NPS Form 10-900
United States Department of the Interior
National Park Service

OMB No. 1024-0018

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NATIONAL REGISTER OF HISTORIC PLACES

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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: CHARLOTTESVILLE COCA-COLA BOTTLING WORKS

Other names/site number: DHR # 104-5174

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 722 PRESTON AVENUE

City or town: CHARLOTTESVILLE State: VIRGINIA County: Independent City

Not For Publication: n/a Vicinity: n/a

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___**national** ___**statewide** X **local**

Applicable National Register Criteria:

X **A** ___**B** X **C** ___**D**

12/17/12

Signature of certifying official/Title: **Date**

Virginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for Edson H. Beall 2-27-13

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	x
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	x
District	
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
INDUSTRY/PROCESSING/EXTRACTION: Subcategory: manufacturing facility
COMMERCE/TRADE: Subcategory: warehouse

Current Functions
(Enter categories from instructions.)
VACANT/NOT IN USE: Subcategory: vacant

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT: Art Deco

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Foundation: CONCRETE
Walls: BRICK
Roof: ASPHALT: built up asphalt roofing
Other: STONE: cast-stone lintels, coping, and pilaster caps

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Designed by Washington architect Doran S. Platt in 1939, the Charlottesville Coca-Cola Bottling Plant occupies a 1.8-acre site at 722 Preston Avenue, one-half mile west of Charlottesville's downtown. Built in three phases --1939, 1955, and 1981-- the plant consists of a two-story bottling building with a one-story wing and three interconnected one-story additions, which accommodated the plant's truck fleet and warehousing. The 1939 design included a two-story Art Deco-style brick bottling plant, with a reinforced concrete structure, and a one-story wing, extending south. The 1939 plant also had a detached one-story, forty-two-truck brick garage supported by steel posts and wood rafters, located fifty-seven feet south of the bottling building. In 1955 a one-story attached brick addition was made on the east side of the garage providing a bottle and crate storage warehouse. In 1981 a one-story, L-shaped warehouse built of cinder blocks was added to the plant. This addition filled the space between the 1939 garage and the 1939 bottling plant. Built at the southeast corner of Preston Avenue and Eighth Street, the

1939 plant settled into a largely residential neighborhood. Five two-story, wood-frame residences built in the early 20th century occupied the Preston Avenue lots east of the plant. In 1944 Coca-Cola purchased the house at 720 Preston Avenue, adjacent to the plant, and for the next thirty-three years various employees of the bottling plant lived in the house. The 1955 addition was constructed on the south half of the house lot at 720 Preston Avenue. The house was demolished in 1967 to make room for an expanded parking lot. The other four houses facing Preston Avenue were demolished in 1972 in connection with the Virginia Department of Transportation's widening of Preston Avenue. The lots were absorbed into the Coca-Cola parking area that extends east of the plant. The plant retains its architectural character and integrity in good condition.

Narrative Description

The main Preston Avenue elevation of the 1939 Charlottesville Coca-Cola Bottling Works displays the building's most distinctive Art Deco elements. The elevation is enclosed in brick, laid in four-course Flemish Stretcher Bond, and includes contrasting zones of white cast stone—above the entrance, on the coping over the parapet, on the stepped pilaster caps, and across the spandrel zone between the first and second floor. The monumental entrance is the single most impressive element of this elevation, indeed of the entire building. The entrance bay projects slightly forward of the main elevation and occupies, at twenty-two feet, fully one quarter of the front elevation. From the wide piers on either side of the entrance five vertical bands of brickwork, each one brick deep, step back and inwards from the front plane to the recessed entry door. These recessed courses provide crisp vertical lines giving visual support to the eleven-foot wide white cast stone panel above the entrance with its raised letters reading "Coca-Cola Bottling Company 1939;" the Spencerian script of the letters constitute the iconic logo for Coca-Cola. The slightly curved top of the sign panel and the coping, with its incised vertical lines, and the parapet about the entrance are higher than any other element on the front façade. The monumental entrance captures attention because of its strong vertical lines, the contrast between the brick and the white cast stone, and because it projects both in front of and above the other sections of the front elevation.

In comparison to the complexity of the entrance bay the three bays to the west are relatively simple. Two pilasters and a corner pier all project slightly past the front plane of the elevation, establishing an uninterrupted vertical line that is visually balanced by the recessed white cast stone panels in the spandrel between the first and the second floors. Stepped white cast stone pilaster caps, rising above the coping of the parapet, top the pilasters and corner piers. Platt designed much of the exterior elevation to be given over to large industrial style windows. Each of the three bays west of the entrance has first floor windows that measure fifteen feet wide and seven feet high. Directly above, the second floor windows measure fifteen feet wide by five feet and three inches high. Designed to flood the interiors with natural light and to permit passersby to watch the bottling process, these windows occupy a larger percentage of the elevation than is enclosed by the brick and cast stone of the walls. This relatively open elevation is made possible by the building's reinforced concrete frame, which relieves the exterior walls of

the need to bear the loads of the machinery, the floors, or the building structure. The exterior wall, apart from the piers and pilasters is essentially a curtain wall.

In the 1980s after the bottling operation ended and was superseded by a Coca-Cola distribution warehouse operation, the plant's windows were bricked in. Although it used cinder block on the interior to close the window openings, Coca-Cola used bricks on the exterior to blend with the surrounding sections of the elevation. The closing in of the windows reflected the new imperatives of the warehouse operation but detracted from the original designers' vision of revealing the process of bottling of Coca-Cola to outsiders, and potential consumers. In 2012, in the first stage of an adaptive reuse project, the six major windows in the primary elevation, the north elevation facing Preston Avenue, were restored. These six windows follow closely the building's original design. The three large windows on the second floor were originally designed in a grid of industrial steel sash windows, twelve panes wide and three panes high; two steel vertical mullions visually subdivided each window into three units, four panes wide and three panes high. In each of these three units a two-pane by two-pane section could open outwards to provide natural ventilation. The replacement windows, manufactured by St. Cloud Window, are aluminum and precisely replicate the pane and muntin grid of the original design. At the first floor level the three large windows are custom-built wood-frame with a two-part display window topped by a line of window transoms. This follows the display window and transom configuration that was in place before the windows were removed in the 1980s. The replacement windows now adeptly capture the form and character of Platt's original design. Plans are in place for reopening other windows on the building's other elevations with designs that reflect the form and character of the original windows.

The 1939 plant's west elevation, along 8th Street, has the same general design and organization as the Preston Avenue elevation. All the windows remain bricked but plans are in place to reopen these windows as the adaptive reuse project proceeds. The three bays in the two-story section are somewhat narrower than the main windows on the Preston Avenue elevation; the windows on the first floor measure thirteen feet wide and seven feet high. On the second floor, each bay had a pair of windows, separated by a section of the wall. The one-story, two-bay wing of the 1939 plant is also visible along the west elevation. Here a single window opening occupied the northern bay, while in the southern bay a truck door gave access to the interior. The white cast stone coping and stepped pilaster caps extend through this one-story wing. The next section moving south along the west elevation is the one-story fifty-seven-foot wide warehouse and garage built of cinder block in 1981. In this section a large roll-down overhead garage door dominates the elevation. Finally, the one-story 1939 garage, measuring one hundred and thirty feet by sixty feet stands along the southern edge of the property. The sixty-foot long side wall of the garage terminates the west elevation. Here, the Art Deco elements gave way to a utilitarian structure with a very simple terra cotta coping. The garage was designed with three windows in the 8th Street elevation. However, these windows, and all of the other windows on the west elevation were bricked in during the 1980s.

The 1939 garage built with steel posts and wood rafters occupies the southern lot line of the Coca-Cola parcel. The rear wall, the building's south elevation, had no windows. The original north wall of the 1939 garage, now visible from inside the 1981 addition, was divided

into six garage bays, accommodating forty-two trucks, with brick piers between each bay. A final bay on the east end of the garage had a locker room and boiler room, topped by a chimneystack. Like the west end of the garage the east end had three windows, opening into the locker and boiler rooms. The steel sash windows are still in place and visible; they went from exterior to interior windows in 1955 when the new crate and bottle warehouse was attached to the east end of the garage.

Like the west elevation, the plant's east elevation is made up of three distinct parts. On the west elevation separate sections represent two of the three building campaigns (1939 and 1981); on the east all three construction phases are visible (1939, 1955, 1981). The southern section of the east elevation is a one-hundred-and-sixteen-foot-long one-story, unfenestrated wall, which echoes the south elevation. It was constructed in 1955 as the crate and bottle warehouse. Built by Davis & Platt, with Joseph Schlosser as the architect of record, the design extended the four-course Flemish Stretcher Bond brickwork of the 1939 garage and bottling building. The next section, set back forty-one feet from the crate and bottle warehouse's east wall is a fifty-eight-foot long section of the one-story cinder block 1981 warehouse and garage. It has three truck loading bays and doors. Set back thirty-seven feet from the east wall of the 1981 addition is the two-story east elevation of the 1939 bottling plant. Like the west elevation this section of the east elevation is divided into three bays—however, only the two northern bays receive the Art Deco embellishment of west elevation—cast stone coping, projecting pilasters with stepped pilaster caps. These two bays were both designed with a pair of windows on each floor, which were bricked in the 1980s. The southern-most bay in this section has a more utilitarian treatment, with the simple terra cotta coping of the 1939 garage and a rooftop mechanical penthouse, enclosing the freight elevator motors and equipment. When it was originally built in 1939, the more utilitarian east elevation of the bottling building would have been partially obscured by the residence at 720 Preston Avenue, demolished in 1967.

