

BAR Action March 18, 2014

Certificate of Appropriateness Application (preliminary discussion Feb 2014)

BAR 14-02-03

200 W Main Street

Tax Parcel 280010000

William S Banowsky, Jr, Owner/Violet Crown Cinema Charlottesville, LLC, Applicant

Demolish mall façade; add new façade

The BAR approved (6-0) the new façade as submitted, and with the following modifications: the 1996 façade is determined to be non-contributing and may be demolished; the wood soffit material shall be submitted to staff for approval; programmable LED white lighting is approved, with color lighting for special events subject to (on-site) approval.

**CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
STAFF REPORT
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Background

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

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

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

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

July 3, 1996 - The BAR approved a revised design.

February 18, 2014 - (preliminary discussion) The consensus was that the BAR really liked the proposed design, except the glass canopy over the patio.

Application

The applicant is requesting approval of the final design and design details to change the façade of the existing Regal Cinema theater. Application has been made for a Certificate of Appropriateness to demolish the current façade and to build a new design for a Violet Crown Cinema. The new design will extend across the Mall facade and along the 2nd Street SW façade a distance of 18 feet back from the Mall. The remainder of the 2nd Street SW elevation and the Water Street elevation will not be altered.

The proposed reconstruction will continue the use of the property as a movie theater. The new Violet Crown Cinema will include six theaters, and a restaurant located at the west portion of the Mall frontage. Interior access is provided to a second floor balcony and theater spaces. This arrangement will allow second floor windows to offer views from the balcony onto the Mall.

Based on comments made by the BAR in February, the most recent version features:

- A single, unified front with Calstar brick – light gray Utility size (3- 5/8 x 3-5/8 x 11- 5/8) with smooth finish.
- The entrance surround is ceramic panels, Lea Ceramiche, gouache.10 in soft sand.
- The “marquee” is Resysta panels, stained to match Resysta color FVG C02.
- Window wall system is Tubelite 300 series or equal, aluminum with mullions prefinished to match Sherwin Williams 7069 Iron Ore, Satin.
- Marquee signage is 30” tall letters silkscreened in white on frameless 1” tempered glass cantilevered from marquee. Glass is 15’ x 3’-4” (50 square feet). Illuminated with Koloris programmable LED from below.
- Under the marquee is also illuminated with Koloris programmable LED.
- The glass will be ultra clear PPG Starfire.
- West side exit door area will be Lea Ceramiche, basaltina stone project in stuccata or naturale color panels.
- New brick pavers to match Mall pavers.

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 Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;*
- (4) The effect of the proposed change on the historic district neighborhood;*
- (5) The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls and walks;*
- (6) 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 Design Review Guidelines for New Construction

(If an addition is located on a primary elevation facing the street, the façade of the addition should be treated under the new construction guidelines.)

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.*
5. *Reinforce the human scale of the historic districts by including elements such as porches, entrances, storefronts, and decorative features depending on the character of the particular*

sub-area.

- 6. In the West Main Street corridor, regardless of surrounding buildings, new construction should use elements at the street level, such as cornices, entrances, and display windows, to reinforce the human scale.*

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.*

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.*

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 and 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 HardiPlank boards and panels, are appropriate.*
7. *Concrete or metal panels may be appropriate.*
8. *Metal storefronts in clear or bronze are appropriate.*
9. *The use of Exterior Insulation and Finish Systems (EIFS) is discouraged but may be approved on items such as gables where it cannot be seen or damaged. It requires careful design of the location of control joints.*
10. *The use of fiberglass-reinforced plastic is discouraged. If used, it must be painted.*
11. *All exterior trim woodwork, decking and flooring must be painted, or may be stained solid if not visible from public right-of-way.*

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.*

Discussion and Recommendations

General

Because the portion of the building being demolished was built in 1996, the BAR should determine that it is non-contributing, and may be demolished without approval.

This is a prominent intersection with the 2nd Street vehicular crossing. The site was originally occupied by two commercial structures, Leggett and Sears, which were combined for use by the Regal Cinema in 1996. Although the façade was completely rebuilt at the time, the Regal Cinema still expressed the idea of the two buildings with different parapet heights. However, the current Regal Cinema design is not very welcoming. The applicant's proposed street level design is more open, and better functioning, and the possibility of second floor openings onto the Mall would be an improvement.

A movie theater use is an exciting opportunity for a dramatic, modern design. The design could reinterpret, but should respect, the traditional character, scale, orientation, materials and colors of the surrounding buildings on the Downtown Mall.

Signage

The Zoning Ordinance signage regulations allow maximum 50 sq. feet aggregate signage per parcel in the Downtown ADC district. Theater marquee signage allows signs that extend above the top of the marquee, with the total marquee and signage height limited to 5 feet. The proposed design is generally reasonable. There are currently no examples of programmable LED lights on the mall. However, a theater would be an appropriate first application. The BAR may want to determine that programmable LED's are appropriate *only* for a theater application.

A programmable sign raises questions related to sign regulation enforcement. The sign ordinance does not permit a sign that moves, or contains or consists of a searchlight, beacon, strobe light, flashing lights or similar forms of illumination. (For example, the Live Arts Theater was not

permitted to have a scrolling LED sign.) With that in mind, the BAR may want to weigh in on a lighting system that can change colors slowly and imperceptibly. Also, if purple or another solid color is appropriate for special events, would it be permitted every weekend, or at any time? Finally, staff has previously denied at Jefferson Theater a lighting system that would direct illuminated text onto the mall bricks. Just to clarify, lighting should include color only, not text, and may only be directed at the marquee sign.

Suggested Motion

Having considered the standards set forth within the City Code, including City Design Guidelines for New Construction, I move to find that the proposed new theater facade satisfies the BAR's criteria and is compatible with this property and other properties in the Downtown ADC District, and that the BAR approves the application as submitted (or with the following modifications...).

**CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
STAFF REPORT
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Preliminary Discussion

BAR 14-02-03

200 W Main Street

Tax Map 28 Parcel 10

William S Banowsky, Jr, Owner/Violet Crown Cinema Charlottesville, LLC, Applicant

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Background

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The proposed reconstruction will continue the use of the property as a movie theater. The new Violet Crown Cinema will include six theaters, and a restaurant located at the west portion of the Mall frontage. Interior access is provided to a second floor balcony and theater spaces. This arrangement will allow second floor windows to offer views from the balcony onto the Mall.

The applicant is refining the final design, and would like comments from the BAR. The most recent version features:

- A single, unified front with Endicott brick – Norman module (3- 5/8 x 2-1/4 x 11- 5/8) in a Coppertone color with smooth finish.

- The entrance surround is TheSize Neolith ceramic-faced panels. Applicant's preference is Textile White, or an alternate darker neutral color, such as Iron Moss.
- The "marquee" is a lacquered steel channel, color dark gray/black with Satin Finish Zinc flat-lock roofing.
- Canopy is also lacquered steel with frosted translucent glass awning.
- Window wall system is aluminum with mullions prefinished to match Sherwin Williams 7069 Iron Ore, Satin.
- Marquee signage is possibly gray metal letters, 3" deep x 30" tall.
- Exterior lighting is possibly located under the marquee and under the entrance soffit.
- The glass will be a combination of clear and possibly green tint or frosted.
- West side exit door area will be patinated bronze panels.
- New brick pavers to match Mall pavers.
- Patio to be located in front of storefront area with access doors at east end.

The applicant will return with a final façade design, and designs for signage, exterior lighting and the patio.

Criteria, Standards and Guidelines

Review Criteria Generally

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- (6) 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 Design Review Guidelines for New Construction

(If an addition is located on a primary elevation facing the street, the façade of the addition should be treated under the new construction guidelines.)

D. MASSING & FOOTPRINT

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sub-area.

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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.*

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.*

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 and 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 HardiPlank boards and panels, are appropriate.*
7. *Concrete or metal panels may be appropriate.*
8. *Metal storefronts in clear or bronze are appropriate.*
9. *The use of Exterior Insulation and Finish Systems (EIFS) is discouraged but may be approved on items such as gables where it cannot be seen or damaged. It requires careful design of the location of control joints.*
10. *The use of fiberglass-reinforced plastic is discouraged. If used, it must be painted.*
11. *All exterior trim woodwork, decking and flooring must be painted, or may be stained solid if not visible from public right-of-way.*



**Board of Architectural Review (BAR)
Certificate of Appropriateness**

Please Return To: City of Charlottesville
Department of Neighborhood Development Services
P.O. Box 911, City Hall
Charlottesville, Virginia 22902
Telephone (434) 970-3130 Fax (434) 970-3359

Please submit ten (10) copies of application form and all attachments.
For a new construction project, please include \$375 application fee. For all other projects requiring BAR approval, please include \$125 application fee. For projects that require only administrative approval, please include \$100 administrative fee. Make checks payable to the City of Charlottesville.

