

CITY OF CHARLOTTESVILLE, VIRGINIA
CITY COUNCIL AGENDA



Agenda Date:	February 1, 2016
Action Required:	Make a determination to either uphold or overturn the decision of the Board of Architectural Review (BAR)
Presenter:	Mary Joy Scala, Preservation & Design Planner, Department of Neighborhood Development Services (NDS) Melanie Miller, Chair, BAR Carl Schwarz, Architect and Member, BAR
Staff Contacts:	Mary Joy Scala, Preservation & Design Planner, Department of NDS Alex Ikefuna, Director, NDS
Title:	200 W Main Street - Appeal of BAR decision to deny darkly tinted glass at Violet Crown Cinema

Background:

The format for an appeal of a BAR decision is: (1) staff report; (2) applicant's presentation; and (3) the BAR's position presented by the Chair of the BAR, Ms. Miller. Staff also asked Mr. Schwarz, an architect on the BAR, to attend, due to the technical nature of the appeal.

The zoning ordinance requires that an applicant shall set forth, in writing, the grounds for an appeal, including the procedure(s) or standard(s) alleged to have been violated or misapplied by the BAR....In any appeal the city council shall consult with the BAR and consider the written appeal, the criteria [standards for review] set forth within section 34-276 or 34-278 [ATTACHMENT 1. Criteria], as applicable, and any other information, factors, or opinions it deems relevant to the application.

When Violet Crown Cinema completed their renovation of the former Regal Theater on the Downtown Mall, in the Downtown Architectural Design Control (ADC) District, in September 2015 [ATTACHMENT 2. Current photos], staff determined that seven items (including the darkly tinted glass) were not constructed in compliance with the drawings that had been submitted by a local architect, Mike Stoneking, and approved by the BAR in March 2014 [ATTACHMENT A. Original BAR-approved submittal]. Following the BAR approval, Violet Crown Cinema had subsequently hired a different architectural firm, TK Architects, from St. Louis, MO, who made changes to the construction drawings without first requesting further BAR approval.

When an unapproved material is installed, the applicant is notified of the zoning violation, and they are asked to make application for the substitute material after-the-fact. If the BAR fails to approve the new material, then the original approval stands.

To correct the zoning violation, Violet Crown Cinema then made application to the BAR to have the changes approved. On October 20, 2015 the BAR approved some of the changes as built, but asked for modifications to others. On December 15, 2015 the BAR voted unanimously (8-0) to deny the design change to darkly tinted glass [ATTACHMENT 3. BAR action letter and staff report], which they further clarified must be clear glass with a Visible Light Transmittance (VLT) in the upper 60's or above, and that a specification is needed. The glass originally specified and approved was "Clear [insulated] glass PPG Starfire or equal."

On December 29, 2015, an appeal of the BAR's decision was filed on behalf of Violet Crown Cinema, LLC. Their request is to permit the darkly tinted glass storefront to remain as installed. [ATTACHMENT B. Applicant's appeal]

Discussion:

The BAR denied the darkly tinted glass because it does not meet the design guidelines. The pertinent Architectural Design Control (ADC) District Design Guidelines for New Construction and Additions state:

I. WINDOWS and DOORS

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

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

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.

3. Keep the ground level facades(s) of new retail commercial buildings at least eighty percent transparent up to a level of ten feet.

The BAR has consistently adhered to these guidelines that specify clear glass in historic districts. Some buildings on the Mall do have tinted glass, such as the Omni Hotel, which was built prior to adoption of the 1985 Downtown ADC District regulations. Most energy efficient glass has a slight tint. However, there are no examples of tinted glass on the Mall that are as extremely dark as the Violet Crown Theater.

The applicant states that the originally-approved clear glass did not meet energy code requirements. However, glass certainly does not have to be darkly tinted in order to be energy efficient. There are many examples of recently approved buildings, such as the Market Plaza and the Cherry Avenue Marriott, that have specified energy efficient, clear glass. In addition, the

Violet Crown Theater was not required to meet the 200~~8~~⁹ energy code since under the Building Code the theater renovations were considered to be a rehabilitation, not new construction.

The applicant should have requested BAR approval before changing the approved design and materials. This process was correctly followed by the contractor, Martin Horn, who contacted staff in April 2015 regarding changing the brick manufacturer and color. The BAR members visited the site to compare the two brick samples, and approved the substitution before the new brick was ordered.

Alignment with City Council’s Vision and Strategic Plan:

Upholding the BAR’s decision aligns with Council’s vision for *Charlottesville Arts and Culture*: Charlottesville cherishes and builds programming around the evolving research and interpretation of our historic heritage and resources. It contributes to Goal 2 of the Strategic Plan, to be a safe, equitable, thriving and beautiful community, and objective 2.5, to provide natural and historic resources stewardship.

Community Engagement:

The abutting owners were required to be notified of the application. No public comment has been received.

Budgetary Impact:

None.

Recommendation:

Staff recommends that City Council should uphold the BAR’s decision. The Design Guidelines are very specific regarding the appropriateness of clear glass and transparent storefronts, and the inappropriateness of darkly tinted glass, and the BAR has consistently adhered to these guidelines. The solution is to replace the darkly tinted glass with energy efficient, clear glass that is appropriate to the theater’s prominent location on Charlottesville’s historic Downtown Mall.

Alternatives:

City Council may either uphold or overturn the BAR’s decision. If City Council overturns the BAR’s decision, then the darkly tinted glass may remain. However, failure to uphold the BAR’s decision would (1) create uncertainty about guidelines that are very important to the character of a historic district; (2) send a message to other applicants that they may disregard the BAR’s decisions, and may install the material and design of their choice without consequence, and (3) allow an anomalous building material in a prominent location in the Downtown ADC district.

Attachments:

Word documents

1. Criteria [Standards for Review] set forth within Zoning Ordinance Section 34-276
2. Current photos
3. BAR action letter and staff report from December 15, 2015 BAR meeting

PDF documents

- A. Original BAR-approved submittal, March 2014, including day and night renderings and specification sheet for clear glass
- B. Applicant's appeal

ATTACHMENT 1

Criteria [Standards for Review] set forth within Zoning Ordinance Section 34-276

Section 34-276. Standards for Review of Construction and Alterations.

The following features and factors shall be considered in determining the appropriateness of proposed construction, reconstruction, alteration or restoration of buildings or structures pursuant to section 34-275 above:

- (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;*
- (7) When reviewing any proposed sign as part of an application under consideration, the standards set forth within Article IX, sections 34-1020, et seq. shall be applied; and*
- (8) Any applicable provisions of the City's Design Guidelines.*

ATTACHMENT 2
Current photos







ATTACHMENT 3

BAR action letter and staff report from December 15, 2015 BAR meeting

From: Scala, Mary Joy

Sent: Tuesday, December 22, 2015 11:21 AM

To: Bill Banowsky (bill@carolinacinemas.com)

Cc: 'Veronica Koltuniak'; 'Robert Crane'; 'Patrick Carpenter'; 'Jack Horn, Jr.'

Subject: BAR Action Dec 15, 2015 - 200 W Main Street

December 22, 2015

William S. Banowsky Jr.
1613 W. 5th Street
Austin, Texas 78703

RE: Certificate of Appropriateness Application

BAR 15-10-04

200 West Main Street

Tax Parcel 280010000

William S Banowsky, Jr, Owner/Violet Crown Cinema Charlottesville, LLC, Applicant
Change to approve new materials

Dear Applicant,

The above referenced project was discussed before a meeting of the City of Charlottesville Board of Architectural Review (BAR) on December 15, 2015. The following action was taken:

Miller moved to find that the BAR approves the following changes as submitted:

- the additional trim on the Marquee to address scale issues;
- the additional 4 movie posters to the left of the entrance door and the moved mechanical equipment box;
- the transom on the east side of the building to match the door height transom on the front.

In addition, Miller moved to find that the BAR denies the following design changes, so that the original approved design must be built:

- the change to class tinting must be clear glass with a VLT in the upper 60's or above, and a specification is needed;
- defer the change to the Hardie panels to be determined after samples are submitted and reviewed.

Schwartz seconded. Motion passes (8-0).

In accordance with Charlottesville City Code 34-285(b), this decision may be appealed to the City Council in writing within ten working days of the date of the decision. Written appeals, including the grounds for an appeal, the procedure(s) or standard(s) alleged to have been violated or misapplied by the BAR, and/or any additional information, factors or opinions the applicant deems relevant to the application, should be directed to Paige Barfield, Clerk of the City Council, PO Box 911, Charlottesville, VA 22902.

Please let me know when you have the Hardie samples ready to be viewed by the BAR.
If you have any questions, please contact me at 434-970-3130 or scala@charlottesville.org.

Sincerely yours,

**CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
STAFF REPORT
December 15, 2015**



Certificate of Appropriateness Application (deferred from October)

BAR 15-10-04

200 West Main Street

Tax Parcel 280010000

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

Change to approve new materials

Background

200 West Main Street is a contributing structure in the Downtown ADC district. 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.

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

June 14, 1996 - 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.

March 18, 2014 - 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.

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

October 20, 2015- Miller moved to find that the following proposed design changes satisfy the BAR's criteria and are compatible with this property and other properties in the Downtown ADC District, and that the BAR approves the following changes as submitted:

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

In addition, Miller moved to find that the following proposed design changes *do not* satisfy the BAR's criteria and *are not* compatible with this property and other properties in the Downtown ADC District, and that **the BAR *did not* approve the following changes [as built] with revisions to come back to a future meeting. The BAR's intent was to handle the items "not approved" not as a denial, but as a deferral until the December meeting.**

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

Application

The applicant has returned as requested with additional information regarding proposed design changes at the new Violet Crown Cinema theater.

1. The applicant has submitted a color chip for *Sherwin Williams Accessible Beige* to paint the Hardies panels a lighter color. Sheen is unspecified.
2. A drip edge was added to the bottom of the marquee to match coping at the top.
3. The applicant has not proposed a clear glass.
4. The transom issue can be corrected with fourteen week lead time.
5. The applicant has decided not to paint the existing painted brick on the Second Street facade.

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 and Additions

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 or 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 facade(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.

Pertinent Design Review Guidelines for Rehabilitations

C. WINDOWS

15. Do not use tinted or mirrored glass on major facades of the building.

Discussion and Recommendations

October 2015 - Apparently the local architect that obtained approval for the design was replaced with a firm, TK Architects, from St. Louis. Changes were made to the design without seeking BAR approval.

The staff report for the March 2014 approval noted: This is a prominent intersection with the 2nd Street vehicular crossing ... The design could reinterpret, but should respect, the traditional

character, scale, orientation, materials and colors of the surrounding buildings on the Downtown Mall.

The BAR should discuss and determine if the following changes are appropriate. If not, the approved design would stand:

1. Hardie panels with aluminum channel joints.
2. Egress door design.
3. Marquee depth.
4. Clear finish aluminum window system.
5. Darkly tinted glass.
6. Two pairs of aluminum and glass doors.

The BAR should also review the proposed paint color change to the existing painted bricks walls and service doors and window sash.

The March 2014 BAR approval included a condition that programmable LED white lighting is approved, with color lighting for special events subject to (on-site) approval. The BAR may want to choose a time to preview the colored lighting.

December 2015 – In staff opinion,

- 1. The lighter paint color is appropriate. Staff is unsure how the texture could be made to look smoother like the original ceramic panels; perhaps a semi-gloss sheen would do that.**
- 2. The marquee scale issue has been addressed with the added trim.**
- 3. The applicant’s argument that the building code requires darkly tinted glass is incorrect because this addition is considered a rehabilitation rather than new construction , according to the Building Code Official, so is not subject to the 2009 Energy Code. Staff has provided the architect with specific examples of clear glass products that may be appropriate. The applicant should replace the tinted glass with clear glass per the ADC District Design Guidelines.**
- 4. The applicant said the transom issue can be corrected with fourteen week lead time. Staff advised the applicant to order the new transom. The applicant has been notified that the zoning violation must be corrected sixty days following BAR approval.**
- 5. The applicant is not required to repaint the existing painted brick wall.**

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 following proposed design changes satisfy the BAR’s criteria and are compatible with this property and other properties in the Downtown ADC District, and that the BAR approves the following changes as submitted:

.....
.....

In addition, I move to find that the following proposed design changes *do not* satisfy the BAR’s criteria and *are not* compatible with this property and other properties in the Downtown ADC District, and that the BAR denies the following changes so that the original approved design must be built:

.....
.....

Scala, Mary Joy

From: Fred Wolf <fw@wolfackerman.com>
Sent: Saturday, January 30, 2016 2:17 PM
To: Council
Cc: Scala, Mary Joy; Miller, Melanie
Subject: Appeal of BAR Denial - Violet Crown

Dear Members of City Council,

I am writing as a local architect and a past member of the Board of Architectural Review where I was pleased to serve for 8 1/2 years.

In my opinion, the Violet Crown Theater is a wonderful asset and a welcome addition bringing movie options back downtown. However, it's design has clearly deviated on several counts from the BAR approval it was granted in March 2014. Its my understanding, from speaking with colleagues, that the BAR has worked with the applicant and granted that many of the non-conforming, as-built conditions could remain - despite not matching the original approval. But the use of highly tinted, dark glass has been one of the most regularly enforced and consistently applied guidelines I can recall from my time on the BAR. It is wholly inconsistent with new construction in a historic district and has never been approved - even retroactively.

In reviewing the original BAR application for the project, the applicant did state that PPG Clear Starfire Glass or equal would be used. Starfire is commonly known as one of the most clear glass products you can buy and it comes at a premium cost. Council for the applicant making this appeal writes that the second architecture firm (TK Architecture) was not aware of the BAR Guidelines suggesting the use of clear glass. I would point out that the guidelines do not *suggest* that. They specifically state that "Glass shall be clear" and that "Darkly tinted mirrored glass is inappropriate". Had the developer not chosen to replace the local architect who was familiar with the BAR requirements and the local applications of building and energy codes in historic buildings, perhaps this oversight would not have happened. However, not being from here or coming late to the project should not excuse the applicant's design professionals from being familiar with the BAR requirements we have as a community to protect our historic districts.

I also want to reiterate that the Downtown BAR District (the first historic district in the city) that regulates the downtown Mall was formed in 1985 - after many buildings that already had tinted or mirrored glass were built. Those examples are not suitable precedents for allowing tinted glass today. They were likely the exact reason that the requirement of clear glass is included in our guidelines. And it is also true that glazing does not need to be darkly tinted or mirrored to be energy efficient. There are any high tech films and other systems that can achieve an energy efficient glazing system with clear glass.

I recognize this requirement of the applicant will have a financial impact and its unfortunate. However, the BAR does not weigh that in its criteria because its role is to protect the historical fabric and the integrity of the designated architectural control district. I am pleased, as a person who appreciates modern design, that we have the capacity to embrace modern buildings and additions like this one in our historic districts. I am not opposed to the overall design or style of this project. But I think that its important to be consistent in the enforcement of our guidelines and in this case, the expectation and criteria could not have been more clear. The applicant simply did not do what they said they would and what was approved by the BAR. To allow that to remain without requiring it be corrected will weaken the authority of the BAR and could suggest to other developers to simply future BAR decisions. Moreover, I think it puts the individuals who voluntarily serve on the BAR, in a

precarious position as they evaluate the importance of what they are doing in service to our city and its the value we place on architectural design and historic districts.

I know that the job the BAR is asked to do can be a difficult one and sometimes goes unappreciated by the public. And I appreciate the difficult decision in front of you on Monday and thank you all for your service to our community. I would respectfully request that you uphold the denial of the appeal by the BAR and support its unanimous decision to require Violet Crown to replace its glass to meet the guidelines and the originally approved design.

Thank you for your time and careful consideration.

Sincerely,

Frederick Wolf
Former Member and Chair / Charlottesville BAR 2003-2011

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Scala, Mary Joy

From: Joe Atkins <atkins@vmdo.com>
Sent: Tuesday, January 26, 2016 4:53 PM
To: Council
Cc: Miller, Melanie; Wolf, Fred; Adams-wh@trainarchietcts.com; Syd Knight; Scala, Mary Joy
Subject: Appeal of BAR Denial of Tinted Glass at Violet Crown Cinemas

City Councilors:

As you hear the appeal from Violet Crown Cinemas at the FEB 1 meeting, please consider three important factors.

1. The darkly tinted glass installed is an unquestionable violation of the ADC design guidelines (which require clear glass).
2. The ADC design guidelines for clear glass have been consistently interpreted and enforced by the BAR over the years.
3. The lack of transparency, particularly along street level, compromises the over-arching goal within the ADC District to “provide visual interest for the passing pedestrian” with clear visibility to the space and activity within the building.

The VC Cinema is a fantastic addition to the downtown mall and its building façade is artfully composed, compatible with the surrounding context, and makes for a very pleasant place. Unfortunately, the darkly tinted glass undermines all of these aspects.

I am very sympathetic to the owner’s situation and understand that an honest misunderstanding led to the mistaken installation of glass in violation of the guidelines. I also realize that a significant amount of money in estimated replacement cost is at stake. Still, **City Council should uphold the BAR’s unanimous decision.**

If Council members are concerned enough about the impact of these costs to be inclined to side with the appeal, then a potential compromise might be to require the replacement of only the glass at street-level and the entry. While it is undesirable that the upper and lower glass would not match, it would be a fair-minded approach and an improvement at half the cost that would fulfill the core intent of the guidelines.