For many Art Deco buildings, the exterior design was just the beginning of the engagement or courting of the consumer or visitor, which then extended to the interior. In Art Deco skyscrapers, movie palaces, hotels and department stores the streamlined forms and rich contrasts of form and color on the exterior continued and often intensified on the interior—in interior lobbies, elevators, floors, walls and ceilings. In the Charlottesville Coca-Cola Bottling Works, Art Deco motifs began and ended on the exterior. Consumers were able to view the interior from sidewalk windows but their attention would have been focused on the soaker, filler, and crowner machines used in the bottling operation and also, perhaps, on the overall cleanliness of the interior. The people who entered the building were all employees of Coca-Cola. The interiors were largely utilitarian loft production spaces, built of reinforced concrete and structural steel. A circulation core in the two-story section of the bottling building was made up of a utilitarian freight elevator and an unembellished concrete stair. There are traces of a modest terrazzo floor in the northeast corner of the first floor where the manager's office was located but there is no evidence of any substantial decorative program. One room that did draw attention in Coca-Cola plants was the Syrup Room where the patented secret syrup purchased by independent bottlers from Coca-Cola was mixed with water to start the production and bottling process. Here bottling plant architects often created a special light, airy, sanitary room. In the Charlottesville plant, Platt placed the Syrup Room on the second floor behind the middle

window bay on the north elevation. Although this room was converted into a bathroom in the 1980s the shiny white glazed tile wainscoting is still visible; current adaptive reuse plans envision the removal of the bathroom from this area and the restoration of the Syrup Room plan. In all of the one-story sections of the plant the steel roof trusses and wooden rafters were left exposed. In the two-story bottling building reinforced concrete columns supported bare reinforced concrete ceilings and floors. In 1982 and 1986, continuing the plant transition from a Coca-Cola bottling plant to a distribution warehouse, modest interior renovations were made including the insertion of office cubicles in one quarter of the former second-floor production area of the plant. In part of this area drop ceilings from the 1980s are in place. Other sections of the second floor retain their original utilitarian character. Nearly the entire first floor, largely open without partitions (except in the office area that occupies the northeast corner of the building), also retains it utilitarian character. Structural columns are spaced at regular intervals throughout the first-floor production area. These production areas are plainly visible though no machinery remains. The plant's Art Deco exterior significantly stands out in the broader context of Charlottesville architecture. The utilitarian character of the interior is a more familiar element shared in common with other Charlottesville industrial buildings; nevertheless, used continuously by a single company for over seventy years, the utilitarian interior underscores the distinctive exterior. The embellished exterior architecture, oriented towards national advertising and brand identity, stands in sharp contrast with the utilitarian interior, designed to promote efficient and sanitary production.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

- [x] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
INDUSTRY
ARCHITECTURE

Period of Significance
1939-1962

Significant Dates
1939

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Platt, Doran S., architect
Davis & Platt, builders

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Designed by Washington, D.C. architect Doran S. Platt in 1939, the Charlottesville Coca-Cola Bottling Works possesses historic significance corresponding to National Register of Historic Places Criteria A and C. In relation to National Register Criterion A, the plant is associated at the local level with the broad patterns of history in its vision of industrial design that could help promote consumption of a national brand by local consumers. Platt's design powerfully united modern form with national brand marketing; here, the canons of utilitarian industrial architecture broadened so as to encourage the consumption of the product being manufactured. At Coca-Cola the successful development of a national brand turned in part on the company's ability to reassure consumers of its adherence to the highest standards of public health and sanitation; this business strategy helped shape the architecture of Coca-Cola bottling plants. Public uneasiness about sanitation and health in food processing plants received vivid expression in the federal Pure Food and Drug Act of 1906, which combated dangerous, tainted, and adulterated foods and medicines and misleading labels. Coca-Cola endorsed the passage of the law but then found itself as an early defendant in federal suits over the caffeine in its drink and issues of adulteration and misbranding. These cases culminated in a 1916 United States Supreme Court decision. Doran S. Platt's Charlottesville design incorporated huge windows that flooded the interior with natural light while inviting people to inspect the large machines and workers making Coca-Cola and the sanitary conditions of its production. In relation to National Register Criterion C, the Coca-Cola plant embodies at the local level the distinctive characteristics of a type and period of construction and design; it is Charlottesville's largest and most prominent example of Art Deco architecture. It is for this reason that the Charlottesville Board of Architectural Review acted to protect the Coca-Cola plant in 2008 as one of the city's seventy-four individually designated local landmarks. In a city that has been dominated by variations of Jeffersonian architecture, the modern streamlined forms of the Coca-Cola plant are especially notable. The period of significance (1939-1962) begins with the construction of the building and ends with the National Park Service's 50-year cut-off date for significance; the building was still in use in a production capacity until 1973 and then as a Coca-Cola distribution center until 2010.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Coca-Cola History

The design of the Charlottesville Coca-Cola Bottling Works reflects key elements of Coca-Cola's corporate history. When John Pemberton developed his syrup for Coca-Cola in 1886 he assumed that his market would consist of pharmacists who would purchase the syrup, mix it with carbonated water, and sell the drink to drug store customers seated at the soda fountain. When Asa G. Candler bought out Pemberton's interest in Coca-Cola in 1888, he too

focused on soda fountain sales. Indeed, in 1899 when Benjamin F. Thomas and Joseph B. Whitehead, two lawyers from Chattanooga, Tennessee, approached Candler with an offer to bottle Coke and market it through a franchise system to regional bottling companies, Candler professed little interest or confidence in the idea. Feeling that the growth of his company would remain with soda fountains, Candler entered an exclusive contract with Thomas and Whitehead, at no cost to them, for the sale of Coca-Cola syrup to franchisers licensed by them to bottle Coca-Cola. In the first decade of the agreement 379 Coca-Cola bottling plants opened and ten years later over 1,200 plants were in operation. By the 1920s bottled Coca-Cola had surpassed the drinks served at soda fountains.[1]

The regulatory and commercial context that swirled around the early production and distribution of Coca-Cola provides a useful frame for understanding the architecture of the Charlottesville Coca-Cola Bottling Works. When the 1906 Pure Food and Drug Act became law, Coca-Cola tried to align itself on the proper side of the law. One advertisement declared, "it aids digestion and is genuinely good to the taste, gives a zest for additional labor and a keener enjoyment of recreation. Guaranteed under the Pure Food and Drug Act."[2] Still the company became entangled in years of legal wrangling with prosecutors over the fact that the product seemed mislabeled since coca had been eliminated from the drink in 1903 and there was little or no kola nut in the drink either; moreover, the drink had large quantities of caffeine added and federal prosecutors and public health advocates wished to see the caffeine content come under stricter regulation. There were also numerous lawsuits in the early years from customers who asserted that they had found "foreign ingredients" in their bottles of Coca-Cola, which ranged from bugs and worms to other substances. These lawsuits, and the bad publicity they brought, constantly threatened to undermine the gains won through national marketing and production of Coca-Cola; these industry concerns led to the formation of the Coca-Cola Bottlers Association in 1913.[3] Increasingly, bottling plant architecture reflected an interest in reassuring the public that Coca-Cola was bottled in clean and hygienic conditions. Doran S. Platt's design incorporated display windows that measured fifteen feet in length and over seven feet in height and seemingly invited public scrutiny. With the building constructed at or near the lot line, people walking along the sidewalks on Preston Avenue or 8th Street had a clear view of the bottling operation in an interior flooded with natural daylight.

The bottlers hoped to build the confidence of the public with their buildings but another audience for this architecture was the Coca-Cola Company, which provided the bottlers with their syrup. The contract between Coca-Cola and the bottlers required only that there be one ounce of syrup per eight ounces of carbonated water, bottled at more than an atmosphere of pressure. Quality control was left to the bottler and there were occasions when bottlers failed to adhere to the agreed upon standards that aimed to produce a uniform product regardless of which of the over one thousand plants produced the drink.[4] The clean and well-lit interiors reflected the bottlers' efforts to reassure Coca-Cola of their interest in adhering to quality control and at the same time their ability to produce Coca-Cola without more stringent bottling regulations by the Coca-Cola Company.

