



BOARD OF ARCHITECTURAL REVIEW
7:00 PM, Tuesday, December 12, 2023
TOWN HALL, 102 E. Main Street Front Royal, VA
2nd Floor, East Conference Room
Regular Meeting

AGENDA

I. CALL TO ORDER.

II. APPROVAL OF MINUTES.

- September 12, 2023 – Regular Meeting

III. NEW BUSINESS.

- **COA Application #2300717** – A Certificate of Appropriateness Application submitted by Rob MacDougall for exterior renovations at 131 E. Main Street and identified by tax map 20A7-4-37. The property is zoned C-2, Downtown Business District and is located in the Historic Overlay District.
- **COA Application #2300749** – A Certificate of Appropriateness Application submitted by Joseph D. Gillette for exterior renovations at 415 E. Main Street and identified by tax map 20A8-8-6. The property is zoned C-2, Downtown Business District and is located in the Historic Overlay District.
- **COA Application #2300760** – A Certificate of Appropriateness Application submitted by KEE Construction Services Inc. on behalf of the property owner the First Baptist Church for exterior renovations at 32 N. Royal Avenue and identified by tax map 20A5-11-16. The property is zoned C-2, Downtown Business District and is a contributing structure in the Historic Overlay District.

IV. OTHER.

V. ADJOURNMENT.

**DRAFT MINUTES – REGULAR MEETING
SEPTEMBER 12, 2023**



The following minutes are a summary of items on the agenda. This meeting may be viewed in its entirety by accessing the video of the same date online via the Town's website at www.frontroyalva.com for a limited time.

A regular meeting of the Board of Architectural Review of the Town of Front Royal, Virginia was held on September 12, 2023, in the Town Hall East Conference Room.

CALL TO ORDER

Chairman Waters called the Board of Architectural Review meeting to order at 7:00 p.m..

ROLL CALL

Present: Collin Waters, Chairman
Katherine Snyder
Angela Toler
Gary Vaughan

Absent: Holly Rhodenhizer, Vice Chairman

Staff Present: John Ware, Deputy Zoning Administrator
Connie L. Potter, Executive Assistant
Jennifer Guevara, Finance

APPROVAL OF MINUTES

- May 16, 2023, Work Session

Ms. Toler moved, seconded by Chairman Waters to approve the May 16, 2023 minutes as written.

VOTE: Yes – Waters, Snyder, Toler
No – N/A
Abstain – N/A
Absent – Rhodenhizer, Vaughan

VOICE VOTE

Mr. Vaughan had not yet arrived at the meeting to vote.



Mr. Vaughan arrived later in the meeting and the following minutes were voted on at that time.

- August 8, 2023, Regular Meeting

Ms. Toler moved, seconded by Chairman Waters to approve the meeting minutes as written.

VOTE: Yes – Waters, Toler, Vaughan
No – N/A
Abstain – Snyder
Absent – Rhodenhizer

VOICE VOTE

OLD BUSINESS

- **Application #2300418 – Grover Nogales.** A Certificate of Appropriateness application to add a second story addition and remove a chimney at 237 Church Street and identified on tax map 20A7-4-119. The property is zoned R-3, Residential District and is located in the Historic Overlay District.

Ms. Guevara from the Town of Front Royal Finance Department was present at the meeting to offer interpreter services.

Mr. Ware gave an overview of the application request stating this was a contributing structure located at 237 Church Street. The application is for the removal of the existing roof and roof components at the rear of the structure and add a second story addition to increase the residential floor area but will not increase the overall footprint of the building. The estimated date of construction of the house is 1910. As stated in the Historic Reconnaissance Survey the form and scale of this house does add to the neighborhood's historical architectural character. A virtual slide show was given to include drone pictures of the roof line, chimney to be removed and the porch where the second story addition is to be located. These pictures were also included in the meeting packets for each board member.

Board members held some discussion with the applicant regarding the layout of the second story addition and the roof line.

The applicant's son Javiern Nogales explained that the chimney that is being removed was for prior ventilation and not for a fireplace. He confirmed that the new roofing will be a standing seam metal roof.

There was some additional discussion regarding the windows, shutters, and stucco.



Ms. Toler moved, seconded by Mr. Vaughan to approve this application as submitted to add a second story addition to the rear of the home, remove the existing chimney and with this approval they will remove the chimney, maintain the material of the existing metal roof onto the new addition, continue like stucco material on the new addition and match the shutter configuration on the new addition.

VOTE: Yes – Waters, Snyder, Toler, Vaughan
No – N/A
Abstain – N/A
Absent – Rhodenhizer

VOICE VOTE

Mr. Ware explained the next steps for the applicant and asked the applicant to provide a digital copy of the engineered technical drawings for our records.

OTHER

Chairman Waters and Ms. Snyder shared about their meeting with the Diocese of Arlington Work Camp Program. A work camp is set up every year with hundreds of high school students, chaperones, support staff and local contractors affiliated with the Diocese participating in the program. These individuals go out for a week and work on decks, painting, windows, shingle roofs, etc. There is a window of time for applications to be submitted for properties seeking assistance. Board members discussed ways to notify Historic District property owners of the deadline dates should they wish to submit an application for assistance and the legalities of notifying the property owners.

Ms. Snyder said that the last work camp week included approximately eighty (80) homes.

Staff discussed the need for Town Council to approve the program.

ADJOURNMENT

Mr. Vaughan moved, seconded by Ms. Toler to adjourn the meeting.

VOTE: Yes – Toler, Waters, Vaughan, Snyder
No – N/A
Abstain – N/A
Absent – Rhodenhizer

VOICE VOTE

The meeting was adjourned at 7:40 p.m.

Approved by Board of Architectural Review
Date: _____

NEW BUSINESS ITEM 1

COA Application #2300717 – A Certificate of Appropriateness Application submitted by Rob MacDougall for exterior renovations at 131 E. Main Street and identified by tax map 20A7-4-37. The property is zoned C-2, Downtown Business District and is located in the Historic Overlay District.



**TOWN OF FRONT ROYAL
DEPARTMENT OF PLANNING & ZONING**

**STAFF REPORT FOR THE
BOARD OF ARCHITECTURAL REVIEW
DECEMBER 12, 2023**

APPLICATION #:

COA-2300717

APPLICANT:

Rob MacDougall

APPLICATION SUMMARY:

A Certificate of Appropriateness (COA) Application has been submitted for exterior renovations at 131 E. Main Street and identified by tax map 20A7-4-37. The property is zoned C-2, Downtown Business District and is located in the Historic Overlay District.

GENERAL INFORMATION:

<i>Site Addresses</i>	131 E. Main Street
<i>Owner(s)</i>	131 East Main Street LLC
<i>Zoning District</i>	C-2, Downtown Business District
<i>Historic District</i>	Front Royal Historic Overlay District
<i>Tax Identification</i>	20A7-4-37
<i>Location</i>	The subject building is located on E. Main Street. It is at the Southwest corner of the intersection of East Main Street and Church Street.

Vicinity - Aerial (Warren County GIS)



Photo 1 – Front Elevation



Photo 2 –Left Side Elevation (Church Street)



Photo 3 – Rear Side Elevation



Photo 4 – Front Left Side Elevation

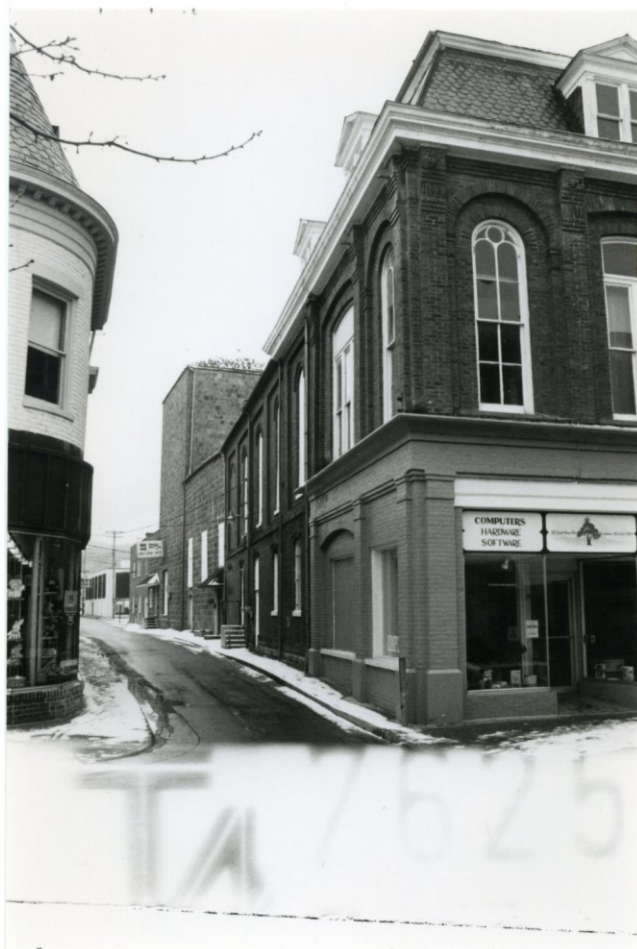


Photo 5 – Left Side Elevation



Photo 6 – Left Rear Side Elevation



SUPPLEMENTAL INFORMATION:

Legal Authority

The Board of Architectural Review (BAR) is established by the legal authority of Virginia Code §15.2-2306 and Sections 175-82 through 175-98 of the Town Code. The Town Code gives review authority to the BAR for major projects within the Historic Overlay District. The Historic Overlay District consists of the areas and structures identified within the Front Royal Historic District. Town Code, Section 175-82, states that the purposes of establishing the historic resource overlay areas include the following:

1. To preserve and improve the quality of life for residents of the Town of Front Royal by protecting familiar and treasured visual elements in the area.
2. To promote tourism by protecting historical and cultural resources attractive to visitors and thereby supporting local business and industry.
3. To stabilize and improve property values by providing incentive for the upkeep and rehabilitation of older structures and by encouraging desirable uses and forms of economic development.
4. To educate residents on the local cultural and historic heritage as embodied in the Historic District Overlay Areas and to foster a sense of pride in this heritage.
5. To promote local historic preservation efforts and to encourage the identification and nomination of qualified historic properties to the National Register of Historic Places and the Virginia Landmarks Register.
6. To prevent the encroachment of additions or new buildings and structures that are architecturally incongruous with their environs within areas of architectural harmony and historic character.

Except where administrative review authority is granted under Section 175-89.1, and where review is exempt under Section 175-90, the BAR is responsible for reviewing major projects in the Historic Overlay District in accordance with the guidelines found under Section 175-91 of the Town Code. These guidelines are listed at the end of this report.

Historic Information

The building (circa 1879) is a contributing building to the Front Royal Historic District. Below are notes about the structure, as found within the Historic District records. A full copy of the report is attached (**Attachment B**).

Architectural Description

131 East Main Street started out as the 1879 Front Royal Methodist Church, 5 arched opening bays on the Church Street side define this originally Italianate building. The retail building at the front features a commercial eclectic style incorporating Second Empire features such as the mansard roof; Classical Revival dormers and roof edge molding. The brick work on this section is sophisticated with recessed bays, projecting pilasters, corbeling. The arched-top sash at the front of the building were salvaged from the church section. The mansard roof is two level with a hipped top. The hollow-tile theatre addition was probably intended to be fire proof, and is obviously of utilitarian design. The projectionist's booth is still in the upper story, with an escape hatch on the roof. The balcony area of the theater still has its early twentieth century seating. The rear brick addition features some brick patterns, rectangles in the upper wall, parapet area.

	Additions and Alterations Description ----- The 1879 church core has been added to at front and back. The front, 2.5 story brick retail section was added after 1908-09; the church space was converted into a theatre at this time; the terra cotta stage super structure, at the rear was added sometime before World War II. The brick addition at the very rear is probably the most recent, perhaps as early as the 1940s-1950s. Spaces behind the Main Street retail area are vacant. A retail space was built into the large church/theatre, but this area was vacant at the time of survey (1993).	
<i>Incentives for Rehabilitation</i>	● Partial Real Estate Tax Exemption. Pursuant to Section 75-75 of the Town Code, the exemption shall commence on January 1 of the year following completion of the rehabilitation and shall run with the real estate for a period of ten (10) years. ● State Tax Income Credit. The Virginia Rehabilitation Tax Credit Program allows property owners who complete a certified rehabilitation project to receive an income tax credit on 25% of their eligible expenses and an additional 20% credit through the Federal Rehabilitation Tax Credit Program.	
<i>Historic Overlay District Guidelines</i>	GUIDELINES WORKSHEET FOR BAR EVALUATION	
	1	The historic archaeological or architectural value and significance of a structure and its relationship to the historic value of the surrounding area
	2	The age and character of the historic structure, its condition, and its probable life expectancy and the appropriateness of the proposed changes to the period or periods during which the structure was built
	3	The general compatibility of the site plan and the exterior design arrangement, texture and materials proposed to be used
	4	The view of the structure or area from a public street or road, present or future
	5	The present character of the setting of the structure or area and its surroundings
	6	The probable effect of proposed construction on trees, wooded areas, or historic sites
	7	Any other factors, including aesthetic factors, which the reviewing bodies deem to be pertinent

	8 The appropriateness of the exterior architectural features of such building or structure to the compatibility with the exterior architectural features of landmarks, buildings, or structures in the district, taking into consideration the following: - General design - Character and appropriateness of design - Form - Proportion and scale - Mass - Configuration	
	Additional Guidelines: - The reviewing bodies shall not adopt or impose any specific architectural style in the administration of this Article. - The reviewing bodies shall also be guided by the purposes for which landmarks, landmark sites and historic districts are designated and by the standards and considerations contained in the Secretary of the Interior's Standards for Rehabilitation. - See Demolition Review Guidelines Addendum for demolition of structures.	

SUMMARY OF APPLICATION: The application is for numerous exterior renovations. Please see attached plans.

Not all of the changes require BAR approval, The Bar needs to determine if the following are appropriate:

1. The new exterior steel doors on the east and west elevations.
2. New stucco exterior over disintegrating terra cotta tiles.
3. New fixed window on west elevation.
4. Removal of existing window on west elevation, infill with brick.
5. New shingle roof.
6. Replacement of existing awning roofs on east elevation.
7. New wood and glass door on east elevation.
8. New concrete stoop and railing on east elevation.

ATTACHMENTS:

- Attachment A: Certificate of Appropriateness Application and Supporting Documents
- Attachment B: Virginia Department of Historic Resources Intensive & Architectural Survey

CERTIFICATE OF APPROPRIATENESS
APPLICATION
TOWN OF FRONT ROYAL

☐ New Construction ☒ Rehabilitation ☐ Demolition* ☐ Sign
☐ Other _____

Application is hereby made for a Certificate of Appropriateness and is made subject to the local Historic District Ordinance, other local ordinances, and State laws which are presently in force or that may hereafter be enacted affecting or regulating thereto. The undersigned applicant agrees to these requirements which are a necessary condition for approval of this certificate.

This application for a Certificate of Appropriateness may be approved administratively in accordance with Section 175-89.1 of the Town Code.

Name of Applicant: Rob MacDougall, ¹³¹~~113~~ East Main LLC
Address of Applicant: 118 East Main Street
Front Royal, VA
Phone Number: 703-517-9171 E-Mail: Bob@transformdev.com
Property in Question:

Street Address: 131 East Main Street
Business Name (if applicable) 113 East Main LLC
Tax Map Number: 20A7 4 37
Historic District: ☐ Downtown Residential Area
☒ Downtown Business Area

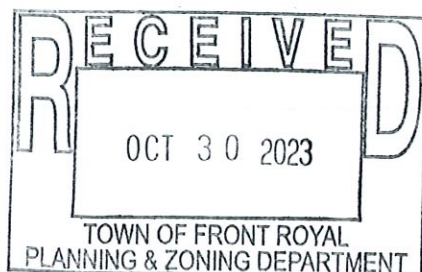
Are there any other applications relevant to this property or the proposed modifications being considered by any other regulatory or administrative agency?

☐ Yes ☐ No

If Yes, please describe:

Revised 6-25-12

PLEASE COMPLETE REVERSE SIDE



Description of Proposal, including materials and colors used with each modification (List for foundation, walls, doors, windows, trim gutters/downspouts, roofing, sign, lighting, sidewalk, fencing and gutters as applicable) (attach separate sheets if necessary):

Please see attached

****Please submit seven (7) complete application packages. If color photos are submitted, please submit seven (7) complete sets of colored photographs.***

****One (1) set of material samples shall be provided together with the application.***

Also include the following as applicable:

- ☒ Attached map with property under consideration marked
- ☒ Site Plan
- ☒ Sketch, drawing, elevations
- ☒ Photographs or slides showing property in question

*** NOTE: A public hearing is required for demolition work. The names and addresses of property owners immediately adjacent and opposite the property must be submitted.**

Signature of Applicant: [Signature] Date 10/27/23

Signature of Representative (if applicable): [Signature]

\$100.00 Fee BAR Review Receipt # 974 Date 10/30/23

\$200.00 Fee Demolition of Historically Significant Structure Check # 1253

By submitting this application, the applicant grants permission to Town officials and employees to enter upon the property, which is the subject of this application, during reasonable hours and for purposes related to the application process.

OFFICE USE ONLY

Date Received 10/30/2023 BAR Meeting Date: 12/12/2023

Action Taken: _____

Zoning Administrator _____



DL CAMPUS ON MAIN

COFFEE & ICE CREAM

Peet's
COFFEE & ICE CREAM

Peet's
COFFEE & ICE CREAM

Peet's
COFFEE & ICE CREAM

Peet's
COFFEE & ICE CREAM



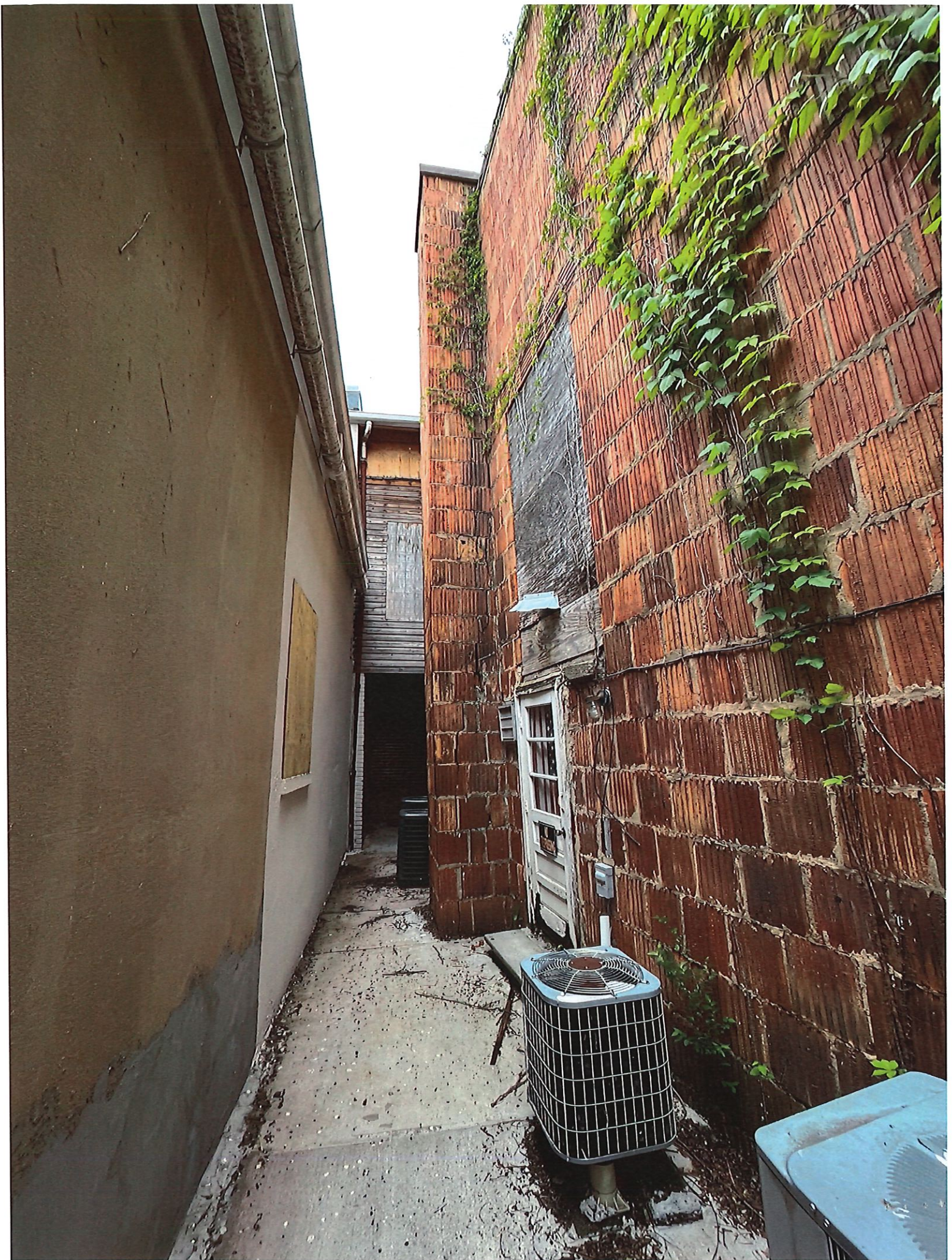












NORTH (magnetic)

Murphy Theater Renovation

131 East Main Street
Front Royal, VA 22630

PHE
PER INST. # 04000242

OWNER SHALL OBTAIN WRITTEN
PERMISSION FROM ADJOINING
OWNERS FOR OFFSITE WORK PRIOR
TO COMMENCING DEMOLITION AND
CONSTRUCTION ACTIVITIES.

NOTE: EXISTING DRAINAGE GRATES
AND UNDERGROUND ROOF DRAIN
PIPING IS UNKNOWN AT THIS TIME.
IT IS POSSIBLE THAT THE PIPING
FLOWS TOWARDS THE REAR OF THE
PROPERTY AND CONNECTS TO AN
EXISTING INLET.

T.M. 20A7-4 PARCEL 35
N/F M D J FAMILY LLC PER D.B. 543/887
ZONED C-2

T.M. 20A7-4 PARCEL 38
N/F M D J FAMILY LLC PER D.B. 543/887
ZONED C-2

ADJOINER'S EX. ROOF
DRAIN DISCHARGE
TO GRND. SURFACE

1 & 2 STORY BRICK & BLOCK BLDG.

EX. ROOF DRAINS ON
WEST SIDE OF BLDG.
ARE UNKNOWN

EX. ROOF DRAIN
W/ DISCHARGE TO CURB

PROPERTY
CORNER-DRILL
HOLE IN S/W

EX. 2-1/2 STORY
BRICK BUILDING

EX. STREET
LIGHT

EX. FF EL. 562.4'

EX. WATER
METER

EX. DI-3B

EX. VALVE

EX. BOLLARD

EX. DI-3C

EX. DI-3B

EX. DI-3B

EX. DI-3B

EX. DI-3B

EX. DI-3B

EX. DI-3B

Damron Engineering
2 N Cameron St Suite 201
Winchester, VA 22601
Comfort Designs
620 Pennsylvania Avenue
Winchester, VA 22601

GROVE & DALL'OLIO
ARCHITECTS
First Floor
18 W. BOSCAWEN • WINCHESTER, VIRGINIA • 22601

First Floor Plan

Date: 10/20/25
Scale: As Noted
Project Number: 22459
Drawing Number:

A2.1

PROPERTY CORNERS ARE MARKED
ON EAST MAIN STREET. ALL
OTHER CORNERS COULD NOT BE
SET OR MARKED DUE TO THE
EXISTING BUILDING CORNERS
ENCROACHING ON THE PROPERTY
CORNERS

BENCHMARK DATA TAKEN FROM
TOPOGRAPHIC SURVEY PERFORMED
BY BROGAN LAND SURVEYING, PLC
PROVIDED ON 10/01/22.

