AGENDA
VIRTUAL BIRMINGHAM HISTORIC DISTRICT COMMISSION MEETING
WEDNESDAY – June 2nd, 2021
******************** 7:00 PM********************

Link to Access Virtual Meeting: https://zoom.us/j/91282479817
Telephone Meeting Access: 877 853 5247 US Toll-free
Meeting ID Code: 912 8247 9817

1) **Roll Call**
2) **Approval of the HDC Minutes of May 19th, 2021**
3) **Courtesy Review**
4) **Historic Design Review**
5) **Sign Review**
6) **Study Session**
   A. **NAPC CAMP Commissioner Training**
7) **Miscellaneous Business and Communication**
   A. **Pre-Application Discussions**
      1. **100 N. Old Woodward – Parks/Wooster Building**
      2. **464 Townsend – Toms-Dickinson House**
   B. **Draft Agenda**
      1. **June 16th, 2021**
   C. **Staff Reports**
      1. **Administrative Sign Approvals**
      2. **Administrative Approvals**
      3. **Demolitions**
      4. **Action List 2021**
8) **Adjournment**

Notice: Individuals requiring accommodations, such as interpreter services for effective participation in this meeting should contact the City Clerk's Office at (248) 530-1880 at least on day in advance of the public meeting.

Las personas que requieren alojamiento, tales como servicios de interpretación, la participación efectiva en esta reunión deben ponerse en contacto con la Oficina del Secretario Municipal al (248) 530-1880 por lo menos el día antes de la reunión pública. (Title VI of the Civil Rights Act of 1964).

A PERSON DESIGNATED WITH THE AUTHORITY TO MAKE DECISIONS MUST BE PRESENT AT THE MEETING.

Historic District Commission
Minutes Of May 19, 2021
Held Remotely Via Zoom And Telephone Access

Minutes of the regular meeting of the Historic District Commission ("HDC") held Wednesday, May 19, 2021. Chair John Henke called the meeting to order at 7:05 p.m.

1) ROLLCALL

Present: Chair John Henke; Board Members Gigi Debbrecht, Keith Deyer (Harbor Springs, MI), Natalia Dukas, Dustin Kolo, Patricia Lang, Michael Willoughby; Alternate Board Member Steven Lemberg; Student Representatives Charles Cusimano, Elizabeth Wiegand (Grosse Pointe Woods, MI).

All located in Birmingham, MI unless otherwise noted.

Absent: Alternate Board Member Cassandra McCarthy

Administration: Nicholas Dupuis, City Planner
Laura Eichenhorn, City Transcriptionist

05-043-21

2) Approval Of Minutes

Motion by Mr. Willoughby
Seconded by Ms. Debbrecht to approve the HDC Minutes of April 7, 2021 as submitted.

Motion carried, 7-0.

ROLL CALL VOTE
Yeas: Willoughby, Dukas, Kolo, Deyer, Debbrecht, Henke, Lang
Nays: None

05-044-21

3) Courtesy Review

None.

05-045-21

4) Historic Design Review

A. 210 S. Old Woodward – The Plaza

CP Dupuis presented the item.
Roman Bonislawski spoke on behalf of the applicant team.

Mr. Deyer asked about the facade being balanced.

Mr. Bonislawki said the facade was designed to emphasize the occupiable side of the building while de-emphasizing the other end which he described as circulation and ramping down to the sidewalk. He said the facade remains harmonious while highlighting the occupied side.

Motion by Ms. Lang
Seconded by Ms. Debbrecht to approve the Design Review application for 210 S. Old Woodward – The Plaza – with the following conditions:
1. The applicant received approval from the Historic District Commission for the use of a non-cutoff light feature;
2. The applicant received approval from the Historic District Commission for the projections into the right-of-way;
3. The applicant must enter into a lease with the neighboring property owner, or retract the south fascia panel so that there is no projection into the neighboring private property; and,
4. No planters were approved as part of this design.

Motion carried, 7-0.

ROLL CALL VOTE
Yeas: Lang, Debbrecht, Henke, Willoughby, Dukas, Kolo, Deyer
Nays: None

B. 255 S. Old Woodward – Cosmo Salon Studios

CP Dupuis presented the item.

Roman Bonislawski spoke on behalf of the applicant team. He said he anticipated that the building owner would return at some point in the future with a revised awning proposal for the building as a whole.

In reply to Ms. Dukas, Mr. Bonislawski stated that the proposed awnings for Cosmo specifically had the same form, projection and angle as the other awnings on the building. He said the only difference in the shape was that the awnings for Cosmo were not fully enclosed on the ends.

Mr. Deyer and Chair Henke said it would be their preference that the proposed uplighting only be added to the awnings with signage above them.

Mr. Deyer expressed concern that if all of Cosmo's awnings had uplighting that the building owner might want uplighting for all the building's awnings in the future.

Ms. Dukas noted that no such proposal was included in the current plans, and recommended the HDC make their decision based on the plans before them.

Mr. Willoughby and Ms. Dukas said they thought it more better for all of Cosmo's awnings to have the proposed uplighting both to establish the brand and to ensure a sense of visual continuity.

Mr. Bonislawski clarified that the planters were not part of this request.

Motion by Ms. Lang
Seconded by Ms. Debbrecht to approve the Design Review application for 255 S. Old Woodward – Cosmo Salon Studios – with the following conditions:
1. The applicant received approval from the Historic District Commission for the use of a non-cutoff light feature;
2. The applicant must submit specification sheets for all proposed RTUs and provide screening for such, or obtain a variance from the Board of Zoning appeals; and,
3. The applicant received approval from the Historic District Commission for the projections into the right-of-way.

Motion carried, 6-1.

ROLL CALL VOTE
Yeas: Lang, Debbrecht, Henke, Willoughby, Dukas, Kolo
Nays: Deyer

Mr. Deyer clarified his nay vote stemmed primarily from his concerns about the proposed uplighting and not from his opinions about the project as a whole.

Chair Henke stated that while he agreed with Mr. Deyer, his concerns were not great enough to vote against the plans in this case.

C. 100 & 136 Old Woodward – Parks & Wooster Buildings

CP Dupuis, Chair Henke and Victor Saroki, architect for the applicant, presented the item.

Ron Boji, owner, was also present on behalf of the application.

Mr. Boji maintained that the proposed plans would result in a historic hybrid between the original 1880s building and the 1960s mid-century building.

Chair Henke contended, in contrast, that the plans had to preserve either one iteration of the historic building or the other. Since the 1880s brick was removed, he stated that the plans should adhere to the mid-century design of the building.

Mr. Kolo, Ms. Dukas and Ms. Debbrecht agreed that the Parks and Wooster buildings should each maintain their distinctive exterior appearance from the other. Mr. Kolo expressed concern that to do otherwise would contribute to homogeneity in the downtown. Ms. Dukas and Ms. Debbrecht were not concerned about the first floor being combined into a single retail space as long as the exteriors continued to look like two different buildings.

Mr. Saroki said that could be done.

Mr. Willoughby stated that the HDC had to meet SHPO's historic design standards, even in cases like this where the more modern design proposed is perhaps more aesthetically appealing.

Chair Henke likewise noted that there is a difference between historic preservation and alteration, and that the HDC is charged with permitting the former.

After further discussion regarding other aspects of the project, the HDC and the applicant team concurred it would be helpful to get an outside opinion on potentially appropriate window heights. While there was initial discussion about possibly seeking an opinion from the Michigan State Historic Preservation Office (SHPO), CP Dupuis noted that SHPO is not allowed to weigh in on specific proposals since they would review any potential appeal of the HDC's ultimate decision.

CP Dupuis said the main goal would be for the HDC to approve plans that are defensible according to City ordinance and SHPO's historic design standards.

Chair Henke expressed concern that if the window heights are changed to a height that is not defensibly historic then it could possibly provide a basis for pursuing historic de-designation in the future. He said that one of his primary aims in this case was to avoid that potential outcome. He said that his concern not only related to this building but the precedent it could set for requests from owners of other historic buildings throughout the City.

Mr. Saroki noted that he and Mr. Boji had worked with Kristine Kidorf, a preservation consultant, often in the past and said they could seek her guidance on this project.

Motion by Ms. Debbrecht
Seconded by Mr. Willoughby to postpone this item to the June 16, 2021 HDC meeting, with the option for the applicant to come back for a study session at the June 2, 2021 HDC meeting.

Motion carried, 7-0.

ROLL CALL VOTE
Yeas: Debbrecht, Willoughby, Dukas, Kolo, Lang, Deyer, Henke
Nays: None

05-046-21

5) Sign Review

None.

05-047-21

6) Study Session

None.

05-048-21

7) Miscellaneous Business and Communication

It was decided that Ms. Dukas would present a bit at an upcoming HDC meeting regarding the National Alliance of Preservation Commissions training she and CP Dupuis attended.

There was discussion that the owners of 743 W. Frank cut down two large trees on the west side of the house. It was noted that the proposal to remove the trees did not come before the HDC.

Chair Henke asked CP Dupuis to remind the owners of 743 W. Frank that historic designation of homes includes the trees on the property. Accordingly, the removal of proposed historically-designated trees needs to be reviewed.

A. Pre-Application Discussions

CP Dupuis said the owners of 743 W. Frank wanted to paint and redo the siding on the home.

Based on the HDC's comments, CP Dupuis said he would bring the owners of 743 W. Frank for a Design Review.

B. Draft Agenda for Next Meeting
C. Staff Reports
1. Administrative Sign Approvals
2. Administrative Approvals
3. Demolitions
4. Action List - 2021

05-049-21

Adjournment

Motion by Ms. Lang
Seconded by Mr. Dukas to adjourn the HDC meeting of May 19, 2021 at 9:53 p.m.

Motion carried, 7-0.

ROLL CALL VOTE
Yeas: Lang, Dukas, Debbrecht, Willoughby, Kolo, Deyer, Henke
Nays: None

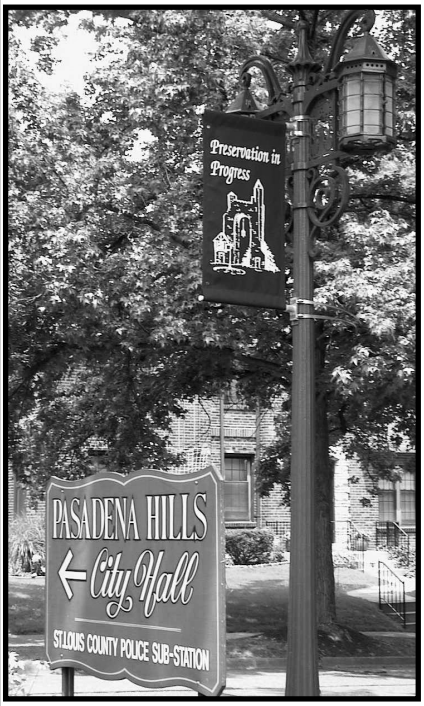
Nicholas Dupuis
City Planner

PRESERVATION COMMISSIONS: EDUCATING THE COMMUNITY AND PUBLIC OFFICIALS

Jo Ann Radetic, National Park Service, CLG Coordinator, Missouri SHPO

The most important method of preserving local historic resources is public outreach and education. Citizens must be informed about **what** in their community is worth preserving, **why** it should be preserved, and **how** to preserve it. A local commission must work constantly to build and maintain public consensus on the importance of preserving local historic resources.

Working within Local Government



Historic preservation public outreach effort by the City of Pasadena Hills, Missouri.
Photo courtesy of Kris Zapalac, Missouri Department of Natural Resources.

The entire City of Pasadena Hills (pop. 1147) is being nominated to the National Register, including their structures, landscaped areas, streetlights, streets and sidewalks. They are in the process of designating the entire city as a local historic district, also. The preservation commission has been working tirelessly on a number of public outreach projects.

Preservation Commissioners
Before preservation commissioners begin to consider educating their community and public officials, they must first educate themselves. Even commissioners who are supported by professional preservation staff should not sit back and let the staff do their learning for them.

All commissioners should be good spokespersons for historic preservation. They must understand not only the powers and duties of the historic preservation commission, but also the "system" of the local government within which they operate. The most important thing that historic preservation commissioners should remember is that they serve at the pleasure of the local elected officials. Without some support from elected officials, the commission will not exist.

To assure that commissioners understand their role within local government, the commission should conduct an annual self-assessment and review of the local historic preservation ordinance. Review of the ordinance will help the commission set goals and evaluate the role of preservation in the community. The commissioners will also reinforce their knowledge of their responsibilities and assess the progress toward integration of historic preservation into local government's structure.

The commission should issue an annual report that summarizes their activities and accomplishments, which can be used as a tool to train new commissioners. This report should be presented at a public meeting or city council meeting and should be distributed to the city's elected officials, staff, and to the media.

The commissioners must attend annual training to keep informed on preservation methods and issues. If the commission is to effectively guide and educate the community on preservation matters, then commissioners must maintain their knowledge and expertise on those subjects.

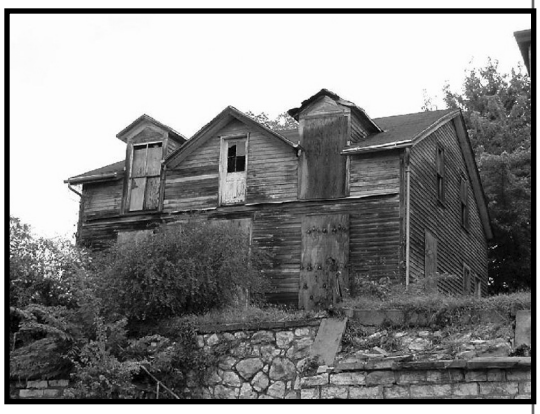
Local Government Staff and Appointed Boards and Commissions
The commission will find it necessary to work with every department of city government and every employee at City Hall should know that the historic preservation commission is a part of city government.The preservation commission may be the "new kid on the block" compared to other city commissions and departments; and may have to work to be recognized as an established part of city government. To be effective, commissioners must appreciate the technical expertise of city staff and promote an atmosphere of candor, fair dealing, and mutual respect in working with city staff.

Using their training and expertise in historic preservation methods and design review, the preservation commission can assist city staff and other appointed commissions. The building official, the planning department and the planning and zoning commission, the parks commission, and the economic development department can all benefit from information provided by the preservation commission. Such assistance will help those city departments understand the important

role that historic preservation plays in maintaining and improving the quality of life in the community.

Commissioners should be a visible part of city government by regularly attending city council meetings and keeping informed on all of the issues and projects undertaken by the city. When invited, commissioners should attend city social functions such as the annual holiday party and the City Employees Picnic.

Local Elected Officials
As part of the local government, preservation commissions have a unique advocacy role. It is important to emphasize again that historic preservation commissioners must remember that they serve at the pleasure of the local elected officials. Without some support from them, the commission will not exist.



Horton House (1859) in the historic Museum Hill District of St. Joseph, Missouri, before rehabilitation.
Photo courtesy of Caroline Petrie.

Presenting an annual report is a necessary part of educating the elected officials about the work of the preservation commission. This is also an opportunity to **give the elected officials credit** for the accomplishments of the historic preservation commission.

The commission should design programs to explain to the elected officials **specifically** how historic preservation benefits the community, and should show how preservation addresses specific concerns such as neighborhood revitalization or restoring and maintaining economic vitality in the historic downtown area. Demonstrating the economic advantages of historic preservation is a particularly effective method of gaining support from elected officials.

The mayor should appoint a liaison from the City Council to the historic preservation commission. This council member attends the preservation commission meetings and regularly reports to the council on commission activities.

If an issue arises on which the elected officials and the preservation commission do not agree, the commission should not argue with the elected officials. The preservation commission should make their recommendation or decision according to their duties as outlined in the preservation ordinance. The elected officials can then act on the recommendation or reject it. The elected officials generally have the final decision and, right or wrong, they usually reflect the feelings of the community that elected them.

Horton House (1859) in the historic Museum Hill District of St. Joseph, Missouri, after rehabilitation.
Photo courtesy of the City of St. Joseph.

Effective Advocacy: Integrating Preservation into Community Decision-Making

General Public
Since the elected officials generally reflect the feelings of the community that elected them, it is important to have a community consensus in favor of good historic preservation practices.

The historic preservation commission should play a significant role in promoting an appreciation of the community's heritage. To be really effective, they should do this in cooperation with non-profit groups such as the local historical society, the local non-profit preservation organization, the downtown Main Street organization, and the Chamber of Commerce.

Public outreach and education efforts by the preservation commission should not only increase a community's appreciation of the local historic resources and the value of preserving the community's character, but should also increase the public's confidence in the expertise of the preservation commission. Demonstrations of the commission's knowledge and ability to assist

The Webster Groves, Missouri, historic commercial district has recently been nominated to the National Register.
Photo courtesy of Jo Ann Radetic, Missouri Department of Natural Resources

"At the heart of our Webster Groves business districts are historically preserved buildings. These lovely, old, charming structures house attractive and successful shops, restaurants and offices. Doing business in historic buildings complements our historic homes and neighborhoods to enrich Webster Groves' reputation as a community that values its past as the key to the future."
Gerry Welch , Mayor
Webster Groves, Missouri

property owners in preserving local historic resources support the ways in which the historic preservation commission can assist in protecting those resources.

Decision Makers
The historic preservation commission must identify the key decision-makers in the community. In addition to the elected officials, this group includes property owners, business owners, bankers and other community leaders. The preservation commission should conduct special workshops to educate these decision-makers about the economic value of historic preservation, financial incentives, using design guidelines, and planning for preservation.

Commissioners should attend meetings and public hearings and testify for the integration of preservation into the city's comprehensive plan as well as proposed transportation plans and other community planning and zoning issues.The process of developing or updating local historic preservation plans and design guidelines presents good opportunities for building support for the local historic preservation program. The course of action leading to the publication of preservation planning documents should involve soliciting input from community leaders as well as the general public. Community leaders provide input and ideas for the plan thereby giving those involved a sense of ownership and responsibility for implementing those ideas.

Conclusion/Summary

Preservation commissioners must be well versed in preservation issues and methods to be able to educate the public. If the public supports preservation, then the elected officials, reflecting the views of their constituents, will support a knowledgeable historic preservation commission and allow it to be stronger and more effective in their efforts to assist in the preservation of local historic resources.

There is a wealth of educational resources available to preservation commissions. Organizations like The National Trust for Historic Preservation and The National Alliance of Preservation Commissions are prepared to help historic preservation commissions in their public outreach efforts and a number of resources are available online and through local libraries. Commissioners must take time to take advantage of what is available.

Sources of preservation commission training and information

Always check with your state CLG coordinator for this information. Other resources are:
http://www2.cr.nps.gov/workingonthepast
http://www.cr.nps.gov/training.htm

If commissions have not already joined NAPC, they should seriously consider doing so. In addition to NAPC's biennial Forum, which is the best preservation commission training in the world, NAPC has the Commission Assistance and Mentoring Program (CAMP), and a great bibliography of "must read" information for preservation commissioners. When I was just starting out in the preservation commission business, NAPC was a life-saver. I would make a call to NAPC to receive wonderful support and information.

In addition to all of their other publications, **the National Trust** publishes a great list of "Preservation Resources on the Internet" every year as a supplement to Forum News. Of course, the National Trust Conference is a good source of annual training and preservation networking for commissions.

The website of **the Advisory Council on Historic Preservation** is also a good source of preservation information
http://www.achp.gov

COMMUNITY PRESERVATION PARTNERSHIPS

Public Outreach Activity	**Local Partners/Source of Assistance**
	Non-profit preservation organizations, preservation commissions and historical societies are potential partners in all activities
Media releases	Newspapers, radio stations
Radio programs	Radio stations
Regular newspaper columns	Newspaper
Newsletters	Corporate sponsors, print shops
Public meetings televised over Local cable TV community access	City staff, community college
Guided walking tours of historic districts	Chamber of Commerce, civic organizations, Eagle Scouts
Preservation workshops	Main Street org., Chamber of Commerce Local contractors, hardware stores
Neighborhood meetings	Property owners, historic district residents
Presentations to civic groups	Rotary, Kiwanis, Optimists, Lions
Presentations to school groups	Teachers, schools
Assisting school teachers with lesson plans that include a local historic preservation focus	Teachers, schools
Technical advice	Local craftsmen, SHPO
Public access files: Technical information Survey information Historic information	Museum, Public Library City Hall, Genealogical Society Local historians, SHPO
Design Guidelines	Main Street org., Chamber of Commerce City Hall
Preservation Plans and/or Historic District Plans	Main Street org., Chamber of Commerce City Hall
Architectural Treasure Hunt	Main Street org., Chamber of Commerce, Newspaper, print shops

For details on the above activities contact: Jo Ann Radetic, Phone: (573) 522-2473, Email: jo.ann.radetic@dnr.mo.gov

EDUCATION AND PUBLIC OUTREACH PLANNING
FOR PRESERVATION COMMISSIONS

by Stacy Patterson, Preservation Consultant, Silver Spring, Maryland

Red tape, "paint police," "hysterical commission"—every local preservation commission has heard these words at one time or another. How can a commission combat these stereotypes with little or no staff, small budgets, and lots of work? By creating an outreach and education plan, commissions can proactively address these challenges and many others. Although public outreach and education are central responsibilities of historic preservation commissions, these important activities and opportunities often come second to the commission's regulatory duties. Outreach and education at the local level is often perceived as work that would be nice to do instead of something that is critical. Small or no staff and budgets, public apathy, media misrepresentation, and local bureaucracy can make it more difficult to conduct activities specifically focused on outreach and education; yet these same challenges are the reasons outreach and education are essential. An outreach and education plan can be an effective tool to overcome these challenges.

Montgomery County Historic Preservation Commission

the Preservationist

Winter 2006

Tax Credits Can Save You $$$!

Apply Now!

In 2005 did you paint your house, replace the roof, or finally repair that back stoop? These, and other projects such as storm window/door installation, chimney relining, and foundation repair qualify for the tax credit. As long as you've spent at least $1,000 over the course of the year (not a hard task) on exterior maintenance, restoration, rehabilitation, or other preservation work you could benefit from this County program.

Before

After

Each of the projects shown here cost 10% less because of the Montgomery County Historic Preservation Tax Credit. Don't lose your 10%!

In This Issue:

- New book on history of Silver Spring. Page 2
- County-wide events to celebrate Black History Month. Page 2
- MPI invites nominations for 2006 Preservation Awards. Page 3
- Preservation tax credit application form. Insert

Before After

Montgomery County rewards preservation activities with this tax credit against real property taxes for 10% of the eligible documented expenses on all individual historic sites and properties in historic districts (including non-contributing buildings) designated on the Montgomery County Master Plan for Historic Preservation.

Completed forms must be postmarked by April 1, 2006. Don't miss out.

Additional forms can be obtained, or questions about any aspect of the program answered, by calling the Montgomery County Historic Preservation Commission at 301-563-3400, or by visiting our website at: www.mc-mncppc.org/historic/instructions/info_tax.shtm

Tax Credits from the State, Too!

Another significant tax incentive for revitalization and rehabilitation of historic structures is the Heritage Preservation Tax Credit Program administered by the Maryland Historical Trust. This provides Maryland income tax credits equal to 20% of the qualified capital costs expended on exterior and interior rehabilitation work (with a $5,000 cumulative minimum over a 24 month period). ***Unlike the county program, the state applications must be completed before the work begins.***

The required forms and more information are available on the Maryland Historical Trust website (www.marylandhistoricaltrust.net) or by calling the Office of Preservation Services at 410-514-7639.

Before

After

Newsletters are good examples of outreach and education resources.
Photo courtesy of the author

What is an Outreach and Education Plan?

An outreach and education plan is a tool any commission can create to streamline their public programming efforts. The plan addresses current and future needs of a commission, staff, and the community they serve, as well as the promotion of local historic resources. Through the planning process, a commission can discuss and evaluate their current outreach and education resources, research and develop new ideas, and plan for the specific implementation of the chosen activities. Like a master plan or work plan, an outreach and education plan is a fluid document, meant to be reviewed and updated as programs are implemented and new needs and opportunities arise.

Taking an organized and methodical approach to the outreach and education planning process allows a commission to develop a plan that meets their needs and falls within their budget and capabilities. A plan should serve as a tool to increase an entire community's knowledge and understanding of the significance of local historic resources and the need to protect them through designation, regulation, and review. It should identify community values and how historic preservation fits in or protects those values. Overall, an outreach and education plan is a way for a commission to demonstrate to the public how its regulatory role benefits a community through printed materials, public forums, and personal efforts.

What are Outreach and Education Resources?

Outreach and education resources can be broadly defined as any material or activity which revolves around an aspect of historic preservation and is available to local stakeholders and the general public. These can include brochures, walking tours, websites, design guidelines, newsletters, events, workshops, meetings, books, maps, technical, and procedural information. Any document released to the public by the commission should be considered in an outreach and education context. Through outreach and education planning, these resources can be redesigned, redistributed, publicized, and promoted to further the understanding of historic preservation in a community.

Why should your commission create an Outreach and Education Plan?

By educating the public about local historic resources and their preservation, and demon-

strating how preservation connects to existing community values, commissions can bring historic preservation into the mainstream. Failing to educate the community about preservation hurts the preservation movement as a whole and can compromise the commission's efficacy. While it is nearly impossible to convince every citizen of how important historic preservation is as a community value, it is still possible to raise community awareness about historic preservation and gain better coverage in the local media.

Planning specifically for outreach and education can refocus commission efforts toward these important activities and garner new support. While many preservation commissions include outreach and education as a goal within their larger work plans or action plans, it is frequently the part of the plan that is least implemented. By developing a formal, standalone outreach and education plan, a commission can ensure that it works toward accomplishing that part of its mission.

Preservation commissions stand on the front lines of historic preservation and their impact—or lack there of—determines the public's impression of historic preservation as a movement overall. Appreciation for cultural and historic resources often starts at the local level, where people feel the greatest sense of connection to a place. Whether a commission is large or small, whether they have public support or not, all commissions can benefit from planning for outreach and education.

Step-by-Step: Creating an Outreach and Education Plan

Creating an Outreach and Education Plan is a major commitment for any preservation commission, but it is also an important investment in the community and the role historic preservation will play within it. The following nine steps provide a suggested formula for the creation of a plan for a local commission.

1. **Commit**
   Deciding to create and implement an outreach and education plan is a major step. This means a commission must commit time and money to the development, implementation, and ongoing review of the plan. To make the plan successful, it is essential to designate someone—a staff or commission member—to lead the effort. The organization as a whole must commit to helping in the development, implementation, and review process in one way or another. Make sure everyone is willing to accept potential changes resulting from the plan. When the time and budget become available, the planning can begin in earnest.

2. **Develop Goals and Identifying the Target Audience**
   Since the organization is committing time and money to the plan, it is essential that the final product satisfy the needs of the commission as well as the community it serves. It is therefore important to establish a set of goals for the plan. The commission, staff, and other important stakeholders should be included in the development of goals. These goals can include more organized planning of outreach and education activities, stronger media relations, better educational materials and opportunities, and greater participation at local events. During this process it is also necessary to identify the plan's target audience. The target audience can include the commission, staff and residents of historic districts, as well as school children, politicians, local architects and builders, or an entire city or county. As the target audience broadens, so must the reach of the plan.

3. **Evaluate Current Resources**
   An important preliminary step is identifying resources and activities a commission

already has in place for outreach and education. Examining all current brochures, books, events, and websites will help establish where the commission stands. To keep an organized record, these resources can be logged into a database. Once the list of current resources is complete, the commission or staff can analyze how well these serve the needs of the organization. Asking questions like "Is this brochure current?", "How easy is it to find and navigate the website?" or "How effective is our participation at this event?" can help an organization make the most of its current materials before investing in new ones.

4. **Conduct Interviews and Surveys**
Once current resources have been identified and established, it is time to find out which outreach and education activities work, which ones need to be changed, and which need to be removed. The best way to address this is through interviews and surveys. The person leading the planning process should take time to interview staff and commission members as well as other stakeholders such as district residents, business people, local non-profit organizations, civic groups, educators, and elected officials to learn their opinions on current resources, as well as what they would like to see in the future. Do not be afraid to think outside the box—or budget. Even if an idea will take a lot of money and time, if it is in the plan, it may become possible to secure a grant in the future to see it accomplished. Next, it is important to involve the community you serve. By surveying a historic district or creating focus groups, the commission and staff can learn the opinions of residents, business owners, politicians, and visitors. Surveying your target audience before the plan is created will help assure that the time and money spent on new and improved resources won't be wasted.

Do not be afraid to think outside the box—or budget. Even if an idea will take a lot of money and time, if it is in the plan, it may become possible to secure a grant in the future to see it accomplished.

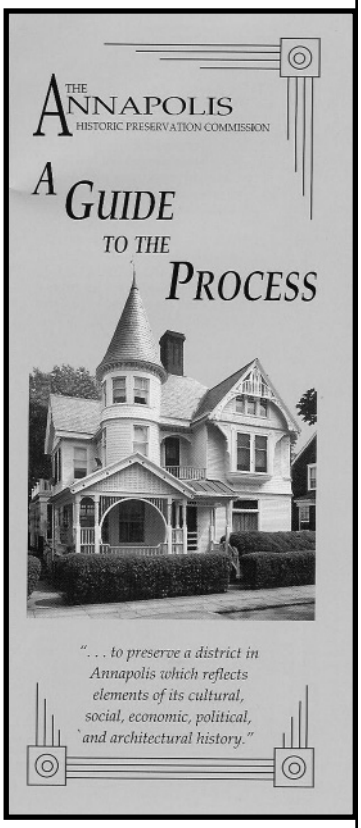
5. **Look Around**
So far the process has been rather internally focused, but now it is time to move outside of your commission and look to others. Get in touch with other commissions to see what has worked for their organizations. Learn the nitty-gritty of a successful project by asking about funding sources, time commitments, partnerships, and publicity. Do not be afraid to copy another idea, in this case imitation *is* the highest form of flattery. Creating open communications between commissions can only benefit each organization. Look at other commission websites, brochures, and events for inspiration. Attend local, state, and national conferences to network and gather new ideas.

6. **Get Organized**
Now that the staff and commission have identified their goals and target audience, their existing resources, and their needs, it is time to get organized and set priorities. The leader, along with the commission and staff must decide which resources and activities are most important to accomplish their goals and which must be accomplished right away. It is often helpful to categorize activities based upon which goal they will meet and then select a priority from each category. For instance, if your goals involve more organized planning of outreach and education activities, stronger media relations, better educational materials and opportunities, and greater participation at local events, you could choose a priority from each of these goals. In that case, you could include in your plan monthly outreach and education updates at staff meetings, drafting regular press releases, holding an annual tax credit seminar, and taking part in a new local event. With commission priorities organized and set, the plan can begin to develop as a document.

7. **Develop a Timeline**
   The next essential step in the process is developing a timeline for implementing the plan. This work becomes easier once organizational priorities are set. Based on the priorities established, it is possible to organize activities on a timeline. Take into consideration the people-hours and budget needed for each activity as well. While there are numerous ways to construct a timeline, simple categories can be Existing (never forget to pat yourself on that back for what you are already doing), Immediate, One year, Two years, and Future (five or ten years). Referring to the plan each year when planning for the next assures that outreach and education activities will be budgeted for and accomplished.

8. **Compile**
   Now that the commission and staff have goals, a target audience, a list of prioritized outreach and education activities, and a timeline for implementation, all of this information can be compiled into the plan. The plan can be a simple spreadsheet or a lengthy document, so long as it is organized and useable. Insert relevant graphics, such as examples of brochures or websites, as well as any relevant tables. A detailed plan will provide a clear picture of the organization's goals and how they will be met.

9. **Implement, Share, and Review**
   After all of the hard work on planning, do not just put the document on a shelf! This plan is meant to be used, shared, and constantly updated. Implement the activities listed under immediate and feel the satisfaction of checking them off the list. Have the plan formally adopted by the commission and celebrate its completion. Bring the plan to yearly meetings for updates and think up new ideas for the plan over time. Remember to share the plan, especially with anyone who contributed through an interview, survey, or research.



Effective outreach requires good printed materials that familiarize applicants with the review process. *Photo courtesy of the author*

Recommendations for a good Outreach and Education Plan
After reviewing input from plans already in use and advice from practicing professionals with experience in outreach and education, the following recommendations have been developed for commissions interested in creating their own outreach and education plan. The recommendations are structured based upon the examples of organizational goals listed previously—more organized planning of outreach and education activities, stronger media relations, better educational materials and opportunities, and greater participation at local events—but are relevant to all outreach and education planning. The recommendations were abbreviated into the following categories: planning, media, education, and events.

Planning
Planning for preservation outreach and education in a formal way is critical, whether it is through a master plan, an action plan, or a yearly work plan. The plan must address the needs of the community and the commission, and be realistic given staff and budget limitations.

Advanced planning and assigning members to specific tasks can help keep the plan on track. Commissions should plan for more costly activities in advance to allow time to secure funding. Another critical element is updating the plan regularly as various elements are implemented and new needs arise.

Media
All relevant materials should be made available to the public. This can be done through websites and in print, by promoting the commission at local events, in the media, at community presentations, in schools, within the local government, and by any other means possible. Commissions and staff should think outside the box when considering locations to distribute material. All information should be easy to find, easy to use, and highly detailed.

Create a website that educates citizens about historic preservation through a wide variety of written material, such as histories, design guidelines, and plans, as well as images including photographs, drawings, and maps. Utilize technology such as video, audio, and blogging capabilities. An interactive site can allow residents to post information and images of local historic properties and can assist in engaging the public in historic preservation. Staff or commissioners should maintain the site and take responsibility for moderating any interactive features.

Commissions should keep citizens up to date on the variety of historic preservation resources available to them. Provide technical material and assistance when and wherever possible. Maintain useful print and online resources, as well as contractors' lists, organizations that assist preservation projects, and examples of past projects for interested parties.

Education
Integrate historic preservation into the lives of community members by teaching the importance of preserving community heritage along with historic preservation goals, benefits, and techniques to students in grade school, college and graduate students, craftsmen, architects, contractors, planners, politicians, realtors, bankers, the media, historic property owners, and any other interested parties. Develop a curriculum for schools and educational opportunities for students of all ages, or provide assistance so local educators can create lesson plans based on historic resources.

Inform local government officials about the work of the commission on a regular basis. Be sure to educate them about how preservation can benefit the communities they serve and address many larger social, economic, and planning issues.

Develop a proactive media campaign that tackles the negative perception of commissions and highlights the many benefits historic preservation has provided a community through time. Letters to the editor can be an effective tool to address problems when they arise, and to keep the media apprised of the good work preservation is doing. Take advantage of opportunities to appear on public access cable TV programs, and other media outlets.

Create strong partnerships with local, state, and national historic preservation and preservation-related organizations to assist in providing technical information, funding, advocacy, and support for outreach and education goals. Along with partnering, take advantage of opportunities to network with and learn from other preservation commissions by attending state and national conferences, attending commission meetings in other jurisdictions, and co-sponsoring preservation events.

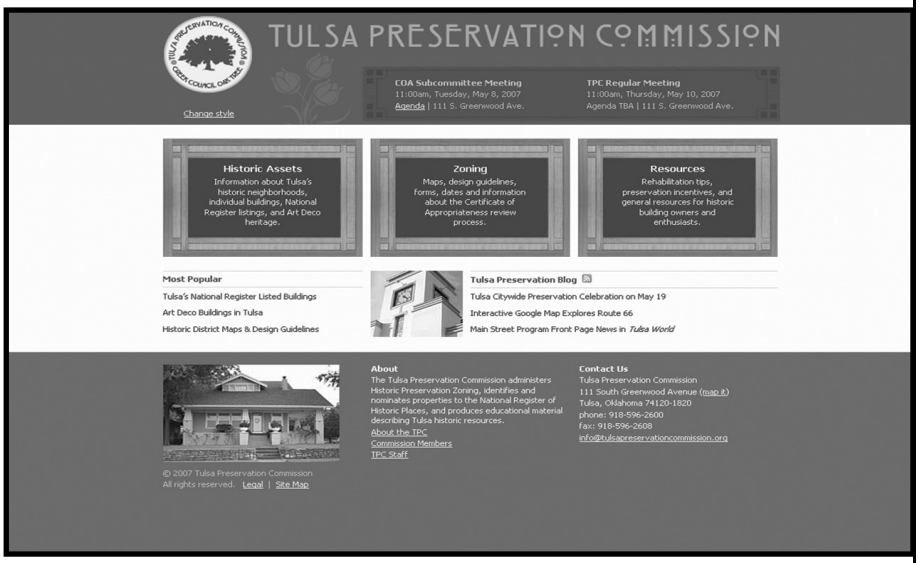
Provide seminars and workshops to help owners of historic properties and professionals learn proper techniques and understand the procedural aspects of historic preservation. Also discuss the economic incentives for doing historic preservation work. Develop hands-on workshops and classroom seminars on a wide variety of topics and hold them on a regular basis. Strive to familiarize local craftsman, homeowners, and professionals with

proper preservation techniques. Partner with local hardware stores and other companies to raise the profile of an event and provide funding and tools. Inviting banks and developers to seminars about economic incentives can show these companies how preservation can work for their business and the community. Publish information about these events in the local media and leave information with local businesses.