The BAR meets the third Tuesday of the month.
Deadline for submittals is Tuesday 3 weeks prior to next BAR meeting by 4 p.m.

Owner Name William S. Banowsky Jr Applicant Name Violet Crown Cinema Charlottesville LLC
Project Name/Description _____ Parcel Number 280010000
Property Address 200 West Main St, Charlottesville, VA 22902

Applicant Information

Address: 1614 W 5th St
Austin, TX 78703
Email: bill@violetcrowncinema.com
Phone: (W) 512-474-0302 (H) _____
FAX: 512-474-0305

Signature of Applicant

I hereby attest that the information I have provided is, to the best of my knowledge, correct. (Signature also denotes commitment to pay invoice for required mail notices.)

WSB 1-27-14
Signature Date
William S. Banowsky Jr. 1-27-14
Print Name Date

Property Owner Information (if not applicant)

Address: same
Email: _____
Phone: (W) _____ (H) _____
FAX: _____

Property Owner Permission (if not applicant)

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

Signature _____ Date _____
Print Name _____ Date _____

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

Description of Proposed Work (attach separate narrative if necessary):

REMOVAL OF MALL FACADE + 10 FEET OF 2ND STREET FACADE. REPLACE WITH NEW. SEE ATTACHED

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

SEE ATTACHED LIST

For Office Use Only

Received by: O. Eubel
Fee paid: 12500 Cash/Ck. # 11138
Date Received: 1/28/14

Approved/Disapproved by: _____
Date: _____
Conditions of approval: _____

Violet Crown Cinema

200 West Main Street Charlottesville, Virginia

Violet Crown Cinema 434 West 2nd Street Austin, Texas 78701

Domiteaux + Baggett Architects 4603 West Lovers Lane Dallas, Texas 75209

Verokolt Interior Design 2808 Pickwick Lane Austin, Texas, 78746

Stoneking von Storch Architects 300 West Main Street Charlottesville, Virginia 22902

Contents:

Project Description

Drawing A1

Drawing A2

Drawing Notes

Exterior Rendering- Day

Exterior Rendering- Night

Specification cut sheets

Material Samples

Project Description:

History:

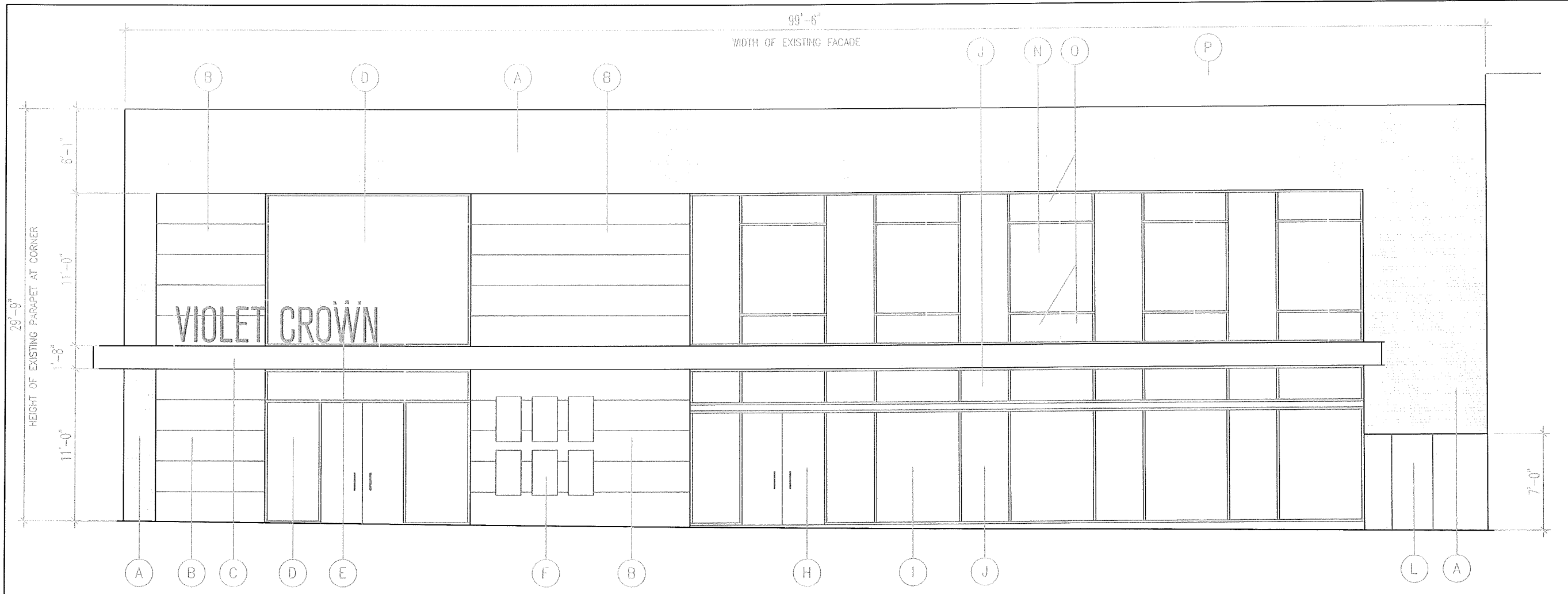
In 1996 this property was converted from its then use as a Leggett store to the Regal Theater. In the 1960's the Leggett design had been reconfigured from the facades previously in place into a single, unified front. The design was consistent with the adjacent properties of the Woolworths and Roses stores. This mid-century approach included a more monolithic aesthetic which used a broad application of materials across the entire property- at both stories. In the case of Woolworth and Roses, the upper level was clad in a single applied "panel"- metal for Woolworths and brick for Roses. The Leggett was similar. In all three cases the lower level was separated from the upper storey using a full width flat canopy typical of this era. The ground levels were primarily glass storefronts. These designs represented a departure from the preceding facades for all three buildings and established trends we still see on the Mall. These evolutions include modifications to all three 1960's facades. The Woolworths building was later renovated to the current Caspari store. Here the full width expression is maintained. Rather than returning to identifying the buildings that once occupied that block, Caspari expressed a new, more modern version, like the one that Woolworth's had employed. A metal skin and flat canopy are primary features. Similarly, the York Place renovation sought to continue the expression of a full-width idea as had Roses. The Regal extended that idea with its all brick design.

Proposal:

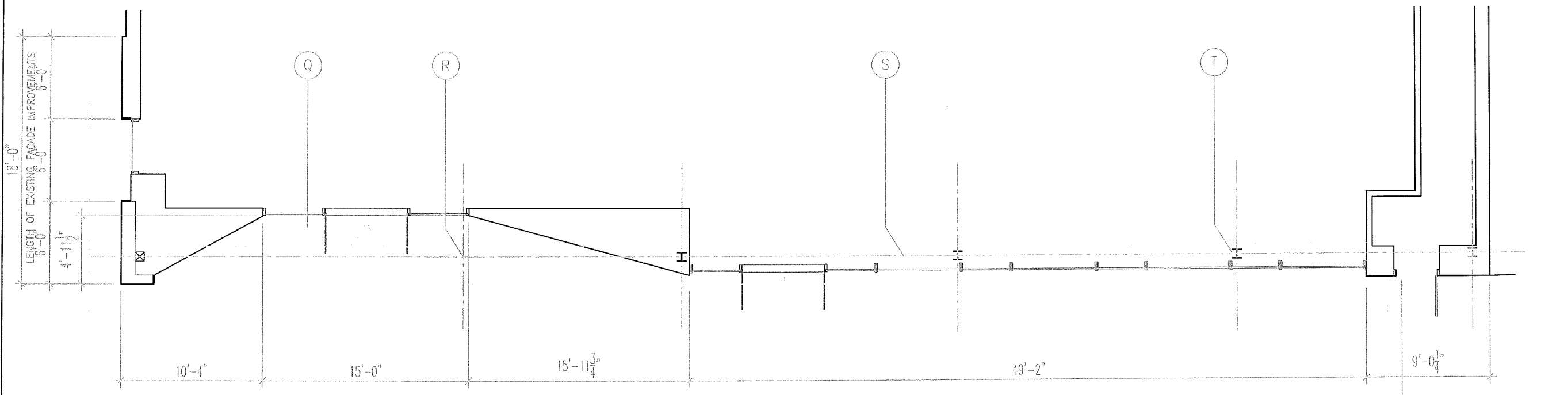
This renovation continues to use the property as a movie theater. The project includes six theaters and a restaurant, the latter of which will be positioned along the Mall at the western portion of the building. Our design also maintains the unified, property-wide approach previously used. The façades once in place prior to the Regal project are gone. Reviving them seems both unnecessary and inconsistent with recent historical trends. We've made numerous design references to the mid-century designs as well as to other ideas in place on the Mall. There is an emphasis on the full-width expression, using brick and glass as the primary materials. We propose large sections of glass, ceramic building panels and other materials currently used on successful Mall renovations. Our approach to the marquee is atypical. Understanding that marquees are invited for theaters, we suggest a new interpretation. Rather than the expected approach used by the Regal or Paramount we show an elongated version reminiscent of the building-wide canopies of previously referenced buildings. This more modern approach seems fitting to this design and affords a fresh view of this feature.