I appreciate how difficult these kind of decisions are to make. Thanks for your consideration. Respectfully,

Joe Atkins
AIA, LEED AP BD+C
(Former Member of the BAR 2000-2007, Chair 2004-2007)

February 1, 2016

Charlottesville City Council

Mike Signer, Mayor

Wes Bellamy, Vice-Mayor

Kristin Szakos

Kathy Galvin

Bob Fenwick

Re: Violet Crown BAR Appeal

Dear Councilors,

I am writing to request that you uphold the BAR's determination that dark, mirrored glass is not appropriate on Charlottesville's historic downtown mall.

Relevant considerations:

- The most repeated lament I heard in 8 years on the BAR was "they didn't build it like what they showed us". Well, why would they if there is no repercussion for making whatever change the owner perceives to be in his interest after approval.
- There are glass specifications that meet the goals of both the owner and the city. The Energy Code is not as significant an issue as is presented; that particular facade faces north and is shaded by trees. The primary reason to specify the glass used is to reflect light energy.
- The owners choose a local architect who knew the guidelines, and then replaced them by an out of town, specialty architect who claims to be internationally famous for delivering "exclusive luxury cinema experience". Decisions that may be appropriate in Austin or Santa Fe, or even worse Asia and the Middle East; may not be appropriate on the Charlottesville mall. The glass specification needed unique consideration –not a canned solution that has previously worked elsewhere.
- The primary reason to not allow dark, reflective glass is that it robs the exterior space of the life and vitality associated with the interior function of the building. Beyond that lack of contribution to the streetscape, I believe the glass at this building serves as a barrier to those who may not feel they are a part of the "exclusive luxury cinema (and dining) experience".

The members of the BAR volunteer substantial time and talent to make our city the kind of place we want it to be. They have no other motivation in their determination than upholding the trust and responsibility with which they have been charged. Out of town developers come to town to make money, there is no other reason for them to here. Please ensure that Charlottesville's one movie theater is reflective of our values and welcoming to all of our community.

Thank you for your consideration of this matter.

Sincerely,

J. Michael Osteen, AIA, LEED AP
9 Gildersleeve Wood
Charlottesville, VA 22903

Scala, Mary Joy

From: Melanie Miller <melanie@retailservicesconsulting.com>
Sent: Wednesday, January 27, 2016 8:57 PM
To: BAR; Scala, Mary Joy
Subject: Fwd: Violet Crown and BAR Feb. 1

FYI

Begin forwarded message:

From: "kay slaughter" <kes1961@ntelos.net>
Date: January 27, 2016 at 1:47:16 PM PST
To: <council@charlottesville.org>
Subject: Violet Crown and BAR Feb. 1

Dear Mr. Mayor and City Council:

The Violet Crown Theater is appealing the Board of Architectural Review's (BAR) decision that it should replace the tinted glass with energy efficient clear glass listed in its submission to the BAR. Apparently when changes were made to the specifications approved by the BAR, no one brought those to the attention of that body to seek adjustments. (While apparently this was an error of an out of town architect, who did not comply with the original architect's specifications approved by the BAR, the owner remains the responsible party.)

I hope you will uphold the BAR's decision, upon reconsideration, to stand by its original specification as to the glass. As to the substance of the change, I agree with current regulations that clear glass presents a more inviting front from the Mall. I very much like the new theater and welcome the other aspects of the renovations.

More important to your decision, however, is the principle that since the regulations govern all businesses in the Downtown Historic Control District, no single entity should be able to ignore the rules and, after the fact, expect the City Council to overturn the BAR's authority. Doing so would set a terrible precedent for ignoring any BAR specification that a developer did not like.

Even in the current case, you can observe from the record that the BAR – after the structure was completed – reviewed and then approved decisions that had been changed without BAR consent. Thus, I think the Board of Architectural Review acted reasonably and used good pragmatic judgment: its decision to require clear glass should be upheld by the City Council.

Sincerely,
Kay

Kay Slaughter
Charlottesville, Virginia

Scala, Mary Joy

From: Maynard Sipe <maynardsipe@gmail.com>
Sent: Monday, February 01, 2016 12:35 PM
To: Scala, Mary Joy
Subject: Fwd: Violet Crown BAR Appeal

----- Forwarded message -----

From: **Maynard Sipe** <maynardsipe@gmail.com>
Date: Mon, Feb 1, 2016 at 12:33 PM
Subject: Violet Crown BAR Appeal
To: council@charlottesville.org

Councilors,

I am writing to you as a fellow citizen to urge you to uphold the BAR's decision on the use of tinted glass. This is a very important decision.

Failure to uphold the BAR on this matter will set a very bad precedent. It would not only question the BAR's judgment and undermine their authority, but it would also undermine the design guidelines applicable to buildings along the Mall that were carefully considered and have long been in place to protect the desired character of the Mall.

The applicant's appeal is entirely unwarranted. They had an approved design, which their architect, TK Architects of St. Louis, simply failed to follow. Further, the architect either failed to review the applicable design guidelines which expressly state that tinted glass is not appropriate, or the architect simply chose to ignore the guidelines. Either way, it is the competence of the architect that is in question, not that of the BAR. TK Architects plainly made a mistake and they now want to be absolved of their responsibility for their mistake. This is NOT a valid basis for overturning the BAR's decision.

All other reasons that have been given by the applicant, including the architect's mistaken idea that clear glass would not meet building code requirements for energy efficiency or the cost of correcting their mistake, are also not valid reasons for overturning the BAR.

There may be occasions where Council might find the BAR was incorrect in applying their guidelines, but this is certainly not one. It is important that Council rely on the BAR which is the established "expert" body addressing design issues within designated historic districts.

I have observed the BAR at work over many years, and while I understand it can sometimes be hard for lay persons to always comprehend their decision making, I have found the BAR to be an incredibly thoughtful and fair body. As a land-use attorney, I have observed and appeared before boards of architectural review in several other communities and I can attest that the City of Charlottesville's BAR is one of the best.

Thank you for considering my remarks.

- Maynard Sipe
maynardsipe@gmail.com



mary joy Scala <mjscala@gmail.com>

Fwd: Support for BAR decision on Violet Crown Windows

1 message

Jamie Orchard-Hays <jamieorc@mac.com>

Mon, Feb 1, 2016 at 3:49 PM

To: Maynard Sipe <maynardsipe@gmail.com>, Mary Joy Scala <mjscala@gmail.com>

At least one council member agrees:

> Begin forwarded message:

>

> From: Bob Fenwick <b.fenwick@mindspring.com>

> Subject: Re: Support for BAR decision on Violet Crown Windows

> Date: February 1, 2016 at 2:56:52 PM EST

> To: Jamie Orchard-Hays <jamieorc@mac.com>

>

> Jamie,

> Thanks for you comments. I agree.

> Bob Fenwick

>

> -----Original Message----- From: Jamie Orchard-Hays

> Sent: Monday, February 01, 2016 1:03 PM

> To: council@charlottesville.org

> Subject: Support for BAR decision on Violet Crown Windows

>

> Dear Council Members:

>

> I am writing in support of the BAR's recent decision that Violet Crown Cinema must replace the darkly tinted windows with clear ones.

>

> I walk by the cinema several times a day. When it first went up I wondered why it had dark windows and I also thought, and still think, "they look terrible". Furthermore, it would set a terrible precedent for future development: "Oh, sorry. We made a mistake! Can we keep (insert violation here)?" The city doesn't want to open that Pandora's Box.

>

> Thanks for your time and consideration of my input,

>

> Jamie Orchard-Hays

> 409 N 1st St

> Charlottesville

>



mary joy Scala <mjscala@gmail.com>

BAR lawful follow-through

3 messages

Genevieve Keller <genevieve.keller@gmail.com>

Mon, Feb 1, 2016 at 12:27 PM

To: Council <council@charlottesville.org>

Cc: mary joy Scala <mjscala@gmail.com>, Jean Hiatt <jhiatt3@gmail.com>

Dear Mayor Signer and Councilors,

I write to ask you to support and uphold the BAR decisions on your agenda. I served 2 contiguous terms on the BAR in the 1980s and 1990s so I know firsthand the commitment and dedication of BAR members who must make difficult decisions that concern both local residents and business properties. I am a property owner in an ADC district and also realize that while it sometimes makes my own spontaneity difficult, it is for the common good of my neighborhood and the entire downtown that there is predictable design review that ensures compliance with city-approved design guidelines.

The BAR, like any other body, deserves respect and lawful follow-through of its decisions by its applicants. In both cases before you, the applicants have disregarded the previous decisions of the BAR. The actions before you are about more than the tint of glass and trees; they are about doing what a legitimately appointed board has required.

Theater

In the case of the theater which has already received considerable design latitude, the decision on glass was disregarded apparently when the design team changed. Ignorance of local regulations and approvals should not be a criterion for reversal of the BAR decisions. I would like to point out that while the color of glass on one building may seem unimportant, it is not.

I am quite concerned about the trend toward privatization of the first floors of our prime retail ground floor retail space. Ground floors should be welcoming and transparent in keeping with the design intent of both the historic buildings that form the walls of the downtown mall as well as the internationally acclaimed Lawrence Halprin pedestrian mall. Particularly, if ABC laws change in the future and restaurants take on more of the character of bars and private clubs and other related entertainment and activity uses occur, I would be concerned with a trend toward less transparency on the mall. Please support the BAR on the continued use of clear or nearly clear glass on and near the downtown mall.

Preston

In regard to the Preston Court apartment trees, the BAR has requested additional information which has not been provided. This process should be allowed to play out and the BAR should be advised to make its decision based on both the preservation of the historic building and the design intent and historicity of the existing plant material and appropriateness of any subsequent plantings.

Thanks for your attention and support of the BAR,
Gennie

Genevieve Keller
Architectural Historian and Preservation Planner

Signer, Mike <msigner@charlottesville.org>

Mon, Feb 1, 2016 at 2:28 PM

To: "Keller, Genevieve" <genevieve.keller@gmail.com>, Council <council@charlottesville.org>

Cc: mary joy Scala <mjscala@gmail.com>, "Hiatt, Jean" <jhiatt3@gmail.com>

Scala, Mary Joy

From: Syd Knight <sknight@BCWH.com>
Sent: Thursday, January 28, 2016 3:51 PM
To: Council
Cc: Miller, Melanie; atkins@vmdo.com; Wolf, Fred; adams-wh@trainarchitects.com; Scala, Mary Joy
Subject: BAR Appeal - Violet Crown Cinema

Members of Charlottesville City Council,

As you consider the appeal from the owners of the Violet Crown Cinema regarding the BAR's decision to deny approval of the tinted glass in the building's storefront, I suggest that there are two important factors to consider. The first revolves around determining how the violation occurred and what remedies/compromises could be negotiated to solve the problem. I believe those questions should be relatively easy to answer. The BAR has a well-established record of cooperating with applicants to find solutions that help move their projects forward while working within the parameters of the City's architectural guidelines. The fact that appeals to Council are so rare should attest to that spirit of cooperation. I am certain an equitable solution could be found should you decide to pass the question back to staff and the BAR for further consideration.

Before you decide how to best address this particular case, however, I urge you to consider the larger issues of fairness and consistency that this appeal raises. Regardless of how it may have happened, it seems quite clear that a violation occurred in this case. Excusing that violation would not only tell the hundreds of past applicants who worked hard to abide by the guidelines that their efforts were wasted, but it would also send an unmistakable message to future applicants that the City's guidelines could be ignored when they didn't suit the applicant's purpose.

As I said, I am confident that an equitable solution can be found in this situation, but first I urge you to respect the process – and by extension demand that others respect the process - by denying the applicant's appeal.

Thank you,

Syd Knight, ASLA
Principal
sknight@bcwh.com



Van Yahres Studio
800 East High Street
Charlottesville, VA 22902
434.295.4734 PHONE
434.953.3497 CELL
434.295.6844 FAX

(BAR Member 2002-2013, Chair 2013)

ATTACHMENT A.

**Original BAR-approved submittal, March 2014, including day and night renderings
and specification sheet for clear glass**

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:

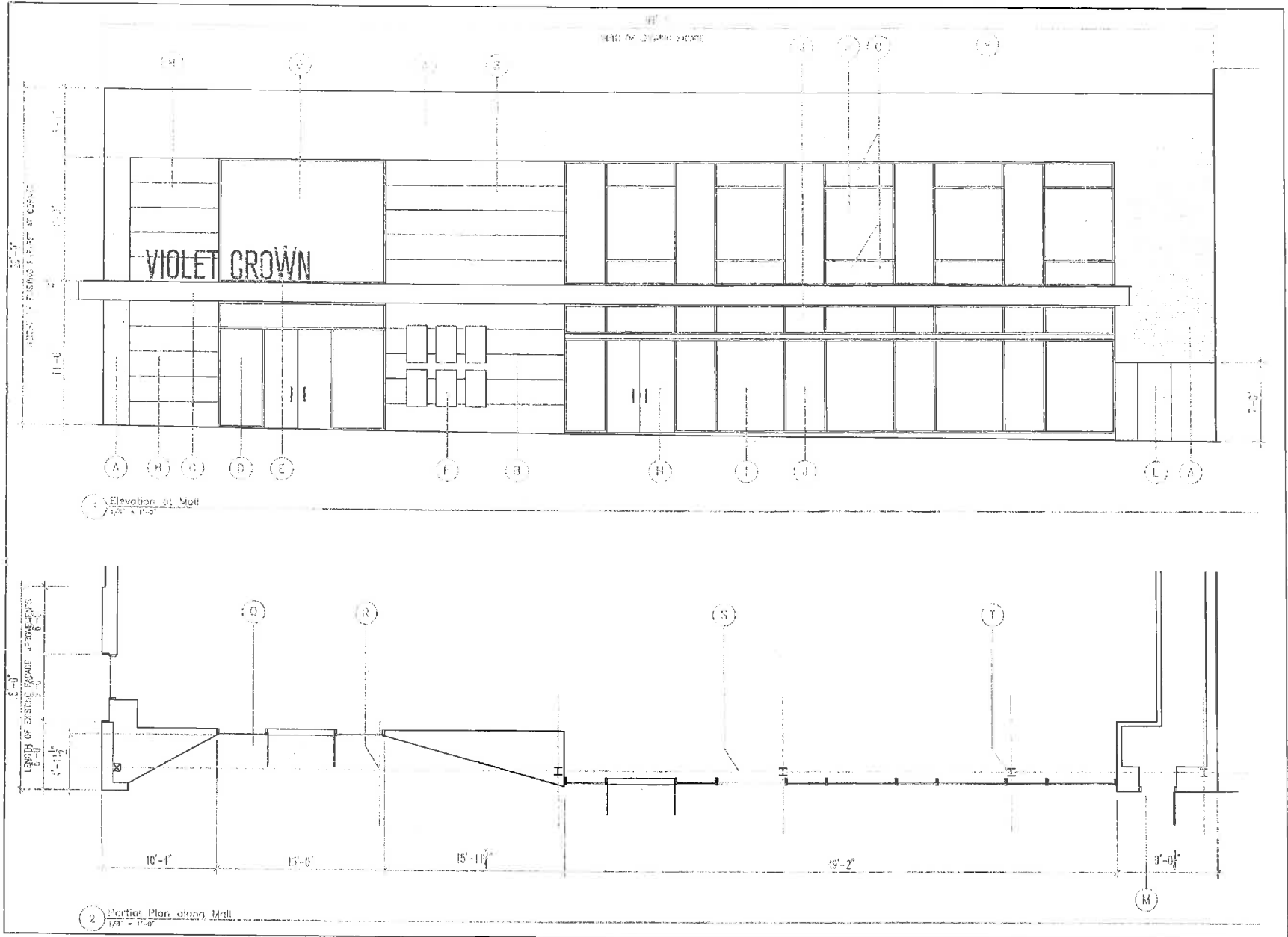
In 1996 this property was converted from its then use as a Leggett store to the Regal Theater. In the 1960's the Leggett design had been reconfigured from the facades previously in place into a single, unified front. The design was consistent with the adjacent properties of the Woolworths and Roses stores. 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.