Events
Hold events that emphasize historic preservation efforts in the community, including award ceremonies, dedications for preservation projects, and local events during National Historic Preservation Month.

Utilize local historic resources as education and outreach tools by hosting events, walking tours, exhibits, and other public activities that demonstrate the importance of historic preservation and the critical role the commission plays in protecting these resources.

Demonstrate how historic preservation ties into the broader ethics of maintaining a healthy environment and reducing sprawl. Explain how the goals and work of preservation are environmentally friendly and encourage re-use of old structures rather than the construction of new ones. Publish or provide information about how saving and using cultural resources can help preserve natural resources around Earth Day to draw particular attention to these connections. Finally, don't forget that commission meetings are events and work to make participating in them a positive experience. Help residents understand that the approval process protects the investment they have made in their neighborhood along with their responsibilities to protect their historic resource. Provide applicants with procedural information about hearings so they can be prepared should they need to appear before the commission. Hold pre-hearing meetings with applicants and invite new residents to commission meetings. At the commission meetings, try to maintain a positive atmosphere to avoid the notion that the commission is unnecessary, bureaucratic "red tape."



Make effective use of the World Wide Web to reach a broad audience.
Photo courtesy of the author

These recommendations are only a starting point for developing for a strong outreach and education program. The most important concept is to be proactive. Develop a plan, implement it, and bring historic preservation to your community rather than waiting for the community to come to you. A plan won't eliminate all of the challenges, but it will ensure that your commission and community are ready to meet them when they arise.

***Milford Wayne Donaldson**, FAIA*
Chairman, Advisory Council on Historic Preservation

GET YOUTH INVOLVED

to Build a Better Preservation Ethic – and Nation

By Milford Wayne Donaldson, FAIA

A wise person once noted that the best time to plant a tree is 50 years ago. The next best time is today. The national historic preservation community has always depended upon volunteers and local action to preserve America's heritage. We need to get those acorns that we should have planted a half-decade ago planted now.

The National Alliance of Preservation Commissions is uniquely situated to partner with the Advisory Council on Historic Preservation, the National Trust for Historic Preservation (National Trust), federal agencies, SHPOs and other key players in historic preservation to reinvigorate the preservation community by bringing more young people into the field. As the 40th anniversary of the National Historic Preservation Act (NHPA) approached in October 2006, the ACHP thought it was a good time to take stock and see what worked well and where improvements were necessary.

A series of panels were held prior to the anniversary, and participants gathered in New Orleans, Louisiana, in October 2006 at the Preserve America Summit. Preserve America is a federal initiative that encourages and supports community efforts to preserve and enjoy our cultural and natural heritage. Part of the 2006 summit was a contingent of young people, organized and sponsored by what was then known as The History Channel's (now officially known as HISTORY) *Save Our History* project, who were considering historic preservation issues from their perspectives and informing Summit participants and the larger preservation community. (see http://www.preserveamerica.gov/youthsummit.html)

Subsequent to the Summit and informed by all the panels that studied various aspects of the nation's preservation

Prior to the Preserve America Summit in New Orleans in October 2006, an expert panel of educators and historic preservationists held a two-day brainstorming session in Detroit to discuss how to create a stronger and more widespread national preservation ethic . That panel's recommendations, melded with findings from other groups, led to the recommendation to work across the national preservation community to bring more youth into preservation activities with strategies such as youth summits and service learning partnerships with local schools.

infrastructure under NHPA, a number of recommendations emerged. One of them is critically important to the future of historic preservation. It was: *Engage youth in historic preservation by promoting programs that involve them in hands-on preservation activities and through the possible establishment of an ongoing youth summit as part of the Preserve America initiative.*

At the Preserve America Summit and in subsequent programs the ACHP has participated in and used as models, the inspiration, energy, and insight of fully engaged youths has been transformative.

The ACHP has promoted several paths to involve young people in historic preservation. One has been to urge federal agencies to engage young people in their youth programs (notably the Department of the Interior and the Department of Agriculture) as well as other preservation and affiliated entities such as the National Trust, the Small Museum Association, the American Association for State and Local History, the Partnership for the National Scenic and Historic Trails, State Historic Preservation Officers and many others. The ACHP recommends using programs such as Service Learning in partnership with local community schools. Another approach has been to stimulate a series of local youth summits involving partnerships with preservation organizations, federal, state, and local government entities, schools, and others to help with preservation projects. The aim of these efforts is to create a more diverse and younger group of Americans who are involved in historic preservation activities, volunteerism, public service, and create a wider national historic preservation ethic.

While this sounds like a great centralized strategy, actually these educational and involvement efforts are all largely local in nature.

The ACHP is participating with other federal agencies and their partners to integrate programs such as service learning and youth summits for preservation into this energetic and effective effort.

For more information on **youth summits**, see http://coloradoyouthsummit.org/ and http://historicorps.org/.

Service learning is an effective and efficient strategy that can begin as early as kindergarten. For more information on service learning and historic preservation, visit http://www.achp.gov/youth.html and http://www.hallowedground.org/Education/Service-Learning-Programs.

At Harper's Ferry Middle School, WV, a project by 70 students who created six video podcasts on the eve of the 150th anniversary of John Brown's Raid in 2009 was unveiled by the partnership that created the effort that resulted in student-to-student interpretive materials for Harper's Ferry National Historical Park. The ACHP, the National Park Service, the middle school, and the Journey Through Hallowed Ground Partnership (JTHGP) worked on the project. The JTHGP is working on similar Of the Student, By the Student, For the Student efforts to create interpretive materials and involve youths from many other school districts and 13 National Park Service units contained within the JTHGP Heritage Area.

Young intern participants in the 12th Conference on National Scenic and Historic Trails helped accomplish three service projects at Traveler's Rest National Historic Landmark along the Lolo Trail, where the Lewis and Clark Expedition camped on both its westward and eastward journeys. The actual campsite was bisected by this gravel road, which was replanted in native vegetation. The Lewis and Clark Expedition camped in military fashion, and its main camp fire was placed just to the left of the person at the far left of the picture.

Fortunately for the preservation community and the ACHP, the Obama Administration has launched an effort called America's Great Outdoors to bring the benefits of authentic experience of natural and cultural places to the nation's youth. Many exciting things are taking place and the program is evolving at a rapid pace. America's Great Outdoors is particularly interested in reaching younger Americans who are more urban and less readily acquainted with the nation's rich heritage regarding public lands, stewardship, conservation and cultural and historic preservation than the generations that came before them. The effort seeks to engage, employ, and educate young people (see www.youthGO.gov).

These are grassroots activities that depend upon volunteers forming alliances with federal agencies, natural and cultural preservation nonprofits, and local schools to create opportunities for place-based learning, stewardship, and civic participation. Preservation commissions are natural partners in spurring such efforts, since the volunteer stewards that characterize commission memberships are precisely the sort of people who are likely to initiate these projects.

The ACHP has discovered that involving youth in educational and volunteer activities is one of those cases of a rising tide lifting all boats. Organizations involved primarily in environmental or natural conservation activities benefit historic preservation by their efforts. Preservation commissioners find that working to introduce youth to historic preservation also offers the benefits of civic involvement, community pride, and serves as a conduit to interesting young people in the professions typically occupied by preservation commissioners. Plus, partnering with local schools inevitably involves parents and a larger segment of the community in historic preservation matters.

The natural and cultural preservation communities realize that they need to connect with and include more young people to create a stronger preservation ethic that will not only endure but grow. You could say that the necessity of bringing young people to historic preservation is somewhat parallel to the first rule of initiating Section 106 consultation: It needs to start as early as possible in order to be most effective and useful.

For those who may not be familiar with Section 106, in a nutshell it is a law that requires federal agencies to consider the effects of projects carried out, approved, or funded by them on properties listed, or eligible for listing, on the National Register of Historic Places (historic properties), and provide the ACHP with a reasonable opportunity to comment on them. While Section 106 requires federal agencies to attempt to negotiate measures to avoid, minimize, or mitigate the adverse effects of their undertakings on historic properties, it does not mandate in favor of preservation.

Oversight of the Section 106 process under the NHPA is the bread and butter activity of the ACHP. There are approximately 100,000 federal undertakings that go through the Section 106 processes every year. The vast majority are handled by State Historic Preservation Officers on the state or local levels, often with commissioners or review boards involved either by direct involvement or consultation and education. Most 106 cases are relatively routine and/or do not pose significant threats to historic places, and never need the direct attention of the ACHP membership. However, several hundred cases do directly involve the ACHP staff each

The Colorado Preserve America Youth Summits initiated by Colorado Preservation, Inc., that have spread to other states, done in cooperation with the U.S. Forest Service, Bureau of Land Management, and National Park Service, were recognized by the ACHP as exemplary ways of involving youth in historic preservation activities. Participating in the award ceremony were (from left) Harris Sherman, Under Secretary for Natural Resources and Environment, Department of Agriculture; Ken Salazar, Secretary of the Interior; Ann Pritzlaff, ACHP member who initiated the summits; and Milford Wayne Donaldson, FAIA, ACHP Chairman.

year. Further, when a Section 106 process involves a National Historic Landmark, the federal agency leading the process must notify the National Park Service and may be required to minimize harm to that landmark.

Among the more significant current contemporary preservation concerns that are reflected in Section 106 cases are downsizing city centers and sustainability issues, conventional and emerging alternative energy development and related transmission corridors, and how federal agencies handle government-to-government consultation with Indian tribes. In fact, the ACHP has created a special section, the Office of Native American Affairs, because this issue and related concerns like dealing with Traditional Cultural Properties (TCPs) are of such key importance to the federal government and the larger preservation community in the USA. Section 106 is an essential and important tool for local communities.

The NHPA itself resulted in 1966 from widespread local concern that federal activities – notably highway construction and urban renewal – were heedlessly destroying too many important historic resources. The U.S. Conference of Mayors and the National Trust, with local historic preservation partners across the nation, were instrumental in urging Congress to enact the legislation to "stop the federal bulldozer." Section 106 is an important tool that continues to function in this way.

The ACHP would be pleased to work with you in starting up some of these youth involvement efforts in your communities, and we would be pleased to provide any additional information you might desire. The best place to start is at our Web site, www.achp.gov. Or directly contact Bruce Milhans, communications coordinator, at bmilhans@achp.gov, 202-606-8513, to reach the right person at the ACHP to provide the information you need.

The ACHP has recently published an updated "Protecting Historic Properties: A Citizen's Guide to Section 106 Review" that is available to local preservation interests. It is available at the ACHP Website at: http://www.achp.gov/docs/CitizenGuide.pdf.

The ACHP offers Section 106 training tailored for differing needs and professional backgrounds several times a year. The class schedule is available at http://www.achp.gov/106select.html.

Other useful materials about Section 106, and its regulations, can be found at: http://ww.achp.gov/work106.html.

***Wade Broadhead** is a Planner for the City of Pueblo focusing on the Preservation Commission for five years as well as Bicycle and Walkability Coordinator. Wade grew up in Palatine, Illinois, and received his B.A. in Geology / Anthropology from Western State College of Colorado in Gunnison. After seven years in the world of federal and contract archaeology and GIS he switched gears and went to the 'dark side' of planning and urban preservation, where he found his calling. He will be speaking about creative ways to weave preservation into planning at the Four Corners Planning Conference in Santa Fe and the National Preservation Conference in Buffalo this year. Wade's submission was delayed while he was welcoming his first daughter, Elowyn, into the world.*

Advocacy through Action: Lessons from Pueblo, Colorado

by Wade Broadhead

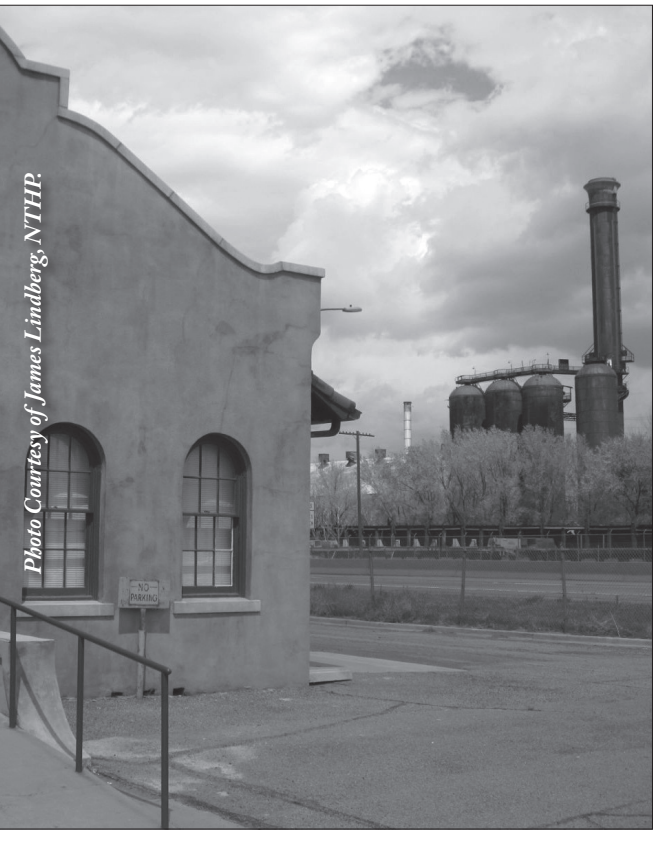


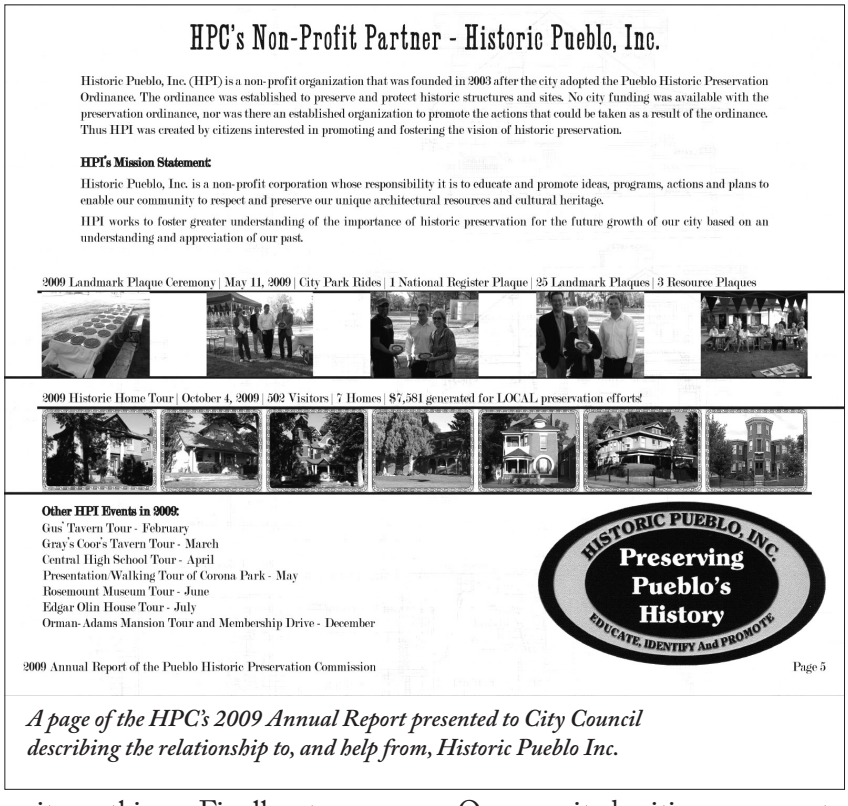
Photo Courtesy of James Lindberg, NTHP.

Pueblo's iconic "Steel City" image of the Bessemer Historical Society's Nationally Renowned Steelworks Museum and the last remaining portions of the Blast Furnace across the interstate.

Situated at the confluence of the Fountain Creek and Arkansas River lies the town of Pueblo, Colorado (population 106,000). Dubbed "The Steel City," Pueblo has one of the largest operating steel mills west of the Mississippi and a population of 50% third-fourth generation Hispanic. The city has a strong Euro-Hispanic working class culture that is part Pittsburgh, part Denver and part Northern New Mexico. This eclectic socio-economic mélange makes for a challenging and rewarding place to conduct preservation activities. Despite a long tradition of preservation in Pueblo through local societies and museums, a City Historic Preservation Commission was not created until 2003 after the loss of an architecturally significant elementary school. Although the Historic Preservation Commission (HPC) was initially staffed by a dedicated planner without preservation experience, he created good guidelines and in 2005 Pueblo achieved Certified Local Government status. I took over as staff for the commission in 2006-7 and immediately encountered among commission members a high level of frustration about a lack of attention by the City Council and their inability to achieve what I call "relevance." I noticed this frustration was shared by many small and midsized cities throughout Colorado. How we addressed this challenge, how we overcame it to create successful outcomes, and how we took it on the road is the subject of this article.

With a part-time staff and no budget, creating relevance for the HPC was no small challenge. Luckily, Pueblo has access to some powerful local partnerships that have promoted the municipal preservation program and allowed it to become relevant in an economically challenged city, which could just as easily forgo a preservation program in exchange for better code enforcement or a new sign code. Pueblo has a local nonprofit advocacy group, Historic Pueblo, Inc., that raises

money and financially supports the commission in the form of a cash match for grants and a successful plaque program – bronze plaques are purchased for all landmarks. In addition, Colorado has access to a magnificent CLG program which has enjoyable and thorough training as well as a robust, no-match grant program for survey and education programs. I've noticed city councils are always supportive of programs – like those funded with CLG grants – that cost the city nothing. Finally, at a more subtle level, the city management and administration allows staff flexibility to pursue grants and to work with the public on designations.



HPC's Non-Profit Partner - Historic Pueblo, Inc.

Historic Pueblo, Inc. (HPI) is a non-profit organization that was founded in 2003 after the city adopted the Pueblo Historic Preservation Ordinance. The ordinance was established to preserve and protect historic structures and sites. No city funding was available with the preservation ordinance, nor was there an established organization to promote the actions that could be taken as a result of the ordinance. Thus HPI was created by citizens interested in promoting and fostering the vision of historic preservation.

HPI's Mission Statement:

Historic Pueblo, Inc. is a non-profit corporation whose responsibility it is to educate and promote ideas, programs, actions and plans to enable our community to respect and preserve our unique architectural resources and cultural heritage.

HPI works to foster greater understanding of the importance of historic preservation for the future growth of our city based on an understanding and appreciation of our past.

2009 Landmark Plaque Ceremony | May 11, 2009 | City Park Rides | 1 National Register Plaque | 25 Landmark Plaques | 3 Resource Plaques

2009 Historic Home Tour | October 4, 2009 | 502 Visitors | 7 Homes | $7,581 generated for LOCAL preservation efforts!

Other HPI Events in 2009:

Gus' Tavern Tour - February
Gray's Coor's Tavern Tour - March
Central High School Tour - April
Presentation/Walking Tour of Corona Park - May
Rosemount Museum Tour - June
Edgar Olin House Tour - July
Orman-Adams Mansion Tour and Membership Drive - December

HISTORIC PUEBLO, INC. Preserving Pueblo's History EDUCATE, IDENTIFY And PROMOTE

2009 Annual Report of the Pueblo Historic Preservation Commission Page 5

A page of the HPC's 2009 Annual Report presented to City Council describing the relationship to, and help from, Historic Pueblo Inc.

The key to generating a higher profile for historic preservation was that my role as "current planner" and HPC staff allowed me to spot places where history and preservation were needed to guide efforts toward a broader relevance to city officials, staff members with the Urban Renewal Authority of Pueblo (URAP), and citizens facing challenges in their neighborhoods. The second significant observation was that in a working-class town, actions speak louder than words (or interpretive plaques and pamphlets), and in a land of private-property rights, outreach, engagement and education are crucial to excite the population. Once excited, citizens come to you for preservation programs that have relevance to them. With that perspective, we created the Neighborhood Heritage Enhancement (NHE) Program almost by accident.

Pueblo was originally formed from four towns, combined in 1894 and separated by two rivers and a couple of unique landforms; therefore its neighborhoods developed densely (for the West) and in a manner more like Midwestern cities. This neighborhood character gives the city its appeal and is how people relate to their built environment. Also, nothing seems to be more meaningful to citizens than city officials taking a genuine interest in the history of their neighborhood with the purpose of using that knowledge to make smarter planning decisions.

Our solution was the NHE Program, which provides historic contexts to each neighborhood. Unlike most relatively dry historic-context reports, Pueblo teamed with a consultant, Adam Thomas of Historitecture, whose contexts are more like exquisitely written historical novels than bureaucratic technical reports. The consultant's passion for historic neighborhoods, paired with that of our staff, showed people that the city was genuinely interested in their welfare and positive development. We started with a Northside context and survey, which resulted in our first residential historic district,

Members of the Planning, Urban Renewal, and Latino Chamber showing off locally produced East Side pride shirts at the 2011 Cinco De Mayo parade. The white shirt "Rich in History" (worn by the author) was based on the historic context cover.

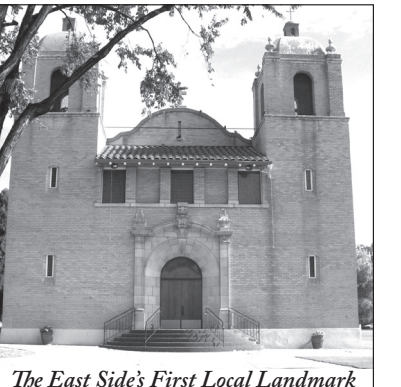
A homeowner talks about his 1880s residence during a South Pueblo Architectural Walking Tour sponsored by a CLG grant and woven into a Public Health 'Walk N Roll' Campaign, May 2011. The study fascinated locals by determining Pueblo had a nationally significant, garden-style suburb design platted in 1872.

and moved to our East Side neighborhood, which is 70-80% Hispanic. Seeing widespread disinvestment, staff noted that URAP was setting its sights on the area of 14,000 people and quickly moved to get a historic context report completed of the area (using CLG funds). It was so well received that the city reprinted almost 100 copies, which were both donated and sold to benefit the neighborhood association. Once URAP began a planning effort there, everyone on the redevelopment team received a copy of the study, and neighborhood leader Eva Montoya pushed to rename the neighborhood "The Historic East Side," which was adopted. The area's councilman donated copies of the study to local high schools, where they were used to teach students about designation and history. This simple context began to address long-standing issues of racism, post-La Raza politics, and mid-century city corruption, which had distanced the city and neighborhood residents.

The City is now finishing its South Side neighborhood context, while adding walking tours to the outreach program, and through the support of the CLG program and the State Historic Fund has obtained grants for the last historic charter neighborhood and even all of its postwar developments. Historic Pueblo Inc. has provided a cash match for the grants, meaning the city has received over $150,000 in preservation grants at no cost; those are the types of actions city councils notice. As the saying goes: "Nothing succeeds like success."

The HPC, through staff, then began a series of intergovernmental exchanges, first with Colorado Springs, then with Denver and Greely, and even providing some information for tiny Colorado towns without ordinances like Saguache and Fountain. In most cities, people engaged with historic preservation shared the frustration about not being taken seriously or appreciated by elected officials. I always ask them what they have done, and whether it was relevant to what city officials and citizens needed. In turn, I have benefited from attending other city's HPC meetings, in one case changing the content of my staff report and finding crucial information about an architect for the East Side's first local landmark. We now have a nascent regional network enhanced by official CLG training and expanded by these personal relationships and experiences from visiting staff and commissioners. I am now on the state's Preservation Plan Implementation Team, working on a statewide speaker's bureau tasked to exchange information, experiences, failures, and successes.

Groups like the National Trust of Historic Preservation and statewide nonprofits have always built networks, but the preservation commissions themselves need to build networks and relationships and share stories of the dirty work of implementing preservation activities that non profits sometimes don't always understand. Nothing proves your relevance and your dedication to citizens and councils more than action. Forging projects which create "preservation commodities" that citizens and officials can see, touch, read, share, and use to further their goals will speak for themselves.



The East Side's First Local Landmark (soon to be National) and most iconic church and focal point constructed in 1926. Inter-commission exchanges led to the discovery of the location of the original plans which were housed in Colorado Springs. The landmarking of this community symbol resulted in numerous newspaper stories and thanks during a mass to city staff, Historic Pueblo, Inc., and community leaders.

Regina Brewer, *MPH, is the Historic Preservation Planner for the City of Decatur in Georgia. She lives in the City of Atlanta in the local historic district of Inman Park and served on the Atlanta Urban Design Commission for 7 years. She currently serves as the President of Easements Atlanta and serves on the board of directors for Georgia Alliance of Preservation Commissions and the Metropolitan Public Art Coalition.*

City of Decatur

Putting a Positive Spin on Preservation

DECATUR, GEORGIA:

By Regina Brewer

The City of Decatur is 4.2 square miles and has approximately 10,000 structures. In 2009, the City Commission budgeted to have a city-wide historic resource survey completed in response to a failed controversial effort to create a local historic district in the Oakhurst Neighborhood. The question the residents kept asking was, "How do you know this is historic?" The survey was a partial response to that question. Using the standards and procedures established by the U.S. Department of Interior, National Park Service, Historic Preservation Division and the Georgia Department of Natural Resources, Historic Preservation Division, the survey concluded that more than half of Decatur's structures were contributing and it also identified 13 potential National Register and local historic districts. The city had the data but needed to educate its residents and property owners on why these structures were historic and why the City needed to identify them.

The role of a preservation commission and its staff is not solely to review and approve changes to structures located in local historic districts (although for some jurisdictions like the City of Atlanta, the sheer number of applications consumes nearly 100% of their staff resources). Public outreach and education are vital to successful preservation efforts, whether creating National Register districts or taking on the local designation of historic resources.

In 2007, Decatur determined it needed a dedicated staff person to create a preservation ethic for the city. Decatur has always valued its historic downtown and the leafy, bungalow neighborhoods, but the knowledge was intrinsic, not necessarily recognized as "preservation." Hiring a professional trained in historic preservation was a key component to creating a branded program that established preservation in a positive framework as something that benefits the city in terms of environmental, economic, and quality of life initiatives.

Education was the first step to creating consensus to support preservation. The Decatur Old House Fair was held in 2008 (partially funded by a generous CLG grant from the GA SHPO) and is one of the few events of its kind in the country. Education seminars at the fair included researching houses, determining style, applying for preservation tax incentives, restoring wood windows (a must!), preserving historic landscapes, installing storm windows, improving energy efficiency, and creating a maintenance plan for old homes. There were

Wood window hands-on workshops at the Decatur Old House Fair let owners try their hand at re-glazing.

The Brick Store, a nationally known microbrew pub, occupies one on the turn-of-the-century retail buildings on the historic square.

over 30 exhibitors and preservation-related nonprofit organizations. The event had an extremely successful first year and is now in its fourth year with sessions such as "Plaster Repair" and "Restoring Wood Floors and Trim" being added. The tickets to the event are reasonably priced and the location is accessible by all forms of public transportation. The website (www.decaturoldhousefair.com) is up continuously and the presentations are available online, as is the program which lists all the exhibitors and local/national preservation resources. Residents have been given the tools they need to restore, rehabilitate, and repair their historic houses.

The City also instituted a "Homeowner's Night," which allows only homeowners to come in between 6 and 8 p.m. to talk to the Planning Director, Building Code Official, Zoning and Permitting Technician, and the Preservation Planner about their project. Since 50% of the homes in Decatur are historic, homeowners are also given information on preservation tax credits. In Georgia, the residential incentives are significant, including a maximum tax credit of $100K and an 8 ½ year property tax freeze on the unimproved assessed value. At each Homeowner's Night, more residents came in looking for information on these credits. Suddenly, preservation became interesting! Additionally, Planning Department staff members have been 'indoctrinated' to these credits and continuously refer inquiries to the Preservation Planner regardless if their property is located in a local district. In 2010, four projects were approved for the tax credit program in Decatur, which is sizable given the number of residents and buildings.

The City also looked carefully at the list of potential National Register Districts and determined that the historic downtown should be nominated to the National Register as an important step in creating the preservation ethic. Again, turning to the Georgia CLG Grant Program, Decatur received a $6,000 grant to hire a consultant to write the nomination. Public meetings were held to inform the commercial property owners about the value of being listed in the National Register of Historic Places. Some were skeptical, but most were convinced. In January 2010, the Downtown District was approved for listing in the Georgia Register of Historic Places and is currently under consideration by the National Register staff in Washington DC. This nomination facilitated the renovation of three storefronts in the historic square that will become the new home of

Renovation of three historic storefronts on the downtown square to become the new home of the Cakes and Ale Restaurant.

The Ponce Court Neighbors group photo before carpooling to the National Register Review Board Hearing.

the Cakes and Ale Restaurant, a national award-winning restaurant. Utilizing Federal and State tax incentives will give the property owners and restaurant owners $660,000 in credits and savings. Now all the commercial property owners are very supportive of creating National Register Districts for small commercial nodes throughout the city. The City also utilized the local preservation program at Georgia State University for student internships. One of the interns prepared the nomination for the Ponce de Leon Court neighborhood to the National Register. Ponce Court is already a local district, but a few of the homes in this small district needed substantial rehabilitation and were prefect candidates for the preservation tax credits. Public meetings were held and the owners were very supportive of the nomination. In fact, they car pooled to the National Register Review Board Hearing and took a group photo next to the historic pine trees in the district.

The City has also become a leader in Georgia for creating a city-wide program on energy efficiency and sustainability. The recommendations for this program encourage the residents to restore their old windows, to use high-quality storm windows, and to insulate and repair rather than replace and send building materials to the landfill. Decatur residents now talk about "embodied energy costs" in their blogs.

Decatur now has a strong preservation ethic despite not having created a local historic district since 2006. The property owners now know why preservation matters. It matters not only because they embrace a "greener" and more sustainable way of life, or because they value their sense of place; it also matters in dollars and cents. In 2010, the GA SHPO commissioned PlaceEconomics to determine the impact of preservation on the Georgia Economy. The results of the study (http://www.gashpo.org/Assets/Documents/Economic_impact_study.pdf) were not surprising to preservationists but certainly shocked some folks in the State Capitol. In the last decade, preservation projects such as those in Decatur resulted in over 10,000 jobs and $420 million in household income, and spurred 117,000 jobs in heritage tourism. All of these factors can be seen in Decatur as a result of education and outreach in a collaborative effort by its city employees, its elected officials, and its residents.

Social Media Tips for Historic Preservation Commissions

Josh Silver, Montgomery County (MD) Planning Department

NAPC
NATIONAL ALLIANCE of PRESERVATION COMMISSIONS
education + advocacy + training

INTRODUCTION:

A growing number of historic preservation commissions are using social media (Web 2.0) applications to actively communicate with and engage their constituents. Social media is fast becoming a necessity for many historic preservation commissions to maintain an effective online presence in their communities. It provides an easy way to communicate general information and publicize important dates and times. Social media is a distinctive assortment of internet-based applications aimed at the transmission of information in multiple forms to a vast array of interested parties. It should be thought of as a means to create a self-supporting community to move an agenda forward.

Social media applications are beyond basic internet tools like e-mail, webpages and listservs, they actively engage users and visitors in the construction of their experience, rather than just passively absorb existing content. While there are many social media applications available (too many to list here) and each have a unique purpose, the list below highlights some of the more commonly used social media applications. For additional information about different social media applications refer to the resources section below.

APPLICATION TYPES:

Twitter – Short-form messaging tool for online communication that enables listening and interacting to the communication of others in new ways. [www.twitter.com]

Facebook – Hybrid of many Web 2.0 technologies which combines blogging, video and photo sharing applications to create virtual representations for others to interact with while enabling active and passive participation of visitors. [www.facebook.com]

Foursquare – Geo-social networking tool that allows users to physically participate by visiting, attending and exploring a particular place or experience. [https://foursquare.com]

YouTube – Forum for people to connect, inform, and discover original content about specific topics of interest. Enables users to watch and share original videos and comment and share with others. [www.youtube.com]

Flickr – Publishes and organizes photos based on content, location or date. Requires a minimal investment of time and helps garner interest and promote learning opportunities. [http://www.flickr.com]

RESOURCES:

- Twitter – http://mashable.com/guidebook/twitter/
- Facebook – http://mashable.com/guidebook/facebook/
- Foursquare – https://foursquare.com/business/
- YouTube – http://www.youtube.com/nonprofits
- Flickr – http://www.flickr.com/tour/

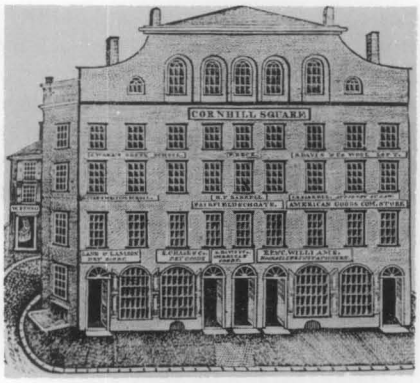
accomplish and what would be a "heavy lift," and frankly, often have in mind what the project should consist of before it starts.

These are our more defendable thoughts, because others include dismissal of an unusual approach as "they just don't understand how this works" rather than a legitimate alternative. Someone needs to make decisions after consultation; projects need leaders. Yet Laurajane Smith cautions us in the Uses of Heritage that historic preservationists generally reinforce our expertise and authority as we "manage" the input of others in ways that leave our way of administering heritage unchanged. No one wants to be managed in this way.

So how do we authentically involve members of the community in what we do – rather than just explain to them what we do and could do? I took a stab at this with a CLG project, a survey of Mid-Century Modern resources. At the point when we needed to identify a select few buildings for additional study, I tried to incorporate the interested public into this decision making. We posted flyers featuring buildings that were documented at a certain level at a public meeting. We gave attendees a small number of stickers and asked them to place them on buildings that they thought were important for Defining the Era – not the only ones that could be considered significant, but ones to start with. People studied the flyers, chatted about the buildings and placed their dots. Some buildings had many dots and were clearly thought to be important; many others had a few dots. We developed the list of buildings for further study using the ones the interested public identified and rounded out the list to include all important building types and to represent many areas of the city.

Outreach should be another form of inviting participants in. One way to incorporate the ideas of community members that are different from those of our expert way of doing things is to think of a range of effective practices rather than best practices, because we need to remember to ask best for whom? Surely there are alternative means to a broader set of goals. Let us know how you are implementing these alternatives to practice and more effectively engaging the community. ■

11 PRESERVATION BRIEFS



Rehabilitating Historic Storefronts

H. Ward Jandl

U.S. Department of the Interior
National Park Service
Cultural Resources

Heritage Preservation Services

The storefront is the most important architectural feature of many historic commercial buildings. It also plays a crucial role in a store's advertising and merchandising strategy to draw customers and increase business. Not surprisingly, then, the storefront has become the feature most commonly altered in a historic commercial building. In the process, these alterations may have completely changed or destroyed a building's distinguishing architectural features that make up its historic character.

As more and more people come to recognize and appreciate the architectural heritage of America's downtowns, however, a growing interest can be seen in preserving the historic character of commercial buildings. The sensitive rehabilitation of storefronts can result not only in increased business for the owner but can also provide evidence that downtown revitalization efforts are succeeding (see figure 1).

Once a decision is made to rehabilitate a historic commercial building, a series of complex decisions faces the owner, among them:

- if the original storefront has survived largely intact but is in a deteriorated condition, what repairs should be undertaken?

- if the storefront has been modernized at a later date, should the later alterations be kept or the building restored to its original appearance or an entirely new design chosen?

- if the building's original retail use is to be changed to office or residential, can the commercial appearance of the building be retained while accommodating the new use?

This Preservation Brief is intended to assist owners, architects, and planning officials in answering such questions about how to evaluate and preserve the character of historic storefronts. In so doing, it not only addresses the

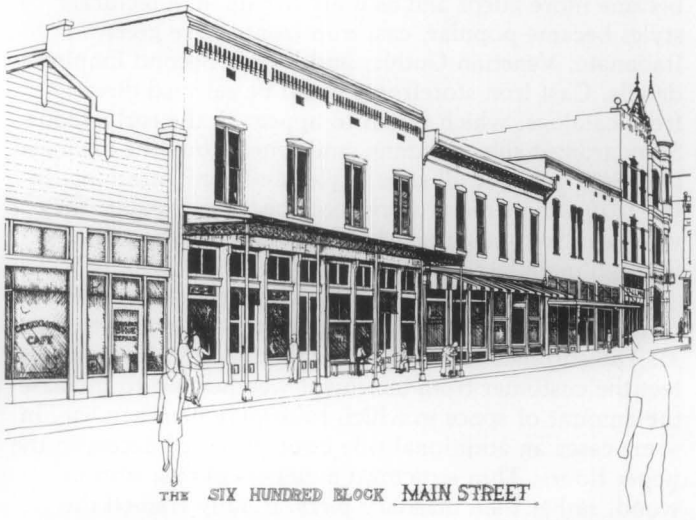


Figure 1. *Inappropriate storefront alterations over the years—metal cladding, oversized signs and canopies—have detracted from the character of this historic district in Van Buren, Arkansas. A carefully considered rehabilitation plan for Main Street, including the removal of poorly designed signs, false fronts and the selection of an appropriate exterior paint color palette, serves to enhance the visual environment and preserves the district's sense of time and place. Photo above: Bob Dunn; Drawing, David Fitts*

basic design issues associated with storefront rehabilitation, but recommends preservation treatments as well. Finally, although the Brief focuses on storefront rehabilitation, it is important to review this specific work in the broader context of preserving and maintaining the overall structure. Money spent on storefront rehabilitation may be completely wasted if repair and maintenance problems on the rest of the building are neglected.