CHURCH STREET
VARIABLE WIDTH RIGHT-OF-WAY
NO POSTED SPEED LIMIT

T.M. 20A8-10 PARCEL 5
N/F HIKE PROPERTIES, LLC
ZONED C-2

Ground Level Existing Conditions Floor Plan
Scale: 3/16" = 1'-0"

EX. DI-3C
BM #2 DI-3C
RM EL. 562.8'

TOP DI EL. 562.8'

T.M. 20A8-10 PARCEL 3 SQ. DRAIN EL. 560.9'

JOHN WESLEY UTD METHODIST CHURCH

ZONED C-2

T.M. 20A8-10 PARCEL 4A
N/F VIBE PROPERTIES, LLC
ZONED C-2

EX. DO NOT
ENTER SIGN

EX. POWER POLE
W/ STREET LIGHT

EX. DI-3C

EX. DI-3C

EX. DI-3C

EX. DI-3C

EX. DI-3C

EX. DI-3C

EX. DI-3C

EX. DI-3C



1 Second Floor Level Existing Conditions Plan
Scale: 3/16" = 1'-0"

Structural Engineer
Damron Engineering
2 N Cameron St Suite 201
Winchester, VA 22601

Mech/Elect Engineer
Comfort Designs
620 Pennsylvania Avenue
Winchester, VA 22601

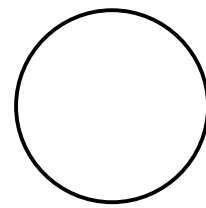
GROVE & DALL'OLIO
ARCHITECTS PLLC
18 W. BOULAVEN • WINCHESTER, VIRGINIA • 22601

Issue/Revision	Seal

Second Floor Plan

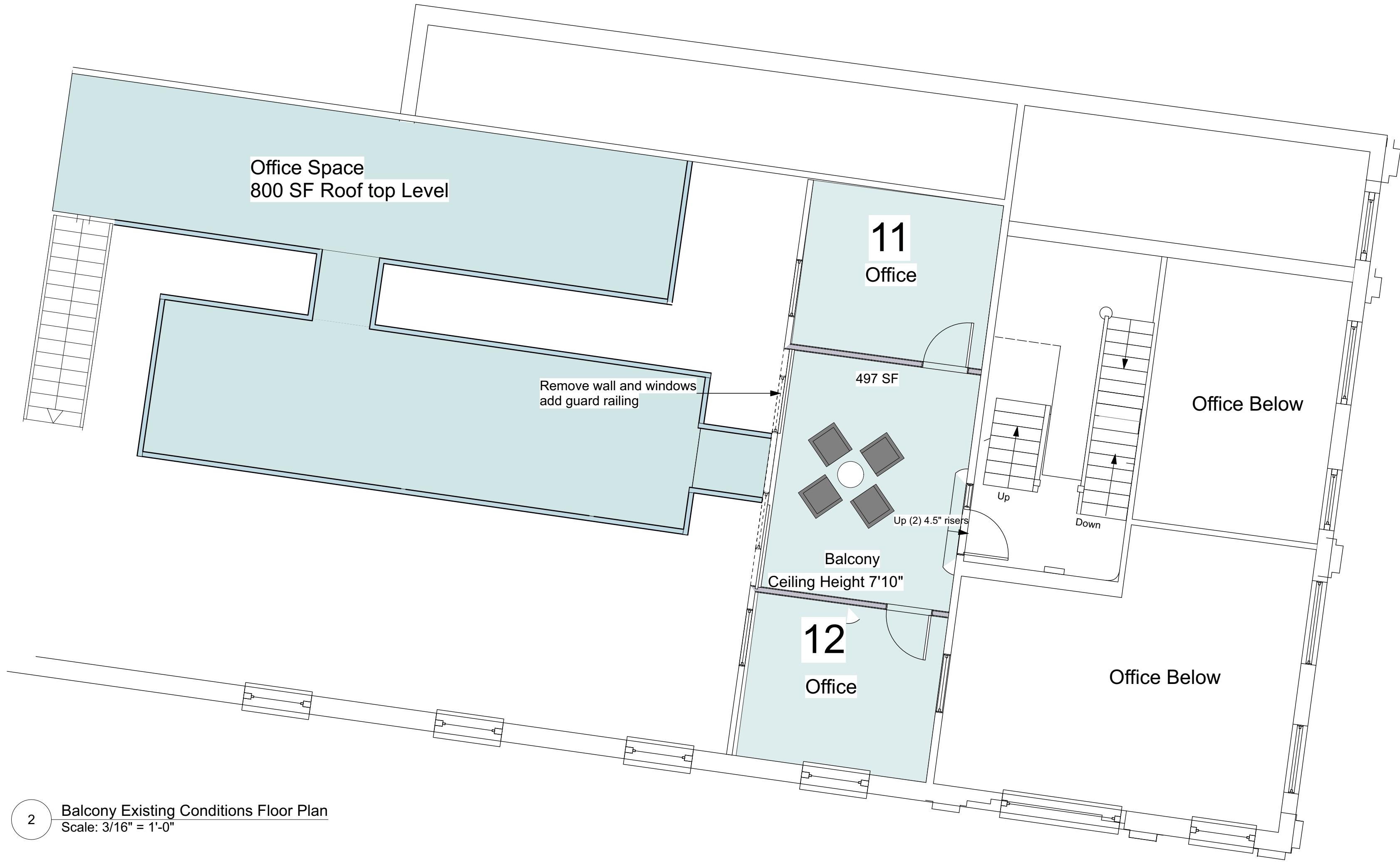
Date	10/25/23
Scale	As Noted
Project Number	22420
Drawing Number	

A2.2



NORTH (magnetic)

Murphy Theater
Renovation
131 East Main Street
Front Royal, VA 22630



2 Balcony Existing Conditions Floor Plan
Scale: 3/16" = 1'-0"

Structural Engineer

Damron Engineering
2 N Cameron St Suite 201
Winchester, VA 22601

Mech/Elect Engineer

Comfort Designs
620 Pennsylvania Avenue
Winchester, VA 22601

GROVE & DALL'OLIO
ARCHITECTS PLLC

Second Floor
18 W. BOYLSTEIN • WINCHESTER, VIRGINIA • 22601

Issue/Revision	Scale

Drawing Title

Balcony Floor Plan

Date	10/25/23
Scale	As Noted
Project Number	22420
Drawing Number	

A2.3

NORTH (magnetic)

PHE
PER INST. # 04000242



Issue/Revision Seal

Date	10/25/23		
Scale	As Noted	Project Number	23459

NORTH (magnetic)

Murphy Theater Renovation

131 East Main Street
Front Royal, VA 22630

PHE
PER INST. # 04000242

OWNER SHALL OBTAIN WRITTEN PERMISSION FROM ADJOINING OWNERS FOR OFFSITE WORK PRIOR TO COMMENCING DEMOLITION AND CONSTRUCTION ACTIVITIES.

NOTE: EXISTING DRAINAGE GRATES AND UNDERGROUND ROOF DRAIN PIPING IS UNKNOWN AT THIS TIME. IT IS POSSIBLE THAT THE PIPING FLOWS TOWARDS THE REAR OF THE PROPERTY AND CONNECTS TO AN EXISTING INLET.

T.M. 20A7-4 PARCEL 35
N/F M D J FAMILY LLC PER D.B. 543/887
ZONED C-2

T.M. 20A7-4 PARCEL 38
N/F M D J FAMILY LLC PER D.B. 543/887
ZONED C-2

ADJOINER'S EX. ROOF DRAIN DISCHARGE TO GRND. SURFACE

1 & 2 STORY BRICK & BLOCK BLDG.

EX. ROOF DRAINS ON WEST SIDE OF BLDG. ARE UNKNOWN

EX. ROOF DRAIN W/ DISCHARGE TO CURB

CONCRETE

EX. DRAIN GRATE

EX. DRAIN GRATE

EX. DRAIN GRATE

EX. DRAIN GRATE

EX. ROOF DRAIN W/ DISCHARGE TO GRND. SURFACE

EX. ROOF DRAIN W/ DISCHARGE UNDERGROUND (UNKNOWN)

REMAINDER OF EX. BLDG. TO BE RAZED

EX. 2 STORY BRICK BUILDING

EX. 2 STORY BRICK BUILDING

EX. 3 STORY BRICK BUILDING

L.O.W. = 10,819 SQ. FT. = 0.248 ACRES

PARCEL 37
AREA = 9,746 SQ. FT.
ZONED C-2

Roof Below

EX. ONE WAY, LOADING ZONE AND NO RIGHT TURN SIGN

Open to Below

EX. WATER METER

R.O. BRICK STOOP

EX. C/O IN S/W

Attic

CONC. STOOP & STEPS

APPROX. LOCATION EX. SAN. LAT.

CHURCH STREET
VARIABLE WIDTH RIGHT-OF-WAY
NO POSTED SPEED LIMIT

EX. STREET LIGHT MOUNTED TO BLDG.

Third Floor
Current Use: Office
Proposed Use: Office
1,243 SF

Damron Engineering
2 N Cameron St Suite 201
Winchester, VA 22601
Comfort Designs
620 Pennsylvania Avenue
Winchester, VA 22601

GROVE & DALL'OLIO
ARCHITECTS
Balcony and Third Floor

PROPERTY CORNERS ARE MARKED ON EAST MAIN STREET. ALL OTHER CORNERS COULD NOT BE SET OR MARKED DUE TO THE EXISTING BUILDING CORNERS ENCRANCHING ON THE PROPERTY CORNERS

Third Floor Plan

Date: 10/20/23
Scale: As Shown
Project Number: 22459
Drawing Number:

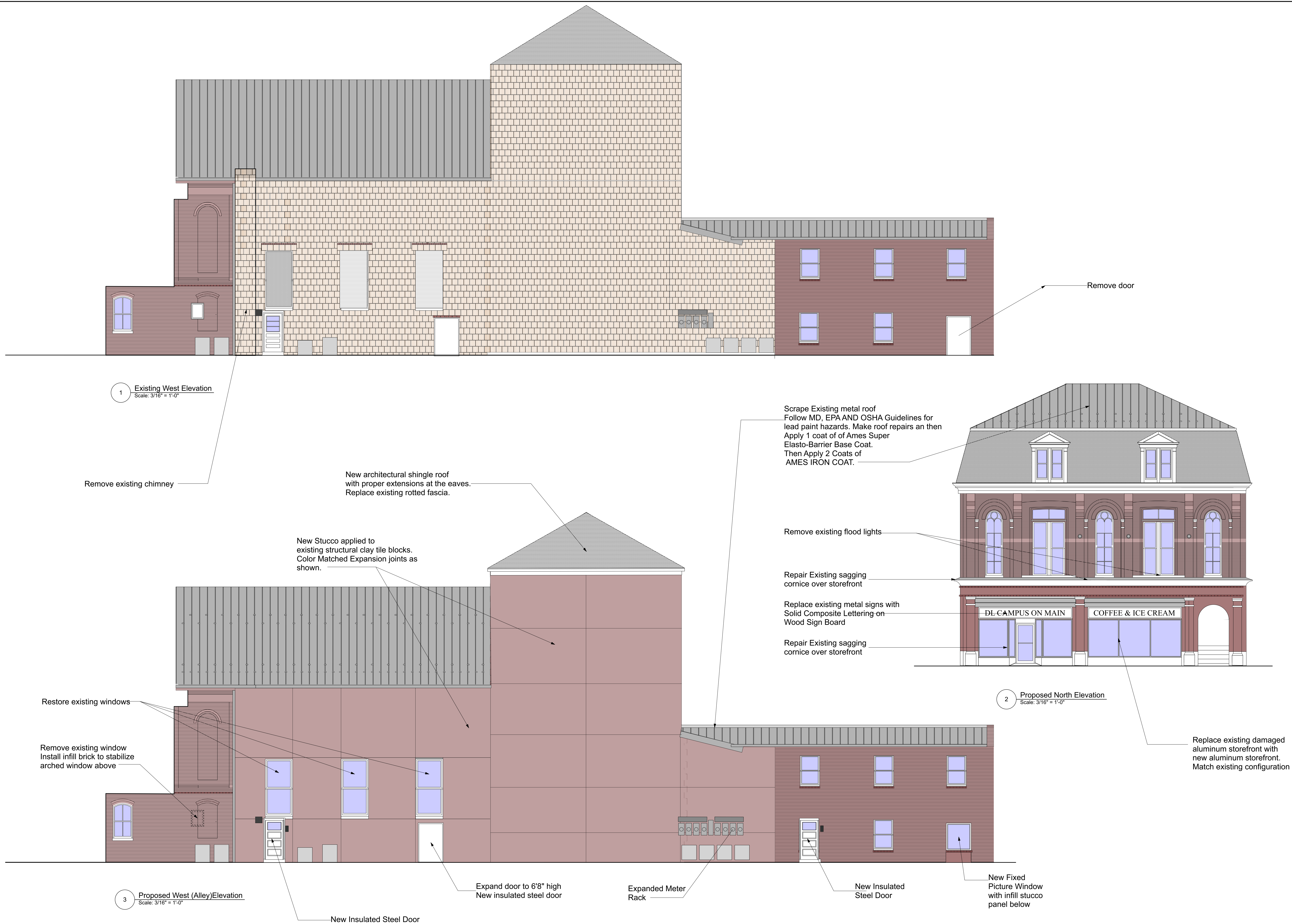
A2.4

131 East Main Street
Front Royal, VA 22630

NORTH (magnetic)

Murphy Theater Renovation

131 East Main Street
Front Royal, VA 22630



Structural Engineer

Damron Engineering
2 N Cameron St Suite 201
Winchester, VA 22601

Mech/Elect Engineer

Comfort Designs
620 Pennsylvania Avenue
Winchester, VA 22601

GROVE & DALL'OLIO
ARCHITECTS PLLC



18 W. BOSCAWEN • WINCHESTER, VIRGINIA • 22601

Issue/Revision Seal

Drawing Title

**Existing & Proposed
Exterior Elevations**

Date: 10/26/23
Scale: As Noted
Project Number: 22450
Drawing Number

A-3.2

INTENSIVE SURVEY FORM

IDENTIFICATION

=====

VDHR IDENTIFICATION #: 112-0033-000

Property Names

131 East Main Street	Address
Royal Oak Computer Shop	Current
Royal Quality Shop	Historic
Front Royal Methodist Church	Historic
Murphy's Theater	Historic

NR Resource Type: Building
VDHR Historic Context: Commerce/Trade

ADDRESS/LOCATION

=====

Addresses

131	East Main Street	Current
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Vicinity of: Municipality: Front Royal
County/Independent City: Warren
State: VA ZIPCode 22630-
Magisterial District: South River District
USGS Quad Name: FRONT ROYAL

Local Tax Code:	Section	Parcel
	20A7	4-37

Location: The south west corner of the intersection of East Main and Church Streets.

Name of Historic District:
Name of Potential Historic District: Front Royal Historic District

SITE DESCRIPTION

=====

Site plan on file at VDHR? Yes

Square Footage of Lot: 0

Physical Character of General Surroundings: Town
Physical Character of Immediate Setting: Commercial

Site Description Notes/Notable Landscape Features

The building fills out an urban lot comprised of a row of commercial buildings. The building is at the end of the row, with church street on its east side.

PROPERTY BOUNDARIES
=====

Verbal Boundary Description:

Acreage: 0.0

Verbal Boundary Justifaction:

CLASSIFICATION AND COUNT
=====

NR Resource Type: Building Ownership Categories: P

NR Resource Count		C/NC/NE		
#of Resource Types				
1	Building	Contributing	TOTAL:	1
			Contrib:	1
			Non-Contrib:	0

Wuzits Type Count		C/NC/NE		
#of Wuzits Type				
1	Commercial Building	Contributing	TOTAL:	1
			Contrib:	1
			Non-Contrib:	0

INDIVIDUAL RESOURCES DATA
=====

WUZIT: COMMERCIAL BUILDING C/NC: Contributing

Name: Royal Computer Shop

Location: Front Royal, Va.

131 East Main Street Current

Estimated Date of Construction: 1879 Source: Site Visit

Physical Status: Existing
Condition: Fair Threat: None

FUNCTIONS:

Dates	Function	Explanation
1879	Religious Facility	Historic
1912	ca Commerce/Trade	Historic/Current
1912	ca Post Office	Historic
1915	Theater	Historic

EXTERIOR COMPONENT DESCRIPTION:

Component	#	Type or Form	Materials	Treatment
-----------	---	--------------	-----------	-----------

Chimney	1	Exterior side	Concrete	Concrete Block
Door	1	Double	Wood	Panelled/Glazed
Dormer	5	Gable	Wood	Pedimented
Roof	0	Mansard	Slate	Scalloped Shingle
Roof	0	Gable	Metal	Standing Seam
Roof	0	Hipped	Metal	Standing Seam
Roof	0	Flat		Not Visible
Walls	0	Masonry	Brick	5-course Amer.Bond
Walls	0	Masonry	Terra Cotta	Glazed
Walls	0	Masonry	Brick	Random
Walls	0	Parapet	Brick	Capped
Windows	0	Double hung	Glass	6/6
Windows	0	Casement	Glass	4-light
Windows	0	Double hung	Glass	1/1
Windows	0	Fixed	Glass	Plate
Windows	0	Double hung	Glass	2/2

Materials/Treatment Notes

The building is comprised of three sections representing three periods of construction.

Architectural Style/Derivation: Mixed (more than 3 styles from different periods)

		Dimensions:	
# of Stories:	2.5	Height=	0.00
# of Bays Wide:	3	Length=	0.00
# of Bays Deep:	14	Width=	0.00

Footprint: Rectangle w/ additions

Additions and Alterations Description

The 1879 church core has been added to at front and back. The front, 2.5 story brick retail section was added after 1908-09; the church space was converted into a theatre at this time; the terra cotta stage super structure, at the rear was added sometime before World War II. The brick addition at the very rear is probably the most recent, perhaps as early as the 1940s-1950s. Spaces behind the Main Street retail area are vacant. A retail space was built into the large church/theatre, but this area was vacant at the time of survey (1993).

Interior Description

Interior Plan Type: Undivided Space (non-domestic)
 Accessed? Yes If not, why not?:

Interior Description: The front section, built sometime shortly after 1908 has the most architectural integrity. The first floor is an open retail area, updated for modern use. The upper floors include apartment spaces and meeting rooms, details include: four panel doors, beaded trim w/boss center corner blocks, door transoms, high beaded base boards, some half-glass doors, picture molding, pressed tin ceilings. The theater space has been gutted,

but the stage is in place, there are some pilasters with caps on the side walls, the former theater entrance at the west side of the primary elevation was originally open with light bulbs mounted in the semi-circular archway, this is now framed in, but all the fixtures are in place. The rear addition contains apartment spaces.

STRUCTURAL SYSTEMS AND MATERIALS:

System Element	System Type	System Material
Masonry, Brick		Original Block
Masonry, Hollow Tile		Addition

Structural System Notes

The building includes at least two, possibly three types of masonry construction methods - the rear addition may be brick veneer over concrete block.

Architectural Description

131 East Main Street started out as the 1879 Front Royal Methodist Church, 5 arched opening bays on the Church Street side define this originally Italianate building. The retail building at the front features a commercial eclectic style incorporating Second Empire features such as the mansard roof; Classical Revival dormers and roof edge molding. The brick work on this section is sophisticated with recessed bays, projecting pilasters, corbeling. The arched-top sash at the front of the building were salvaged from the church section. The mansard roof is two level with a hipped top. The hollow-tile theatre addition was probably intended to be fire proof, and is obviously of utilitarian design. The projectionist's booth is still in the upper story, with an escape hatch on the roof. The balcony area of the theater still has its early twentieth century seating. The rear brick addition features some brick patterns, rectangles in the upper wall, parapet area.

SECONDARY RESOURCES RELATIONSHIP

HISTORICAL EVENTS

Original Construction

Date (Start to Completion): / /1879 to
Source of Information: Written Data
Associated Cost: 0

Brief Remarks:

First section of building constructed as the Front Royal Methodist Church. It replaced a late eighteenth or early nineteenth century building on the same site.

Names of Associated Individuals	Association/Function

Major Addition

Date (Start to Completion): / /1908 to
Source of Information: Written Data
Associated Cost: 0

Brief Remarks:

Front Royal Methodist Church moves and building is sold to become a commercial establishment. Stores, post office, and theater are all combined into the church and front addition.

Names of Associated Individuals	Association/Function

Date (Start to Completion): / /1910 ca to / /1950 ca
Source of Information: Written Data
Associated Cost: 0

Brief Remarks:

The theater is used for live performance and film.

Names of Associated Individuals	Association/Function

Addition

Date (Start to Completion): / /1915 -20 to
Source of Information: Site Visit
Associated Cost: 0

Brief Remarks:

Theater space enlarged with hollow tile addition.

Names of Associated Individuals	Association/Function

Addition

Date (Start to Completion): / /1940s to
Source of Information: Site Visit
Associated Cost: 0

Brief Remarks:

Rear brick residential/commercial addition.

Names of Associated Individuals	Association/Function

Historical Event

Date (Start to Completion): / /1950s to
Source of Information: Written Data
Associated Cost: 0

Brief Remarks:

The theater space is used for movies only and eventually goes out of business.

Names of Associated Individuals	Association/Function

SIGNIFICANCE
=====

Year Built: 1879 Source of Year Built: Written Data

VDHR Historic Context: Commerce/Trade
VDHR Period Context: Reconstruction and Growth (1865 to 1914)

Potential for Meeting National Register Criteria:
C Architecture/Engineering

Association with Multiple Property Submission:

Potential Association with National Register Multiple Property:

Potential NR Criteria Considerations:

Property Retains Integrity of: (Yes or No)	1) Association	Yes
	2) Design	Yes
	3) Feeling	Yes
	4) Location	Yes
	5) Material	Yes
	6) Setting	Yes
	7) Workmanship	Yes

Significant Person (Criteria B):
Areas of Significance: Commerce
 Religion

Cultural Affiliation:
Periods of Significance: 1879
 1908

Significant Year and Explanation:

Year	C Reason why significant	Description of significant date
-----	-----	-----
1879	Original Construction	Original Construction Began
1908	X Addition	Front block constructed
1960	X	Theater/Movie space closes

ARCHITECTURAL AND HISTORICAL STATEMENT
=====

131 Main Street is an example of the evolution of building use. From church to commercial/residential/entertainment space. The building is sited next ot Newberry's where Davis Hall, the main nineteenth century opera house was located. Murphy's theater probably competed with this space and also with the Park Theater. The Front Royal Methodists built the large Romanesque style building at the corner of Royal Avenue and Main Street. The front addition is one of the most substantial and sophisticated downtown commercial designs. Along with the fine facade of Trout Drugs, to the east, this area of Main Street is a visual focus point of fine architecture.

BIBLIOGRAPHIC DATA
=====

Oral History

Interview
Jim Gibbs, realtor for Vaughn, Gibbs, and Bennett takes PAV for full tour of building with Craig Laird, owner of Royal Oak Computer. Both relate stories about the building. Date: 2/25/93.

Views/Historic

Warren Heritage Society Archives
Photographs and files on religion consulted.

VDHR File data
Pearson, John V., Jr.
Architectural Survey Form
Minimal information, exterior photography, date: 24 December 1970.

GRAPHIC DOCUMENTATION
=====

Medium	Media ID#	Frame(s)	Date
-----	-----	-----	-----
B&W 35mm Photos	12596	29- 36A	2/25/1993
B&W 35mm Photos	12595	1- 6	2/25/1993
B&W 35mm Photos	12596	17- 26	2/25/1993

CURRENT OWNERSHIP INFORMATION
=====

SURVEYOR'S NOTES

=====

CULTURAL RESOURCE MANAGEMENT
=====

Date	CRM Event	Agency/Individual	Assoc ID#

2/25/1993	Intensive Survey	Pres. Assoc. of Va.	

1 RECORD IN THIS REPORT

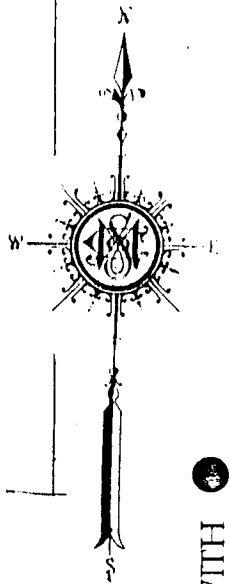
MAR. 1927
FRONT ROYAL
VA.

ROYAL OAK COMPUTERS

[illegible]

* REFER TO MAPS
13-15 FOR
MAIN STREET PR

APPROX.
ADDITION

[illegible]

JACKSON

A hand-drawn sketch of a building facade. It features three rectangular windows. The leftmost window is labeled 'WARREN CO. SHERIFF' in capital letters. The middle window is labeled '29'. The rightmost window is labeled '36'. The drawing is simple, with black outlines on a white background.

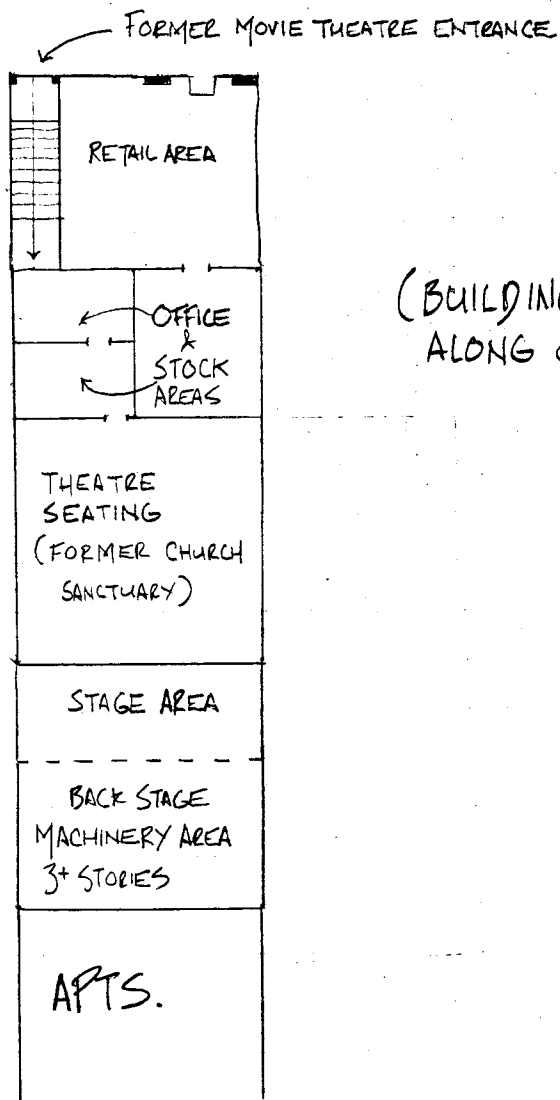
PRESERVATION ASSOCIATES OF
VIRGINIA

1973-74 N.T.S.

URES SHOWN WITH

131 EAST MAIN STREET / ROYAL OAK COMPUTERS

TOWN OF FRONT ROYAL



(BUILDING CURVES SLIGHTLY TO SOUTHEAST
ALONG CHURCH STREET)

PRESERVATION ASSOCIATES OF VIRGINIA / M.C. WAGNER
3/23/95

N.T.S.

