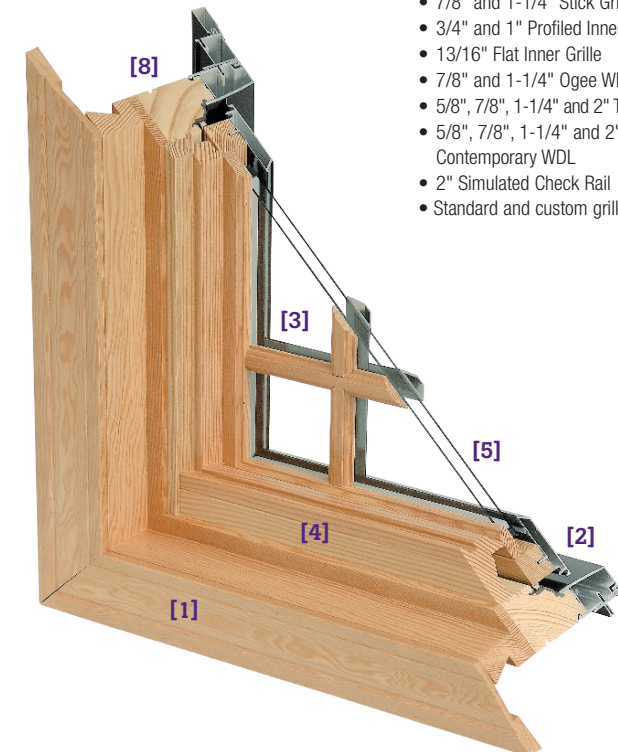
- All clad colors painted in-house with the highly durable AAMA 2604 standard finish, or upgrade to AAMA 2605 for the most challenging of environments
- 22 standard colors
 - 21 feature colors; custom colors available
 - 8 anodized finishes

Hardware

Encore folding nesting crank and cover by Truth® available in champagne, white, bronze and black; optional finishes in faux bronze, oil rubbed bronze, satin nickel and bright brass

Performance Ratings

For current performance ratings, visit our website at windsorwindows.com and click on "Professional Information" in the menu bar



www.windsorwindows.com

MATERIALS AND WINDOWS - REAR SECTION

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019



BRICK PAVERS, ENTRY STAIR, AND SITE WALL
IMAGE TAKEN FROM ADJACENT PROPERTY (513 RUGBY ROAD)