The sequence of three buildings, at three separate locations, that housed the Charlottesville Coca-Cola Bottling Works captured the distinct trend towards merging industrial

accommodation with broader marketing and commercial promotion. Kentucky-born James E. Crass and his Georgia-born son-in-law Walter L. Sams established Charlottesville's first Coca-Cola bottling plant in 1920. They were already active in Richmond and Staunton and were on their way to establishing a forty-two plant regional bottling operation in Virginia, West Virginia, Maryland, Pennsylvania, and Ohio. In 1899 James Crass had established one of the first Coca-Cola bottling plants, in Charleston, South Carolina. Crass did not start his business as a wealthy person; when he died in Richmond in 1930 he had grown quite wealthy, operating one of the most successful Coca-Cola bottling operations in the United States. Upon his early death at age fifty-three, Crass's estate was valued at $760,000.[5] When Crass and Sams began bottling Coca-Cola in Charlottesville, as a branch plant of their Staunton, Virginia, operation, they rented space in a modest two-story former agricultural implement warehouse at the northwest corner of East Water Street and South Second Street. After only three months the plant was using Coca-Cola syrup at a rate of 10,000 gallons annually.[6] The warehouse accommodations on Water Street, adapted for bottling, were spare and utilitarian. In 1925, after expanding the business for five years Walter Sams purchased land on 10th Street, near Wertland Avenue, for building a new Charlottesville bottling plant.[7] The two-story brick plant measured sixty feet by one hundred feet. The second floor syrup room had gleaming white glazed tile walls, a tile floor, and a white painted ceiling. Here, at the spot where syrup was prepared to enter the mixing and bottling process, sanitation was underscored with the white impervious surfaces of the room.[8] The brick exterior of the building at 132 West 10th Street reflected a fairly simple utilitarian aspect, tempered slightly by the stone sills and lintels on the windows in the front elevation. Nevertheless, the most distinctive element of the design was the size of the window openings—fifteen feet by seven feet on the side elevations and ten feet by seven feet on the front elevation. Opened in 1926, the 10th Street plant certainly reflected the early commitment to public observation of the bottling operation and to well-illuminated interiors, elements that subsequently dominated the design of the Preston Avenue plant in 1939. In 1927 the plant used 14,356 gallons of Coca-Cola Syrup to produce 103,251 cases of Coca-Cola. In 1930 the plant sold 134,223 cases, using 21,640 gallons of Coca-Cola syrup.[9]

The gain in production in the first year of the Great Depression was encouraging; however, production declined steeply for the next three years as the Charlottesville plant, operating well below capacity, produced only 88,211 cases in 1933. Then regional consumption began to increase again. In 1934 and 1935 Walter Sams noted the increase in the "buying power" or "purchasing power of the people," which was reflected at the Charlottesville plant as well as at other plants in his company. In February 1937 surveying the condition of the overall company, Sams declared, "1934 showed an increase in cases sales over 1933 of 618,907 cases, 1935 showed an increase over 1934 of 631,487 cases and 1936 showed an increase over 1935 of 1,511,277 cases. In three years we have had a total increase of 2,761,668 cases, or an average of 920,556 cases per year for three years. . . . It is my belief that 1937 will show increases in case sales over 1936 regardless of whether the people have larger incomes or not." Much of this increase was accommodated at first by simply adding more machines within existing plants and more trucks and drivers on delivery routes. Sams reflected that, "the depression, while it cost us some money, really has taught us how to operate a great deal more efficiently."[10] Nevertheless, in 1935 and 1936 he projected the need for a larger garage and then a larger plant in Charlottesville. In 1937 the plant used 27,258 gallons of syrup and sold 174,415 cases. Despite

early plans for expansion that were to have been made in the summer of 1938, Sams concluded in 1938 that the existing 10th Street site was too cramped and that making necessary additions ran the risk of "interfering with the continual operation" of the plant and the service to the area. In November 1938 Sams purchased the lot at the southeast corner of Preston Avenue and 8th Street for $7,500 and began to draw up plans for an entirely new Charlottesville plant.[11]

On Preston Avenue Walter Sams and Doran Platt put in place a modern Art Deco plant design that threw into broad eclipse the utilitarian character of the 10th Street factory. The modern design expressed Walter Sams's belief that notable architecture could play an important role in cultivating consumers, even during the Great Depression, and thus play a significant role in the future expansion of business. In February 1937, Sams succinctly articulated his idea when he declared, "I believe at least 50% of our increased case sales have come through progressiveness of our own organization and maintaining adequate, clean, sanitary and up-to-date plants, following through with intelligent merchandising and advertising, which produces enthusiastic personnel and gives us one of the most phenomenal continual increased cases sales that I think I have ever known."[12] Consumers would be invited to look into the plant and to inspect its "clean, sanitary," interior. The Art Deco motifs, especially in a region given over architecturally to Jeffersonian traditions, signaled the "progressiveness" of the company and its product. At the time the Preston Avenue plant opened, advertisements in the local Charlottesville paper underscored the themes of product quality and purity and modern living, expressed through drinking Coca-Cola. These themes found a corollary in the large windows, natural light, the glazed white tile of the Syrup Room, the invitation to observe the bottling process, and the Art Deco elements in the design. One advertisement declared "Oh yes . . . a carton of Coca-Cola. The six-bottle carton of Coca-Cola was designed for your convenience. Easy to buy . . . easy to carry . . . it provides an easy way to enjoy pure refreshment at home. Ice-cold Coca-Cola has purity and quality. It belongs in your icebox at home." Other advertisements promised "Coca-Cola has the charm of purity," "Pure, wholesome, delicious,--Coca-Cola is made with the skill that comes from a lifetime of practice."[13] The building design and the advertising copy worked in concert to build enthusiasm and loyalty at the local level for the national Coca-Cola brand. It also, in Sams's view, helped inspire his "enthusiastic" salesmen who would be made proud of their association with the plant and with Coca-Cola.

The main elevation of the old 10th Street plant included a raised brick course that framed the simple block letters identifying the building, "COCA-COLA BOTTLING WORKS." A painted advertising sign ran along the parapet of the south elevation; the sign carried the distinct Spencerian script "Coca-Cola", adapted for the company logo from the bookkeeping ledgers of Frank Robinson, one of John Pemberton's original associates. This relatively utilitarian presentation, which treated the building as a brick billboard, stood in striking contrast to the more stylized, national marketing, behind the identifying sign on the Preston Avenue plant. The monumental entrance to the Preston Avenue plant incorporated a cast stone frieze with the distinct Spencerian script, placed in the position of honor, rising three-dimensionally over the prominent entrance, which visually rose from the foundation to the parapet above the roof. Here the Coca-Cola script signature, a hallmark of company advertising, received monumental expression in the modern architecture of the bottling plant. At Preston Avenue, the good public relations gesture of making the bottling operation visible from the exterior was reinforced with

the iconic, highly legible, Coca-Cola trademark. Just before his death in 1888, John Pemberton told a family member that if he could get $25,000 to build his company he would put $24,000 into advertising and the remainder into operations. National advertising built Coca-Cola. By 1914, the Company had over five million square feet of painted wall signs advertising its product. The bottling plants provided yet another venue for such promotion, promotion that made Coca-Cola a household word, a common object of daily desire and consumption.[14]

The seemingly machined aesthetic of the Art Deco elements on the Preston Avenue plant also underscored another important aspiration and promise of Coca-Cola's national and international marketing. The idea that Coca-Cola strove for was the complete standardization of its product so that regardless of where or whether Coca-Cola was put in a glass at a soda fountain or came out of a bottle it would provide a uniform, predictable taste. The regularity of the bottling plant's Art Deco forms, with the repeated stepped pilaster caps, short vertical incisions in the cast stone coping over the parapet, crisp receding brick courses at the entrance, regular patterns of the sash muntin grid, and clearly articulated fenestration all seemed a suitable expression of a modern, progressive, business organization capable of delivering a familiar standardized product. In this way Coca-Cola executives viewed the bottling plant as a key element in the chain that connected the initial making of Coca-Cola syrup to the drinking of the product by the consumer. In 1935, one executive outlined this vision in a manuscript titled "The Romance of Coca-Cola," declaring, "But this sort of success could never have been accomplished with a fad or by luck. . . . It is a pure drink of natural flavors. There is nothing artificial in it and it complies with the pure food laws of over eighty countries where it is sold. Consider the charm of its purity, and the value of its standardization. There is stationed in each factory a food expert who tests in the laboratory every ingredient for strength, color, and purity before it goes into Coca-Cola. Twenty-two progressive tests are made as the syrup passes through the glass-lined vessels of its manufacture to insure the quality of the drink, and to guarantee that from every tank in every factory exactly the same Coca-Cola flows."[15] In 1929 Walter Sams outlined his business philosophy, stressing the point where his vision was directly linked to the form and architecture of the bottling plant. He declared, "The human dynamo that drives us all is Profit. . . . To sell anything the product must be right and have the proper support. After we receive this product, how do we handle it. . . . Plant – Wonderful building. Equipment for manufacturing product – the best. Clean, Sanitary plant – The way you handle and protect your plant and equipment has a direct bearing upon the life of same, which makes cheaper production for you and causes that dynamo to grind out more profit."[16] In addressing his plant managers, Walter Sams insisted that "We know that the Coca-Cola Company furnishes us with a perfect package, and our job is to see that this quality is maintained all the way to the consumer. . . . What are we doing to assure this quality package? (a) All of you are building modern, sanitary buildings. (b) You are buying new machinery, and after this is installed, we expect this building to stay in a sanitary condition—and the machinery to function without our checking up on same. In fact, we fail to check up on our machinery, and always we wake up to find that we are not getting the proper turn-over in sales, because we do not have a uniform, quality drink."[17] This "guarantee" of "uniform, quality," sanitation, and profit was seemingly given architectural expression in the standardized, Machine Age, Art Deco elements of the Preston Avenue plant.