ARCHITECTURAL SURVEY FORM

VIRGINIA HISTORIC LANDMARKS COMMISSION
Room 1116, Ninth Street Office Building
Richmond, Virginia 23219

1. County Warren
Town Front Royal
Street No. E. Main St.

USGS Quad Name Front Royal
Quad Date 1967
Scale 7.5"

Original Owner
Original Use
Present Owner
Present Owner Address

Present Use Store

2. Historic Name
Present Name Royal Quality Shop
Date or Period
Architect
Builder, craftsman, etc.

Source of Date

3. No. stories (dormers count as $\frac{1}{2}$ story):

2 $\frac{1}{2}$

Wall construction: brick
Acreage

4. Historical Significance (Chain of Title, Families and Events, etc., connected with the property):

5. Architectural Significance (Note interesting interior and exterior details, etc. cite significant alterations and additions).

Front left door arch; 2nd story windows; added dormer.
Also note buildings on left: Trout Rexall Drugs, & Weaver's Store

6. Condition of structure (check one):

(a) sound X (b) in need of minor repairs _____ (c) in need of major repairs _____
(d) unsound _____

7. State potential threats to preservation of structure:

none

8. List Number of Photographs 3 Exterior Interior Outbuildings

9. Sources and Bibliography:

A. Published Sources (author, title, date, page number, etc.)

B. Primary Sources (original or later drawings, old photographs, pictures, manuscripts and their location)

C. Names and Addresses of People Interviewed.

10. Name, Address and Title of Recorder:

John V. Pearson, Jr., Area Rep., Luray, Va.

Date of Record 24 Dec 70

11. First Floor Plan (Rough Plan indicating arrangement of rooms, doorways, window on ground floor)

12. Site Plan (Locate and identify outbuildings, dependencies, and significant farm structures).



NEW BUSINESS ITEM 2

COA Application #2300749 – A Certificate of Appropriateness Application submitted by Joseph D. Gillette for exterior renovations at 415 E. Main Street and identified by tax map 20A8-8-6. The property is zoned C-2, Downtown Business District and is located in the Historic Overlay District.



**TOWN OF FRONT ROYAL
DEPARTMENT OF PLANNING & ZONING**

**STAFF REPORT FOR THE
BOARD OF ARCHITECTURAL REVIEW
DECEMBER 12, 2023**

APPLICATION #:

Certificate of Appropriateness
Application #2300749

APPLICANT:

Joseph D. Gillette

APPLICATION SUMMARY:

A Certificate of Appropriateness Application submitted by Joseph D. Gillette to remove the crumbling stucco over the original wood on the Blue Ridge Avenue side of the building and replace it with hardiplank siding to match the new addition and the rear of the building at 415 E. Main Street and identified by tax map 20A8-8-6. The property is zoned C-2, Downtown Business District and is located in the Historic Overlay District and is located in the floodway. **Attachment A** – Application and supporting documents.

GENERAL INFORMATION:

<i>Site Addresses</i>	415 E Main Street
<i>Owner(s)</i>	Mark & Yuliya Poe
<i>Zoning District</i>	C-2 (Downtown Business) District , Floodway
<i>Historic District</i>	Front Royal Historic District
<i>Tax Identification</i>	20A8-8-6
<i>Location</i>	The subject building is located on E. Main Street at the Southeast corner of the intersection of East Main Street and Blue Ridge Avenue.

Vicinity - Aerial (Warren County GIS)



Photo 1 – Front Elevation



Photo 2 – Front & Left Side (Blue Ridge Avenue) Elevation



SUPPLEMENTAL INFORMATION:

Legal Authority

The Board of Architectural Review (BAR) is established by the legal authority of Virginia Code §15.2-2306 and Sections 175-82 through 175-98 of the Town Code. The Town Code gives review authority to the BAR for major projects within the Historic Overlay District. The Historic Overlay District consists of the areas and structures identified within the Front Royal Historic District. Town Code, Section 175-82, states that the purposes of establishing the historic resource overlay areas include the following:

1. To preserve and improve the quality of life for residents of the Town of Front Royal by protecting familiar and treasured visual elements in the area.
2. To promote tourism by protecting historical and cultural resources attractive to visitors and thereby supporting local business and industry.
3. To stabilize and improve property values by providing incentive for the upkeep and rehabilitation of older structures and by encouraging desirable uses and forms of economic development.
4. To educate residents on the local cultural and historic heritage as embodied in the Historic District Overlay Areas and to foster a sense of pride in this heritage.
5. To promote local historic preservation efforts and to encourage the identification and nomination of qualified historic properties to the National Register of Historic Places and the Virginia Landmarks Register.
6. To prevent the encroachment of additions or new buildings and structures that are architecturally incongruous with their environs within areas of architectural harmony and historic character.

Except where administrative review authority is granted under Section 175-89.1, and where review is exempt under Section 175-90, the BAR is responsible for reviewing major projects in the Historic Overlay District in accordance with the guidelines found under Section 175-91 of the Town Code. These guidelines are listed at the end of this report.

Historic Information

The building (circa 1879) is a contributing building to the Front Royal Historic District. Below are notes about the structure, as found within the Historic District records. A full copy of the report is attached (**Attachment D**).

Brief Architectural Description of Primary Resource:

This is an urban commercial block-shaped building at the end of a row, on a corner. The facade design is continuous with #413 & #409, on the west side. The cornice and stucco texture tie three late nineteenth century vernacular buildings together. This building is defined by the eastern six bays, and a slightly higher height. Italianate features include a very fine cornice, bracketed fascia board-two types of brackets small and large; very fine arch top windows featuring: chamfered trim boards and projecting molded window hoods. The bracketed upper cornice is echoed in a lower braced trim board that projects, in a hood manner, over the lower retail facade. The retail facade has expansive plate glass windows and a recessed center entry. The plate glass section includes larger low panels topped by transoms-this is one of the most intact facades on Main Street, probably very little change to details since 1900-1910. The facade is completely symmetrical. Warrants an intensive level survey. The building is potentially eligible for the national Register as one of Front Royal's most intact late 19th century commercial buildings.

	Architectural and Historical Summary: Probably built during the 1870s or 1880s, this building is part of a three building Italianate facade. The 3-bay section on the corner appears on the 1885 Sanborn map first with an open space next to #413. By 1891 the space was infilled, the whole facade of # 415 was complete, a total of 6 bays. While these buildings are unified in design there is still clear definition of the three separate units due to sash spacing and size as well as building heights. This section of Main Street architecture is important in understanding the visual character of late 19th century Front Royal commercial design. This is one of the most intact late 19th century facades on Main Street. Uses (from Sanborn Maps): 1885-"Gen'l. M'd'se" (General Merchandise) 1891-General Store 1897-General Store 1902-"D.G."1907-"D.G." 1912-"D.G." 1919-Department Store
<i>Incentives for Rehabilitation</i>	• Partial Real Estate Tax Exemption. Pursuant to Section 175-97 of the Town Code, owners that engage in approved rehabilitation projects have the ability to seek a 10-year tax exemption equal to the increase in assessed value resulting from the rehabilitation. • State Tax Income Credit. The Virginia Rehabilitation Tax Credit Program allows property owners who complete a certified rehabilitation project to receive an income tax credit on 25% of their eligible expenses and an additional 20% credit through the Federal Rehabilitation Tax Credit Program.

GUIDELINES WORKSHEET FOR BAR EVALUATION		
<i>Historic Overlay District Guidelines</i>	1	The historic archaeological or architectural value and significance of a structure and its relationship to the historic value of the surrounding area
	2	The age and character of the historic structure, its condition, and its probable life expectancy and the appropriateness of the proposed changes to the period or periods during which the structure was built
	3	The general compatibility of the site plan and the exterior design arrangement, texture and materials proposed to be used
	4	The view of the structure or area from a public street or road, present or future
	5	The present character of the setting of the structure or area and its surroundings
	6	The probable effect of proposed construction on trees, wooded areas, or historic sites
	7	Any other factors, including aesthetic factors, which the reviewing bodies deem to be pertinent

	8	The appropriateness of the exterior architectural features of such building or structure to the compatibility with the exterior architectural features of landmarks, buildings, or structures in the district, taking into consideration the following: - General design - Character and appropriateness of design - Form - Proportion and scale - Mass - Configuration	
	Additional Guidelines: - The reviewing bodies shall not adopt or impose any specific architectural style in the administration of this Article. - The reviewing bodies shall also be guided by the purposes for which landmarks, landmark sites and historic districts are designated and by the standards and considerations contained in the Secretary of the Interior's Standards for Rehabilitation. - See Demolition Review Guidelines Addendum for demolition of structures.		

STAFF COMMENTS:

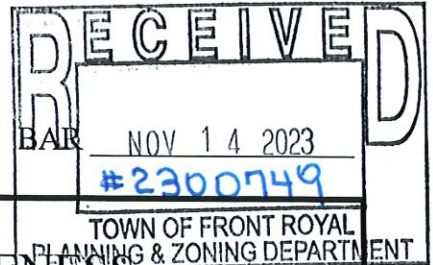
The application request is for the following items:

1. Remove crumbling stucco over the original wood siding on the Blue Ridge Avenue side and replace with hardiplank siding to match the new addition and rear of the building. The front of the building will remain the same.

The BAR needs to determine whether the hardiplank material is appropriate on the side of the building facing Blue Ridge Avenue. This is a prominent viewing point; however, the proposed material will match previously approved materials on the structure.

Attachments:

- A. Certificate of Appropriateness Application and supporting documents.
- B. Virginia Department of Historic Resources Property Reconnaissance Survey



**CERTIFICATE OF APPROPRIATENESS
APPLICATION
TOWN OF FRONT ROYAL**

☐ New Construction ☒ Rehabilitation ☐ Demolition* ☐ Sign
☐ Other f

Application is hereby made for a Certificate of Appropriateness and is made subject to the local Historic District Ordinance, other local ordinances, and State laws which are presently in force or that may hereafter be enacted affecting or regulating thereto. The undersigned applicant agrees to these requirements which are a necessary condition for approval of this certificate.

This application for a Certificate of Appropriateness may be approved administratively in accordance with Section 175-89.1 of the Town Code.

Name of Applicant: Joseph D. Gillette
Address of Applicant: 146 Cabin Run Lane, FR, VA 22630

Phone Number: 540 622-0358 E-Mail: j@gzllc.com

Property in Question:
Street Address: 415 E. MAIN STREET

Business Name (if applicable) _____

Tax Map Number: _____

Historic District: ☐ Downtown Residential Area

☒ Downtown Business Area

Are there any other applications relevant to this property or the proposed modifications being considered by any other regulatory or administrative agency?

☐ Yes ☒ No

If Yes, please describe:

Description of Proposal, including materials and colors used with each modification (List for foundation, walls, doors, windows, trim gutters/downspouts, roofing, sign, lighting, sidewalk, fencing and gutters as applicable) (attach separate sheets if necessary):

Remove crumbling stucco over original wood siding on Blue Ridge Avenue side. The stucco is failing.

Replace with hardi plank siding to match new addition and rear of the building. Front of building remains the same

*The new addition siding looks great, now Old stucco looks bad.

***Please submit seven (7) complete application packages. If color photos are submitted, please submit seven (7) complete sets of colored photographs.**

***One (1) set of material samples shall be provided together with the application.**

Also include the following as applicable:

- ☐ Attached map with property under consideration marked
- ☐ Site Plan
- ☒ Sketch, drawing, elevations
- ☐ Photographs or slides showing property in question

*** NOTE: A public hearing is required for demolition work. The names and addresses of property owners immediately adjacent and opposite the property must be submitted.**

Signature of Applicant: [Signature] Date 11/14/2023

Signature of Representative (if applicable): _____

\$100.00 Fee Receipt Number 01001958686 Date 11-14-23

PD CK#1260

By submitting this application, the applicant grants permission to Town officials and employees to enter upon the property, which is the subject of this application, during reasonable hours and for purposes related to the application process.

OFFICE USE ONLY

Date Received _____ BAR Meeting Date: _____

Action Taken: _____

Zoning Administrator



1 LEFT ELEVATION
A11 SCALE 1/4" = 1'-0"

PAINTED WOOD SIDING & TRIM
(AS SELECTED BY OWNER) OVER EXTERIOR GRADE
SHEATHING WITH MOISTURE BARRIER

PAINTED WOOD SIDING & TRIM
(AS SELECTED BY OWNER) OVER EXTERIOR GRADE
SHEATHING WITH MOISTURE BARRIER
REFINISHED STANDING SEAM METAL ROOF OVER
MANUFACTURER'S APPROVED UNDERLAYMENT OVER
FULL-COVERAGE ICE & WATER SHIELD OVER EXTERIOR
GRADE SHEATHING (TYP.)



2 REAR ELEVATION
A11 SCALE 1/4" = 1'-0"

REFINISHED METAL STAIRS AND RAILINGS

415 E. MAIN
RENOVATIONS
415 E. MAIN STREET
FRONT ROYAL, VIRGINIA



JOB # 2214

January 6, 2023

Preliminary Drawings

These Documents, Schematic Drawings, Preliminary Drawings, or Working Drawings, and Specifications are the Property of Architecture Design Concepts, P.C. and may not be used, reproduced, or utilized without the express written consent of Architecture Design Concepts, P.C.

REVISIONS

JUNE 5, 2023

JUNE 14, 2023



LEFT & REAR ELEVATIONS

A-2.2

VIRGINIA DEPARTMENT OF HISTORIC RESOURCES
PROPERTY SURVEY FORM
RECONNAISSANCE LEVEL

IDENTIFICATION INFORMATION

VDHR File # 112-0046-000

Property Name:
Address 415 East Main Street
Current Warren Paint & Supply Company

NR Property Category: Building
Wuzit: Store

Tax Code: Section Parcel
8-8 6

County/City: Warren
USGS Map: USGS Quad: Front Royal

ADDRESS/LOCATION INFORMATION

Address: 415 East Main Street Street
Vicinity of: Municipality: Town of Front Royal ZIP: 22630

PROPERTY CLASSIFICATION INFORMATION

Property Boundaries:
Ownership: Private

RESOURCE COUNT -

#	Category	Contributing?	
1	Building	Contributing	TOTAL: 1
			Contrib: 1
			Non-Contrib: 0

WUZIT COUNT -

#	Wuzit	Contributing?	
1	Store	Contributing	TOTAL: 1
			Contrib: 1
			Non-Contrib: 0

RESOURCE - GENERAL DESCRIPTIVE INFORMATION

Resource Level:
Estimated Construction Date: 1880 ca
Source of Date: site visit/map
Physical Status: Existing
Condition: Good
Threat: None Known
Degree of Historic Integrity:

PRIMARY RESOURCE RECONNAISSANCE DESCRIPTION

Architectural Style/Derivative: Italianate
of Stories: 2.0 # of Bays Wide: 6 # of Bays Deep: 4

Component	#	Form/Treatment	Material	Matr'l Treatment
Chimneys		Interior	brick?	
Foundation		masonry?	?	
Roof		Shed	Metal?	Standing seam?
Walls		frame	wood/stucco	Rough Texture
Windows		Double hung	Wood/glass	2/2
Windows		Plate glass	Wood/glass	Retail

Brief Architectural Description of Primary Resource:
 This is an urban commercial block-shaped building at the end of a row, on a corner. The facade design is continuous with #413 & #409, on the west side. The cornice and stucco texture tie three late nineteenth century vernacular buildings together. This building is defined by the eastern six bays, and a slightly higher height. Italianate features include a very fine cornice, bracketed fascia board-two types of brackets small and large; very fine arch top windows featuring: chamfered trim boards and projecting molded window hoods. The bracketed upper cornice is echoed in a lower braced trim board that projects, in a hood manner, over the lower retail facade. The retail facade has expansive plate glass windows and a recessed center entry. The plate glass section includes larger low panels topped by transoms-this is one of the most intact facades on Main Street, probably very little change to details since 1900-1910. The facade is completely symmetrical.Warrants an intensive level survey. The building is potentially eligible for the national Register as one of Front Royal's most intact late 19th century commercial buildings.

Brief Architectural Description of Additions and Alterations
 Very few changes in the last 80 years.

Brief Architectural Description of Secondary Resources:

Potentially Contributes to Historic District:
 N/A
Potentially Associated with NR Multiple Property:

Architectural and Historical Summary:
 Probably built during the 1870s or 1880s, this building is part of a three building Italianate facade. The 3-bay section on the corner appears on the 1885 Sanborn map first with an open space next to #413. By 1891 the space was infilled, the whole facade of # 415 was complete, a total of 6 bays. While these buildings are unified in design there is still clear definition of the three separate units due to sash spacing and size as well as building heights. This section of Main Street architecture is important in understanding the visual character of late 19th century Front Royal commercial design. This is one of the most intact late 19th century facades on Main Street.
 Uses (from Sanborn Maps):
 1885-"Gen'l. M'd'se" (General Merchandise)
 1891-General Store
 1897-General Store
 1902-"D.G."1907-"D.G."
 1912-"D.G."
 1919-Department Store

This building warrants further investigation, an

intensive survey may substantiate eligibility for the National Register as one of Front Royal's most intact late 19th century commercial buildings.

BIBLIOGRAPHY

Type of Record	Citation
Map	1885 Sanborn Map Company
Map	1891 Sanborn Map Company
Map	1897 Sanborn Map Company
Map	1902 Sanborn Map Company
Map	1907 Sanborn Map Company
Map	1912 Sanborn Map Company
Map	1919 Sanborn Map Company
Map	1927 Sanborn Map Company

PHOTOGRAPHIC/DRAWINGS DOCUMENTATION

Media	VDHR Neg #	Frames	Date
B&W 35mm photos	12585	7 - 0	1/28/1993

CRM MANAGEMENT EVENTS

CRM Event	Agency/Organization	Date
Reconnaissance Survey IPS Entry 3/19/94	Pres. Assoc. of VA/Wagner	1/28/1993

31

Н а р р у

E. MAIN

AT
CANNING
METAL
LINE
MARCH, SHIP
CONC. FL.
POWER B. LIONS,
ELIC. WERN. SYNT
CHINA. ETTONGS
SMED PHILIS

1206
Bism
Carmy P.
No Heart
No Power

50'

CONC BRIDGE

Н а р р у

NEW BUSINESS ITEM 3

COA Application #2300760 – A Certificate of Appropriateness Application submitted by KEE Construction Services Inc. on behalf of the property owner the First Baptist Church for exterior renovations at 32 N. Royal Avenue and identified by tax map 20A5-11-16. The property is zoned C-2, Downtown Business District and is a contributing structure in the Historic Overlay District.



**TOWN OF FRONT ROYAL
DEPARTMENT OF PLANNING & ZONING**

**STAFF REPORT FOR THE
BOARD OF ARCHITECTURAL REVIEW
DECEMBER 12, 2023**

APPLICATION #:

Certificate of Appropriateness
Application #2300760

APPLICANT:

KEE Construction Services Inc.

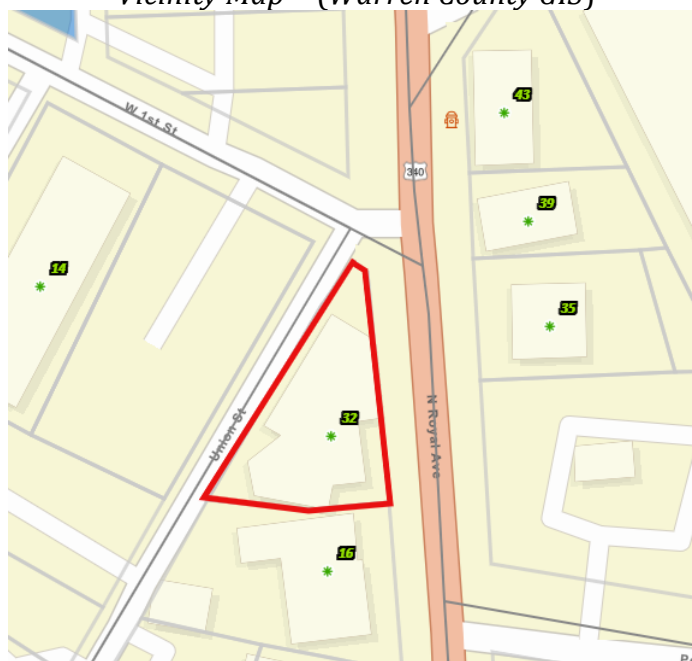
APPLICATION SUMMARY:

A Certificate of Appropriateness Application submitted by KEE Construction Services Inc. on behalf of the property owner, First Baptist Church, for exterior renovations at 32 N. Royal Avenue and identified by tax map 20A5-11-16. The property is zoned C-2, Downtown Business District and is a contributing structure in the Historic Overlay District. **Attachment A** – Application and supporting documents.

GENERAL INFORMATION:

<i>Site Addresses</i>	32 N. Royal Avenue
<i>Owner(s)</i>	First Baptist Church
<i>Zoning District</i>	C-2 (Downtown Business) District
<i>Historic District</i>	Front Royal Historic District
<i>Tax Identification</i>	20A5-11-16
<i>Location</i>	The subject building is located at the corner of N. Royal Avenue, 1 st Street and Union Street.

Vicinity Map - (Warren County GIS)



Aeiral Map - (Warren County GIS)

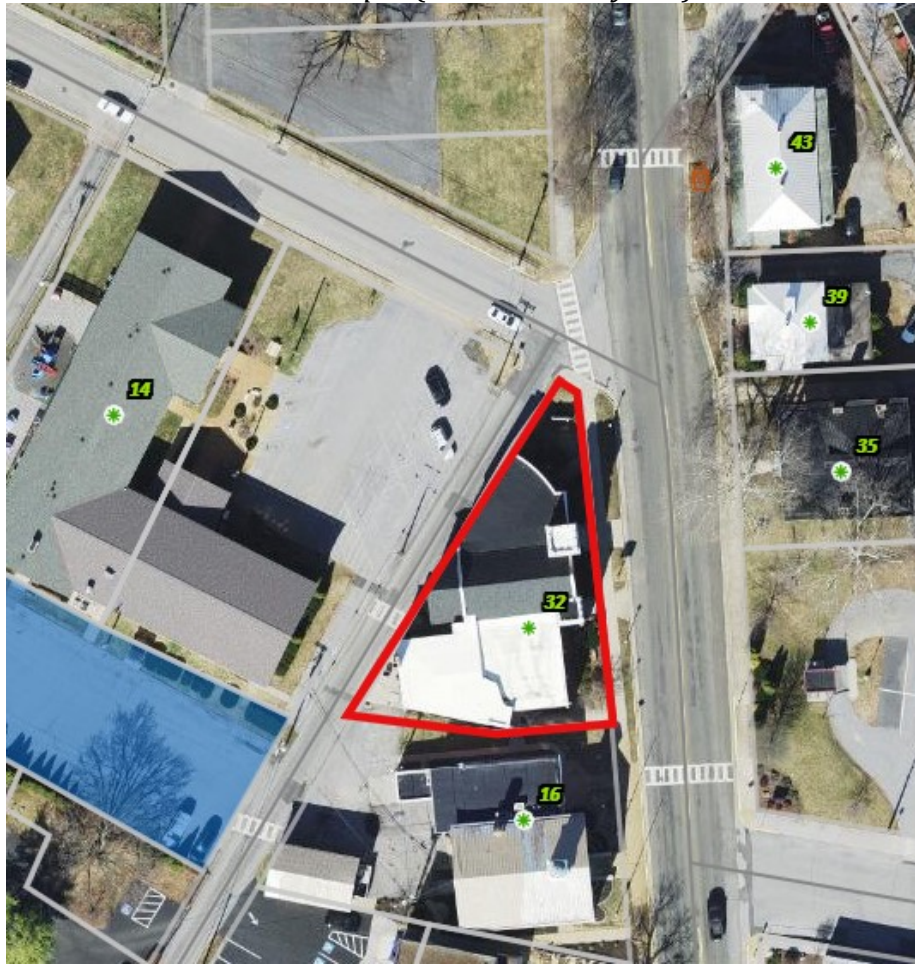


Photo 1 – Front Elevation – 32 N. Royal Avenue



Photo 2 – Front/Right Corner Elevation (32 N. Royal Avenue & Union Street)



Photo 3 – Rear Elevation (Union Street)



Photo 4 – Rear/Right Corner Elevation (Union Street)



SUPPLEMENTAL INFORMATION:

Legal Authority

The Board of Architectural Review (BAR) is established by the legal authority of Virginia Code §15.2-2306 and Sections 175-82 through 175-98 of the Town Code. The Town Code gives review authority to the BAR for major projects within the Historic Overlay District. The Historic Overlay District consists of the areas and structures identified within the Front Royal Historic District. Town Code, Section 175-82, states that the purposes of establishing the historic resource overlay areas include the following:

1. To preserve and improve the quality of life for residents of the Town of Front Royal by protecting familiar and treasured visual elements in the area.
2. To promote tourism by protecting historical and cultural resources attractive to visitors and thereby supporting local business and industry.
3. To stabilize and improve property values by providing incentive for the upkeep and rehabilitation of older structures and by encouraging desirable uses and forms of economic development.
4. To educate residents on the local cultural and historic heritage as embodied in the Historic District Overlay Areas and to foster a sense of pride in this heritage.
5. To promote local historic preservation efforts and to encourage the identification and nomination of qualified historic properties to the National Register of Historic Places and the Virginia Landmarks Register.
6. To prevent the encroachment of additions or new buildings and structures that are architecturally incongruous with their environs within areas of architectural harmony and historic character.