Historical Overview

Commercial establishments of the 18th and early 19th centuries were frequently located on the ground floor of buildings and, with their residentially scaled windows and doors, were often indistinguishable from surrounding houses. In some cases, however, large bay or oriel windows comprised of small panes of glass set the shops apart from their neighbors. Awnings of wood and canvas and signs over the sidewalk were other design features seen on some early commercial buildings. The ground floors of large commercial establishments, especially in the first decades of the 19th century, were distinguished by regularly spaced, heavy piers of stone or brick, infilled with paneled doors or small paned window sash. Entrances were an integral component of the facade, typically not given any particular prominence although sometimes wider than other openings.

The ready availability of architectural cast iron after the 1840's helped transform storefront design as architects and builders began to experiment using iron columns and lintels at the ground floor level. Simultaneous advances in the glass industry permitted manufacturing of large panes of glass at a reasonable cost. The combination of these two technical achievements led to the storefront as we know it today—large expanses of glass framed by thin structural elements. The advertisement of the merchant and his products in the building facade and display windows quickly became critical factors in the competitive commercial atmosphere of downtowns. In the grouping of these wide-windowed facades along major commercial streets, the image of America's cities and towns radically changed.

The first cast iron fronts were simple post-and-lintel construction with little decoration. As iron craftsmen became more adept and as more ornate architectural styles became popular, cast iron fronts were given Italianate, Venetian Gothic, and French Second Empire details. Cast iron storefronts could be selected directly from catalogs, which began to appear in the early 1850's. Standardized sills, columns, and lintels could be arranged to create fronts of all sizes, styles and configurations. In the 1870's sheet metal storefronts became popular; they were also sold in standardized sizes and configurations through manufacturers' catalogs (see figure 2).

The typical 19th century storefront consisted of single or double doors flanked by display windows (see figure 3). The entrance was frequently recessed, not only to protect the customer from inclement weather but to increase the amount of space in which to display merchandise. In some cases an additional side door provided access to the upper floors. Thin structural members of cast iron or wood, rather than masonry piers, usually framed the storefront. The windows themselves were raised off the ground by wood, cast iron or pressed metal panels or bulkheads; frequently, a transom or series of transoms (consisting of single or multiple panes of glass) were

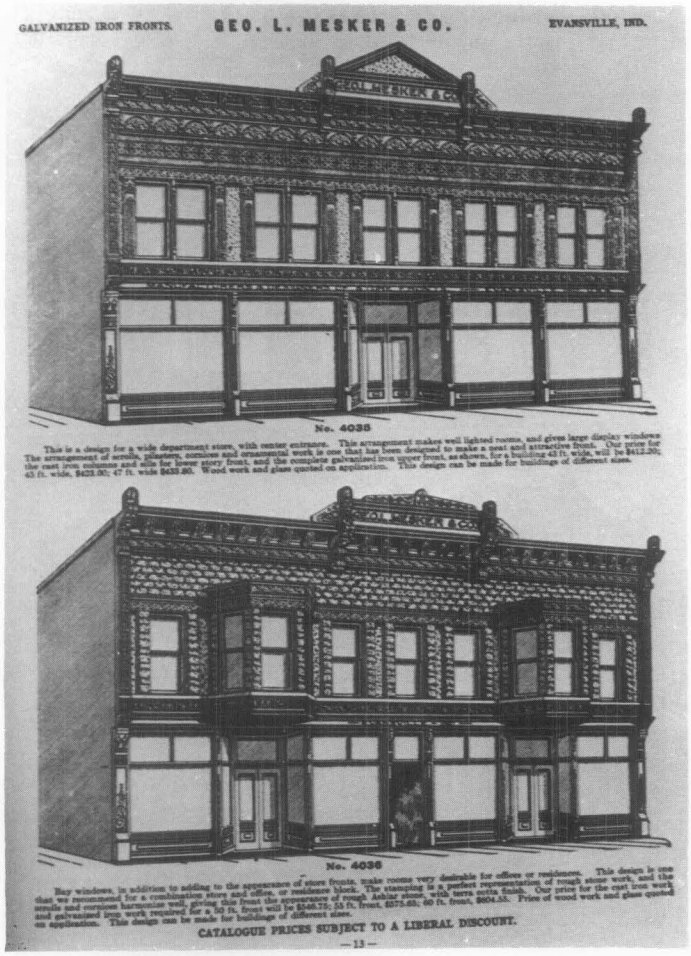


Figure 2. *These 19th century galvanized iron storefronts could be purchased from George L. Mesker & Co. in Evansville, Indiana.*

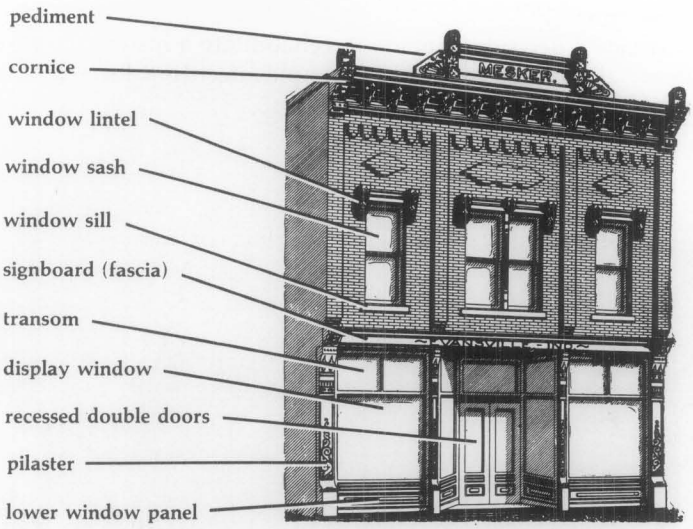


Figure 3. *Become familiar with the architectural features typical of historic commercial buildings. A close look at a storefront's construction materials, features and relationship to the upper stories will help in determining how much of the original facade remains.*

This particular storefront is No. 4016 in the George L. Mesker and Company catalog of 1905. One of Mesker's most popular designs, it featured cast-iron sills, columns and lintels, galvanized iron lintel and main cornice, window caps and pediment.

placed above each window and door. The signboard above the storefront (the fascia covering the structural beam) became a prominent part of the building. Canvas awnings, or in some cases tin or wooden canopies, often shaded storefronts of the late 19th century. Iron fronts were frequently put onto existing buildings as a way of giving them an up-to-date appearance. Except for expanding the display window area to the maximum extent possible and the increasing use of canvas awnings, few major technical innovations in storefront design can be detected from the 1850's through 1900.

The first decades of the 20th century saw the growing use of decorative transom lights (often using small prismatic glass panes) above display windows; in some cases, these transoms could be opened to permit air circulation into the store. Electric incandescent lights enabled storeowners to call attention to their entrance and display windows and permitted nighttime shopping. In the 1920's and 1930's a variety of new materials were introduced into the storefront, including aluminum and stainless steel framing elements, pigmented structural glass (in a wide variety of colors), tinted and mirrored glass, glass block and neon. A bewildering number of proprietary products also appeared during this period, many of which went into storefronts including Aklo, Vitrolux, Vitrolite, and Extrudalite. Highly colored and heavily patterned marble was a popular material for the more expensive storefronts of this period. Many experiments were made with recessed entries, floating display islands, and curved glass. The utilization of neon lighting further transformed store signs into elaborate flashing and blinking creations. During this period design elements were simplified and streamlined; transom and signboard were often combined. Signs utilized typefaces for the period, including such stylized lettering as "Broadway," "Fino" and "Monogram." Larger buildings of this period, such as department stores, sometimes had fixed metal canopies, with lighting and signs as an integral component of the fascia (see figure 4).

Because commercial architecture responds to a variety of factors—environmental, cultural, and economic, distinct regional variations in storefronts can be noted. Fixed metal canopies supported by guy wires, for example, were common in late 19th and early 20th century storefronts in southern states where it was advantageous to have shaded entrances all year long. Such a detail was less common in the northeast where moveable canvas awnings predominated. These awnings could be lowered in summer to keep buildings cooler and raised in winter when sunlight helps to heat the building.

Evaluating the Storefront

The important key to a successful rehabilitation of a historic commercial building is planning and selecting treatments that are sensitive to the architectural character of the storefront. As a first step, it is therefore essential to identify and evaluate the existing storefront's construction materials; architectural features; and the relationship of those features to the upper stores (see figure 5). This evaluation will permit a better understanding of the storefront's role in, and significance to, the overall design of the building. A second and equally important step in planning the rehabilitation work is a careful examination of the storefront's physical conditions to determine the extent and nature of rehabilitation work needed (see figure 6). In most cases, this examination is best undertaken by a qualified professional.

Figure 4. *This storefront in New York City designed by Raymond Loewy typifies the streamlined look of the 1930's. Added to an earlier buiding, the front utilizes glass, stainless steel and neon to make a modern statement. This is a good example of a later storefront which has acquired significance and should be retained in any rehabilitation.*

Figure 5. *In some cases, as in the storefront on the extreme left, it is a simple matter to determine original appearance by looking at neighboring storefronts. Removal of the board and batten fasciaboard, pent roof, and "colonial" style door, all of which could be undertaken at minimal cost, would restore the original proportions and lines of the building. Photo: Day Johnston*

Guidelines for Rehabilitating Existing Historic Storefronts

1. Become familiar with the style of your building and the role of the storefront in the overall design. Don't "early up" a front. Avoid stock "lumberyard colonial" detailing such as coach lanterns, mansard overhangings, wood shakes, nonoperable shutters, and small paned windows except where they existed historically.
2. Preserve the storefront's character even though there is a new use on the interior. If less exposed window area is desirable, consider the use of interior blinds and insulating curtains rather than altering the existing historic fabric.
3. Avoid use of materials that were unavailable when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.
4. Choose paint colors based on the building's historical appearance. In general do not coat surfaces that have never been painted. For 19th century storefronts, contrasting colors may be appropriate, but avoid too many different colors on a single facade.

Figure 6. *Storefronts of the 1940's, 50's, and 60's were frequently installed by attaching studs or a metal grid over an early front and applying new covering materials. If the existing storefront is a relatively recent addition with little or no architectural merit, begin by removing the covering materials in several places as was done here. If this preliminary investigation reveals evidence of an earlier front, such as this cast-iron column, carefully remove the later materials to assess the overall condition of the historic storefront. The black mastic visible on the lower masonry panels was used for installing pigmented structural glass. Some attachment methods for modern facings, such as mastic or metal lath, may have seriously damaged the original fabric of the buiding, and this must be taken into account in the rehabilitation process. Photo: Bob Dunn*

The following questions should be taken into consideration in this two-part evaluation:

Construction Materials, Features, and Design Relationships

Storefront's Construction Materials: What are the construction materials? Wood? Metal? Brick or other masonry? A combination?

Storefront's Architectural Features: What are the various architectural features comprising the storefront and how are they arranged in relationship to each other?

- Supporting Columns/Piers:
  What do the columns or piers supporting the storefront look like? Are they heavy or light in appearance? Are they flush with the windows or do they protrude? Are they all structural elements or are some columns decorative?
- Display Windows and Transoms:
  Are the display windows and transoms single panes of glass or are they subdivided? Are they flush with the facade or are they recessed? What is the proportion of area between the display windows and transom? Are there window openings in the base panels to allow natural light into the basement?
- Entrances:
  Are the entrances centered? Are they recessed? Is one entrance more prominent than the others? How is the primary retail entrance differentiated from other entrances? Is there evidence that new entrances have been added or have some been relocated? Are the doors original or are they later replacements?
- Decorative Elements:
  Are there any surviving decorative elements such as molded cornices, column capitals, fascia boards, brackets, signs, awnings or canopies? Is there a belt-course, cornice, or fascia board between the first and second floor? Are some elements older than others indicating changes over time?

Storefront's Relationship to Upper Stories: Is there a difference in materials between the storefront and upper stories? Were the storefront and floors above it created as an overall design or were they very different and unrelated to each other?

It is also worthwhile to study the neighboring commercial buildings and their distinctive characteristics to look for similarities (canopies, lighting, signs) as well as differences. This can help determine whether the storefront in question is significant and unique in its own right and/or whether it is significant as part of an overall commercial streetscape.

Physical Condition

Mild Deterioration: Do the surface materials need repair? Is paint flaking? Are metal components rusting? Do joints need recaulking where materials meet glass windows? Mild deterioration generally requires only maintenance level treatments.

Moderate Deterioration: Can rotted or rusted or broken sections of material be replaced with new material to match the old? Can solid material (such as Carrara glass) from a non-conspicuous location be used on the historic facade to repair damaged elements? Do stone or brick components need repointing? Is the storefront watertight with good flashing connections? Are there leaky gutters or air conditioner units which drip condensation on the storefront? Is caulking needed? Moderate deterioration generally requires patching or splicing of the existing elements with new pieces to match the deteriorated element.

Severe Deterioration: Have existing facing materials deteriorated beyond repair through vandalism, settlement, or water penetration? Is there a loss of structural integrity? Is the material rusted through, rotted, buckling, completely missing? Are structural lintels sagging? Are support columns settled or out of alignment? Severe deterioration generally requires replacement of deteriorated elements as part of the overall rehabilitaton.

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period; a storefront added in 1930 *may* have greater architectural merit than what is replaced (see figure 4). In commercial historic districts, it is often the diversity of

styles and detailing that contribute to the character; removing a storefront dating from 1910 simply because other buildings in the district have been restored to their 1860's appearance may not be the best preservation approach. If the storefront design is a good example of its period and if it has gained significance over time, it should be retained as part of the historical evolution of the building (this architectural distinctiveness could also be an economic asset as it may attract attention to the building).

Deciding a Course of Action

The evaluation of the storefront's architectural features and physical condition will help determine the best course of action in the actual rehabilitation work. The following recommendations, adapted from the Secretary of the Interior's "Standards for Rehabilitation" and the accompanying interpretive guidelines, are designed to ensure that the historic commercial character of the building is retained in the rehabilitation process.

If the original or significant storefront exists, repair and retain the historic features using recommended treatments (see following sections on rehabilitating metal, wood and masonry storefronts as well as the guidelines for rehabilitating existing historic storefronts found on page 3).

If the original or significant storefront no longer exists or is too deteriorated to save, undertake a contemporary design which is compatible with the rest of the buiding in scale, design, materials, color and texture; or undertake an accurate restoration based on historical research and physical evidence (see section on "Replacement Storefronts"). Where an original or significant storefront no longer exists and *no* evidence exists to document its early appearance, it is generally preferable to undertake a contemporary design that retains the commercial "flavor" of the building. The new storefront design should not draw attention away from the historic building with its detailing but rather should respect the existing historic character of the overall building. A new design that copies traditional details or features from neighboring buildings or other structures of the period may give the building a historical appearance which blends in with its neighbors but which never, in fact, existed. For this reason, use of conjectural designs, even if based on similar buildings elsewhere in the neighborhood or the availability of different architectural elements from other buildings or structures, is generally not recommended.

Rehabilitating Metal Storefronts

Rehabilitating metal storefronts can be a complex and time-consuming task. Before steps are taken to analyze or treat deteriorated storefronts, it is necessary to know which metal is involved, because each has unique properties and distinct preservation treatments. Storefronts were fabricated using a variety of metals, including cast iron, bronze, copper, tin, galvanized sheet iron, cast zinc, and stainless steel. Determining metallic composition can be a difficult process especially if components are encrusted with paint. Original architect's specifications (sometimes available from permit offices, town halls, or records of the original owner) can be important clues in this regard and should be checked if at all possible.

Iron—a magnetic, gray-white malleable metal, readily susceptible to oxidation. Cast iron, most commonly found in storefronts, is shaped by molds and can withstand great compressive loads. Rolled sheet iron, sometimes galvanized with zinc, also was used in storefront construction. Stainless steel began to appear in storefronts after 1930.

Zinc—a medium-hard, bluish-white metal, widely used as a protective coating for iron and steel. It is softer than iron and is nonmagnetic.

Copper—a nonmagnetic, corrosion-resistant, malleable metal, initially reddish-brown but when exposed to the atmosphere turns brown to black to green.

Bronze and brass—nonmagnetic, abrasive-resistant alloys combining copper with varying amounts of zinc, lead, or tin. These copper alloys, more commonly found in office buildings or large department stores, range in color from lemon yellow to golden brown to green depending on their composition and are well suited for casting (see figure 7).

Aluminum—a lightweight, nonmagnetic metal commonly found on storefronts dating from the 1920's and 30's. Its brightness and resistance to corrosion has made it a popular storefront material in the 20th century.

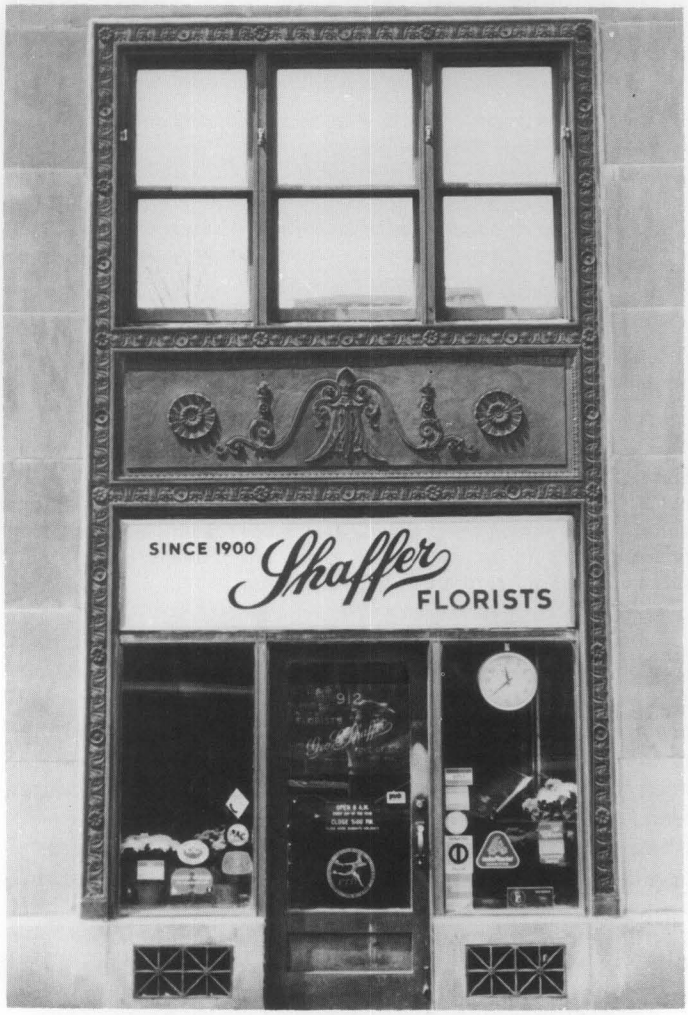


Figure 7. *Part of a large office building constructed in Washington, D.C. in 1928, this finely detailed bronze storefront is typical of many constructed during this period. It should be noted that the original grilles, spandrel panel and window above are all intact. Photo: David W. Look, AIA*

Repair and Replacement of Metal

Simply because single components of a storefront need repair or replacement should not be justification for replacing an entire storefront. Deteriorated metal architectural elements can be repaired by a variety of means, although the nature of the repair will depend on the extent of the deterioration, the type of metal and its location, and the overall cost of such repairs. Patches can be used to mend, cover or fill a deteriorated area. Such patches should be a close match to the original material to prevent galvanic corrosion. Splicing—replacement of a small section with new material—should be undertaken on structural members only when temporary bracing has been constructed to carry the load. Reinforcing—or bracing the damaged element with additional new metal material—can relieve fatigue or overloading in some situations.

If metal components have deteriorated to a point where they have actually failed (or are missing), replacement is the only reasonable course of action. If the components are significant to the overall design of the storefront, they should be carefully removed and substituted with components that match the original in material, size and detailing (see figure 8).

Figure 8. *When the Grand Opera House in Wilmington, Delaware, was rehabilitated, missing cast-iron columns were cast of aluminum to match the original; in this particular case, because these columns do not carry great loads, aluminum proved to be successful substitute. Photo: John G. Waite*

Before going to the expense of reproducing the original, it may be useful to check salvage yards for compatible components. Missing parts of cast iron storefronts can be replaced by new cast iron members that are reproductions of the original. New wooden patterns, however, usually need to be made if the members are large. This procedure tends to be expensive (it is usually impossible to use existing iron components as patterns to cast large elements because cast iron shrinks 1/5 inch per foot as it cools). In some situations, less expensive substitute materials such as aluminum, wood, plastics, and fiberglass, painted to match the metal, can be used without compromising the architectural character of the resource.

Cleaning and Painting

Cast iron storefronts are usually encrusted with layers of paint which need to be removed to restore crispness to the details. Where paint build-up and rust are not severe problems, handscraping and wire-brushing are viable cleaning methods. While it is necessary to remove all rust before repainting, it is not necessary to remove all paint. For situations involving extensive paint build-up and corrosion, mechanical methods such as low-pressure gentle dry grit blasting (80-100 psi) can be effective and economical, providing a good surface for paint. Masonry and wood surfaces adjacent to the cleaning area, however, should be protected to avoid inadvertent damage from the blasting. It will be necessary to recaulk and putty the heads of screws and bolts after grit blasting to prevent moisture from entering the joints. Cleaned areas should be painted immediately after cleaning with a rust-inhibiting primer to prevent new corrosion. Before any cleaning is undertaken, local codes should be checked to ensure compliance with environmental safety requirements.

Storefronts utilizing softer metals (lead, tin), sheet metals (sheet copper), and plated metals (tin and terneplate) should not be cleaned mechanically (grit blasting) because their plating or finish can be easily abraded and damaged. It is usually preferable to clean these softer metals with a chemical (acid pickling or phosphate dipping) method. Once the surface of the metal has been cleaned of all corrosion, grease, and dirt, a rust-inhibiting primer coat should be applied. Finish coats especially formulated for metals, consisting of lacquers, varnishes, enamels or special coatings, can be applied once the primer has dried. Primer and finish coats should be selected for chemical compatibility with the particular metal in question.

Bronze storefronts, common to large commercial office buildings and major department stores of the 20th century, can be cleaned by a variety of methods; since all cleaning removes some surface metal and patina, it should be undertaken only with good reason (such as the need to remove encrusted salts, bird droppings or dirt). Excessive cleaning can remove the texture and finish of the metal. Since this patina can protect the bronze from further corrosion, it should be retained if possible. If it is desirable to remove the patina to restore the original surface of the bronze, several cleaning methods can be used: chemical compounds including rottenstone and oil, whiting and ammonia, or precipitated chalk and ammonia, can be rubbed onto bronze surfaces with a soft, clean cloth with little or no damage. A number of commercial cleaning companies successfully use a combination of 5% oxalic acid solution together with *finely* ground India pumice powder. Fine glass-bead blasting (or peening) and crushed walnut shell blasting also can be acceptable mechanical methods if carried out in controlled circumstances under low (80-100 psi) pressure. Care should be taken to protect any adjacent wood or masonry from the blasting.

The proper cleaning of metal storefronts should not be considered a "do-it-yourself" project. The nature and condition of the material should be assessed by a competent professional, and the work accomplished by a company specializing in such work.

Rehabilitating Wooden Storefronts

The key to the successful rehabilitation of wooden storefronts is a careful evaluation of existing physical conditions. Moisture, vandalism, insect attack, and lack of maintenance can all contribute to the deterioration of wooden storefronts. Paint failure should not be mistaken-

ly interpreted as a sign that the wood is in poor condition and therefore irreparable. Wood is frequently in sound physical condition beneath unsightly paint. An ice pick or awl may be used to test wood for soundness—decayed wood that is jabbed will lift up in short irregular pieces; sound wood will separate in long fibrous splinters.

Repair and Replacement of Wood

Storefronts showing signs of physical deterioration can often be repaired using simple methods. Partially decayed wood can be patched, built up, chemically treated or consolidated and then painted to achieve a sound condition, good appearance, and greatly extended life.

To repair wood showing signs of rot, it is advisable to dry the wood; carefully apply a fungicide such as pentachlorophenol (a highly toxic substance) to all decayed areas; then treat with 2 or 3 applications of boiled linseed oil (24 hours between applications). Afterward, fill cracks and holes with putty; caulk the joints between the various wooden members; and finally prime and paint the surface.

Partially decayed wood may also be strengthened and stabilized by consolidation, using semi-rigid epoxies which saturate porous decayed wood and then harden. The consolidated wood can then be filled with a semi-rigid epoxy patching compound, sanded and painted. More information on epoxies can be found in the publication "Epoxies for Wood Repairs in Historic Buildings," cited in the bibliography.

Where components of wood storefronts are so badly deteriorated that they cannot be stabilized, it is possible to replace the deteriorated parts with new pieces (see figure 9). These techniques all require skill and some expense, but are recommended in cases where decorative elements, such as brackets or pilasters, are involved. In some cases, missing edges can be filled and rebuilt using wood putty or epoxy compounds. When the epoxy cures, it can be sanded smooth and painted to achieve a durable and waterproof repair.

Figure 9. *Rather than replace an entire wooden storefront when there is only localized deterioration, a new wooden component can be pieced-in, as seen here in this column base. The new wood will need to be given primer and top coats of a high quality exterior paint—either an oil-base or latex system. Also wood that is flaking and peeling should be scraped and hand-sanded prior to repainting. Photo: H. Ward Jandl*

Repainting of Wood

Wooden storefronts were historically painted to deter the harmful effects of weathering (moisture, ultraviolet rays from the sun, wind, etc.) as well as to define and accent architectural features. Repainting exterior woodwork is thus an inexpensive way to provide continued protection from weathering and to give a fresh appearance to the storefront.

Before repainting, however, a careful inspection of all painted wood surfaces needs to be conducted in order to determine the extent of surface preparation necessary, that is, whether the existing layers of paint have deteriorated to the point that they will need to be partially or totally removed prior to applying the new paint.

As a general rule, removing paint from historic exterior woodwork should be avoided unless absolutely essential. Once conditions warranting removal have been identified, however, paint can be removed to the next sound layer using the gentlest method possible, then the woodwork repainted. For example, such conditions as mildewing, excessive chalking, or staining (from the oxidization of rusting nails or metal anchorage devices) generally require only thorough surface cleaning prior to repainting. Intercoat peeling, solvent blistering, and wrinkling require removal of the affected layer using mild abrasive methods such as hand scraping and sanding. In all of these cases of limited paint deterioration, after proper surface preparation the exterior woodwork may be given one or more coats of a high quality exterior oil finish paint.

On the other hand, if painted wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, the old paint should be completely removed before repainting. (It should be emphasized that because peeling to bare wood—the most common type of paint problem—is most often caused by excess interior or exterior moisture that collects behind the paint film, the first step in treating peeling is to locate and remove the source or sources of moisture. If this is not done, the new paint will simply peel off.)

There are several acceptable methods for total paint removal, depending on the particular wooden element involved. They include such thermal devices as an electric heat plate with scraper for flat surfaces such as siding, window sills, and doors or an electric hot-air gun with profiled scraper for solid decorative elements such as gingerbread or molding. Chemical methods play a more limited, supplemental role in removing paint from historic exterior woodwork; for example, caustic or solvent-base strippers may be used to remove paint from window muntins because thermal devices can easily break the glass. Detachable wooden elements such as exterior shutters, balusters and columns, can probably best be stripped by means of immersion in commercial dip tanks because other methods are too laborious. Care must be taken in rinsing all chemical residue off the wood prior to painting or the new paint will not adhere.

Finally, if the exterior woodwork has been stripped to bare wood, priming should take place within 48 hours (unless the wood is wet, in which case it should be permitted to dry before painting). Application of a high quality oil type exterior primer will provide a surface over which either an oil or latex top coat can be successfully used.

Rehabilitating Masonry Storefronts

Some storefronts are constructed of brick or stone, and like their metal and wooden counterparts, also may have been subjected to physical damage or alterations over time. Although mortar may have disintegrated, inappropriate surface coatings applied, and openings reduced or blocked up, careful rehabilitation will help restore the visual and physical integrity of the masonry storefront.

Repair and Replacement of Masonry

If obvious signs of deterioration—disintegrating mortar, spalling bricks or stone—are present, the causes (ground moisture, leaky downspouts, etc.) should be identified and corrected. Some repointing may be necessary on the masonry surface, but should be limited to areas in which so much mortar is missing that water accumulates in the mortar joints, causing further deterioration. New mortar should duplicate the composition, color, texture, and hardness, as well as the joint size and profile of the original. Badly spalling bricks may have to be replaced. Deteriorated stone may be replaced in kind, or with a matching substitute material; in some cases where not visually prominent, it may be covered with stucco, possibly scored to resemble blocks of stone.

Cleaning Masonry

Inappropriate cleaning techniques can be a major source of damage to historic masonry buildings. Historic masonry should be cleaned only when necessary to halt deterioration or to remove graffiti and stains, and always with the gentlest means possible, such as water and a mild detergent using natural bristle brushes, and/or a non-harmful chemical solution, both followed by a low-pressure water rinse.

It is important to remember that many mid-19th century brick buildings were painted immediately or soon after construction to protect poor quality brick or to imitate stone. Some historic masonry buildings not originally painted were painted at a later date to hide alterations or repairs, or to solve recurring maintenance or moisture problems. Thus, whether for reasons of historical tradition or practicality, it may be preferable to retain existing paint. If it is readily apparent that paint is not historic and is a later, perhaps unsightly or inappropriate treatment, removal may be attempted, but only if this can be carried out without damaging the historic masonry. Generally, paint removal from historic masonry may be accomplished successfully only with the use of specially formulated chemical paint removers. No abrasive techniques, such as wet or dry sandblasting should be considered. If non-historic paint cannot be removed without using abrasive methods, it is best to leave the masonry painted, although repainting in a compatible color may help visually.

Removing unsightly mastic from masonry presents a similarly serious problem. Its removal by mechanical means may result in abrading the masonry, and chemical and heat methods may prove ineffective, although solvents like acetone will aid in sofening the hardened mastic. If the mastic has become brittle, a flat chisel may be used to pop it off; but this technique, if not undertaken with care, may result in damaging the masonry. And even if total removal is possible, the mastic may have permanently stained the masonry. Replacement of these masonry sections marred by mastic application may be one option in limited situations; individual pieces of stone or bricks that have been damaged by inappropriate alterations may be cut out and replaced with new pieces that duplicate the original. However, since an exact match will be nearly impossible to achieve, it may be necessary to paint the repaired masonry in order to create a harmonious facade. Replacement of a large area with new materials may not be acceptable as it may give the building a new, non-historic appearance inappropriate to the building style and period.

Designing Replacement Storefronts

Where an architecturally or historically significant storefront no longer exists or is too deterioriated to save, a new front should be designed which is compatible with the size, scale, color, material, and character of the building. Such a design should be undertaken based on a thorough understanding of the building's architecture and, where appropriate, the surrounding streetscape (see figure 10). For example, just because upper floor windows are arched is not sufficient justification for designing arched openings for the new storefront. The new design should "read" as a storefront; filling in the space with brick or similar solid material is inappropriate for historic buildings. Similarly the creation of an arcade or other new design element, which alters the architectural and historic character of the building and its relationship with the street, should be avoided. The guidelines on page 8 can assist in developing replacement storefront designs that respect the historic character of the building yet meet current economic and code requirements.

Guidelines for Designing Replacement Storefronts

1. *Scale:* Respect the scale and proportion of the existing building in the new storefront design.
2. *Materials:* Select construction materials that are appropriate to the storefronts; wood, cast iron, and glass are usually more appropriate replacement materials than masonry which tends to give a massive appearance.
3. *Cornice:* Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped contain the store's sign.
4. *Frame:* Maintain the historic planar relationship of the storefront to the facade of the building and the streetscape (if appropriate). Most storefront frames are generally composed of horizontal and vertical elements.
5. *Entrances:* Differentiate the primary retail entrance from the secondary access to upper floors. In order to meet current code requirements, out-swinging doors generally must be recessed. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing (a pediment or projecting bay) on the upper stories.
6. *Windows:* The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.
7. *Secondary Design Elements:* Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and its streetscape.

Figure 10. *(A) This existing storefront, added in the 1950's to a late 19th century brick building, extends beyond the plane of the facade; faced with anodized aluminum and permastone, it does not contribute to the architectural and historic character of the building. (B) This replacement design uses "lumberyard colonial" detailing, such as barn-type doors, shutters, small paned windows, and a wood shake pent roof. The design, detailing, and choice of materials are clearly inappropriate to this commercial building. (C) This replacement design retains the 1950's projecting canopy but symmetrical placement of the doors relates well to the second floor windows above; this contemporary design is compatible with the scale and character of the building. (D) This replacement design accurately restores the original appearance of the building; based on historical research and physical evidence, it too is an acceptable preservation approach. Drawings: Sharon C. Park, AIA*

A restoration program requires thorough documentation of the historic development of the building prior to initiating work. If a restoration of the original storefront is contemplated, old photographs and prints, as well as physical evidence, should be used in determining the form and details of the original. Because storefronts are particularly susceptible to alteration in response to changing marketing techniques, it is worthwhile to find visual documentation from a variety of periods to have a clear understanding of the evolution of the storefront. Removal of later additions that contribute to the character of the building should not be undertaken.

Other Considerations

Pigmented Structural Glass

The rehabilitation of pigmented structural glass storefronts, common in the 1930's, is a delicate and often frustrating task, due to the fragility and scarcity of the material. Typically the glass was installed against masonry walls with asphaltic mastic and a system of metal shelf angles bolted to the walls on three-foot centers. Joints between the panels were filled with cork tape or an elastic joint cement to cushion movement and prevent moisture infiltration.

The decision to repair or replace damaged glass panels should be made on a case-by-case basis. In some instances, the damage may be so minor or the likelihood of finding replacement glass so small, that repairing, reanchoring and/or stabilizing the damaged glass panel may be the only prudent choice. If the panel is totally destroyed or missing, it may be possible to replace with glass salvaged from a demolition; or a substitute material, such as "spandrel glass," which approximates the appearance of the original. Although pigmented structural glass is no longer readily available, occasionally long-established glass "jobbers" will have a limited supply to repair historic storefronts.

Awnings

Where based on historic precedent, consider the use of canvas awnings on historic storefronts (see figure 11). Awnings can help shelter passersby, reduce glare, and conserve energy by controlling the amount of sunlight hitting the store window, although buildings with northern exposures will seldom functionally require them. Today's canvas awnings have an average life expectancy of between 4 and 7 years. In many cases awnings can disguise, in an inexpensive manner, later inappropriate alterations and can provide both additional color and a strong store identification. Fixed aluminum awnings and awnings simulating mansard roofs and umbrellas are generally inappropriate for older commercial buildings. If awnings are added, choose those that are made from soft canvas or vinyl materials rather than wood or metal; be certain that they are installed without damaging the building or visually impairing distinctive architectural features and can be operable for maximum energy conservation effect.

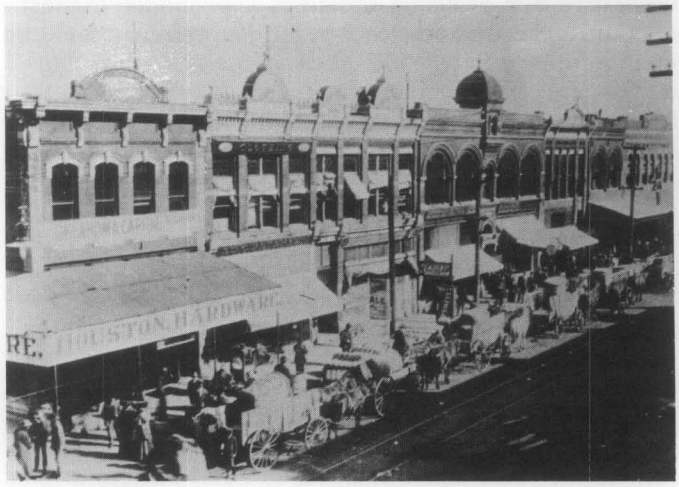


Figure 11. *Try to locate old photographs or prints to determine what alterations have been made to the storefront and when they were undertaken. Awnings were common elements of storefronts at the turn of the century. They can be equally useful today.*

Signs

Signs were an important aspect of 19th and early 20th century storefronts and today play an important role in defining the character of a business district. In examining historic streetscape photographs, one is struck by the number of signs—in windows, over doors, painted on exterior walls, and hanging over (and sometimes across) the street. While this confusion was part of the character of 19th century cities and towns, today's approach toward signs in historic districts tends to be much more conservative. Removal of some signs can have a dramatic effect in improving the visual appearance of a building; these include modern backlit fluorescent signs, large applied signs with distinctive corporate logos, and those signs attached to a building in such a way as to obscure significant architectural detailing. For this reason, their removal is encouraged in the process of rehabilitation. If new signs are designed, they should be of a size and style compatible with the historic building and should not cover or obscure significant architectural detailing or features. For many 19th century buildings, it was common to mount signs on the lintel above the first story. Another common approach, especially at the turn of the century, was to paint signs directly on the inside of the display windows. Frequently this was done in gold leaf. New hanging signs may be appropriate for historic commercial buildings, if they are of a scale and design compatible with the historic buildings. Retention of signs and advertising painted on historic walls, if of historic or artistic interest (especially where they provide evidence of early or original occupants), is encouraged.