The Coca-Cola Bottling Works also demonstrated the growing reliance on motor vehicles for commercial distribution. The 1939 plant included a separate one-story garage that could accommodate a fleet of forty-two trucks.[18] In 1940 the distribution territory for the plant covered nearly 100,000 people including Charlottesville, most of Albemarle County, all of Greene County, the areas of Fluvanna and Louisa counties that lay outside of a fifty-mile radius of Richmond, and parts of Orange and Madison counties. In the eight years prior to the opening of the 1939 bottling plant annual per capita consumption of Coca-Cola in this territory had nearly doubled, from 29.6 bottles to 56.6 bottles. The new plant and the growing fleet of trucks were intended to satisfy the growing popularity of Coca-Cola in the region.[19] In 1941, the first full year of operation at the Preston Avenue plant 258,683 cases of Coca-Cola were bottled in the plant, using 42,439 gallons of syrup. This production was substantially more than the 199,677 cases produced in the last year of operation in the 10th Street plant.[20]

Charlottesville Art Deco of the 1930s and 1940s

The Charlottesville Coca-Cola Bottling Works derives important local significance from its status as Charlottesville's major example of Art Deco architectural design. The looming figure of Thomas Jefferson has long dominated Charlottesville's architectural history and architectural production. The University of Virginia, as a client for important new buildings, adhered closely to its Jeffersonian legacy well into the 20th century. The influence of Jefferson also spread beyond the grounds of the University of Virginia, and beyond residential neighborhoods, which often reflected Jeffersonian classicism. The Jeffersonian legacy actually helped shape private plans for commercial buildings. In 1924, for example, Charlottesville business leaders and residents launched a community-wide subscription campaign to raise the money necessary to build a first-class hotel, catering to the growing automotive-borne tourist trade. The name adopted for the hotel was the Monticello. The choice was made "from a publicity standpoint," specifically to take advantage of the fact that the Thomas Jefferson Memorial Foundation, formed in 1923, had purchased Monticello and pledged its restoration and opening to the public. The group promoting the hotel interviewed two architects for the design of its skyscraper hotel located on Court Square. One architect was William Van Allen, of New York City, who later designed the seventy-seven-story Chrysler Building, the Art Deco skyscraper that briefly (1930-1931) held the record of the world's tallest building. Van Allen lost the commission to Johnson & Brannan of Lynchburg, who with Lynchburg's 1931 Allied Arts Building later showed their own facility for working in the modern Art Deco style. Nevertheless, in Charlottesville, for the Monticello Hotel, Johnson & Brannan deployed familiar Jeffersonian architectural elements in a decidedly unfamiliar local building type—the skyscraper. In reviewing this skyscraper hotel, the *Daily Progress* reported, "The architectural treatment of the exterior will be consonant with the architectural traditions handed down to us from the time of Jefferson: the dignified lines of the Colonialized Classic . . . inspired by the imperishable genius of Thomas Jefferson . . . whose memory it is our pleasure to keep green."[21] Similarly, in 1930-1931, the Chicago architectural firm of Rapp & Rapp designed Charlottesville's Paramount Theater on East Main Street with an exaggerated Classical-Revival façade. Thus, at a time when architects around the country were adopting modern Art Deco forms for modern building types like movie palaces and skyscrapers, Charlottesville continued to turn to Jeffersonian forms.

A historicist architectural design for a Coca-Cola bottling plant stood well within reach and could have been adopted by Sams and Platt for the new Charlottesville plant. Indeed, in 1936-1937 they had built just such a plant in Harrisburg, Pennsylvania. In both the first and second stories the Colonial-style Harrisburg plant had double-hung, divided-light windows. Unlike the Charlottesville Art Deco-design, the Harrisburg entrance stood in the center of the street elevation and helped organize the balanced symmetrical façade. Moreover, in the bottling building Platt designed for Petersburg, Virginia in 1937-1938, he incorporated the Colonial-style, divided-light, windows even as he moved more emphatically towards the Art Deco-design elements that later dominated the Charlottesville design. The Art Deco elements in Petersburg were most visible in the stepped pilaster caps that project above the parapet wall along the primary elevation. On the second floor of the main facade at Petersburg, Platt put four side-by-side, double-hung, windows in each of the four structural bays. These sixteen windows each had six-over-six pane configurations, a familiar pattern in the region's historic Colonial architecture. In Petersburg, Platt introduced display windows and transoms on the first floor, an element he integrated into the Charlottesville design even as he substituted industrial sash in the place of the Colonial-style windows he had used in the Petersburg plant. In Charlottesville the monumental off-center entrance bay with the Spencerian script Coca-Cola logo took the place of the more modest presentation of the logo and raised depictions of Coca-Cola bottles that filled the spandrel area between the first and second floor in both the Petersburg and Harrisburg plants. It is notable that even though Sams and Platt had these more traditional Colonial designs in their repertoire, designs that could have blended into Charlottesville's more traditional architectural context, they used the Charlottesville project to stake out a more emphatically modern architectural pattern--a pattern quickly adopted in Winchester, Virginia in 1940 and York, Pennsylvania in 1942.[22]

An additional indicator of the Charlottesville Coca-Cola Bottling Works notable design comes within the context of local architectural production at the time of its construction. There was relatively limited private construction during the Depression and when the *Daily Progress* surveyed the "extensive construction activity" in 1939, it reported that the $50,000 Coca-Cola plant was "the principal project" underway. Other major projects were the new Lane High School on Preston Avenue, a few blocks east of the Coca-Cola plant and a new Albemarle County Clerk's Office on Court Square. Designed by Pendleton S. Clark, the high school employed monumental Georgian architectural elements, with a classical portico, jack arches over the windows, and a tower and cupola topping the building. Elmer Burruss designed the Clerk's Office and adopted an arcaded temple that drew its inspiration from both pre-Revolutionary arcaded courthouses and post-Revolutionary temple-fronted Virginia civic buildings.[23] Again, Classical, Georgian, and Jeffersonian forms dominated. The fact that these were the other main projects built in the late 1930s in Charlottesville underscored the architectural novelty of the modern Art Deco design employed for the Coca-Cola plant.

Besides the high school and the County Clerk's Office there was one additional major public project constructed in the Charlottesville region at the same time as the construction of the Coca-Cola plant: the three-story Infirmary Building at the Blue Ridge Tuberculosis Sanatorium, designed by Willard E. Stainback and Pruit & Brown, architects. Interestingly, although a major civic undertaking like the high school and the Clerk's office, the Infirmary Building, designed in

1938 and opened in 1940, departed from the prevailing classical canons of civic architecture; it adopted a streamlined Art Deco design. The Infirmary's main elevation was constructed of brick, 240 feet wide, with a slightly projecting central entrance pavilion made up of curving brick balconies, decorative metal elements, and other streamlined motifs. Another prominent feature of the Infirmary design was the large percentage of the elevation given over to huge windows; white paint applied to the structural piers in between the windows further emphasized the light airy character of the building. When the Infirmary Building opened with its south-facing orientation the prevailing ideas for the treatment of tuberculosis called for sun, free circulation of air, and the elimination of germ catching surfaces. Interestingly, Art Deco seemingly delivered on the vision of the sanatorium's treatment regime. The same concerns with light, air, and sanitary design informed the other major Charlottesville Art Deco project of the late 1930s—Doran S. Platt's design for the Cola-Cola Bottling Works.

Coming out of the 1930s, modern, streamlined design resonated strongly with private builders and private businesses. Many companies producing consumer products and industrial goods during this time aimed to give them sleek streamlined form that would boost depressed sales by offering consumers novel forms and an aesthetic of forward movement amidst a depressed world economy. Automobiles, trains, ships and airplanes, for which forward movement was fundamental, all readily adopted the streamlined design ideal. But Art Deco builders and designers also found expressive power in this aesthetic.[24] In 1937 architect Robert Derran adopted a slew of nautical motifs in his remodeling of the Los Angeles Coca-Cola Bottling Works; the building looked like a modern steam ship, complete with round porthole windows and galleys, and with the Spencerian script of the Coca-Cola logo appearing high atop the "bridge" and across the "prow" of the design. As Coca-Cola aimed to introduce a new consumer product into American diets and homes, during the depression of the 1930s, Art Deco offered an optimistic metaphor for the growth and movement in sales, for the potential expansion of people's "purchasing power" even as a halting economic recovery brightened.