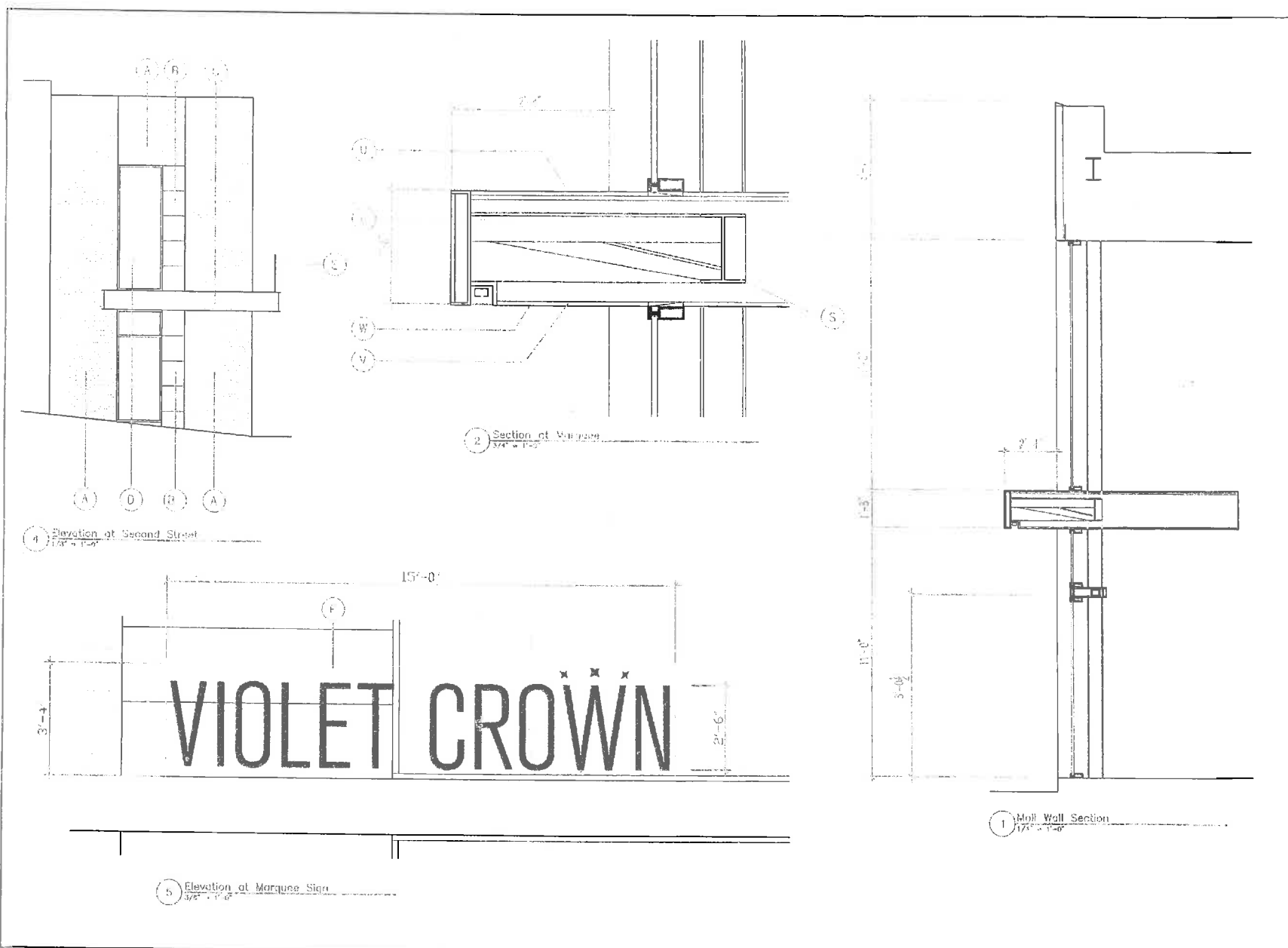
Proposal:

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.





Violet Crown Cinema

200 West Main Street Charlottesville, Virginia

Stoncking/ von Storch Architects | Domiteaux + Baggett Architects

February 25, 2014

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 1/4" high x 12" 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.

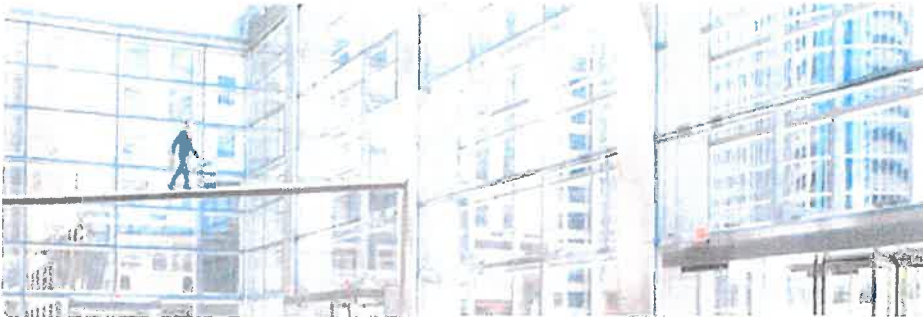




Violet Crown Cinema

200 West Main Street Charlottesville, Virginia

Specification cut Sheets



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.

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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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***Required Fields**

Prefix

First Name*

Last Name*

Title*

Company*

ATTACHMENT B
Applicant's appeal

David H. Pettit
Attorney at Law

Direct: (434) 817-7972
dhp@lplaw.com

Phone: (434) 979-1400
Fax: (434) 977-5109
530 East Main Street
P.O. Box 2057
Charlottesville, Virginia 22902

December 29, 2015

By Hand Delivery

Charlottesville City Council
c/o Ms. Paige Barfield, Clerk of Council
605 East Main Street
Charlottesville, VA 22902

Dear Members of Council

Re: Appeal of Denial of Certificate of Appropriateness Application
200 West Main Street
Tax Parcel 280010000
Violet Crown Cinema Charlottesville LLC, Applicant

Dear Members of Council:

Please accept this letter as notice of appeal of the denial by the Charlottesville Board of Architectural Review ("BAR") on December 15, 2015 of a request by Violet Crown Cinema Charlottesville LLC ("Violet Crown") for a change in the approved glass for the storefront of the Violet Crown Cinema.

Background

This appeal arises out of the mistaken installation of tinted glass in the storefront of the Violet Crown Cinema. Violet Crown's submission for a Certificate of Appropriateness in March 2014 (copy attached as Exhibit A), prepared by its architects, specified "clear [insulated] glass PPG Starfire or equal" in the doors and storefront windows (see Exhibit A, pg. 6, items H, I, J, K, N, O). This submission was approved by the BAR (copy attached as Exhibit B) and a Certificate of Appropriateness ("COA") was issued. Violet Crown subsequently engaged TK Architects ("TK"), an architectural firm specializing in cinema and entertainment architecture to complete the design of the cinema. TK determined that the glass specified for the storefront did not meet the requirements of the Virginia Energy Conservation Code effective May 1, 2008.

TK was not aware of the BAR design guidelines suggesting use of clear glass on Downtown Mall. TK changed the specification to Solarban 70XL (2) Solargray + Clear, the product which was ultimately installed, without the knowledge of Violet Crown. Violet Crown was not aware of the specification of non-conforming glass until the installation had been

completed and a complaint was submitted to the BAR by a nearby property owner. The mistake was made in good faith, because TK was not aware of the clear glass requirement in the design guidelines, and Violet Crown was not aware of the change in the specification.

Violet Crown recognizes that the glass installed was not in conformity with the BAR Design Guidelines, or the original façade proposal on which the COA was issued. Violet Crown fully intended to comply with the terms of the COA, and believed it was in compliance with the terms of the COA when the non-conforming glass was installed.

The Cost to Replace the Tinted Glass

Violet Crown's builder has estimated that the cost to replace the tinted glass will be approximately \$50,000.

Basis for This Appeal

Violet Crown respectfully requests that the request for amendment of the Certificate of Appropriateness to permit the glass storefront to remain as installed be granted, on the following grounds:

1. The original approved design did not satisfy the requirement of the Virginia Energy Code that glass on commercial construction have a 0.40 or less "U-factor" (see Exhibit C). (The U-factor is the measure of heat loss or gain through the glass surface. The U-factor for an open window would be at or near 1.00, and the U-factor for a perfectly insulated surface would be 0.00.) The U-factor for the clear Starphire glass specified is 0.47 winter and 0.50 summer. The U-factor for the Solarban Solar Gray glass utilized is 0.28 winter and 0.26 summer, a highly material difference. This issue contributed to the subsequent inadvertent specification of tinted glass. While there may have been other choices that would have met the requirement and been approved by the BAR, TK was not aware of the design guideline regarding clear glass and did not seek the approval.
2. The glass installed is highly superior to clear glass in terms of energy efficiency in every measurable category, including both reduction of solar energy transmission and simple insulating value (see Exhibit D). This factor is made more significant by the large glass area of the storefront. The savings in energy costs, fuel consumption and greenhouse gas emissions argue powerfully in favor of use of the tinted glass.
3. The financial and environmental cost of replacement and disposal of the existing glass is not justifiable in light of the other factors involved. The direct cost of replacement is estimated to be in excess of \$50,000. The replaced glass can likely not be salvaged, and will need to be disposed of at further financial and environmental cost.

4. The extremely high usage of the Violet Crown over the pre-Christmas weekend period (approximately 12,700 patrons visited the theater to see Star Wars) demonstrates that patrons are not deterred or confused by the existing glass.
5. Based on the Architect's count, 17 facades on the mall have tinted glass. Among these is the large glass front on the Omni Hotel, located across the Downtown Mall and immediately to the west of the Violet Crown.
6. Our understanding is that the BAR prefers clear glass on mall storefronts so the public can see activity inside during the daytime. While activity inside the Violet Crown can be seen from the Downtown Mall in the daytime, the Violet Crown believes that the more significant time for its operations is nighttime, when the glass actually appears clear.

Violet Crown reserves the right to supplement this submission if additional information becomes available.

Respectfully submitted,

LENHART PETTIT PC



David H. Pettit

DHP/kb
Enclosures (exhibits)

cc: Violet Crown Cinema Charlottesville LLC *(by email w/encl)*

EXHIBIT B
BAR Actions March 13, 2014

BAR ACTIONS



CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
Regular Meeting
March 18, 2014 – 5:30 p.m.
City Council Chambers - City Hall

Welcome to this Regular Monthly Meeting of the Charlottesville Board of Architectural Review (BAR). After presentations by staff and the applicant, members of the public will be allowed 2 opportunities to speak. The Chair will ask if anyone from the public has questions of the applicant in an attempt to understand the project. After questions are closed, the Chair will ask if anyone from the public has comments. Members of the public will have up to 3 minutes per person to comment. Comments should be limited to the exterior design of the building and site. Comments will not be allowed as to the appropriateness of the project, or about the interior design or uses of the project, etc. Thank you for participating.

Members present: Miller (Chair), Mohr (Vice-Chair), Osteen, Schwarz, DeLoach (left early), Knott (arrived late). Members absent: Hogg, Sarafin, Graves.

PLEASE NOTE THE TIMES GIVEN ARE APPROXIMATE AND ARE INTENDED TO BE A GUIDE. THE ACTUAL MEETING MAY BE LONGER OR SHORTER.

- 5:30 A. Matters from the public not on the agenda (please limit to 5 minutes) **None****
- B. Consent Agenda** (Note: Any consent agenda item may be pulled and moved to the regular agenda if a BAR member wishes to discuss it, or if any member of the public is present to comment on it. Pulled minutes will be discussed at the end of the agenda, but pulled applications will be discussed at the beginning.)
- 1. Minutes** December 17, 2013 and February 18, 2014 **Minutes approved (5-0) on consent agenda.**
 - 2. Certificate of Appropriateness Application**
BAR 14-03-01
501 2nd Street NE
Tax Parcel 330019100
Susanna Nicholson, Owner and Applicant
Remove Red Maple tree and replace with American Holly
 - 3. Certificate of Appropriateness Application**
BAR 14-03-02
503 2nd Street NE
Tax Parcel 330019200
Frank and Judith Mueller, Owners and Applicants
Remove Willow Oak tree

The BAR pulled items # 2 and 3 from consent agenda and approved (5-0) the removal of the red maple to be replaced with a small species tree of the owner's choice; and approved the removal of the willow oak, as submitted.

- C. Projects in Non-Compliance – **No Report****
- 5:40 D. Preliminary Discussions**
- 4. Preliminary Discussion**
BAR 14-03-06
201 E Market Street
City of Charlottesville and County of Albemarle, Owner/
Grimm & Parker Architects, Applicant

Tax Parcel 330196000
Replace Jefferson Madison Regional Library windows

Discussion only- no action. The BAR suggested finding a different option other than replacing all the windows.

E. Deferred or Previously Considered Items

Knott arrived during discussion of the next item.

- 6:00** **5. 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.

DeLoach left the meeting.

- 6:20** **6. Certificate of Appropriateness Application (matters from public Feb 2014)**
BAR 14-03-03
Tax Parcel 330220000
310 E Market Street
Aaron Burr, LLC, Owner/ Claudine Wispelwey, Applicant
Courtyard Renovation

The BAR approved (5-0) the renovation as submitted, subject to BAR review of the final fence and gate design by email.

- 6:40** **7. Certificate of Appropriateness Application (approval Feb 2014)**
BAR 14-02-01
17 Elliewood Avenue
Tax Parcel 090089000
CKW, LLC, Owner/ Matthew McClellan, Applicant
Retail Upfit - Country Club Prep

The BAR approved (5-0) the proposed new retail upfit changes to shutters, conversion of door to window in the shed addition, and changes to sidelight on main entrance, but not the changes to the two window openings.

- 7:00** **8. Certificate of Appropriateness Application (preliminary discussion Jan 2014; Approval of massing/site Feb 2014)**
BAR 13-11-04
1002-06 W Main Street and 118 11th St SW
Tax Parcel 280068000 and 280070000
University Station, LLC & The Ivy Land Trust, Owners/
Campus Acquisitions Holdings, LLC, Applicant
New construction - 1000 W Main Street - Details

The BAR approved (5-0) the following details: materials to include recycled cementitious panels, terra cotta, board-formed concrete base, window arrangement and design, lighting as submitted, picket and glass railings, landscaping to be reviewed by email, and conceptually approved per staff comments the comprehensive signage plan for future consideration.

- 7:30** **9. Certificate of Appropriateness Application**
BAR 14-03-05
500 Court Square
Court Square Condo Association, Owner/ Chris Weatherford, Applicant
Tax Parcel 530096000

Change baluster material

The BAR approved (5-0) the change in baluster material from painted copper to fiberglass as submitted.

- 7:50 10. **Certificate of Appropriateness Application (deferred Jan 2012)**
BAR 14-04-07
608 Preston Place
Tax Parcel 050108000
Psi Chapter of Sigma Chi Fraternity House Corp, Owner/
John Matthews, Applicant
Sigma Chi Renovations and Addition

The BAR approved (5-0) the renovations and addition as submitted, with bollards added to protect hedges, and option to use a metal roof over the additions.

F. New Items

- 8:20 11. **Certificate of Appropriateness Application**
BAR 14-03-04
852 W Main Street
Tax Parcel 300003000
Charlottesville Properties I, LLC, Owner/ Greenberg Farrow, Applicant
Restaurant Upfit – World of Beer

The BAR accepted(5-0) the applicant's deferral request. Some issues are curved retaining wall and wide stair; no pergola next to building; 5 Japanese Maple trees as shown on landscape plan, or 3 larger ones; need distressed wood sample; perhaps move blade sign to stair entrance; reduce sizes of wall and blade signs; accommodate street tree.

8:50 G. **Other Business**

12. **PLACE Task Force update – Tim Mohr PLACE heard presentation of Belmont Bridge. Another presentation planned at Tom Tom festival in Belmont. Only the organizational/transparency subcommittee has met to date. W Main Street subcommittee to meet soon.**

- 9:00 H. **Adjournment 11:05 p.m.**

EXHIBIT C
VIRGINIA ENERGY CONSERVATION CODE

COMMERCIAL ENERGY EFFICIENCY

**TABLE 502.2(2)
METAL BUILDING ASSEMBLY DESCRIPTIONS**

ROOFS	DESCRIPTION	REFERENCE
R-19 + R-10	<p>Filled cavity roof.</p> <p>Thermal blocks are a minimum, R-5 of rigid insulation, which extends 1 in. beyond the width of the purlin on each side, perpendicular to the purlin.</p> <p>This construction is R-10 insulation batts draped perpendicularly over the purlins, with enough looseness to allow R-19 batt to be laid above it, parallel to the purlins. Thermal blocks are then placed above the purlin/batt, and the roof deck is secured to the purlins. In the metal building industry, this is known as the "sag and bag" insulation system.</p>	ASHRAE/IESNA 90.1 Table A2.3
R-19	<p>Standing seam with single insulation layer.</p> <p>Thermal blocks are a minimum R-5 of rigid insulation, which extends 1 in. beyond the width of the purlin on each side, perpendicular to the purlin.</p> <p>This construction R-19 insulation batts draped perpendicularly over the purlins. Thermal blocks are then placed above the purlin/batt, and the roof deck is secured to the purlins.</p>	ASHRAE/IESNA 90.1 Table A2.3
Walls		
R-13	<p>Single insulation layer</p> <p>The first layer of R-13 insulation batts is installed continuously perpendicular to the girts and is compressed as the metal skin is attached to the girts.</p>	ASHRAE/IESNA 90.1 Table A3.2
R-13 + R-13	<p>Double insulation layer</p> <p>The first layer of R-13 insulation batts is installed continuously perpendicular to the girts, and is compressed as the metal skin is attached to the girts. The second layer of R-13 insulation batts is installed within the framing cavity.</p>	ASHRAE/IESNA 90.1 Table A3.2

For SI: 1 inch = 25.4 mm.

502.2.7 Opaque doors. Opaque doors (doors having less than 50 percent glass area) shall meet the applicable requirements for doors as specified in Table 502.2(1) and be considered as part of the gross area of above-grade walls that are part of the building envelope.

502.3 Fenestration. (Prescriptive). Fenestration shall comply with Table 502.3.

502.3.1 Maximum area. The vertical fenestration area (not including opaque doors) shall not exceed the percentage of the gross wall area specified in Table 502.3. The skylight area shall not exceed the percentage of the gross roof area specified in Table 502.3.

502.3.2 Maximum U-factor and SHGC. For vertical fenestration, the maximum U-factor and solar heat gain coefficient (SHGC) shall be as specified in Table 502.3, based on the window projection factor. For skylights, the maximum U-factor and solar heat gain coefficient (SHGC) shall be as specified in Table 502.3.

The window projection factor shall be determined in accordance with Equation 5-1.

$$PF = A/B \quad \text{(Equation 5-1)}$$

where:

PF = Projection factor (decimal).

A = Distance measured horizontally from the furthest continuous extremity of any overhang, eave or permanently attached shading device to the vertical surface of the glazing.

B = Distance measured vertically from the bottom of the glazing to the underside of the overhang, eave or permanently attached shading device.

Where different windows or glass doors have different *PF* values, they shall each be evaluated separately, or an area-weighted *PF* value shall be calculated and used for all windows and glass doors.