One departure from the ADC guidelines is the apportioning of glass between the two stories. The guidelines suggest it is better that the lower storey be more open than the upper. While we respect that notion, we offer a different solution. Here we have a two-storey space behind the façade. As a theater, there seems to be an argument that such a space should be celebrated. It is not an office building on the second floor, nor residences. Perhaps the façade should not pretend to be such. Moreover, rather than the closed, cold feeling provided by the current façade, we suggest one that invites views into, and from within, the space- at both "stories". We imagine people walking by looking into the illuminated, vaulted interior taking delight in the street presence afforded by a more open design. With second floor access to the theater spaces this is even more important. Visitors on the mezzanine will be able to see the Mall and vice versa.

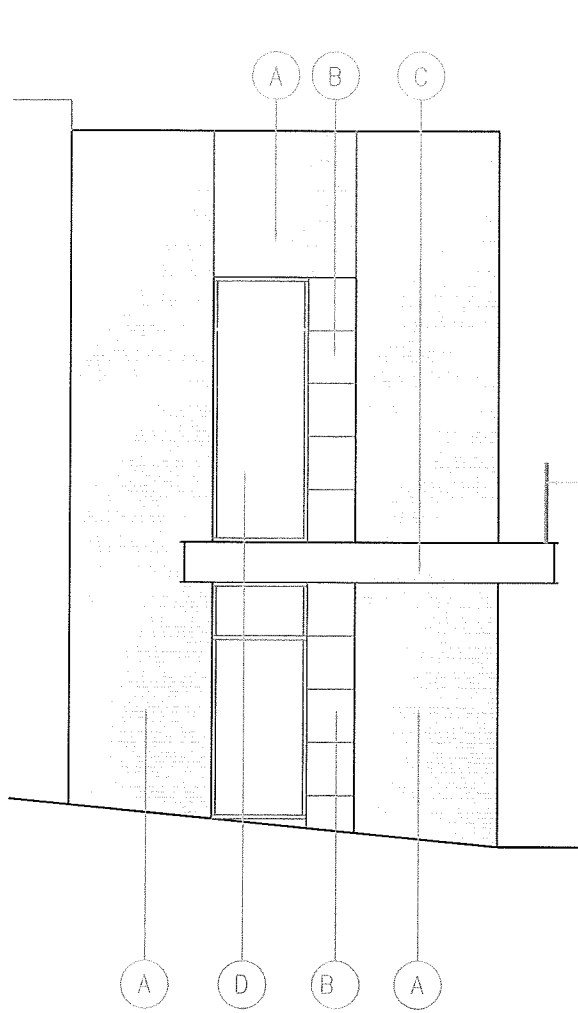
Our every intent is to make a facade that respects the integrity of the Mall while creating a crisp and modern contribution to its fabric.



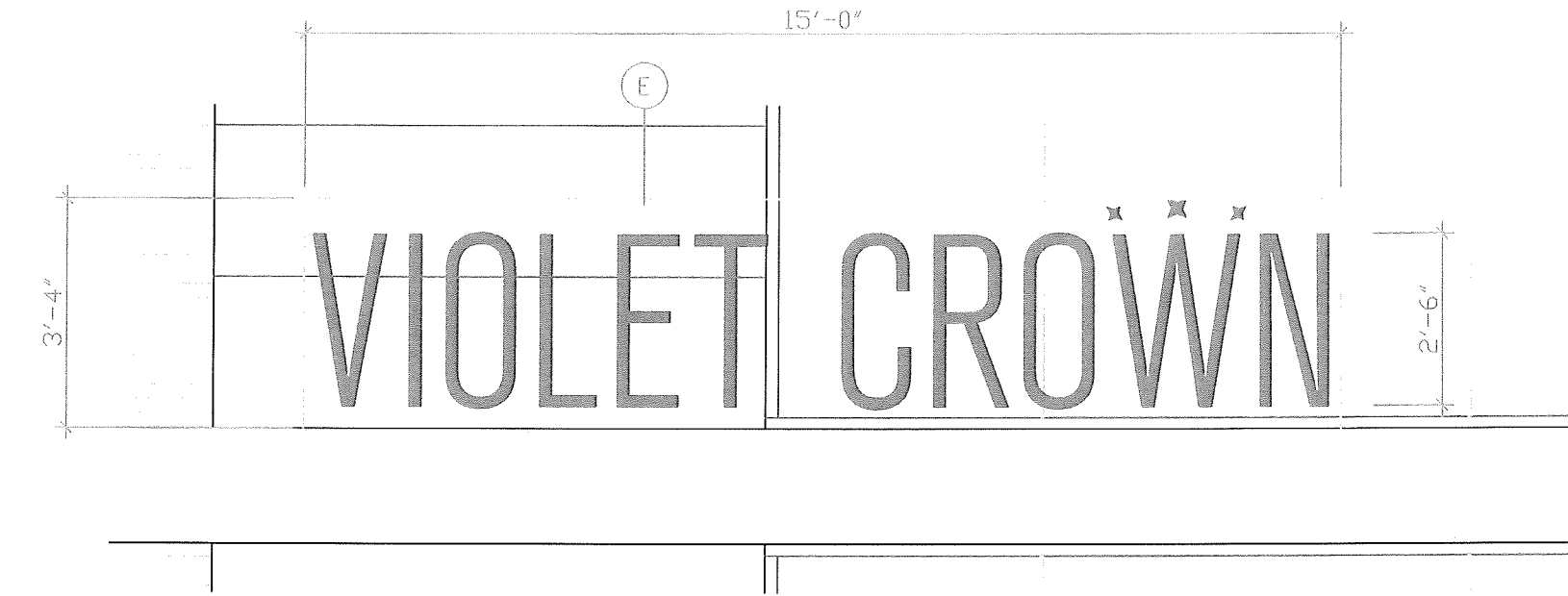
1 Elevation at Mall
 1/8" = 1'-0"



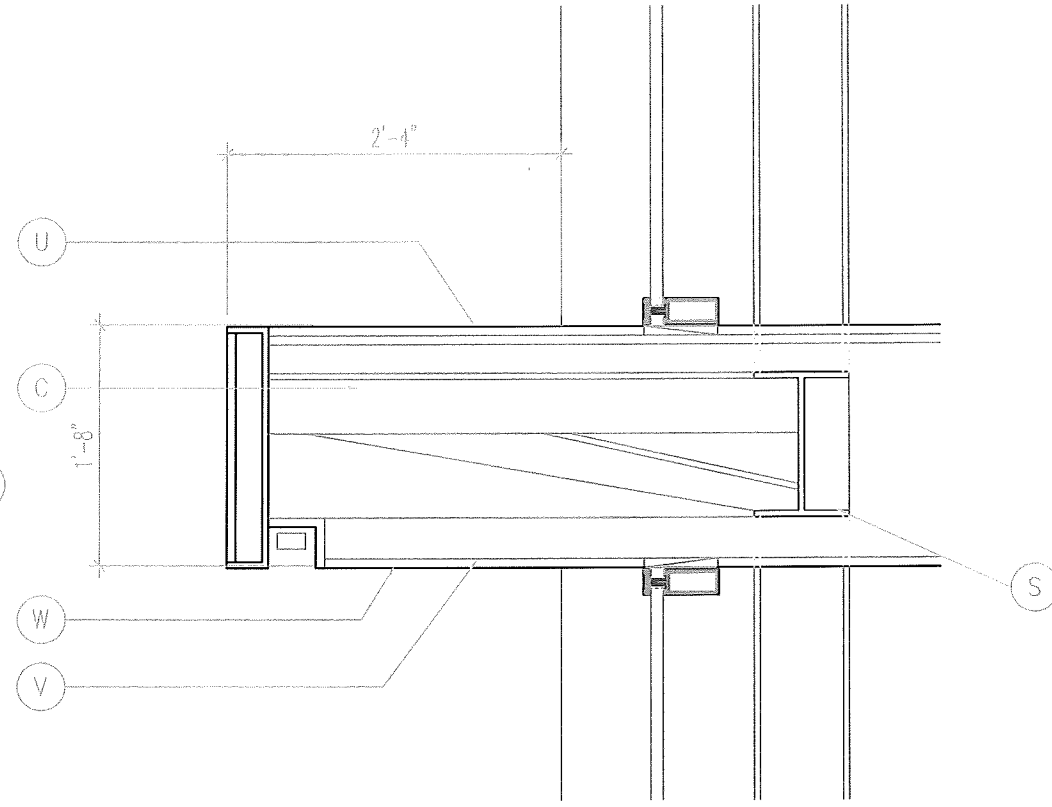
2 Partial Plan along Mall
 1/8" = 1'-0"