When the *Daily Progress* reviewed the opening of the Blue Ridge Tuberculosis Infirmary it termed the design "modernistic."[25] The handful of private Art Deco designs done in Charlottesville tended to support automotive sales and services. They were all quite distinct in the landscape but lacked the prominence of Platt's design for the Coca-Cola plant on Preston Avenue. Among these buildings was the one-story Art Deco building developed by Francis L. Harris in 1940-1941 and initially leased by Bill Hoff who operated it as a Shell Service Station at 1214 East High Street. In 1950 Harris sold the building to Hoff. Richmond Camera now occupies the building. A second Art Deco Shell Station opened in Charlottesville during these same years at 200 West Water Street, on the southwest corner of West Water and South 2nd Street. In the mid-1920s Archibald D. Dabney, a Charlottesville lawyer and judge, had purchased this site from the First Methodist Church congregation, which had just built a new church facing onto Lee Park. At first, Dabney adapted the building as a car wash and automobile garage. In 1940-1941 Dabney demolished the church with its sixty-foot high belfry and constructed a one-story Art Deco service station, initially leased as J. Irving Collier's Shell Service Station. The Mono Loco restaurant now occupies the building. In 1938-1939 Charlottesville Motors, Inc., built a new one-story Art Deco automobile sales and service building at 856 West Main Street. A large prominent entrance with its stepped Art Deco parapet was flanked by service bays on the

east and sleek plate-glass show windows displaying Ford, Mercury, and Lincoln model cars. The display windows where topped by modern glass block. An advertisement "cordially" invited customers to visit "Charlottesville's most modern building devoted to automobile sales and service, you will find facilities in keeping with the Ford and Lincoln tradition. . . . Inspect these facilities and you will readily understand why we are so proud of our reputation for prompt, efficient service at low cost."[26] Here, as in the Coca-Cola Bottling Works on Preston Avenue, Art Deco seemed clean, efficient, and inviting to the consumer of modern products—bottled Coca-Cola and modern automobiles. The earliest commercial Art Deco building in Charlottesville, located at 1107 West Main Street, stood a few blocks west of Charlottesville Motors. It was a one-story retail building constructed by Moe Andrew Cushman in 1937-1938. Expansive plate glass and stone dominated the front elevation, with incised pilasters extending above the parapet, with its distinctive incised zigzag pattern. Although not involved in the automotive business, Cushman's store did provide parking in a lot on the east side of the store and the first tenant was Wood & Norris's Cash Food Mart, a large food store that relied in part on automobile-borne shoppers. The Cash Food Mart gave way to the Ben Franklin Store in 1958. The University of Virginia now owns the buildings.[27] Charlottesville residential design was even more bound by tradition than the commercial landscape. However, in 1934 Nannie Cole broke with prevailing tradition. She moved out of her 1920s Colonial Revival house on Bollingwood Road, which she had built and occupied with her husband, James Cole, who had recently died. On an adjacent lot Cole built a Streamlined Moderne/Art Deco house designed by Philadelphia architect Kenneth Day. This residence, with its curvilinear exterior and flowing open floor plan, seemingly conveyed an optimistic sense of the future, of forward movement beyond economic Depression and even personal loss.

Charlottesville's Art Deco-design era lasted only a few short years. Nannie Cole's House, the Cushman retail building, Charlottesville Motors, Collier's Shell Station, Hoff's Shell Station, the Infirmary at the Blue Ridge Tuberculosis Sanatorium, and the Coca-Cola Bottling Works were all constructed between 1934 and 1941. World War II building restrictions brought a sudden end to Art Deco architectural experimentation in Charlottesville. One Art Deco-design was constructed outside of this period. In 1954 Wilson A. Hartman constructed the small office of his gravestone memorial business at 1301 East Market Street where the building stands ten feet high and occupies only 260 square feet. With the 2007 demolition of the Infirmary at the former Blue Ridge Tuberculosis Sanatorium, the Coca-Cola Bottling Works now stands as the largest and most notable of Charlottesville's remaining Art Deco designs; it is the only commercial design over one-story in height, the only one to really hold a prominent corner, the only one with a monumental entrance. Even after seventy years, the building is still notably fresh in its crisp modern lines. The advertisements for Coca-Cola in the Charlottesville newspaper at the time the Preston plant opened echoed the modern, streamlined character of the building. The tag line of many of the advertisement was "the pause that refreshes." The advertisements often portrayed busy people, taking a short break, before resuming busy lives—"Every day people the world over stop a moment . . . enjoy an ice-cold Coca-Cola . . . and go their way again with a happy after-sense of complete refreshment." The sportswoman with a tennis racket—"It's Coca-Cola when you want to feel refreshed;" the modern woman on the telephone: "Don't forget a carton of Coca-Cola, Dad." The advertisements portrayed people in motion, people living streamlined lives that included Coca-Cola.[28]

Lamar H. Timmons, the man who managed the Charlottesville Coca-Cola plant during its design and construction, was himself a busy person; he was in constant motion during the three decades between 1929 and 1959 when he supervised Coca-Cola Charlottesville operations. Born in Georgia, after only ten years in Charlottesville he had served as president of the Rotary Club, president of the Charlottesville and Albemarle Chamber of Commerce, president of the Virginia Manufacturers of Carbonated Beverages. He also commanded the American Legion Post, was chairman of the Touchdown Club; and a member of the Sons of Confederate Veterans, Society of the Ark and Dove, the Virginia Society, the Sons of the American Revolution, Farmington Country Club, and Delta Tau Delta fraternity.[29] A man in these positions, promoting the advance of local business, civic, and social interests during the Depression might be expected to preside over the construction of a streamlined Art Deco plant, with its modern design, oriented to the future. Timmons's engagement with the civic life of the community was in full accord with Walter Sams's vision of a bottling plant manager who built business by building relationships in the community. In 1938 Walter Sams declared, "Our plant managers are enthusiastic, honest, clean-cut men and are very much respected in their communities. They function with the civic clubs and stand high in their communities. They are all well versed and trained; especially in sales and advertising."[30] Timmons was also an amateur photographer who worked for special effects in his darkroom; at one point he produced an image with Sams's head seemingly hovering inside a bottle of Coca-Cola, capturing the idea of personal identity, totally pervaded by the promotion of a particular product and brand.

The Charlottesville Coca-Cola Bottling Works

Doran S. Platt (1884-1965), the architect of the Charlottesville Coca-Cola Bottling Works, had numerous commissions to design and build Coca-Cola bottling plants. He was born in Takoma Park, Maryland, attended McKinley Technical High School, and George Washington University, which offered architectural education in the early 20th century. Platt worked as both an architect and a building contractor. In the 1920s he worked as an architect for residential and commercial developer H. L. Thornton.[31] In about 1930, Platt joined Elisha H. Davis in establishing the building and contracting partnership of Davis & Platt, which continued in existence into the 1960s. In 1936 Davis & Platt built a large two-story brick and concrete addition to the Washington, D.C., Coca-Cola Bottling Works, valued at $100,000. On this project Platt was listed as the building architect. In 1940-1941, soon after completing the Coca-Cola Plant in Charlottesville, Platt designed and built the Coca-Cola Bottling Works in Winchester, Virginia, listed on the National Register of Historic Places in 2008.[32] The Winchester plant echoed many of the Art Deco elements established in Charlottesville; interestingly the monumental entrance of the Winchester plant has the same form and plan as the Charlottesville plant; however, the Spencerian script Coca-Cola logo is recessed into the cast stone in Winchester but was done earlier in raised lettering in the Charlottesville plant. In 1942 Sams and Platt teamed up to build a second plant based on the Charlottesville model, located in York, Pennsylvania. In Winchester and York the aspiration of Coca-Cola towards standardization of its product seemingly extended to the architecture of the bottling plants. In both Winchester and York the new plant replaced earlier plants that echoed the forms and utilitarian design of Charlottesville's 10th Street plant.