502.4 Air leakage. (Mandatory).

502.4.1 Window and door assemblies. The air leakage of window and sliding or swinging door assemblies that are part of the building envelope shall be determined in accordance with AAMA/WDMA/CSA 101/I.S.2/A440, or NFRC 400 by an accredited, independent laboratory, and

COMMERCIAL ENERGY EFFICIENCY

labeled and certified by the manufacturer and shall not exceed the values in Section 402.4.2.

Exception: Site-constructed windows and doors that are weatherstripped or sealed in accordance with Section 502.4.3.

502.4.2 Curtain wall, storefront glazing and commercial entrance doors. Curtain wall, storefront glazing and commercial-glazed swinging entrance doors and revolving doors shall be tested for air leakage at 1.57 pounds per square foot (psf) (75 Pa) in accordance with ASTM E 283. For curtain walls and storefront glazing, the maximum air leakage rate shall be 0.3 cubic foot per minute per square foot (cfm/ft²) (5.5 m³/h × m²) of fenestration area. For commercial glazed swinging entrance doors and revolving doors, the maximum air leakage rate shall be 1.00 cfm/ft² (18.3 m³/h × m²) of door area when tested in accordance with ASTM E 283.

502.4.3 Sealing of the building envelope. Openings and penetrations in the building envelope shall be sealed with caulking materials or closed with gasketing systems compatible with the construction materials and location. Joints and seams shall be sealed in the same manner or taped or

covered with a moisture vapor-permeable wrapping material. Sealing materials spanning joints between construction materials shall allow for expansion and contraction of the construction materials.

502.4.4 Outdoor air intakes and exhaust openings. Stair and elevator shaft vents and other outdoor air intakes and exhaust openings integral to the building envelope shall be equipped with not less than a Class 1 motorized, leakage-rated damper with a maximum leakage rate of 4 cfm per square foot (6.8 L/s · C m²) at 1.0 inch water gauge (w.g.) (1250 Pa) when tested in accordance with AMCA 500D.

Exception: Gravity (nonmotorized) dampers are permitted to be used in buildings less than three stories in height above grade.

502.4.5 Loading dock weatherseals. Cargo doors and loading dock doors shall be equipped with weatherseals to restrict infiltration when vehicles are parked in the doorway.

502.4.6 Vestibules. A door that separates conditioned space from the exterior shall be protected with an enclosed vestibule, with all doors opening into and out of the vestibule equipped with self-closing devices. Vestibules shall be designed so that in passing through the vestibule it is not

**TABLE 502.3
BUILDING ENVELOPE REQUIREMENTS: FENESTRATION**

Climate Zone	1	2	3	4 except Marine	5 and Marine 4	6	7	8
Vertical Fenestration (40% maximum of above-grade wall)								
U-Factor								
Framing materials other than metal with or without metal reinforcement or cladding								
U-Factor	1.20	0.75	0.65	0.40	0.35	0.35	0.35	0.35
Metal framing with or without thermal break								
Curtain Wall/Storefront U-Factor	1.20	0.70	0.60	0.50	0.45	0.45	0.45	0.45
Entrance Door U-Factor	1.20	1.10	0.90	0.85	0.80	0.80	0.80	0.80
All Other U-Factor ^a	1.20	0.75	0.65	0.55	0.55	0.55	0.50	0.50
SHGC-All Frame Types								
SHGC: PF < 0.25	0.25	0.25	0.25	0.40	0.40	0.40	NR	NR
SHGC: 0.25 ≤ PF < 0.5	0.33	0.33	0.33	NR	NR	NR	NR	NR
SHGC: PF ≥ 0.5	0.40	0.40	0.40	NR	NR	NR	NR	NR
Skylights (3% maximum)								
Glass								
U-Factor	1.60	1.05	0.90	0.60	0.60	0.60	0.60	0.60
SHGC	0.40	0.40	0.40	0.40	0.40	0.40	NR	NR
Plastic								
U-Factor	1.90	1.90	1.30	1.30	1.30	0.90	0.90	0.60
SHGC	0.35	0.35	0.35	0.62	0.62	0.62	NR	NR

NR = No requirement.

PF = Projection factor (See Section 502.3.2)

a. All others includes operable windows, fixed windows and non-entrance doors.

EXHIBIT D
PPG Architectural Glass Performance



PPG ARCHITECTURAL GLASS PERFORMANCE
 Comparisons for One-Inch Insulating Glass Units



One-Inch Insulating Glass Unit Comparisons with PPG Glass

Insulating Glass Unit Performance Comparisons ¹ 1-inch (25mm) units with 1/2-inch (13mm) air fill and two 1/4-inch (6mm) lites; interior lite clear unless otherwise noted														
Outdoor Lite: Coating if Any (Surface) Glass	Glass Type +	Indoor Lite: Coating if Any (Surface) Glass	Transmittance ²			Reflectance ²		(BTU/hr•ft ² •F) NFRC U-Value ³		U-Value ⁴ (W/m ² •°C)	Shading Coeffi- cient ⁵	Solar Heat Gain Coeffi- cient ⁶	Light to Solar Gain (LSG) ⁷	
			Ultra- violet %	Visible %	Total Solar Energy %	Exterior Light %	Interior Light %	Winter Night- time	Summer Day- time					
Uncoated														
	CLEAR	+	Clear	50	79	61	15	15	0.47	0.50	2.8	0.81	0.70	1.13
	STARPHIRE®	+	STARPHIRE	77	84	80	15	15	0.47	0.50	2.8	0.94	0.82	1.02
	SOLEXIA®	+	Clear	25	69	39	13	15	0.47	0.50	2.8	0.57	0.50	1.38
	ATLANTICA®	+	Clear	13	60	29	11	14	0.47	0.50	2.8	0.47	0.41	1.46
	AZURIA®	+	Clear	34	61	28	11	14	0.47	0.50	2.8	0.45	0.39	1.56
	PACIFICA®	+	Clear	12	38	23	7	13	0.47	0.50	2.8	0.41	0.36	1.06
	SOLARBLUE®	+	Clear	25	50	37	9	13	0.47	0.50	2.8	0.56	0.49	1.02
	SOLARBRONZE®	+	Clear	21	47	39	8	13	0.47	0.50	2.8	0.59	0.51	0.92
	OPTIGRAY®	+	Clear	27	56	41	10	13	0.47	0.50	2.8	0.60	0.52	1.08
	SOLARGRAY®	+	Clear	20	40	33	7	13	0.47	0.50	2.8	0.53	0.46	0.87
	GRAYLITE® II	+	Clear	2	8	7	4	12	0.47	0.50	2.8	0.25	0.22	0.36
Coated														
SUNGATE 400 (2) Clear + Clear														
	SUNGATE 400 (2)	+	STARPHIRE + STARPHIRE	28	76	51	14	14	0.32	0.31	1.8	0.69	0.60	1.27
	SUNGATE 400 (2)	+	STARPHIRE + STARPHIRE	39	80	65	14	14	0.32	0.31	1.8	0.78	0.68	1.18
	CLEAR	+	SUNGATE 400 (3) Clear	28	76	51	14	14	0.32	0.31	1.8	0.73	0.63	1.21
	SOLEXIA	+	SUNGATE 400 (3) Clear	15	66	33	11	13	0.32	0.31	1.8	0.50	0.44	1.50
	ATLANTICA	+	SUNGATE 400 (3) Clear	8	58	25	10	12	0.32	0.31	1.8	0.40	0.35	1.66
	AZURIA	+	SUNGATE 400 (3) Clear	20	59	25	10	12	0.32	0.31	1.8	0.39	0.34	1.74
	PACIFICA	+	SUNGATE 400 (3) Clear	7	37	19	7	11	0.32	0.31	1.8	0.34	0.30	1.23
	SOLARBLUE	+	SUNGATE 400 (3) Clear	15	48	31	8	12	0.32	0.31	1.8	0.49	0.42	1.14
	SOLARBRONZE	+	SUNGATE 400 (3) Clear	12	46	32	8	12	0.32	0.31	1.8	0.50	0.44	1.05
	SOLARGRAY	+	SUNGATE 400 (3) Clear	12	38	27	7	12	0.32	0.31	1.8	0.44	0.39	0.97
	OPTIGRAY	+	SUNGATE 400 (3) Clear	16	54	34	9	12	0.32	0.31	1.8	0.52	0.46	1.17
	GRAYLITE II	+	SUNGATE 400 (3) Clear	1	8	5	4	11	0.32	0.31	1.8	0.17	0.15	0.53
SOLARBAN 60 (2) Clear + Clear														
	SOLARBAN 60 (2)	+	Clear + Clear	18	70	34	11	12	0.29	0.27	1.6	0.45	0.39	1.79
	SOLARBAN 60 (2)	+	STARPHIRE + STARPHIRE	24	74	39	11	12	0.29	0.27	1.6	0.48	0.41	1.80
	SOLARBAN 60 (2)	+	SOLEXIA + Clear	10	61	25	9	12	0.29	0.27	1.6	0.37	0.32	1.91
	SOLARBAN 60 (2)	+	ATLANTICA + Clear	5	53	20	8	11	0.29	0.27	1.6	0.32	0.27	1.96
	SOLARBAN 60 (2)	+	AZURIA + Clear	13	54	21	8	11	0.29	0.27	1.6	0.32	0.28	1.93
	SOLARBAN 60 (2)	+	PACIFICA + Clear	5	34	15	6	10	0.29	0.27	1.6	0.26	0.22	1.55
	SOLARBAN 60 (2)	+	SOLARBLUE + Clear	10	45	21	7	11	0.29	0.27	1.6	0.33	0.28	1.61
	SOLARBAN 60 (2)	+	SOLARBRONZE + Clear	8	42	21	7	11	0.29	0.27	1.6	0.32	0.28	1.50
	SOLARBAN 60 (2)	+	OPTIGRAY + Clear	10	50	23	8	11	0.29	0.27	1.6	0.35	0.30	1.67
	SOLARBAN 60 (2)	+	SOLARGRAY + Clear	8	35	18	6	10	0.29	0.27	1.6	0.29	0.25	1.40
	SOLEXIA	+	SOLARBAN 60 (3) Clear	10	61	25	10	10	0.29	0.27	1.6	0.42	0.37	1.65
	ATLANTICA	+	SOLARBAN 60 (3) Clear	5	53	20	9	10	0.29	0.27	1.6	0.36	0.31	1.71
	AZURIA	+	SOLARBAN 60 (3) Clear	13	54	21	9	10	0.29	0.27	1.6	0.36	0.31	1.74
	PACIFICA	+	SOLARBAN 60 (3) Clear	5	34	15	6	9	0.29	0.27	1.6	0.29	0.25	1.36
	SOLARBLUE	+	SOLARBAN 60 (3) Clear	10	45	21	7	9	0.29	0.27	1.6	0.38	0.33	1.36
	SOLARBRONZE	+	SOLARBAN 60 (3) Clear	8	42	21	7	9	0.29	0.27	1.6	0.37	0.32	1.31
	OPTIGRAY	+	SOLARBAN 60 (3) Clear	10	50	23	8	9	0.29	0.27	1.6	0.40	0.35	1.43
	SOLARGRAY	+	SOLARBAN 60 (3) Clear	8	35	18	7	9	0.29	0.27	1.6	0.33	0.29	1.21
	GRAYLITE II	+	SOLARBAN 60 (3) Clear	1	7	4	4	8	0.29	0.27	1.6	0.14	0.13	0.54
SOLARBAN 67 (2) Clear + Clear														
	SOLARBAN 67 (2)	+	Clear + Clear	11	54	24	19	16	0.29	0.27	1.6	0.33	0.29	1.86
	SOLARBAN 67 (2)	+	STARPHIRE + STARPHIRE	15	57	28	20	16	0.29	0.27	1.6	0.34	0.30	1.90
	SOLARBAN 67 (2)	+	SOLEXIA + Clear	6	47	19	16	16	0.29	0.27	1.6	0.29	0.25	1.88
	SOLARBAN 67 (2)	+	ATLANTICA + Clear	3	41	15	13	16	0.29	0.27	1.6	0.26	0.22	1.86
	SOLARBAN 67 (2)	+	AZURIA + Clear	8	42	16	13	16	0.29	0.27	1.6	0.26	0.23	1.83
	SOLARBAN 67 (2)	+	OPTIBLUE + Clear	8	39	19	12	15	0.29	0.27	1.6	0.28	0.25	1.56
	SOLARBAN 67 (2)	+	PACIFICA + Clear	3	26	11	8	15	0.29	0.27	1.6	0.21	0.19	1.37
	SOLARBAN 67 (2)	+	SOLARBLUE + Clear	6	34	16	10	15	0.29	0.27	1.6	0.26	0.22	1.55
	SOLARBAN 67 (2)	+	SOLARBRONZE + Clear	5	32	15	10	15	0.29	0.27	1.6	0.25	0.22	1.45
	SOLARBAN 67 (2)	+	SOLARGRAY + Clear	5	27	13	8	15	0.29	0.27	1.6	0.23	0.20	1.35
	SOLARBAN 67 (2)	+	OPTIGRAY + Clear	6	38	17	12	15	0.29	0.27	1.6	0.27	0.24	1.58
	ATLANTICA	+	SOLARBAN 67 (3) Clear	3	41	15	11	18	0.29	0.27	1.6	0.33	0.29	1.41
	AZURIA	+	SOLARBAN 67 (3) Clear	8	42	16	11	18	0.29	0.27	1.6	0.33	0.29	1.45
	PACIFICA	+	SOLARBAN 67 (3) Clear	3	26	11	7	18	0.29	0.27	1.6	0.27	0.23	1.13
	SOLARBLUE	+	SOLARBAN 67 (3) Clear	6	34	16	9	18	0.29	0.27	1.6	0.34	0.30	1.13
	SOLARBRONZE	+	SOLARBAN 67 (3) Clear	5	32	15	9	18	0.29	0.27	1.6	0.33	0.29	1.10
	OPTIGRAY	+	SOLARBAN 67 (3) Clear	6	38	17	10	18	0.29	0.27	1.6	0.36	0.32	1.19
	SOLARGRAY	+	SOLARBAN 67 (3) Clear	5	27	13	8	18	0.29	0.27	1.6	0.30	0.26	1.04
	GRAYLITE II	+	SOLARBAN 67 (3) Clear	0	5	3	4	18	0.29	0.27	1.6	0.14	0.12	0.42

One-Inch Insulating Glass Unit Comparisons with PPG Glass

Insulating Glass Unit Performance Comparisons 1-inch (25mm) units with 1/2-inch (13mm) air fill and two 1/4-inch (6mm) lites; interior lite clear unless otherwise noted													
Outdoor Lite: Coating if Any (Surface) Glass	Glass Type +	Indoor Lite: Coating if Any (Surface) Glass	Transmittance ²			Reflectance ²		(BTU/hr•ft ² •F) NFRC U-Value ³		U-Value ⁴ EN 673 (W/m ² •°C)	Shading Coefficient ⁵	Solar Heat Gain Coefficient ⁶	Light to Solar Gain (LSG) ⁷
			Ultra- violet %	Visible %	Total Solar Energy %	Exterior Light %	Interior Light %	Winter Night- time	Summer Day- time				
Coated													
SOLARBAN 70XL Solar Control Low E Glass													
			6	64	25	12	13	0.28	0.26	1.5	0.32	0.27	2.37
			4	58	21	10	13	0.28	0.26	1.5	0.31	0.27	2.15
			2	51	17	9	12	0.28	0.26	1.5	0.28	0.24	2.13
			5	52	18	9	12	0.28	0.26	1.5	0.29	0.25	2.08
			2	32	12	6	12	0.28	0.26	1.5	0.22	0.19	1.68
			4	42	17	8	12	0.28	0.26	1.5	0.26	0.23	1.83
			3	40	15	7	12	0.28	0.26	1.5	0.25	0.21	1.90
			4	47	18	8	12	0.28	0.26	1.5	0.28	0.24	1.96
			3	34	13	6	12	0.28	0.26	1.5	0.23	0.20	1.70
			3	56	20	11	12	0.28	0.26	1.5	0.37	0.32	1.75
			2	49	17	10	11	0.28	0.26	1.5	0.32	0.28	1.75
			4	49	17	9	11	0.28	0.26	1.5	0.33	0.29	1.69
			2	31	12	6	10	0.28	0.26	1.5	0.26	0.22	1.41
			3	40	16	8	11	0.28	0.26	1.5	0.32	0.27	1.48
			3	38	15	8	11	0.28	0.26	1.5	0.30	0.26	1.46
			3	45	17	9	11	0.28	0.26	1.5	0.33	0.29	1.55
			2	32	13	7	11	0.28	0.26	1.5	0.27	0.24	1.33
			0	6	3	4	10	0.28	0.26	1.5	0.13	0.11	0.55
SOLARBAN 72 Solar Control Low E Glass													
			9	71	28	13	13	0.29	0.27	1.5	0.34	0.30	2.37
SOLARBAN 80 Solar Control Low E Glass													
			14	51	25	8	11	0.29	0.27	1.6	0.36	0.32	1.59
			11	37	20	7	8	0.29	0.27	1.6	0.35	0.31	1.19
SOLARBAN 775 Solar Control Low E Glass													
			6	48	19	9	12	0.28	0.26	1.5	0.28	0.24	2.00
SOLARBAN R100 Solar Control Low E Glass													
			12	42	19	32	14	0.29	0.27	1.6	0.27	0.23	1.83
			16	44	21	33	14	0.29	0.27	1.6	0.27	0.23	1.91
			6	36	15	25	13	0.29	0.27	1.6	0.24	0.21	1.71
			3	32	12	20	13	0.29	0.27	1.6	0.22	0.19	1.68
			8	32	12	21	13	0.29	0.27	1.6	0.22	0.19	1.68
			8	30	14	19	13	0.29	0.27	1.6	0.23	0.20	1.50
			3	20	9	11	13	0.29	0.27	1.6	0.19	0.16	1.25
			6	26	12	15	13	0.29	0.27	1.6	0.22	0.19	1.37
			5	25	11	15	13	0.29	0.27	1.6	0.21	0.18	1.39
			6	29	13	18	13	0.29	0.27	1.6	0.22	0.20	1.45
			5	21	10	12	13	0.29	0.27	1.6	0.19	0.17	1.24