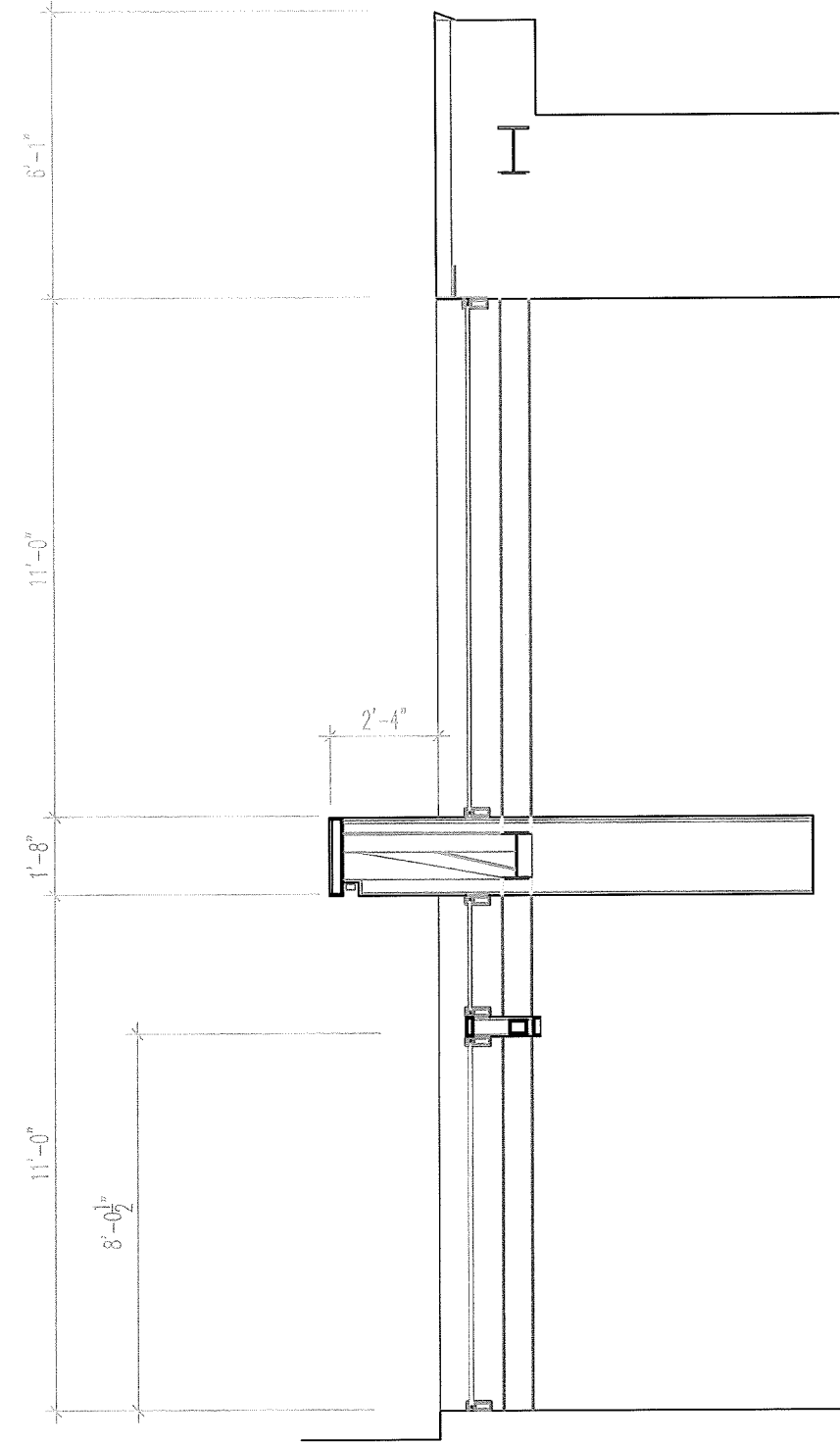
4 Elevation at Second Street
1/8" = 1'-0"



5 Elevation at Marquee Sign
3/8" = 1'-0"



2 Section at Marquee
3/4" = 1'-0"



1 Wall Wall Section
1/4" = 1'-0"

Drawing Notes: The following reference key note labels on drafted plans, elevations and sections.

- A. New face brick to replace existing face brick. In same plane as former. Calstar Light Gray, Norman size (2 ¼"high x12"long). All horizontal joints raked 1/4 deep, all vertical joint tooled flush with brick face. Type N mortar, color - to match brick.
- B. Ceramic Panels; Lea Ceramiche, Slimtech, color Soft Sand.
- C. Marquee face: Resysta panels, stained to match Resysta color FVG C02.
- D. Tubelite 300 series aluminum window wall system, or equal. Mullions prefinished to match Sherwin Williams, SW 7069 - Iron Ore, Satin. Clear insulated glass PPG Starfire or equal. Butt-glazed glass where mullions not shown.
- E. Marquee signage; Letters silk screened in white on frameless 1" tempered glass cantilevered from marquee. Glass is 15'-0" long by 3'-4" tall, PPG Starfire (or equal) coated with repellent similar or equal to BalcoNano. Letters are 30" tall. Total sign is less than 50 square feet. Letters to be illuminated from below using Elemental Koloris LED. Programmable, to be used as white for all but approved special occasions where color effects might be used, such as the Film Festival. All lighting will be dark-sky compliant.
- F. Movie posters: Surface mounted aluminum-framed glass faced-poster boxes similar to existing.
- G. Not Used.
- H. Clear glass doors, offset pivot, frameless with stainless steel pulls/ hardware.
- I. Clear insulated glass PPG Starfire or equal.
- J. Clear insulated glass PPG Starfire or equal.
- K. Clear insulated glass PPG Starfire or equal.
- L. Ceramic Panels; Lea Ceramiche, Slimtech, Basaltina color Stone Project. Arranged to conceal egress door.
- M. Existing egress door to remain, along with existing exit access corridor.
- N. Clear insulated glass PPG Starfire or equal. Butt-glazed glass where mullions not shown.
- O. Clear insulated glass PPG Starfire or equal. Butt-glazed glass where mullions not shown.
- P. Existing parapet to be lowered to height shown. Entire length of new parapet to receive prefinished gravel stop/ drip edge, Sherwin Williams, SW 7069 - Iron Ore, Satin Finish.
- Q. New brick pavers to match Mall pavers.
- R. Existing steel column to be removed. New beam to span across recessed entry area, within Marquee ledge.
- S. New steel beam in Marquee ledge, within building interior. New steel horizontal steel support at canopy level- also within building interior, concealed in canopy.
- T. Existing steel column to remain, within building interior.
- U. Zinc, flat-lock roofing.
- V. Marquee soffit: Resysta panels, stained to match Resysta color FVG C02.
- W. LED Marquee down lighting. Elemental Koloris LED. Programmable, to be used as white for all but approved special occasions where color effects might be used, such as the Film Festival. All lighting will be dark-sky compliant.



VIOLET CROWN



Holt



VIOLET CROWN

Violet Crown Cinema

200 West Main Street Charlottesville, Virginia

Specification cut Sheets

Essential installations that is transferable once and a 50-year limited warranty for commercial applications.

Grade: Meets durability requirements for SW (severe weathering)

Type: Meets dimensional tolerance requirements for FBX

ASTM: This product meets or exceeds testing requirements in ASTM C216-10

Color:

- Natural
- Light Gray
- Brown
- Dark Gray
- Tan
- Light Red
- Tangerine
- Dark Red
- Autumn range
- Harvest range
- Other _____

Color Key Panel (shown in this order)

Natural	Light Gray	Autumn
Brown	Dark Gray	Autumn
Tan	Light Red	Autumn
Tangerine	Dark Red	

Finish:

- Standard
- Tumbled

Date Prepared:

10-13-11

This sample represents general color and texture. Due to normal variations in constituent materials, color ranges are inherent in all bricks. Variation from this sample should be expected. Samples containing only a few bricks cannot thoroughly represent the full range of color and texture when installed. Please request samples from current inventory to verify color selection. Job design, workmanship, mortar color, installation pattern and cleaning method can all affect final appearance.