Except where administrative review authority is granted under Section 175-89.1, and where review is exempt under Section 175-90, the BAR is responsible for reviewing major projects in the Historic Overlay District in accordance with the guidelines found under Section 175-91 of the Town Code. These guidelines are listed at the end of this report.

Historic Information

The building (circa 1913-1914) is a contributing building to the Front Royal Historic District. Below are notes about the structure, as found within the Historic District records. A full copy of the report is attached (**Attachment B**).

Architectural Description

The First Baptist Church is a 2-story 6-course American bond brick structure with a central gable roof clad with composition shingles. Its facade is composed of a large stained glass window flanked by two irregular square towers with castellated tops. Pointed-arch louvered vents are in the tallest tower, while all prominent corners are fortified with brick flying buttresses with concrete caps. The church was built by E.A. or E.R. Green, but the architect is not known.

ARCHITECTURAL AND HISTORICAL STATEMENT

=====

Land was given for the building of the church by John Hamilton Steele and the current First Baptist Church was built in 1914. The congregation was organized in April, 1839. In its 148 years, the congregation has had 27 pastors. Representing an interesting application of vernacular Gothic revival-style architecture, the First

	Baptist Church has a very unusual footprint and plan arrangement. The earlier church dating to the nineteenth century stood on Crescent Street. It was a frame Gothic-influenced design. The Akron plan is rare in Virginia, and the First Baptist Church is a uniquely organic example of how a simple space evolved into a complex plan. It stands in a prominent location on North Royal Avenue next to the Town Hall. Its few alterations have left it with a high degree of integrity.
<i>Incentives for Rehabilitation</i>	• Partial Real Estate Tax Exemption. Pursuant to Section 175-97 of the Town Code, owners that engage in approved rehabilitation projects have the ability to seek a 10-year tax exemption equal to the increase in assessed value resulting from the rehabilitation. • State Tax Income Credit. The Virginia Rehabilitation Tax Credit Program allows property owners who complete a certified rehabilitation project to receive an income tax credit on 25% of their eligible expenses and an additional 20% credit through the Federal Rehabilitation Tax Credit Program.

GUIDELINES WORKSHEET FOR BAR EVALUATION			
Historic Overlay District Guidelines	1	The historic archaeological or architectural value and significance of a structure and its relationship to the historic value of the surrounding area	
	2	The age and character of the historic structure, its condition, and its probable life expectancy and the appropriateness of the proposed changes to the period or periods during which the structure was built	
	3	The general compatibility of the site plan and the exterior design arrangement, texture and materials proposed to be used	
	4	The view of the structure or area from a public street or road, present or future	
	5	The present character of the setting of the structure or area and its surroundings	
	6	The probable effect of proposed construction on trees, wooded areas, or historic sites	
	7	Any other factors, including aesthetic factors, which the reviewing bodies deem to be pertinent	
	8	The appropriateness of the exterior architectural features of such building or structure to the compatibility with the exterior architectural features of landmarks, buildings, or structures in the district, taking into consideration the following: a. General design b. Character and appropriateness of design c. Form d. Proportion and scale e. Mass f. Configuration	

Additional Guidelines:

- The reviewing bodies shall not adopt or impose any specific architectural style in the administration of this Article.
- The reviewing bodies shall also be guided by the purposes for which landmarks, landmark sites and historic districts are designated and by the standards and considerations contained in the Secretary of the Interior's Standards for Rehabilitation.
- See Demolition Review Guidelines Addendum for demolition of structures.

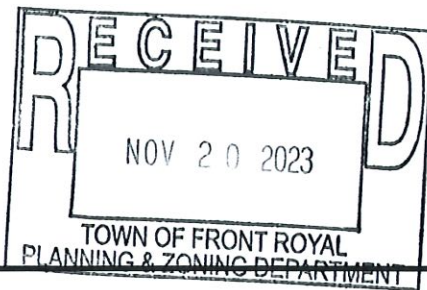
STAFF COMMENTS:

The application request is for the following items exterior renovations.

1. Single Window Replacements
 - a. Replace all single hung windows on rear and side of church with new windows (composite material).
 - i. *The BAR needs to determine whether the proposed replacement window material is appropriate in this district.*
2. Chimney Demolition
 - a. The chimney is not functional.
 - i. *The BAR needs to determine if the chimney is significant to the appearance of the structure. The applicant will need to contact the Building Department prior to demolition of the Chimney.*
3. Bell Tower Louvers
 - a. Restoration and repainting of existing louvers.
4. Exterior Trim
 - a. Restoration and repainting of existing trim.
5. Exterior Masonry
 - a. Repair and repoint masonry.
6. Stained Glass Windows
 - a. Repair and maintenance of existing stained-glass windows.

Attachments:

- A. Certificate of Appropriateness Application and supporting documents.
- B. Virginia Department of Historic Resources Property Reconnaissance Survey

BAR 2300760

**CERTIFICATE OF APPROPRIATENESS
APPLICATION
TOWN OF FRONT ROYAL**

☐ New Construction ☒ Rehabilitation ☐ Demolition* ☐ Sign
☐ Other _____

Application is hereby made for a Certificate of Appropriateness and is made subject to the local Historic District Ordinance, other local ordinances, and State laws which are presently in force or that may hereafter be enacted affecting or regulating thereto. The undersigned applicant agrees to these requirements which are a necessary condition for approval of this certificate.

This application for a Certificate of Appropriateness may be approved administratively in accordance with Section 175-89.1 of the Town Code.

Name of Applicant: KEE Construction Services Inc.

Address of Applicant: 420 West Jubal Early Drive Suite 100
Winchester, VA 22601

Phone Number: 540-723-0585 E-Mail: lcaldwell@keeconstruction.com

Property in Question: 32 N. Royal Avenue
Street Address: 14 W 1st Street Front Royal, VA 22630

Business Name (if applicable) First Baptist Church

Tax Map Number: 20A511 16

Historic District: ☐ Downtown Residential Area
☒ Downtown Business Area

Are there any other applications relevant to this property or the proposed modifications being considered by any other regulatory or administrative agency?

☐ Yes ☒ No

If Yes, please describe: _____

Description of Proposal, including materials and colors used with each modification (List for foundation, walls, doors, windows, trim gutters/downspouts, roofing, sign, lighting, sidewalk, fencing and gutters as applicable) (attach separate sheets if necessary):

See attached slideshow

****Please submit seven (7) complete application packages. If color photos are submitted, please submit seven (7) complete sets of colored photographs.***

****One (1) set of material samples shall be provided together with the application.***

Also include the following as applicable:

- ☒ Attached map with property under consideration marked
- ☐ Site Plan
- ☐ Sketch, drawing, elevations
- ☒ Photographs or slides showing property in question

*** NOTE: A public hearing is required for demolition work. The names and addresses of property owners immediately adjacent and opposite the property must be submitted.**

Signature of Applicant: Jr T. Caldwell Date 11/16/2023

Signature of Representative (if applicable): _____

\$100.00 Fee Receipt Number 1023 Date 11-27-23

pd 11/27/23 over phone w/cc

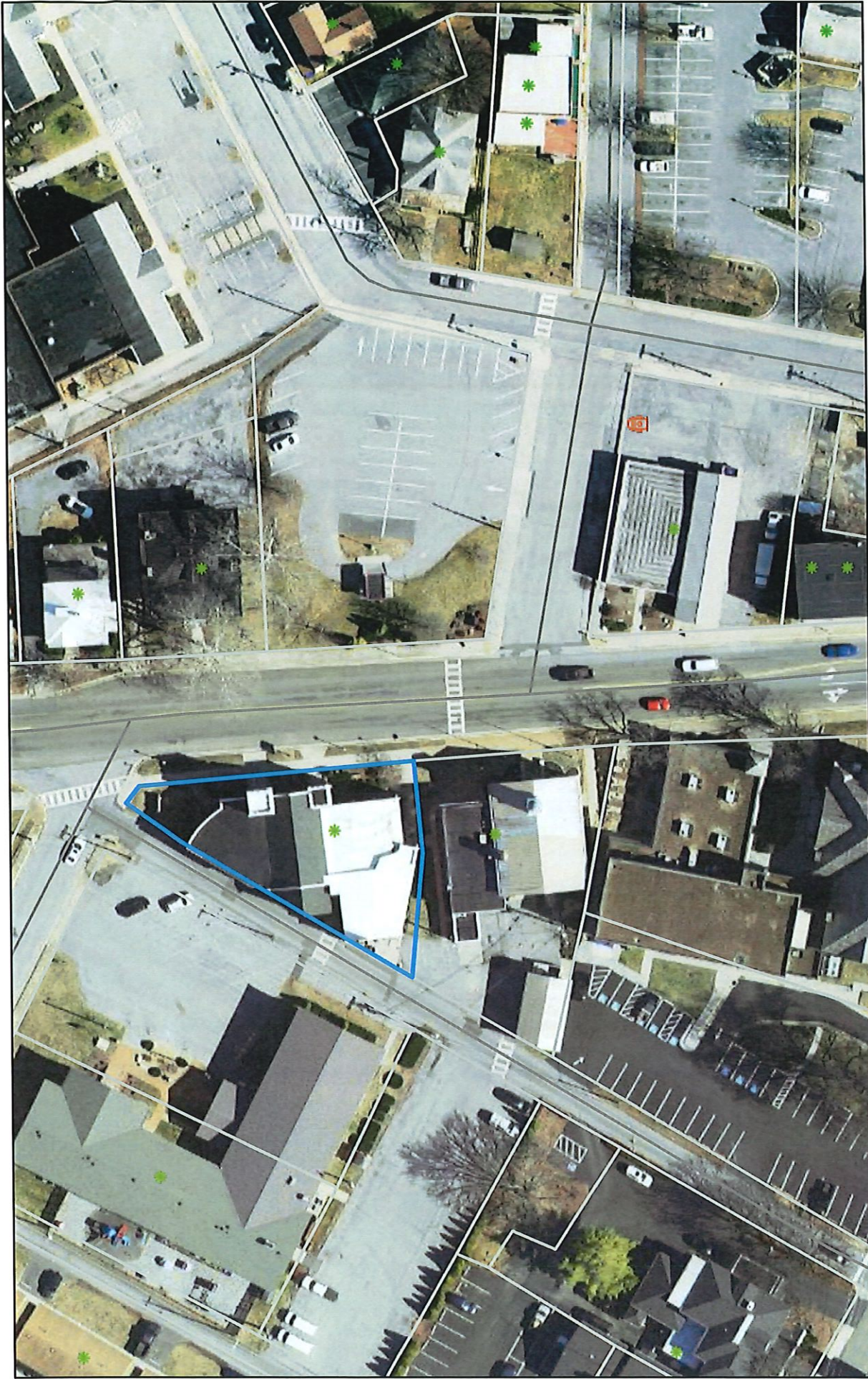
By submitting this application, the applicant grants permission to Town officials and employees to enter upon the property, which is the subject of this application, during reasonable hours and for purposes related to the application process.

OFFICE USE ONLY

Date Received 11-20-2023 BAR Meeting Date: 12/12/23

Action Taken: _____

Zoning Administrator



1:1,128
0 40 80 160 ft
0 12.5 25 50 m
Virginia Geographic Information Network (GIN)

November 16, 2023

FIRST BAPTIST CHURCH

14 W 1st Street

Front Royal, VA 22630

PROPOSED SCOPE OF WORK BY KEE CONSTRUCTION SERVICES INC.

- ▶ Single Window Replacements
 - ▶ Chimney Demolition
 - ▶ Bell Tower Louvers
 - ▶ Exterior Trim
 - ▶ Exterior Masonry
 - ▶ Stained Glass Windows
- 
- A series of three parallel white diagonal lines extending from the bottom right corner towards the center of the slide.

PROJECT #1



EXISTING WINDOWS



PROPOSED NEW WINDOWS AND SCOPE

- ▶ Install below windows to replace all existing single hung windows on rear and side of Church.
- ▶ Andersen Windows & Patio Doors 100 Series Product Guide for Professionals (azureedge.net)

PROJECT #2



EXISTING CHIMNEY



PROPOSED NEW CHIMNEY AND SCOPE



Chimney is proposed to be demolished to a lower position, to remove existing damaged areas.

Chimney is to be capped off, chimney is non operable and currently has no heating source to function.

PROJECT #3



EXISTING BELL TOWER LOUVERS



BELL TOWER LOUVER REPAIRS

PROPOSED SCOPE

- ▶ Remove existing paint
 - ▶ Repair existing damaged wood with wood products similar to existing only where necessary
 - ▶ Repaint louvers after repairs in color white as similar to existing
- 
- A series of three parallel white diagonal lines extending from the bottom right corner towards the center of the slide.

PROJECT #4



EXISTING EXTERIOR TRIM



EXTERIOR TRIM REPAIRS PROPOSED SCOPE

- ▶ Remove existing paint
 - ▶ Repair existing damaged wood with wood products similar to existing only where necessary
 - ▶ Repaint trim after repairs in color white as similar to existing
- 
- A series of three parallel white diagonal lines extending from the bottom right corner towards the center of the slide.

PROJECT #5



EXTERIOR MASONRY REPAIRS AND POINT UP



MASONRY REPAIRS AND POINT UP SCOPE

- ▶ Repair existing damaged masonry, point up existing masonry as needed in deteriorated areas

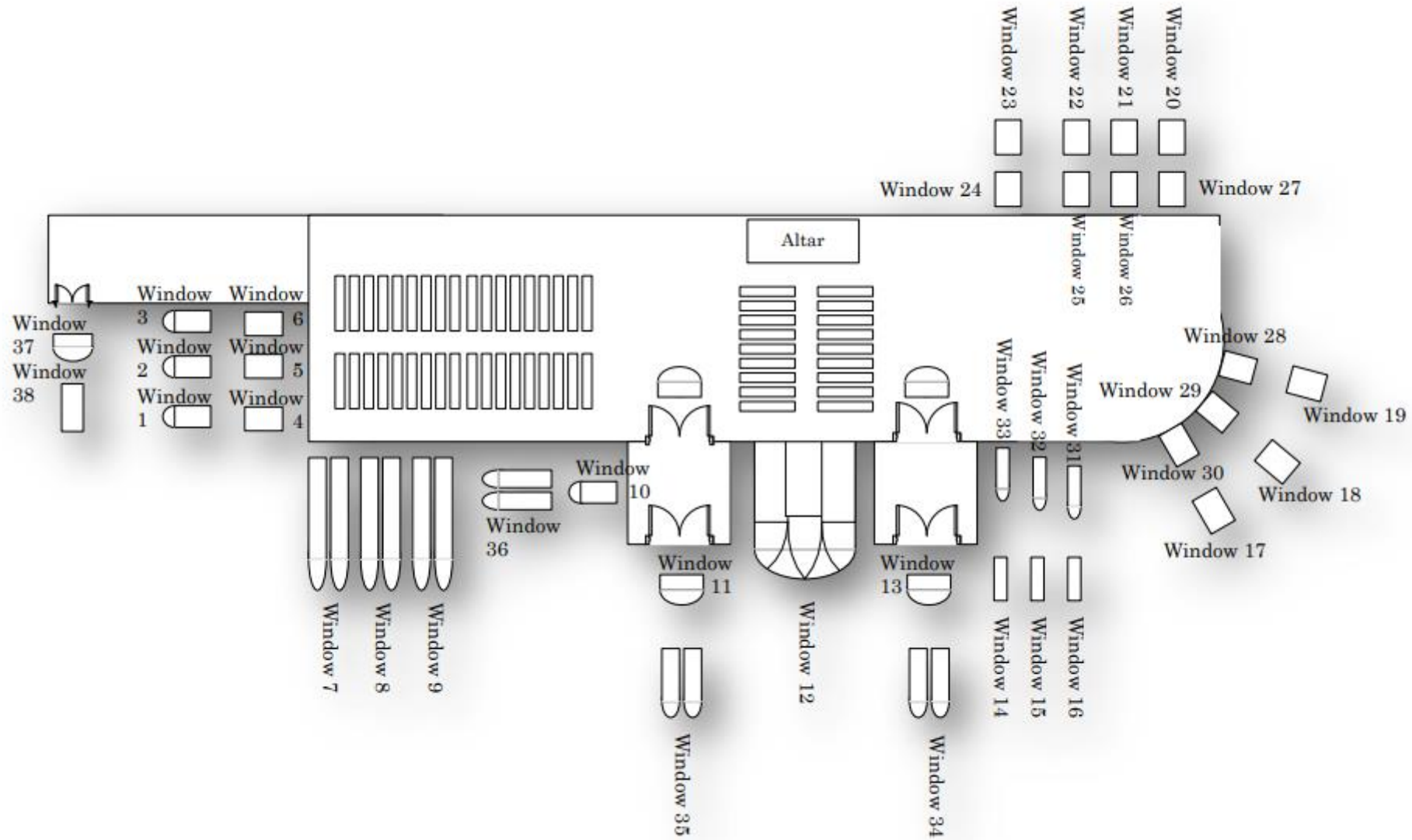
PROJECT #6



STAINED GLASS WINDOWS REPAIR (PHASE 1)



FLOOR PLAN FOR THE STAINED-GLASS ART WINDOWS:



SCOPE OF PROJECT:

RESTORATION AND PROTECTIVE COVERING

Epiphany Studios has the following recommendations for the on-site/studio restoration of your stained-glass art windows with the installation of 1/4" DuPont SentryGlas® clear laminated safety glass as a protective covering based on the September 26, 2022, on-site evaluation by Mitchell Brown with Mr. Bob Haas and Mr. Logan Caldwell.

PROJECT DETAILS:

Window #7 **Decorative Stained-Glass Art Window**
"Dorastus Cone & George W. Cone"
Overall, Approximately 61" x 148"
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)



AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. The center mullion requires wood restoration. This will be completed on a "Time & Materials." based.
6. Install a new composite stood sill to replace the rotten wood,
7. Install 1/4" DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #8

Decorative Stained-Glass Art Window “Mrs. V. V. Corder”

Overall, Approximately 61” x 148”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
3. Seal cracked glass with clear epoxy on the left border in the left lancet.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install a new composite stood sill to replace the rotten wood,
6. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #9

**Decorative Stained-Glass Art Window
“James Way Kendrick”**

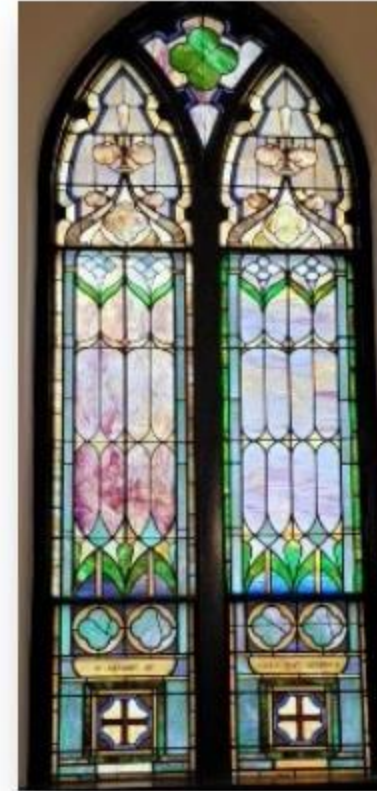
Overall, Approximately 61” x 148”
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
3. Seal cracked glass with clear epoxy on the left border in the left lancet.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install a new composite stood sill to replace the rotten wood,
6. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #10

Decorative Stained-Glass Art Window

"David E. And Lucy V. Hitt"

Approximately 40" x 90"

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to removal.
2. See Details of Re-Leading Specifications.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
3. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
4. Install 1/4" DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



The window is starting to collapse with the lead failing.

Window #11

**Decorative Stained-Glass Art Window
“Lily Transom”**

Approximately 58” x 33”

Studio: Unknown



AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.

Window #12

**Decorative Stained-Glass Art Window
“Crown & Bible”**

Overall, Approximately 141” x 170”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #13

**Decorative Stained-Glass Art Window
“Lily Transom”**

Approximately 58” x 33”

Studio: Unknown



AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.

Window #14

Decorative Stained-Glass Art Window

Approximately 16" x 58"

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4" DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #15

Decorative Stained-Glass Art Window

“Dora Frances Figgins”

Approximately 16” x 58”

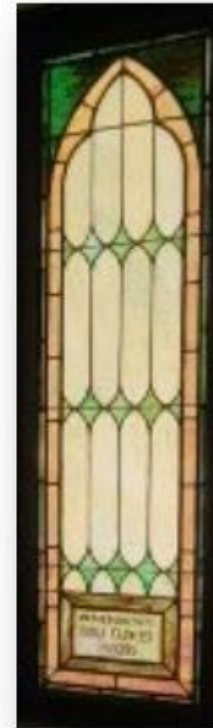
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #16

Decorative Stained-Glass Art Window

“Leonard & Nettie Rickard”

Approximately 16” x 58”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #31

**Decorative Stained-Glass Art Window
“Worthie & Jessie Swartz”**

Approximately 16” x 40”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #32

**Decorative Stained-Glass Art Window
“Edith Jackson Greene”**

Approximately 16” x 40”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #33

**Decorative Stained-Glass Art Window
“Keene & Ella Updike”**

Approximately 16” x 40”

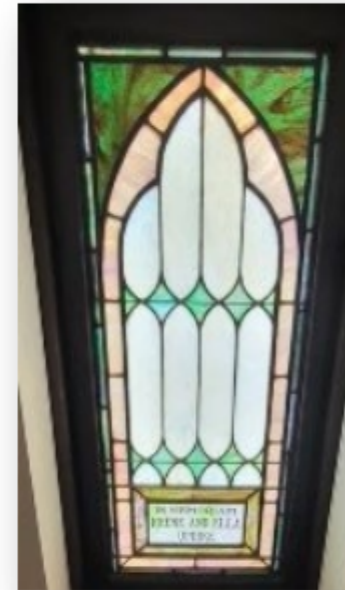
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #34

Decorative Stained-Glass Art Window “Bell Tower Storeroom”

Each Lancet Overall, Approximately 22” x 105”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #35

**Decorative Stained-Glass Art Window
“South Tower Street Side”**

Each Lancet Overall, Approximately 22” x 105”
Studio: Unknown

THESE STAINED-GLASS ART WINDOWS ARE NOT SEEN FROM THE INTERIOR.

AT JOB SITE INTERIOR:

1. Photograph the exterior of the stained-glass window prior to restoration

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #36

**Decorative Stained-Glass Art Window
“South Tower Gulley Side”**

Each Lancet Overall, Approximately 22” x 105”
Studio: Unknown

THESE STAINED-GLASS ART WINDOWS ARE NOT SEEN FROM THE INTERIOR.

AT JOB SITE INTERIOR:

1. Photograph the exterior of the stained-glass window prior to restoration.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



STUDIO RESTORATION SPECIFICATIONS:

DETAILS OF STUDIO RESTORATION SPECIFICATIONS:

AT JOB SITE:

1. Photograph the interior and exterior of stained-glass art windows before removal.
2. Remove the existing protective coverings, as required
3. Remove the stained-glass art panels/sashes from the frame.
4. Place the stained-glass art panels into our studio trailer on the transport easel.
5. Install 7/16 OSB particle board inside the window opening while the stained-glass panels are out for re-leading. The OSB particleboard will be painted white on the exterior and painted to coordinate the interior trim color on the OSB particleboard's interior surface.
6. Transport stained-glass art panels/sash frames to our Front Royal, VA studio.

AT STUDIO:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Reduce all deflection as outlined per stained-glass art window /panel.
3. Install additional flat horizontal steel braces for strength in the stained-glass art window/panel.
4. Replace any shattered or missing pieces of cathedral / opalescent / painted glass in the stained-glass window. (As mentioned above in the **PROJECT DETAILS**.)
5. Touch-up hand painting. (As mentioned above in the **PROJECT DETAILS**.)
6. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
7. Re-cement the stained-glass art window on the exterior surface.
8. Transport stained-glass art to the job site.

AT JOB SITE:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Remove the 7/16 OSB particleboard(s) from the window opening while the stained-glass panels are out for re-leading.
3. Re-install the stained-glass art panels/sash frames back into their frame(s).
4. Replace any loose/missing caulk on the exterior where the window sash meets the exterior façade.
5. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint to match the exterior color.
6. Repaint the interior frames after installing the stained-glass art panels/sash frames.
7. Install 1/4" DuPont SentryGlas, clear laminated safety glass as a protective covering on the exterior of the stained-glass window as specified under the **INSTALLATION NOTES** under Protective Covering.

RE-LEADING SPECIFICATIONS:

DETAILS OF RE-LEADING SPECIFICATIONS:

AT JOB SITE:

1. Photograph the interior and exterior of stained-glass art windows before removal.
2. Remove existing protective coverings.
3. Remove the stained-glass art panels/sashes from the frame.
4. Place the stained-glass art panels into our studio trailer on the transport easel.
5. Install 7/16 OSB particle board inside the window opening while the stained-glass panels are out for re-leading. The OSB particleboard will be painted white on the exterior and painted to coordinate with the interior trim color on the interior surface of the OSB particleboard.
6. Transport stained-glass art panels/sash frames to our Front Royal, VA studio.

AT STUDIO:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Make a cartoon rubbing of each stained-glass panel.
3. Remove all flat steel braces from the stained-glass panels. Remove all lead came.
4. Clean all glass.
5. Replace any shattered or missing pieces of cathedral / opalescent / painted glass in the stained-glass window.
6. Touch-up hand painting. (As mentioned above in the **PROJECT DETAILS**.)
7. Re-install glass in new lead came.
8. Cement / waterproof on both sides of the stained-glass panels.
9. Install new saddle bars / flat steel braces for support in each panel.
10. Transport stained-glass art to the job site.