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Outdoor Lite: Coating if Any (Surface) Glass	Glass Type +	Indoor Lite: Coating if Any (Surface) Glass	Transmittance ²			Reflectance ²		(BTU/hr•ft ² •F) NFRC U-Value ³		U-Value ⁴ EN 673 (W/m ² •°C)	Shading Coefficient ⁵	Solar Heat Gain Coefficient ⁶	Light to Solar Gain (LSG) ⁷
			Ultra- violet %	Visible %	Total Solar Energy %	Exterior Light %	Interior Light %	Winter Night- time	Summer Day- time				
Control													
VISTACOOL¹ Subtly Reflective Glass													
VISTACOOL (2) AZURIA + Clear			29	47	22	21	32	0.47	0.50	2.8	0.39	0.34	1.38
VISTACOOL (2) PACIFICA + Clear			10	29	19	11	31	0.47	0.50	2.8	0.37	0.32	0.91
SOLARCOOL¹ Reflective Glass													
SOLARCOOL (1) SOLEXIA + Clear			7	27	18	37	27	0.47	0.50	2.8	0.32	0.28	0.96
SOLARCOOL (2) SOLEXIA + Clear			7	27	19	24	38	0.47	0.50	2.8	0.36	0.31	0.87
SOLARCOOL (1) AZURIA + Clear			10	23	11	37	24	0.47	0.50	2.8	0.25	0.21	1.10
SOLARCOOL (2) AZURIA + Clear			10	24	12	20	38	0.47	0.50	2.8	0.29	0.25	0.96
SOLARCOOL (1) PACIFICA + Clear			4	14	10	36	17	0.47	0.50	2.8	0.24	0.21	0.67
SOLARCOOL (2) PACIFICA + Clear			4	15	11	10	38	0.47	0.50	2.8	0.29	0.25	0.60
SOLARCOOL (1) SOLARBLUE + Clear			7	19	19	37	20	0.47	0.50	2.8	0.33	0.29	0.66
SOLARCOOL (2) SOLARBLUE + Clear			7	20	19	15	38	0.47	0.50	2.8	0.37	0.32	0.63
SOLARCOOL (1) SOLARBRONZE + Clear			6	18	21	37	19	0.47	0.50	2.8	0.35	0.31	0.58
SOLARCOOL (2) SOLARBRONZE + Clear			6	19	21	14	38	0.47	0.50	2.8	0.40	0.34	0.56
SOLARCOOL (1) SOLARGRAY + Clear			6	15	17	36	17	0.47	0.50	2.8	0.32	0.28	0.54
SOLARCOOL (2) SOLARGRAY + Clear			6	16	18	11	38	0.47	0.50	2.8	0.36	0.32	0.50
VISTACOOL¹ with SOLARCOOL¹ and SOLARBAN² 60 Solar Gain Low E³													
VISTACOOL (2) AZURIA + SOLARBAN 60 (3) Clear			11	42	16	20	24	0.29	0.27	1.6	0.30	0.26	1.62
VISTACOOL (2) PACIFICA + SOLARBAN 60 (3) Clear			4	26	12	11	23	0.29	0.27	1.6	0.25	0.21	1.24
SOLARCOOL (2) PACIFICA + SOLARBAN 60 (3) Clear			2	13	6	10	29	0.29	0.27	1.6	0.17	0.15	0.87
SOLARCOOL (2) SOLEXIA + SOLARBAN 60 (3) Clear			3	24	10	24	29	0.29	0.27	1.6	0.22	0.19	1.26
SOLARCOOL (2) AZURIA + SOLARBAN 60 (3) Clear			4	21	8	19	29	0.29	0.27	1.6	0.19	0.17	1.24
SOLARCOOL (2) SOLARBLUE + SOLARBAN 60 (3) Clear			3	17	9	14	29	0.29	0.27	1.6	0.21	0.18	0.94
SOLARCOOL (2) SOLARBRONZE + SOLARBAN 60 (3) Clear			2	17	9	14	29	0.29	0.27	1.6	0.21	0.18	0.94
SOLARCOOL (2) SOLARGRAY + SOLARBAN 60 (3) Clear			2	14	8	11	29	0.29	0.27	1.6	0.20	0.17	0.82
VISTACOOL¹ with SOLARCOOL¹ and SOLARBAN² 70XL Solar Gain Low E³													
VISTACOOL (2) AZURIA + SOLARBAN 70XL (3)			4	38	14	21	23	0.28	0.26	1.5	0.27	0.24	1.58
VISTACOOL (2) PACIFICA + SOLARBAN 70XL (3)			1	24	9	11	22	0.28	0.26	1.5	0.22	0.19	1.26
SOLARCOOL (2) SOLEXIA + SOLARBAN 70XL (3)			1	22	8	24	27	0.28	0.26	1.5	0.20	0.17	1.29
SOLARCOOL (2) AZURIA + SOLARBAN 70XL (3)			1	19	6	19	27	0.28	0.26	1.5	0.18	0.15	1.27
SOLARCOOL (2) PACIFICA + SOLARBAN 70XL (3)			1	12	4	10	27	0.28	0.26	1.5	0.15	0.13	0.92
SOLARCOOL (2) SOLARBLUE + SOLARBAN 70XL (3)			1	16	6	14	27	0.28	0.26	1.5	0.18	0.15	1.07
SOLARCOOL (2) SOLARBRONZE + SOLARBAN 70XL (3)			1	15	6	14	27	0.28	0.26	1.5	0.17	0.15	1.00
SOLARCOOL (2) SOLARGRAY + SOLARBAN 70XL (3)			1	13	5	11	27	0.28	0.26	1.5	0.16	0.14	0.93

All performance data calculated using LBNL Window 6.3 software, except European U-value, which is calculated using WinDat version 3.0.1 software. For detailed information on the methodologies used to calculate the aesthetic and performance values in this table, please visit www.ppgideascape.com or request our Architectural Glass Catalog.

- † **Solarban 70XL** for annealed applications is applied to **Starphire** glass; heat treated applications will require either clear or **Starphire** glass depending on manufacturing process.
- †† **Solarban 72 Starphire** data based on using **Starphire** glass for both interior and exterior lites.
- ††† **Optiblue** is a unique substrate by PPG designed specifically for **Solarban 250** and **Solarban 275** glasses.
- 1. Data is based on center of glass performance of representative factory production samples. Actual values may vary due to the production process and manufacturing tolerances. All tabulated data is based on NFRC methodology using the LBNL Window 6.3 software. Variations from previously published data are due to minor changes in the LBNL Window 6.3 software versus Version 5.2.
- 2. Transmittance and Reflectance values based on spectrophotometric measurements and energy distribution of solar radiation.
- 3. U-value is the overall coefficient of heat transmittance or heat flow measured in BTU/hr. • ft² • °F. Lower U-values indicate better insulating performance.
- 4. European U-value is the overall coefficient of heat transmittance or heat flow measured in Watts/m² • °C, and is calculated using WinDat WIS version 3.0.1 software.
- 5. Shading coefficient is the ratio of the total amount of solar energy that passes through a glass relative to 1/8-inch (3.0mm) thick clear glass under the same design conditions. It includes both solar energy transmitted directly plus any absorbed solar energy re-radiated and convected. Lower shading coefficient values indicate better performance in reducing solar heat gain.
- 6. Solar heat gain coefficient (SHGC) represents the solar heat gain through the glass relative to the incident solar radiation. It is equal to 86% of the shading coefficient.
- 7. Light-to-solar gain (LSG) ratio is the ratio of visible light transmittance to solar heat gain coefficient.

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

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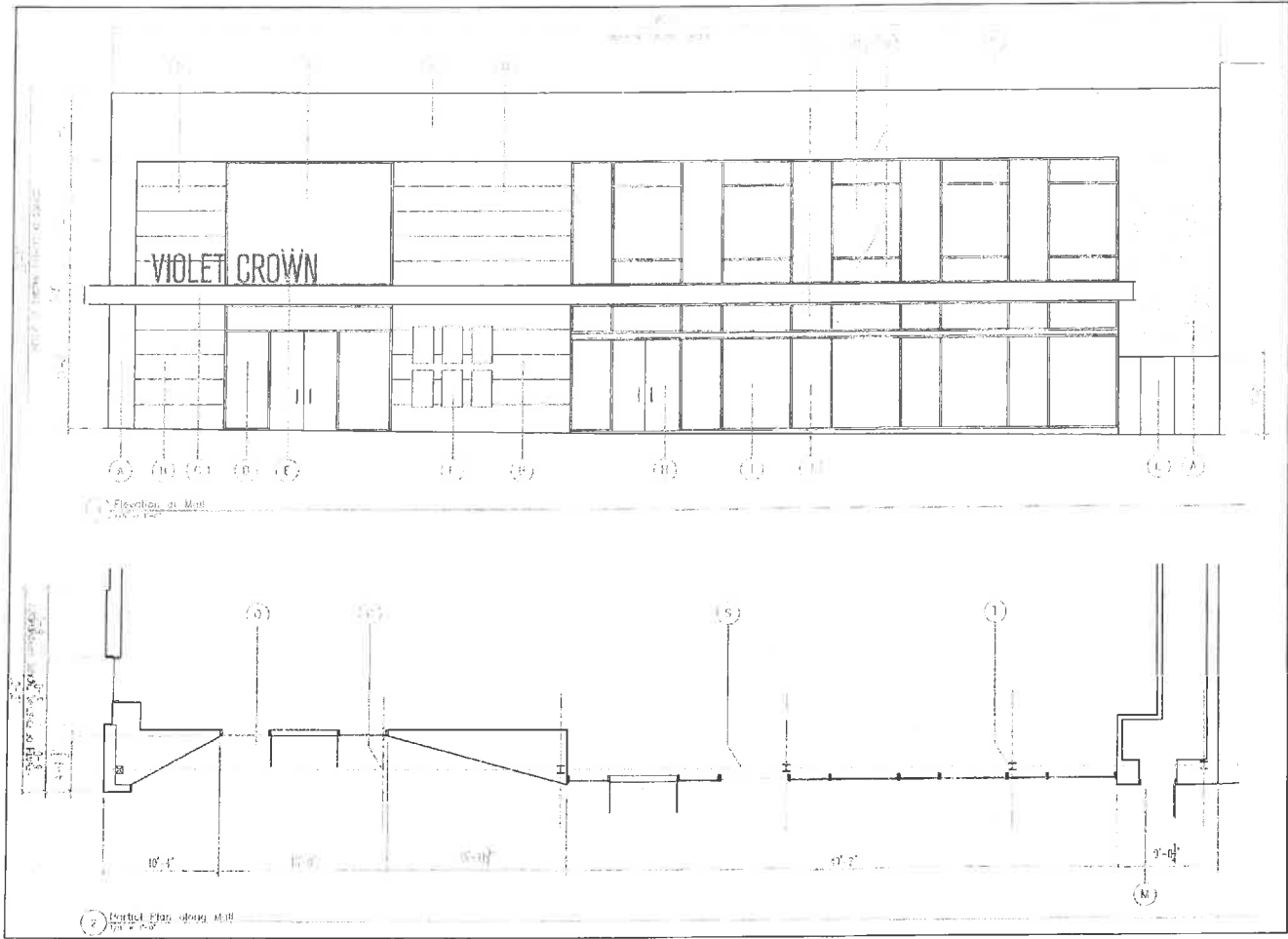
In 1996 this property was converted from its then use as a Leggett store to the Regal Theater. In the 1960's the Leggett design had been reconfigured from the facades previously in place into a single, unified front. The design was consistent with the adjacent properties of the Woolworths and Roses stores. 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.

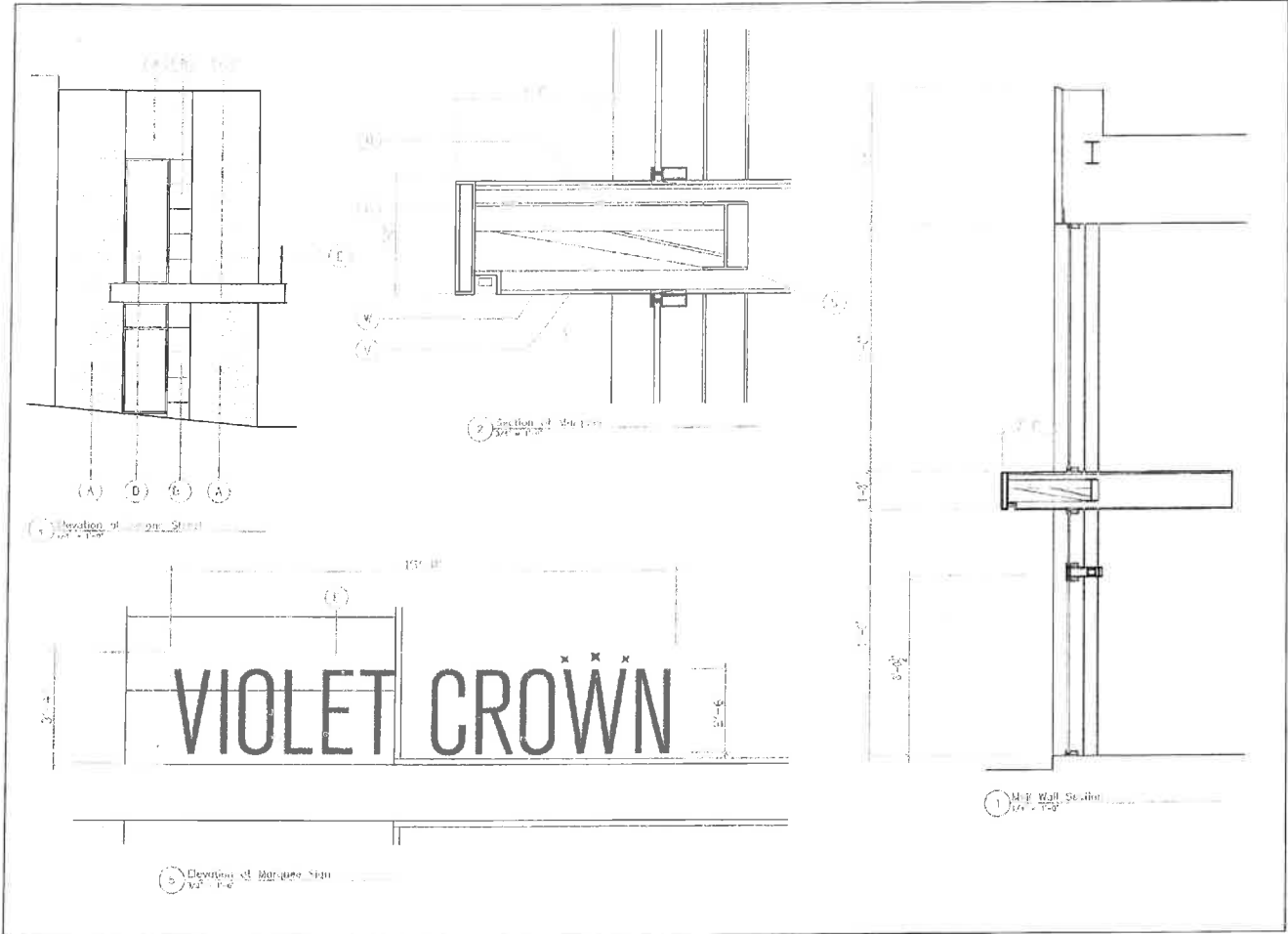
Proposal:

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 facades 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.





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'x4"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 Insulted 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 insulted glass PPG Starfire or equal.
- J. Clear Insulted glass PPG Starfire or equal.
- K. Clear insulted 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 insulted glass PPG Starfire or equal. Butt-glazed glass where mullions not shown.
- O. Clear insulted 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.



domiteaux
baggett architects



2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can in fact be repaired.
3. Uncover and repair covered-up windows and reinstall windows where they have been blocked in. If the window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
4. Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs. Do not use inappropriate materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame. Use true divided lights to replace similar examples and do not use false muntins in the replacement.
5. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing a replacement sash that does not fit the window opening.
6. Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and if appropriate for the building, blinds and awnings.
 - Install interior storm windows with airtight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to windows.
 - Install exterior storm windows that do not damage or obscure the windows and frames. The storm window divisions should match those of the original window.
 - Avoid aluminum color storm sash (It can be painted an appropriate color if it is first primed with a zinc chromate primer).
 - Avoid replacing multi-paned sash with new thermal sash utilizing false muntins.
7. Do not use tinted or mirrored glass on major facades of the building.
8. Use shutters only on windows that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. The size of the shutters should result in their covering the window opening when closed. Avoid shutters on composite or bay windows.