- Insulating air space between the exterior brick and the interior wall
- Provides a strong barrier against severe wind and weather
- Is low maintenance
- Is impervious to pests or mold

LEED® Credit Contributions:

CalStar Bricks contribute to multiple LEED credits to help your project. A comprehensive LEED calculator can be found at www.calstarproducts.com

- Materials and Resources Credit 4-Recycled Content, 2 points possible
- Materials and Resources Credit 5-Regional Materials with manufacturing facility in Racine, WI, 2 points possible
- Innovation in Design Credits, Exemplary Performance in Energy and Recycled Content, 2 points possible

Sustainability Beyond LEED:

CalStar Bricks possess all the sustainable properties of conventional brick contributing to LEED as shown above. In addition, CalStar's sustainable manufacturing process, which uses 100% recycled content, what is reflected in LEED. Our revolutionary manufacturing process of electricity generation as a binder, eliminating the need for energy, reduces embodied energy and CO2 emissions by 85% and incorporates recycled content into every brick.

Environmental Perspective:

Each CalStar Brick saves thousands of BTUs of embodied energy and reduces CO2 emissions compared to conventional clay brick. By using CalStar Bricks in a school building with 30,000 square feet of wall cladding would:

- Save over 1 billion BTUs of energy (the amount of energy consumed by a typical home in a year)
- Avoid more than 80 tons of CO2 emissions (the equivalent of the road for a year)
- Divert over 150 tons of material from the landfill
- Recycle more than 150 tons of post-industrial waste



calstarproducts.com

Headquarters
6851 Mowry Avenue
Newark, CA 94560

Manufacturing
2825 Four Mile Road
Racine, WI 53404

Contact
phone 877-700-9501
fax 262-672-6300



Material

Thanks to its unique composition, Resysta exceeds its natural model in almost every area: Resysta. The better wood.

Raw materials used:



approx. 60% rice husks + approx. 22% rock salt + approx. 18% mineral oil = Resysta

Resysta can do everything that wood can and much more!

- 100% no wood
- 100% no WPC
- weatherproof
- waterproof
- dimensionally stable
- resistant to salt water
- barefoot-friendly/ no splintering
- no swelling
- no cracking
- no rotting
- slip-resistant
- individual coloring
- recyclable
- low-maintenance
- no insect infestation or fungal damage
- simple assembly
- glueable
- Class A Fire Rating

Naturally beautiful – or rather beautifully colorful?

Thanks to its uniqueness, the Resysta surface is easy to glaze. Resysta colors offer you a wide variety of possibilities.

Wall Cladding

RESCP120412
(W x H x L) 1/2" x 4" x 12"



RESP1223412
(W x H x L) 1/2" x 2 3/4" x 12"



RESP1231212
(W x H x L) 1/2" x 3 1/2" x 12"



RESP340612
(W x H x L) 3/4" x 5 1/2" x 12"



RESCP120612
(W x H x L) 1/2" x 6" x 12"



RESCP120612
(W x H x L) 1/2" x 6" x 12"



RESCS340412
(W x H x L) 3/4" x 4" x 12"



Read more on this topic in the "Resysta - Wall Cladding" brochure.



ADVANTAGES OF RESYSTA WALL CLADDING

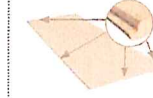
- due to the polar properties of the material, colors and lacquers adhere optimally to Resysta
- water cannot penetrate Resysta - meaning that paint cannot flake like it does with wood
- no weathering is visible
- changes in color barely visible - even after many years
- no costly sanding and painting required
- high screw tensile strength
- no greying of the surface
- durability level 1 (very durable) against fungal decay



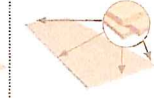
Resysta creates a warm and comfortable atmosphere.

Interior Design

RESP564
(W x H x L) 5 mm x 8" x 4"



RESTG784
(W x H x L) 7 mm x 8" x 4"



RESCP120612
(W x H x L) 1/2" x 6" x 12"



RESCP120412
(W x H x L) 3/4" x 13/4" x 12"



You will achieve the luxurious look of tropical wood with 100% water resistance.

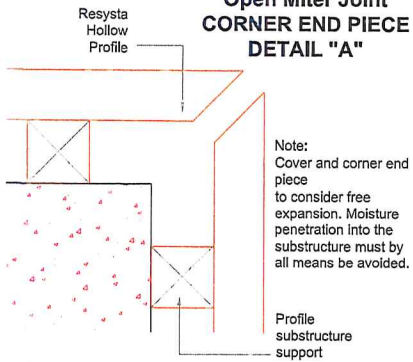
For further information please refer to the "Resysta - Interior Design" brochure.

The recommended profiles for cladding can also be used for interior design.



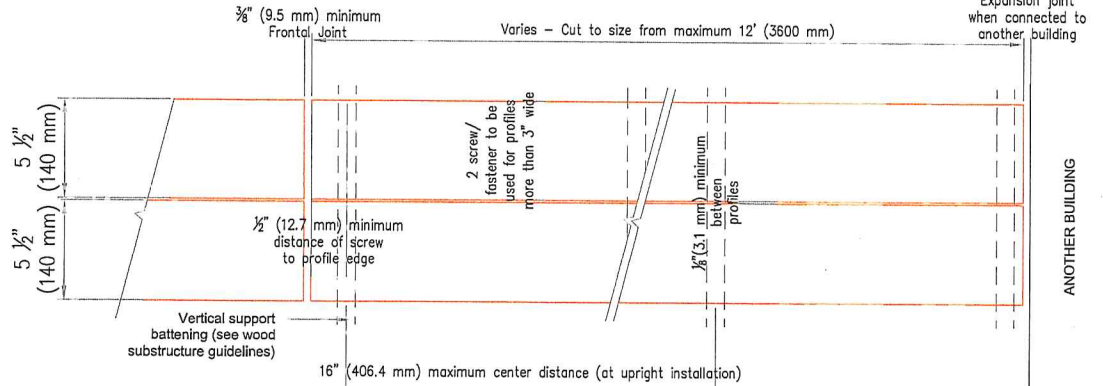
TYP. HOLLOW PROFILE INSTALLATION DET.

Open Miter Joint CORNER END PIECE DETAIL "A"

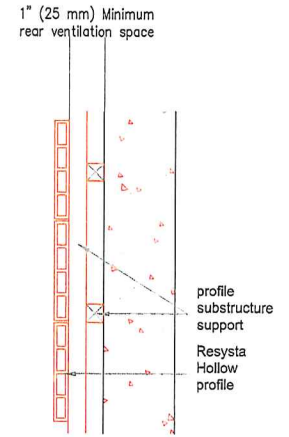


RESHR3421812
 Specs: 3/4" (19mm) W x 2 1/8" (54mm) H x 12' (3600mm) L
 RESP3423412
 Specs: 3/4" (19 mm) W x 2 3/4" (69.8mm) H x 12'(3600mm) L
 RESP1223412
 Specs: 1/2" (12.5mm) W x 2 3/4" (69.8mm) H x 12' (3600mm) L

RESHR3431212
 Specs: 3/4" (19mm) W x 3 1/2" (88.9 mm) H x 12' (3600 mm) L
 RESP1231212
 Specs: 1/2" (12.5mm) W x 3 1/2" (88.9 mm) H x 12' (3600mm) L
 RESP340612
 Specs: 3/4" (19mm) W x 5 1/2" (140mm) H x 12' (3600mm) L

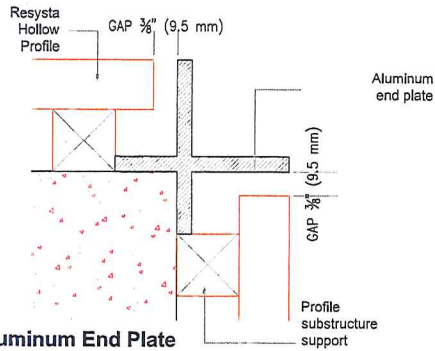


FRONT ELEVATION

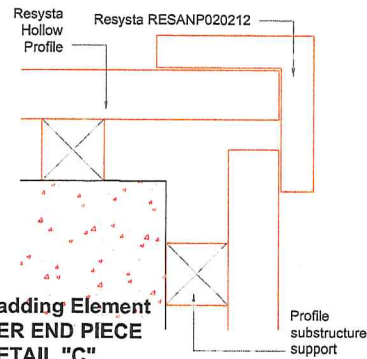


CROSS SECTION

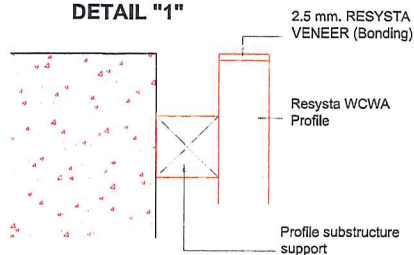
Aluminum End Plate OPEN CORNER END PIECE DETAIL "B"