Paint Color

Paint analysis can reveal the storefront's historic paint colors and may be worth undertaking if a careful restoration is desired. If not, the paint color should be, at a minimum, appropriate to the style and setting of the building. This also means that if the building is in a historic district, the color selection should complement the building in question as well as other buildings in the block. In general, color schemes for wall and major decorative trim or details should be kept simple; in most cases the color or colors chosen for a storefront should be used on other painted exterior detailing (windows, shutter, cornice, etc.) to unify upper and lower portions of the facade.

Windows

Glass windows are generally the most prominent features in historic storefronts, and care should be taken to ensure that they are properly maintained. For smaller paned windows with wooden frames, deteriorated putty should be removed manually, taking care not to damage wood along the rabbet. To reglaze, a bead of linseed oil-based putty should be laid around the perimeter of the rabbet; the glass pane pressed into place; glazing points inserted to hold the pane; and a final seal of putty beveled around the edge of the glass. For metal framed windows, glazing compound and special glazing clips are used to secure the glass; a final seal of glazing compound then is often applied. If the glass needs replacing, the new glass should match the original in size, color and reflective qualities. Mirrored or tinted glass are generally inappropriate replacements for historic storefronts. The replacement of cracked or missing glass in large windows should be undertaken by professional glaziers.

Code Requirements

Alterations to a storefront called for by public safety, handicapped access, and fire codes can be difficult design problems in historic buildings. Negotiations can be undertaken with appropriate officials to ensure that all applicable codes are being met while maintaining the historic character of the original construction materials and features. If, for instance, doors opening inward must be changed, rather than replace them with new doors, it may be possible to reverse the hinges and stops so that they will swing outward.

Summary

A key to the successful rehabilitation of historic commercial buildings is the sensitive treatment of the first floor itself (see figure 12). Wherever possible, significant storefronts (be they original or later alterations), including windows, sash, doors, transoms, signs and decorative features, should be repaired in order to retain the historic character of the building. Where original or early storefronts no longer exist or are too deteriorated to save, the commercial character of the building should nonetheless be preserved—either through an accurate restoration based on historic research and physical evidence or a contemporary design which is compatible with the scale, design, materials, color and texture of the historic building. The sensitive rehabilitation of historic storefronts will not only enhance the architectural character of the overall building but will contribute to rejuvenating neighborhoods or business districts as well.

Figure 12. *This photograph of three late 19th century commercial buildings clearly shows the impact of preserving and rehabilitating storefronts. The one on the right has been totally obscured by a "modern" front added in the 1950's. Although inappropriate alterations have taken place on the left storefront, it is still possible to determine the original configuration of the doors and display windows. The storefront in the middle has remained intact. Although in need of some minor maintenance work, the appeal of the original design and materials is immediately apparent.*

Additional Reading

Bryan, John M. and the Triad Architectural Associates. *Abbeville, South Carolina: Using Grant-in-Aid Funds for Rehabilitation Planning and Project Work in the Commercial Town Square.* Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1980.

Gayle, Margot and Edmund V. Gillon, Jr. *Cast Iron Architecture in New York.* New York: Dover Publications, Inc., 1971.

Gayle, Margot and David W. Look and John G. Waite. *Metals in America's Historic Buildings: Uses and Preservation Treatments.* Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1980.

Gelbloom, Mara. "Old Storefronts." *The Old-House Journal* VI, No. 3 (March 1978), pp. 25-34.

Grimmer, Anne E. "Dangers of Abrasive Cleaning to Historic Buildings." (Preservation Briefs 6), Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1979.

Guthrie, Susan. *Main Street Historic District, Van Buren, Arkansas: Using Grant-in-Aid Funds for Storefront Rehabilitation.* Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1980.

Hartmann, Robert R. "Design for the Business District, Part I." Racine, Wisconsin: Racine Urban Aesthetics, Inc., 1979.

Hensley, Tom. "The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)." Denver: Rocky Mountain Regional Office, National Park Service, 1981.

Marsh, Ellen. "An Introduction to Storefront Rehabilitation." *Conserve Neighborhoods,* No. 7 (Summer 1979).

Mintz, Norman. "A Practical Guide to Storefront Rehabilitation." Technical Series No. 2.: Albany, N.Y.: Preservation League of New York State, 1977.

Myers, John H. *The Repair of Historic Wooden Windows.* (Preservation Briefs 9). Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1980.

Park, Sharon C. *Storefront Rehabilitation: A 19th Century Commercial Building.* Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1980.

Phillips, Morgan W. and Dr. Judith E. Selwyn. "Epoxies for Wood Repairs in Historic Buildings." Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1978.

Rifkind, Carole. *Main Street: The Face of Urban America.* New York: Harper and Row, 1977.

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Washington, D.C.: Technical Preservation Services Division, U.S. Department of the Interior, 1980.

Weeks, Kay D. and David W. Look. "Exterior Paint Problems on Historic Woodwork." (Preservation Briefs 10). Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, 1982.

Special thanks go to Kay D. Weeks and Sharon C. Park, AIA, for providing technical and editorial direction in the development of this Preservation Brief. The following individuals are also to be thanked for reviewing the manuscript and making suggestions: Norman Mintz, New York, N.Y.; Judith Kitchen, Columbus, Ohio; Jim Vaseff, Atlanta, Georgia,; and Tom Moriarity, Washington, D.C. Finally thanks go to Technical Preservation Service Branch staff members, especially Martha A. Gutrick, Michael J. Auer and Anne E. Grimmer, whose valuable comments were incorporated into the final text and who contributed to the publication of the brief.

This publication has been prepared pursuant to the Economic Recovery Tax Act of 1981 which directs the Secretary of the Interior to certify rehabilitations of historic buildings that are consistent with their historic character; the advice and guidance provided in this brief will assist property owners in complying with the requirements of this law.

Preservation Briefs 11 has been developed under the technical editorship of Lee H. Nelson, AIA, Chief, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, Washington, D.C. 20240. Comments on the usefulness of this information are welcomed and can be sent to Mr. Nelson at the above address.

Cover drawing: This woodcut of the Joy Building, built in 1808 in Boston, shows early storefronts with shutters; note the profusion of signs covering the facade, advertising the services of the tenants.

September 1982

For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington, D.C. 20402

Carol J. Dyson, AIA *is the Chief Architect and a Deputy State Historic Preservation Officer for the Illinois SHPO. Since 1999 she has also co-taught a course on the Recent Past for the School of the Art Institute of Chicago's Historic Preservation program. Carol has given frequent presentations on this topic and has written several articles on midcentury modernism.*

Midcentury Commercial Design Evaluation and Preservation: An Opportunity for Commissions

By Carol J. Dyson, AIA

Commercial building design of the mid-20th century expressed a period of American optimism and economic prosperity. Sleek new materials and structural systems represented post-war America's unwavering belief in new technology and materials; glassy open storefronts showcased the 20th century's more open relationship between consumers and products; modern designs promised customers up-to-date goods and service within.

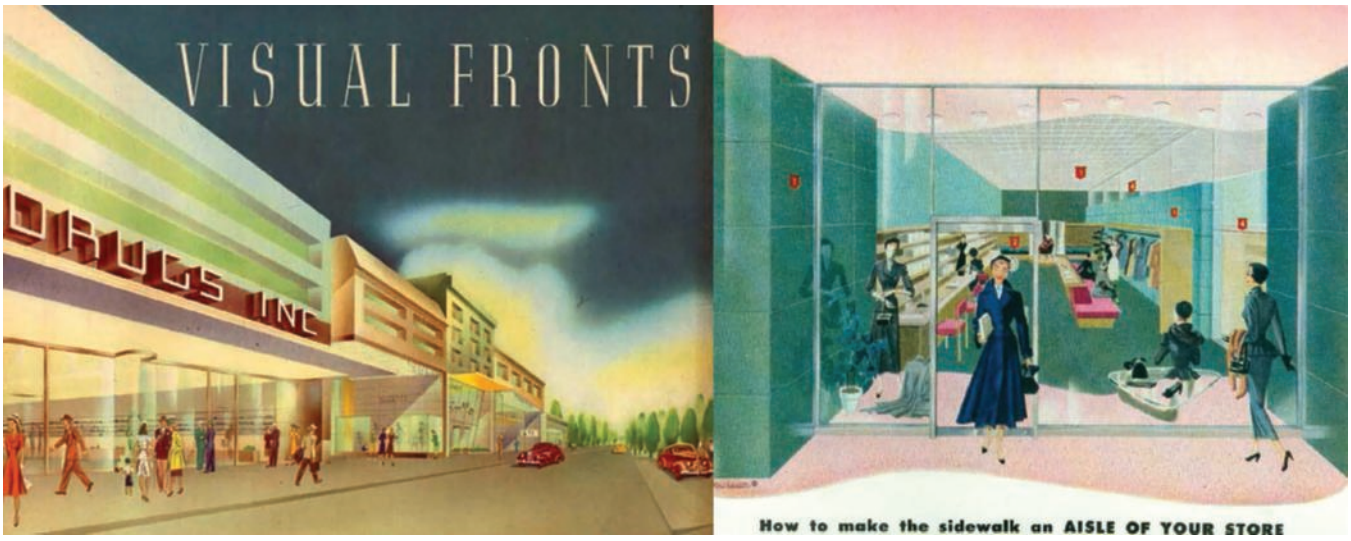


Figure 1: In the mid-20th century, the commercial facade was no longer two-dimensional, rather it combined an open glazed front with dynamic three-dimensional features to create a 'deconstructed' front facade. Steel lintels now easily spanned across an entire facade, transparent "open fronts" replaced earlier opaquely-backed display windows, and the well-lit store, theater lobby or restaurant seating itself became the display. Left, a Libbey Owens Ford Glass Co. brochure: Visual Fronts, 1942. Right, a Libbey Owens Ford advertisement in the Saturday Evening Post, October 15, 1949.

Photos: IHPA archives

Figure 2: Other postwar design components that occurred parallel with, or as part of open-front designs were asymmetrical and angled fronts. On the left in Freeport, Illinois, angled rustic-stone pylons combine with a deep overhang to shield the open storefront windows from glare. On the right, in Moline, Illinois, is an example of a common postwar open storefront plan, shown here with structural glass surrounding large plate glass display windows that asymmetrically angle into the entrance.

Yet these once-elegant buildings may now be showing their age. Although the aluminum, steel and glass components may still be sound, minor damage from signage alterations or impact damage to bulkheads may discourage building owners. Designs may be hard to appreciate because they were once heavily integrated with dramatic script, neon or individual cast letter signs long gone due to business changes. Finally, the aesthetic may still be too new for some owners, preservationists or commissioners to fully appreciate. Yet to consider a postwar bank as an intrusion into the historic fabric of an older downtown is no different than how an Italianate building was negatively viewed in the 1920s, or how Romanesque Revival Buildings were reviled in the 1940s, or an Art Deco post office was ignored in the 1960s. The full appreciation of more recent resources has always taken time and the time to recognize our midcentury has arrived.

Today, historic preservation commissions, state historic preservation review staff, and the National Park Service are all learning to evaluate resources from the mid-20th century. This is appropriate, for most of the commercial buildings of the 1950s and 1960s are now over fifty years old, and are really no longer our "recent" past. These commercial resources may include downtown buildings built in the midcentury, such as savings and loans or automobile dealerships, as well as earlier commercial buildings with postwar modernizations. The commercial building with a midcentury shopfront on the first floor or the entire facade "slipcovered" can provide preservation challenges related to periods of significance and physical integrity.

These buildings tell an important story about architecture, commerce and 20th century mercantile history and as preservationists we should strive to make sure these resources do not disappear from our downtowns. Yet, too often owners may wish to scrape away an authentic midcentury modernization from their building to return to a "historicized" recreation of an older type of storefront.

When commissions evaluate these resources it is important to remember that downtowns were never static. Downtowns were dependent on style, and diversity prevailed, particularly at the ground level. If we strive to have downtowns uniformly fit a picturesque nineteenth century aesthetic, we can create a static appearance that never existed. At the end of World War II, as a post-war economy burst into action, modern commercial designs utilizing new materials vigorously filled architectural journals, design books, and storefront manufacturers' advertising. Dramatic commercial building and storefront designs by well-known designers such as Raymond Loewy, Morris Lapidus, Victor Gruen, and Morris Ketchum Jr., were widely published and promoted to architects and building owners. These advances in materials and design, combined with intense material marketing all had a decisive impact on downtowns. Downtowns changed; new buildings were built; business

Illustration: Kawneer publication, 1946. Photo: Carol Dyson

Figure 3: Signage was often a critical component of midcentury commercial design. The Ramble's Hardware Store design by Ketchum, Gina and Sharp combines dramatic signage with linear display boxes that run from the exterior through the open front and on into the store. The Hub Clothiers, formerly in Springfield, Illinois, displayed equally dramatic porcelain enamel graphics and signage on a granite-textured porcelain enamel backdrop above a stone veneer and plate glass lower floor.

owners updated their buildings; retailers wanted the latest styles; downtown service businesses became more customer-focused. Midcentury changed Main Street and those changes deserve evaluation.

WHAT DO YOUR DESIGN GUIDELINES SAY?

Most local preservation ordinances, particularly in Certified Local Government communities, are based on the Secretary of the Interior's Standards for Rehabilitation. Standard 4 is the most relevant standard cited in evaluating later changes to historic buildings: "Changes to a property that have acquired historic significance in their own right will be retained and preserved." Basically, a feature does not have to be original to be significant, and in fact those changes may tell an important story about the building's history and the timeline of your community. Standard 5 tells also tells us that "Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved." Thus, we need to look at mid-20th century design, materials, and alterations that have acquired significance.

But every community and its resources are different. A not atypical situation is when a building owner comes to a commission with a request to demolish a midcentury storefront and create an earlier-appearing historically-inspired storefront. Has the midcentury storefront acquired significance? The next section discusses factors that commissioners may find useful to consider

Irene Burke photo: Design for Modern Merchandizing, April 1948. Other photos: IHPA archives

Figure 4: Cantilevered display cases in outdoor lobbies helped deconstruct the front plane of retail buildings. On the left is a 1948 design in Long Beach, California. In the center are similar displays in Bloomington, Illinois. On the right, the former Bakers Shoes in Chicago had a free-standing display "table," well-lit cantilevered display cases, and a curved open-front display window on the second floor.

when evaluating the significance of midcentury resources.

WHAT IS THIS BUILDING'S HISTORY?

When was the building built? Was it constructed during the post-war period or was it an earlier building with post-war updates? Does the date of the midcentury resource or alteration fall within the period of significance of the historic district? If not, is it over 50 years old or of exceptional significance? Is it time to evaluate, and perhaps expand the period of significance for the historic district? Or might the building be individually eligible to become a local landmark as a good example of midcentury design?

Was this commercial structure built in the post-war period? If so, then it is real and authentic. Evaluate its significance and integrity, and promote retention of what makes it historic. It's true to its time, tells the story of the downtown's continuum of change and makes your Main Street much livelier. Commissions may wish to promote that these buildings be kept true to their midcentury nature.

If a building is a midcentury modernization of an earlier building, was most of the earlier storefront or front facade removed or damaged during installation? If so, consider whether it follows Standards 4 and 5 to demolish an authentic 1950s design only to put back a reconstruction of an earlier period style storefront in new materials? Did the midcentury design carry through to the interior? If so, does any of that continuity of design remain? That can be an important factor for tax credit projects where designation and review includes interiors, but may be a less important one for local commissions whose consideration may be limited to the exterior.

WHAT IS THE CONDITION OF MATERIALS?

Are the materials in good, or easily repairable, condition? In most cases, the structural glass, tile, spandrel, stone-panel systems, and plate-glass storefronts, are relatively durable. However, materials used at bulkheads and near door frames were often susceptible to impact damage. Those areas in the signage zone are also subject to damage from alterations. When these materials are impacted, business owners are often at a loss with how to deal with these materials. There is a growing amount of information out there regarding the repair of modern-era materials. Commissions

Photos: l. - IHPA archives; m. – Ann V. Swallow; r. – John Van Scheltema

Figure 5: Structural innovations and dramatic space-age-inspired design also appeared on Main Street in a style named Exaggerated Modern by Chester Leibs in his seminal book Main Street to Miracle Mile. On the left the Taylorville, Illinois cinema was completely refaced in the mid-century with polychrome porcelain enamel panels, swooping stainless steel and aluminum canopy and cornice, and dramatic pylon. In the middle, the elegant Oklahoma City Central Motor Bank drive-up, built in 1959, combines a thin-shell concrete roof with bright blue mosaic tile encased piers. On the right, precast concrete columns surround a darkly glazed curtain wall on this Moline, Illinois bank, designed by John Van Scheltema, of the Illinois Bank Building Corporation in the 1970s.

Photos: IHPA archives

Figure 6: On the left is "The Art of Refacing the New Art in Architecture" Julius Blum & Co.'s JB Curtainscreen, 1965. On the right, Burnside and Co., in Danville, Illinois, is an excellent example of an unusually intact design with gold anodized aluminum slipcover, cantilevered display case, decoratively tiled storefront, and period signage and deserves preservation.

can assist property owners with materials and methods for repair.

WHAT IS THE DESIGN?

What is the integrity of midcentury design? Can you still understand the design intent? Does the building still tell the story with most components, display windows, and materials still remaining? For many of these buildings loss of design impact may be due to the loss of the historic signage. Business or aesthetic changes may have caused removal of the original postwar signage and replaced it with either neutral or incompatibly designed signage. Many of these building designs were co-dependent on their midcentury modern signage. It is likely that the period signage does not remain and should not be given undue weight in evaluation. If it is missing, new signs can usually be designed that work with the midcentury storefront and help revive the design aesthetic (See Figures 8 and 9).

Is this an older building with a midcentury shopfront at the ground level? This is a relatively common feature in downtowns. It reflects the dynamic nature of downtown design history. Buildings, especially storefronts, were periodically refreshed. Or is this an older building with an entirely new facade. Some commercial building refacings completely removed or irretrievably altered the entire original front facade of the building (such as the Taylorville, Illinois cinema in Figure 5). The midcentury tile, glass, metal, or masonry facades may be the only significant features of the facade with nothing other than structure beneath. If the facade is a good example of the later period with most elements intact or repairable, then it has significance. Retention of this authentic historic midcentury facade would be more in keeping with Standards 4 and 5 than demolition and replacement with a completely new neo-historic facade. The midcentury facade is real, authentic and a part of the history of the building. It will always have more historic integrity

than a recreation of something that is long-gone.

Is the building merely "slipcovered?" Rather than completely refaced was the building covered with a lightweight aluminum, plastic or steel facade, often with a screen or panelized motif? Does this building represent a good example of a midcentury design (such as the Danville, Illinois example in Figure 6)? Many slipcovers or facade alterations were well thought out designs to showcase an up-to-date style. In contrast, some buildings were inexpensively covered in the last part of the 20th century with panels or corrugated siding devoid of design or signage simply to avoid repainting or repointing, and may retain little significance. If it appears that this situation exists, first try to determine what the original slipcover (complete with signage) looked like before making an evaluation. Historic photos, or ghosting of earlier signage on the facade can be very useful.

What is the condition of the slipcover itself? If damaged can it be repaired? Does the associated midcentury storefront remain as well? It is also important to once again study what is hidden beneath the slipcover. Is there any original historic fabric left? Even with slipcovers often much of the facade was severely damaged or removed to flatten the original facade during installation of the later design. The owner may not have the economic resources necessary to repair demolished cornices, windows, and belt-courses, and any slipcover may be better than what is left behind after some removals. An additional factor should be the intended use of the building. If a building is being rehabilitated for upper floor housing then the removal or at least alteration of a midcentury slipcover that covers the windows may become necessary.

WHAT IS THE CONTEXT?

Is this building a stand-alone design, or is it a post-war modernization of only one bay of a multi-bay building? If so, are the proposed changes part of an integrated effort to restore the entire building across multiple bays to its original design? How much of that original building fabric exists beneath the newer midcentury design?

WHAT ARE SOME DESIGN SOLUTIONS?

These buildings often reflect high quality materials, design and cohesive display and lighting. If an owner or his architect works with signage and lighting that accentuates the modern aesthetic, the overall design can work better. Often with a return to historic colors, compatible signage, or original materials, these commercial buildings can be refreshed to their midcentury design intent with a minimum of cost. There is the added bonus that business owners can also be content they have "updated" their buildings.

Photos: IHPA archives

Figure 7: This black mid-twentieth century structural glass storefront was the third modernizing storefront for this mid-nineteenth century building in Rockford Illinois. The storefront was originally slated for demolition and replacement with an earlier neo-historic-style storefront. However, as part of the historic tax credit project the structural glass midcentury storefront was deemed a significant alteration and was retained, the sign damage was repaired and where necessary replaced by salvaged glass. The recessed terrazzo entrance lobby flooring was also retained. New signage was installed onto the storefront clear glass and did not damage the newly repaired structural glass transoms.

Photos: IHPA archives

Figure 8: These before and after images show a design solution for a midcentury storefront in Springfield, Illinois. IHPA Project Designer, Anna Margaret Barris' design transformed this storefront with compatible signage and a new paint scheme. The original design intent became clear and attractive once more, and the owners now agree that it is worthy of retention.

EDUCATION AND OUTREACH

Education is also key to building a recognition of midcentury resources. Often the more people learn about these midcentury facades, the easier it is for them to appreciate these resources. Commissions can be instrumental in encouraging the study of midcentury designs using examples from period advertising, contemporary design books, or current secondary sources. The elegance and beauty of these designs becomes more recognizable once one understands the aesthetic, historic and stylistic sources. Examples of rehabilitation designs that work with the resources can also be shared by the commission.

Furthermore, some commissions are looking for ways to connect with the next generation of preservationists. Many people in their teens, twenties and thirties demonstrate an appreciation for midcentury design. Midcentury furniture, facades and designs are all old enough to feel historic to them. Local educational efforts, building tours and public recognition of midcentury resources may serve as a bridge to a new generation of preservationists.

CONCLUSION

In the midcentury there was a desire to create fresh new building styles that reflected the post war's growing economy and manufacturing

Photos: IHPA archives

Figure 9: This angled, white-metal midcentury storefront in Vandalia, Illinois was surrounded by simple (now painted) brick but embellished with a spectacular neon sign that advertised a mid-century jewelry store complete with a neon-illuminated diamond. Although the new tenant, Celebrations, initially wanted to remove the neon sign and storefront, they realized that the sign had community significance and that it could also reinforce the location identity for their new business. The new Celebrations signage was applied to the glass based on a drawing by IHPA Project Designers Darius Bryjka and Anthony Rubano and kept at the pedestrian level, so it that didn't have to compete with the historic neon "Jane Isbell" sign up in the transom area.

prowess. The commercial buildings and storefront modifications of the midcentury exhibited an exuberance, drama, and elegance, as they showcased up-to-date businesses within. These modifications were just one more step in the continuum of change exhibited in our dynamic downtowns. They are an important part of our past, and are old enough to no longer be our "recent past." As such they deserve our study, survey, careful evaluation, and in many cases, preservation

FOR MORE INFORMATION:

- Dyson, C.J. "How to Work With Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefronts Components Guide," published for National Main Street Meeting, Philadelphia, PA, April 2, 2008, and on the web: https://www.illinois.gov/ihpa/Preserve/mid-century/Documents/modern-storefront-glossary.pdf.
- Dyson, C.J. "Mid-Century Commercial Modernism: Materials and Design," in Proceedings of the Mid-Century Modern Structures: Materials and Preservation Symposium, Doyle, K., Ferrell, A., Sanchis III, F.E., Striegel, M.F., Eds., NCPTT, St. Louis, Missouri, April 13-16, 2015.
- Dyson, C.J. "Selling to the Future: Preservation of the Post-War Downtown Commercial Building," in Symposium: Identification, Advocacy and Protection of Post-World War II Heritage, Proceedings of ICOMOS Joint Scientific Committee Meeting, Kelley, S.J. and Harboe, T.G., Eds. IIT, Chicago, IL, 21-23 June 2007, 65-113.
- Espardy, G. Modernizing Main Street: Architecture and Consumer Culture in the New Deal, University of Chicago Press, Chicago IL, 2008.
- Gruen, V., Ketchum, M., Lapidus, M., Welch, K., Schwartzman, D. "The Vanishing Store Front," Architectural Forum, 1950, v7, 64-66.
- Heller, S. "Essay," Shop America: Midcentury Storefront Design 1938-1950, Heimann, J. Ed., Taschen Press, Koln, 2007.
- Illinois Historic Preservation Agency. Recent Past on Main Street: Mid-Century Modern Commercial Resources: https://www2.illinois.gov/ihpa/Preserve/mid-century/Pages/midcentury.aspx.
- Isenberg, A. Downtown America: A History of the Place and the People Who Made it: Historical Studies of Urban America. University of Chicago Press, Chicago, 2004.
- Jackson, M. "Main Street Meets Mid-Century Design," Main Street Now, Chicago, IL, Summer 2014, 6-53.
- Jackson, M. "Storefronts of Tomorrow: American Storefront Design from 1940 to 1970," in Preserving the Recent Past 2, Slaton, D. and Foulks, W. G., Eds. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington, DC, 2000, 2-57-78.
- Kawneer Co. Machines for Selling, Niles, MI, 1946.
- Ketchum, M. Shops & Stores: Revised Edition, Progressive Architecture Library, Reinhold Publishing Corporation, New York, 1957.
- Leibs, C. J. Main Street to Miracle Mile: American Roadside Architecture, John Hopkins University Press, Baltimore, 1995, 59-64.
- Libbey-Owens-Ford Glass Co. 52 Designs to Modernize Main Street with Glass, Toledo, Libbey-Owens-Ford Glass Co., Ohio, 1935.
- Reid, K., Ed. "Store Fronts of Tomorrow," The New Pencil Points Magazine, Reinhold Publishing Corporation, East Stroudsburg, Pennsylvania, February 1943, 30-70.
- Treu, M. Signs, Streets, and Storefronts, Johns Hopkins University Press, Baltimore, 2012.

Photo: Illinois Historic Preservation Agency Archives

Figure 3: The early 20th century Booth Building in Springfield, Illinois received an elegant stone midcentury storefront ca. 1955.

Photo: Illinois Historic Preservation Agency Archives

Figure 4: The Booth Building was clad in a panelized slipcover by the early 1970s concealing part of the storefront.

Photo: Illinois Historic Preservation Agency Archives

Figure 5: As part of an historic preservation tax credit project, the non-historic-period slipcover was removed to expose the original upper floors, and the midcentury storefront was preserved and retained.

Photo: Illinois Historic Preservation Agency Archives

Figure 6: This ca. 1890 building in Rockford, Illinois received a number of alterations during the period of significance of the historic district, including the installation of an angled midcentury stone veneer storefront. Sometime after the period of significance the midcentury storefront window frames were painted dark and a later door installed.

Illustration: Illinois Historic Preservation Agency Archives

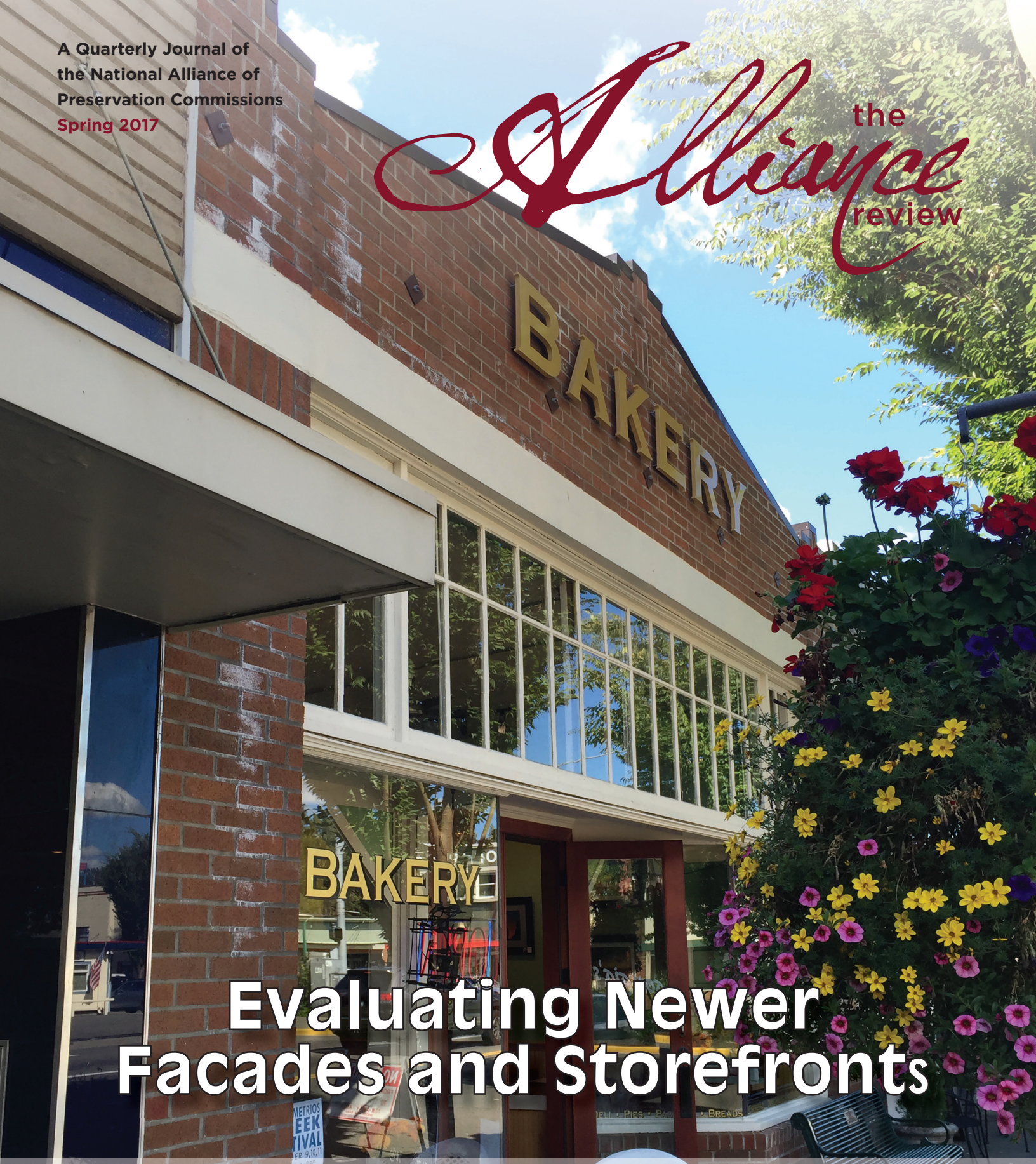
Figure 7: The rendering shows the design the owner first proposed, which included demolition of the historic midcentury storefront and installation of a completely new storefront.

Photo: Google Street View

Figure 8: For purposes of the federal historic tax credit project the SHPO explained that the midcentury storefront was historic and required its retention. The owner kept the midcentury storefront and installed a compatible clear-view door, restored the white metal window framing and added a canvas awning.

A Quarterly Journal of
the National Alliance of
Preservation Commissions
Spring 2017

the Alliance review



Evaluating Newer Facades and Storefronts

Follow us on

MID-CENTURY COMMERCIAL MODERNISM: DESIGN AND MATERIALS

Carol J. Dyson, Illinois Historic Preservation Agency, 30 N. Fox Mill Lane, Springfield, IL 62712, carol.dyson@illinois.gov, or recentpast@aol.com, 217-524-0276

Abstract

During the mid-20th century unparalleled and dramatic changes in the design of commercial buildings transpired across the United States. Much of the current analysis and attention given to recent-past resources has focused on larger scale high-rise buildings, high-style single family examples or signature architect designed institutional buildings. Often, however, it was the more humble mid-20th century bank, clothing shop, cinema or automobile dealership that was the first architectural expression of modernism to reach a town or city. Advances in materials manufacturing, product design and marketing all had a decisive impact on the mid-century commercial setting.

Many of these modern commercial designs were created by some of the more talented architects and designers practicing across the country, many of whom wrote publications on store design that widely influenced commercial construction. Meanwhile, the companies that produced many modern materials, such as glass and aluminum, also heavily promoted commercial building renovation. Glossy brochures showing sophisticated shoppers coaxed store owners into updating their stores in order to match the newest styles of goods and fashion.

Newly constructed, Exaggerated Modern massing and experimental structures captured the interest of the modern consumer. Savings and loans displayed folded plate roofs, while restaurants contrasted rustic wood with large areas of glazing. Owners of older downtown buildings covered unused upper story windows with porcelain enamel, gold-anodized aluminum, Vitrolux glass or plastic slipcovered facades. Channel-set and reverse-set neon, internally illuminated backlit signs and cursive or sans serif stainless steel letters all broadcast a new modernity to a fast-moving, auto-driving public.

Asymmetrical and angled storefronts reduced glare while their diagonal plans drew the shopper into the store. Picture-framed, cantilevered, projecting or inset display cases were crafted out of tempered glass and extruded aluminum framing. Tempered glass storefronts turned store interiors into a new form of window display. Vertically stacked textured brick, tile or structural glass contrasted with sleek white or gold metals. Glassy storefronts spilled new lighting methods onto busy sidewalks for evening shoppers. The results were striking, celebrating up-to-date looks worthy of an optimistic post-war age. In short, main street became modern.

This paper addresses smaller scale commercial and downtown resources such as specialty shops, restaurants and banks. A discussion of these resources within their mid-century design and commercial context will be augmented by analysis and illustration of their commonly used modern materials and design vocabulary.

Mid-Century Commercial Modernism: Design and Materials

In the mid-20th century, countless owners of shops, banks, restaurants and other commercial businesses built new buildings, or were inspired to update and modernize their existing ones. At the same time, whole new categories of 20th-century building types and automobile-oriented businesses multiplied, including gas stations, car dealerships, drive-up banks, fast-food restaurants, shopping plazas and shopping centers. Often, these buildings were the first architectural expression of modernism to reach a community. These new and modern, or newly modernized commercial buildings fully utilized a variety of new materials in their quest for an up-to-date image.

New materials fostering new design is not an unknown phenomenon for commercial buildings. In the mid-19th century, architectural cast iron columns and lintels replaced huskier storefronts of brick and stone, allowing for larger plate glass display windows.[1] Near the end of the 19th century, the introduction of the steel shelf angle lintel allowed for full storefront expanses of glazing to replace the 8-foot spacing of cast iron columns, increasing the front display area and allowing more daylight inside the store.[2] Also at the end of the 19th century, prism glass transoms above store displays came into use and bounced light a reputed 30 feet inside the building.[3] Now the need for front store windows was reduced, and commercial buildings with prism glass transoms could

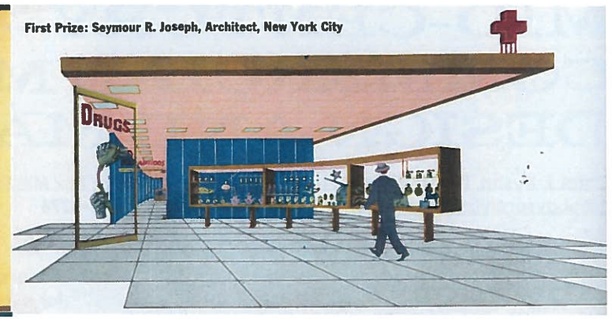


Figure 1: Left, a Vitrolite-clad clothing shop entry in the 1935 Modernize Main Street Competition. Right, the Store Fronts of Tomorrow Competition First Prize winning entry shows a new "deconstruction" of the front facade, *New Pencil Points* Magazine, 1943

have shorter floor-to-ceiling heights.[4] In the 1930s, commercial buildings benefitted from new pre-fabricated storefront systems that incorporated plate glass windows with structural glass or porcelain enamel panels, mounted within extruded aluminum or stainless steel framing in strikingly modern designs.[5]

Business owners, attuned to new styles and trends, recognized new materials as a means of proclaiming their modernity.[6] Storefronts reflected updated styles, while banks displayed modern efficiency.[7] Commercial business owners were encouraged in their quest for modernity by construction product marketing, professional journals and even the federal government. New Deal programs aimed at strengthening commerce during the Great Depression[8] led to the Libbey-Owens-Ford Company (LOF) sponsoring the "Modernize Main Street" competition in 1935.[9] This competition, and resultant publication, showcased elegant modern facades utilizing Vitrolite, LOF's colorful opaque structural glass. Competition entries combined intensely colored structural and plate glass with white metals into two-dimensional Art Moderne and Art Deco partis.[10] Most designs were colorful, planar and glossy. However, some merchandise display boxes and stainless steel or aluminum projecting canopies hinted at the three-dimensional revolution that was to become common in the next decades.