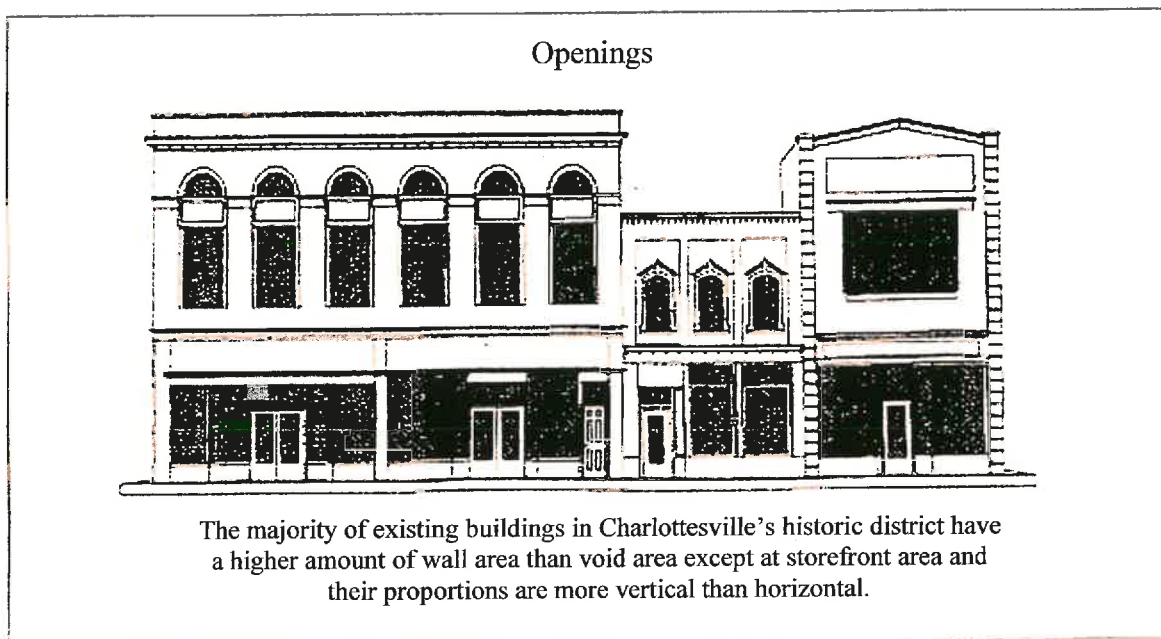
B. ENTRANCES, PORCHES, AND DOORS

Entrances and porches are often the primary focal points of a historic building. Their decoration and articulation help define the style of the structure. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of a residence.

The important focal point of an entrance or porch is the door. Doors are often a character-defining feature of the architectural style of a building. The variety of door types in the districts reflects the variety of styles, particularly of residential buildings.

H. Openings: Doors & Windows

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. The majority of existing buildings in Charlottesville's historic districts have a higher proportion of wall area than void area except at storefront level. In the West Main Street corridor, new buildings should reinforce this traditional proportion.
2. The size and proportion, or the ratio of width to height, of window and door openings of new buildings' primary facades should be similar and compatible with those on surrounding historic facades. The proportions of the upper-floor windows of most of Charlottesville's historic buildings are more vertical than horizontal. 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 or mirrored glass is not an appropriate material for windows in new buildings within the historic districts.
6. If small paned windows are used in a new construction project, they should have true divided lights and not use clip-in, fake muntin bars.





VIOLET CROWN



From: Scala, Mary Joy
Sent: Tuesday, December 22, 2015 11:21 AM
To: Bill Banowsky (bill@carolinacinemas.com)
Cc: 'Veronica Koltuniak'; 'Robert Crane'; 'Patrick Carpenter'; 'Jack Horn, Jr.'
Subject: BAR Action Dec 15, 2015 - 200 W MAIn Street

December 22, 2015

William S. Banowsky Jr.
1613 W. 5th Street
Austin, Texas 78703

RE: Certificate of Appropriateness Application

BAR 15-10-04

200 West Main Street

Tax Parcel 280010000

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

Change to approve new materials

Dear Applicant,

The above referenced project was discussed before a meeting of the City of Charlottesville Board of Architectural Review (BAR) on December 15, 2015. The following action was taken:

Miller moved to find that the BAR approves the following changes as submitted:

- **the additional trim on the Marquee to address scale issues;**
- **the additional 4 movie posters to the left of the entrance door and the moved mechanical equipment box;**
- **the transom on the east side of the building to match the door height transom on the front.**

In addition, Miller moved to find that the BAR denies the following design changes, so that the original approved design must be built:

- **the change to class tinting must be clear glass with a VLT in the upper 60's or above, and a specification is needed;**
- **defer the change to the Hardie panels to be determined after samples are submitted and reviewed.**

Schwartz seconded. Motion passes (8-0).

In accordance with Charlottesville City Code 34-285(b), this decision may be appealed to the City Council in writing within ten working days of the date of the decision. Written appeals, including the grounds for an appeal, the procedure(s) or standard(s) alleged to have been violated or misapplied by the BAR, and/or any additional information, factors or opinions the applicant deems relevant to the application, should be directed to Paige Barfield, Clerk of the City Council, PO Box 911, Charlottesville, VA 22902.

Please let me know when you have the Hardie samples ready to be viewed by the BAR.
If you have any questions, please contact me at 434-970-3130 or scala@charlottesville.org.

**CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
STAFF REPORT
December 15, 2015**



Certificate of Appropriateness Application (deferred from October)

BAR 15-10-04

200 West Main Street

Tax Parcel 280010000

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

Change to approve new materials

Background

200 West Main Street is a contributing structure in the Downtown ADC district. 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.

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

June 14, 1996 - 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.

March 18, 2014 - 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.

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

October 20, 2015- Miller moved to find that the following proposed design changes satisfy the BAR's criteria and are compatible with this property and other properties in the Downtown ADC District, and that the BAR approves the following changes as submitted:

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

In addition, Miller moved to find that the following proposed design changes *do not* satisfy the BAR's criteria and *are not* compatible with this property and other properties in the Downtown ADC District, and that **the BAR *did not* approve the following changes [as built] with revisions to come back to a future meeting. The BAR's intent was to handle the items "not approved" not as a denial, but as a deferral until the December meeting.**

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

Application

The applicant has returned as requested with additional information regarding proposed design changes at the new Violet Crown Cinema theater.

1. The applicant has submitted a color chip for *Sherwin Williams Accessible Beige* to paint the Hardies panels a lighter color. Sheen is unspecified. *satn finish*
2. A drip edge was added to the bottom of the marquee to match coping at the top. *+ 4 add. movie posters*
3. The applicant has not proposed a clear glass.
4. The transom issue can be corrected with fourteen week lead time.
5. The applicant has decided not to paint the existing painted brick on the Second Street facade.

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 and Additions

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 or 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.*

Pertinent Design Review Guidelines for Rehabilitations

C. WINDOWS

15. *Do not use tinted or mirrored glass on major facades of the building.*

Discussion and Recommendations

October 2015 - Apparently the local architect that obtained approval for the design was replaced with a firm, TK Architects, from St. Louis. Changes were made to the design without seeking BAR approval.

The staff report for the March 2014 approval noted: This is a prominent intersection with the 2nd Street vehicular crossing ... The design could reinterpret, but should respect, the traditional character, scale, orientation, materials and colors of the surrounding buildings on the Downtown Mall.

The BAR should discuss and determine if the following changes are appropriate. If not, the approved design would stand:

1. Hardie panels with aluminum channel joints.
2. Egress door design.
3. Marquee depth.
4. Clear finish aluminum window system.
5. Darkly tinted glass.
6. Two pairs of aluminum and glass doors.

The BAR should also review the proposed paint color change to the existing painted bricks walls and service doors and window sash.

The March 2014 BAR approval included a condition that programmable LED white lighting is approved, with color lighting for special events subject to (on-site) approval. The BAR may want to choose a time to preview the colored lighting.

December 2015 – In staff opinion,

- 1. The lighter paint color is appropriate. Staff is unsure how the texture could be made to look smoother like the original ceramic panels; perhaps a semi-gloss sheen would do that.**
- 2. The marquee scale issue has been addressed with the added trim.**
- 3. The applicant’s argument that the building code requires darkly tinted glass is incorrect because this addition is considered a rehabilitation rather than new construction , according to the Building Code Official, so is not subject to the 2009 Energy Code. Staff has provided the architect with specific examples of clear glass products that may be appropriate. The applicant should replace the tinted glass with clear glass per the ADC District Design Guidelines.**
- 4. The applicant said the transom issue can be corrected with fourteen week lead time. Staff advised the applicant to order the new transom. The applicant has been notified that the zoning violation must be corrected sixty days following BAR approval.**
- 5. The applicant is not required to repaint the existing painted brick wall.**

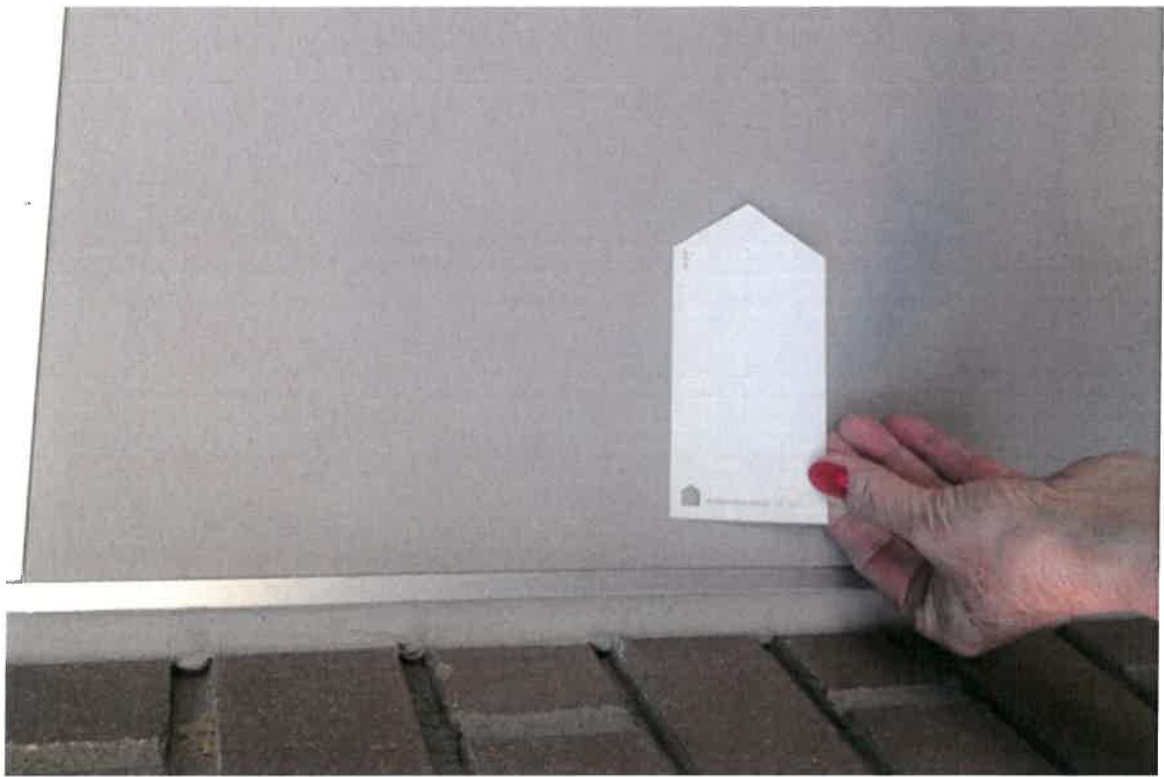
Suggested Motion

Having considered the standards set forth within the City Code, including City Design Guidelines for New Construction, I move to find that the following proposed design changes satisfy the BAR’s criteria and are compatible with this property and other properties in the Downtown ADC District, and that the BAR approves the following changes as submitted:

.....
.....

In addition, I move to find that the following proposed design changes *do not* satisfy the BAR’s criteria and *are not* compatible with this property and other properties in the Downtown ADC District, and that the BAR denies the following changes so that the original approved design must be built:

.....
.....



Scala, Mary Joy

From: Scala, Mary Joy
Sent: Wednesday, December 02, 2015 3:26 PM
To: 'cphilhour@tkarch.com'
Subject: FW: Violet Crown Cinema glass

Chad,

The BAR is currently reviewing a proposal for a new hotel that is using Pilkington Energy Advantage Low-e coating with VLT of 68% and VLR of 17%.

One of the BAR architects provided some additional suggestions below. He mentions Market Plaza, which is new construction.

Whatever you decide upon, you should bring a sample of the glass to the meeting on December 15, or Fed Ex it to me ahead of time. Thank you.

Mary Joy Scala, AICP

Preservation and Design Planner
City of Charlottesville
Department of Neighborhood Development Services
City Hall – 610 East Market Street
P.O. Box 911
Charlottesville, VA 22902
Ph 434.970.3130 FAX 434.970.3359
scala@charlottesville.

From: Carl A Schwarz [mailto:caschwarz83@gmail.com]
Sent: Tuesday, December 01, 2015 12:07 PM
To: Scala, Mary Joy; timohr@tmdarch.com; 'Kurt Keesecker'
Subject: RE: Violet Crown Cinema glass

Mary Joy,

For Market Plaza we are looking at AGC's Energy Select 40 (this has not been finalized, but there are multiple products out there with similar performance numbers). <http://us.agc.com/building-architectural-glass-energy-select#tab8>
This has a Solar Heat Gain Coefficient of .39. I think you're allowed up to .40 in Charlottesville (zone 4 – not marine) in the 2012 building code. I think anything with a VLT in the upper 60s to 70 is probably good enough to consider as clear, and I think that's what we've been seeing from applicants recently. Yes, the Marriot's glass would be another good option.

C402.3 Fenestration (Prescriptive).

Fenestration shall comply with Table C402.3. Automatic daylighting controls specified by this section shall comply with Section C405.2.2.3.2.

TABLE C402.3 BUILDING ENVELOPE REQUIREMENTS: FENESTRATION

CLIMATE ZONE	1	2	3	4 EXCEPT MARINE	5 AND MARINE 4	6	7	8
Vertical fenestration								
U-factor								
Fixed fenestration	0.50	0.50	0.46	0.38	0.38	0.36	0.29	0.29
Operable fenestration	0.65	0.65	0.60	0.45	0.45	0.43	0.37	0.37
Entrance doors	1.10	0.83	0.77	0.77	0.77	0.77	0.77	0.77
SHGC								
SHGC	0.25	0.25	0.25	0.40	0.40	0.40	0.45	0.45
Skylights								
U-factor	0.75	0.65	0.55	0.50	0.50	0.50	0.50	0.50
SHGC	0.35	0.35	0.35	0.40	0.40	0.40	NR	NR

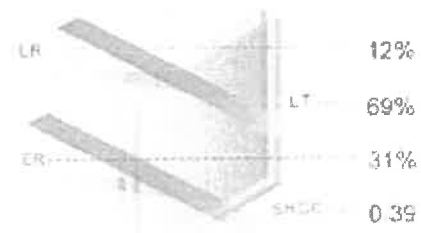
The specs for the AGC glass are below:



AGC Glass Calculator Performance Data



Configuration:	
Exterior Lite	1/4" (6 mm) Energy Select™ 40 Clear (2)
Airspace	1/2" (13 mm) Spacer
Interior Lite	1/4" (6 mm) Clear
Visible Light	
Transmittance (LT)	69%
Reflectance - Outdoors (LR)	12%
Reflectance - Indoors	12%
Solar Energy	
Transmittance	34%
Reflectance - Outdoors (ER)	31%
U.V. Light	
Transmittance	17%
Damage Weighted Index -ISO	0.533
U-Values	
Winter - Air / Argon	0.29/0.25
Summer - Air / Argon	
Other Values	
Solar Heat Gain Coefficient (SHGC)	0.39
Shading Coefficient	0.44
Relative Heat Gain - BTU/Hr/Sq. Ft.	92.83
Light to Solar Heat Gain Ratio	1.79



* Performance values are based on representative production samples and product modeling data using LBNL Window Software. Actual values may differ due to variations in the manufacturing process.
 ** Thermal stresses or building codes may require the use of heat treated glass. This document is not an evaluation of the risk of glass breakage from thermal stresses. Contact AGC's Technical Services department to ensure the correct form of glass to be supplied for the structure. (1-888-214-8382)

By the way, if I'm not mistaken, I'm pretty sure I remember Mike Stoneking mentioning PPG's Starphire glass for this project. PPG combines this with some of their Solarban products, but I understand it's also kind of expensive. <http://www.ppgideascape.com/Glass/Products/Low-E-Glass/SOLARBAN-Solar-Control-Low-e/SOLARBAN-72-Glass.aspx>

I don't think using something like Starphire should be a requirement, but my guess is that Mike Stoneking presented us with something that was both clear and code compliant if Chad wants to look that up. There are other Solarban products that could work just as well. Hope that helps.

November 23, 2015

Robert Crane
Bill Banowsky
Carolina Cinemas
Violet Crown Cinemas

Re: Violet Crown Cinemas – Charlottesville
TKA – 14059.00/110

Robert and Bill,

This submission included information related to outstanding BAR comments at the Violet Crown Cinema. We recognize that the approval process had been made more difficult than it needed to be because the changes were not reviewed with the BAR at appropriate time during the project.

Below is an item by item explanation of proposed modifications to existing construction per feedback received from the BAR, and further information about the glass selection:

Hardie Panels

Hardie panels will be repainted Sherwin Williams Accessible Beige #7036.

Canopy Trim

Added a drip edge to the bottom of the canopy to match the coping that runs along the top profile. Refer to exhibit ASD-9 for details.

Tinted Glass

While it is possible to meet the thermal insulation (U) value required by energy code, it is not possible to meet the Solar Heat Gain Coefficient. Please refer to the attached PPG performance chart. The four lowest performing glass units that meet both the thermal insulation and solar heat gain coefficient requirements are highlighted.