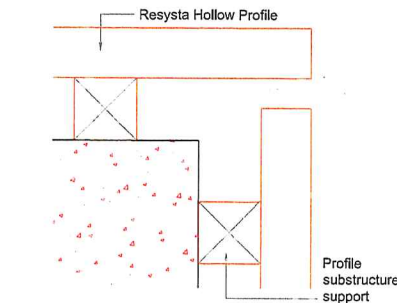
Wall Cladding Element CORNER END PIECE DETAIL "C"



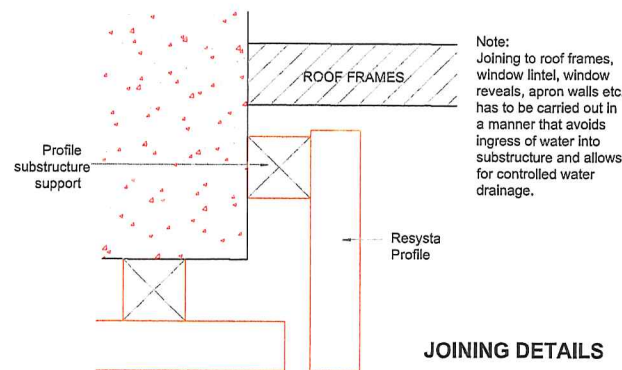
Hollow Chamber with end plate DETAIL "1"



CLOSING END PIECE WITH VENEER DETAIL "2"

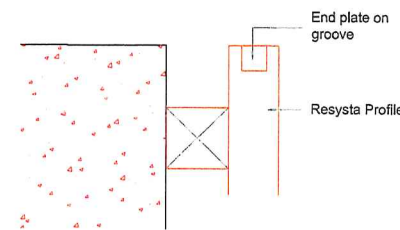


Open Straight Corner CORNER END PIECE DETAIL "D"



JOINING DETAILS

CLOSING END PIECE WITH END PLATE DETAIL "3"



Wood Substructure Guidelines
 - Wood must correspond to sort classification S10 according to DIN 4074
 - Individual cross-section must be chosen according to DIN 1052
 - Wood has to be preserved according to DIN 68800 - wood preservation in building construction
 - Protect substructure against ingress of moisture



TYPICAL HOLLOW PROFILE INSTALLATION DETAILS

RESYSTA North America, Inc.
 14756 Central Ave.
 Chino, California, 91710
 Phone: (909) 393 2800
 Fax: (909) 393 2831
 Website: www.resysta.com

CONTRACTOR TO PROVIDE SHOP DRAWINGS



APPLICATION INSTRUCTION

Resysta Floor Varnish Glaze FVG-C
Resysta Floor Sealer RFS

Search...

ONE MATERIAL



SURFACE TREATMENT



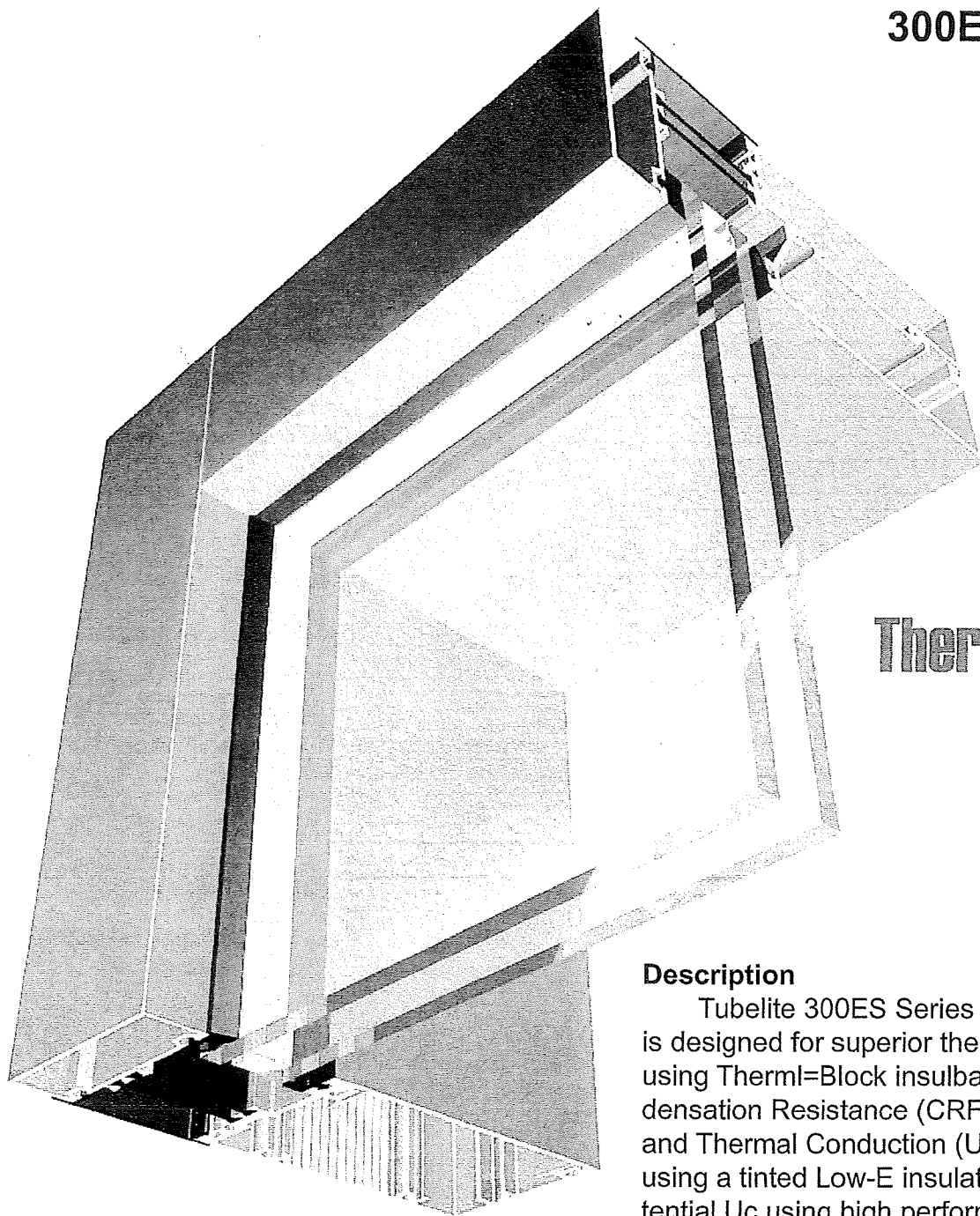
SUBSCRIBE



23.01

300ES Curtainwall

Description



Thermi=Block™

$U_c = 0.46^*$
CRF = 72

Description

Tubelite 300ES Series Curtainwall Framing is designed for superior thermal performance using Thermi=Block insular technology. Condensation Resistance (CRF) is increased to 72, and Thermal Conduction (U_c) is reduced to 0.46 using a tinted Low-E insulating glass (*0.25 potential U_c using high performance glass.)

1" inch thick insulating glass can be installed from the building interior or exterior

Separate interior and exterior frame members allow different finishes on each.

The exterior face has a 2 1/4" sightline. Overall system depths are 6" or 8". 300ES is ideal for curtainwall applications up to 4 stories tall and offered reduced field installation time and expense.

23.02

300ES Series Curtainwall

Guide Specifications

General

Description

Furnish all necessary materials, labor and equipment for the complete installation of aluminum curtainwall framing as shown on the drawings and specified herein.

Curtainwall framing shall be 300ES Series Curtainwall as manufactured by Tubelite Inc., Walker, Michigan. Whenever substitute products are to be considered, supporting technical literature, samples drawings and performance data must be submitted ten (10) days prior to bid in order to make a valid comparison of the products involved.

Test reports certified by an independent laboratory will be submitted upon request.

Performance Requirements

Air infiltration shall not exceed 0.06 CFM/Ft² when tested in accordance with ASTM E-283-04 "Rate of Air Leakage Through Exterior Windows" at a test pressure of 6.24 PSF.

There shall be no uncontrolled water entry when tested in accordance with ASTM E-331-00 "Water Penetration of Exterior Windows, Curtainwalls and Doors by Uniform Static Air Pressure Difference" at a test pressure of 15 PSF.

There shall be no uncontrolled water entry when tested in accordance with AAMA 501.1-05 "Standard Test Method for Metal Curtainwalls Using Dynamic Pressure" at a dynamic pressure equivalent of 15 PSF.

There shall be no buckling, stress on glass, edge seal failure, excess stress on curtainwall structure, anchors and fasteners or reduction in performance when tested in accordance with AAMA 501.5-98 at a temperature range of 0° to 180° F.

There shall be no "Life/Safety" type failures (glass breakage, anchor failures, or structural damage) when tested in accordance with AAMA 501.4, seismic test (lateral cycling.)