The economy afforded by duplicating designs was likely all that Walter Sams and his architect could do to keep up with the expansion of his business. In 1940, as he launched the Winchester project with designs developed for the Charlottesville plant, Sams surveyed his business's expansion and declared, "we have had the largest case sales we have ever had – 7,462,757 cases, an increase of 966,465 cases. In four years our increase per year is as much as our total business four years ago – at the end of 1935. An increase in four years of 4,011,900. An average increase per year of 1,002,977 cases. An average increase of 23% increase per year."[33] Tremendous profits accompanied the increase in Coca-Cola production in Charlottesville and the other plants in Walter Sams's company. The plant and sales force was relatively small—in the 1930s the plant employed only nine men, five working in the plant and four in sales. In 1935 white employees earned $25.00 a week and black employees earned $15.00 per week. In the 1930s Sams worried about unions organizing his workers and insisted, "It is my belief that we can stay away from Union trouble almost entirely by seeing that every person employed by this organization is paid more money and works less hours than is required by the Unions. Certainly we will be in a position whereby we could make a better bargain with labor than without these conditions."[34] In the 1940s, in the Preston Avenue plant, the workforce expanded to about sixteen men. Still, it speaks to the incredible profitability of Coca-Cola for Walter Sams and his company that the profit from his Charlottesville Preston Avenue plant alone in 1941, the first full year of operation, totaled $117,847.99. This profit from just the first full year of operation far exceeded the $69,027.80 that it cost to purchase real estate, build the new building, and fill it with the syrup mixers, bottle soakers, bottle fillers, carbonators, and crowners required for making Coca-Cola.[35]

When the Charlottesville Coca-Cola Bottling Works expanded in 1955 Davis & Platt built the crate and bottle warehouse addition on the east side of the 1939 garage. Joseph J. Schlosser, of Washington, D.C. was the architect of record on the project. The plant expanded again in 1981, with a large L-shaped concrete block addition that connected to the 1939 garage, its 1955 addition, and the 1939 bottling plant. The new addition included three truck bays and a huge column free interior to accommodate the much larger delivery trucks, trucks that could no longer fit into the original 1939 garage bays.

After three decades in operation, the same drive for modern, efficient, standardized production that received architectural expression in the Art Deco Coca-Cola bottling plant on Preston Avenue seemingly overtook the local bottling operation. In 1971 children and grandchildren of Walter Sams entered into an agreement with their franchiser, Coca-Cola Bottling Co. (Thomas), Inc. of Chattanooga, Tennessee, that aimed to centralize the regional production of Coca-Cola in many fewer bottling plants, equipped with the latest machinery, which would take over territory previously served by separate bottling plants. The contact with Coca-Cola Bottling in fact outlined fairly precisely the competitive pressure and aims that promoted consolidation. The contract declared, "WHEREAS, the development of expensive high-speed bottling equipment, the demand in the soft drink market for non-returnable convenience packages, the increased cost of plant labor, and other economic factors have placed certain bottling plants at a competitive disadvantage with serious adverse effects upon BOTTLER'S ability to produce, market, promote and push the sale of bottled Coca-Cola in the

territory" the bottling function would be taken on by the Staunton, Virginia plant, "using modern, high-speed equipment having capacity and output far in excess of that required to meet the demand for Coca-Cola in the territory through use of equipment that may be located outside the territory." On July 17, 1973, with new equipment in place in Staunton the bottling operation in Charlottesville was told to "permanently stop production of all Coca-Cola products."[36] When the bottling operation ended the Charlottesville plant continued as a regional distribution center. The Preston Avenue plant was adapted to receive Coca-Cola from the Staunton bottling plant, warehouse it, and then distribute it in the territory previously served by the Charlottesville bottling operation. In 1981-1982 the plant's windows were bricked in. The windows that had been originally built to flood the interior with natural light and to permit passers-by to observe the bottling process were sealed as part of the expanded warehouse operation. The closing of the windows captured something of the transition in the regional operations--the move to larger trucks, traveling longer distances over better highways, constructed as part of the interstate highway system, and drawing upon more centralized bottling operations. Even while closing in the windows to use the former bottling plant as a distribution warehouse, Coca-Cola continued its stewardship of its iconic building. While cinder blocks filled the window opening on the inside, courses of brick reflecting the exterior brickwork were carefully applied to the outside of the window openings. Interestingly, these 1980s changes gave the building a more monolithic appearance, in many ways commensurate with historic Art Deco types, particularly the closed wall systems of earlier movie palaces. The building today still possesses its essential Art Deco architectural character. The windows restoration already completed in the primary elevation help us engage the character and integrity

9. Major Bibliographical References

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____

____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_x_ State Historic Preservation Office
____ Other State agency
____ Federal agency
_x_ Local government
____ University
____ Other
Name of repository: _VDHR; _Virginia Historical Society; City of Charlottesville_

Historic Resources Survey Number (if assigned): _VDHR no. 104-5174____

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10. Geographical Data

Acreage of Property ___.95 Acre __

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 38.036167N Longitude: -78.487867W
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The historic boundary encompasses all of the lot recorded as Charlottesville Tax Parcel 310038000.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries encompass the entire Charlottesville Coca-Cola Bottling Works, including the original 1939 two-story bottling plant, one story wing, one story garage, 1955 warehouse addition, and 1983 addition, thus capturing all historic resources associated with this property and the setting wherein production activities occurred.

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11. Form Prepared By

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date: 1 September 2012

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

The following information is common to all photographs:
Name of Property: Charlottesville Coca-Cola Bottling Works
City or Vicinity: Charlottesville
State: Virginia
Photographer: Madeleine Watkins
Date Photographed: April 2011
Location of original digital files: 1216 Harris Street, Charlottesville, VA 22903

Description of Photograph(s) and number, include description of view indicating direction of camera:

Main entrance to bottling works topped by Coca-Cola iconic logo, camera facing south.
1 of 9.

View of bottling works north elevation fronting Preston Avenue, camera facing southwest.
2 of 9.

View of bottling works west elevation fronting on 8th Street (the two-story and attached one-story wing date from 1939, the next section is the 1981-1982 garage and warehouse addition, and the final section is the 1939 one-story garage); camera facing southeast.
3 of 9.

View of bottling works 1939 garage south and west elevation; camera facing northeast.
4 of 9.

View of bottling works east elevation; 1939 bottling plant at right, 1981-1982 garage, warehouse and truck bays addition in center, 1955 warehouse addition at left; camera facing west.
5 of 9.

Interior of second floor of 1939 bottling plant in the westernmost boy; camera facing north.
6 of 9.

View of second floor Syrup Room interior with original 1939 glazed tile wainscoting, camera facing northwest.
7 or 9.

View of the openings into the 1939 garage from the interior of the 1981-1982 garage and warehouse addition; camera facing southeast.
8 of 9.

South and east exterior elevations of the one-story wing of the 1939 bottling plant (the 1981-1982 garage and warehouse addition roof is in the foreground); camera facing northwest.
9 of 9.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

ENDNOTES

[1] Mark Pendergrast, *For God, Country and Coca-Cola; The Unauthorized History of the Great American Soft Drink and the Company That Makes It* (New York: Scribner, 1993), 73-75; *Coke's First 100 Years* (Shepherdsville, KY: Keller International Publishing, 1986), 47.

[2] Quoted Pendergrast, *For God, Country and Coca-Cola*, 111.

[3] Pendergrast, *For God, Country and Coca-Cola*,102-124.

[4] Mark Pendergrast, *For God, Country and Coca-Cola; The Unauthorized History of the Great American Soft Drink and the Company That Makes It* (New York: Scribner, 1993), 169.

[5] *Richmond News Leader*, 10 October 1930.

[6] "Sams and Staunton," *Coca-Cola Bottler*, 19 August 1920; first location determined using Charlottesville City directories and Sanborn Fire Insurance Maps.

[7] City of Charlottesville Deed Book 51, Page 175.

[8] See description of the syrup room in: "Charlottesville Plant Building and Equipment Record," May 16, 1935, Coca-Cola Archives, Atlanta, Georgia.

[9] Operating Account Ledger, Charlottesville, Virginia, 1922-1968, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Virginia Historical Society, Richmond, VA.

[10] "Annual Stockholders Meeting Financial Materials," 9 February 1937, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 1, box 1, Virginia Historical Society, Richmond, VA.

[11] "Annual Stockholders Meeting Financial Materials," 7 February 1939, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 1, box 1, Virginia Historical Society, Richmond, VA; City of Charlottesville Deed Book [ ], Pages 401-402.

[12] "Annual Stockholders Meeting Financial Materials," 9 February 1937, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 1, box 1, Virginia Historical Society, Richmond, VA.

[13] *Daily Progress*, 4 September 1940, 18 September 1940, 25 September 1940, 2 October 1940.

[14] Pendergrast, *For God, Country and Coca-Cola*, 37.

[15] "The Romance of Coca-Cola" author anonymous, ms. Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 5, box 16, Virginia Historical Society, Richmond, VA.

[16] Walter L. Sams, "Speech," manuscript, 1929, Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 5, box 16, Virginia Historical Society, Richmond, VA.

[17] Walter L. Sams, "Tightening Screws on Quality from the Beginning to the Consumer," c. 1930, Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 5, box 16, Virginia Historical Society, Richmond, VA.

[18] *Daily Progress*, 11 September 1939.