AT JOB SITE:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Remove the 7/16 OSB particleboard(s) from the window opening while the stained-glass panels are out for re-leading.
3. Re-install the stained-glass art panels/sash frames back into their frame(s).
4. Replace any loose/missing caulk on the exterior where the window sash meets the exterior façade.
5. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint to match the existing exterior color.
6. Repaint the interior frames after installing the stained-glass art panels/sash frames.
7. Install 1/4" DuPont SentryGlas, clear laminated safety glass as a protective covering on the exterior of the stained-glass window as specified under the **INSTALLATION NOTES** under Protective Covering.

SCHEDULE OF RESTORATION:

- A. Epiphany Studios will coordinate the work schedule at the owner's convenience concerning daily services, religious holidays, weddings, funerals, and other events.
- B. The owner will endeavor to give Epiphany Studios 48 hours' notice of any disruption to work.

SECTION ONE - AT THE JOB SITE:

1.1. SCAFFOLD / LIFT:

- A. Scaffold and adequate decking will be installed on both the exterior and interior of the building.
- B. The owner is responsible for obtaining all necessary permits and easements from the City when necessary to legally block the sidewalk, impede traffic, and work in the right-of-way.
- C. Epiphany Studios will follow safety procedures established by OSHA and responsible state authorities to protect workers and passersby.
- D. Epiphany Studios will provide all necessary materials and equipment to protect the building and furnishings from damage during the removal and reinstallation of the stained-glass art.
- E. The scaffold and lift will be made available upon request for use by the architect and contractors separately employed by the church for inspections and to perform tasks unrelated to the window restoration. Each authorized user will sign a hold harmless agreement.
- F. The scaffold and lift must be secured during non-working hours from unauthorized use.
- G. Epiphany Studios will remove any temporary anchors and fill all holes with type N mortar upon removing the scaffold. The mortar color will be approved by the architect based on field samples.

1.2. PROTECTIVE COVERING REMOVAL:

- A. The existing storm coverings will be carefully removed and placed in a selected area for disposal. Epiphany Studios will provide a dumpster or other means for disposal of the old storm coverings.

1.3. WINDOW REMOVAL:

- A. Epiphany Studios will take the necessary steps to ensure the window panels' safety to minimize additional breakage, lengthen or widen cracks, stress fractures, etc. Conservation tape and other approved methods will stabilize loose pieces to protect against loss or additional damage. The tape will be applied to the non-painted surface of the stained-glass. All loose sections of stained-glass will be cataloged to assure their return to the original setting.
- B. A template will be made of each of the stained-glass panels for fabrication.

1.4. PHOTOGRAPHIC DOCUMENTATION – BEFORE REMOVAL & DURING RESTORATION:

- A. Each window will be fully documented before removal with high-resolution digital images (2 megapixels or higher.) Both interior and exterior will be separately photographed overall for reference and in quadrants, with files named appropriately.

1.5. TEMPORARY INFILL PANELS:

- A. Epiphany Studios will install a 7/16" OSB particleboard on the window opening exterior while the stained-glass panel is out for restoration. The OSB particleboard will be painted on the interior and exterior surfaces to coordinate where applicable.

1.6. TRANSPORT OF THE GLASS:

- A. Epiphany Studios will provide crates for the smaller stained-glass panels to protect the panels in transit.
- B. The larger stained-glass panel will be placed on our studio easels to transport to Front Royal, Virginia studio.
- C. However, no glass will be transported without being encased securely between foam sheets.
- D. Epiphany Studios is fully responsible for all transport to ensure the safety of the cargo.

SECTION TWO - AT THE STUDIO:

2.1. UNCRATING THE STAINED GLASS:

- A. Epiphany Studios will inspect each panel for any damage incurred during transit and handling.

2.2. GLASS HANDLING & CLEANING:

- A. Epiphany Studios will make a cartoon rubbing of each stained-glass art panel. Replacement glass pieces will be submitted with the original for match verification by the architect/owner.
- B. Epiphany Studios will remove panels from any framing, removing all brace bars and twist wire.
- C. The paint will be examined to determine its stability of the paint. Epiphany Studios will notify the owner for further instructions before cleaning if the paint is unstable.
- D. Epiphany Studios will immerse the glass panels in warm water containing the approved cleaner for no more than four hours, monitoring the glass for signs of deterioration.
- E. Epiphany Studios will clean the glass of dirt, putty, paint, caulk, and other foreign materials if the paint is stable. This cleaning process will be completed using a mild Triton X (a nonionic detergent) and water.
- F. Panels may be cleaned with soft bristle brushes, hardwood picks, and rags. No cleaning technique is known to rub glass or cause further damage; the paint will be employed. We do not use steel wool or similar abrasive products.
- G. Repainted glass pieces where the grisaille has faded or flaked off are to be submitted with a benchmark example of the original matching grisaille. Photographic documentation will be done before removal, studio, and restoration.

2.3. GLASS PAINT:

- A. The paint used to repair the grisaille will contain grains of highly fusible glass with a melting point like the glass on which it will be painted.
- B. The pigment will be a finely powdered oxide resistant to high temperatures. The final color will match the existing grisaille benchmark as closely as possible.

2.4. BROKEN GLASS:

- A. When possible, all broken glass will be repaired by edge gluing or copper foil.
 - a. Epoxy Edge-Gluing: This technique produces an invisible line and is often used on painted glass, particularly focal points of a window such as a face or portion of the sky intended to be a single continuous piece. Epoxy can also be tinted to match the glass. It is also used for infusing shattered glass or microscopic cracks caused by intense heat from a fire. Epoxy produces an extraordinarily strong repair but will deteriorate in sunlight and requires

secondary glazing to protect it from U.V. degradation. Epoxy is the least reversible of the two techniques and is usually more expensive.

- b. Copper Foiling: Copper foil has the longest history and, unless the glass is unstable, is the best option when a piece of glass has only one or two cracks. Copper foil is a thin tape applied along each side of the break, trimmed to a minimum width, and soldered
- B. Replacement glass should be limited as a last resort and only when an exact match is possible.
- C. All art glass for piece replacement will match the original as closely as possible regarding type, color, texture, thickness, and transparency.

2.5. WATERPROOFING:

- A. Waterproofing is made of linseed oil and whiting, and a coloring agent. (Hardening agents will not be included in the mixture; solvent-based driers will be used sparingly.)
- B. A stiffer, dryer mix will be used and applied by hand in areas where the paint is fragile.
- C. Excess putty will be cut away, and excess oil will be cleaned using the specified product.
- D. The lead and solder joints will be burnished to match the original. In areas of fragile paint, careful burnishing with a rag by hand will be done.

2.6. BRACING:

- A. Re-brace all panels with new materials to match existing braces.
- B. Evaluate existing bracing and recommend additional structure as appropriate.

2.7. CRATING:

- A. Sashes/panels will be created for transport to the job site.

2.8. TRANSPORTING STAINED-GLASS:

- A. Epiphany Studios will transport crates to the project job site.

SECTION THREE - JOB SITE RE-INSTALLATION & RESTORATION:

3.1. SCAFFOLD / LIFT:

Scaffold and adequate decking will be installed on both the exterior and interior of the building.

3.2. REMOVAL OF TEMPORARY INFILL PANELS:

Epiphany Studios will remove the installed 7/16" OSB particleboard on the window's exterior.

3.3. HISTORICAL GENERAL MAINTENANCE PROCEDURES:

Epiphany Studios has instituted the following historical general maintenance procedures. After assessing each window and identifying all items in need of maintenance, our craftsmen will complete the following services:

Other items of repair will be described independently and specified individually.

A. Cleaning the Interior of the Stained Glass:

Epiphany Studio's craftsmen will clean the interior of the stained-glass window by spraying a special liquid cleaning solution on the window and then wiping the solution off with a soft cloth. Although Epiphany Studios' craftsmen are very thorough in their cleaning procedures, it is impossible to remove heavy lime deposits, paint overspray, etc., with this cleaning method. Windows with painted glass will be evaluated for stability. The correct cleaning method will be determined by the foreman in charge of the project based on the outcome.

B. Repairing Cracked Glass:

Since maintaining originality is an important part of the proper restoration, the craftsmen of Epiphany Studios will repair all cracks with optically clear adhesive or by using "Dutchman" lead lines. This method of repair is chosen based on structural requirements and artistic design. The job foreman will determine the exact method or methods used, thus guaranteeing a quality restoration.

C. Replacing Stained-Glass:

Epiphany Studios has a large selection of stained-glass in stock and unlimited capabilities to acquire specific stained-glass types. We will provide the best possible matches for your project. Even with these capabilities, exact matches may be impossible due to age, weathering, and lost glass formulas.

D. **Re-Secure All Loose Braces:**

Loose brace bars will be re-secured by either re-soldering the broken joint or installing a new wire tie. Each damaged or bent brace will be replaced with a new steel brace.

E. **Weak Areas:**

Areas that cannot resist deflections will have a brace bar installed to prevent any future occurrence. The new brace bars will be installed to achieve maximum support with minimum interference to the window's artistic design.

3.4. **MILLWORK RESTORATION:**

(ALL WOOD RESTORATION IS COMPLETED ON A TIME & MATERIALS BASIS)

A. **Paint Removal:**

Areas on the frame, sill, sash, and muntins where paint or varnish has peeled, alligatored, blistered, or crazed will have paint removed.

B. **Wood Repair:**

Badly decayed areas (with more than 30 percent wood decayed) will be removed from the wood sash, sill, frame, and trim assemblies. Moderately decayed areas (less than 30 percent decayed), weathered, or gouged wood will be patched with epoxy and sanded smooth. Intact loose sash rails and loose stiles will be repaired with new dowels to make joints tight.

C. **Epoxy Wood Repair:**

Epoxy wood repair materials will be applied following the manufacturer's written instructions. Health and safety guidelines will be observed per the manufacturer's instructions. Before patching, wet wood will be completely dried to a moisture content of 8 to 12 percent of its full depth. The patched wood will be cleaned of dust, grease, and loose paint. Clean mixing equipment will be used to avoid contamination. Mix and proportions will be as directed by the manufacturer. Batches will be only large enough to complete the specific job intended. Patching materials will be completely cured before painting or reinstallation of patched pieces.

D. **Epoxy Liquid Wood Consolidant:**

Epoxy liquid wood consolidant be used to penetrate and impregnate deteriorated wood sections to reinforce wood fibers that have become softened or absorbent.

E. **Epoxy Paste:**

The epoxy paste will fill areas where wood portions are missing, such as holes, cracks, gaps, gouges, and other voids. Areas to receive epoxy paste patching material will be primed with compatible epoxy liquid wood.

3.5. PAINTING PREPARATION:

- A. Areas where the paint was removed or existing paint show crazing, wrinkling, and inter-coat peeling will be scraped, sanded, and edges feathered.
- B. The paint will be removed to bare wood or the first sound paint layer. All parts will be cleaned by brush using bleach and/or tri-sodium phosphate (TSP) solution and allowed to dry. The existing finish will be de-glossed. Open joints and cracks will be filled with epoxy repair materials. The perimeter of the fixed sash will be caulked.

3.6. UN-CRATING STAINED-GLASS:

- A. Epiphany Studios will remove stained-glass panels from the crates.
- B. We will review the stained-glass panels with the owner before the installation.

3.7. RE-INSTALLING STAINED-GLASS PANELS:

- A. Epiphany Studios will re-install the stained-glass art windows into the frames.

3.8. INSTALL PROTECTIVE COVERING:

- A. Epiphany Studios will install 1/4" DuPont SentryGlas®, clear laminated safety glass as a protective covering on the exterior of the stained-glass window(s).
- B. The covering will be installed into the outer channel of the existing frame(s).

3.9. SEALANT:

- A. Your installation will be glazed with G.E. or CLR silicone sealant, products far superior to ordinary putty or caulking because of the product's strength and elasticity. This sealant is odorless, non-flowing, and will not crack or peel due to heat, cold, expansion, contraction, vibration, or any form of moisture.

3.10. SCAFFOLD / LIFT:

- A. Epiphany Studios will remove the scaffolding from the job site.

SITE ELEVATION:



DETAILS OF TERMINOLOGY:

REPAIRS AND RESTORATION GLOSSARY:

Brace Bars

A reinforcing bar (usually flat or round) supports the stained-glass panel, thus preventing bulging. These braces are often installed on the interior side of the stained-glass window. The craftsmen of Epiphany Studios will install bracing as needed to support your stained-glass window.

The additional braces will be 5/8" x 3/16" cold-rolled flat steel. These braces will be installed horizontally and embedded ½" on both sides of the interior window frame. The braces will be installed in the stained-glass window's weak points and the bulging areas. These additional braces will protect the stained-glass windows from bulging or deteriorating in the future.

The braces are soldered at every lead joint horizontally across the stained-glass window on the interior. After the braces are soldered, each brace is painted with flat black Rust-Oleum paint to prevent the steel from rusting in the future.

Cleaning the Interior Surface of Stained-Glass

Epiphany Studios will clean the stained-glass window interior surface by spraying a special liquid cleaning solution on the stained-glass and then wiping the solution off with a soft cloth. Although Epiphany Studios' craftsmen are very thorough in their cleaning procedures, it is impossible to remove heavy lime deposits or paint overspray, etc., with this cleaning method. Epiphany Studios' craftsmen can provide other cleaning methods to address these concerns on a time and material basis by the bid. Windows with painted glass will be evaluated for stability. Based on the test outcome, the correct cleaning method will be determined by the foreman in charge of the project.

Coverings

The existing storm coverings will be removed and placed in a select area for disposal. Epiphany Studios will provide a dumpster or other means of disposal for the old storm coverings.

Cracked Glass (Repairing)

Maintaining originality is an important part of a proper restoration. Epiphany Studios will repair all cracks with an optically clear adhesive, copper foil, or edge gluing in re-leading projects. The method of repair is chosen based on structural requirements and artistic design. The job foreman's exact method or methods will be determined, thus guaranteeing a quality restoration.

Historic Restoration or Re-leading

Epiphany Studios' craftsmen will carefully take a rubbing of the panel(s) to be re-leaded. Once the rubbing is completed, the panel(s) will be disassembled piece by piece and thoroughly cleaned. Epiphany Studios' craftsmen will then reassemble the stained-glass panel(s) using all-new lead came and solder. Each panel will be cemented on both sides, and a proper bracing system will be installed before reinstallation. The re-leaded panels will be re-installed and properly secured. A flexible sealant will be applied, allowing each panel to expand and contract without hindrance, thus preventing future damage to the stained-glass.

Interior Divider Bars

Epiphany Studios' craftsmen will remove any loose putty on the stained-glass divider bars and re-putty those bars. After the re-putty is completed, each bar will be painted to preserve and prevent rusting. Sometimes, the divider bars will be re-glazed using GE Silpruf® Sealant. Silpruf® does not require any painting and will remain flexible.

Painting

Epiphany Studios' craftsmen will scrape all loose or flaking paint, re-putty any needed areas, and apply one coat of top-quality primer. After the surface is properly prepared, Epiphany Studios' craftsmen will apply the paint's finish coat(s). The client will have the choice of paint, type, and color. Epiphany Studios will only use the highest quality paints available.

Re-cementing

The stained-glass windows will have a specially formulated cement compound brushed underneath the lead flanges. Re-cementing will strengthen and weatherproof the window by replacing the original cement compound, which has loosened or fallen out over the years. This process also serves to clean the window.

Re-securing Loose Braces

Loose brace bars will be re-secured by either re-soldering the broken joint or installing a new wire tie. Braces that are damaged or bent will be replaced with new steel braces.

Solder

A mixture of tin and lead is manufactured to melt around 400 degrees Fahrenheit for glass workers. After leading up, all the comes of a mosaic window are joined with a thin layer of solder (referred to as sweating the lead joints.) We use a 60% lead / 40% tin solder, Canfield, or similar.

Stained-Glass

Traditionally, leaded mosaic windows of colored glass have also been painted and fired without the additional silver stain application. The term represents any mosaic window composed of colored, opaque, or clear glass with or without paint or stain.

INSTALLATION NOTES:

1. Painting

The craftsmen of Epiphany Studios will scrape all loose or flaking paint, re-putty any needed areas, and apply one coat of top-quality primer. After the surface is properly prepared, two (2) finish coats of paint will be applied. Epiphany Studios uses Sherwin-Williams'sTM products.

2. Protective Covering

Epiphany Studios will install new ¼" clear laminated safety glass on the exterior of your stained-glass windows. The covering will be installed on an appropriate stop from the stained-glass window, setting the protective covering into the window frame tracery. Where needed, the protective covering will be supported by aluminum divider bars, which will be secured with non-corrosive anchors.

3. Venting

Epiphany Studios has two different options for venting your stained-glass art windows:

- A. Venting using a plastic plug through the window sash provides another option.
- B. The Epiphany Studios signature venting method, created through years of in-house development, allows venting through the stained-glass panel with a discrete metal vent.

Our craftsmen will determine your installation's "best" system while we are on your job site.

4. Sealant

Because of their strength and elasticity, your installation will be glazed with CLR or G.E. silicone sealant, products far superior to ordinary putty or caulking. These sealants are odorless, non-flowing, and will not crack or peel due to heat, cold, expansion, contraction, vibration, or any form of moisture.

5. Time & Materials

Any replacement of rotted wood in the window frames will be performed on a time and material basis. "Time" is charged at \$125 per hour per worker. "Material" is our cost at a local mill or lumberyard. You have the option of using your carpenter.

6. Scheduling and Work Area

The craftsmen of Epiphany Studios will clean up the work area at the end of each workday. Our craftsmen will work around any functions that you may have. At your request, simple scaffolding will be taken down over the weekends. Epiphany Studios asks that you provide as much notice as possible; however, our craftsmen will collaborate with you under any circumstances. It is also most helpful if we can use an area to store and secure supplies and tools during the project.

VENTING THROUGH-SASH SOLUTION:

One mechanically simple method for venting a stained-glass art window is to drill small holes into the window's sash to provide an internal airway and then cap that closed with plastic plugs, which will blend into a dark or light color scheme. The airway can be either straight-through or T-shaped, depending on the project's needs. Once the installation is complete, these plugs have exceptionally low visibility but provide air passage channels. The plugs' design, along with the mesh screen filtering material, prevents insects from gaining access through the holes so that a plain hole would not do and provides a level of protection against airborne pollutants.





SCS2000 SilPruf™

Silicone Sealant & Adhesive

Product Description

GE SCS2000 is a one-component, high-strength, neutral cure silicone sealant & adhesive for use in structural glazing and on a wide variety of materials in new or remedial weatherproofing applications. SCS2000 sealant is supplied as a paste and upon cure, produces a durable, formed-in-place silicone rubber joint sealant.

Key Features and Typical Benefits

Performance

- **Silicone Durability**—Cured silicone rubber exhibits excellent long term resistance to natural weathering including: extreme temperatures, ultraviolet radiation, rain and snow, with negligible change in elasticity.
- **Strength Properties**—SilPruf silicone's combination of high tensile strength, high tear strength and the capacity to absorb high deformations (elongation) make this product an outstanding candidate for protective glazing designs and seismic applications
- **Low VOC**—Significantly lower than the U.S. Green Building Council's Leadership in Energy and Environmental Design (L.E.E.D.) program's requirements. Neutral cure byproduct with low odor.
- **±50% Movement Capacity**—Can accommodate 50% movement in both extension and compression and has excellent recovery after cycling.

Application

- **Adhesion**—Primerless adhesion to many substrates and finishes. May be considered a candidate for use with numerous construction-related materials, including: glass, polycarbonate, vinyl, numerous plastics, treated and untreated wood, fluoropolymer and powder coated paints, conversion-coated and anodized aluminum, EIFS, brick, terra-cotta, ceramic and porcelain materials, concrete and natural stones. Some finishes or substrates may require a primer.

- **Thermal Stability (cured state)**—Once cured, the material remains elastic over a range of -55°F (-48°C) to 300°F (149°C) and up to 400°F (204°C) under intermittent short-term exposure.
- **Stable Consistency (uncured state)**—Supplied as a lightweight paste, the consistency of which remains relatively unchanged over a wide temperature range. The paste is able to be easily gunned and tooled under hot and cold conditions.
- **Extended Work Life**—Designed to allow the user sufficient time for placement and tooling.
- **Low Sag or Slump**—Useful for application to horizontal, vertical or overhead surfaces.

Product Compatibility

- Compatible with the following GE silicone coatings: SilShield™, Optic™, Enduris™, and Elemax™.
- Compatible with the following silicone products: IGS3713, IGS3723, IGS3760, RGS7700, SCS2350, SCS2700, SCS2800, SCS2811, SCS2900, SSG4000, SSG4000AC, SSG4000E, SSG4400, SSG4600, SSG4650, SSG4800J, SW5, U51100, U5T2200.

Potential Applications

SCS2000 sealant is recommended for the following applications:

Weatherproofing

- Between dissimilar or similar materials in either new or remedial glazing and sealing applications
- Around window perimeters and punched openings

Structural Glazing

- With sufficient project review

**Potential Applications—(continued)****Protective Glazing**

- Successfully tested in protective glazing designs, may be considered a candidate for such applications

Adhesive

- Applied in panel stiffener applications
- Useful for adhering US1100 and UST2200 UltraSpan pre-cured silicone weatherstrip product line

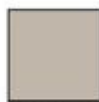
Packaging

SCS2000 sealant is available in the following configurations:

- 10.1 fl oz (299 ml) plastic caulking cartridges
- 20 fl oz (591.5 ml) foil sausage packs
- 2 gallon (7.6 L) plastic pails
- 5 gallon (18.9 L) plastic pails

Colors

SCS2000 sealant is available in 13 standard colors, and can be custom colored.

SCS2002
WhiteSCS2003
BlackSCS2004
LimestoneSCS2007
Medium GreySCS2008
Light GreySCS2009
Aluminum GreySCS2010
Dark GreySCS2020
Precast WhiteSCS2097
BronzeSCS2040
Earth ToneSCS2041
Red BrickSCS2046
ChampagneSCS2100.0148
Sandy Beige**Typical Physical Properties**

Typical property values of SCS2000 as supplied and cured are set forth in the tables below. Typical product data values should not be used as specifications. Assistance with specifications is available by contacting MPM at +1 (877) 943-7325.

Typical Properties – Supplied

Property	Value ⁽¹⁾	Test Method
Consistency	Paste	
Polymer	100% silicone	
VOC	20 g/l	WPSTM C1454
Work Life (tooling time)	30-40 minutes	
Tack Free Time	3-4 hours (@ 72°F, 50% RH)	ASTM C679
Sag/Slump	0.1" max.	ASTM D2202

Typical Properties – Cured

Property	Value ⁽¹⁾	Test Method
Hardness, Durometer (Type A Indenter)	24	ASTM D2240
Ultimate Tensile Strength	341 psi (2.35 MPa)	ASTM D412
Ultimate Elongation	715%	ASTM D412
Tensile at 50% Elongation	47.0 psi (0.32 MPa)	ASTM C1184
Tensile at 100% Elongation	73.2 psi (0.50 MPa)	ASTM C1184
Ultimate Tensile Strength	140.5 psi (0.97 MPa)	ASTM C1135
Ultimate Elongation	353%	ASTM C1135
Tear Strength; die B	76.8 ppi	ASTM D624
Shear Strength (@ 1/4" thickness)	121.4 psi (0.84 MPa)	ASTM C961
Peel Strength (average) (21-day cure @ 75°F (21°C) 50% RH)	56.6 pli	ASTM C794
Joint Movement Capability	±50%	ASTM C719
Service Temperature Range (after cure)	-55°F to +250°F (-48°C to 121°C)	
Weathering and UV Resistance	Excellent	GE 20 yr. study
Cure Time (1/4" or 6 mm deep section) @ 75°F (24°C) 50% RH	3-4 days	
Full Cure (most common bead sizes)	10-14 days	

⁽¹⁾ Typical properties are average data and are not to be used as or to develop specifications.

Installation

Sealants may not adhere or maintain long-term adhesion to substrates if the surface is not prepared and cleaned properly before sealant application. Using proper materials and following prescribed surface preparation and cleaning procedures is vital for sealant adhesion. IN ALL CASES IT IS IMPORTANT TO CONFIRM THE ACCEPTABILITY OF EACH SEALANT-SUBSTRATE COMBINATION WITH A LAB OR SITE ADHESION TEST PRIOR TO PROCEEDING WITH PROJECT INSTALLATION. MPM can provide lab and field adhesion testing information and suggestions to user upon request.

TECHNICAL BULLETIN

Blast Performance of Laminated Glass DUPONT GLASS LAMINATING SOLUTIONS

In blast-resistant glazing materials and systems, laminated glass can be used to reduce the hazards associated with an explosion. Laminates made with DuPont™ Butacite® PVB or SentryGlas® ionoplast interlayers are typically used in window, door, curtain wall, and storefront systems designed to provide a higher level of performance than standard systems.

Shock tube and arena test results support the use of both PVB and ionoplast interlayers to help manufacture blast-resistant glazing.

This bulletin summarizes blast resistance test results for glazing systems made with PVB and DuPont™ SentryGlas® ionoplast interlayers.



A shock tube (top right) focuses a blast-level pressure wave against a mounted glass sample. Outdoor arena testing (right) exposes full-scale facade glazing to an actual explosion.