Structural performance shall be based on a maximum allowable deflection of L/175 of the span or 3/4" maximum. The system shall perform to this criteria when subjected to a wind load of (architect specify) _____ PSF.

Thermal transmittance due to conduction (U_o) shall not be greater than 0.46 BTU/Hr/Ft²/F° when tested in accordance with AAMA 1503.1-98, and the Condensation Resistance Factor of the framing (CRF) shall not be less than 72 when tested in accordance with AAMA 1503.1-98.

The system shall have a Sound Transmission Class (STC) rating of 32 and an Outdoor-Indoor Transmission Class (OITC) rating of 26 when tested in accordance with ASTM E90-97, ASTM E413-87 (reapproved 1994) and ASTM E1332-90.

Products

Materials

Extrusions shall be of aluminum alloy 6063-T5 or 6063-T6 (as required), manufactured within commercial tolerances and free from defects impairing strength and/or durability.

Screws, bolts and all other accessories to be compatible with the aluminum under normal service conditions.

Thermal barrier shall be a dual glass fiber insular crimped in place separating interior from exterior surfaces for efficient thermal performance of door and frame members.

Finish

All exposed framing surfaces shall be free of scratches and other serious blemishes.

Finish to be: (architect select)

Etched and clear anodized
(AA M10C21A31)

Class 2 Clear (C2)
(AA M10C21A41)

Class 1 Clear (C1)

Electrolytically deposited color
(AA M10C21A44),

Champagne (CH),

Light Amber (MB),

Amber (DB),

Extra Dark Bronze (EB),

Black (BL), or

Fluoropolymer painted color _____
(AAMA 2605)

Execution

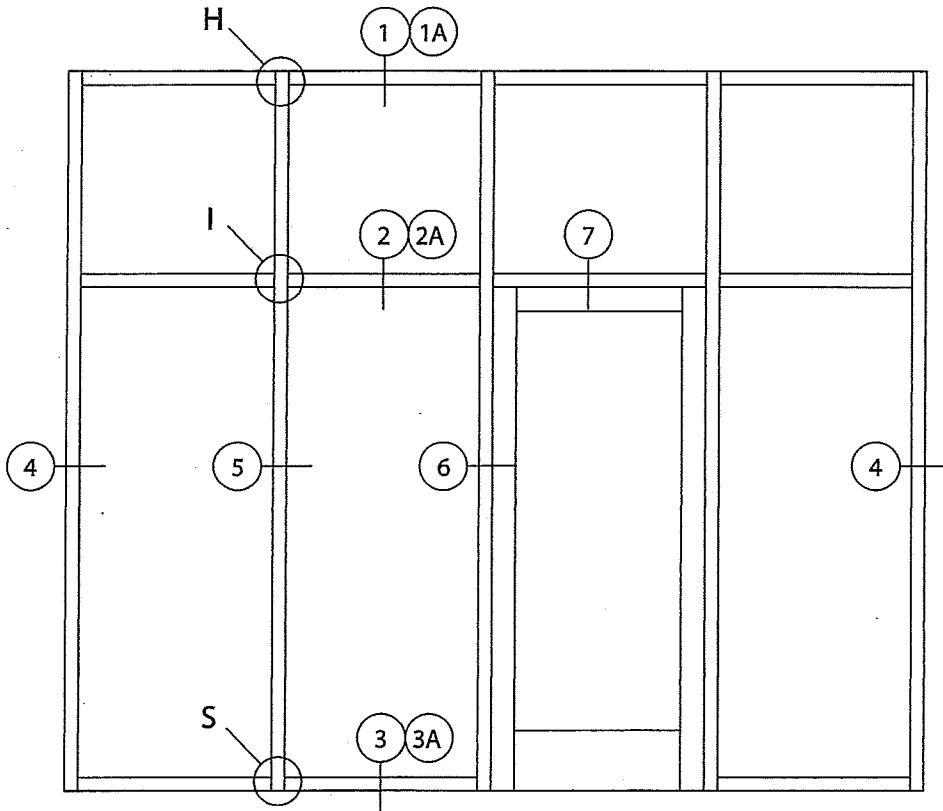
Installation

Shall be in accordance with the manufacturer's installation instructions and the approved shop drawings.

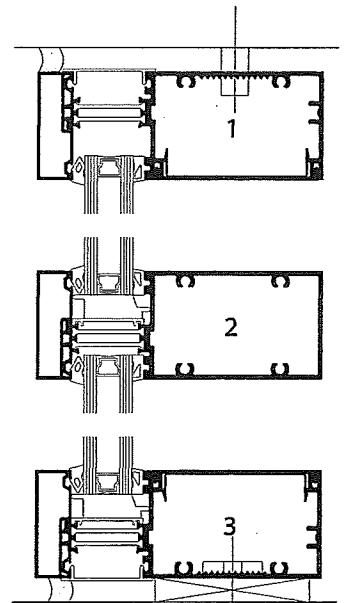
Note:

In keeping with Tubelite's policy of continuing product improvements, all specifications are subject to change without written notice by the manufacturer.

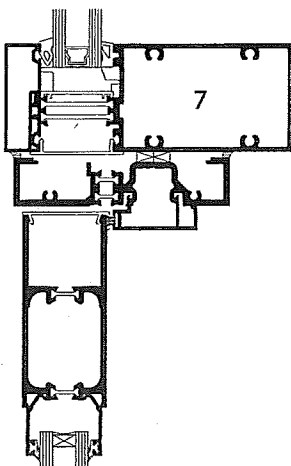
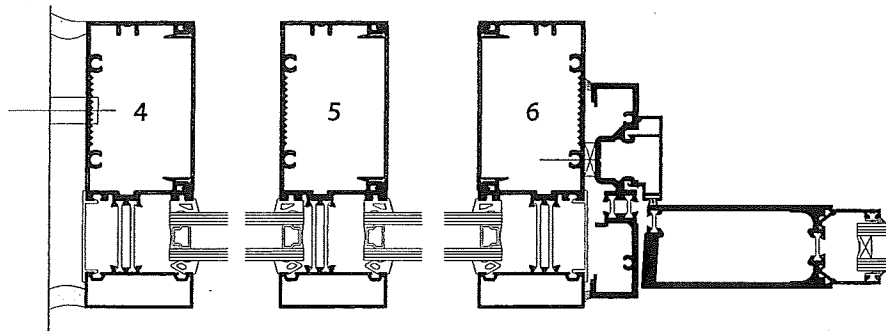
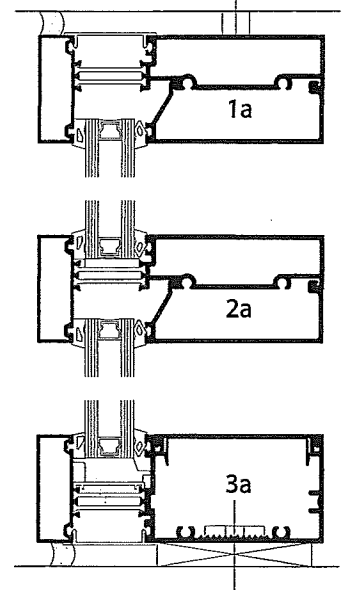
23.03
300ES Series Curtainwall
Key Elevation