The compliant glazing color choices with the least tinted appearance are Atlantia, Azuria, Pacfica and Solar Gray. We chose the solar gray color as being most compatible with the gray colors and red brick utilized on the exterior.

In the final selection process we chose to specify the higher performance Solarban 70XL Series rather than the Sungate 400 series because the UV performance is significantly better and the reflectance properties are similar.

2009 Virginia Energy Conservation Code

The current building code requires a minimum 0.40 U-factor and 0.40 Solar Heat Gain Coefficient. Starphire glass has a U-factor that ranges from 0.84 to 1.04 and Solar Heat Gain Coefficient that ranges from 0.84 to 0.91 neither of which reach the acceptable values of the energy code requirements.

Green Building Design

As design professional we design energy efficient building and implement Green Building Design in new and remodeled facilities. There are many benefits of high quality commercial window tinting for properties and buildings. Window tinting can reduce up to 85% of the heat from the sun, and give 99% rejection of ultraviolet light and reduce 95% of the glare. Films come in varying degrees of light transmission so you can pick the window film that best meets your individual needs. Visible transmission of clear glass is 70% and mirrored glass is 0%. We selected a medium tint with a visible

transmission of 32%. Window tinting of your building can also enjoy up to 15 degrees of saved temperature from the tint itself which translates into energy cost savings on air conditioning.

Interior space can experience damaging and harmful effects of solar heat and uv rays from the sun, such as fading of merchandise, furniture, carpet, draperies and equipment. Window tinting can reject up to 99% of destructive uv light and solar heat, so it protects your investments so they last longer turning saved dollars into profits.

Any sunlit environment is subject to problems like hotspots, glare, heat and fluctuating temperature. It is important to keep employees, clients, guests and patrons comfortable. Commercial window tinting screen out significant amounts of uv rays, heat and glare from entering your environment, softening the light, balancing the temperature and maintaining a comfortable environment all year-round.

Hours of Operation

The tinted glass is transparent at night when theatres are at their peak performance.

Storefront Sub-contractor

The following is correspondence with the storefront sub-contractor for the Theatre:

"Attached is the current building code as it relates to glass U-values and Solar Heat Gain Coefficient, as well as the minimum glass required to meet that code requirement. As you can see a clear Starfire insulated unit will not come close to meeting the code requirement. A solarban 60 Low E insulated unit will meet the requirements The solarban 70xl will meet the current code requirement but does not need to be on a Starfire substrate. The only reason for using Starfire glass is for clarity. By coating it with a Low E tint you are losing the benefits of it being Starfire. Starfire glass is typically used in shower doors, tables and showcases. The heat and glare allowed into the building because of this glass would also be a downfall. We value engineered this Starfire glass out of the Northside library on Rio Road for the same reasons. They in turn switched to regular clear glass which does not meet code. They had similar issues with heat and glare even with standard clear, so we have since gone back and filmed most of that glass." Jeff Williams – Charlottesville Glass & Mirror.

These issues raised by Jeff are some of the reasons why we specified medium tinted glass for this client.

Storefront Transom (east side)

The materials have an eight week lead time and with project coordination we would require twelve to fourteen week to complete the work.

Second Street Building Paint Color

The owner withdraws its proposal to paint the Second Street façade, however if the BAR desires this façade to be painted the Owner request input on the color selection.

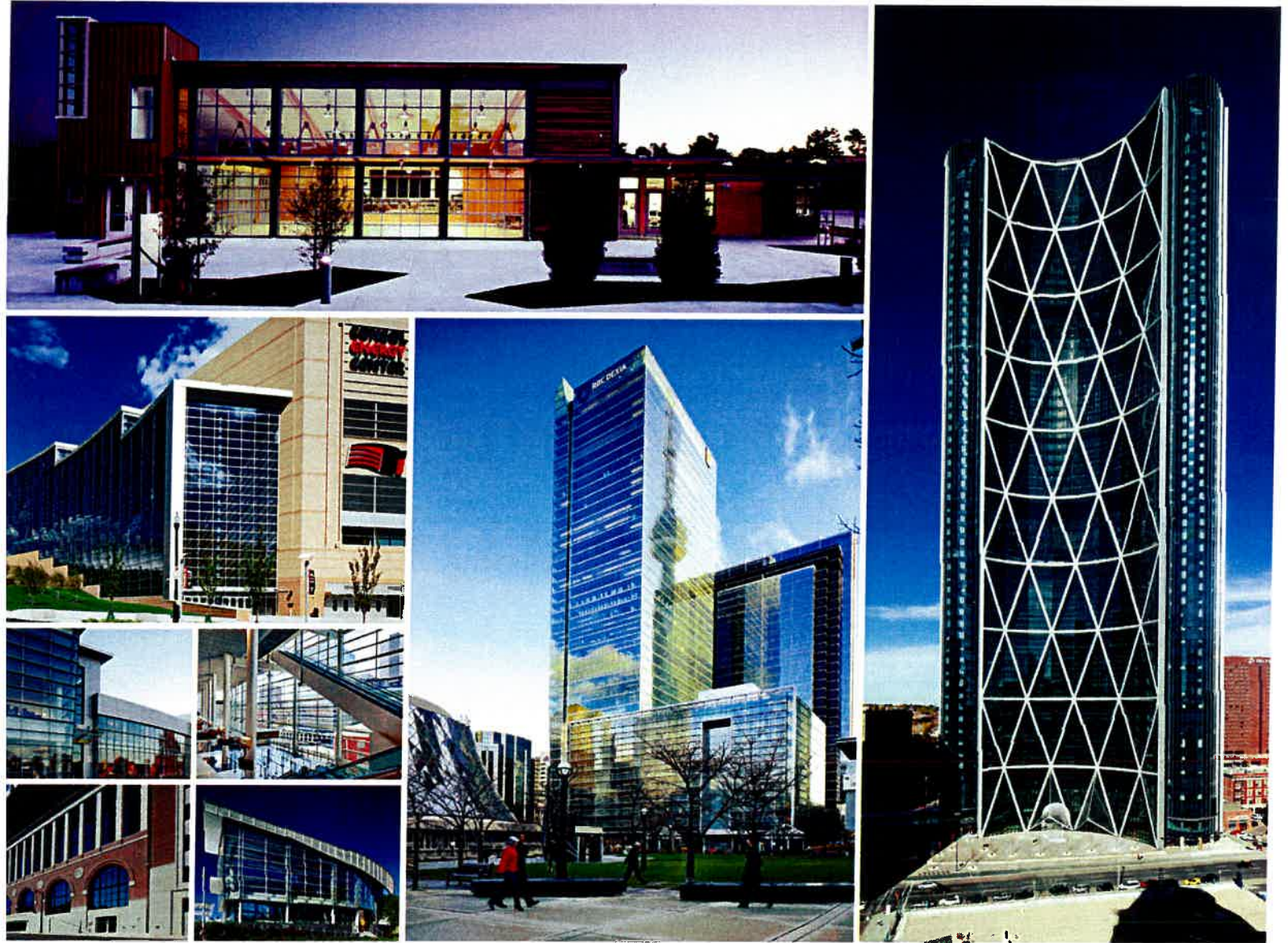
We all appreciate the consideration and extra efforts of the BAR in evaluating this submission. We remain convinced that the changes are the right ones for the long-term best interests of the cinema.

Sincerely,

TK ARCHITECTS INTERNATIONAL, INC.

Chad H. Philhour

Chad H. Philhour
Project Manager



PPG ARCHITECTURAL GLASS PERFORMANCE

Comparisons for One-Inch Insulating Glass Units



One-Inch Insulating Glass Unit Comparisons with PPG Glass

Insulating Glass Unit Performance Comparisons 1-inch (25mm) units with 1/2-inch (13mm) air fill and two 1/4-inch (6mm) lites; interior lite clear unless otherwise noted

Outdoor Lite: Coating if Any (Surface) Glass	Glass Type +	Indoor Lite: Coating if Any (Surface) Glass	Transmittance ²			Reflectance ²		(BTU/hr·ft ² ·F) NFRC U-Value ³		U-Value ⁴ EN 673 (W/m ² ·°C)	Shading Coefficient ⁵	Solar Heat Gain Coefficient ⁶	Light to Solar Gain (LSG) ⁷
			Ultra-violet %	Visible %	Total Solar Energy %	Exterior Light %	Interior Light %	Winter Night- time	Summer Day- time				
Uncoated													
	CLEAR Glass + Clear		50	79	61	15	15	0.47	0.50	2.8	0.81	0.70	1.13
	STARPHIRE® + STARPHIRE		77	84	80	15	15	0.47	0.50	2.8	0.94	0.82	1.02
	SOLEXIA® + Clear		25	69	39	13	15	0.47	0.50	2.8	0.57	0.50	1.38
	ATLANTICA® + Clear		13	60	29	11	14	0.47	0.50	2.8	0.47	0.41	1.46
	AZURIA® + Clear		34	61	28	11	14	0.47	0.50	2.8	0.45	0.39	1.56
	PACIFICA® + Clear		12	38	23	7	13	0.47	0.50	2.8	0.41	0.36	1.06
	SOLARBLUE® + Clear		25	50	37	9	13	0.47	0.50	2.8	0.56	0.49	1.02
	SOLARBRONZE® + Clear		21	47	39	8	13	0.47	0.50	2.8	0.59	0.51	0.92
	OPTIGRAY® + Clear		27	56	41	10	13	0.47	0.50	2.8	0.60	0.52	1.08
	SOLARGRAY® + Clear		20	40	33	7	13	0.47	0.50	2.8	0.53	0.46	0.87
	GRAYLITE® II + Clear		2	8	7	4	12	0.47	0.50	2.8	0.25	0.22	0.36
Coated													
SUNGATE® 400 Low-E Glass													
	SUNGATE 400 (2) Clear + Clear		28	76	51	14	14	0.32	0.31	1.8	0.69	0.60	1.27
	SUNGATE 400 (2) STARPHIRE + STARPHIRE		39	80	65	14	14	0.32	0.31	1.8	0.78	0.68	1.18
	CLEAR + SUNGATE 400 (3) Clear		28	76	51	14	14	0.32	0.31	1.8	0.73	0.63	1.21
	SOLEXIA + SUNGATE 400 (3) Clear		15	66	33	11	13	0.32	0.31	1.8	0.50	0.44	1.50
	ATLANTICA + SUNGATE 400 (3) Clear		8	58	25	10	12	0.32	0.31	1.8	0.40	0.35	1.66
	AZURIA + SUNGATE 400 (3) Clear		20	59	25	10	12	0.32	0.31	1.8	0.39	0.34	1.74
	PACIFICA + SUNGATE 400 (3) Clear		7	37	19	7	11	0.32	0.31	1.8	0.34	0.30	1.23
	SOLARBLUE + SUNGATE 400 (3) Clear		15	48	31	8	12	0.32	0.31	1.8	0.49	0.42	1.14
	SOLARBRONZE + SUNGATE 400 (3) Clear		12	46	32	8	12	0.32	0.31	1.8	0.50	0.44	1.05
	SOLARGRAY + SUNGATE 400 (3) Clear		12	38	27	7	11	0.32	0.31	1.8	0.44	0.39	0.97
	OPTIGRAY + SUNGATE 400 (3) Clear		16	54	34	9	12	0.32	0.31	1.8	0.52	0.46	1.17
	GRAYLITE II + SUNGATE 400 (3) Clear		1	8	5	4	11	0.32	0.31	1.8	0.17	0.15	0.53
SOLARBAN® 60 Solar Control Low-E Glass													
	SOLARBAN 60 (2) Clear + Clear		18	70	34	11	12	0.29	0.27	1.6	0.45	0.39	1.79
	SOLARBAN 60 (2) STARPHIRE + STARPHIRE		24	74	39	11	12	0.29	0.27	1.6	0.48	0.41	1.80
	SOLARBAN 60 (2) SOLEXIA + Clear		10	61	25	9	12	0.29	0.27	1.6	0.37	0.32	1.91
	SOLARBAN 60 (2) ATLANTICA + Clear		5	53	20	8	11	0.29	0.27	1.6	0.32	0.27	1.96
	SOLARBAN 60 (2) AZURIA + Clear		13	54	21	8	11	0.29	0.27	1.6	0.32	0.28	1.93
	SOLARBAN 60 (2) PACIFICA + Clear		5	34	15	6	10	0.29	0.27	1.6	0.26	0.22	1.55
	SOLARBAN 60 (2) SOLARBLUE + Clear		10	45	21	7	11	0.29	0.27	1.6	0.33	0.28	1.61
	SOLARBAN 60 (2) SOLARBRONZE + Clear		8	42	21	7	11	0.29	0.27	1.6	0.32	0.28	1.50
	SOLARBAN 60 (2) OPTIGRAY + Clear		10	50	23	8	11	0.29	0.27	1.6	0.35	0.30	1.67
	SOLARBAN 60 (2) SOLARGRAY + Clear		8	35	18	6	10	0.29	0.27	1.6	0.29	0.25	1.40
	SOLEXIA + SOLARBAN 60 (3) Clear		10	61	25	10	10	0.29	0.27	1.6	0.42	0.37	1.65
	ATLANTICA + SOLARBAN 60 (3) Clear		5	53	20	9	10	0.29	0.27	1.6	0.36	0.31	1.71
	AZURIA + SOLARBAN 60 (3) Clear		13	54	21	9	10	0.29	0.27	1.6	0.36	0.31	1.74
	PACIFICA + SOLARBAN 60 (3) Clear		5	34	15	6	9	0.29	0.27	1.6	0.29	0.25	1.36
	SOLARBLUE + SOLARBAN 60 (3) Clear		10	45	21	7	9	0.29	0.27	1.6	0.38	0.33	1.36
	SOLARBRONZE + SOLARBAN 60 (3) Clear		8	42	21	7	9	0.29	0.27	1.6	0.37	0.32	1.31
	OPTIGRAY + SOLARBAN 60 (3) Clear		10	50	23	8	9	0.29	0.27	1.6	0.40	0.35	1.43
	SOLARGRAY + SOLARBAN 60 (3) Clear		8	35	18	7	9	0.29	0.27	1.6	0.33	0.29	1.21
	GRAYLITE II + SOLARBAN 60 (3) Clear		1	7	4	4	8	0.29	0.27	1.6	0.14	0.13	0.54
SOLARBAN® 67 Solar Control Low-E Glass													
	SOLARBAN 67 (2) CLEAR + Clear		11	54	24	19	16	0.29	0.27	1.6	0.33	0.29	1.86
	SOLARBAN 67 (2) STARPHIRE + STARPHIRE		15	57	28	20	16	0.29	0.27	1.6	0.34	0.30	1.90
	SOLARBAN 67 (2) SOLEXIA + Clear		6	47	19	16	16	0.29	0.27	1.6	0.29	0.25	1.88
	SOLARBAN 67 (2) ATLANTICA + Clear		3	41	15	13	16	0.29	0.27	1.6	0.26	0.22	1.86
	SOLARBAN 67 (2) AZURIA + Clear		8	42	16	13	16	0.29	0.27	1.6	0.26	0.23	1.83
	SOLARBAN 67 (2) OPTIBLUE + Clear		8	39	19	12	15	0.29	0.27	1.6	0.28	0.25	1.56
	SOLARBAN 67 (2) PACIFICA + Clear		3	26	11	8	15	0.29	0.27	1.6	0.21	0.19	1.37
	SOLARBAN 67 (2) SOLARBLUE + Clear		6	34	16	10	15	0.29	0.27	1.6	0.26	0.22	1.55
	SOLARBAN 67 (2) SOLARBRONZE + Clear		5	32	15	10	15	0.29	0.27	1.6	0.25	0.22	1.45
	SOLARBAN 67 (2) SOLARGRAY + Clear		5	27	13	8	15	0.29	0.27	1.6	0.23	0.20	1.35
	SOLARBAN 67 (2) OPTIGRAY + Clear		6	38	17	12	15	0.29	0.27	1.6	0.27	0.24	1.58
	ATLANTICA + SOLARBAN 67 (3) Clear		3	41	15	11	18	0.29	0.27	1.6	0.33	0.29	1.41
	AZURIA + SOLARBAN 67 (3) Clear		8	42	16	11	18	0.29	0.27	1.6	0.33	0.29	1.45
	PACIFICA + SOLARBAN 67 (3) Clear		3	26	11	7	18	0.29	0.27	1.6	0.27	0.23	1.13
	SOLARBLUE + SOLARBAN 67 (3) Clear		6	34	16	9	18	0.29	0.27	1.6	0.34	0.30	1.13
	SOLARBRONZE + SOLARBAN 67 (3) Clear		5	32	15	9	18	0.29	0.27	1.6	0.33	0.29	1.10
	OPTIGRAY + SOLARBAN 67 (3) Clear		6	38	17	10	18	0.29	0.27	1.6	0.36	0.32	1.19
	SOLARGRAY + SOLARBAN 67 (3) Clear		5	27	13	8	18	0.29	0.27	1.6	0.30	0.26	1.04
	GRAYLITE II + SOLARBAN 67 (3) Clear		0	5	3	4	18	0.29	0.27	1.6	0.14	0.12	0.42