Shock Tube Testing

Laminated glass panels made with Butacite® PVB and SentryGlas® ionoplast interlayers were tested in a shock tube at ATI Laboratories in York, Pennsylvania. A peak pressure of 41 kPa (6 psi) and impulse of 282 kPa-msec (41 psi-msec) were chosen to represent performance levels found in the Unified Facilities Design Criteria (UFC) of the U.S. Department of Defense. The test specimens were 126 cm (49.72 inches) x 172 cm (67.75 inches), wet-glazed in a wooden frame.

Blast testing was conducted according to ASTM F1642 Standard Test Method for Glazing and Glazing Systems Subject to Airblast Loadings. This standard enables the user to determine a hazard rating for the glazing or system utilizing either a shock tube or arena test. ASTM Hazard Ratings are expressed differently than those of the U.S. General Services Administration (GSA). GSA Condition 3a equates to the Very Low Hazard level defined in ASTM F1642 where the glass cracks, and fragments land on the floor no further than 1 meter. GSA Condition 2 equates to ASTM F1642 No Hazard, where glass cracks but is retained in the frame. The results of the test program are presented in **Table 1**.

In addition, WinDow Glazing Analysis Response and Design (Wingard) software was used to compare the actual shock tube results to those predicted by the software. The study confirmed a high level of correlation between the two. All three versions of the Wingard software (Wingard LE, PE, and MP) contain PVB and SentryGlas® ionoplast interlayer properties data.

Table 1 -- Summary of results from ATI shock tube testing.

Blast level: 41 kPa (6 psi) 282 kPa-msec (41 psi-msec)

Glass	Interlayer Thickness mm (in.)	Interlayer Type	Hazard Rating	GSA Performance Condition
3mm-3mm	0.76 (0.030)	Butacite® PVB	Very low hazard	3a
3mm-3mm	1.52 (0.060)	Butacite® PVB	None	2
3mm-3mm	0.96 (0.035)	SentryGlas® ionoplast	None	2
6mm-6mm	0.76 (0.030)	Butacite® PVB	None	2
6mm-6mm	1.52 (0.060)	Butacite® PVB	None	2
6mm-6mm	0.96 (0.035)	SentryGlas® ionoplast	None	2

Arena Testing

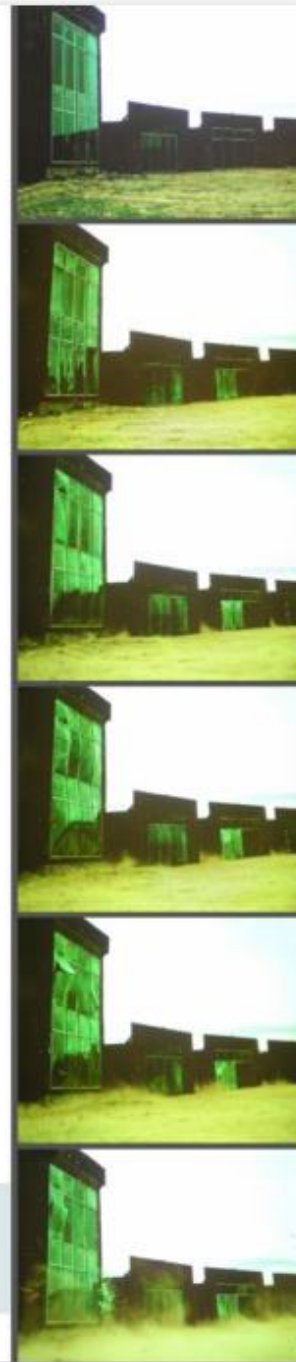
The overall performance of a selection of glazing systems was evaluated in arena tests conducted by HTL Laboratories in Lubbock, TX, according to ASTM F1642 Standard Test Method for Glazing and Glazing Systems Subject to Airblast Loadings.

Results of the arena test program are shown in **Table 2**. Note that these systems also are designed to perform to various hurricane test protocols required for construction in certain regions of the United States.



The miracles of science™

In an arena test (right), fully installed glazing systems are exposed to an actual explosive blast, under controlled conditions at a high-security open-air test site.



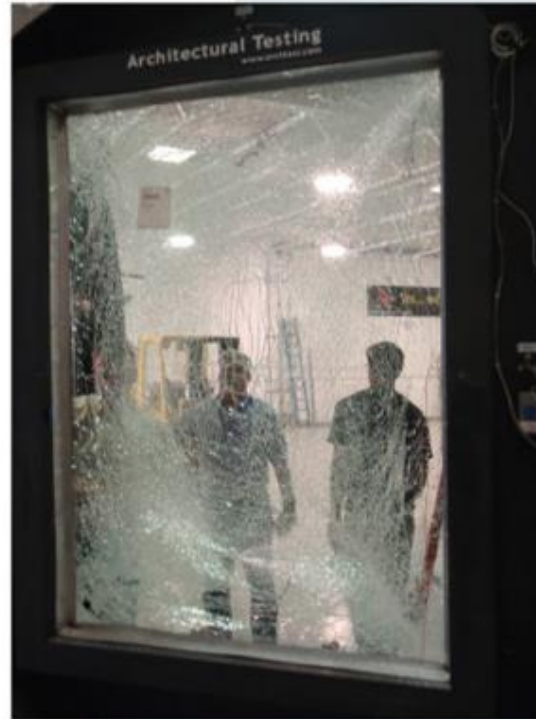
**DUPONT TECHNICAL BULLETIN:
BLAST PERFORMANCE OF LAMINATED GLASS**

Table 2 -- Summary of results from arena testing of several commercial glazing systems incorporating various constructions of laminated glass using a SentryGlas® ionoplast interlayer.

Blast level: 41 kPa (6 psi) 282 kPa-msec (41 psi-msec)

Manufacturer	System Tested	Glass Construction	SentryGlas® Thickness, mm (in.)	UFC 4-010-01 Level of Protection	ASTM Hazard Rating	GSA Performance Condition
AlumiGlass, Inc.	6400 Curtain wall	IGU	2.28 (.090)	Medium	No Hazard	2
Coral Industries	FL550 Storefront	IGU	1.52 (.060)	Medium	Minimal	2
	Series 381 Entrance	Monolithic Laminate	1.52 (.060)	Medium	Minimal	2
Crawford Tracey Corp.	ProTech	IGU	0.96 (.035)	Medium	Minimal	2 & 3b
	75G Curtain wall	IGU	2.28 (.090)	Medium	Minimal	3b
	ProTech	IGU	0.96 (.035)	Medium	Minimal	2
	45 SG Storefront	IGU	2.28 (.090)	Medium	Minimal	2
EFCO Corp.	5600 Series Curtain wall	IGU	2.28 (.090)	Medium	Minimal	2
	D500 Entrance	IGU	0.96 (.035)	Medium	Minimal	2
	Concealed Vent			Medium	Minimal	2
ES Windows	ES-7525 Curtain wall	IGU	2.28 (.090)	Medium	Minimal	2
	ES-7530 Unitized Curtain wall	IGU	2.28 (.090)	Medium	Minimal	2
	ES-9000 Entrance	IGU	2.28 (.090)	Medium	Minimal	2
PGT Industries	PW-3020	Monolithic Laminate	2.28 (.090)	High	No Break	1
		Monolithic Laminate	0.96 (.035)	Medium	Minimal	2
West Tampa Glass	WTG-500 Curtain wall	Monolithic Laminate	2.28 (.090)	Medium	Minimal	2
		IGU	.096 (.035)	Medium	Minimal	2
		IGU	2.28 (.090)	Medium	Minimal	2
		Monolithic Laminate	0.96 (.035)	Low	Low	3b
		Monolithic Laminate	0.96 (.035)	Medium	Minimal	2
		Monolithic Laminate	4.56 (1.80)	Medium	No Hazard	2
	WTG-700 Curtain wall	IGU	0.96 (.035)	Medium	No Hazard	2
		IGU	2.28 (.090)	Medium	No Hazard	2
		IGU	2.28 (.090)	Medium	No Hazard	2
		IGU	4.56 (1.80)	Medium	Minimal	2
YKK		IGU	4.56 (1.80)	Medium	No Hazard	2
		Monolithic Laminate	0.96 (.035)	High	No Break	1
	WTG-900 Curtain wall	Monolithic Laminate	2.28 (.090)	High	No Break	1
		IGU	0.96 (.035)	High	No Break	1
		IGU	2.28 (.090)	High	No Break	1
	Results Upcoming					
	Forcefront Blast Curtain wall	IGU	1.52 (.060)	Low	Very Low	3A
			0.96 (.035)	Low	Very Low	3A
	Forcefront Blast Entrance	IGU	1.52 (.060)	Medium	Minimal	2
			0.96 (.035)	Medium	Minimal	2

DUPONT TECHNICAL BULLETIN: BLAST PERFORMANCE OF LAMINATED GLASS



A laminated glass panel is inspected after shock tube blast testing (above), to assess glass fragmentation.

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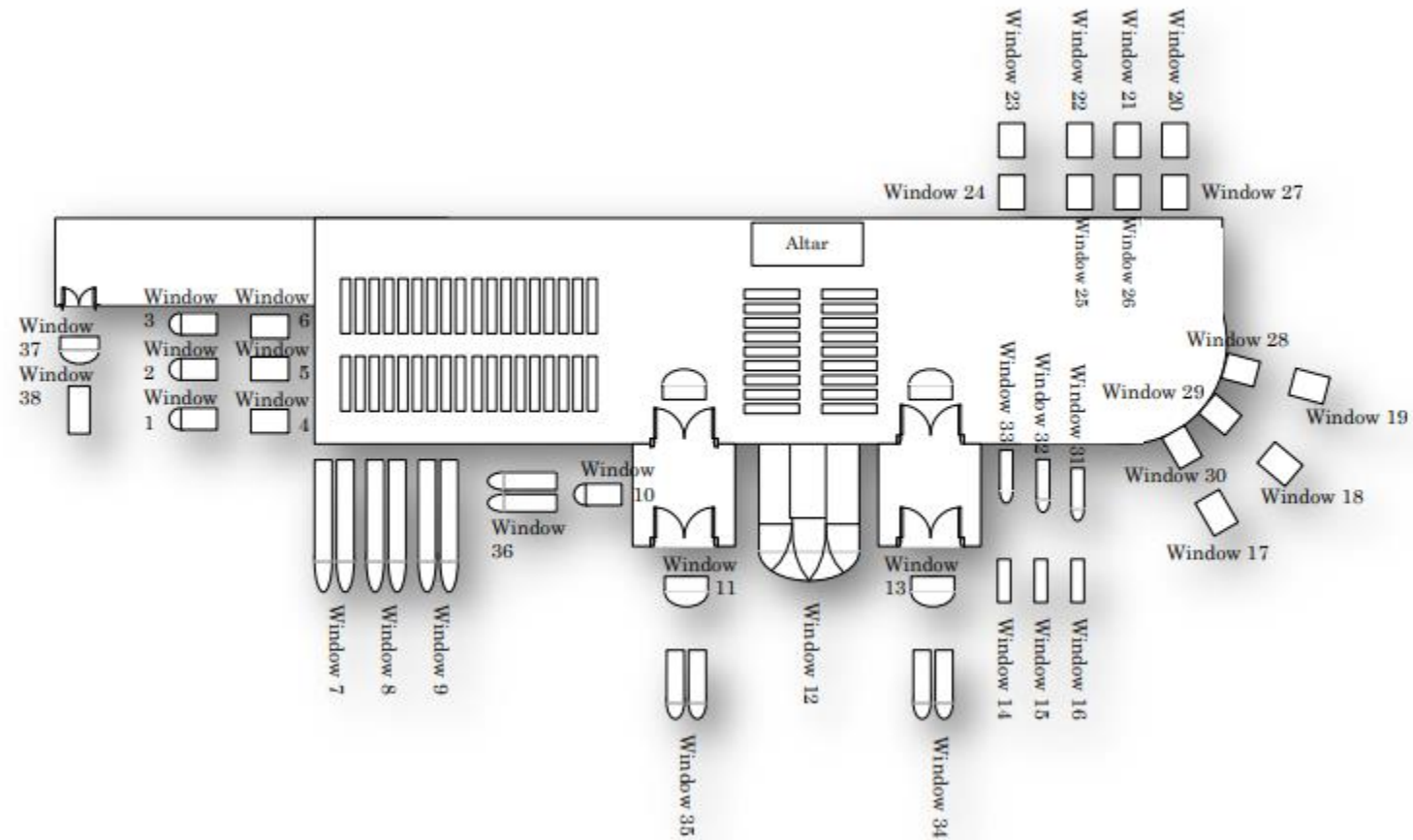
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K-25336-1 (10/2011)

STAINED GLASS WINDOWS REPAIR (PHASE 2)



FLOOR PLAN FOR THE STAINED-GLASS ART WINDOWS:



SCOPE OF PROJECT:

RESTORATION / RE-LEADING AND PROTECTIVE COVERING

Epiphany Studios has the following recommendations for the on-site/studio restoration of your stained-glass art windows with the installation of 1/4" DuPont SentryGlas® clear laminated safety glass as a protective covering based on the September 26, 2022, on-site evaluation by Mitchell Brown with Mr. Bob Haas and Mr. Logan Caldwell.

PROJECT DETAILS:

Window #1 **Decorative Stained-Glass Art Window**
"Mrs. Alma Clayton West"
Approximately 37" x 56"
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4" DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #2

Decorative Stained-Glass Art Window

Approximately 37" x 56"

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
3. Resecure one (1) loose brace on the left of the stained glass window.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4" DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #3

Decorative Stained-Glass Art Window

“Charles Elbert Swann”

Approximately 37” x 56”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #4

Decorative Stained-Glass Art Window

“Mrs. T. Eugene West”

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #5

**Decorative Stained-Glass Art Window
“Mrs. Acton White”**

Overall, Approximately 38” x 60”

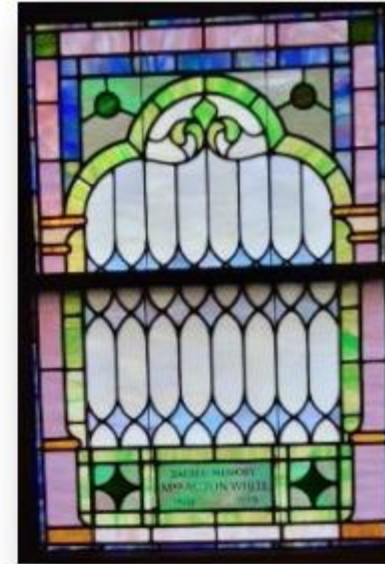
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #6

Decorative Stained-Glass Art Window

“Walter Carter”

Overall, Approximately 38” x 60”

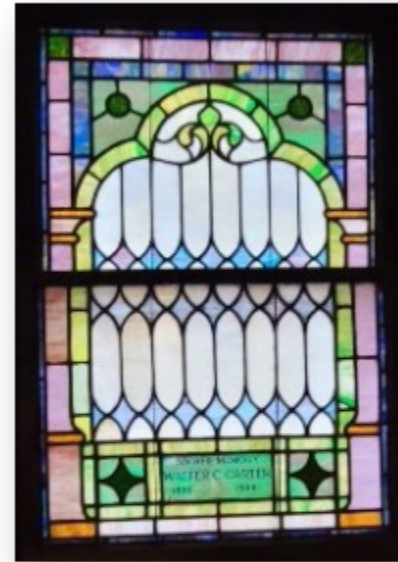
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #17

**Decorative Stained-Glass Art Window
“Louise Ford Walker”**

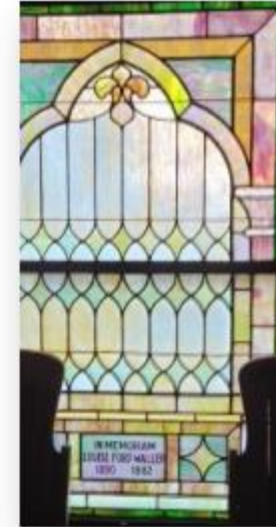
Overall, Approximately 38” x 60”
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #18

**Decorative Stained-Glass Art Window
“Bertha P Cameron”**

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #19

Decorative Stained-Glass Art Window

Overall, Approximately 38" x 60"

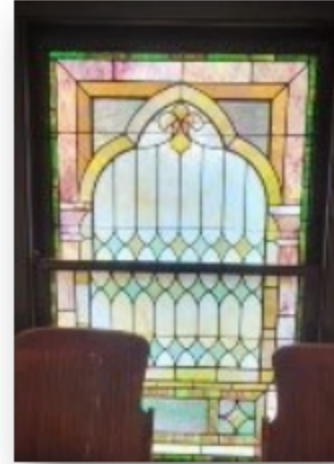
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4" DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #20

Decorative Stained-Glass Art Window

“Elizabeth R Clem”

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
3. Reattach the memorial plate to the lower sash of the stained-glass window.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #21

**Decorative Stained-Glass Art Window
“William & Florence Clem”**

Overall, Approximately 38” x 60”

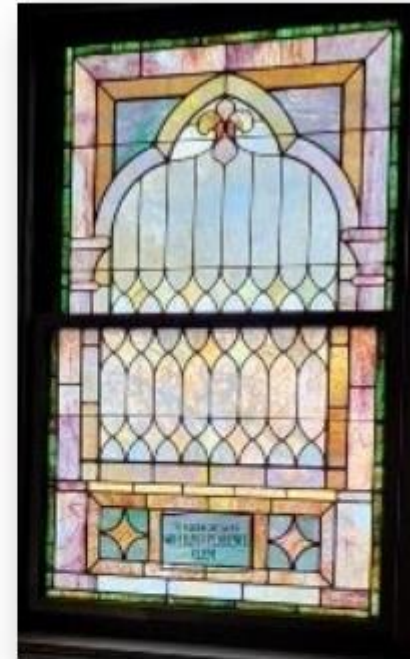
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
3. Reattach the memorial plate to the lower sash of the stained-glass window.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #22

**Decorative Stained-Glass Art Window
“Josiah Look & Susan Ford Dickinson”**

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #23

**Decorative Stained-Glass Art Window
“Nelson & Rebecca Waller”**

Overall, Approximately 38” x 60”

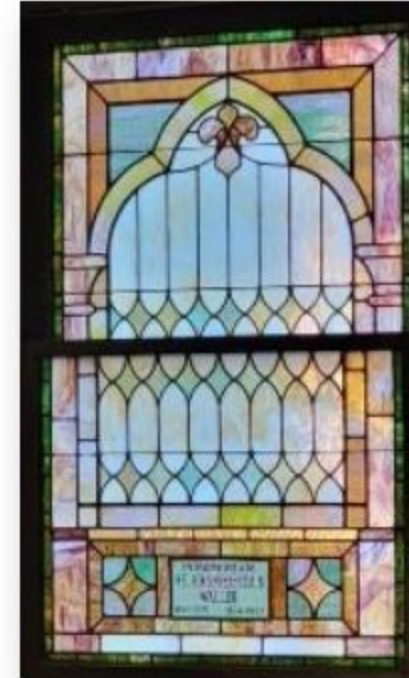
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #24

**Decorative Stained-Glass Art Window
“Charles & Annie Ford”**

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #25

Decorative Stained-Glass Art Window

“Mary Hall Trout”

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #26

Decorative Stained-Glass Art Window

“Virginia Gibbs Jackson”

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #27

**Decorative Stained-Glass Art Window
“Rebecca Hall Rixey”**

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #28

**Decorative Stained-Glass Art Window
“Margaret Clem Carbaugh”**
Overall, Approximately 38” x 60”
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #29

Decorative Stained-Glass Art Window
“Albert F. Sr. & Bessie Clarke”
Overall, Approximately 38” x 60”
Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #30

Decorative Stained-Glass Art Window

“J. Thomas Tucker”

Overall, Approximately 38” x 60”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
3. Reattach the fallen memorial plate to the stained-glass window.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



Window #37

Decorative Stained-Glass Art Window

“Fleur De Li Transom”

Approximately 64” x 33”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to removal.
2. See Details of Re-Leading Specifications.



AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
3. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
4. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.

Window #38

Decorative Stained-Glass Art Window

“Cross and Shield”

Approximately 25” x 51”

Studio: Unknown

AT JOB SITE INTERIOR:

1. Photograph the interior and exterior of the stained-glass window prior to restoration.
2. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
3. Install one (1) additional flat steel brace on the top of the window for additional strength in the stained-glass window.

AT JOB SITE EXTERIOR:

1. Carefully remove the existing plate glass on the exterior of the stained-glass window.
2. Re-cement the stained-glass art window on the exterior surface.
3. Replace loose/missing caulk on the exterior where the stained glass meets the sash.
4. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint.
5. Install 1/4” DuPont SentryGlas, clear laminated safety glass, as a protective covering on the exterior of the stained-glass window.



STUDIO RESTORATION SPECIFICATIONS:
DETAILS OF STUDIO RESTORATION SPECIFICATIONS:

AT JOB SITE:

1. Photograph the interior and exterior of stained-glass art windows before removal.
2. Remove the existing protective coverings. as required
3. Remove the stained-glass art panels/sashes from the frame.
4. Place the stained-glass art panels into our studio trailer on the transport easel.
5. Install 7/16 OSB particle board inside the window opening while the stained-glass panels are out for re-leading. The OSB particleboard will be painted white on the exterior and painted to coordinate the interior trim color on the OSB particleboard's interior surface.
6. Transport stained-glass art panels/sash frames to our Front Royal, VA studio.

AT STUDIO:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Reduce all deflection as outlined per stained-glass art window /panel.
3. Install additional flat horizontal steel braces for strength in the stained-glass art window/panel.
4. Replace any shattered or missing pieces of cathedral / opalescent / painted glass in the stained-glass window. (As mentioned above in the **PROJECT DETAILS**.)
5. Touch-up hand painting. (As mentioned above in the **PROJECT DETAILS**.)
6. Perform Historical General Maintenance. (See Historical General Maintenance procedures.)
7. Re-cement the stained-glass art window on the exterior surface.
8. Transport stained-glass art to the job site.

AT JOB SITE:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Remove the 7/16 OSB particleboard(s) from the window opening while the stained-glass panels are out for re-leading.
3. Re-install the stained-glass art panels/sash frames back into their frame(s).
4. Replace any loose/missing caulk on the exterior where the window sash meets the exterior façade.
5. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint to match the exterior color.
6. Repaint the interior frames after installing the stained-glass art panels/sash frames.
7. Install 1/4" DuPont SentryGlas, clear laminated safety glass as a protective covering on the exterior of the stained-glass window as specified under the **INSTALLATION NOTES** under Protective Covering.

RE-LEADING SPECIFICATIONS:

DETAILS OF RE-LEADING SPECIFICATIONS:

AT JOB SITE:

1. Photograph the interior and exterior of stained-glass art windows before removal.
2. Remove existing protective coverings.
3. Remove the stained-glass art panels/sashes from the frame.
4. Place the stained-glass art panels into our studio trailer on the transport easel.
5. Install 7/16 OSB particle board inside the window opening while the stained-glass panels are out for re-leading. The OSB particleboard will be painted white on the exterior and painted to coordinate with the interior trim color on the interior surface of the OSB particleboard.
6. Transport stained-glass art panels/sash frames to our Front Royal, VA studio.

AT STUDIO:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Make a cartoon rubbing of each stained-glass panel.
3. Remove all flat steel braces from the stained-glass panels. Remove all lead came.
4. Clean all glass.
5. Replace any shattered or missing pieces of cathedral / opalescent / painted glass in the stained-glass window.
6. Touch-up hand painting. (As mentioned above in the **PROJECT DETAILS**.)
7. Re-install glass in new lead came.
8. Cement / waterproof on both sides of the stained-glass panels.
9. Install new saddle bars / flat steel braces for support in each panel.
10. Transport stained-glass art to the job site.

AT JOB SITE:

1. Remove the stained-glass art panels/sash frames from the studio transport easel.
2. Remove the 7/16 OSB particleboard(s) from the window opening while the stained-glass panels are out for re-leading.
3. Re-install the stained-glass art panels/sash frames back into their frame(s).
4. Replace any loose/missing caulk on the exterior where the window sash meets the exterior façade.
5. Remove loose paint on the exterior frame, prime, and apply two (2) coats of finish paint to match the existing exterior color.
6. Repaint the interior frames after installing the stained-glass art panels/sash frames.
7. Install 1/4" DuPont SentryGlas, clear laminated safety glass as a protective covering on the exterior of the stained-glass window as specified under the **INSTALLATION NOTES** under Protective Covering.

SCHEDULE OF RESTORATION:

- A. Epiphany Studios will coordinate the work schedule at the owner's convenience concerning daily services, religious holidays, weddings, funerals, and other events.
- B. The owner will endeavor to give Epiphany Studios 48 hours' notice of any disruption to work.

SECTION ONE - AT THE JOB SITE:

1.1. SCAFFOLD / LIFT:

- A. Scaffold and adequate decking will be installed on both the exterior and interior of the building.
- B. The owner is responsible for obtaining all necessary permits and easements from the City when necessary to legally block the sidewalk, impede traffic, and work in the right-of-way.
- C. Epiphany Studios will follow safety procedures established by OSHA and responsible state authorities to protect workers and passersby.
- D. Epiphany Studios will provide all necessary materials and equipment to protect the building and furnishings from damage during the removal and reinstallation of the stained-glass art.
- E. The scaffold and lift will be made available upon request for use by the architect and contractors separately employed by the church for inspections and to perform tasks unrelated to the window restoration. Each authorized user will sign a hold harmless agreement.
- F. The scaffold and lift must be secured during non-working hours from unauthorized use.
- G. Epiphany Studios will remove any temporary anchors and fill all holes with type N mortar upon removing the scaffold. The mortar color will be approved by the architect based on field samples.