Outside Glazed

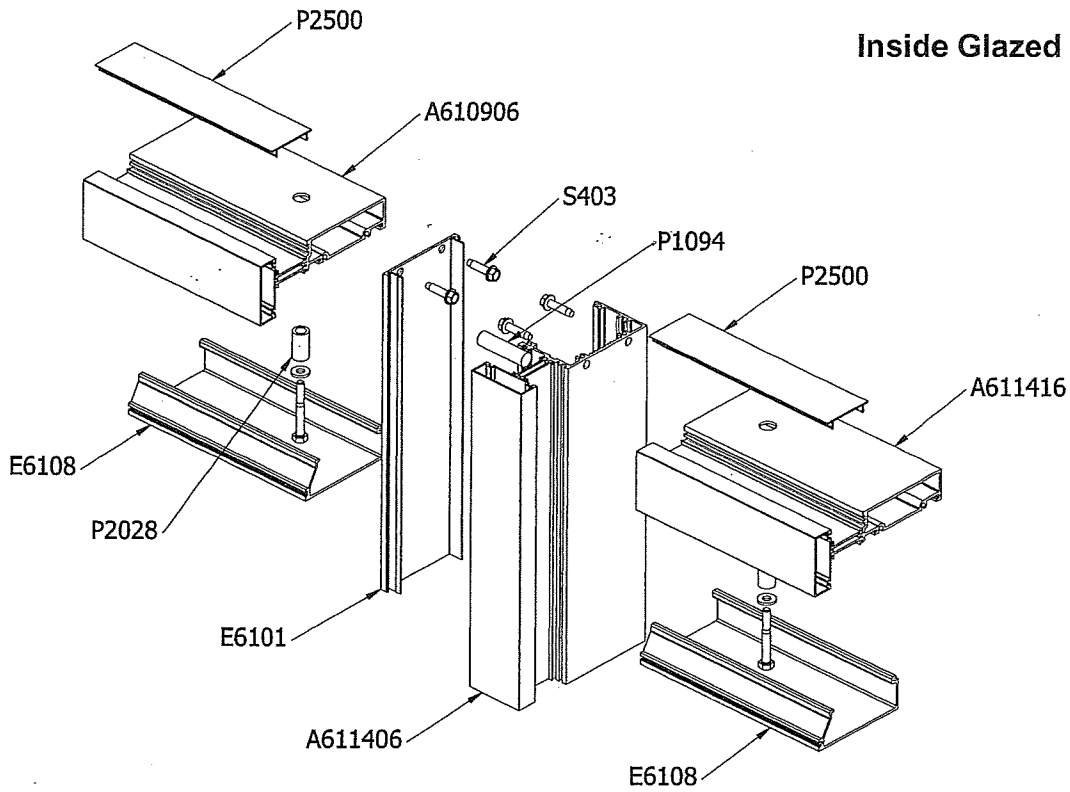


Inside Glazed

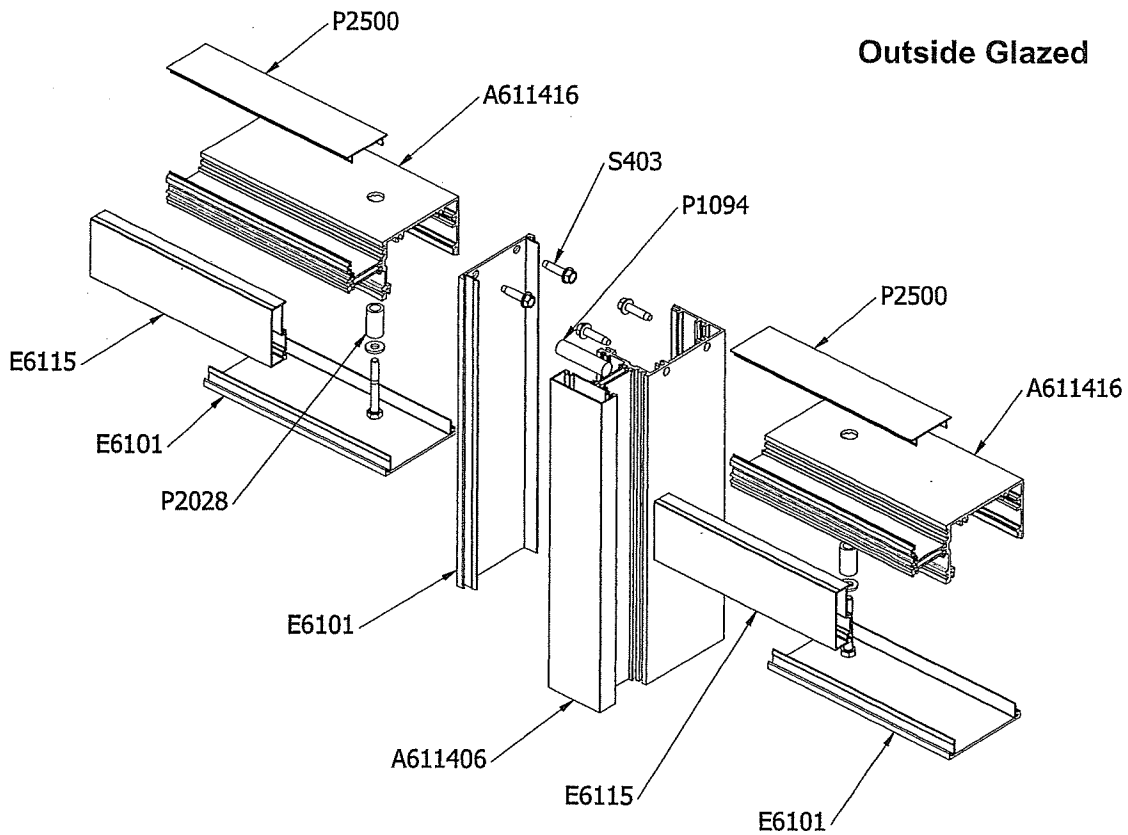


23.04 300ES Series Curtainwall Isometric Assembly Details - Head

Inside Glazed



Outside Glazed





STARPHIRE® Ultra-Clear Glass

Building designs that incorporate *Starphire* glass by PPG achieve two goals – stunning clarity and amazing durability. Because *Starphire* is available in thicknesses up to one inch and provides the highest level of transparency in the industry, it has been the glass of choice for iconic structures across the country, including the Comcast Center in Philadelphia, the Alcoa Building in Pittsburgh, and Streeter Place in Chicago.

Starphire contains as little as 10% of the iron content of regular glass – allowing it to transmit 91% of light, compared to 83% for regular glass – without the greening effect typically associated with thick glass panels.

Designed for a wide variety of interior and exterior commercial applications, including storefronts, entrances, skylights, interior partitions and decorative wall panels, spandrels, building facades and showroom windows, *Starphire* ultra-clear glass is stocked regionally to assure consistent supply reliability.

When beauty, clarity and functionality are the cornerstones of a design vision, accept no substitutes – choose *Starphire* Ultra Clear Glass.

Click through the *Starphire* links on the right to get detailed performance information on each product.

And to see how *Starphire* Ultra-Clear glass maintains edge clarity and a beautiful aesthetic as the glass gets thicker and longer, [download the new edge color guide](#). Learn how the *Starphire* Ultra-Clear glass edge brings more light into interior space while offering unmatched levels of brightness, color fidelity, clarity and visual excitement.



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Transform the Ordinary into Self-Cleaning Glass

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DIY Self Cleaning Glass

An easy to use self cleaning glass coating application

You can now apply the BalcoNano® coating yourself in an easy to use sachet application.

The double sachet has inside it a ready to use "wet wipe" towelette that is pre-soaked with the BalcoNano® coating and the BalcoNano® cleaner. Ready to use directly to the surface you wish to coat.

This unique coating has only been available in a factory applied version until now

Now launched is a revolutionary packaging that enables an easy DIY application

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	Balconano Sachet - Pack of 5	£19.00 + VAT (£ 22.80 inc VAT)	<input type="text" value="1"/>	Add to Cart
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Customer Reviews



BalcoNano Sachet set (pack of 5)

It really does work!

The sachets are very easy to use and take only a few minutes to apply. My five Velux windows stay much cleaner for longer now as any dirt, bird-droppings, etc, washes off instantly in the rain to leave the glass clear. You can see the water droplets run

[See all reviews](#)

Self Cleaning Glass

KOLORIS Waterproof High Output RGB LED Strip Light

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GALLERY VIDEO



SKU: EL-12V-KOL-T-WP-RGB-9

1 review

For indoor and outdoor use
Color-changing
Dynamic
High Output
[UL #E348280](#)

Qty: 1 9.5 ft. spool

\$184.99

Add to Cart

LIVE CHAT
or call:
1.877.564.5051

Product Info Sheet

Suggested Accessories



[Waterproof RGB Extension Cables](#)
\$3.99



[RGB WIFI LED Controller and Dimmer](#)
\$249.99

OVERVIEW REVIEWS TECH SPECS FAQs

KOLORIS™ High Output Waterproof RGB LED Strip Light (formerly known as High Density Waterproof RGB Strip Light) is a multi-color LED light for home or business use that brings a million colors and a lot of excitement anywhere outdoors, and in any room in the house. KOLORIS strip is perfect for outdoor spaces like decks, patios, or landscape lighting in need of full color LED light. With the use of one of our RGB LED color controllers, this super bright RGB strip makes for an easy, economical LED light solution. Perhaps you have a special event or party outdoors, or need custom lighting for a bar or restaurant: this strip light is totally weatherproof, can be cut to a custom length, and is fully customizable.

KOLORIS is available by the the 9.5 foot spool with hard-wired waterproof RGB plugs that make for quick and easy outdoor and indoor installations. Each 9.5' spool comes with mounting clips, screws, end caps, and one female and one male splice connector. Installing it with the included mounting clips is as simple as using a screwdriver. Although twice as bright as standard strips, this high density color ribbon light consumes less than 5 Watts of electricity per foot, so it's energy-efficient in addition to being dynamic.

RGB Strip Lights are low profile and narrow, so they can go almost anywhere, and certainly in places that incandescent and fluorescent lights just don't fit. Unlike single color strips, multi-color LEDs require a color controller between them and the power source, whether it's a plug-in 12V adapter or hard-wired driver. The use of an LED color controller unlocks the million color possibilities in each strip. With these color-changing LEDs, being green has never been so colorful!