Buxus Green Mound - Boxwood



Rhus Aromatica gro low - Fragrant Sumac



LOWER TERRACE
Bluestone Pavers



FLOWERING TREES
Amelanchier x Grandiflora 'autumn brilliance' - Serviceberry



Acer saccharum green mountain - Sugar Maple

Ⓛ1 Walkway/Patio Lighting



Ⓛ4 Rear Bollard Lighting



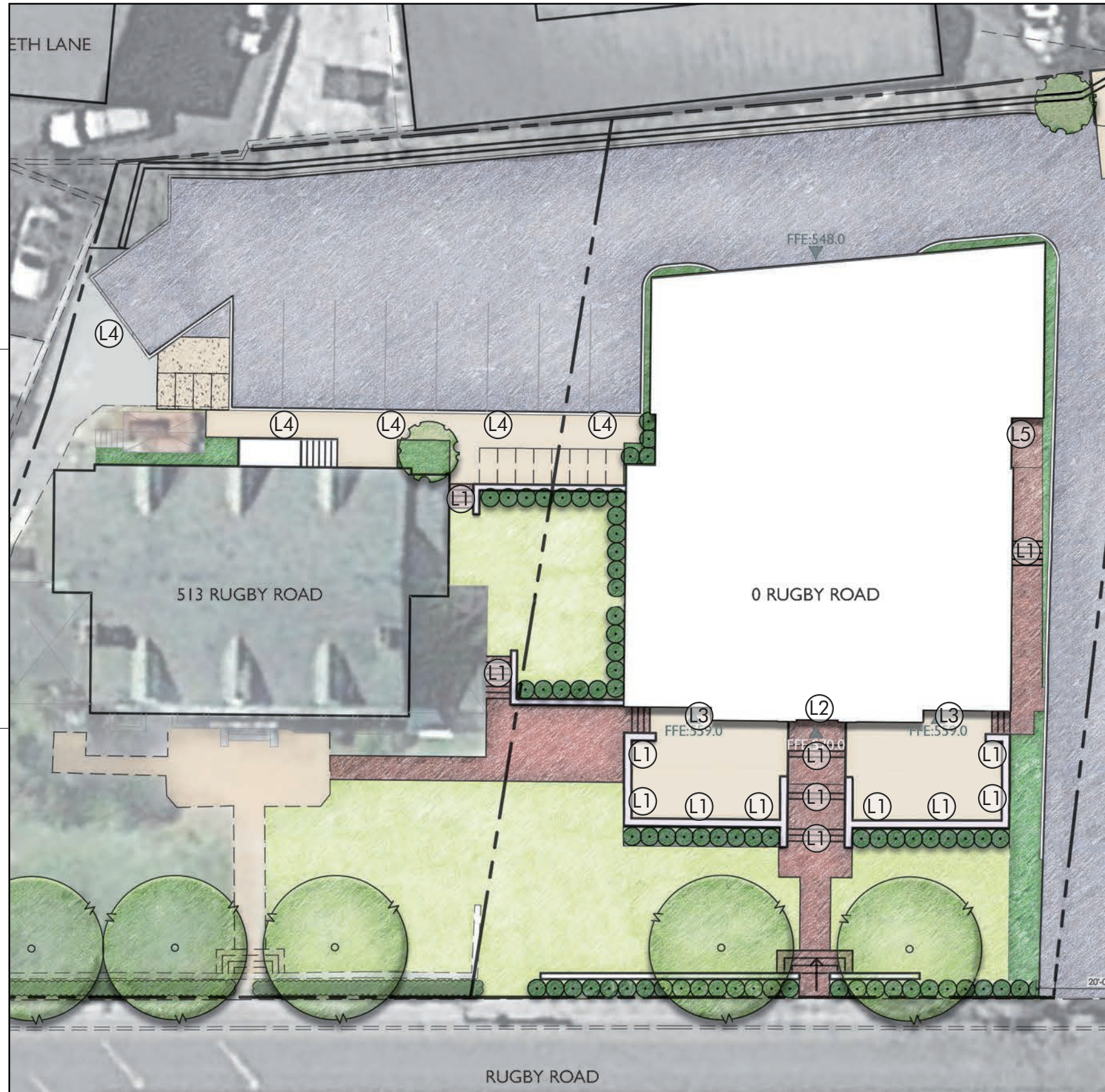
Ⓛ2 Main Entry Chandelier



Ⓛ5 Rear Wall Sconces



Ⓛ3 Wall Sconces - Front



LIGHTING PLAN AND EXTERIOR FIXTURES

0 Rugby Road
BAR - Rugby Road Historic District
April 16 2019

DECK & PATIO - CIRCLE

3011

L1

WAC

LANDSCAPE LIGHTING

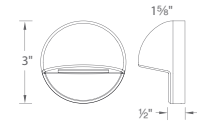


Fixture Type:

Catalog Number:

Project:

Location:



PRODUCT DESCRIPTION

Deck and patio light with superb forward-throw light distribution

FEATURES

- IP66 rated, Protected against powerful water jets
- Translucent lens provides for uniform diffused light output
- Solid diecast brass or corrosion resistant aluminum alloy
- ADA compliant
- Maintains constant lumen output against voltage drop
- UL 1838 Listed

SPECIFICATIONS

Input: 9-15VAC (Transformer is required)
Power: 2.8W / 4.6VA
Brightness: 60 lm
CRI: 90+
Rated Life: 50,000 hours

ORDERING NUMBER

Item #	ColorTemp	Finish
3011	Circle	27 2700K 30 3000K
		BBR Bronze on Brass BK Black on Aluminum BZ Bronze on Aluminum WT White on Aluminum