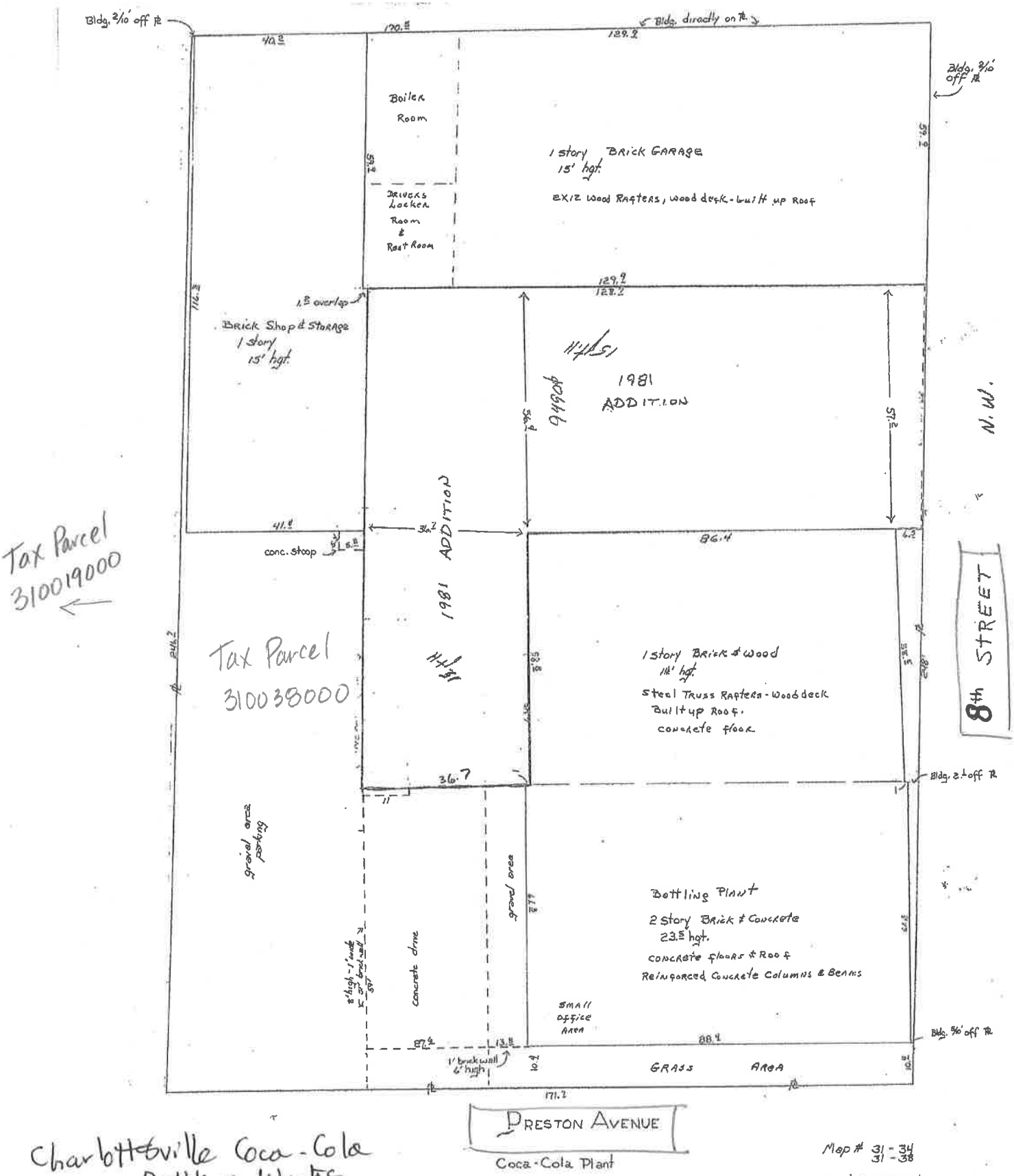
[19] See description of territory in: "Charlottesville Plant Building and Equipment Record," May 16, 1935, Coca-Cola Archives, Atlanta, Georgia.

[20] These and other case and gallon statistics are taken from the Operating Account Ledger, Charlottesville, Virginia, 1922-1968, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Virginia Historical Society, Richmond, VA.

[21] Daily Progress, 16 July 1924; see: Daniel Bluestone, "Charlottesville Skyscrapers 1919-1929: Ego, Imagination, and Modern Form in a Historic Landscape," *Magazine of Albemarle County History*, 66 (2008): 1-34. Add to references cited

[22] The Coca-Cola Archives in Atlanta, Georgia has early images of the Winchester and Petersburg plants. The Harrisburg plant at 227 South 17th Street still has it original Colonial windows in place. Draftsman Frederick E. Loescher did a rendering of the buildings designed by Harrisburg architect Clayton Jacob Lappley. He included the Coca-Cola plant in his rendering raising the possibility that Lappley was the supervising architect for a plant that bore early and significant formal resemblances to the designs executed by Doran S. Platt for several of Sams's bottling plants. I appreciate the guidance in this matter of Harrisburg architectural historian Ken Frew.

[23] Daniel Bluestone, *Buildings, Landscapes, and Memory: Case Studies in Historic Preservation* (New York: W. W. Norton, 2010), 232-235. Add to references cited.
[24] This argument is developed by Donald J. Bush, *The Streamlined Decade* (New York: George Braziller, 1975).
[25] Daily Progress, 14 May 1940.
[26] Daily Progress, 6 October 1939.
[27] The history of these Art Deco designs has been determined using Charlottesville deeds, land books, city directories, and newspaper reports.
[28] Daily Progress, 1 May 1940, 4 September 1940, 16 October 1940, 30 October 1940.
[29] Daily Progress, 8 April 1938.
[30] "Annual Stockholders Meeting Financial Materials," 8 February 1938, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 1, box 1, Virginia Historical Society, Richmond, VA.
[31] http://takomadc.info/HistoricDistrict.html#_ftn10
[32] See: Maral S. Kalbian, "Winchester Coca-Cola Bottling Works," [DHR #138-5044]
[33] "Annual Stockholders Meeting Financial Materials," 13 February 1940, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 1, box 1, Virginia Historical Society, Richmond, VA.
[34] "Annual Stockholders Meeting Financial Materials," 9 February 1937, in Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 1, box 1, Virginia Historical Society, Richmond, VA.
[35] "Accounting Ledger Charlottesville, Virginia, 1927-1960b," Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Virginia Historical Society, Richmond, VA.
[36] W.R. "Bud" Randolph, Jr., President Coca-Cola Co. Thomas Inc. Chattanooga, TN to L.T. Christian, III, 10 July 1973, in "Contracts and Legal Documents, Charlottesville, Virginia, 1971-1973," Records of the Central Coca-Cola Bottling Company, Inc., Mss3 C3332a FA2, Series 4, box 15, Virginia Historical Society, Richmond, VA.



Charlottesville Coca-Cola Bottling Works

Site Sketch Map
Charlottesville, Albemarle County, VA
DHR # ~~2012-076~~
104-5174