To try to combat the dampening effect of the depression, architectural journals, as well as glass, aluminum and steel storefront advertising, aggressively promoted designs similar to the Modernize Main Street design competition. Structural glass was praised not only as a glamorous, sleek and colorful new material, but also because it could be easily fastened with mastic to both new construction and existing masonry walls.[11] Porcelain steel manufacturers also published examples of similar recladdings utilizing colorful modular porcelain enamel panels.[12] Even less durable laminated veneer panels such as the Formica Insulation Company's were promoted as solutions to updating facades in the 1930s.[13] The marketing combined with federal incentives was effective; a surprising number of storefronts, theaters and gas stations were reclad.[14] However, by the end of the 1930s, US commercial design began to move beyond two-dimensional Moderne designs to a new aesthetic.[15]

During the Second World War, the architectural journal *New Pencil Points* published another competition, entitled "Store Fronts of Tomorrow."[16] While the Modernize

Figure 2: Left, a Libbey-Owens-Ford Glass Co. brochure: Visual Fronts, 1942. Center, a Libbey-Owens-Ford advertisement in the *Saturday Evening Post*, October 15, 1949: "How to make the sidewalk an AISLE OF YOUR STORE." Right, a simple open front from Danville, Illinois, photo: IHPA archives

Figure 3: Left, The Rambles hardware store design by Ketchum, Gina and Sharp combines dramatic signage with linear display boxes that run from the exterior plywood and aluminum frame through the open front and on into the store. The sign and slat backing are porcelain enamel and the exposed columns are polished aluminum. From *Machines for Selling*, Kawner, Niles Michigan, 1946. Right, the Hub Clothiers, formerly in Springfield, Illinois, displayed dramatic porcelain enamel signage on a granite textured porcelain enamel backdrop above the stone veneer and plate glass lower floor, photo: author

Main Street competition had tried to overcome the depressed construction and consumer economy of the 1930s, Store Fronts of Tomorrow was looking ahead to the post-war promise of greater availability of construction materials. The 1935 Modernize Main Street facades had been primarily still two-dimensional, excluding some aluminum and steel canopy projections. But by 1943, this new competition illustrated how the front wall of a commercial building could be more dramatically altered. The Store Fronts of Tomorrow competition showcased new "open fronts" and more three-dimensionality.

World War II inspired a wealth of research into the creation and development of new materials and new standardization of production that benefited construction.[17] At the end of the war, as a post-war economy burst into action, modern commercial designs utilizing new materials filled architectural journals, design books and product advertising. Dramatic commercial building designs by signature designers such as Raymond Loewy, Morris Lapidus, Victor Gruen and Morris Ketchum Jr., were widely published and promoted to architects and building owners.[18]

Another influential publication came out immediately after the war. *Machines for Selling* was published by the storefront company Kawneer in 1946. The publication explains how in the 20th century, a "new generation of

Figure 4: Left, a Freeport, Illinois, angled stone pylon. Center, a Moline, Illinois example of the common post-war angled open storefront, shown here in structural glass. Right, a much more unusual design angles the entire porcelain enamel facade out from top to base. Left photo: author, center and right photos: IHPA archives

Figure 5: Cantilevered display cases in outdoor lobbies deconstructed the front plane of retail buildings. Left, a design in Long Beach, California, from *Design for Modern Merchandizing*, April 1948, p. 126. Center, similar displays in Bloomington, Illinois. Right, the former Bakers Shoes in Chicago, Illinois, had a free-standing display table, well lit cantilevered display cases and a curved open front display window on the second floor, photo: author. Center photo: IHPA archives.

store designers" was incorporating new machine-age research into commercial building design. These designers gained insight by talking to business owners and observing consumer preferences. "They studied materials and construction—worked with cabinet workers, storefront manufacturers…They found that success depended on machine-like coordination of every working part of a store…From sidewalk to service alley, stores should be 'Machines for Selling'."[19] The machine-age aesthetic of modernism was coming to main street.

The result of the competitions, advertisements, new technology, post-war material availability and a vibrant growing economy was that the front facades of commercial buildings moved from streamlined Moderne to exciting new designs. The commercial facade was no longer two-dimensional; rather, it combined an open glazed front with dynamic three-dimensional features to create a deconstructed front facade.[20]

With steel lintels now easily spanning across an entire facade, transparent "open" fronts replaced earlier opaquely-backed display windows, and the well-lit store, theater lobby or restaurant seating area itself became the display. Perfectly flat and clear plate glass, now easily produced and transported in sheets as large as 10 by 25 feet, allowed direct visual connection between the building interior and the sidewalk.[21] The terms "open front" and "visual front" were utilized by glass and storefront manufacturing companies to describe

Figure 6: Right, the University Bank of Carbondale, by the Bloomsdale Bank Building & Equipment Co., c. 1960, combines a white metal curtain wall and projecting canopy with stone and brick. Between the customers and car, the modern bank vault door is visible through the open front. This bank was clearly influenced by the widespread publicity about Manufacturers Hanover Trust Branch Bank in New York. Left, a photo of the New York bank's vault door visible through the open front glazing, photo: author. Rendering: author's collection.

Figure 7: Left, a Taylorville, Illinois cinema was refaced in the mid-century with polychromed porcelain enamel panels and a swooping stainless steel and aluminum canopy, roof and dramatic pylon, photo: IHPA archives. Middle, the elegant Oklahoma City, Oklahoma, Central Motor Bank drive-up, built in 1959, combines a thin-shell concrete roof with bright blue mosaic tile encased piers, photo: Ann V. Swallow. Right, precast concrete columns surround a dark curtain wall on this Moline, Illinois, bank, designed by John Van Scheltema of the Illinois Bank Building Corporation in the 1970s, photo: John Van Scheltema.

this dramatic new look.[22] Large windows allowing a view inside the business now appeared in a variety of commercial structures, including theaters, gas stations, restaurants and shops.

Many of the most evocative new designs were found in retail because of the emphasis on consumer tastes and current styles. Furthermore, new mid-century retail methods directly linked consumers and products. Customers no longer waited at a counter for a clerk to bring them an item; they could browse through the shop to look at items, and the shop was designed to draw them in. Glass facades were entered through entry doors of heat-toughened tempered glass, completely clear with only minimal hinges and stylish handles. Butt-glazed glass corners and slim metal framework further opened the facades.[23] After World War II, anodized aluminum in transparent or colored shades of champagne and gold joined the earlier clear-coat and mill-finished aluminum framing.[24] [25] Interiors were brightly lit with affordable fluorescent lighting to further show the interior business to the passersby.[26]

Post-war designers further experimented with the front plane of commercial buildings beyond the open front. Another design component that occurred parallel with, and often as part of, open front design was the asymmetrical angled front. Glass front walls were dramatically angled—either pitched inward from top to bottom to reduce glare, or angled back on a horizontal plane towards the entrance in plan. Simple asymmetrical open fronts, angled back in plan towards a tempered glass door, were repeated widely all across the country. Some walls curved instead of angled, but still led the customers into the store. Facades were nearly always asymmetrical. The symmetrical plans of recessed, arcaded, exterior lobby fronts of the 1920s reoccur, but by now had become strongly asymmetrical. Angles were everywhere. Stone pylon walls projected out at jaunty angles from front facades. Large angular signage or angled rooflines appear and reinforce the dynamism.[27]

Not all modern storefronts were completely open. Dramatic post-war designs showed front facades further deconstructed into three dimensions. Picture box display cases were embedded into solid side walls that flanked an open front or projected proudly from glazed or solid planes. Some glazed front windows were enframed with heavier fluted aluminum trim, turning the front into a picture frame for interior displays. Freestanding "table" display cases, or projecting display boxes, appeared outside within asymmetrical exterior lobbies.[28] Further deconstructing the front plane, steel or aluminum canopies jutted out horizontally, or sliced at an angle through the glass front wall.[29]

As the 1950s and 1960s moved forward, more evidence of modernism appeared in commercial buildings. Buildings were clad in steel or aluminum curtain wall systems, combining plate glass with colored spandrel glass or porcelain enamel panels. The use of porcelain enamel continued throughout the 1950s in curtain walls and facade recladdings, but it now included stamped patterns or rougher textures.[30]

Sleek International style buildings utilized both metal storefront and curtain wall systems on main street. One noteworthy example was the highly publicized 1953

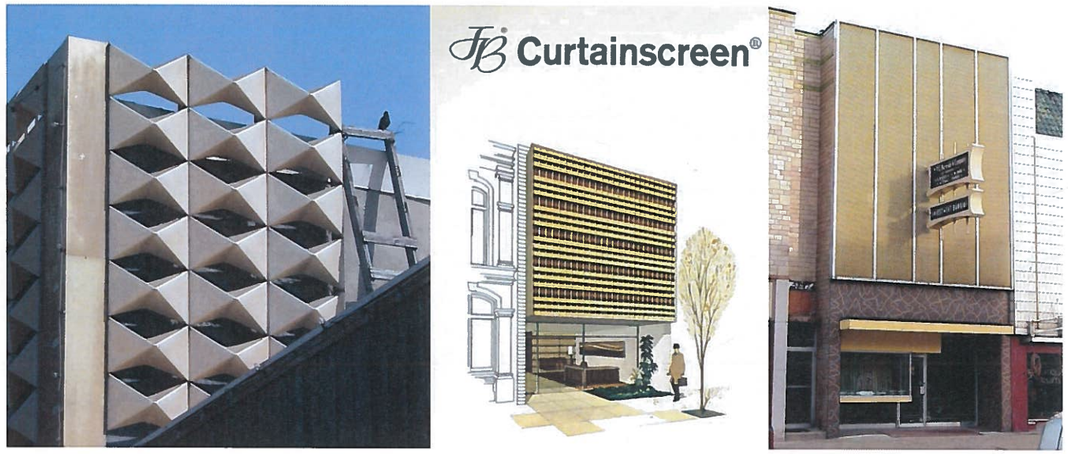


Figure 8: A close-up of the Octilinear Grille by Sculptura panels, Kansas City, Missouri, St. Mary's Bank. Center, "The Art of Refacing the New Art in Architecture," Julius Blum & Co.'s Curtainscreen, 1965. Right, Burnside and Co., Danville, Illinois, is an excellent example of a gold anodized aluminum slipcover, a cantilevered display case, tiled storefront and period signage. Photos: IHPA archives

Manufacturers Hanover Trust Branch Bank in New York City. Designed by Skidmore, Owings and Merrill, the bank was nationally influential in bank design.[31] This building incorporated immense 10-by-24 foot plate glass vertical sheets in its curtain wall design. Following the concept of the open front, the bank showcased its modern efficiency by placing the Henry Dreyfuss newly designed bank vault door right behind the "storefront" window of the glass.[32] This type of symbolic proclamation of a bank's functional modernity to attract progressive-minded customers was taken up by other bank designers of the period such as the University Bank of Carbondale in Illinois.[33]

In the post-war period, curtain wall systems combined with other materials into boxy, basic designs found their way to downtowns across the country. Many of these designs incorporated rectilinear blocks of brick or stone laced together with curtain-walled entrance lobbies or partially glazed facades. The University Bank of Carbondale, discussed above, is just one example.

Other mid-century commercial buildings utilized progressive new structural forms by the 1960s. Some buildings might be simple masonry or curtain wall boxes but dramatically topped with experimental roof forms, such as metal folded plate, or thin-shelled concrete vaults. In other examples the unusual structure became more integral to the entire design. Theaters, restaurants, savings and loans and bowling alleys were among the common representatives of this style. Dramatic pylons, soaring rooflines and expressive structural and sculptural massing all contributed to a style called "Ultra-Modern" at the time, or defined by Chester Liebs in *Main Street to Miracle Mile* as "Exaggerated Modern."[34] These buildings sometimes combined atomic and space-age imagery in signs, pylons and structure.

Figure 9: Left, Block & Kuhl's "California style" remodeling by Raymond Loewy Associates in Danville Illinois. From the *National Magazine of the Home Furnishings*, August 1948, 43. Right, the Kankakee Title and Trust in Kankakee, IL, also combines wood, stone and asymmetry in its elegant facade. Photo: IHPA archives.

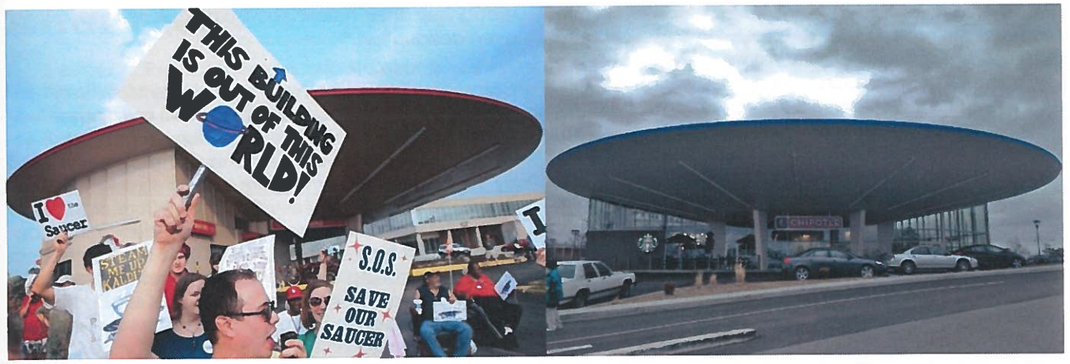


Figure 10: A vigorous public campaign saved the St. Louis Saucer from demolition. The fully renovated building now hosts a coffee shop and restaurant. It was originally built as a Phillips 66 gas station in 1968. Left photo by David Carson dcarson@post-dispatch.com, Right photo from: http://blogs.riverfronttimes.com/gutcheck/chipotlegrandave550.jpg

Structural Expressionism, Neo-Formalism and Brutalism all brought concrete to main street. Brutalist concrete structures appeared primarily in the 1960s and their brusque qualities were more often accepted for large or institutional buildings like parking structures, hotels, banks or service offices than for retail buildings. Formwork was often designed to create rough textures deliberately left on the concrete surface. Some smaller scale Brutalist style buildings were brick but had similar blocky massing and geometric cutouts. More refined examples of concrete included Neo-Formalist banks or offices ringed with smooth precast concrete columns in the style of Minoru Yamasaki or Edward Durrell Stone in the 1960s to 1980s.[35] Concrete screen block panels also faced more elegant commercial buildings as well.[36]

Beginning in the 1960s, changing downtown economics created vacant or underutilized upper floors. Now upper floor windows could be covered, and whole facades could be "slipcovered" with glass curtain walls, porcelain enamel panels or aluminum spandrels during modernizations. When daylight was still desirable on upper floors, open weave metal, usually lightweight aluminum, or plastic grills could be used.

Installing these metal or rigid synthetic material grills or opaque panels over the upper floors not only created a new modern image but also a backdrop for giant signage, clearly legible to a driving public. Often, earlier cornices or window hoods were sheared off to simplify the installation. Some of these building recladdings were elegantly designed and representative of an important time in commercial history. When they still exist today as part of an overall facade design, complete with a contemporary modern shopfront below, they deserve serious evaluation by preservationists.[37]

Not all mid-century commercial building materials were new in the mid-20th century. Older materials were retooled to create newer modern effects. Starting in the

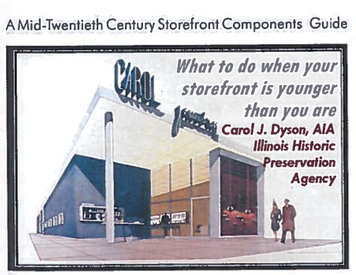


Figure 11: For additional photographs and information about mid-century modern storefront components and materials, along with examples of design solutions, (such as the design for Moxie in Springfield, Illinois, by IHPA designer Anna Margaret Barris, shown right), go to: *How to work with Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefronts Components Guide* by Carol J. Dyson, posted on the Illinois Historic Preservation Agency's website: www.illinois.gov/ihpa/Preserve/mid-century/Documents/modern-storefront-glossary.pdf

1940s, "natural materials" such as brick, stone and wood show up on commercial structures. The use of these materials was often described as "suburban" or "California style" in contemporary literature."[38] Brick veneers, often in blond colors or with darker textured surfaces, were stacked with continuous vertical joints rather than in running bond. Tile, formerly found in storefront bulkheads, now added color, texture and pattern to entire facades. Small, glazed mosaic tile in bright multi-color patterns was used frequently. Wooden walls with rough-sawn siding were often juxtaposed with brick. In the 1950s and 1960s, panelized imitation stone, concrete or tile veneer became affordable alternatives to the natural materials.[39]

Even in downtowns, the influence of a more casual suburban lifestyle was evident. In 1948, Raymond Loewy Associates designed a new first floor shopfront and interior for the Block & Kuhl Company's downtown Danville, Illinois, furniture store.[40] The president of Block & Kuhl proudly described the storefront of Tennessee field stone and rough cypress, saying that the building was like a "rambling, but solid looking country club house...(and the) 'California atmosphere' of stone, wood and plants was carried on in the interior."[41]

Conclusion

During the 20th century, advances in materials manufacturing, product design and commerce all had a decisive impact on mid-century commercial building design. Although often overlooked today, mid-20th century banks, shops, cinemas and gas stations were often the first example of modernism to reach a city or town. These buildings reflect important developments in style, design, economics and technology that resonated across a new consumer-oriented America.

Unfortunately, many fine examples of these mid-century commercial designs have been demolished or irretrievably remodeled, and many of those that remain are endangered. Although materials such as aluminum, steel, brick, stone and tile, along with plate, structural or spandrel glass, are relatively durable, the bulkhead or sign zone areas of remaining structures may exhibit damage, or materials may look tired from lack of maintenance or changing aesthetics. Inexpensive and convenient new coverings, such as synthetic stucco or vinyl siding, may be as seductive today as elegant slipcovers were forty years ago. Often, the building design intent may not read well due to loss of historic signs.[42] Distinguished signage, whether over-scaled, in elegant script fonts or brightly lit, were integral to mid-century commercial designs.[43] Due to new ownership, changing tastes or cheaper alternatives, most of these distinctive graphic messages have been removed and replaced with inappropriate signage. Thankfully, some communities have recognized their historic recent-past signs in surveys or even designation.[44]

Commerce by nature must be sensitive to shifts in consumer taste. Just as the desire to have buildings reflect up-to-date styles led to mid-century commercial designs, those same commercial buildings are imperiled by the perception of their being out of step with current styles. The popularity of retro-styled furniture or the *Mad Men* television series has not always led to a fuller appreciation of the built environment. Mid-century modern homes are starting to be recognized and appreciated. However, the same recognition does not seem to inspire public appreciation for many of the commercial buildings of the period.

There are, however, success stories worthy of recognition. In St. Louis, Missouri, the former Phillips 66 gas station, nicknamed the "Flying Saucer," was saved from demolition by a groundswell of popular support.[45] Twitter and Facebook campaigns helped convince the developer to save the building. Now fully rehabilitated, the saucer houses a popular Starbucks and Chipotle restaurant.

Taste and maintenance issues aside, over fifty years of commercial migration away from city cores has contributed to the under-utilization of commercial historic buildings in downtowns or older suburbs. There is, however, definite progress being made. Historic downtown redevelopment initiatives such as the National Main Street Program are creating encouraging turnarounds for many communities. Some designers and mid-century enthusiasts are trying to grow appreciation for these buildings. The Illinois Historic Preservation Agency's Architecture Section has made available on the web facade designs that work sensitively with mid-century commercial buildings.[46] Other communities, such as Philadelphia, Tulsa, Los Angeles and St. Louis, have sponsored tours, surveys or designation of their mid-century commercial resources. Surveys can lead to designation, and designation can lead to tax incentives inspiring sensitive renovations. The Flying Saucer in St. Louis was saved from demolition by enthusiastic public support, listed on the National Register and renovated utilizing historic tax credits.

Commercial buildings of the mid-century are symbols of a period of American optimism, economic prosperity, and growth. They represent post-war America's unwavering belief in new technology and materials, and showcase dramatic changes in relationships between consumers and products. It is to be hoped that efforts to recognize and retain these structures will continue to grow.

Endnotes

1 Jandl H W, Rehabilitating Historic Storefronts, Preservation Briefs 11, Washington, DC, Technical Preservation Services Division, US Department of the Interior, Washington DC, 1982, 2.

2 Mike Jackson's "Storefronts of Tomorrow" paper, is a thorough discussion of American Storefront Design from 1940 to 1970. See Jackson M, Storefronts of Tomorrow: American Storefront Design from 1940 to 1970, In Preserving the Recent Past 2, Slaton D and Foulks W G, Eds. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington, DC, 2000, 2-57-78.

3 Neumann D, The Century's Triumph in Lighting: The Luxfor Prism Companies and their Contribution to Early Modern Architecture, Journal of the Society of Architectural Historians. March 1995, 54:1, 24-53.

4 Jackson M, Main Street Meets Mid-Century Design, Main Street Now, Chicago, IL, Summer 2014, 6-53.

5 Dyson C J and Mansberger F, Structural Glass, Preserving the Recent Past, Slaton D and Shiffer R A, Eds. Historic Preservation Education Foundation, National Park Service, Washington, DC, 1995, IV 87-95.

6 Isenberg A, Downtown America: A history of the Place and the People Who Made it: Historical Studies of Urban America. University of Chicago Press, Chicago, 2004.

7 Dyson C J and Rubano A, Banking on the Future: Modernism and the Local Bank, In: Preserving the Recent Past 2, ed. Slaton, D and Foulks W G Eds. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington DC, 2000, 2-43 to 2-56.

8 Espardy G, Modernizing Main Street: Architecture and Consumer Culture in the New Deal, University of Chicago Press, Chicago IL, 2008.

9 Libbey-Owens-Ford Glass Co., 52 Designs to Modernize Main Street with Glass, Toledo, Libbey-Owens-Ford Glass Co., Ohio: 1935.

10 Dyson C J, Structural Glass, In: Twentieth Century building Materials: History and Conservation, Jester T C, Ed. McGraw-Hill Companies, Washington D C, 1995, 200-205.

11 Dyson C and Mansberger F.

12 Jester T, Porcelain Enamel, In: Twentieth-Century Building Materials: History and Conservation, Jester T C, Ed. McGraw Hill, New York, 1995, 254-261.

13 The Formica Insulation Company, Modern & Striking Storefronts with Formica and Bright Metal, Cincinnati OH, c. 1936.

14 Espardy G, Modernizing Main Street.

15 Gruen V, Ketchum M, Lapidus M, Welch K, Schwartzman D, What Makes a 1940 Store Obsolete?

16 ____ Store Fronts of Tomorrow, K. Reid Ed., The New Pencil Points Magazine, Reinhold Publishing Corporation, East Stroudsburg, February 1943, PA, 30-70.

17 Simpson P. Cheap, Quick and Easy: Imitative Architectural Materials, 1870-1930, University of Tennessee Press, Knoxville, Tennessee, 1999.

18 Gruen V, Ketchum M, Lapidus M, Welch K, Schwartzman D, The Vanishing Store Front, Architectural Forum 1950 , 7, 64-66. Also Ketchum M, Shops & Stores: Revised Edition, Progressive Architecture Library, Reinhold Publishing Corporation, New York, 1957.

19 Kawneer Co., Machines for Selling, Niles, MI, 1946, 4.

20 Dyson C J, Selling to the Future: Preservation of the Post-War Downtown Commercial Building, In Symposium: Identification, Advocacy and Protection of Post-World War II Heritage, Proceedings of ICOMOS Joint Scientific Committee Meeting, IIT, Chicago, IL, 21-23 June 2007, Kelley S J, and Harboe T G, Eds. Chicago, IL, 2007, 65-113.

21 McGrath R, Glass in Architecture and Decoration, The Architectural Press, London, 1961.

22 The editors of Architectural Forum, "Trade," *Architectural Forum*, October 1946, 132.

23 Kawneer Co., Aluminum Storefronts, Niles, MI, 1960.

24 Kelley S J, Aluminum, In: Twentieth-Century Building Materials: History and Conservation, Jester T C, Ed. McGraw Hill, New York, 1995, 47-51.

25 Wernick S and Pinner R, The Surface Treatment and Finishing of Aluminum and its Alloys, Clare o' Molesey Ltd, Molesey, Surrey, 1964.

26 Ketchum M, Shops & Stores: Revised Edition, Progressive Architecture Library, Reinhold Publishing Corporation, New York, 1957, 133-142.

27 Dyson, Selling to the Future, 2007.

28 Kawneer Co., Machines for Selling, 1946.

29 Dyson, Selling to the Future, 2007.

30 Jester T, Porcelain Enamel, In: Twentieth-Century Building Materials: History and Conservation, Jester T C, Ed. McGraw Hill, New York, 1995, 254-261.

31 Dyson and Rubano, Banking on the Future, 2000.

32 "They Stood in the Rain and Stared...," Advertisement for Mosler Safe Co., *Burroughs Clearing House* 39 (December 1954): 47.

33 Dyson and Rubano, Banking on the Future, 2000.

34 Leibs C J, Main Street to Miracle Mile: American Roadside Architecture, John Hopkins University Press, Baltimore, 1995, 59-64.

35 Dyson and Rubano, Banking on the Future, 2000.

36 Rubano A, The Grille Is Gone: The Rise and Fall of Screen Block, In: Preserving the Recent Past 2, ed. Slaton, D and Foulks W G Eds. Historic Preservation Education Foundation, National Park Service and Association for Preservation Technology International, Washington DC, 2000, 3-89-99.

37 Dyson C J, How to work with storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefronts Components Guide, published for National Main Street Meeting, Philadelphia, PA, April 2, 2008, published on the web: https://www.illinois.gov/ihpa/Preserve/mid-century/Documents/modern-storefront-glossary.pdf.
38 _____Design for Modern Merchandising: Stores, Shopping Centers, Showrooms, F W Dodge Corporation, New York, 1954, 88-96.
39 Dyson, How to work with storefronts, 2008.
40 ReVeal A, Store that was Inspired by Television, Furniture Age: The National Magazine of the Home Furnishings Industry for 27 years, August 1948, 43.
41 Ibid.
42 Dyson, Selling to the Future, 2007.
43 Treu M, Signs, Streets, and Storefronts, Johns Hopkins University Press, Baltimore, 2012.
44 Phillips P H, Sign Controls for Historic Signs, America Planning Association, November 1988.
45 Allen M R, Starbucks in a Flying Saucer: STL Preservationists Embrace Modernism, Nextcity, October 4, 2012, https://nextcity.org/daily/entry/how-two-st.-louis-landmarks-were-spared-the-wrecking-ball (accessed March 16, 2015).
46 Illinois Historic Preservation Agency website has a page dedicated to Mid-Twentieth Century Preservation: http://www.illinois.gov/ihpa/Preserve/mid-century/Pages/midcentury.aspx.

LOW, LIGHT AND LIVABLE: FROM MODERN TO RANCH IN ARKANSAS 1945-1970

Holly S. Hope, Arkansas Historic Preservation Program, 323 Center Street, 1500 Tower Building, Little Rock, AR 72201, holly@arkansasheritage.org, 501 681-2120

Abstract

This paper examines the advent of mid-century modernism and how it resulted in the iconic ranch form in Arkansas during the period from 1945 to 1970. I outline the convergence of Modernism and the popular Ranch form by examining the bureaucratic, social, cultural and economic factors that contributed to significant transformations in domestic architecture. The context looks at the historic international and national architectural foundations of mid-century structures and sociological reasons, such as the Progressive movement, for the widespread acceptance of a dramatically altered house form. I use a mix of books, government documents and mid-century newspaper and magazine articles and advertisements to analyze the human forces behind Modernism and the Ranch. In particular, I follow the contributions of women to the design of the mid-century home through gradual changes in family dynamics and popular culture. Evidence of the impact of women on the house form is gathered from their participation in movements like Better Homes, Inc., Women's Congress and Congress on Better Living. Such movements threw light on the fact that women were influential on house design without actually drawing up plans or being given credit until the 1950s. The solicitation of ideas from the sector of society who spent the most time in the home was key to groundbreaking mid-century architectural and neighborhood planning transformations.

Compatible Styles

The home is where the heart is—and the rumpus room, the carport for the Pontiac Strato Streak, the garden court, the work center and the master bath. Amenities like these marked a mid-century transition in residential design, family dynamics and neighborhood planning. Mid-century homes were more than just a slavish rehash of the tried and true; they were the malleable statement of the post-World War II family.

The metamorphosis to Modern and Ranch-type homes from Craftsman Bungalows (disregard bungalow capitalization) or historic revival styles was groundbreaking. Beginning with the Modernist movement, the styles dramatically impacted architecture from the period just before World War I and up to three decades after World War II. Several factors influenced the increasing use of modern as a residential style by the mid-1940s. Women entering the workforce or becoming heads of households with fewer children changed the family structure.[1] Other dynamics such as wartime shortages of building materials (which subsequently led to the invention of innovative construction materials), new building techniques, open interior arrangements and popular culture added to a growing acceptance of Modern homes.

Ranch architecture was extolled as the home of choice in 1950s subdivisions as suburban shifts became more frequent for young families. Modern and Ranch co-existed but large-scale developers could see that the Ranch form lent itself more readily to prefabrication and quick construction in large numbers. Government agencies were hesitant to finance Modern houses in the beginning because they were outside the norm. As a result, the Ranch became a prevalent style that was reproduced in many sizes and forms in subdivisions across Arkansas for decades. The Ranch shared architectural characteristics as well as the attitude of Modern architecture and it could be said to have evolved from that style as it quickly vershadowed it. (disregard)

Progressive Space

Precedence for the minimalistic trends of mid-century Modern and Ranch surfaced at the close of the 19th century. The fussiness of the Victorian era was abandoned for simplicity and balance in exterior and interior treatments of homes. Central to this was the comfort of the middle-class family. Previously, the familiar domestic unit adhered to prescribed behavior. The stay-at-home mother under the authority of a hands-off father would serve as supervisor of the children and the house. By 1910, technology and economic growth allowed for a shift in women's roles. Women were exploring new life purposes outside the home. This trend led to the popularity of straightforward architecture with less furniture, fewer rooms and reduced maintenance.

Fresh interior arrangements deleted warrens of rooms with traditional uses and opened the house by eliminating walls. This was progressive space that could be enjoyed by every member of the family without worrying about bric-a-brac and florid furniture. Simplification of

PROCEEDINGS OF THE

MID-CENTURY MODERN STRUCTURES:

MATERIALS AND PRESERVATION SYMPOSIUM

NATIONAL PARK SERVICE CENTENNIAL SYMPOSIUM SERIES

Proceedings of the

Mid-Century Modern Structures: Materials and Preservation Symposium

St. Louis, Missouri, April 13-16, 2015

Edited by

Kathryn Doyle, The World Monuments Fund

Andrew Ferrell, NCPTT

Frank E. Sanchis III, The World Monuments Fund

Mary F. Striegel, NCPTT

Organized by

The National Center for Preservation Technology and Training (NCPTT)

Friends of NCPTT

In association with

Jefferson National Expansion Memorial

National Park Service Cultural Resources, Partnerships, and Science Directorate

American Institute for Architects St. Louis

Washington University Samuel Fox School of Architecture

World Monuments Fund

Friends of NCPTT

645 University Parkway

Natchitoches, LA 71457

ISBN

Hard copy: 978-0-9970440-0-3

Epub Format: 978-0-9970440-1-0

Mobi Format: 978-0-9970440-2-7

Acknowledgements

The Editors wish to thank Stephanie Toothman, Associate Director for Cultural Resources and Science for the National Park Service, for her support in seeing that the symposium came to fruition. Special thanks to NCPTT Executive Director, Kirk A. Cordell, who offered the staff that planned and organized the symposium. We appreciate the support of the Jefferson National Expansion Memorial, including Superintendent Tom Bradley, Franklin Mares, Janet Wilding, Victoria Dugan, Robert Moore, and Jennifer Clark, who provided much of the logistical support in St. Louis. The Samuel Fox School of Architecture at Washington University in St. Louis provided space for the public lecture and John Guenther and Andrew Raimist served as guides for the site tour. Michelle Swatek and the AIA St. Louis Chapter helped with marketing and logistics. The World Monuments Fund supported the efforts of this symposium and included the Jefferson National Expansion Memorial on the 2014 World Monuments Watch. Without Thomas Whitehead and the efforts of the Friends of NCPTT, the symposium would not have been possible.

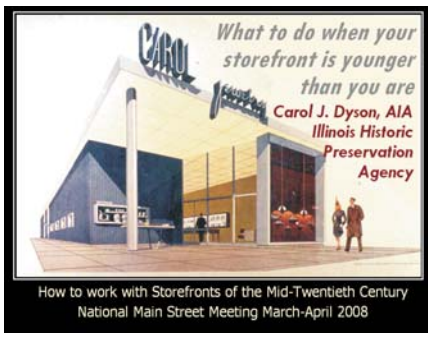
HOW TO WORK WITH STOREFRONTS OF THE MID-TWENTIETH CENTURY

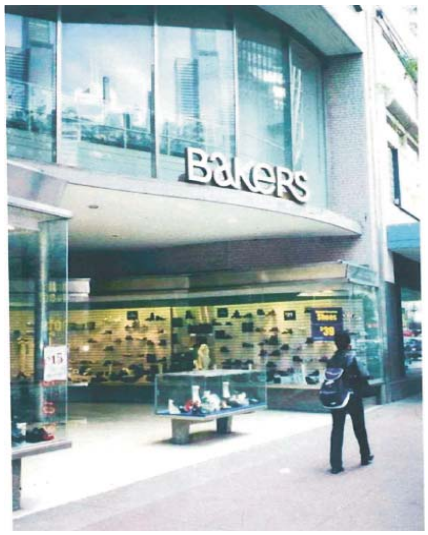
A Mid-Twentieth Century Storefront Components Guide

National Main Streets Conference, Philadelphia, April 2, 2008

Carol J. Dyson, AIA,
Senior Preservation Architect
Illinois Historic Preservation Agency
1 Old State Capitol Plaza
Springfield, Illinois, 62701
Email: carol.dyson@illinois.gov or recentpast@aol.com

http://www.illinois-history.gov/ps/midcentury.htm





Mid-20th Century Storefront Components

Main Street changed dramatically in the mid-twentieth century as new buildings were constructed and older storefronts were modernized in appearance. In many towns the first architectural expression of Modernism was often the bank, specialty shop, cinema, or pharmacy. Mid-century storefront designs were completed by some of the most talented architects and designers practicing in the United States. The storefronts they designed set trends in downtowns across the country, while their numerous publications on store design had an even greater impact.

Meanwhile, the companies that produced glass and aluminum storefronts also promoted renovation. Glossy brochures showing sophisticated shoppers coaxed store owners to modernize in order to match new styles of goods, and fashion. The results were striking. Glassy storefronts spilled light onto busy sidewalks for evening shoppers. Redesigned buildings were honored by special events, celebrating up-to-date looks worthy of an optimistic post-war age. With new signs, shopfronts, display windows or slipcovers, Main Street became modern.

And yet, as time has passed, the dramatic signs have been removed, shiny materials have been painted over, and many of these storefronts are under-appreciated and unrecognized for their former elegance. Unfortunately, many, if not most, of these "recent-past" resources are swiftly disappearing before their importance is understood. Downtowns will always continue to embrace change, but a preservation-based Main-Street approach suggests that change be guided to help preserve the best and the brightest from every important era.

.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

The preservation of these mid-century commercial downtown buildings is complicated by both their familiarity and their incongruity. These historic resources from the 1940's, 50's and 60's often are ignored by preservation efforts because they are just too "new" for many to see them as culturally or historically significant. Furthermore, the sleek lines and smooth facades of post-war construction often contrast sharply with the earlier historisict downtown buildings that all preservationists warmly embrace. To further complicate the issue, the new materials, technologies, and design assemblies of the mid-century often require new approaches to building repair and conservation. Yet these buildings reflect important developments in style, design, economics, and technology that swept across a newly consumer-oriented America in the mid-century.

The marketplace has always been a continuum of architectural change. Commercial business owners have regularly updated and "modernized" their shopfronts since the time of the ancient Greek agora. Important marketing, business and commercial changes that took place throughout the 20th century were clearly reflected in stylistic changes in downtown stores throughout the century. But many of the changes of the mid-century were especially profound. To ignore the built evidence of these vibrant mid-century changes during a time many consider the apex of the downtown seems inconsistent. These mid-century buildings reflect what was the brightest, newest ideas of commerce and style. Let's give them another look before we give up on them. To assist you, the following Mid-20th Century Storefront Components Guide identifies some of the most common features of these storefronts and finishes with several Main Street Modernism case studies.

.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components
The storefront layout:

Asymmetrical and angled storefronts

In the mid-century asymmetrical display windows and recessed entries provided room for additional display and a small "exterior lobby." Symmetrical arcaded entries were popular in the 1920's. In the mid-century "exterior lobbies" were usually asymmetrical in plan and location.

The angled front was a very common feature in post-war storefronts. They provided additional display and a small exterior lobby. The storefront would usually angle towards the asymmetrical entrance door, to sweep the buyer into the store.

Angles were everywhere. Sometimes the front plane of the store was angled in towards the entrance, providing shading for the recessed entry, and a more dynamic approach.

In this example the side wing-walls angled.

As the front wall of the storefront was opened up, straight, round, freestanding columns were exposed both within and outside the glassy storefront and became a design element on their own.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

Exaggerated-modern massing and experimental structure

In some of the most dramatic downtown modernistic entries, pylon signage activated simple planar facades

Some designers experimented with new developments in roofing technologies. This barrel vaulted roof protected the sidewalk as a canopy.