L2

VAND 25w LED Bollard Light 120-277v | Louvers, Lens-Free



120v-277v



SKU: AF53XYZTL81325W

Product Tags: LED

- Application: Bollard Lights, LED Landscape L Vandal Resistant Lighting
- Color Temperature Filter: 3000, 4000, 5000
- Color Rendering Index (CRI): 70
- Available Finishes: Bronze, Custom RAL, Light
- Ballast/Driver: Electronic (50/60 Hz.)
- Color Temperature (K): 3000K, 4000K, 5000K
- Light Source Included: LED Array Included
- LED Type: LED Array
- Light Source: White Light Spectrum
- Light Source Lumens: 1500
- Mounting: Mounting kit with 10" anchor bolt
- Reflector: Louvers
- Style: Round Bollards, Dome Top
- Total Light Source Watts: 25
- Voltage: 120-277v
- Voltage Filter: 120, 208, 240, 277
- Featured: LED Bollards

L3



6130_LED HERITAGE SERIES

LED

EPA 2.32 (ft) WEIGHT 53 LBS | 7 YEAR WARRANTY | LUMEN RANGE 2,370 to 16,590 | LIFE SPAN L70 UP TO 100,000 HOURS | UL LISTED | CLICK FOR FAQ'S

JOB NAME: _____
 FIXTURE TYPE: _____
 MEMO: _____

BUILD A PART NUMBER

ORDERING EXAMPLE: 2A-6130CLED-4ARC45T5-MDH03-CSA-PEC-FHD/480PM/3610FP4/BKT

Mounting Config.	Fixture	LED	CCT	Type	Driver	Lens	Option Photocontrol	Option Fuse	Option Chimney	Arm	Pole	Finish
CH44	6130CLED		27			SV1	PEC					BKT

Mounting Configuration

- IW - 2A90 - 4A - 5H44
- PT - 2APT - 4APT - CH44
- IA - 3A - IAM
- IAPT - 3A90 - 2AM
- 2A - 3APT - 450PB

W = Wall Mount PT = Post Top A = Arm Mount AM = Arm Mid-Mount PB = Pier Base SH = Stem Hung CH = Chain Hung

*Include overall drop length in inches after designation for Stem/Chain application (IE CH44-48")

Fixture

- 6130ALED • 6130CLED

LED

- 6AIR • 6ARC • 4ARC • IRND

CCT - Color Temperature (K)

- 45(OO) • 35(OO) • 27(OO)

Type

- T2 • T3 • T3R • T4 • T5

Driver

- MDL03 (120V-277V, 350mA)
- MDH03 (347V-480V, 350mA)
- MDL05 (120V-277V, 525mA)
- MDH05 (347V-480V, 525mA)

*For use with 6AIR system only.

Lens

(Click here to link to lens specification page)

- CSA (Clear Seeded Acrylic)
- CTA (Clear Textured Acrylic)
- PA (Prismatic Acrylic)
- FA (Frosted Acrylic)
- ATA (Amber Textured Acrylic)
- SV1 (Flat Soft Vue Light Diffused Acrylic)
- SV2 (Flat Soft Vue Moderate Diffused Acrylic)
- SV4 (Flat Soft Vue Maximum Diffused Acrylic)

Options (Click here to view accessories sheet)

- PEC Electronic Button Photocontrol (120V-277V)
- PEC4 Electronic Button Photocontrol (480V)
- FHD Double Fuse and Holder
- FHC Frosted Hurricane Chimney

Arm (Click here to link to arm specification page)

See Arms & Wall Brackets specification sheets.

- 478 • 62C • 579 • TASC • BA
- 480 • 6236 • TA • 779

Pole (Click here to link to pole specification page)

See Pole specification sheets.

Finish

Standard Finishes*

- BKT Black Textured
- WHT White Textured
- PGT Park Green Textured
- ABZT Architectural Medium Bronze Textured
- DBT Dark Bronze Textured

*Smooth finishes are available upon request.