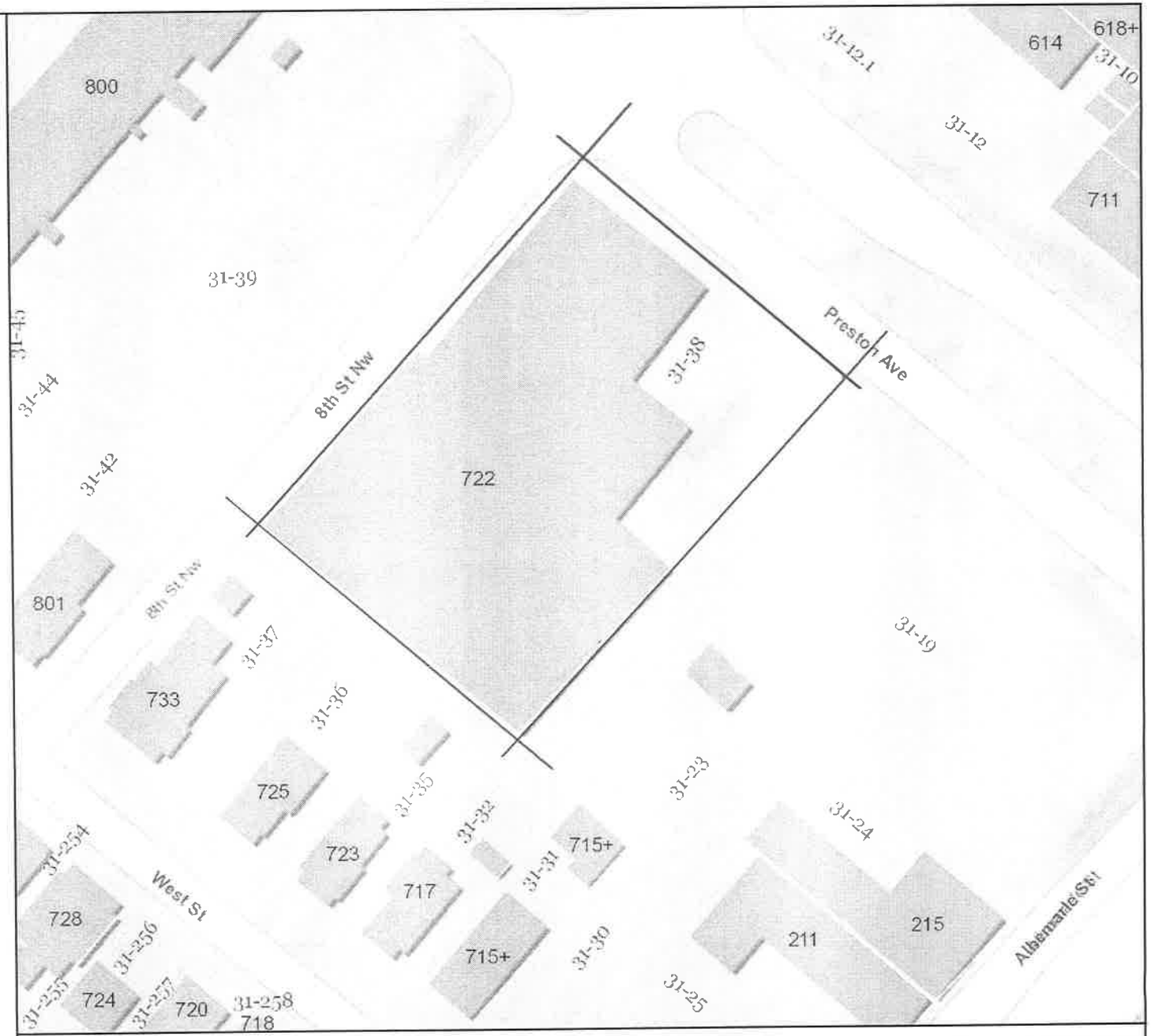
Map # 31-34
31-38

Scale: 1" = 20'

Charlottesville GIS Viewer

Legend

Parcels # 310038000
Addresses 722 Preston Ave.
Parcels
Roads



N
W E
S

Feet
0 20 40 60 80
Map Scale: 1:1,128

Title: Charlottesville Coca Cola Bottling DHR #104-5174 **Date: 9/12/2012**

DISCLAIMER: This drawing is neither a legally recorded map nor a survey and is not intended to be used as such. The information displayed is a compilation of records, information, and data obtained from various sources, and Charlottesville is not responsible for its accuracy or how current it may be.

Coca-Cola
Bottling Company
1939
Enjoy
Coca-Cola

Coca-Cola
Bottling Company
1938
Coca-Cola

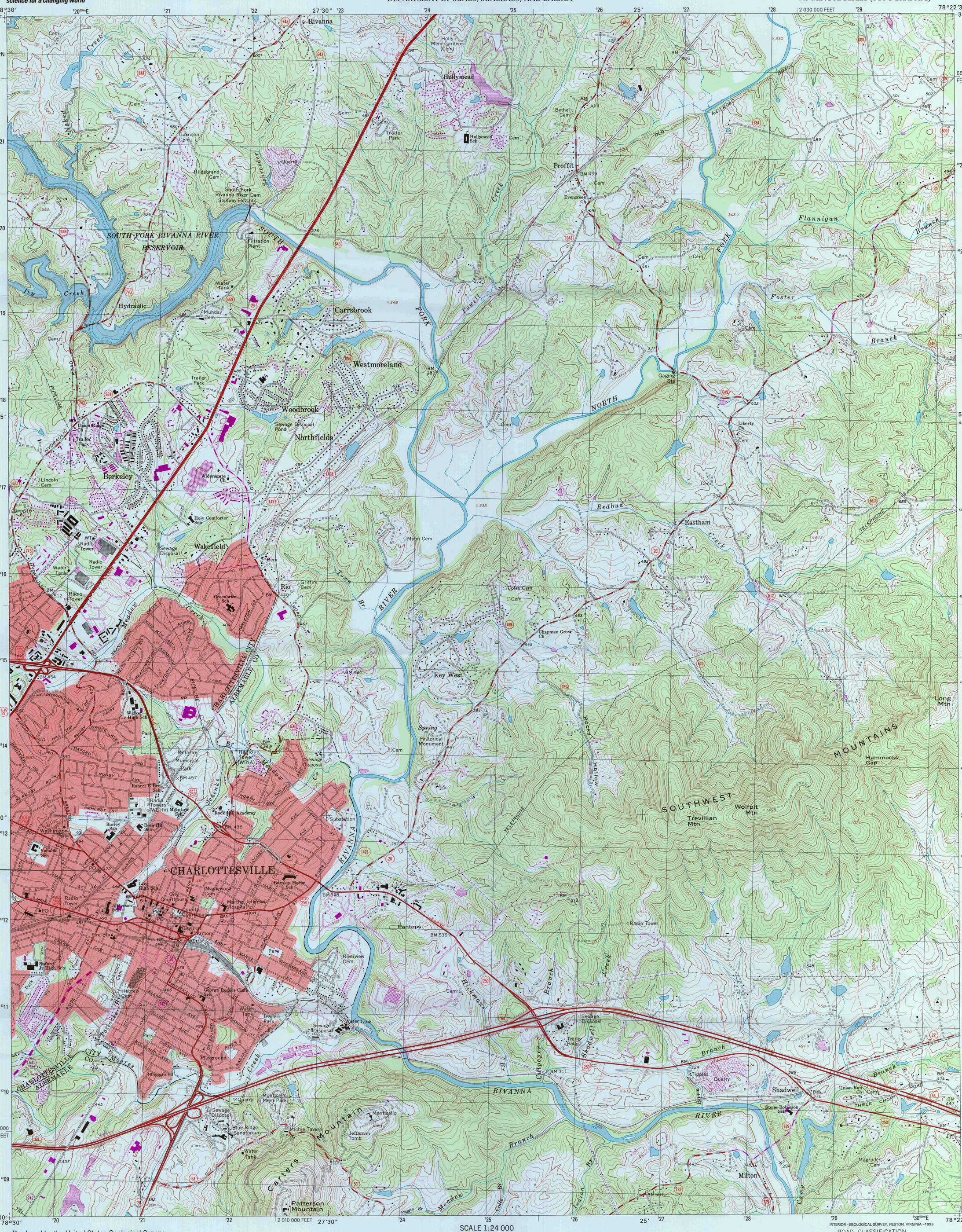
Preston Ave
8th St NW

NO
PARKING
ANY
TIME

U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

COMMONWEALTH OF VIRGINIA
DEPARTMENT OF TRANSPORTATION
DEPARTMENT OF MINES, MINERALS, AND ENERGY

CHARLOTTESVILLE EAST QUADRANGLE
VIRGINIA
7.5-MINUTE SERIES (TOPOGRAPHIC)


Rivanna
Hollymead
Proffit
Carrsbrook
Westmoreland
Woodbrook
Northfields
Berkeley
Wakefield
Rio
Key West
Eastham
Milton
Shadwell
CHARLOTTESVILLE
SOUTH FORK RIVANNA RIVER RESERVOIR
RIVANNA RIVER
NORTH FORK
SOUTH FORK
Flannigan Branch
Foster Branch
Redbud Creek
Powell Creek
Town Br
Meadow Creek
Ivy Creek
Carters Mountain
Patterson Mountain
Hickmons Branch
Shadwell Branch
Three Chopt Branch
Long Mtn
Hammocks Gap
SOUTHWEST MOUNTAINS
Trevillian Mtn
Wolfpit Mtn
Monticello
Jefferson Tomb
Blue Ridge Sanatorium
Michie Tavern
Rock Hill Academy
Martha Jefferson Hospital
Sewage Disposal
Water Tank
Radio Tower
Trailer Park
Cem
Quarry
Gaging Sta
Substation
Fire Sta
Pantops
Riverview Cem
Moon Cem
Chapman Grove Ch
Coles Cem
Griffin Cem
Greenbrier Sch
Walker Jr High Sch
Meintire Municipal Park
Robert E Lee Sch
Burley Sch
Rose Hill Sch
Washington Park
Venable Sch
Lane High Sch
Buford Jr High Sch
Hebrew Cem
Oakwood Cem
Maplewood Cem
Burnley-Moran Sch
City Hall Armory
Stone-Robinson Sch
Union Run Ch Cemy
Magruder Cem
Tipples Quarry
Historical Monument
Spring
Gaging Sta
Liberty Ch
Bethel Cem
Evergreen Ch
Hollymead Sch
Holly Mem Gardens (Cem)
Garrison Cem
Hildebrand Cem
South Fork Rivanna River Dam Spillway Elev 382
Filtration Plant
Munday Cem
Union Ridge Ch
Lincoln Cem
Holy Comforter Sch
Sewage Disposal Pond
Aldersgate Ch
Greenbrier Sch
Jefferson Sch
City Courthouse
County Courthouse
Fire Sta
Park
Playground
Haygound
Quarry
Radio Tower (WTNA)
Radio Towers (WCHV)
Radio Tower (WTJ)
Rocky Hollow
Hickmons Br
Shadwell Br
Indian Br
Coles Br
Poggio Br
Meadow Br
Three Chopt Br
Flannigan Br
Foster Br
Redbud Br
Powell Br
Town Br
Meadow Br
Ivy Br
Screaks Br
Meadow Br
Meadow Br
Meadow