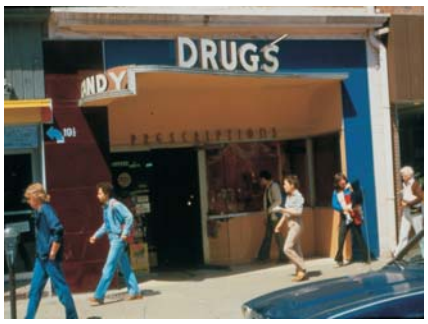
Other buildings expressed their structure as does this Villa Park, Illinois bank influenced by Mies van der Rohe.

Canopies

Canopies intersected the front facade to project out over the sidewalk and protect the exterior lobby and the shop windows.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Canopies



Jutting canopies replaced traditional fabric awnings. Some were supported by rods, and columns, while other steel and concrete canopies were cantilevered without visible support. They were made of steel, aluminum, concrete or wood. These canpopies provided sun screening and also a location for individual letter signs, attached either above, or suspended below the canopy. Although most canopies were rectilinear, some incorporated sweeping curves.

Awnings

Retractable fabric awnings were still used in mid-century to shade the shop windows. However, fixed awnings or canopies became popular too.

Some storefronts were shaded by fixed aluminum awnings.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

Display cases

Picture-framed display boxes showcased the latest goods and turned the display window into a work of art. Sleek aluminum or steel surrounded smooth plate glass surfaces. Here a large projecting picture frame is especially suited to this photography studio.

Other picture-framed display boxes were inset into the front or side walls of the storefront. Sometimes, as was in this case, the exterior lobby "accent wall" would continue into the store with more inset displays.

Cantilevered display windows projected beyond their base to further deconstruct the storefront plane. By recessing the base, the display seemed to float, and the exterior lobby felt more spacious.

Other cantilevered display cases boxes were mounted on walls and freestanding on three walls.

Freestanding display cases were well suited to shoe stores. The smaller goods were brought out beyond the storefront lobby to the sidewalk.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components
Signs

As upper floors often went unused the whole facade sometimes became an advertising "billboard" for the store. Giant signage proclaimed the name and was easily readable by a new fast-moving, driving customer-base.

Channel-set neon tubing was set within metal letters with the neon tubes left uncovered and visible. Since the 1970's most new channel-set letters had their neon hidden by a cover of translucent plastic.

Reverse channel-set letters had neon tubing housed within, or set behind, metal letters. The letter fronts were opaque and backs were open to create a halo of light silhouetting the letter shapes.

Programmatic signs communicate the function of the business by imitating the form of the product sold or the name of the business. They can be hanging or flush-mounted.

Internally illuminated back-lit use a metal box to hold a light source (either fluorescent or white neon) that is covered by a translucent plastic or glass face onto which graphics were printed. New internally illuminated plastic signs are generally not recommended for historic districts; however, some internally illuminated plastic signs may be old enough or integral enough to the building design or business to consider their preservation.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components
Signs:
Individual letters

Individual letters were available in a variety of mid-century clean-lined scripts. Made out of stainless steel, painted sheet metal, aluminum or bronze, they were usually pinned to the wall or mounted to a canopy or

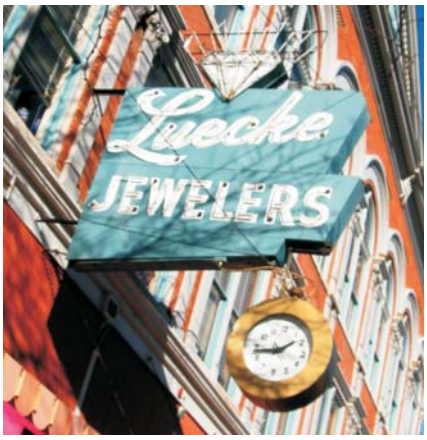
These porcelain enamel letters with channel-set neon are also individual outline letters.

These elongated letters are mounted to a screen above the storefront

Here, base-mounted lettering stands on a projecting canopy. Others on Main Street were hung pendant-like below canopies.

Dramatic script fonts were also utilized for neon and signs in the period.

Mid-20th Century Storefront Components



Projecting signs were mounted above the sidewalk and perpendicular to the building facade and were usually suspended from a decorative bracket.

Post signs were more commonly associated with buildings set back from the street or in a more suburban setting. The Dell Rhea Chicken Basket in suburban Chicago is listed on the National Register of Historic Places due to its association with Route 66.

As storefronts opened up to the sidewalk, tempered glass doors were also used. As the doors became minimal, the handles and hardware became more important and were usually sleekly designed.

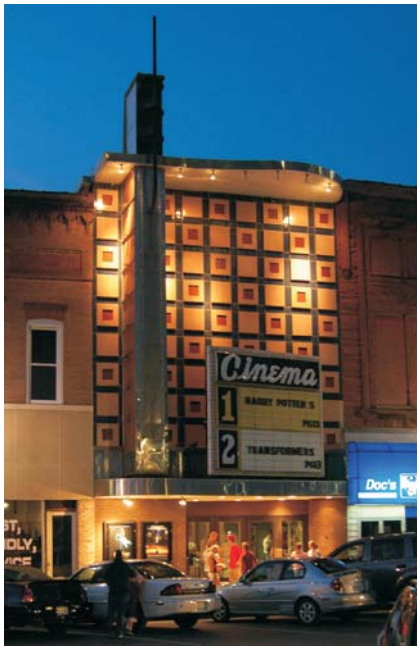
These sculptural door handles decorate this clear bank door.

Lighting

Recessed lighting was utilized in display windows to offset the glare from sunlight and to provide night exposure.

Mid-20th Century Storefront Components

Slipcovers and new buildings



This handsome theater in Taylorville, Illinois is still showing movies. The front facade combine an open lobby topped by a curvilinear stainless steel canopy, a polychrome porcelain terra cotta upper facade and a dramatic porcelain enamel pylon sign. Another curvilinear canopy sits atop the facade, and its curve reverses the lower one. Recessed lighting illuminates the lobby, and upper lighting emphasizes the terra cotta. Other buildings also had structural glass, porcelain enamel facades, or screen slipcovers as below.

Porcelain enamel was utilized frequently on storefronts. The Hub store had a granite-faced porcelain enamel slipcover and porcelain enamel signs. The Hub facade was demolished to create a new facade that looked "old."

This multi-color porcelain enamel slipcover turned a Belleville, Illinois department store into a dramatic focal point for downtown. Although the original sign is has been painted over, the facade is still striking.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

This storefront in Danville, Illinois is in great condition, and has it all. Gold anodized slipcover, projecting backlit sign, tile transom area and side piers, a cantilevered projecting display case, an asymmetrical shopfront, and a projecting canopy. This well-designed and completely intact storefront, makes this building a very significant example of mid-century commercial design. This storefront clearly exemplifies *The Secretary of the Interior's Standards for Rehabiliation, "Number 3: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved."*

Not all striking modern facades of the mid-century were slipcovers over earlier buildings. Many stores were built in the 1950's. New construction and slipcovers alike could be covered with opaque materials of glass, steel, aluminum or porcelain enamel, or with perforated metal screens that let in sunlight to upper floors. The screens were usually anodized aluminum and were made in a variety of colors.

Metals

Aluminum, stainless steel, bronze, copper, brass, monel and nickel silver were utilized on storefronts during the mid-twentieth century. After WWII aluminum and steel were the primary materials.

Gold anodized aluminum was less common than clear anodized aluminum, but still quite popular on main street. Anodized aluminum also came in a Champagne finish, both light and dark, and also several other colors. Dark bronze anodized aluminum did not become widely popular

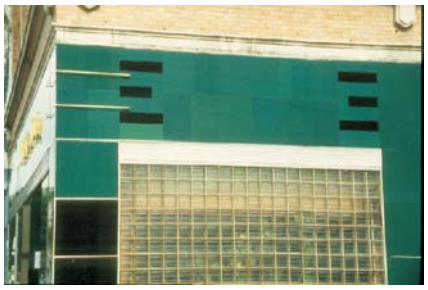
What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

Flat Glass

The "open front" utilized large sheets of plate glass to open up the interior store to the sidewalk. Perfectly flat and polished, plate glass provided completely clear views into the store. Plate glass could come in pieces as large as 10' by 24.' Traditional plate glass is no longer made in the United

Opaque structural glass was used on storefronts beginning in the first decade of the 20th century. Often known by the proprietary names of Vitrolite and Carrara, by 1940 the glass was available in a variety of colors, patterns and finishes. Highly durable and elegant, the glass was popular up until the 1960's as a glossy way to modernize existing storefronts. The thinness of the glass meant that it could be attached to a variety of substrates with mastic.



Structural glass contrasted well with aluminum storefronts. Different colors of glass were sometimes used as accents within larger fields of color.

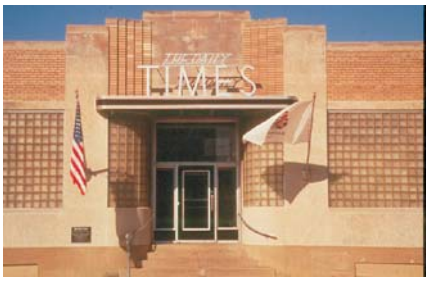
By the 1950's spandrel glass started to appear in Main Street in curtain walls. These panels were clear glass back-enameled with color.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

Glass Block and Decorative Glass

Occasionally corrugated glass was used on main street. Special gaskets and frames that custom-fit the corrugation were marketed by the glass companies.



Glass block first appeared on Main Streets in the United States during the 1930's. Although most common during the 30's and 40's, it was still used frequently until the 1960's.

Glass block with colored ceramic frit was used less frequently, but made a dramatic statement when it did appear on main street.

Valle de Verre was colored art glass set in concrete and is occasionally found on main street.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

Masonry

Unusual and textured masonry surfaces were utilized. Often as a contrast to smooth metals and sheets of plate glass. Brick was often stacked in a vertical bond. This provided clean vertical lines for the modern aesthetic.

Although used less frequently than brick, stone, or tile, terra cotta was also used on commercial buildings mid-century. This unusual gold-glazed, striated terra cotta is set against highly textured Roman brick, a much more common mid-century material.

Tile was a popular bulkhead and wall surface. The variety of color and textures could create abstract modernistic patterns. Small tiles in mosaics were most common.

Stone

These sample display panels of stone showcased the mid-century possibilities for wall surfaces. The rough-faced veneer was used to provide a more rustic, or suburban look to storefronts.

Smooth panels of marble, granite, limestone and other stone served as a more elegant setting for transparent glass and metal lettering. Polished stone projected an expensive image for jewelry stores, banks, or wedding dress shops.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

Mid-20th Century Storefront Components

Substitute materials

Substitute materials to replicate authentic materials found their way to mid-century storefronts just as terra cotta imitated stone on turn-of-the-century facades. This panel replicates tile pieces, yet there were other panels of materials copying stone, stucco or concrete.

Terrazzo

Terrazzo flooring began to be used downtown in the first decades of the 20th century. By mid-century, the smooth surfaces and large stylized patterns well matched the designs of the overall storefront. Just as late nineteenth-century vestibule floors would spell out the business name in encaustic tile, by mid-twentieth century, the more durable and easily cleaned terrazzo did so. Tile in a variety of larger sizes and colors was also

Wood

Although some storefronts of the 40's and 50's used woods and rough-faced stone to achieve a relaxed, casual and "suburban" look, those materials became even more popular in the mid 1960's when a more natural look was often favored.

Credits

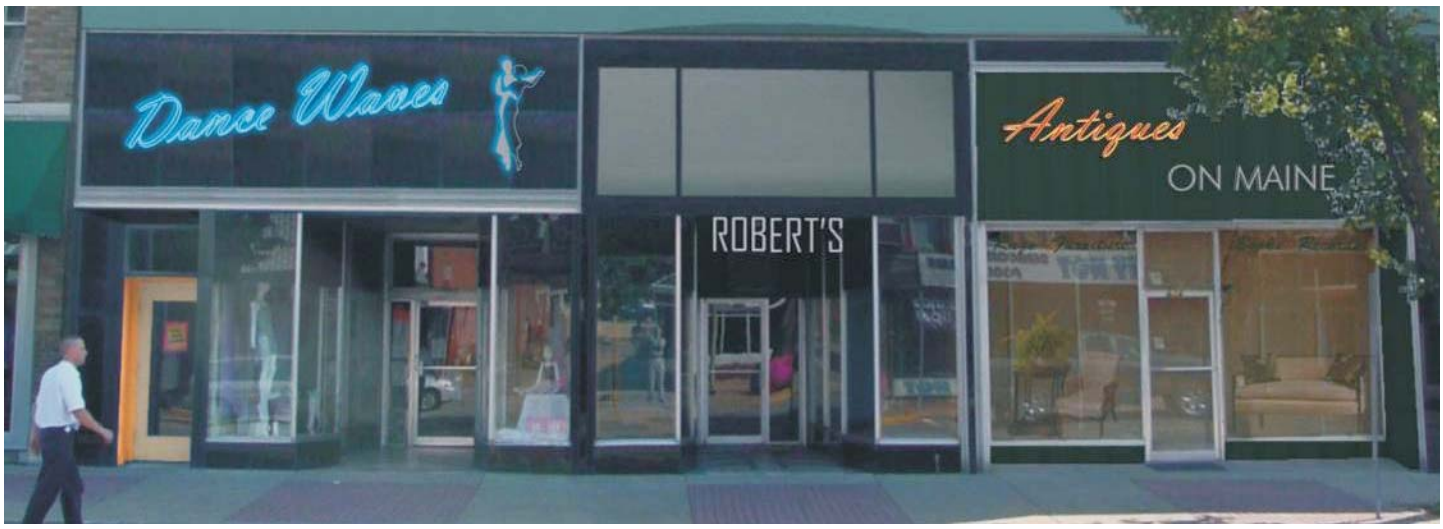
The photos in this guide and in the associated presentation by Carol J. Dyson for the 2008 National Main Streets Conference are from the Illinois Historic Preservation Agency (IHPA) Photo Archives. They were taken by IHPA architecture staff from 1983 to the present. The photographers include current and past IHPA staff: Mike Jackson, FAIA, Carol J. Dyson, AIA, Anthony Rubano, Assoc. AIA, Darius Bryjka, Assoc. AIA, Anna Margaret Barris, Associate AIA, Doug Gilbert, AIA and Bryan Lijewski, AIA. Photos from the 1970's and early 1980's were taken by Mike Jackson, FAIA, Chief Architect at IHPA. Several of the sign descriptions above are based on a sign glossary by Darius Bryjka. The following case studies were designed by Anna Margaret Barris and Darius Bryjka. For more information and additional case studies please go to: http://www.illinois-history.gov/ps/midcentury.htm

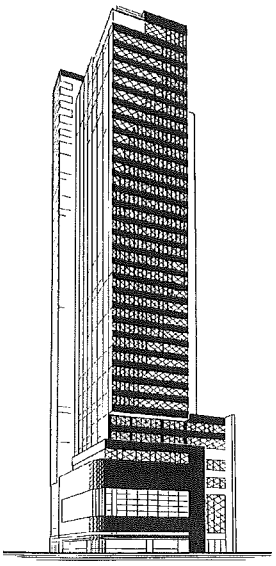
The former Block & Kuhl Furniture Home Store shopfront was designed by the famous designer Raymond Loewy and Associates in 1947. IHPA staff consulted with the Main Street Manager and the owner to explain the significance of the storefront, and created this design. The proposal is to remove the artificial siding over the wooden transoms, and restore the historic 1947 entrance. The sign picks up on the character of the historic sign. The existing interior of the first floor still reflects the Loewy design as shown by the photo of the inside storefront on the upper left. Overall this storefront is very intact. For more information and to view an archive of IHPA Main Street facade designs for mid-century storefronts go to: Http://www.illinois-history.gov/ps/midcentury.htm.

What to Do When a Storefront Is Younger Than You: How to Work With Mid-twentieth Century Facades
National Main Streets Conference April 1, 2008, Carol J. Dyson, AIA, Illinois Historic Preservation Agency
For more information and cases studies go to http://www.illinois-history.gov/ps/midcentury.htm

This rustic modern storefront is part of a series of 1960's ground-floor alterations of an late nineteenth century building. The original wood siding and trellis had been painted primary colors by a previous owner. The original stone veneer wall remained unpainted. The damaged, internally-lit plastic sign was not original to the design.
When a new business moved into this storefront they wanted a completely new look . Anna Margaret Barris designed this paint scheme in more natural tones. She recommended preserving and highlighting the horizontal trellis above the door, and retaining and restoring the original globe light fixtures. The design incorporated strong colors to contrast with the light stone and to highlight its texture. The owner now loves their new "old" storefront. This storefront is now the most attractive on this block.
For more information and to view the complete archive of IHPA Main Street facade designs go to: http://www.illinoishistory.gov/PS/mainstreet.htm.

This row of storefronts in Quincy date from the mid 20-century. Quincy Main Street asked IHPA for design assistance. The new designs by Darius Bryjka will uncover and preserve the structural glass and upper transoms. The new signs are a combination of neon and cast aluminum with period appropriate scripts. Of note is the pendent Roberts lettering and the stainless, neon-lit dancing couple. For more information and to view an archive of IHPA Main Street facade designs for mid-century storefronts go to: Http://www.illinois-history.gov/ps/midcentury.htm.



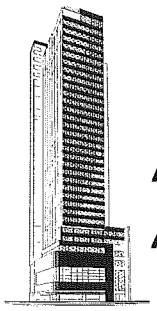


Preserving the Recent Past 2

Editors
Deborah Slaton
William G. Foulks

Historic Preservation Education Foundation
National Park Service
Association for Preservation Technology International
Washington, D.C.
2000

Preserving the recent past 2 / editors, Deborah Slaton and William G. Foulks
Includes bibliographical references.
1. Twentieth-century structures - preservation. 2. Historic structures - conservation and rehabilitation.
3. Twentieth century landscapes - preservation. I. Slaton, Deborah, 1954– . II. Foulks, William G., 1945– .
2000



"Storefronts of Tomorrow": American Storefront Design from 1940 to 1970

Mike Jackson, FAIA
Illinois Historic Preservation Agency
Springfield, Illinois

The architectural history of the storefront is one of continuous evolution, with the mid-twentieth century as one of the most dynamic periods of innovation. Changes in architectural fashions and construction technologies allowed commercial property owners to use storefront design and alteration as a method of improving their niche in the American marketplace. This transformation was never more rapid than in the mid-twentieth century. The forces prompting these changes were physical, psychological, and economic, and intensely promoted in the architectural and retail publications. Merchants, by their very nature, are prompting buyers to stay current by purchasing new things. Architects and architectural product makers promoted a similar need for merchants and commercial property owners to keep their buildings up-to-date and appealed to the same marketing impulses that merchants use to woo their customers.

Background

The acceptance of European-derived modern architecture during the 1930s is well documented in the major structures of America's cities, but in most of America, the first local example of this new expression was likely to be a storefront. While there had always been an American antecedent for European modernism in industrial structures, the diffusion of new expressions for storefronts in the 1920s and 1930s can be directly traced to European architecture antecedents of the 1920s. Innovative storefronts, like private residences, have often been the architectural turf for experiments in design. Gerrit Rietveld's Schroder House has its commercial equivalent in Jacob Oud's Café de Unie storefront in Rotterdam (Figure 1), which married graphic design and abstraction into one carefully unified architectural expression. This singular architectural example and the explosion of new designs in the Paris Exposition des Arts Décoratifs of 1925 were well known to American architects.[1]

Isolated examples of this new commercial architecture could be found in America during the late 1920s and early 1930s, but the sluggish economy meant that architects would have to do a little more promotion to increase the demand for this new look. They found a willing partner in Libby-Owens-Ford Glass. In 1935, *Architectural Record* magazine and Libby-Owens-Ford Glass sponsored a major architectural competition to "Modernize Main Street."[2] Libby-Owens-Ford Glass, which was one of the largest national manufacturers of plate glass, was also trying to promote a new line of structural glass, which could be used as an architectural facing material. A jury of well-known architects selected from hundreds of submissions and published the results in the magazine and a large format monograph. Their efforts along with the popular interest in Art Deco architecture created in 1932 to 1933 by the Chicago Century of Progress Exposition would help thousands of merchants get the design confidence to take on a building makeover.

The storefronts of the 1930s have several primary characteristics, but the single common element is that of the smooth architectural surface, with carefully placed display windows, entrances, and

Figure 1. Café de Unie, Rotterdam, Netherlands, 1924–1925. Jacobus Johannes Pieter Oud. This urban storefront with its series of flat planes and projecting panels presages the storefront architecture of the 1930s–1960s. It is strongly related to innovative graphic design of the 1920s, hence the extreme two-dimensional quality. Photograph by the author.

graphics (Figure 2). The two-dimensional quality of this new architecture lent itself to the quick makeover. The flush, smooth surfaces were easily fabricated with standardized components that could be assembled over a frame or base that put new skin over old bones. Porcelain enamel panels[3] and structural glass were two product lines that were marketed for their ease of application in remodeling. Recessed entrances and projecting signs were the only three-dimensional elements of these designs. Sometimes referred to as "streamlined," these storefronts grabbed the attention of many leading merchants during the 1930s and continued to find a place in the marketplace until 1960.

Storefront of Tomorrow: 1940 to 1970

In a major competition sponsored by *Pencil Points* magazine in 1942, architects around the country were invited to submit designs for the "Storefront of Tomorrow" (Figure 3). The winning entries to this competition all explored the display window as both a window and an architectural form, released from the normal bounds of the wall. The storefront became far more three-dimensional than the Art Deco and Art Moderne designs promoted in the Modernize Main Street competition just seven years earlier. The jutting, floating, jewel-box quality of the display window was emphasized. The same effort was placed into the manipulation of the signs and canopies. The overall effect seemed to defy gravity, since the structural elements that held it together were minimized in the expression. The limits of glass as a self-supporting material were explored. Manufacturing advances in glass technology, including tempering (higher strength) and improved attachment details, allowed more glass and less framing.

The "open front" or "visual front" was the name attached to this new generation of storefronts. While the earliest versions date to 1940, the limits of the wartime economy meant that this form did not gain center stage until the 1950s and 1960s, when the last of the Art Moderne and streamline designs were fading from popularity. In its ideal variation, the "open front" was integrated with an interior renovation so that the entire interior of the store became the "display window," not just a front window zone The principal design characteristics of the "open front" included large display windows that were often cantilevered (Figure 4), nonsymmetrical and angular plans, angled or jutting support structures, projecting flat canopies, floating elements such as signs, (often used with free-form cutouts or silhouettes), and a picture-frame motif instead of a structural expression. This design celebrated the display window as the most prominent design element, a marked contrast to the storefront designs of the previous decade, which placed much more emphasis on the wall and graphics framing the display window.

In addition to form changes, the palette of construction materials changed. Clear polished plate glass was the largest single surface, but the front bulkhead and enframement could be brick, stone, or tile. The smooth monolithic surfaces of the streamline era gave way to textured surfaces or those made of very small tile. Brick, in a blond color as well as the traditional red, with a stacked bond pattern was particularly popular. Regional stone was used for the bulkhead panels and sidewalls, including simulated stone of cement and asphalt in the most utilitarian versions. The storefront framing was almost always tubular aluminum, with varying finishes. Beginning in the mid-1950s, a light tan-colored ("champagne") aluminum gained popularity. In the 1960s, a yellow color that was a poor attempt at "gold" was popular. Natural bronze as a storefront material was popular during the 1920s and 1930s and found its equivalent in bronze anodized aluminum

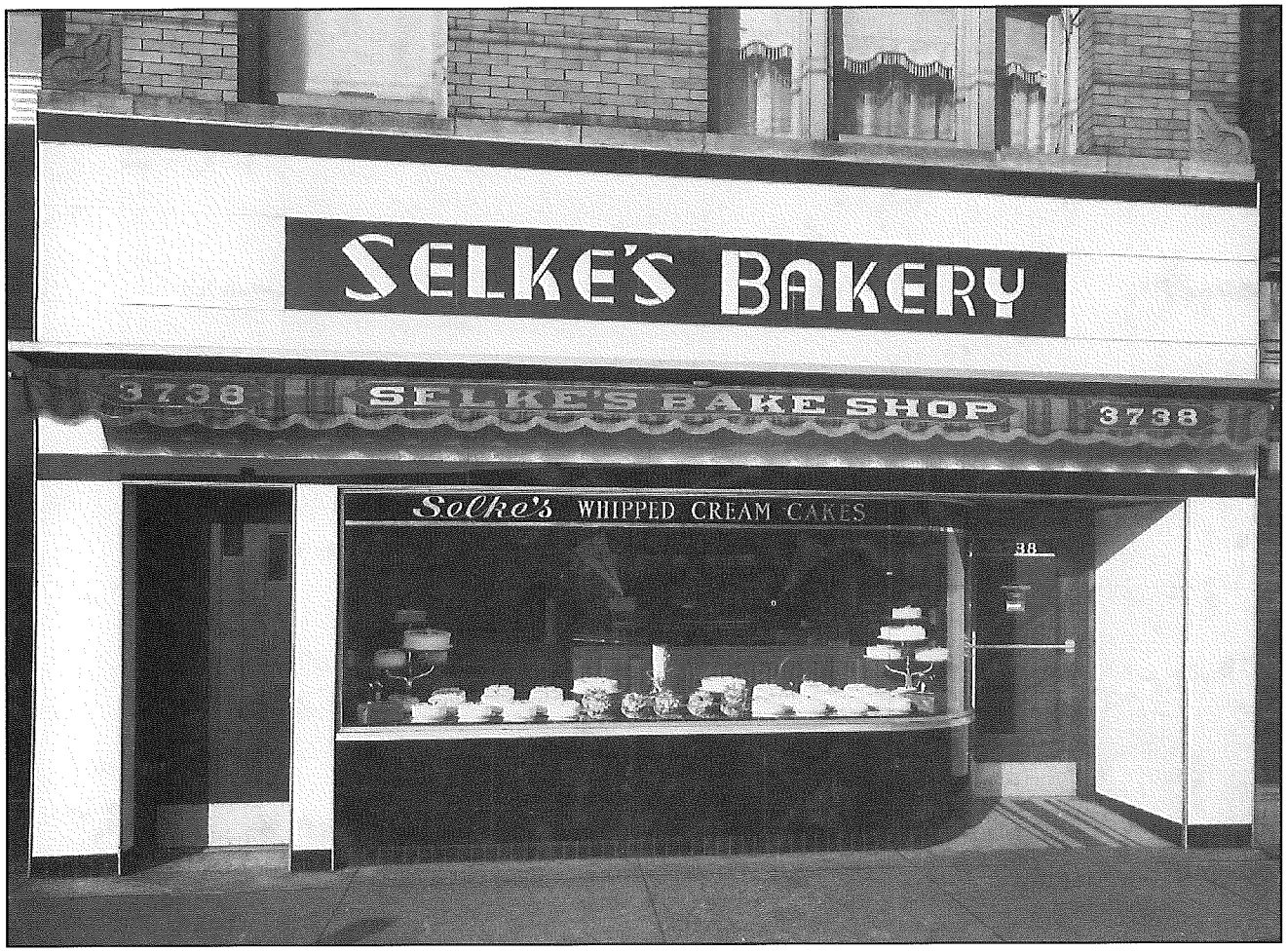


Figure 2. Selke's Bakery, Chicago, circa 1941. Architect unknown. This renovated storefront on an older building is typical of thousands in the Art Moderne style. The smooth flat panels of structural glass and the curved recessed entrance are hallmarks of streamlined design. Photograph by Hedrich Blessing Studio, Chicago; photograph from the author's collection.

beginning in the mid-1960s. During the 1970s bronze anodized aluminum storefront framing was virtually universal in the storefront industry. It is still widely available today.

The front canopy as both a shading device and integral part of the architectural composition was a major difference from previous generations of commercial structures. It replaced the fabric awning, which had served for centuries. The canopy separated the display window from the structure or from the surface above and could be extended into the interior in a similar design capacity (Figure 5). In its most utilitarian form, the canopy was a thin, cantilevered horizontal line in the overall composition. In its most complex form, the canopy could be curved up, in, or out and could become the supporting element for bold and colorful silhouetted letters.

Variations on the "Open Front"

The use of the "open front" structures was equally popular in new buildings as well as in renovated structures, but it was in the renovations that some interesting variations occurred. New commercial buildings in most areas of the country were one-story structures that allowed the designer to use compositional devices such as flat surfaces, vertical dividers, asymmetrical panels, canopies, and signs on a horizontal proportion. In older buildings, the shop designer was often forced to deal with a more vertical proportion, including upper stories of buildings that may have limited use for the building owner. A separate design form was needed for the large upper story, one that would integrate with the open front below. This was not a universal need, since many owners felt it appropriate to renovate the

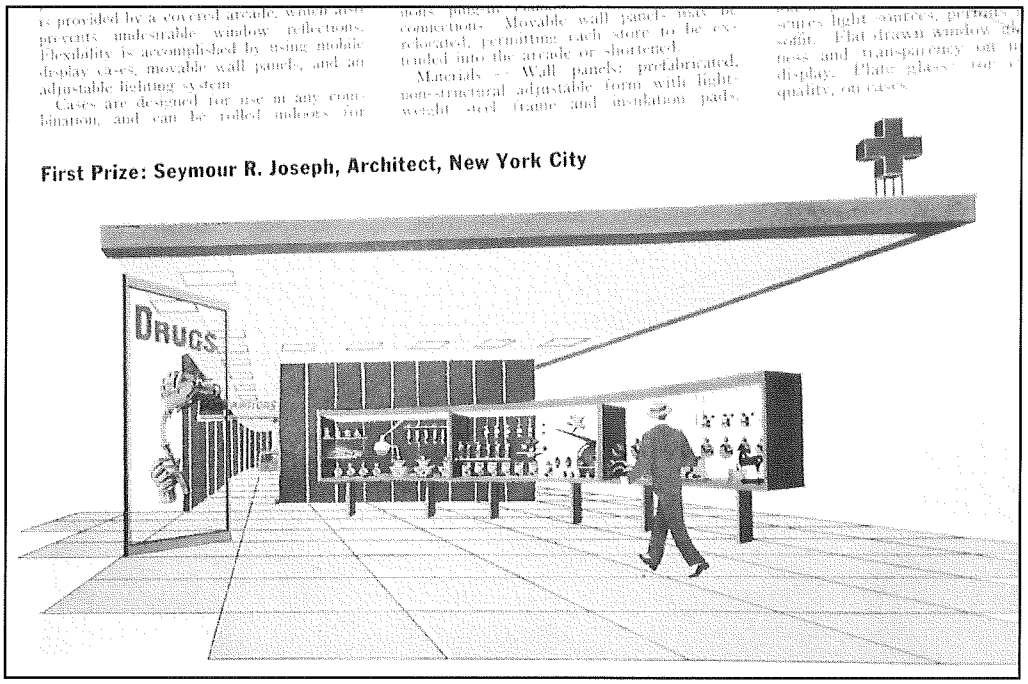


Figure 3. Storefronts of Tomorrow, 1943. First Prize, Seymour Joseph. Pencil Points *magazine sponsored a national architectural competition in 1943 for storefront designs. The first-prize winner showcases the principles of the "open front" design: a horizontal cantilevered roof or canopy, an angular plan, display windows that appear to float, and silhouetted graphics. From* Pencil Points *magazine.*

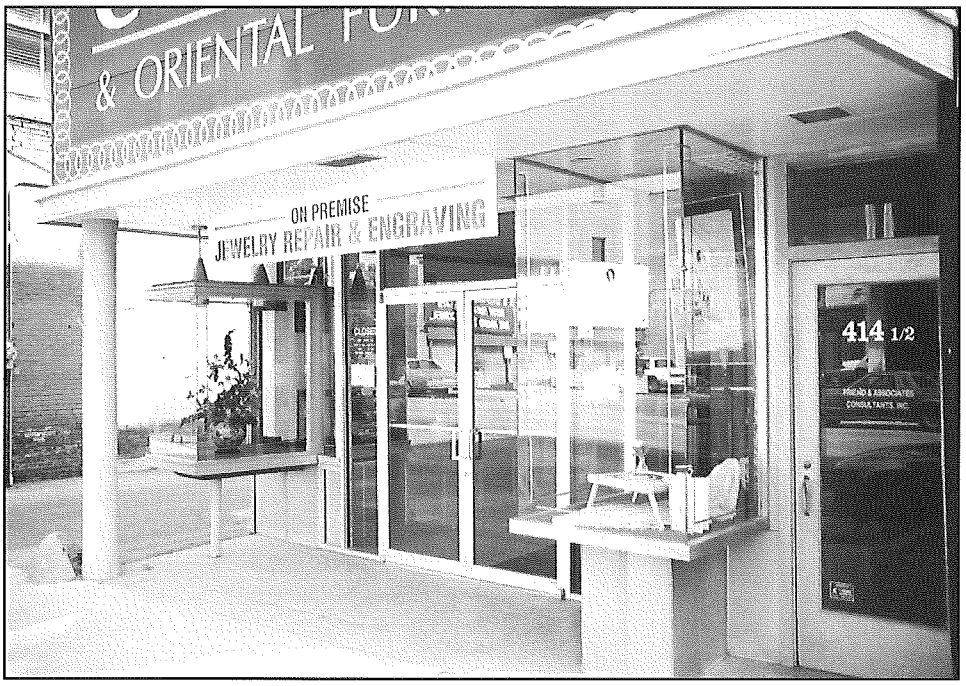


Figure 4. Springfield, Illinois. Corso Jewelry, circa 1960. This small shopfront is a well-preserved example of the "open front" with "floating" display window boxes that project so far out they required supporting columns. The display windows are framed with a mullionless system of clips to maximize the display window viewing. Photograph by the author.

storefront without touching the upper story. However, for those owners who wanted a more comprehensive look, the storefront makeover could include the entire building facade (Figure 6). The form of this resurfacing was two-dimensional and largely devoid of window openings, though they could be accommodated. The biggest feature of the wall was the covering materials, which tried to be monolithic, either through the use of larger panels or through small-scale units such as tile. The biggest variation in the design of upper facade walls was the placement and character of the sign. It could be a vertical pylon on the building or projecting from it, or it could be arranged on a panel carefully placed on the wall. A panel with a curving ameoba-like shape was one dramatic variation.

Beginning in the 1960s, less expensive screen walls made of metal strips begin to show up in the marketplace. These strips could be easily applied to the flat upper stories of a building with few changes to the existing structure or materials. When projecting cornices and window hoods existed, these were often removed or damaged to allow the installation of these architectural "slipcovers." Prefinished metal interlocking strips applied vertically were the least expensive of these systems. Variations included using vertical stripes in alternating colors or integrating the strips with lattice screens or grills that let light into interior windows.

The use of wall coverings on upper stories was often integrated with a new canopy system, as the construction expediency of these two items was linked. The use of a flat cantilevered canopy over the entry or display window was an early feature of the "open front" (Figure 7). The commercial marketing of flat canopies that could be attached to any existing storefront was a particularly popular choice for an owner who did not totally renovate his building but sought a design improvement that met the practical need for sun control. These systems were particularly popular in the southern and western states were the hot sun shone nearly year-round. These flat metal canopies were marketed both for their function and longevity—a metal canopy would last three or four times as long as a cloth awning. The use of a cantilevered or tension-supported canopy inevitably brought with it a need to cover the transom area of the storefronts, presenting the ideal opportunity to include a new sign in the design equation. Another popular variation was the use of flat canopies with posts along the front of the sidewalk.

Signs

Storefront signs in this era are an extensive topic. New materials, popular typefaces, and even new technologies all found quick expression in the post-World War II sign industry. For the small shopfront, there were three major signs to be considered—the major store sign, usually horizontal; a projecting sign, to capture the attention of passing motorists, and a pedestrian-oriented sign, either on the display window or beneath the canopy. Regardless of the location, typeface selection and materials played a major role in the design process. At its most basic, the sign could have a standard block typeface on a stock metal box with internal illumination. This type of sign was readily available by 1950 and is still available today. Fortunately, many store owners and retailers understood the importance of distinctive graphic identity and placed great care in the selection and design of signs. Block, cursive, and ornamental typefaces were all used. The most distinctive sign type was a silhouetted metal letter with a neon insert mounted on top of a wall or canopy.

The published architectural solutions to the makeover were easily understood by business owners and became powerful marketing tools for design professionals and storefront product companies.[4] However, makeovers were not always complete architectural solutions as promoted by the architectural media. The sale of neon signs exploded during the 1930s and 1940s.[5] This single new architectural item, mounted on an existing building, showed that the merchant was up-to-date, without burdening the merchant with the expense of a complete architectural makeover. Architectural publications exhibited a strong bias for showing only the most complete makeover projects, even though many owners were pursuing less complete and more cost-effective transformations. In addition to projecting neon signs, another simple transformation during this era was the covering of the transom area on an older storefront with a flat band to which signs could be applied, while all other areas of the storefront were retained.