Custom Finishes*

- CM Custom Match
 - OI Old Iron
 - RT Rust
 - WBR Weathered Brown
 - CD Cedar
 - WBK Weathered Black
 - TT Two Tone
- *Custom colors require upcharge.
- Stenberg Select Finishes**
- VG Verde Green
 - SI Swedish Iron
 - OWGT Old World Gray Textured

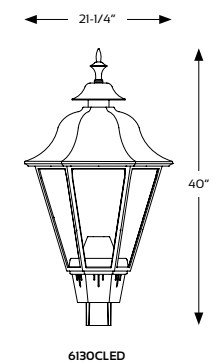
Specifications

The Heritage Series is a modern replica of an elegantly styled fixture featuring a tapered six-sided cage. The luminaire has a cast aluminum hinged roof for easy inside access and is appointed with a cast aluminum decorative finial. The luminaire measures 21-1/4" wide by 40" tall (6130CLED) or 40-1/2" tall (6130ALED). The luminaire shall be UL listed in the US and Canada.

Electronic Driver

The LED driver shall be U.L. Recognized. It shall be securely mounted inside the fixture, for optimized performance and longevity. It shall be supplied with a quick-disconnect electrical connector on the power supply, providing easy power connections and fixture installation. It shall have overload, overheat and short circuit protection.

Fixtures



L4

HINKLEY & R.

HINKLEY LIGHTNING, INC.
 33000 PIN OAK PARKWAY | AVON LAKE, OHIO 44012
 [PH] 330.653.5500 [F] 440.653.5555
 HINKLEYLIGHTNING.com | FREDRICKRAMOND.com

Small Wall Mount Lantern 2360MB-LL



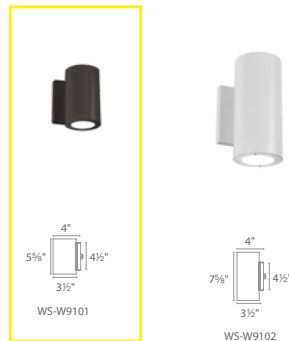
ITEM NUMBER	2360MB-LL
BRAND	Hinkley Lighting
MATERIAL	Aluminum
GLASS	Clear
HEIGHT	15.5"
WIDTH	8.0"
LED COLOR TEMP	2700
VOLTAGE	120v
LED LUMENS	700
WATTAGE	2-5w Cand. LED *Included
CERTIFICATION	C-US Wet Rated
FINISH	Museum Black

FEATURES AND BENEFITS

- For complete warranty information visit (hyperlink)
- 2 year finish warranty
- Classic lines and heritage details complement traditional architecture
- Striking black finish enhances design

L5

VESSEL- model: WS-W91 LED Exterior Sconce



SPECIFICATIONS

Construction:

Light Source: High output LED.

Finish: Brushed Aluminum (AL), Black (BK), Bronze (BZ), White (WT)

Standards: ETL & cETL wet location listed IP 65. ADA compliant. WS-W9101 is Energy Star® rated

PRODUCT DESCRIPTION

A sleek, minimalist profile supported by precision engineering using advanced proprietary LED technology. Integral reflectors ensure high performance optics for accent and wall wash lighting, pathway and facade illumination and building security.

FEATURES

- Up & down light
- ADA compliant, low profile design
- ETL & cETL wet location listed, IP66 rated
- WS-W9101 is Energy Star® rated & Dark Sky Friendly
- Full range dimming when used with compatible dimmers*
- Mounts in any direction
- Driver located inside fixture
- Universal driver (120V-220V-277V)
- 60,000 hour rated life
- Color Temp: 3000K / 2700K / 4000K available special order
- CRI: 90

ORDER NUMBER

Type	Model	Wattage	LED Lumens	Delivered Lumens	Finish
Down Light	WS-W9101	16.5W	1167	860	AL - Brushed Aluminum BK - Black BZ - Bronze WT - White
Up & Down Light	WS-W9102	29W	2334	1610	

LIGHTING SPECS

0 Rugby Road
 BAR - Rugby Road Historic District
 April 16 2019