One-Inch Insulating Glass Unit Comparisons with PPG Glass

Insulating Glass Unit Performance Comparisons 1-inch (25mm) units with 1/2-inch (13mm) air fill and two 1/4-inch (6mm) lites; interior lite clear unless otherwise noted													
Outdoor Lite: Coating if Any (Surface) Glass	Glass Type +	Indoor Lite: Coating if Any (Surface) Glass	Transmittance ²			Reflectance ²		(BTU/hr·ft ² ·F) NFRC U-Value ³		U-Value ⁴ EN 673 (W/m ² ·°C)	Shading Coefficient ⁵	Solar Heat Gain Coefficient ⁶	Light to Solar Gain (LSG) ⁷
			Ultra- violet %	Visible %	Total Solar Energy %	Exterior Light %	Interior Light %	Winter Night- time	Summer Day- time				
Coated													
SOLARBAN® 70XL Solar Control Low-E Glass¹													
	SOLARBAN 70XL (2) + Clear		6	64	25	12	13	0.28	0.26	1.5	0.32	0.27	2.37
	SOLARBAN 70XL (2) SOLEXIA + Clear		4	58	21	10	13	0.28	0.26	1.5	0.31	0.27	2.15
	SOLARBAN 70XL (2) ATLANTICA + Clear		2	51	17	9	12	0.28	0.26	1.5	0.28	0.24	2.13
	SOLARBAN 70XL (2) AZURIA + Clear		5	52	18	9	12	0.28	0.26	1.5	0.29	0.25	2.08
	SOLARBAN 70XL (2) PACIFICA + Clear		2	32	12	6	12	0.28	0.26	1.5	0.22	0.19	1.68
	SOLARBAN 70XL (2) SOLARBLUE + Clear		4	42	17	8	12	0.28	0.26	1.5	0.26	0.23	1.83
	SOLARBAN 70XL (2) SOLARBRONZE + Clear		3	40	15	7	12	0.28	0.26	1.5	0.25	0.21	1.90
	SOLARBAN 70XL (2) OPTIGRAY + Clear		4	47	18	8	12	0.28	0.26	1.5	0.28	0.24	1.96
	SOLARBAN 70XL (2) SOLARGRAY + Clear		3	34	13	6	12	0.28	0.26	1.5	0.23	0.20	1.70
	SOLEXIA + SOLARBAN 70XL (3)		3	56	20	11	12	0.28	0.26	1.5	0.37	0.32	1.75
	ATLANTICA + SOLARBAN 70XL (3)		2	49	17	10	11	0.28	0.26	1.5	0.32	0.28	1.75
	AZURIA + SOLARBAN 70XL (3)		4	49	17	9	11	0.28	0.26	1.5	0.33	0.29	1.69
	PACIFICA + SOLARBAN 70XL (3)		2	31	12	6	10	0.28	0.26	1.5	0.26	0.22	1.41
	SOLARBLUE + SOLARBAN 70XL (3)		3	40	16	8	11	0.28	0.26	1.5	0.32	0.27	1.48
	SOLARBRONZE + SOLARBAN 70XL (3)		3	38	15	8	11	0.28	0.26	1.5	0.30	0.26	1.46
	OPTIGRAY + SOLARBAN 70XL (3)		3	45	17	9	11	0.28	0.26	1.5	0.33	0.29	1.55
	SOLARGRAY + SOLARBAN 70XL (3)		2	32	13	7	11	0.28	0.26	1.5	0.27	0.24	1.33
	GRAYLITE II + SOLARBAN 70XL (3)		0	6	3	4	10	0.28	0.26	1.5	0.13	0.11	0.55
SOLARBAN® 72 Solar Control Low-E Glass													
	SOLARBAN 72 (2) STARPHIRE ¹¹		9	71	28	13	13	0.29	0.27	1.5	0.34	0.30	2.37
SOLARBAN® z50 Solar Control Low-E Glass¹¹													
	SOLARBAN z50 (2) OPTIBLUE + Clear		14	51	25	8	11	0.29	0.27	1.6	0.36	0.32	1.59
	SOLARBAN z50 (2) OPTIBLUE + OPTIBLUE		11	37	20	7	8	0.29	0.27	1.6	0.35	0.31	1.19
SOLARBAN® z75 Solar Control Low-E Glass¹¹													
	SOLARBAN z75 (2) OPTIBLUE + Clear		6	48	19	9	12	0.28	0.26	1.5	0.28	0.24	2.00
SOLARBAN® R100 Solar Control Low-E Glass													
	SOLARBAN R100 (2) + Clear		12	42	19	32	14	0.29	0.27	1.6	0.27	0.23	1.83
	SOLARBAN R100 (2) STARPHIRE + STARPHIRE		16	44	21	33	14	0.29	0.27	1.6	0.27	0.23	1.91
	SOLARBAN R100 (2) SOLEXIA + Clear		6	36	15	25	13	0.29	0.27	1.6	0.24	0.21	1.71
	SOLARBAN R100 (2) ATLANTICA + Clear		3	32	12	20	13	0.29	0.27	1.6	0.22	0.19	1.68
	SOLARBAN R100 (2) AZURIA + Clear		8	32	12	21	13	0.29	0.27	1.6	0.22	0.19	1.68
	SOLARBAN R100 (2) OPTIBLUE + Clear		8	30	14	19	13	0.29	0.27	1.6	0.23	0.20	1.50
	SOLARBAN R100 (2) PACIFICA + Clear		3	20	9	11	13	0.29	0.27	1.6	0.19	0.16	1.25
	SOLARBAN R100 (2) SOLARBLUE + Clear		6	26	12	15	13	0.29	0.27	1.6	0.22	0.19	1.37
	SOLARBAN R100 (2) SOLARBRONZE + Clear		5	25	11	15	13	0.29	0.27	1.6	0.21	0.18	1.39
	SOLARBAN R100 (2) OPTIGRAY + Clear		6	29	13	18	13	0.29	0.27	1.6	0.22	0.20	1.45
	SOLARBAN R100 (2) SOLARGRAY + Clear		5	21	10	12	13	0.29	0.27	1.6	0.19	0.17	1.24

One-Inch Insulating Glass Unit Comparisons with PPG Glass

Insulating Glass Unit Performance Comparisons 1-inch (25mm) units with 1/2-inch (13mm) air fill and two 1/4-inch (6mm) lites; interior lite clear unless otherwise noted													
Outdoor Lite: Coating if Any (Surface) Glass	Glass Type +	Indoor Lite: Coating if Any (Surface) Glass	Transmittance ²			Reflectance ²		(BTU/hr·ft ² ·F) NFRC U-Value ³		U-Value ⁴ EN 673 (W/m ² ·°C)	Shading Coefficient ⁵	Solar Heat Gain Coefficient ⁶	Light to Solar Gain (LSG) ⁷
			Ultra- violet %	Visible %	Total Solar Energy %	Exterior Light %	Interior Light %	Winter Night- time	Summer Day- time				
Coated													
VISTACOO[®] Subtly Reflective Glass													
VISTACOO [®] (2) AZURIA + Clear			29	47	22	21	32	0.47	0.50	2.8	0.39	0.34	1.38
VISTACOO [®] (2) PACIFICA + Clear			10	29	19	11	31	0.47	0.50	2.8	0.37	0.32	0.91
SOLARCOOL[®] Reflective Glass													
SOLARCOOL [®] (1) SOLEXIA + Clear			7	27	18	37	27	0.47	0.50	2.8	0.32	0.28	0.96
SOLARCOOL [®] (2) SOLEXIA + Clear			7	27	19	24	38	0.47	0.50	2.8	0.36	0.31	0.87
SOLARCOOL [®] (1) AZURIA + Clear			10	23	11	37	24	0.47	0.50	2.8	0.25	0.21	1.10
SOLARCOOL [®] (2) AZURIA + Clear			10	24	12	20	38	0.47	0.50	2.8	0.29	0.25	0.96
SOLARCOOL [®] (1) PACIFICA + Clear			4	14	10	36	17	0.47	0.50	2.8	0.24	0.21	0.67
SOLARCOOL [®] (2) PACIFICA + Clear			4	15	11	10	38	0.47	0.50	2.8	0.29	0.25	0.60
SOLARCOOL [®] (1) SOLARBLUE + Clear			7	19	19	37	20	0.47	0.50	2.8	0.33	0.29	0.66
SOLARCOOL [®] (2) SOLARBLUE + Clear			7	20	19	15	38	0.47	0.50	2.8	0.37	0.32	0.63
SOLARCOOL [®] (1) SOLARBRONZE + Clear			6	18	21	37	19	0.47	0.50	2.8	0.35	0.31	0.58
SOLARCOOL [®] (2) SOLARBRONZE + Clear			6	19	21	14	38	0.47	0.50	2.8	0.40	0.34	0.56
SOLARCOOL [®] (1) SOLARGRAY + Clear			6	15	17	36	17	0.47	0.50	2.8	0.32	0.28	0.54
SOLARCOOL [®] (2) SOLARGRAY + Clear			6	16	18	11	38	0.47	0.50	2.8	0.36	0.32	0.50
VISTACOO[®] and SOLARCOOL[®] with SOLARBAN[®] 60 Solar Control Low-E (3)													
VISTACOO [®] (2) AZURIA + SOLARBAN 60 (3) Clear			11	42	16	20	24	0.29	0.27	1.6	0.30	0.26	1.62
VISTACOO [®] (2) PACIFICA + SOLARBAN 60 (3) Clear			4	26	12	11	23	0.29	0.27	1.6	0.25	0.21	1.24
SOLARCOOL [®] (2) PACIFICA + SOLARBAN 60 (3) Clear			2	13	6	10	29	0.29	0.27	1.6	0.17	0.15	0.87
SOLARCOOL [®] (2) SOLEXIA + SOLARBAN 60 (3) Clear			3	24	10	24	29	0.29	0.27	1.6	0.22	0.19	1.26
SOLARCOOL [®] (2) AZURIA + SOLARBAN 60 (3) Clear			4	21	8	19	29	0.29	0.27	1.6	0.19	0.17	1.24
SOLARCOOL [®] (2) SOLARBLUE + SOLARBAN 60 (3) Clear			3	17	9	14	29	0.29	0.27	1.6	0.21	0.18	0.94
SOLARCOOL [®] (2) SOLARBRONZE + SOLARBAN 60 (3) Clear			2	17	9	14	29	0.29	0.27	1.6	0.21	0.18	0.94
SOLARCOOL [®] (2) SOLARGRAY + SOLARBAN 60 (3) Clear			2	14	8	11	29	0.29	0.27	1.6	0.20	0.17	0.82
VISTACOO[®] and SOLARCOOL[®] with SOLARBAN[®] 70XL Solar Control Low-E (3)[†]													
VISTACOO [®] (2) AZURIA + SOLARBAN 70XL (3)			4	38	14	21	23	0.28	0.26	1.5	0.27	0.24	1.58
VISTACOO [®] (2) PACIFICA + SOLARBAN 70XL (3)			1	24	9	11	22	0.28	0.26	1.5	0.22	0.19	1.26
SOLARCOOL [®] (2) SOLEXIA + SOLARBAN 70XL (3)			1	22	8	24	27	0.28	0.26	1.5	0.20	0.17	1.29
SOLARCOOL [®] (2) AZURIA + SOLARBAN 70XL (3)			1	19	6	19	27	0.28	0.26	1.5	0.18	0.15	1.27
SOLARCOOL [®] (2) PACIFICA + SOLARBAN 70XL (3)			1	12	4	10	27	0.28	0.26	1.5	0.15	0.13	0.92
SOLARCOOL [®] (2) SOLARBLUE + SOLARBAN 70XL (3)			1	16	6	14	27	0.28	0.26	1.5	0.18	0.15	1.07
SOLARCOOL [®] (2) SOLARBRONZE + SOLARBAN 70XL (3)			1	15	6	14	27	0.28	0.26	1.5	0.17	0.15	1.00
SOLARCOOL [®] (2) SOLARGRAY + SOLARBAN 70XL (3)			1	13	5	11	27	0.28	0.26	1.5	0.16	0.14	0.93

All performance data calculated using LBNL Window 6.3 software, except European U-value, which is calculated using WinDat version 3.0.1 software. For detailed information on the methodologies used to calculate the aesthetic and performance values in this table, please visit www.ppgideascales.com or request our Architectural Glass Catalog.

- † **Solarban 70XL** for annealed applications is applied to **Starphire** glass; heat treated applications will require either clear or **Starphire** glass depending on manufacturing process.
- †† **Solarban 72 Starphire** data based on using **Starphire** glass for both interior and exterior lites.
- ††† **Optiblu** is a unique substrate by PPG designed specifically for **Solarban z50** and **Solarban z75** glasses.
- 1. Data is based on center of glass performance of representative factory production samples. Actual values may vary due to the production process and manufacturing tolerances. All tabulated data is based on NFRC methodology using the LBNL Window 6.3 software. Variations from previously published data are due to minor changes in the LBNL Window 6.3 software versus Version 5.2.
- 2. Transmittance and Reflectance values based on spectrophotometric measurements and energy distribution of solar radiation.

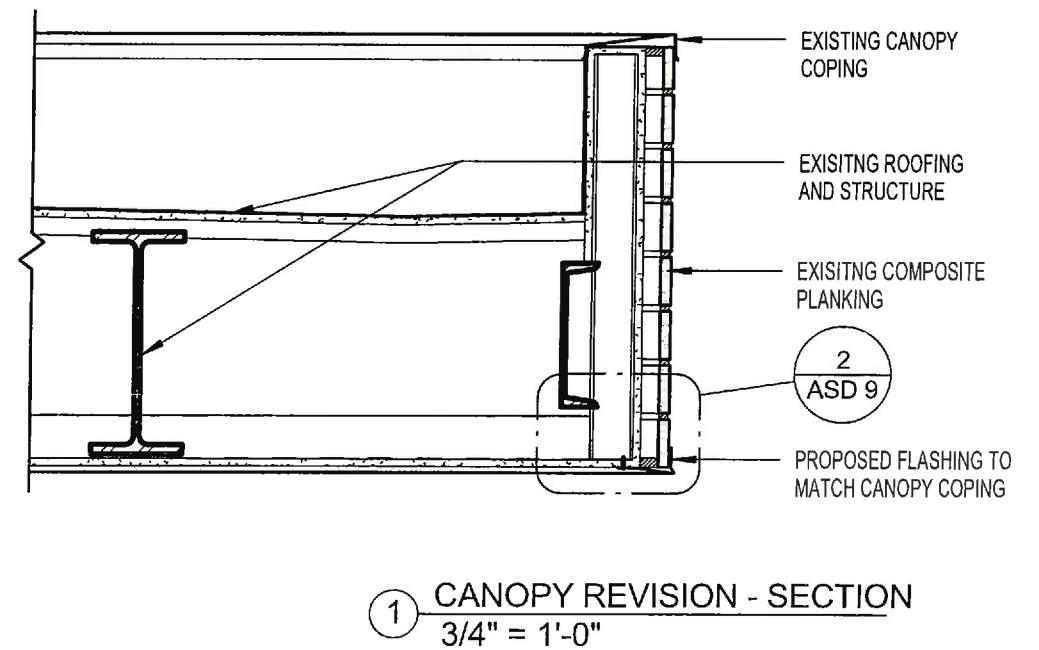
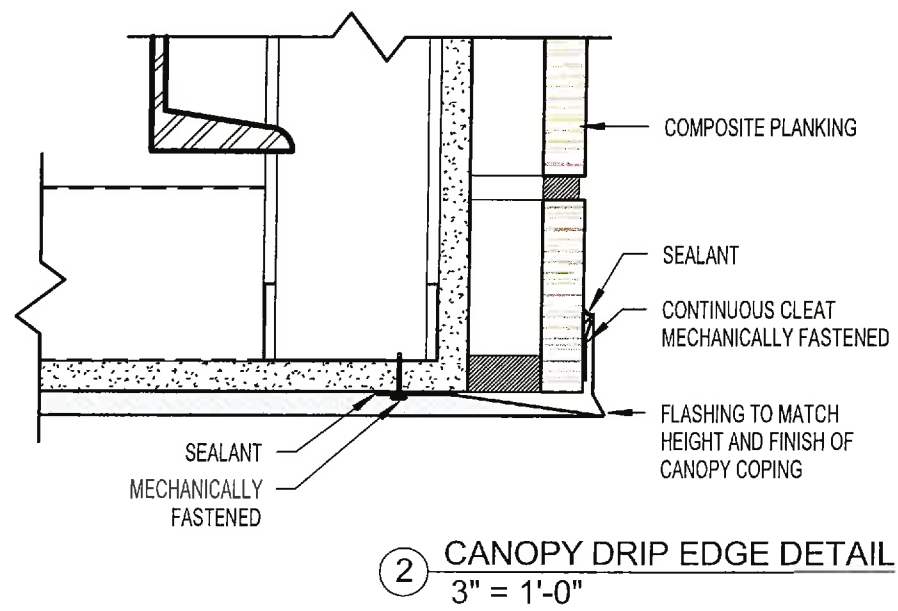
- 3. U-value is the overall coefficient of heat transmittance or heat flow measured in BTU/hr. • ft² • °F. Lower U-values indicate better insulating performance.
- 4. European U-value is the overall coefficient of heat transmittance or heat flow measured in Watts/m² • °C, and is calculated using WinDat WIS version 3.0.1 software.
- 5. Shading coefficient is the ratio of the total amount of solar energy that passes through a glass relative to 1/8-inch (3.0mm) thick clear glass under the same design conditions. It includes both solar energy transmitted directly plus any absorbed solar energy re-radiated and convected. Lower shading coefficient values indicate better performance in reducing solar heat gain.
- 6. Solar heat gain coefficient (SHGC) represents the solar heat gain through the glass relative to the incident solar radiation. It is equal to 88% of the shading coefficient.
- 7. Light-to-solar gain (LSG) ratio is the ratio of visible light transmittance to solar heat gain coefficient.



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