Pathology

Glass, aluminum, and masonry[6] used in this era have proven to be very durable materials, and many of these storefronts remain. The most critical issues facing preservationists are posed by the changing retail culture. The evolving use of these buildings meant that every new owner had a different identity

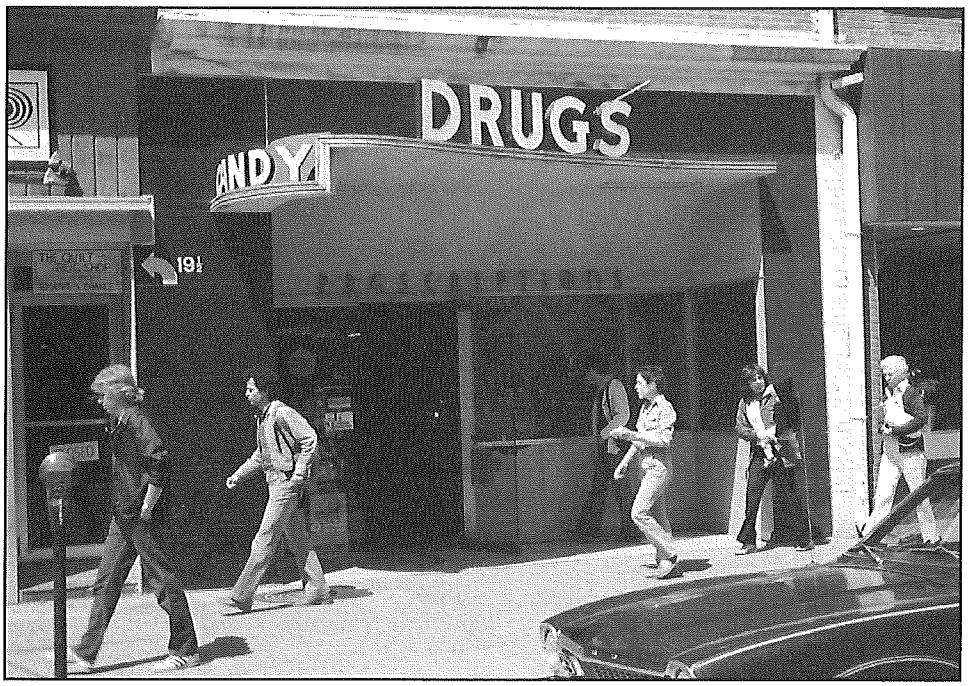


Figure 5. Iowa City, Iowa. Drug Store, circa 1950. This small drugstore front is an excellent example of the "open front" adapted to an older commercial structure. The curving canopy with silhouette letters above, the recessed letters, tempered-glass doors, and cantilevered display windows are all arranged within a frame of structural glass in three separate color planes. Photograph by the author.

to project and a new sign to go with that identity. If the original signs were integral with the architectural fabric, providing new signs meant replacement of missing pieces or repair of numerous holes. This is particularly an issue for smooth, flush materials such as metal panels, for which there are no easy patching options. New sign boxes that cover areas where individual sign letters were previously placed, although serving as a practical solution to material problems, can compromise the original design integrity.

Energy Conservation

Another factor causing owners to consider changing their storefronts is energy conservation. Most of these fronts were constructed with single sheets of plate glass. Today, insulated glass is often used for its superior energy and sound insulating properties. The additional cost of installing insulated glass does not pay for itself in reduced energy costs, so most owners are not replacing this glass for energy purposes alone. A single broken window, regardless of the cause, can be the impetus for a complete glass replacement. The large pieces of plate glass that were such an important part of the selling window may not be as critical to a new business that may be more of an office than a retailer. The unfortunate result can be downsized display windows, smaller pieces of glass with additional mullions, or tinted glass that greatly reduces the ability of the display window to display. One appropriate renovation strategy for commercial owners concerned about energy costs, particularly solar heat gain, is a new system of window films. Clear materials that substantially reduce radiant heat gain and ultraviolet radiation with minimal effect on visibility are now available. These materials also offer additional security protection. Thick films are available that make windows more resistant to higher wind load pressures such as those found in hurricane zones.

The Plate Glass Problem

Polished plate glass was the most common material for store windows from the mid-nineteenth century until the 1960s. The development of float-glass technology eliminated the need for the expensive polishing process that made polished plate glass exceptionally smooth. In many cases, modern float glass is an acceptable replacement for polished plate glass, but it is not an equal product that truly matches

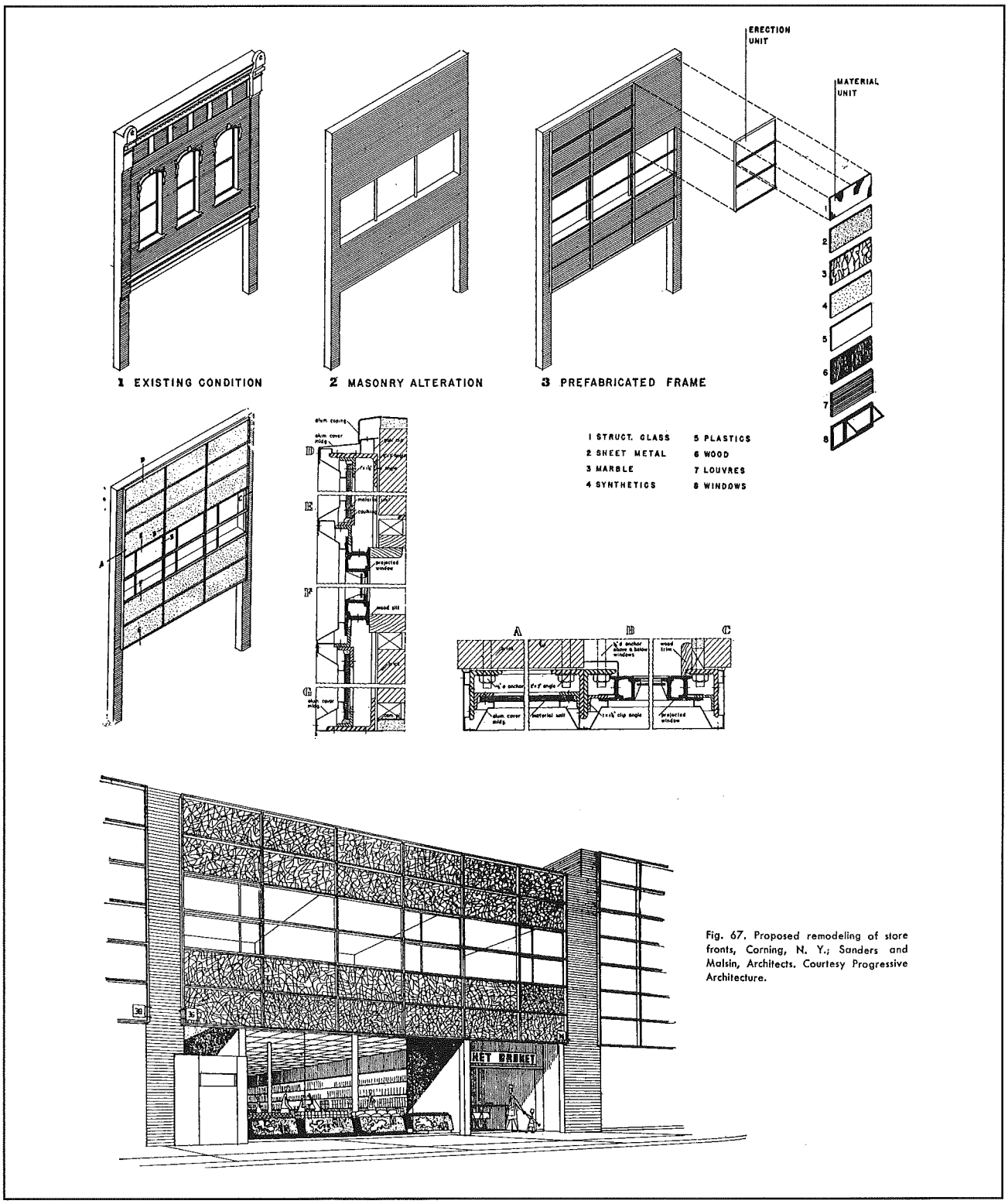


Fig. 67, Proposed remodeling of store fronts, Corning, N. Y.; Sanders and Malsin, Architects. Courtesy Progressive Architecture.

Figure 6. Wall Systems, circa 1948. The renovation of an entire building facade instead of just the shopfront was promoted in the architectural press. A wide range of materials was available for the upper facade covering, but lightweight materials that could be attached to a simple frame were the most economical. From Shops and Stores, *Morris Ketchum Jr., 1948.*

The store front is the silent salesman working on the street 24 hours a day. It is a newspaper advertising plaster across Main Street. Few indeed are the shops that are entered through a self-effacing door. These shops are the ones that have established a reputation for exclusiveness and customer selectivity, which marks them as the extreme minority in the retail field. Mr. and Mrs. America and their children have been educated to shopping habits in which the store front plays a stellar role. Window shopping is probably the greatest single pastime of men, women and children throughout the country. Millions of dollars are spent on window display, and retailers today are much too canny to spend their money on anything that does not produce an ample return on investment. To my mind, store fronts are the catalysts which turn window shoppers into customers and as such are a vital part of the retailer's selling equipment. As an architect who has spent may years in the store field, I feel that nothing contributes more to the quick and continued recognition of a retailing establishment by the public than the store front.

Morris Lapidus, Designs for Modern Merchandising, *1954*

the original. When viewed at an angle, float glass has a wavy and irregular sheen that is very different from the nearly perfect smoothness of polished plate glass. Many storefront installers still salvage polished plate glass in renovation projects, so salvaged old glass is often available. However, finding it in large sizes can be a problem.

Accessibility

The passage of the Americans with Disabilities Act in 1990 created a new national goal for accessibility. For many commercial properties, including small shops of this era, accessibility has not been a problem because these buildings were designed for easy pedestrian access from the beginning. However, there are many recessed entries where the barrier to design is not the sidewalk but the area beside the door. An accessible door must have an eighteen-inch-wide area adjacent to the door handle, to provide maneuvering room for someone in a wheelchair. When this space does not exist, which is common with recessed entrances, one alternative is the installation of automatic door openers. This is often less expensive than remodeling the entire storefront and meets the accessibility requirements of federal and state statutes. However, this is not always easy to do, because the thin size of the window framing system does not provide an easy place for the installation of accessible controls. The use of a control button on a short bollard in the entry is one design solution that is economical and has minimal physical impact on the original framing.

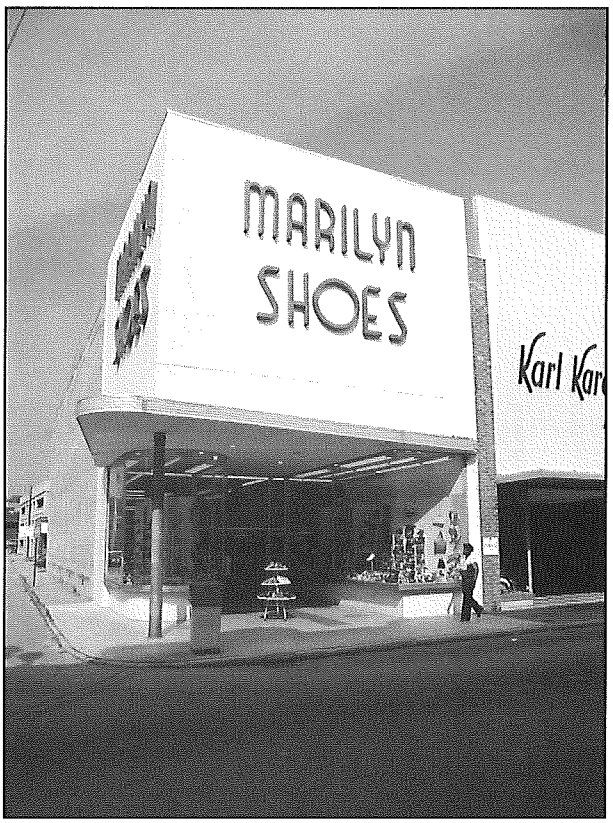


Figure 7. Charleston, South Carolina. Marilyn Shoes, circa 1955. The complete refacing of an older building could be done with more permanent materials, as in this example with marble wall panels. The projecting canopy is carefully designed to align with the interior ceiling to emphasize the flow of space from within. Photograph by the author.

Aluminum

Most store owners and design professionals of this era probably assumed that aluminum was maintenance free. While aluminum is a very durable material, it must be periodically cleaned to minimize accumulation of dirt and surface pollutants that can lead to long-term damage. Regular cleaning with detergents followed by surface polishes can extend the service life of aluminum indefinitely. In most cities, there are metal maintenance contractors who do this work for larger commercial buildings. In smaller commercial markets, this is not as common a service.

For most of this period, aluminum was finished in a manner that left its natural color. The extrusion process tends to leave a fine trail in the surface, which could be brushed or polished without affecting the color. The advancement of anodizing, in which the surface is electrically treated, allowed color to be permanently imbedded into the surface. It is an extremely hard and durable treatment. While virtually

any color is possible, only a few options have gained widespread acceptance. Anodized aluminum should be cleaned and polished on the same cycle as regular nonanodized finishes.

Conclusion

The storefronts of the postwar era are now rapidly reaching their depreciable life and will require investment if they are to continue to survive. Their materials and designs are often easily adaptable to the changing retail landscape. The biggest challenge to their survival is the movement of retailers from small shops to larger structures. As such, the small shopfront is likely to be re-used as an office rather than a store, a function that it handles quite well. There are even examples of residential conversion, testing the limits of design and expression. For the preservationist, emphasis should be placed on selecting storefront examples that are exceptional as first efforts, but also on identifying more ordinary examples that are equally worthy of preservation. The largest priority is the education and training of commercial property owners toward the goal that any renovation project should give resource conservation, both historic and architectural, equal standing with other renovation goals. The "open front" storefronts should be just as well appreciated as the Art Deco and Art Moderne designs. The challenge is to recognize many generations of storefront designs for their place in the historic collage of America's commercial streetscapes.

Notes

[1] Ely Jacques Kahn, "The Modern European Shop and Store," ***Architectural Forum*** 50, no. 6 (June 1929).

[2] Libby-Owens-Ford Glass Co. *52 Designs to Modernize Main Street with Glass* (Toledo, Ohio: Libby-Owens-Ford Glass Co., 1935).

[3] Thomas Jester, "Porcelain Enamel," in *Twentieth-Century Building Materials: History and Conservation,* ed. Thomas Jester (New York: McGraw-Hill, 1995), 254–261.

[4] Kenneth Kingsley Stowell. *Modernizing Buildings for Profit* (New York: Prentice-Hall, Inc., 1935).

[5] Rudi Stern. *Let There Be Neon* (New York: Harry Abrams, 1979).

[6] Thomas Jester, ed. *Twentieth-Century Building Materials: History and Conservation* (New York: McGraw-Hill, 1995). There are numerous chapters in this book that cover specific material conservation treatments for aluminum, glass, and storefront facing systems such as structural glass.

Bibliography

Architectural Record. *Design for Modern Merchandising: Stores, Shopping Centers, Showrooms.* New York: F.W. Dodge Corp., 1954.

Baker, Geoffrey, and Bruno Funaro. *Shopping Centers: Design and Operation.* New York: Reinhold Publishing Corporation, 1951.

Burke, Gene, and Edgar Kober. *Modern Store Design.* Los Angeles: Institute of Product Research, 1946.

Davis, Deering. *Contemporary Décor: Restaurants, Lounges, Bars.* New York: Architectural Book Publishing Co., 1950.

Fernandez, Jose A. *The Specialty Shop: A Guide.* New York: Architectural Book Publishing Co., 1950.

Hine, Thomas. *Populuxe: The Look and Life of America in the '50s and '60s, From Tailfins and TV Dinners to Barbie Dolls and Fallout Shelters.* New York: Alfred A. Knopf, 1986.

Hornbeck, James S. *Stores and Shopping Centers.* New York: McGraw-Hill, 1962.

Jester, Thomas, ed. *Twentieth-Century Building Materials: History and Conservation.* New York: McGraw-Hill, 1995.

Kaspar, Karl, ed. *Shops and Showrooms: An International Survey.* New York: Frederick A. Praeger, 1967.

Kawneer Co. *Machines for Selling.* Niles, Michigan: Kawneer Co., 1946.

Ketchum, Morris Jr. *Shops and Stores.* New York: Reinhold Publishing Co., 1948.

Lapidus, Morris. *Too Much is Never Enough: An Autobiography.* New York: Rizzoli International Publications, 1996.

Libby-Owens-Ford Glass Co. *52 Designs to Modernize Main Street with Glass.* Toledo, Ohio: Libby-Owens-Ford Glass Co., 1935.

Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture.* Washington: Preservation Press, 1987.

"Main Street, USA." *Architectural Forum,* February 1939.

Nicholson, Emrich. *Contemporary Shops in the United States.* New York: Architectural Book Publishing Co., 1945.

Pevsner, Nikolaus. *A History of Building Types.* Princeton: Princeton University Press, 1976.

Slaton, Deborah, and Rebecca Shiffer, eds. *Preserving the Recent Past.* Washington: Historic Preservation Education Foundation, 1995.

Stern, Rudi. *Let There Be Neon.* New York: Harry Abrams, 1979.

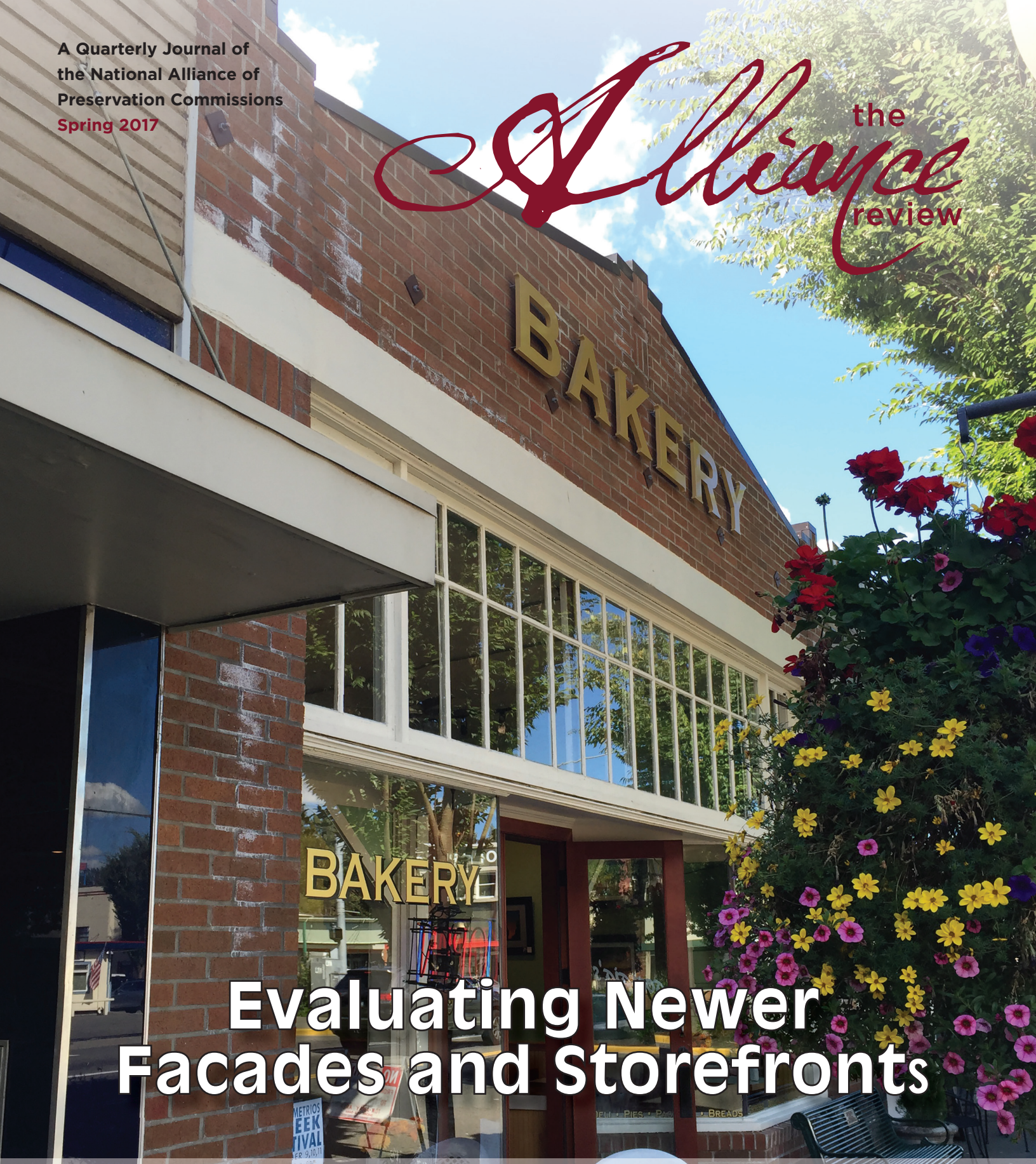
"Storefronts of Tomorrow." *Pencil Points,* February 1943.

Stritch, Thomas. *The Kawneer Story.* Niles, Michigan: Kawneer Co., 1956.

Stowell, Kenneth Kingsley. *Modernizing Buildings for Profit.* New York: Prentice-Hall, Inc., 1935.

A Quarterly Journal of
the National Alliance of
Preservation Commissions
Spring 2017

the Alliance review



Evaluating Newer Facades and Storefronts

Follow us on

COVER IMAGE
Georgia's Bakery in downtown North Bend, Washington. Credit: King County Historic Preservation Program

the Alliance review

A quarterly journal with news, technical assistance, and case studies relevant to local historic preservation commissions and their staff.

NAPC STAFF:

PROGRAM DIRECTOR
Stephanie Paul
stephanie@napcommissions.org

NATIONAL ALLIANCE of PRESERVATION COMMISSIONS
education + advocacy + training

CONTACT NAPC AT:

tel (757) 802-4141
director@napcommissions.org
www.napcommissions.org
PO Box 1011
Virginia Beach, VA 23451

All current NAPC members who serve as city staff to preservation commissions are encouraged to distribute articles in *The Alliance Review* to commission members and other staff and elected officials within your member organization.

NAPC can provide additional digital copies of *The Alliance Review* to members of your commission. Simply email us at director@napcommissions.org with your commission member's name and email address.

2016-17 BOARD OF DIRECTORS:

Updated: 1.24.17

The National Alliance of Preservation Commissions (NAPC) is governed by a board of directors composed of current and former members and staff of local preservation commissions and Main Street organizations, state historic preservation office staff, and other preservation and planning professionals, with the Chair, Chair-Elect, Secretary, Treasurer, and Chairs of the board committees serving as the Board's Executive Committee.

OFFICERS

MATTHEW HALITSKY
Idaho State Historical Society (SHPO)
Idaho | *Chair*

PATRICIA BLICK
Quapaw Quarter Association
Arkansas | *Chair-Elect*

MELINDA CRAWFORD
Preservation Pennsylvania
Pennsylvania | *Secretary*

CORY KEGERISE
Pennsylvania Historical and Museum Commission
Pennsylvania | *Treasurer*

BOARD MEMBERS

KATHERINE ADAMS
Washington Architectural Foundation
Washington, DC

TROY AINSWORTH
Camino Real de Tierra Adentro Trail Association
New Mexico

DEBORAH ANDREWS
City of Portland
Maine

LISA CRAIG
Main Streets Annapolis Partnership
Maryland

TIM FRYE
San Francisco Planning Department
California

JAMES HEWAT
City of Boulder
Colorado

ALISON HINCHMAN
National Trust for Historic Preservation
Washington, DC

JACQUELINE JOHNSON
National Trust for Historic Preservation
Washington, DC

MICHAEL KOOP
Minnesota Historical Society (SHPO)
Minnesota

CAROLINE LABINER
Harvard Heights Historic Preservation and Windsor Square Overlay Zone Boards
California

BRIANA PAXTON GROSICKI
PlaceEconomics
Washington, DC

J. TODD SCOTT
King County Historic Preservation Program
Washington

MATT SYNATSCHK
City of Georgetown
Texas

PHIL THOMASON
Thomason and Associates
Nashville, TN

NAPC NEEDS YOU!

NAPC is seeking volunteers to help advance its mission of providing education and technical assistance to local preservationists, particularly those involved in the work of local preservation commissions. Volunteers may serve on a variety of committees and in other capacities that take advantage of their individual skills and experiences. Editorial and production work on The Alliance Review, membership recruitment and retention, resources development, education programs and technical assistance are just a few of the possibilities. Join us today to make a difference in the future of preservation by contacting NAPC at 757-802-4141 or director@napcommissions.org.

In this Issue

BY PHIL THOMASON, *THE ALLIANCE REVIEW* EDITORIAL COMMITTEE

This issue focuses on downtown commercial buildings, signage guidelines and the significance of midcentury facades and storefronts. Commercial buildings constructed in the 1950s and 1960s are now fifty years old or older. In most cases these buildings were originally classified as non-contributing within National Register historic districts or in local overlay zones. Many commissions are now reevaluating the significance of these buildings as well as the importance of midcentury alterations to facades and storefronts.

The first article, by Carol Dyson, makes the case for the significance of midcentury buildings and why their facades and storefronts are important in 20th century architectural development. She also maintains that many midcentury facades and storefronts added to 19th and early 20th century buildings are significant on their own merits and should be preserved. My article which follows, presents the questions many commissions encounter when they are evaluating whether to preserve the existing midcentury storefront or return the building to its original design. Sarah Ripple's article focuses on signage guidelines within one of America's most popular tourist destinations — the Vieux Carré Historic District (French Quarter) in New Orleans. Finally, Crystal Lake provides us with the case study of removing a thematic faux façade that was common in mountain communities during the 1960s and 70s.

And as a reminder, NAPC will soon be asking our members to pay a "green fee" for a printed copy of the *The Alliance Review*. Members will continue to receive the full color version electronically, but for those who would like the print version, we will begin adding a $30 surcharge to your membership. We're trying to keep this surcharge to a minimum, as it will only cover our printing and mailing costs. In the meantime, enjoy this issue of *The Alliance Review* and don't hesitate to let us know if you have suggestions for future articles or topics to consider.

Carol J. Dyson, AIA *is the Chief Architect and a Deputy State Historic Preservation Officer for the Illinois SHPO. Since 1999 she has also co-taught a course on the Recent Past for the School of the Art Institute of Chicago's Historic Preservation program. Carol has given frequent presentations on this topic and has written several articles on midcentury modernism.*

Midcentury Commercial Design Evaluation and Preservation: An Opportunity for Commissions

By Carol J. Dyson, AIA

Commercial building design of the mid-20th century expressed a period of American optimism and economic prosperity. Sleek new materials and structural systems represented post-war America's unwavering belief in new technology and materials; glassy open storefronts showcased the 20th century's more open relationship between consumers and products; modern designs promised customers up-to-date goods and service within.

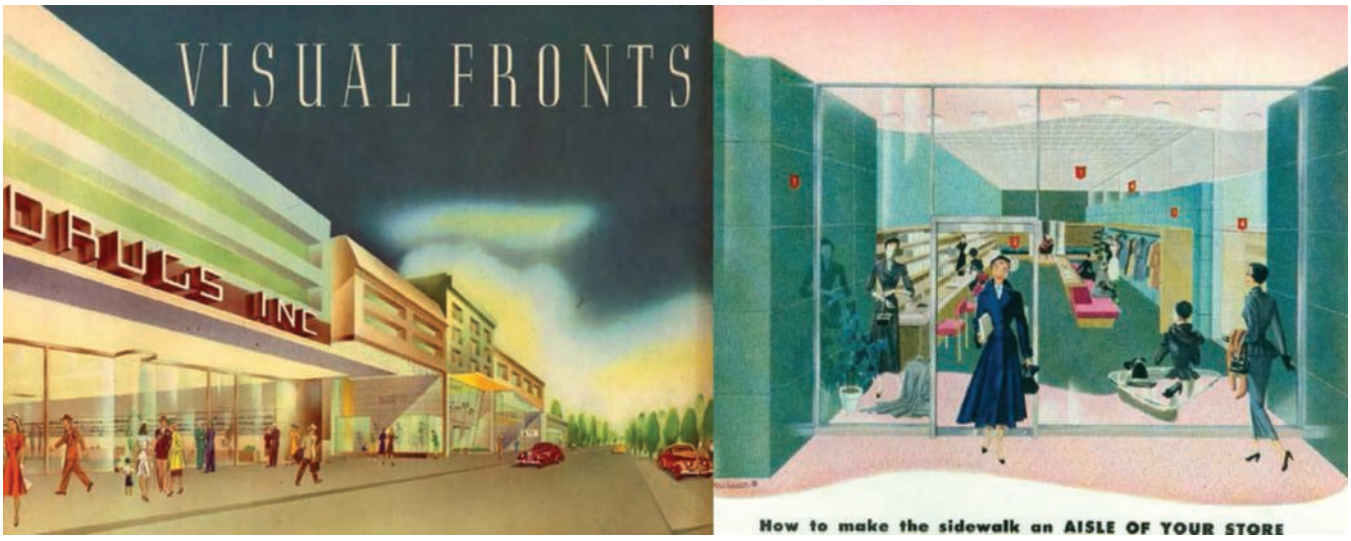


Figure 1: In the mid-20th century, the commercial facade was no longer two-dimensional, rather it combined an open glazed front with dynamic three-dimensional features to create a 'deconstructed' front facade. Steel lintels now easily spanned across an entire facade, transparent "open fronts" replaced earlier opaquely-backed display windows, and the well-lit store, theater lobby or restaurant seating itself became the display. Left, a Libbey Owens Ford Glass Co. brochure: Visual Fronts, 1942. Right, a Libbey Owens Ford advertisement in the Saturday Evening Post, October 15, 1949.

Photos: IHPA archives

Figure 2: Other postwar design components that occurred parallel with, or as part of open-front designs were asymmetrical and angled fronts. On the left in Freeport, Illinois, angled rustic-stone pylons combine with a deep overhang to shield the open storefront windows from glare. On the right, in Moline, Illinois, is an example of a common postwar open storefront plan, shown here with structural glass surrounding large plate glass display windows that asymmetrically angle into the entrance.

Yet these once-elegant buildings may now be showing their age. Although the aluminum, steel and glass components may still be sound, minor damage from signage alterations or impact damage to bulkheads may discourage building owners. Designs may be hard to appreciate because they were once heavily integrated with dramatic script, neon or individual cast letter signs long gone due to business changes. Finally, the aesthetic may still be too new for some owners, preservationists or commissioners to fully appreciate. Yet to consider a postwar bank as an intrusion into the historic fabric of an older downtown is no different than how an Italianate building was negatively viewed in the 1920s, or how Romanesque Revival Buildings were reviled in the 1940s, or an Art Deco post office was ignored in the 1960s. The full appreciation of more recent resources has always taken time and the time to recognize our midcentury has arrived.

Today, historic preservation commissions, state historic preservation review staff, and the National Park Service are all learning to evaluate resources from the mid-20th century. This is appropriate, for most of the commercial buildings of the 1950s and 1960s are now over fifty years old, and are really no longer our "recent" past. These commercial resources may include downtown buildings built in the midcentury, such as savings and loans or automobile dealerships, as well as earlier commercial buildings with postwar modernizations. The commercial building with a midcentury shopfront on the first floor or the entire facade "slipcovered" can provide preservation challenges related to periods of significance and physical integrity.

These buildings tell an important story about architecture, commerce and 20th century mercantile history and as preservationists we should strive to make sure these resources do not disappear from our downtowns. Yet, too often owners may wish to scrape away an authentic midcentury modernization from their building to return to a "historicized" recreation of an older type of storefront.

When commissions evaluate these resources it is important to remember that downtowns were never static. Downtowns were dependent on style, and diversity prevailed, particularly at the ground level. If we strive to have downtowns uniformly fit a picturesque nineteenth century aesthetic, we can create a static appearance that never existed. At the end of World War II, as a post-war economy burst into action, modern commercial designs utilizing new materials vigorously filled architectural journals, design books, and storefront manufacturers' advertising. Dramatic commercial building and storefront designs by well-known designers such as Raymond Loewy, Morris Lapidus, Victor Gruen, and Morris Ketchum Jr., were widely published and promoted to architects and building owners. These advances in materials and design, combined with intense material marketing all had a decisive impact on downtowns. Downtowns changed; new buildings were built; business

Illustration: Kawneer publication, 1946. Photo: Carol Dyson

Figure 3: Signage was often a critical component of midcentury commercial design. The Ramble's Hardware Store design by Ketchum, Gina and Sharp combines dramatic signage with linear display boxes that run from the exterior through the open front and on into the store. The Hub Clothiers, formerly in Springfield, Illinois, displayed equally dramatic porcelain enamel graphics and signage on a granite-textured porcelain enamel backdrop above a stone veneer and plate glass lower floor.

owners updated their buildings; retailers wanted the latest styles; downtown service businesses became more customer-focused. Midcentury changed Main Street and those changes deserve evaluation.

WHAT DO YOUR DESIGN GUIDELINES SAY?

Most local preservation ordinances, particularly in Certified Local Government communities, are based on the Secretary of the Interior's Standards for Rehabilitation. Standard 4 is the most relevant standard cited in evaluating later changes to historic buildings: "Changes to a property that have acquired historic significance in their own right will be retained and preserved." Basically, a feature does not have to be original to be significant, and in fact those changes may tell an important story about the building's history and the timeline of your community. Standard 5 tells also tells us that "Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved." Thus, we need to look at mid-20th century design, materials, and alterations that have acquired significance.

But every community and its resources are different. A not atypical situation is when a building owner comes to a commission with a request to demolish a midcentury storefront and create an earlier-appearing historically-inspired storefront. Has the midcentury storefront acquired significance? The next section discusses factors that commissioners may find useful to consider

Irene Burke photo: Design for Modern Merchandizing, April 1948. Other photos: IHPA archives

Figure 4: Cantilevered display cases in outdoor lobbies helped deconstruct the front plane of retail buildings. On the left is a 1948 design in Long Beach, California. In the center are similar displays in Bloomington, Illinois. On the right, the former Bakers Shoes in Chicago had a free-standing display "table," well-lit cantilevered display cases, and a curved open-front display window on the second floor.

when evaluating the significance of midcentury resources.

WHAT IS THIS BUILDING'S HISTORY?

When was the building built? Was it constructed during the post-war period or was it an earlier building with post-war updates? Does the date of the midcentury resource or alteration fall within the period of significance of the historic district? If not, is it over 50 years old or of exceptional significance? Is it time to evaluate, and perhaps expand the period of significance for the historic district? Or might the building be individually eligible to become a local landmark as a good example of midcentury design?

Was this commercial structure built in the post-war period? If so, then it is real and authentic. Evaluate its significance and integrity, and promote retention of what makes it historic. It's true to its time, tells the story of the downtown's continuum of change and makes your Main Street much livelier. Commissions may wish to promote that these buildings be kept true to their midcentury nature.

If a building is a midcentury modernization of an earlier building, was most of the earlier storefront or front facade removed or damaged during installation? If so, consider whether it follows Standards 4 and 5 to demolish an authentic 1950s design only to put back a reconstruction of an earlier period style storefront in new materials? Did the midcentury design carry through to the interior? If so, does any of that continuity of design remain? That can be an important factor for tax credit projects where designation and review includes interiors, but may be a less important one for local commissions whose consideration may be limited to the exterior.

WHAT IS THE CONDITION OF MATERIALS?

Are the materials in good, or easily repairable, condition? In most cases, the structural glass, tile, spandrel, stone-panel systems, and plate-glass storefronts, are relatively durable. However, materials used at bulkheads and near door frames were often susceptible to impact damage. Those areas in the signage zone are also subject to damage from alterations. When these materials are impacted, business owners are often at a loss with how to deal with these materials. There is a growing amount of information out there regarding the repair of modern-era materials. Commissions

Photos: l. - IHPA archives; m. – Ann V. Swallow; r. – John Van Scheltema

Figure 5: Structural innovations and dramatic space-age-inspired design also appeared on Main Street in a style named Exaggerated Modern by Chester Leibs in his seminal book Main Street to Miracle Mile. On the left the Taylorville, Illinois cinema was completely refaced in the mid-century with polychrome porcelain enamel panels, swooping stainless steel and aluminum canopy and cornice, and dramatic pylon. In the middle, the elegant Oklahoma City Central Motor Bank drive-up, built in 1959, combines a thin-shell concrete roof with bright blue mosaic tile encased piers. On the right, precast concrete columns surround a darkly glazed curtain wall on this Moline, Illinois bank, designed by John Van Scheltema, of the Illinois Bank Building Corporation in the 1970s.

Photos: IHPA archives

Figure 6: On the left is "The Art of Refacing the New Art in Architecture" Julius Blum & Co.'s JB Curtainscreen, 1965. On the right, Burnside and Co., in Danville, Illinois, is an excellent example of an unusually intact design with gold anodized aluminum slipcover, cantilevered display case, decoratively tiled storefront, and period signage and deserves preservation.

can assist property owners with materials and methods for repair.

WHAT IS THE DESIGN?

What is the integrity of midcentury design? Can you still understand the design intent? Does the building still tell the story with most components, display windows, and materials still remaining? For many of these buildings loss of design impact may be due to the loss of the historic signage. Business or aesthetic changes may have caused removal of the original postwar signage and replaced it with either neutral or incompatibly designed signage. Many of these building designs were co-dependent on their midcentury modern signage. It is likely that the period signage does not remain and should not be given undue weight in evaluation. If it is missing, new signs can usually be designed that work with the midcentury storefront and help revive the design aesthetic (See Figures 8 and 9).