1.2. PROTECTIVE COVERING REMOVAL:

- A. The existing storm coverings will be carefully removed and placed in a selected area for disposal. Epiphany Studios will provide a dumpster or other means for disposal of the old storm coverings.

1.3. WINDOW REMOVAL:

- A. Epiphany Studios will take the necessary steps to ensure the window panels' safety to minimize additional breakage, lengthen or widen cracks, stress fractures, etc. Conservation tape and other approved methods will stabilize loose pieces to protect against loss or additional damage. The tape will be applied to the non-painted surface of the stained-glass. All loose sections of stained-glass will be cataloged to assure their return to the original setting.
- B. A template will be made of each of the stained-glass panels for fabrication.

1.4. PHOTOGRAPHIC DOCUMENTATION – BEFORE REMOVAL & DURING RESTORATION:

- A. Each window will be fully documented before removal with high-resolution digital images (2 megapixels or higher.) Both interior and exterior will be separately photographed overall for reference and in quadrants, with files named appropriately.

1.5. TEMPORARY INFILL PANELS:

- A. Epiphany Studios will install a 7/16" OSB particleboard on the window opening exterior while the stained-glass panel is out for restoration. The OSB particleboard will be painted on the interior and exterior surfaces to coordinate where applicable.

1.6. TRANSPORT OF THE GLASS:

- A. Epiphany Studios will provide crates for the smaller stained-glass panels to protect the panels in transit.
- B. The larger stained-glass panel will be placed on our studio easels to transport to Front Royal, Virginia studio.
- C. However, no glass will be transported without being encased securely between foam sheets.
- D. Epiphany Studios is fully responsible for all transport to ensure the safety of the cargo.

SECTION TWO - AT THE STUDIO:

2.1. UNCRATING THE STAINED GLASS:

- A. Epiphany Studios will inspect each panel for any damage incurred during transit and handling.

2.2. GLASS HANDLING & CLEANING:

- A. Epiphany Studios will make a cartoon rubbing of each stained-glass art panel. Replacement glass pieces will be submitted with the original for match verification by the architect/owner.
- B. Epiphany Studios will remove panels from any framing, removing all brace bars and twist wire.
- C. The paint will be examined to determine its stability of the paint. Epiphany Studios will notify the owner for further instructions before cleaning if the paint is unstable.
- D. Epiphany Studios will immerse the glass panels in warm water containing the approved cleaner for no more than four hours, monitoring the glass for signs of deterioration.
- E. Epiphany Studios will clean the glass of dirt, putty, paint, caulk, and other foreign materials if the paint is stable. This cleaning process will be completed using a mild Triton X (a nonionic detergent) and water.
- F. Panels may be cleaned with soft bristle brushes, hardwood picks, and rags. No cleaning technique is known to rub glass or cause further damage; the paint will be employed. We do not use steel wool or similar abrasive products.
- G. Repainted glass pieces where the grisaille has faded or flaked off are to be submitted with a benchmark example of the original matching grisaille. Photographic documentation will be done before removal, studio, and restoration.

2.3. GLASS PAINT:

- A. The paint used to repair the grisaille will contain grains of highly fusible glass with a melting point like the glass on which it will be painted.
- B. The pigment will be a finely powdered oxide resistant to high temperatures. The final color will match the existing grisaille benchmark as closely as possible.

2.4. BROKEN GLASS:

- A. When possible, all broken glass will be repaired by edge gluing or copper foil.
 - a. Epoxy Edge-Gluing: This technique produces an invisible line and is often used on painted glass, particularly focal points of a window such as a face or portion of the sky intended to be a single continuous piece. Epoxy can also be tinted to match the glass. It is also used for infusing shattered glass or microscopic cracks caused by intense heat from a fire. Epoxy produces an extraordinarily strong repair but will deteriorate in sunlight and requires

secondary glazing to protect it from U.V. degradation. Epoxy is the least reversible of the two techniques and is usually more expensive.

- b. Copper Foiling: Copper foil has the longest history and, unless the glass is unstable, is the best option when a piece of glass has only one or two cracks. Copper foil is a thin tape applied along each side of the break, trimmed to a minimum width, and soldered
- B. Replacement glass should be limited as a last resort and only when an exact match is possible.
- C. All art glass for piece replacement will match the original as closely as possible regarding type, color, texture, thickness, and transparency.

2.5. WATERPROOFING:

- A. Waterproofing is made of linseed oil and whiting, and a coloring agent. (Hardening agents will not be included in the mixture; solvent-based driers will be used sparingly.)
- B. A stiffer, dryer mix will be used and applied by hand in areas where the paint is fragile.
- C. Excess putty will be cut away, and excess oil will be cleaned using the specified product.
- D. The lead and solder joints will be burnished to match the original. In areas of fragile paint, careful burnishing with a rag by hand will be done.

2.6. BRACING:

- A. Re-brace all panels with new materials to match existing braces.
- B. Evaluate existing bracing and recommend additional structure as appropriate.

2.7. CRATING:

- A. Sashes/panels will be created for transport to the job site.

2.8. TRANSPORTING STAINED-GLASS:

- A. Epiphany Studios will transport crates to the project job site.

SECTION THREE - JOB SITE RE-INSTALLATION & RESTORATION:

3.1. SCAFFOLD / LIFT:

Scaffold and adequate decking will be installed on both the exterior and interior of the building.

3.2. REMOVAL OF TEMPORARY INFILL PANELS:

Epiphany Studios will remove the installed 7/16" OSB particleboard on the window's exterior.

3.3. HISTORICAL GENERAL MAINTENANCE PROCEDURES:

Epiphany Studios has instituted the following historical general maintenance procedures. After assessing each window and identifying all items in need of maintenance, our craftsmen will complete the following services:

Other items of repair will be described independently and specified individually.

A. Cleaning the Interior of the Stained Glass:

Epiphany Studio's craftsmen will clean the interior of the stained-glass window by spraying a special liquid cleaning solution on the window and then wiping the solution off with a soft cloth. Although Epiphany Studios' craftsmen are very thorough in their cleaning procedures, it is impossible to remove heavy lime deposits, paint overspray, etc., with this cleaning method. Windows with painted glass will be evaluated for stability. The correct cleaning method will be determined by the foreman in charge of the project based on the outcome.

B. Repairing Cracked Glass:

Since maintaining originality is an important part of the proper restoration, the craftsmen of Epiphany Studios will repair all cracks with optically clear adhesive or by using "Dutchman" lead lines. This method of repair is chosen based on structural requirements and artistic design. The job foreman will determine the exact method or methods used, thus guaranteeing a quality restoration.

C. Replacing Stained-Glass:

Epiphany Studios has a large selection of stained-glass in stock and unlimited capabilities to acquire specific stained-glass types. We will provide the best possible matches for your project. Even with these capabilities, exact matches may be impossible due to age, weathering, and lost glass formulas.

D. Re-Secure All Loose Braces:

Loose brace bars will be re-secured by either re-soldering the broken joint or installing a new wire tie. Each damaged or bent brace will be replaced with a new steel brace.

E. Weak Areas:

Areas that cannot resist deflections will have a brace bar installed to prevent any future occurrence. The new brace bars will be installed to achieve maximum support with minimum interference to the window's artistic design.

3.4. MILLWORK RESTORATION:

(ALL WOOD RESTORATION IS COMPLETED ON A TIME & MATERIALS BASIS)

A. Paint Removal:

Areas on the frame, sill, sash, and muntins where paint or varnish has peeled, alligatored, blistered, or crazed will have paint removed.

B. Wood Repair:

Badly decayed areas (with more than 30 percent wood decayed) will be removed from the wood sash, sill, frame, and trim assemblies. Moderately decayed areas (less than 30 percent decayed), weathered, or gouged wood will be patched with epoxy and sanded smooth. Intact loose sash rails and loose stiles will be repaired with new dowels to make joints tight.

C. Epoxy Wood Repair:

Epoxy wood repair materials will be applied following the manufacturer's written instructions. Health and safety guidelines will be observed per the manufacturer's instructions. Before patching, wet wood will be completely dried to a moisture content of 8 to 12 percent of its full depth. The patched wood will be cleaned of dust, grease, and loose paint. Clean mixing equipment will be used to avoid contamination. Mix and proportions will be as directed by the manufacturer. Batches will be only large enough to complete the specific job intended. Patching materials will be completely cured before painting or reinstallation of patched pieces.

D. Epoxy Liquid Wood Consolidant:

Epoxy liquid wood consolidant be used to penetrate and impregnate deteriorated wood sections to reinforce wood fibers that have become softened or absorbent.

E. Epoxy Paste:

The epoxy paste will fill areas where wood portions are missing, such as holes, cracks, gaps, gouges, and other voids. Areas to receive epoxy paste patching material will be primed with compatible epoxy liquid wood.

3.5. PAINTING PREPARATION:

- A. Areas where the paint was removed or existing paint show crazing, wrinkling, and inter-coat peeling will be scraped, sanded, and edges feathered.
- B. The paint will be removed to bare wood or the first sound paint layer. All parts will be cleaned by brush using bleach and/or tri-sodium phosphate (TSP) solution and allowed to dry. The existing finish will be de-glossed. Open joints and cracks will be filled with epoxy repair materials. The perimeter of the fixed sash will be caulked.

3.6. UN-CRATING STAINED-GLASS:

- A. Epiphany Studios will remove stained-glass panels from the crates.
- B. We will review the stained-glass panels with the owner before the installation.

3.7. RE-INSTALLING STAINED-GLASS PANELS:

- A. Epiphany Studios will re-install the stained-glass art windows into the frames.

3.8. INSTALL PROTECTIVE COVERING:

- A. Epiphany Studios will install 1/4" DuPont SentryGlas®, clear laminated safety glass as a protective covering on the exterior of the stained-glass window(s).
- B. The covering will be installed into the outer channel of the existing frame(s).

3.9. SEALANT:

- A. Your installation will be glazed with G.E. or CLR silicone sealant, products far superior to ordinary putty or caulking because of the product's strength and elasticity. This sealant is odorless, non-flowing, and will not crack or peel due to heat, cold, expansion, contraction, vibration, or any form of moisture.

3.10. SCAFFOLD / LIFT:

- A. Epiphany Studios will remove the scaffolding from the job site.

SITE ELEVATION:



DETAILS OF TERMINOLOGY:

REPAIRS AND RESTORATION GLOSSARY:

Brace Bars

A reinforcing bar (usually flat or round) supports the stained-glass panel, thus preventing bulging. These braces are often installed on the interior side of the stained-glass window. The craftsmen of Epiphany Studios will install bracing as needed to support your stained-glass window.

The additional braces will be 5/8" x 3/16" cold-rolled flat steel. These braces will be installed horizontally and embedded 1/2" on both sides of the interior window frame. The braces will be installed in the stained-glass window's weak points and the bulging areas. These additional braces will protect the stained-glass windows from bulging or deteriorating in the future.

The braces are soldered at every lead joint horizontally across the stained-glass window on the interior. After the braces are soldered, each brace is painted with flat black Rust-Oleum paint to prevent the steel from rusting in the future.

Cleaning the Interior Surface of Stained-Glass

Epiphany Studios will clean the stained-glass window interior surface by spraying a special liquid cleaning solution on the stained-glass and then wiping the solution off with a soft cloth. Although Epiphany Studios' craftsmen are very thorough in their cleaning procedures, it is impossible to remove heavy lime deposits or paint overspray, etc., with this cleaning method. Epiphany Studios' craftsmen can provide other cleaning methods to address these concerns on a time and material basis by the bid. Windows with painted glass will be evaluated for stability. Based on the test outcome, the correct cleaning method will be determined by the foreman in charge of the project.

Coverings

The existing storm coverings will be removed and placed in a select area for disposal. Epiphany Studios will provide a dumpster or other means of disposal for the old storm coverings.

Cracked Glass (Repairing)

Maintaining originality is an important part of a proper restoration. Epiphany Studios will repair all cracks with an optically clear adhesive, copper foil, or edge gluing in re-leading projects. The method of repair is chosen based on structural requirements and artistic design. The job foreman's exact method or methods will be determined, thus guaranteeing a quality restoration.

Historic Restoration or Re-leading

Epiphany Studios' craftsmen will carefully take a rubbing of the panel(s) to be re-leaded. Once the rubbing is completed, the panel(s) will be disassembled piece by piece and thoroughly cleaned. Epiphany Studios' craftsmen will then reassemble the stained-glass panel(s) using all-new lead came and solder. Each panel will be cemented on both sides, and a proper bracing system will be installed before reinstallation. The re-leaded panels will be re-installed and properly secured. A flexible sealant will be applied, allowing each panel to expand and contract without hindrance, thus preventing future damage to the stained-glass.

Interior Divider Bars

Epiphany Studios' craftsmen will remove any loose putty on the stained-glass divider bars and re-putty those bars. After the re-putty is completed, each bar will be painted to preserve and prevent rusting. Sometimes, the divider bars will be re-glazed using GE Silpruf® Sealant. Silpruf® does not require any painting and will remain flexible.

Painting

Epiphany Studios' craftsmen will scrape all loose or flaking paint, re-putty any needed areas, and apply one coat of top-quality primer. After the surface is properly prepared, Epiphany Studios' craftsmen will apply the paint's finish coat(s). The client will have the choice of paint, type, and color. Epiphany Studios will only use the highest quality paints available.

Re-cementing

The stained-glass windows will have a specially formulated cement compound brushed underneath the lead flanges. Re-cementing will strengthen and weatherproof the window by replacing the original cement compound, which has loosened or fallen out over the years. This process also serves to clean the window.

Re-securing Loose Braces

Loose brace bars will be re-secured by either re-soldering the broken joint or installing a new wire tie. Braces that are damaged or bent will be replaced with new steel braces.

Solder

A mixture of tin and lead is manufactured to melt around 400 degrees Fahrenheit for glass workers. After leading up, all the comes of a mosaic window are joined with a thin layer of solder (referred to as sweating the lead joints.) We use a 60% lead / 40% tin solder, Canfield, or similar.

Stained-Glass

Traditionally, leaded mosaic windows of colored glass have also been painted and fired without the additional silver stain application. The term represents any mosaic window composed of colored, opaque, or clear glass with or without paint or stain.

INSTALLATION NOTES:

1. Painting

The craftsmen of Epiphany Studios will scrape all loose or flaking paint, re-putty any needed areas, and apply one coat of top-quality primer. After the surface is properly prepared, two (2) finish coats of paint will be applied. Epiphany Studios uses Sherwin-Williams's™ products.

2. Protective Covering

Epiphany Studios will install new ¼" clear laminated safety glass on the exterior of your stained-glass windows. The covering will be installed on an appropriate stop from the stained-glass window, setting the protective covering into the window frame tracery. Where needed, the protective covering will be supported by aluminum divider bars, which will be secured with non-corrosive anchors.

3. Venting

Epiphany Studios has two different options for venting your stained-glass art windows:

A. Venting using a plastic plug through the window sash provides another option.

B. The Epiphany Studios signature venting method, created through years of in-house development, allows venting through the stained-glass panel with a discrete metal vent.

Our craftsmen will determine your installation's "best" system while we are on your job site.

4. Sealant

Because of their strength and elasticity, your installation will be glazed with CLR or G.E. silicone sealant, products far superior to ordinary putty or caulking. These sealants are odorless, non-flowing, and will not crack or peel due to heat, cold, expansion, contraction, vibration, or any form of moisture.

5. Time & Materials

Any replacement of rotted wood in the window frames will be performed on a time and material basis. "Time" is charged at \$125 per hour per worker. "Material" is our cost at a local mill or lumberyard. You have the option of using your carpenter.

6. Scheduling and Work Area

The craftsmen of Epiphany Studios will clean up the work area at the end of each workday. Our craftsmen will work around any functions that you may have. At your request, simple scaffolding will be taken down over the weekends. Epiphany Studios asks that you provide as much notice as possible; however, our craftsmen will collaborate with you under any circumstances. It is also most helpful if we can use an area to store and secure supplies and tools during the project.

VENTING THROUGH-SASH SOLUTION:

One mechanically simple method for venting a stained-glass art window is to drill small holes into the window's sash to provide an internal airway and then cap that closed with plastic plugs, which will blend into a dark or light color scheme. The airway can be either straight-through or T-shaped, depending on the project's needs. Once the installation is complete, these plugs have exceptionally low visibility but provide air passage channels. The plugs' design, along with the mesh screen filtering material, prevents insects from gaining access through the holes so that a plain hole would not do and provides a level of protection against airborne pollutants.



GE SILPRUF SILICONE:



GE Silicones

Technical Data Sheet

SCS2000 SilPruf™ Silicone Sealant & Adhesive

Product Description

GE SCS2000 is a one-component, high-strength, neutral cure silicone sealant & adhesive for use in structural glazing and on a wide variety of materials in new or remedial weatherproofing applications. SCS2000 sealant is supplied as a paste and upon cure, produces a durable, formed-in-place silicone rubber joint sealant.

Key Features and Typical Benefits

Performance

- **Silicone Durability**—Cured silicone rubber exhibits excellent long term resistance to natural weathering including: extreme temperatures, ultraviolet radiation, rain and snow, with negligible change in elasticity.
- **Strength Properties**—SilPruf silicone's combination of high tensile strength, high tear strength and the capacity to absorb high deformations (elongation) make this product an outstanding candidate for protective glazing designs and seismic applications.
- **Low VOC**—Significantly lower than the U.S. Green Building Council's Leadership in Energy and Environmental Design (L.E.E.D.) program's requirements. Neutral cure byproduct with low odor.
- **±50% Movement Capacity**—Can accommodate 50% movement in both extension and compression and has excellent recovery after cycling.

Application

- **Adhesion**—Primerless adhesion to many substrates and finishes. May be considered a candidate for use with numerous construction-related materials, including: glass, polycarbonate, vinyl, numerous plastics, treated and untreated wood, fluoropolymer and powder coated paints, conversion-coated and anodized aluminum, EIFS, brick, terra-cotta, ceramic and porcelain materials, concrete and natural stones. Some finishes or substrates may require a primer.

- **Thermal Stability (cured state)**—Once cured, the material remains elastic over a range of -55°F (-48°C) to 300°F (149°C) and up to 400°F (204°C) under intermittent short-term exposure.
- **Stable Consistency (uncured state)**—Supplied as a lightweight paste, the consistency of which remains relatively unchanged over a wide temperature range. The paste is able to be easily gunned and tooled under hot and cold conditions.
- **Extended Work Life**—Designed to allow the user sufficient time for placement and tooling.
- **Low Sag or Slump**—Useful for application to horizontal, vertical or overhead surfaces.

Product Compatibility

- Compatible with the following GE silicone coatings: SilShield™, Optic™, Enduris™, and Elemax™.
- Compatible with the following silicone products: IGS3713, IGS3721, IGS3760, RGS7700, SCS2350, SCS2700, SCS2800, SCS2811, SCS2900, SSG4000, SSG4000AC, SSG4000E, SSG4400, SSG4600, SSG4650, SSG4800, SWS, US1100, US2200.

Potential Applications

SCS2000 sealant is recommended for the following applications:

Weatherproofing

- Between dissimilar or similar materials in either new or remedial glazing and sealing applications
- Around window perimeters and punched openings

Structural Glazing

- With sufficient project review



Potential Applications—(continued)

Protective Glazing

- Successfully tested in protective glazing designs, may be considered a candidate for such applications

Adhesive

- Applied in panel stiffener applications
- Useful for adhering US1100 and UST2200 UltraSpan pre-cured silicone weatherstrip product line

Packaging

SCS2000 sealant is available in the following configurations:

- 10.1 fl oz (299 ml) plastic caulking cartridges
- 20 fl oz (591.5 ml) foil sausage packs
- 2 gallon (7.6 L) plastic pails
- 5 gallon (18.9 L) plastic pails

Colors

SCS2000 sealant is available in 13 standard colors, and can be custom colored.



Typical Physical Properties

Typical property values of SCS2000 as supplied and cured are set forth in the tables below. Typical product data values should not be used as specifications. Assistance with specifications is available by contacting MPM at +1 (877) 943-7325.

Typical Properties – Supplied

Property	Value ⁽¹⁾	Test Method
Consistency	Paste	
Polymer	100% silicone	
VOC	20 g/l	WPSTM C1454
Work Life (tooling time)	30-40 minutes	
Tack Free Time	3-4 hours (@ 72°F, 50% RH)	ASTM C679
Sag/Slump	0.1" max.	ASTM D2202

Typical Properties – Cured

Property	Value ⁽¹⁾	Test Method
Hardness, Durometer (Type A Indentor)	24	ASTM D2240
Ultimate Tensile Strength	341 psi (2.35 MPa)	ASTM D412
Ultimate Elongation	715%	ASTM D412
Tensile at 50% Elongation	47.0 psi (0.32 MPa)	ASTM C1184
Tensile at 100% Elongation	75.2 psi (0.50 MPa)	ASTM C1184
Ultimate Tensile Strength	140.5 psi (0.97 MPa)	ASTM C1135
Ultimate Elongation	353%	ASTM C1135
Tear Strength; die B	76.8 pli	ASTM D624
Shear Strength (@ 1/4" thickness)	121.4 psi (0.84 MPa)	ASTM C961
Peel Strength (average) (21-day cure @ 75°F (21°C) 50% RH)	56.6 pli	ASTM C794
Joint Movement Capability	±50%	ASTM C719
Service Temperature Range (after cure)	-55°F to +250°F (-48°C to 121°C)	
Weathering and U.V. Resistance	Excellent	GE 20 yr. study
Cure Time (1/4" or 6 mm deep section) @ 75°F (24°C) 50% RH	3-4 days	
Full Cure (most common bead sizes)	10-14 days	

⁽¹⁾ Typical properties are average data and are not to be used as or to develop specifications.

Installation

Sealants may not adhere or maintain long-term adhesion to substrates if the surface is not prepared and cleaned properly before sealant application. Using proper materials and following prescribed surface preparation and cleaning procedures is vital for sealant adhesion. IN ALL CASES IT IS IMPORTANT TO CONFIRM THE ACCEPTABILITY OF EACH SEALANT-SUBSTRATE COMBINATION WITH A LAB OR SITE ADHESION TEST PRIOR TO PROCEEDING WITH PROJECT INSTALLATION. MPM can provide lab and field adhesion testing information and suggestions to user upon request.

TECHNICAL BULLETIN

Blast Performance of Laminated Glass DUPONT GLASS LAMINATING SOLUTIONS

In blast-resistant glazing materials and systems, laminated glass can be used to reduce the hazards associated with an explosion. Laminates made with DuPont™ Butacite® PVB or SentryGlas® ionoplast interlayers are typically used in window, door, curtain wall, and storefront systems designed to provide a higher level of performance than standard systems.

Shock tube and arena test results support the use of both PVB and ionoplast interlayers to help manufacture blast-resistant glazing.

This bulletin summarizes blast resistance test results for glazing systems made with PVB and DuPont™ SentryGlas® ionoplast interlayers.

A shock tube (top right) focuses a blast-level pressure wave against a mounted glass sample. Outdoor arena testing (right) exposes full-scale facade glazing to an actual explosion.



Shock Tube Testing

Laminated glass panels made with Butacite® PVB and SentryGlas® ionoplast interlayers were tested in a shock tube at ATI Laboratories in York, Pennsylvania. A peak pressure of 41 kPa (6 psi) and impulse of 282 kPa-msec (41 psi-msec) were chosen to represent performance levels found in the Unified Facilities Design Criteria (UFC) of the U.S. Department of Defense. The test specimens were 126 cm (49.72 inches) x 172 cm (67.75 inches), wet-glazed in a wooden frame.

Blast testing was conducted according to ASTM F1642 Standard Test Method for Glazing and Glazing Systems Subject to Airblast Loadings. This standard enables the user to determine a hazard rating for the glazing or system utilizing either a shock tube or arena test. ASTM Hazard Ratings are expressed differently than those of the U.S. General Services Administration (GSA). GSA Condition 3a equates to the Very Low Hazard level defined in ASTM F1642 where the glass cracks, and fragments land on the floor no further than 1 meter. GSA Condition 2 equates to ASTM F1642 No Hazard, where glass cracks but is retained in the frame. The results of the test program are presented in **Table 1**.

In addition, WinDow Glazing Analysis Response and Design (Wingard) software was used to compare the actual shock tube results to those predicted by the software. The study confirmed a high level of correlation between the two. All three versions of the Wingard software (Wingard LE, PE, and MP) contain PVB and SentryGlas® ionoplast interlayer properties data.

Table 1 -- Summary of results from ATI shock tube testing.

Blast level: 41 kPa (6 psi) 282 kPa-msec (41 psi-msec).

Glass	Interlayer Thickness mm (in.)	Interlayer Type	Hazard Rating	GSA Performance Condition
3mm-3mm	0.76 (0.030)	Butacite® PVB	Very low hazard	3a
3mm-3mm	1.52 (0.060)	Butacite® PVB	None	2
3mm-3mm	0.96 (0.035)	SentryGlas® ionoplast	None	2
6mm-6mm	0.76 (0.030)	Butacite® PVB	None	2
6mm-6mm	1.52 (0.060)	Butacite® PVB	None	2
6mm-6mm	0.96 (0.035)	SentryGlas® ionoplast	None	2

Arena Testing

The overall performance of a selection of glazing systems was evaluated in arena tests conducted by HTL Laboratories in Lubbock, TX, according to ASTM F1642 Standard Test Method for Glazing and Glazing Systems Subject to Airblast Loadings.

Results of the arena test program are shown in **Table 2**. Note that these systems also are designed to perform to various hurricane test protocols required for construction in certain regions of the United States.



The miracles of science™

In an arena test (right), fully installed glazing systems are exposed to an actual explosive blast, under controlled conditions at a high-security open-air test site.



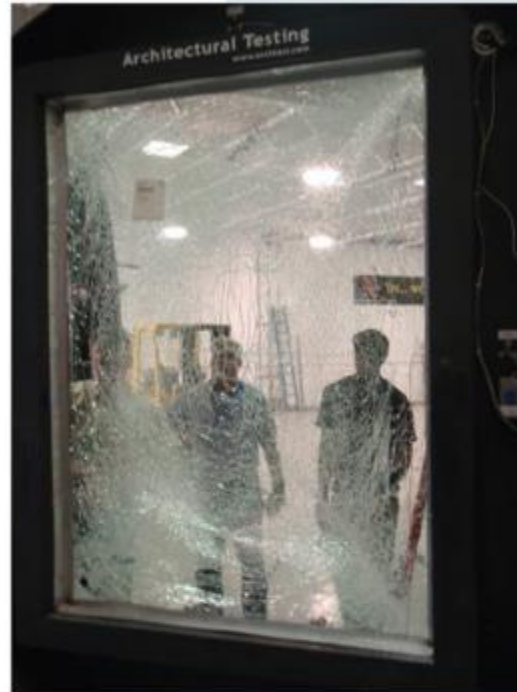
**DUPONT TECHNICAL BULLETIN:
BLAST PERFORMANCE OF LAMINATED GLASS**

Table 2 -- Summary of results from arena testing of several commercial glazing systems incorporating various constructions of laminated glass using a SentryGlas® ionoplast interlayer.

Blast level: 41 kPa (6 psi) 282 kPa-msec (41 psi-msec)

Manufacturer	System Tested	Glass Construction	SentryGlas® Thickness, mm (in.)	UFC 4-010-01 Level of Protection	ASTM Hazard Rating	GSA Performance Condition
AlumGlass, Inc.	6400 Curtain wall	IGU	2.28 (.090)	Medium	No Hazard	2
	FL550 Storefront	IGU	1.52 (.060)	Medium	Minimal	2
Coral Industries	Series 381 Entrance	Monolithic Laminate	1.52 (.060)	Medium	Minimal	2
	ProTech	IGU	0.96 (.035)	Medium	Minimal	2 & 3b
Crawford Tracey Corp.	75G Curtain wall	IGU	2.28 (.090)	Medium	Minimal	3b
	ProTech	IGU	0.96 (.035)	Medium	Minimal	2
	45 SG Storefront	IGU	2.28 (.090)	Medium	Minimal	2
	5600 Series Curtain wall	IGU	2.28 (.090)	Medium	Minimal	2
EFCO Corp.	D500 Entrance	IGU	0.96 (.035)	Medium	Minimal	2
	Concealed Vent			Medium	Minimal	2
	ES-7525 Curtain wall	IGU	2.28 (.090)	Medium	Minimal	2
ES Windows	ES-7530 Unitized Curtain wall	IGU	2.28 (.090)	Medium	Minimal	2
	ES-9000 Entrance	IGU	2.28 (.090)	Medium	Minimal	2
PGT Industries	PW-3020	Monolithic Laminate	2.28 (.090)	High	No Break	1
		Monolithic Laminate	0.96 (.035)	Medium	Minimal	2
	WTG-500 Curtain wall	Monolithic Laminate	2.28 (.090)	Medium	Minimal	2
		IGU	.096 (.035)	Medium	Minimal	2
		IGU	2.28 (.090)	Medium	Minimal	2
		Monolithic Laminate	0.96 (.035)	Low	Low	3b
		Monolithic Laminate	0.96 (.035)	Medium	Minimal	2
		Monolithic Laminate	4.56 (1.80)	Medium	No Hazard	2
West Tampa Glass	WTG-700 Curtain wall	IGU	0.96 (.035)	Medium	No Hazard	2
		IGU	2.28 (.090)	Medium	No Hazard	2
		IGU	2.28 (.090)	Medium	No Hazard	2
		IGU	4.56 (1.80)	Medium	Minimal	2
		IGU	4.56 (1.80)	Medium	No Hazard	2
		Monolithic Laminate	0.96 (.035)	High	No Break	1
	WTG-900 Curtain wall	Monolithic Laminate	2.28 (.090)	High	No Break	1
		IGU	0.96 (.035)	High	No Break	1
		IGU	2.28 (.090)	High	No Break	1
YKK	Results Upcoming					
	Forcefront Blast Curtain wall	IGU	1.52 (.060)	Low	Very Low	3A
			0.96 (.035)	Low	Very Low	3A
Tubelite	Forcefront Blast Entrance	IGU	1.52 (.060)	Medium	Minimal	2
			0.96 (.035)	Medium	Minimal	2

DUPONT TECHNICAL BULLETIN: BLAST PERFORMANCE OF LAMINATED GLASS



A laminated glass panel is inspected after shock tube blast testing (above), to assess glass fragmentation.

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K-25336-1 (10/2011)

INTENSIVE SURVEY FORM

IDENTIFICATION
=====

VDHR IDENTIFICATION #: 112-0055-075

Property Names	

First Baptist Church	Historic/Current
Front Royal Baptist Church	Former

NR Resource Type: Building
VDHR Historic Context: Religion

ADDRESS/LOCATION
=====

Addresses	

32 North Royal Avenue	Current

Vicinity of: Municipality: Front Royal
County/Independent City: Warren
State: VA ZIPCode 22630-
Magisterial District: Fork District
USGS Quad Name: FRONT ROYAL

Local Tax Code:	Section	Parcel
	20A5	11-16

Location: On the west side of North Royal Avenue, north of the Front Royal Town Hall.

Name of Historic District:
Name of Potential Historic District: Front Royal Historic District

SITE DESCRIPTION
=====

Site plan on file at VDHR? Yes

Square Footage of Lot: 0

Physical Character of General Surroundings: Town
Physical Character of Immediate Setting: Commercial/Governmental

Site Description Notes/Notable Landscape Features

On level lot with rectangular shape between 2 streets; there is a shallow front yard planted with shrubs, and a paved parking area beyond the street just behind the church.

PROPERTY BOUNDARIES
=====

Verbal Boundary Description:

Acreage: 0.0

Verbal Boundary Justifaction:

CLASSIFICATION AND COUNT
=====

NR Resource Type: Building		Ownership Categories: L	
NR Resource Count			
#of Resource Types	C/NC/NE		

1 Building	Contributing	TOTAL:	1
		Contrib:	1
		Non-Contrib:	0

Wuzits Type Count			
#of Wuzits Type	C/NC/NE		

1 Church	Contributing	TOTAL:	1
		Contrib:	1
		Non-Contrib:	0

INDIVIDUAL RESOURCES DATA
=====

WUZIT: CHURCH C/NC: Contributing

Name: First Baptist Church

Location: Front Royal, Va.

North Royal Avenue Current

Estimated Date of Construction: 1913-1914 Source: Written Data

Physical Status: Existing

Condition: Excellent Threat: None

FUNCTIONS:

Dates	Function	Explanation

1913-1993	Religious Facility	Historic/Current

EXTERIOR COMPONENT DESCRIPTION:

Component	#	Type or Form	Materials	Treatment

Chimney	1	Exterior end	Brick	Single-shouldered
Chimney	1	Interior	Brick	
Door	3	Double	Wood	Paneled
Foundation	0	Low	Concrete	Poured
Roof	0	Gable/Hipped	Asphalt	Shingle

Tower	2	Square	Brick	Crenelated
Walls	0	Masonry	Brick	6-course Am. Bond
Walls	0	Parapet	Brick	Metal cap
Windows	0	Casement	Glass	
Windows	0	Sash, double-hung	Glass	1/1
Windows	0	Sash, double-hung	Glass	4/4
Windows	0	Sash, double-hung	Glass	Gothic

Materials/Treatment Notes

Architectural Style/Derivation: Gothic Revival

Dimensions:

# of Stories:	2.0	Height=	0.00
# of Bays Wide:	9	Length=	0.00
# of Bays Deep:	7	Width=	0.00

Footprint: Rectangle

Additions and Alterations Description

The choir loft over the altar was removed, and the organ that was there was relocated to the altar stand. The baptistry was where the pulpit is now located. The church has had two significant additions since original construction, a south wing in 1924, and a north wing in 1929.

Interior Description

Interior Plan Type: Irregular

Accessed? Yes If not, why not?:

Interior Description: Although the church has acheived its plan through additive construction, it presently has an Akron plan. The Akron plan features a central nave with side rooms and often a gallery area at the rear, used for classroom space.The interior features an open lateral plan, is unpainted, and has varnished trim. The original pews are in the central block, while loft classrooms are in the north and south wings. Original brass lamps are used in all sections except in 1920s addition, which has a sympathetic brass lamp. The original altar stand and chairs from the 1830s Riverton Church are also located inside.

STRUCTURAL SYSTEMS AND MATERIALS:

System Element	System Type	System Material
Bearing Wall	Brick	Original Block
Bearing Wall	Brick	Addition

Structural System Notes

Architectural Description

The First Baptist Church is a 2-story 6-course American bond brick structure with a central gable roof clad with composition shingles. Its facade is composed of a large stained glass window flanked by two irregular square towers with castellated tops. Pointed-arch louvered vents are in the tallest tower, while all prominent corners are fortified with brick flying buttresses with concrete caps. The church was built by E.A. or E.R. Green, but the architect is not known.

SECONDARY RESOURCES RELATIONSHIP

HISTORICAL EVENTS

Original Construction

Date (Start to Completion): / /1913 to / /1914
Source of Information: Written Data
Associated Cost: 5000

Brief Remarks:

Names of Associated Individuals	Association/Function
Oliver, John	Historian

Addition

Date (Start to Completion): / /1924 to / /1924
Source of Information: Written Data
Associated Cost: 0

Brief Remarks: Addition of South Wing

Names of Associated Individuals	Association/Function
Oliver, John	Historian

Addition

Date (Start to Completion): / /1929 to / /1940
Source of Information: Written Data
Associated Cost: 0

Brief Remarks: Addition of North wing

Names of Associated Individuals	Association/Function
-----	-----
Oliver, John	Historian

SIGNIFICANCE
=====

Year Built: 1913 Source of Year Built: Written Data

VDHR Historic Context: Religion

VDHR Period Context: Reconstruction and Growth (1865 to 1914)

Potential for Meeting National Register Criteria:
C Architecture/Engineering

Association with Multiple Property Submission:

Potential Association with National Register Multiple Property:
Akron Plan Churches

Potential NR Criteria Considerations:

Property Retains Integrity of:	1) Association	Yes
(Yes or No)	2) Design	Yes
	3) Feeling	Yes
	4) Location	Yes
	5) Material	Yes
	6) Setting	Yes
	7) Workmanship	Yes

Significant Person (Criteria B):

Areas of Significance: Architecture
Religion

Cultural Affiliation:

Periods of Significance: 1913
1924
1927

Significant Year and Explanation:

Year	C Reason why significant	Description of significant date
-----	-----	-----
1913	Original Construction	
1924	X Addition	
1927	Addition	

ARCHITECTURAL AND HISTORICAL STATEMENT
=====

Land was given for the building of the church by John Hamilton Steele and the current First Baptist Church was built in 1914. The congregation was organized in April, 1839. In its 148 years, the congregation has had 27 pastors. Representing an interesting application of vernacular Gothic revival-style architecture, the First

Baptist Church has a very unusual footprint and plan arrangement. The earlier church dating to the nineteenth century stood on Crescent Street. It was a frame Gothic-influenced design. The Akron plan is rare in Virginia, and the First Baptist Church is a uniquely organic example of how a simple space evolved into a complex plan. It stands in a prominent location on North Royal Avenue next to the Town Hall. Its few alterations have left it with a high degree of integrity.

BIBLIOGRAPHIC DATA
=====

Brochure

First Baptist Church Brochures
Copies given to PAV during Intensive Survey visit.

GRAPHIC DOCUMENTATION
=====

Medium	Media ID#	Frame(s)	Date
-----	-----	-----	-----
B&W 35mm Photos	13759		3/15/1993
B&W 35mm Photos	13762		3/15/1993
B&W 35mm Photos	13758		3/15/1993

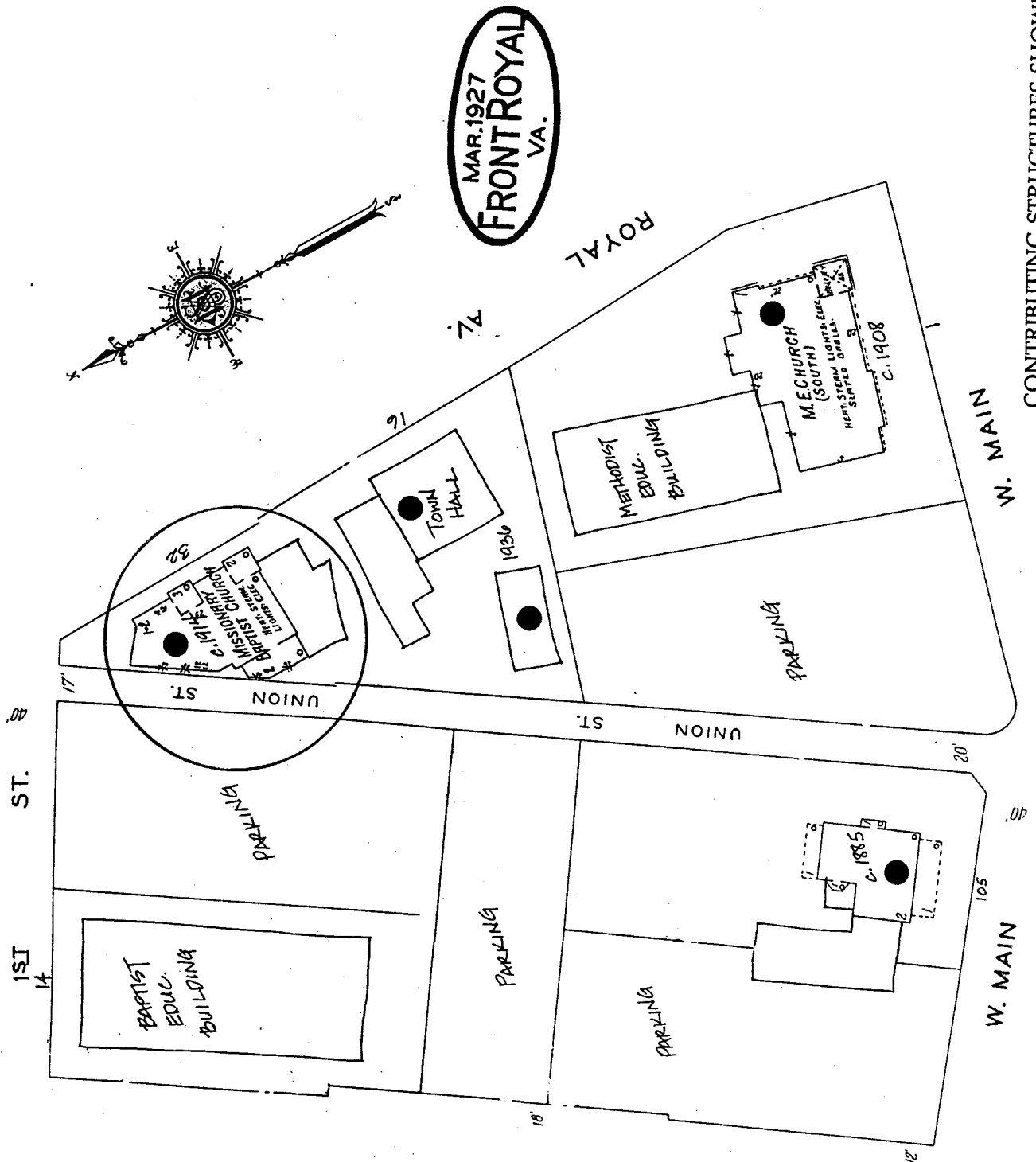
CURRENT OWNERSHIP INFORMATION
=====

SURVEYOR'S NOTES
=====

CULTURAL RESOURCE MANAGEMENT
=====

Date	CRM Event	Agency/Individual	Assoc ID#
-----	-----	-----	-----
8/24/1994	Intensive Survey	Orrock, John	Data Evaluation and Entry
3/15/1993	Intensive Survey	Pres. Asssoc. of Virginia	Susan Smead and Marc Wagner

TOWN OF FRONT ROYAL



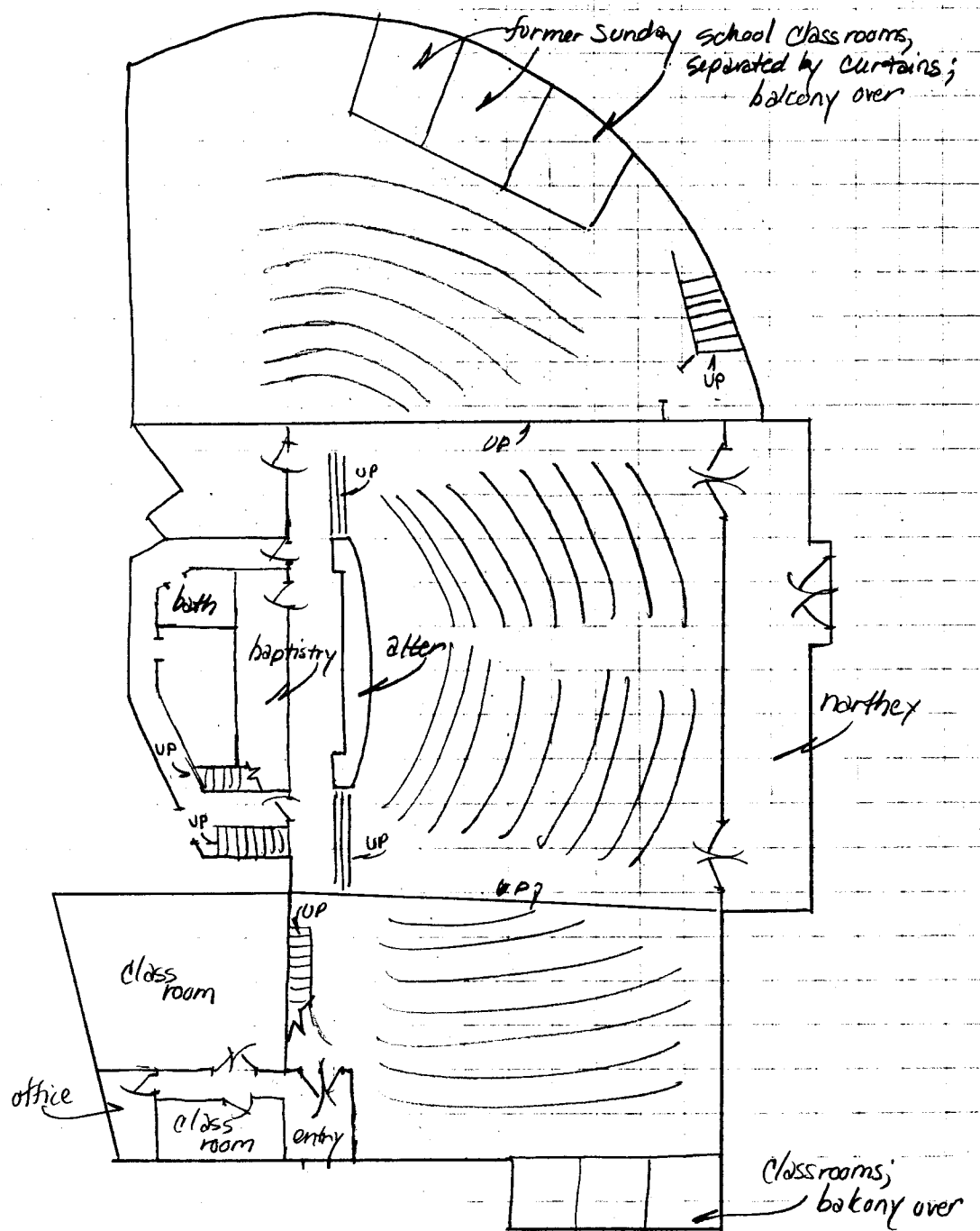
CONTRIBUTING STRUCTURES SHOWN WITH ●

PRESERVATION ASSOCIATES
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1993-94
N.T.S.

FIRST BAPTIST CHURCH
TOWN OF FRONT ROYAL

VDHR RES. NO. 112-55-75



PRESERVATION ASSOCIATES OF VIRGINIA / S.E. SMEAD
1/29/95

N.T.S.



FIRST BAPTIST CHURCH
FOURTEEN FIRST STREET
FRONT ROYAL, VIRGINIA 22620

1839 - 1987

FIRST BAPTIST, FRONT ROYAL HISTORICAL SKETCH

In its 148 years the church has worshipped in four different houses. The second was a little more than 100 yards from the first, the third about 100 yards from the second, and the fourth a little less than 100 yards from the third.

The Front Royal Missionary Baptist Church was organized in April, 1839, by Elders Traverse D. Herndon, George Love and Richard N. Herndon in the Baptist Meetinghouse. It was on a lot on W. Main St. across from what is now the Front Royal Police Department building. The Baptist Meetinghouse was built after Feb. 19, 1830 and deed for the same was given by Thomas Buck, Sr., Dec. 4, 1835. That deed specified that the "said lot and tract of land with its improvements is designed and purchased for the use and accommodation of the associated members of the Baptist denomination now known as the Regular Baptists and for the religious Association now called Happy Creek Church to have their regular days of worship in the manner heretofore practiced uninterrupted but at other times the property is for the use and benefit of other Baptists of like faith now known as the Regular Baptists of Virginia free of interruption but they are at all times to be of fair standing in their profession and no others."

Elder Traverse Herndon, while still a student in Columbian College, and his brother, R. N. Herndon were employed as missionaries by the Salem Union Association in 1838. Since the Happy Creek Church along with most of the Ketoclin Association had gone "anti-missionary," Traverse started preaching on the "missionary principle" in Front Royal in 1838 and the new congregation was constituted with eight members, in April, 1839.

After some initial unpleasantness, Happy Creek and the Front Royal Missionary Baptist churches learned to live together. They worked out a satisfactory relationship regarding the use of the meeting house and used it jointly until their use was interrupted by the War Between the States in 1861. The meetinghouse was repaired after the war was over and used for a short time. Damage proved to be extensive and when the two congregations could not agree on what to do, the meetinghouse was sold and the proceeds divided between the two congregations.

From 1868 to 1874, Front Royal Church worshipped in the second house, the Episcopal Church building which was also on Main Street. In 1874 it moved to the third house, the first building which was its own exclusively: the Crescent Street Church. They worshipped there until 1914 when the new building on Royal

Ave. was completed. On July 4, 1914 Charles M. Burner and James Maloney removed the bell from the belfry of the Crescent Street building, loaded it on a wagon, hauled it over to the new building on Royal Ave. and with block and fall placed the old bell in the belfry of the new building. The new building consisted of what is now the central section and the north wing. In 1927, work was begun to add the south wing to provide more space for worship and add Sunday School rooms. Money was borrowed from the Home Mission Board to finance this addition. The depression came along and the debt could not be retired as expected and the work was not completed until 1944. The debt was paid off and the note for the balance was burned on January 14, 1945.

Brothers Hubert and Guy Marlow, members of the church, gave to the church, in 1947, two lots in Marlow Heights as a site for a mission church. Together with the Va. Baptist Board of Missions and Education, the church sponsored the new mission. With the founding of Marlow Heights Church, the name of the church was changed from Front Royal Baptist to First Baptist, Front Royal.

Excavation under the north wing in 1948 provided a room for the Beginner Department. Purchase of the Hansbrough property on First Street provided a new parsonage. In the 1950's, the Anderson Building, on N. Royal Ave., north of First Street, was purchased to provide space for education.

The congregation has worshipped in the Royal Ave. building for 73 years.

A master plan was adopted in the 1960's which included a new education building, removal of the Royal Ave. building, re-routing of Union St. and constructing a new sanctuary connected to the education building. In 1965, under the leadership of Pastor Lawrence E. Matthews, the Education building on First Street was constructed on the location of the last parsonage owned by the congregation.

The energy crisis came a few years before the debt on the education was retired and there was a sharp increase in inflation. Cost of building rose tremendously. After considering the relative costs of a new sanctuary and renovation of the present one, the congregation voted to retrofit and renovate the present sanctuary. It was completely retrofitted and renovated in 1982-83. The beautiful windows were repaired and covered with lexan poly-carbonate to protect them. Old ceilings were removed, ceilings and outside walls were insulated and dry-walled. All electrical wiring was replaced, the choir and the baptistry were relocated. In the center of the sanctuary pews were padded and the floor carpeted, new choir seating was installed. Later gifts provided carpeting for the wings and for pews to replace the chairs that were in the wings.

In its 148 years the congregation has been led by 27 pastors and several interim pastors. Length of pastorates vary from one year to twenty years. During these 148 years the congregation has been blessed by and been a blessing to those who have led and those who have served in its worship, work and witness for Christ. Men and women have served to minister in Christ's name here and shared in making possible a ministry all over the world. The congregation has been faithful to historic Baptist principles of soul competency and the right of each believer and congregation to follow the leadership of the Spirit in doing the work of Christ in the world. May God grant her the grace to remain faithful through all the years to come.

John P. Oliver, Jr.
former pastor of twenty years,
Retired December 31, 1986













MISSIONARY
BAPTIST CHURCH
1839 - 1913