Is this an older building with a midcentury shopfront at the ground level? This is a relatively common feature in downtowns. It reflects the dynamic nature of downtown design history. Buildings, especially storefronts, were periodically refreshed. Or is this an older building with an entirely new facade. Some commercial building refacings completely removed or irretrievably altered the entire original front facade of the building (such as the Taylorville, Illinois cinema in Figure 5). The midcentury tile, glass, metal, or masonry facades may be the only significant features of the facade with nothing other than structure beneath. If the facade is a good example of the later period with most elements intact or repairable, then it has significance. Retention of this authentic historic midcentury facade would be more in keeping with Standards 4 and 5 than demolition and replacement with a completely new neo-historic facade. The midcentury facade is real, authentic and a part of the history of the building. It will always have more historic integrity

than a recreation of something that is long-gone.

Is the building merely "slipcovered?" Rather than completely refaced was the building covered with a lightweight aluminum, plastic or steel facade, often with a screen or panelized motif? Does this building represent a good example of a midcentury design (such as the Danville, Illinois example in Figure 6)? Many slipcovers or facade alterations were well thought out designs to showcase an up-to-date style. In contrast, some buildings were inexpensively covered in the last part of the 20th century with panels or corrugated siding devoid of design or signage simply to avoid repainting or repointing, and may retain little significance. If it appears that this situation exists, first try to determine what the original slipcover (complete with signage) looked like before making an evaluation. Historic photos, or ghosting of earlier signage on the facade can be very useful.

What is the condition of the slipcover itself? If damaged can it be repaired? Does the associated midcentury storefront remain as well? It is also important to once again study what is hidden beneath the slipcover. Is there any original historic fabric left? Even with slipcovers often much of the facade was severely damaged or removed to flatten the original facade during installation of the later design. The owner may not have the economic resources necessary to repair demolished cornices, windows, and belt-courses, and any slipcover may be better than what is left behind after some removals. An additional factor should be the intended use of the building. If a building is being rehabilitated for upper floor housing then the removal or at least alteration of a midcentury slipcover that covers the windows may become necessary.

WHAT IS THE CONTEXT?

Is this building a stand-alone design, or is it a post-war modernization of only one bay of a multi-bay building? If so, are the proposed changes part of an integrated effort to restore the entire building across multiple bays to its original design? How much of that original building fabric exists beneath the newer midcentury design?

WHAT ARE SOME DESIGN SOLUTIONS?

These buildings often reflect high quality materials, design and cohesive display and lighting. If an owner or his architect works with signage and lighting that accentuates the modern aesthetic, the overall design can work better. Often with a return to historic colors, compatible signage, or original materials, these commercial buildings can be refreshed to their midcentury design intent with a minimum of cost. There is the added bonus that business owners can also be content they have "updated" their buildings.

Photos: IHPA archives

Figure 7: This black mid-twentieth century structural glass storefront was the third modernizing storefront for this mid-nineteenth century building in Rockford Illinois. The storefront was originally slated for demolition and replacement with an earlier neo-historic-style storefront. However, as part of the historic tax credit project the structural glass midcentury storefront was deemed a significant alteration and was retained, the sign damage was repaired and where necessary replaced by salvaged glass. The recessed terrazzo entrance lobby flooring was also retained. New signage was installed onto the storefront clear glass and did not damage the newly repaired structural glass transoms.

Photos: IHPA archives

Figure 8: These before and after images show a design solution for a midcentury storefront in Springfield, Illinois. IHPA Project Designer, Anna Margaret Barris' design transformed this storefront with compatible signage and a new paint scheme. The original design intent became clear and attractive once more, and the owners now agree that it is worthy of retention.

EDUCATION AND OUTREACH

Education is also key to building a recognition of midcentury resources. Often the more people learn about these midcentury facades, the easier it is for them to appreciate these resources. Commissions can be instrumental in encouraging the study of midcentury designs using examples from period advertising, contemporary design books, or current secondary sources. The elegance and beauty of these designs becomes more recognizable once one understands the aesthetic, historic and stylistic sources. Examples of rehabilitation designs that work with the resources can also be shared by the commission.

Furthermore, some commissions are looking for ways to connect with the next generation of preservationists. Many people in their teens, twenties and thirties demonstrate an appreciation for midcentury design. Midcentury furniture, facades and designs are all old enough to feel historic to them. Local educational efforts, building tours and public recognition of midcentury resources may serve as a bridge to a new generation of preservationists.

CONCLUSION

In the midcentury there was a desire to create fresh new building styles that reflected the post war's growing economy and manufacturing

Photos: IHPA archives

Figure 9: This angled, white-metal midcentury storefront in Vandalia, Illinois was surrounded by simple (now painted) brick but embellished with a spectacular neon sign that advertised a mid-century jewelry store complete with a neon-illuminated diamond. Although the new tenant, Celebrations, initially wanted to remove the neon sign and storefront, they realized that the sign had community significance and that it could also reinforce the location identity for their new business. The new Celebrations signage was applied to the glass based on a drawing by IHPA Project Designers Darius Bryjka and Anthony Rubano and kept at the pedestrian level, so it that didn't have to compete with the historic neon "Jane Isbell" sign up in the transom area.

prowess. The commercial buildings and storefront modifications of the midcentury exhibited an exuberance, drama, and elegance, as they showcased up-to-date businesses within. These modifications were just one more step in the continuum of change exhibited in our dynamic downtowns. They are an important part of our past, and are old enough to no longer be our "recent past." As such they deserve our study, survey, careful evaluation, and in many cases, preservation

FOR MORE INFORMATION:

- Dyson, C.J. "How to Work With Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefronts Components Guide," published for National Main Street Meeting, Philadelphia, PA, April 2, 2008, and on the web: https://www.illinois.gov/ihpa/Preserve/mid-century/Documents/modern-storefront-glossary.pdf.
- Dyson, C.J. "Mid-Century Commercial Modernism: Materials and Design," in Proceedings of the Mid-Century Modern Structures: Materials and Preservation Symposium, Doyle, K., Ferrell, A., Sanchis III, F.E., Striegel, M.F., Eds., NCPTT, St. Louis, Missouri, April 13-16, 2015.
- Dyson, C.J. "Selling to the Future: Preservation of the Post-War Downtown Commercial Building," in Symposium: Identification, Advocacy and Protection of Post-World War II Heritage, Proceedings of ICOMOS Joint Scientific Committee Meeting, Kelley, S.J. and Harboe, T.G., Eds. IIT, Chicago, IL, 21-23 June 2007, 65-113.
- Espardy, G. Modernizing Main Street: Architecture and Consumer Culture in the New Deal, University of Chicago Press, Chicago IL, 2008.
- Gruen, V., Ketchum, M., Lapidus, M., Welch, K., Schwartzman, D. "The Vanishing Store Front," Architectural Forum, 1950, v7, 64-66.
- Heller, S. "Essay," Shop America: Midcentury Storefront Design 1938-1950, Heimann, J. Ed., Taschen Press, Koln, 2007.
- Illinois Historic Preservation Agency. Recent Past on Main Street: Mid-Century Modern Commercial Resources: https://www2.illinois.gov/ihpa/Preserve/mid-century/Pages/midcentury.aspx.
- Isenberg, A. Downtown America: A History of the Place and the People Who Made it: Historical Studies of Urban America. University of Chicago Press, Chicago, 2004.
- Jackson, M. "Main Street Meets Mid-Century Design," Main Street Now, Chicago, IL, Summer 2014, 6-53.
- Jackson, M. "Storefronts of Tomorrow: American Storefront Design from 1940 to 1970," in Preserving the Recent Past 2, Slaton, D. and Foulks, W. G., Eds. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington, DC, 2000, 2-57-78.
- Kawneer Co. Machines for Selling, Niles, MI, 1946.
- Ketchum, M. Shops & Stores: Revised Edition, Progressive Architecture Library, Reinhold Publishing Corporation, New York, 1957.
- Leibs, C. J. Main Street to Miracle Mile: American Roadside Architecture, John Hopkins University Press, Baltimore, 1995, 59-64.
- Libbey-Owens-Ford Glass Co. 52 Designs to Modernize Main Street with Glass, Toledo, Libbey-Owens-Ford Glass Co., Ohio, 1935.
- Reid, K., Ed. "Store Fronts of Tomorrow," The New Pencil Points Magazine, Reinhold Publishing Corporation, East Stroudsburg, Pennsylvania, February 1943, 30-70.
- Treu, M. Signs, Streets, and Storefronts, Johns Hopkins University Press, Baltimore, 2012.

Phil Thomason *is Principal of Thomason and Associates, a historic preservation firm based in Nashville, Tennessee which specializes in design guidelines and design review consultation. Phil also serves on the board of NAPC.*

A Preservationist's Dilemma — Midcentury Commercial Building Remodels

By Phil Thomason

One of the emerging issues in historic design review is evaluating the significance of mid-20th century storefront and façade remodels added to older commercial buildings. Commercial building remodels from 1945 and 1970 are now or will soon be, fifty years of age and reflect a building's evolution over time.

In the past, these types of alterations were generally evaluated as non-historic additions to 19th and early- 20th century commercial buildings and rehabilitation projects often resulted in their removal and replacement. Most design guidelines are written supporting the replacement of these midcentury remodels with designs based on historic photographic or physical evidence or the installation of a traditional storefront design (Figure 1). This has been the trend in the National Park Service (NPS) and state historic preservation office staff review of projects using state and federal historic tax credits. Interviews with state and federal tax certification reviewers across the country found

Photo: Phil Thomason

Figure 1: The original storefront on this building in Covington, Louisiana was removed ca. 1960 and replaced with materials considered non-contributing by the local historic preservation commission. The commission approved the removal of the ca. 1960 storefront and the construction of a traditional storefront with frame bulkheads, transoms and a recessed entrance with salvaged double doors.

Photo: Phil Thomason

Figure 2: Thin slabs of stone veneer were widely used on remodeled storefronts in the 1950s and 1960s such as this example in Montclair, New Jersey.

this issue is increasingly creating debate, and in some cases disagreements, on what is worthy of preservation.

From the mid-19th century to the 1920s storefront designs did not vary widely. Storefronts were designed with large display windows resting on lower panels commonly known as bulkheads and with transom windows above. Entrances often featured single-light glass and wood doors. Supported by cast iron pilasters or brick and frame piers, storefronts could consist largely of glass to allow the viewing of merchandise in the store. By the mid-1920s efforts to "modernize" Victorian-

Photo: Illinois Historic Preservation Agency Archives

Figure 3: The early 20th century Booth Building in Springfield, Illinois received an elegant stone midcentury storefront ca. 1955.

Photo: Illinois Historic Preservation Agency Archives

Figure 4: The Booth Building was clad in a panelized slipcover by the early 1970s concealing part of the storefront.

Photo: Illinois Historic Preservation Agency Archives

Figure 5: As part of an historic preservation tax credit project, the non-historic-period slipcover was removed to expose the original upper floors, and the midcentury storefront was preserved and retained.

era storefronts became popular with new materials such as Carrara glass (tinted glass also known as Vitrolite), aluminum, and stainless steel. Often designed with elements of the Art Deco and Art Moderne styles of the period, these storefronts are recognized as significant in their own right and usually preserved in historic rehabilitation projects.

After World War II, the popularity of Carrara glass gradually declined and storefront modernization

utilized a variety of new materials. These materials included "Roman" brick which were thin strips of narrow brick as well as thin sheets of stone veneer (Figure 2). Molded concrete patterned and textured to look like stone was also used with the trade names of "Permastone" and "Formstone." Storefronts could also consist of one large sheet of plate glass and an entrance set within an aluminum or stainless steel surround. Materials such as Formica, porcelain, and marble were also widely used on storefronts from this period. These types of storefronts from the 1940s to the 1960s are common in many of our historic commercial districts.

PERIOD OF SIGNIFICANCE

One of the deciding factors in evaluating the importance of a storefront or upper façade midcentury remodel is the district's period of significance. A district's period of significance may be outlined in a National Register nomination or adopted as part of a local overlay ordinance. Many National Register nominations prepared in the 1970s to the early 2000s have an end date for the period of significance from the early 1930s to ca. 1950 reflecting the fifty year rule. Jen Williamson, Staff Architect at the Kentucky Heritage Council finds this very common in the rehabilitation projects she reviews - "Most of the downtown historic district National Register nominations were written in the 1980s so the period of significance often ends in the 1930s." Unless there is an updated nomination then any storefronts or other building modifications after this time would be generally be considered non-contributing elements. Louis Jackson, Tax Certification Officer in Tennessee puts it this way "If the changes made to the storefront fall within the district's period of significance, then the building is listed as a contributing resource. If a period of significance was not identified or the changes fall outside the date range, then additional documentation and justification is needed."

Extending a historic district's period of significance is not as simple as it sounds. The original nomination must be updated with additional contextual information, new mapping and photography, and the reevaluation of buildings from non-contributing to contributing. An updated nomination would need to provide a discussion of the commercial development of downtown into the midcentury and why the new construction and building remodels from this period are significant. Local governments and nonprofit organizations may be reluctant to fund historic district nomination updates unless there are a large number of significant midcentury storefronts and facades in a downtown area.

CONDITION OF MATERIALS

A wide variety of materials were used for storefront and façade remodels in the midcentury including Carrara glass, porcelain, stone and brick veneers, metal panels and a wide variety of wood products. As these materials age over time they may become discolored, damaged or deteriorated through neglect or poor maintenance. Some of these products are no longer manufactured such as Carrara glass and porcelain panels and finding replacement elements to repair damaged areas can be a difficult task. Owners confronted with missing materials on their midcentury storefronts and facades may not have the interest to locate similar or compatible materials. This has been the case with numerous projects in South Carolina according to Tax Certification Officer Dan Elswick. "The condition of the midcentury storefront is a major consideration in whether or not to retain it. Some materials can't be repaired

successfully or replaced with anything compatible." There may also not be qualified contractors in a community who have the expertise to repair or replace damaged or missing midcentury materials.

EVALUATION OF SIGNIFICANCE

So what makes a midcentury storefront remodel significant? There will be some storefronts that will be of particular architectural significance due to the quality of their materials and overall design. Carol Dyson's article in this issue highlights some examples of these types of storefronts. However, many more midcentury storefront remodels are typically modest designs and may not be considered contributing to the architectural evolution of the building. Valerie Magolin, Rehabilitation Tax Credit Specialist with the Texas Historical Commission, says that midcentury storefront remodels are generally removed unless they are "high style." Margolin adds "Evaluating a storefront as "high style" is pretty subjective but clearly some will stand out more than others. We try to encourage the retention of these storefronts even if they fall outside of the period of significance." An example of a significant storefront which was retained as part of an overall building rehabilitation is the Booth Building in Springfield, Illinois. This early 20th century building's storefront was remodeled ca. 1955 with a new stone surround (Figure 3). Later the entire building received a panelized slipcover including covering the remodeled storefront (Figure 4). When the building was rehabilitated using tax credits the slipcover materials were removed and it was decided to preserve and maintain the ca. 1955 storefront rather than go back to an early 20th century design (Figure 5). A more modest midcentury storefront remodel was also retained on an Italianate style commercial building in Rockford, Illinois. This ca.1890 building's original storefront was removed ca.1950 and replaced with a storefront of stone veneer (Figure 6). The property owner proposed removing this storefront and going back with a more traditional design (Figure 7). In their review, the state and federal tax act reviewers felt the midcentury storefront was significant enough to warrant preservation and it was retained and restored as part of the building's rehabilitation (Figure 8). An important aspect of this review was that the period of significance for this historic district extended into the 1950s to include this era of midcentury remodeling. In some instances the midcentury storefront may have been designed to be the focal point on an earlier building with restrained detailing. A ca. 1900 commercial building in Savannah, Tennessee received a new storefront of marble panels in the 1950s and the quality of its materials and workmanship make this storefront worthy of preservation (Figure 9).

COMMISSION REVIEW AND MIDCENTURY REMODELS

There are several ways that commissions can address the question of midcentury storefront preservation or replacement:

- Conduct a survey. Take a walk downtown and survey your midcentury storefronts. You may not feel there are any designs which have significance but if in doubt take photos and gather history on the storefront and then ask your SHPO if they feel preservation is justified.
- Reevaluate your period of significance. If you have a number of important midcentury storefronts but they date later than your period of significance you may wish to fund a revision to your historic district nomination or amend your ordinance. This would provide the context and architectural evaluations for those mid-century buildings and storefronts worthy of preservation.

Photo: Illinois Historic Preservation Agency Archives

Figure 6: This ca. 1890 building in Rockford, Illinois received a number of alterations during the period of significance of the historic district, including the installation of an angled midcentury stone veneer storefront. Sometime after the period of significance the midcentury storefront window frames were painted dark and a later door installed.

Illustration: Illinois Historic Preservation Agency Archives

Figure 7: The rendering shows the design the owner first proposed, which included demolition of the historic midcentury storefront and installation of a completely new storefront.

Photo: Google Street View

Figure 8: For purposes of the federal historic tax credit project the SHPO and NPS said that the midcentury storefront was historic, and required its retention. The owner kept the midcentury storefront and installed a compatible clear-view door and canvas awning.

Photo: Phil Thomason

Figure 9: This midcentury storefront of marble panels is significant to the design of this ca. 1900 building in Savannah, Tennessee. The metal awning is a recent addition.

- Revise your design guidelines. Your commercial design guidelines may be written with little, if any, guidance on midcentury storefront remodels. As a commission you should agree on your approach to preservation or replacement of these storefronts and how much flexibility to provide property owners when they propose rehabilitating their property.
- Learn more about midcentury storefront remodels. There is a wide variety of information available now about the marketing and remodeling of midcentury storefronts and some of these resources follow Carol Dyson's article in this issue.

In the past, most midcentury remodels on earlier buildings were considered to be non-historic additions and removed as part of rehabilitation projects. With the passage of time these remodels are now fifty years old or older and their significance should be carefully considered before they are replaced. Commissions should take the lead on evaluating the midcentury resources in their historic commercial districts and reach consensus on what is worthy of preservation. ■

Photo: Phil Thomason

Figure 10: Is this ca. 1960 storefront significant enough to warrant preservation? Would your Commission require its retention or allow a new traditional storefront to be constructed in keeping with this ca. 1910 building?

ALASKA

A demolition permit for Anchorage's historic 4th Avenue Theatre was approved by the city's Board of Building Regulation Examiners and Appeals in December of 2016, finding that city officials had erred in delaying the permit in October 2016 after a moratorium delaying the building's demolition issued by the local Historic Preservation Commission had lapsed. The October delay was based upon the city's desire to research whether a 1985 conservation easement on the property was still in effect. Lawyers for the property owners argued the easement was eliminated by a 1991 foreclosure on the theater. The Anchorage Assembly is currently considering a "demolition delay" ordinance that would provide for community dialogue prior to the demolition of historic buildings. In the meantime, owner Joe Fang has stated he has no plans to demolish the theater, but needs the demolition permit to demolish some of the building's interior to replace a boiler. From the *Alaska Dispatch News*.

CALIFORNIA

Pop star Taylor Swift's house in Beverly Hills was recently designated a historic city landmark. The City Council unanimously approved the designation of the home which was built in 1934 for iconic Hollywood producer Samuel Goldwyn. Swift bought the home from the Goldwyn family in 2015 for $25 million and plans to restore the property to its original condition. Goldwyn co-founded Goldwyn Pictures, which later merged into Metro-Goldwyn-Mayer, or MGM, known by the iconic roaring lion in the intro credits to its films. A recent architectural assessment explains that Goldwyn and his wife, Frances, hired renowned architect Douglas Honnold to build the Georgian Revival house. In a cost-saving measure reminiscent of the Great Depression, the Goldwyns brought in set designers from various MGM productions to help with construction. Historic features, virtually untouched since 1934, include the tennis court, the pool, a curved patio sitting area and stepped terraces — even mature trees on the property. It's not clear what Swift's motivation is in taking on the project, though some have said she was seeking the landmark designation to boost the value of the home. From *Fox News*.

MICHIGAN

A historic baseball field in the Detroit area will be soon be rehabilitated. Hamtramck Stadium, once home to the Negro League team the Detroit Stars, has received a $50,000 grant through the African American Civil Rights Program of the National Park Service. The stadium was used for Negro League games from 1930-37 and was home to the Detroit Stars and Detroit Wolves. It is recognized as being one of few remaining Negro League-era baseball stadiums in the country. The City of Hamtramck acquired the stadium in 1940. The grandstand hasn't been used since the '90s, but is still in decent shape. The $50,000 grant will be used to undertake a condition assessment for the stadium and development of architectural plans for its rehabilitation. Melanie Markowicz, a planner for the City of Hamtramck is hopeful the stadium can be repurposed as a multi-use community space. "These uses will include a full range of sporting and community events including recreational and youth league organized sporting, pickup games, concerts, events, movie screenings, and interpretive exhibition ballgames which explore the heritage of the site." From *Curbed Detroit*.

NEW YORK

The 1931 Modernist Aluminaire house, designed by Albert Frey and A. Lawrence Kocher is moving from Queens, New York to a new home in Palm Springs, California, after a lengthy debate as to whether the house, which has been stored in a warehouse since 2012, could be relocated in Queens. The three-story house, made of donated materials and built in ten days, was the first all-metal house in the United States. It was shown in the Grand Central Palace exhibition hall on Lexington Avenue in New York City as part of the Architectural and Allied Arts Exhibition. The house was sold to architect Wallace K. Harrison for $1000, who disassembled it and moved it to his Long Island estate, where it became the core of an extensive complex. Since leaving the Harrison estate in the 1980s, a string of unsuccessful proposals have been made to find a permanent home for the Aluminaire House. A 2013 plan to locate the building in the 1920s Sunnyside Gardens Historic District in Queens was opposed by residents who argued the Modernist house was not in character with the district. The Aluminaire is expected to be assembled on the Palm Springs Art Museum grounds later this year. From the *New York Post*.

TEXAS

An unlikely downtown Dallas high-rise is on its way toward becoming an official historic landmark: One Main Place, which is but 48 years old. The city's Landmark Commission recently voted unanimously to begin designation proceedings. If approved the 33-story tower will become one of downtown's youngest landmarks. The owners, who recently converted some of the high-rise into a Westin hotel, want the landmark designation for one reason — the historic tax credits that come with it. And the concrete-grid and exposed granite exterior is unlikely to change. Designed by Skidmore, Owings and Merrill the building is already listed in the National Register of Historic Places. The building is significant for its connection to "superblock" planning in Dallas from the 1950s through the 1980s. Based on work by Le Corbusier, the notion was that people would live, work and play in a single mammoth building that dug deep beneath the ground and reached high into the sky. One Main Place was to be the beginning of a project that would have erased downtown, but was never fully realized. From the *Dallas Morning News*.

Sarah Ripple *is the Preservation Coordinator for Preservation Design Partnership. Prior to PDP, Sarah was a Landmarks Preservationist with the New York City Landmarks Preservation Commission from 2015 - 2016 and Building Plans Examiner and Architectural Historian with the Vieux Carré Commission from 2013 - 2015.*

Signage and Advertising in the French Quarter: Reconciling Preservation and Commercial Needs

By Sarah Ripple

It is a familiar and daily challenge for preservation agencies: reconciling the needs and desires of business and applicants – who are necessary to maintain a healthy, livable historic district – with the mandate to protect the architectural heritage from inappropriate changes. One of the primary goals of preservation agencies is to minimize the effect of alterations, and in the case of signage, to avoid designs that detract from or damage the building.

On the other side of the table, the business owner or applicant intends to attract patrons using signage that calls attention to itself. Therein lies the perceived disconnect between preservation agencies and applicants.

In New Orleans, the Vieux Carré Commission (VCC) is the preservation agency charged with the protection of the Vieux Carré Historic District (French Quarter), the jewel in the crown of New Orleans' substantial tourism industry. While it is in the best interest of the VCC to support investment in the French Quarter, competition between businesses in this small historic district is strong, due to high rents and commercial density, and the desire for eye-catching signage is almost palpable. The question is, how can the VCC and other preservation agencies bridge this divide between preservation and business interests?

One method is to use the tools commonly at hand: zoning, design guidelines, and agency review. Each tool should reinforce the concept that a thoughtful and well-designed sign has the potential for positive impact on business and, conversely, that an overly large or inappropriate sign has equal potential to detract from the building and, consequently, from business.

ZONING

Zoning regulations have the ability to significantly improve the preservation of historic resources and are, notably, the only rules for many historic districts that hold the weight of law. In New Orleans, the Comprehensive Zoning Ordinance (CZO) lays out land use regulations for the entire city and, approved by City Council, is set into law.[i] First, the CZO determines the defined uses that are permitted to install signage. Then where signage is permitted, the CZO provides rules primarily for quantity and size.[ii]

Each business within the French Quarter's two primary commercial zones is permitted one double-sided sign per street frontage – the building façade along the public right-of-way. This straightforward rule sets an even playing field for businesses and allows for clear, unbiased enforcement. The area zoned as the entertainment district, which is commercially dense and was historically replete with signage, is permitted additional opportunity for advertising [Image 1]. The regulations for the entertainment district, centered on Bourbon Street, permit two signs per business: one with the name or logo (also called a category sign) and one that advertises goods or services sold as well as prices (also known as an inventory sign). These zoning laws are crafted in such a way as to consider both the realistic needs of businesses and historic precedence.

Photo courtesy of Dominique M. Hawkins

Image 1: The CZO permits larger and additional signage in the entertainment district as well as internally illuminated signage.

The CZO determines maximum signage area based on the width of the build-

[i] "The CZO includes lists of permitted land uses for each of the City's zoning districts, in addition to height limits, setback requirements, urban design standards, operational rules, and other regulations." "Comprehensive Zoning Ordinance," last modified August 24, 2016, http://www.nola.gov/city-planning/czo/.

[ii] The CZO also provides regulations for installation locations: signs must be installed no less than 7' from the sidewalk in the French Quarter, may not be installed at the second floor or higher, and may not cover windows or doors.

Photo courtesy of Dominique M. Hawkins

Image 2: The butterfly and chamfered edge shapes creates memorable and interesting signage.

ing's street frontage, which essentially implements the preservation standard that larger signs are more appropriate for larger buildings, and smaller buildings should have smaller scaled signage.[iii] An applicant with a business located in a small building may argue that a larger than permitted sign is needed to draw attention precisely because of the limited street frontage. However, this view underestimates the effect characteristics other than size may have on the success of the advertisement. The CZO does not limit shape or color, and an appropriately scaled sign that effectively reflects the character of the business and is interesting enough to be memorable can be successful [Image 2].

Although some regulations may require businesses to be thoughtful and inventive, the goal of the CZO is to create and benefit a healthy, safe, and livable environment that in turn promotes business and community investment. Additionally, effective zoning provides clearly defined standards for size and quantity that reflects the desired preservation outcome. Since the CZO provides city-wide laws limiting signage quantity and size and requires review by a city agency separate from the VCC, it alleviates the onus from the VCC of being the agency imposing those rules and allows the VCC to focus proposal reviews on qualities that are harder to define – aesthetics and the appropriateness of the design.[iv]

DESIGN GUIDELINES

Design guidelines are an especially helpful tool for preservation agencies as they provide additional guidance and specialized information for historic architecture in a more easily digestible format. In 2014, the VCC with the Vieux Carré Commission Foundation (VCCF) and Dominique M. Hawkins, AIA, of Preservation Design Partnership, began the process of redesigning the District's design guidelines, which were over 25 years old.[v] The text-heavy document had not been comprehensively revisited since the mid-1980's and was not easily understood by applicants.

[iii] For instance, for every foot of frontage, a business is permitted 30 square inches of signage for wall signs and 60 square inches total [30 square inches per side] for projecting signs.

[iv] As mentioned, Zoning regulations have the benefit of being law - required standards, rather than simply recommended. In order to receive approval on an application not in conformance with zoning, the applicant must go through the process of obtaining a variance or waiver, an unappealing task for many and often not worth it for a small request such as signage. Consequently, zoning proves to be an effective method for regulation of signage.

[v] "The Foundation's mission is to support the Vieux Carré Commission, which protects, preserves, and maintains the distinct architecture, historic character, and zoning integrity of the French Quarter." Working with the VCC and Dominique Hawkins, the VCCF financed the redesign of the guidelines and played an integral part of the review process. "Vieux Carré Commission Foundation," http://vccfoundation.org/.

Photo courtesy of Dominique M. Hawkins

Image 3: The bicorne-shaped sign is compelling and appropriately reflects the name of the business.

One of the primary motives to redesign the guidelines was to provide applicants a clearer and illustrated explanation of the rules and ample guidance. The resulting document, the *Design Guidelines for the Vieux Carré Historic District (Design Guidelines)*, uses images and graphics without extensive text to illustrate key points that can be readily understood by applicants who may have a limited architectural or preservation vocabulary, and to provide a comprehensive assessment of the needs of the District's buildings and structures and the policies that affect them.

The *Design Guidelines* section on signage includes recommendations regarding type, size, design, color, material, installation location, and lighting that not only illustrate historically appropriate signage but also designs that are memorable, compelling, and ultimately beneficial to business. Through these guidelines, the VCC indicates that preservation and business do not need to be at odds, although it does require applicants to approach signage using the language of preservation.

From the preservation perspective, the type of signage – hanging, wall mounted, window signs,

Photo courtesy of Dominique M. Hawkins

Image 4: The strong contrast between the letters and the background increases legibility and the serif font reflects the old-fashioned nature of the business.

Image 5: The new, pin-mounted lettering is located prominently at the signage band, where historic signage previously existed.
Photo courtesy of Dominique M. Hawkins

etc. – appropriate for a building depends on the architectural details of the building. This idea is not out of line with business concerns, primarily that a sign is located in a visible location. Historically, signage was typically placed in prominent locations visible to pedestrians, whether hung from a bracket near the entrance, mounted to a signage band across the face of the building, or applied to shop window glazing – the methods and locations that were successful then are generally still successful today. [Image 5] Awnings were a historic form of sheltering a building from the elements and often included signage, however not all forms are appropriate nor should they be used as opportunities for large advertisements.[vi] The VCC advocates that limited signage area should not limit creativity nor does it guarantee a less successful sign. Thinking outside of the signage box and utilizing a special shape or design can draw attention without additional size [Images 3 & 6] and the use of color and a distinctive font style can reinforce the branding of the business [Image 4]. Branding is typically at the forefront of any conversation with national companies such as Starbucks, who use standardized signage nationwide. The *Design Guidelines* are clear that what is standard for the rest of the country may not be appropriate for a historic district as distinct as the French Quarter; often the standard designs can be refined to still be immediately recognizable for the brand but more sensitive to the historic building and district. Signage lighting is valuable for businesses in the later hours of the day, but should be employed with care. An insensitive lighting design can actually detract from the sign by creating glare and calling attention to itself by means of oversized fixtures and exposed conduit.

Photo courtesy of Dominique M. Hawkins

Image 6: This wall sign uses new materials in a sensitive way and has played with 3-dimensionality to create an interesting and memorable advertisement.

Related to signage and equally important is the general maintenance and care paid to the entire storefront, which should be treated as the marketing tool that it is. The VCC may recommend that the business not limit advertising efforts only to signage, rather consider the entire storefront as an opportunity to market themselves supplementing signage. A well-maintained or sensitively restored storefront has the potential to draw positive attention and business; additionally, historic shop

[vi] The VCC limits lettering to the awning skirt and notes that awnings cannot conceal special architectural features. Awnings should be customized for the building where necessary; for instance, arch-headed windows should accommodate balloon, or arched, awnings, and buildings with galleries may have retractable [not fixed] drop down awnings between the gallery columns.

windows provide ample and thoughtful room for expression of goods and services without added signage [Image 7].

By nature, historic districts are special and review by preservation agencies of proposed signage requires thoughtful consideration of the buildings on a case by case basis; within the French Quarter, rarely will one building be exactly like another. While having these rules and standards outlined in detail in the Design Guidelines undoubtedly makes the process easier, much of the success depends on the person to person conversations that occur between the VCC and the business.

AGENCY REVIEW

The last tool could be defined simply as communication, the value of which should not be underestimated. Sometimes presenting options rather than rules and being available for discussion allows for a sense of cooperation and general goodwill that can mitigate the discord between preservation and business and ultimately result in a mutually agreeable design that is sensitive to the district's historic character. As is the case for many historic Main Streets and districts around the country, the unique, quaint architectural character of the French Quarter - what the VCC calls the *tout ensemble* – is what has drawn and continues to draw people and businesses to the historic district. Reinforcing this quaintness through sensitive and thoughtful design for signage and all proposed changes, is key to maintaining a vibrant historic district and healthy environment for business growth. The interests of preservation and business are ultimately intertwined, as a vibrant historic district supports business and healthy businesses support the continued use of historic buildings. Consequently, the issue at hand may not be entirely about bridging the gap but instead about learning to speak the same language.

Photo courtesy of Dominique M. Hawkins

Image 7: A well-maintained and effectively utilized storefront serves as an additional opportunity to market the business.

Crystal Lake *holds a Bachelor of Arts degree in History and Anthropology from Whitman College and a Master of Arts degree in Historical Archaeology from the University of York. She has worked for several museums in King County, including the Nordic Heritage Museum, Tolt Historical Society, the Northwest Railway Museum, and the Snoqualmie Valley Historical Museum. Crystal also serves on the King County Landmarks Commission.*

A Recipe for Restoration: Removing an Alpine Facade on a Historic Bakery

By Crystal Lake

Since 1928, there has been a bakery at the same location in downtown North Bend, Washington. It has been a favorite for generations of local residents and visitors. In the 1970s the building was outfitted with a faux Alpine façade. When the building recently changed hands, the new owners wanted to return the bakery to its original appearance.

Since it was a contributing building to the historic commercial district, the rehabilitation had to be approved by the local landmarks commission, and the project was such a success that the owners were given a coveted historic preservation award.

North Bend, Washington is located between Seattle and snowy Snoqualmie Pass, home to many winter recreational activities. Originally a logging town platted in 1889 with the arrival of the railway, most downtown buildings date to between 1910 and 1941. At that time North Bend was the last major stop on the Sunset Highway for travelers before they went over the Cascade Mountains heading east from western Washington. Up until the 1970s, the traffic on the Sunset Highway (and later Highway 10) drove on the main street (known over the years variously as First Avenue and North Bend Way) through North Bend, directly in front of the bakery.

In the 1970s, the town was to be bypassed by the new I-90 freeway. This resulted in the community deciding to follow the lead of Leavenworth, Washington, and convert the downtown into a Bavarian village in hopes that it would attract the tourists that were no longer coming directly into town on the highway. Downtown buildings were

Credit: Steve Teodosiadis

George's Bakery with its Alpine façade, 2014.

outfitted with Swiss chalet-like facades to reinforce the village concept. To add authenticity to the project, Henri Dubois, a landscape architect from the French speaking region of Switzerland was brought in to oversee a local construction crew. However, North Bend did not completely follow through with the concept, and over time many building owners removed the faux Alpine embellishments.

Credit: Snoqualmie Valley Museum PO-40-1328

Downtown North Bend in the 1980s.

Built in 1928, the bakery was an identical twin to the meat market building next door, and featured simple brick pilasters and pedimented parapet, along with large transom windows and a double

Credit: Puget Sound Regional Archives

Bellinger's Bakery, 1940.

storefront. The original tenant was Carl Bellinger and his wife Dee. Carl had previously owned a bakery in Seattle and became familiar with North Bend from camping and fishing trips in the area. He noticed that the town had no bakery. Despite the best advice of friends in Seattle, he relocated his business to North Bend in the early 1920s. It quickly flourished and he relocated from a building across the street to the current location within a few years. Bellinger's Bakery prospered until their retirement in 1962.

In 1962, George and Jean Macris acquired the bakery and operated it until 2003 as George's Bakery. After decades of use by the Bellingers, the bakery was functional but in a state of disrepair; George and Jean worked on updating the bakery, adding modern equipment. My own father's first job was working for George and Jean at the bakery in the late 1960s. The Macris family owned the building when its façade was made over as a two-story Swiss cottage. I remember well in the 1980s and 1990s going to the bakery every Saturday with my family; the building looked right out of The Sound of Music, complete with overhanging gable, brackets, balcony, and gingerbread trim. In the early 1990s, there was an oven explosion in the bakery and George was seriously injured, closing the bakery for several months. George and Jean quickly rebuilt, but George had health complications thereafter passing in 2003 at the early age of 69. Jean continued to own the bakery until 2014, leasing it out to other bakers to operate.

Credit: Snoqualmie Valley Museum

Carl and Dee Bellinger producing their Long Loaf bread, ca. 1936.

Credit: Steve Teodosiadis

During deconstruction, showing 1960s "Butter Crust" sign.

In 2014, Steve and Georgia Teodosiadis purchased the building and were eager to make improvements to it. George's Bakery was the only remaining building with an Alpine façade in the historic district. All the other buildings had been restored. After decades since the bakery last had major repairs and renovations, it was again functional but in a state of disrepair. The stucco on the back wall was crumbling. The façade looked tired and worn and sections of it were rotting away. There was poor drainage from the roof. Steve consulted with King County's preservation architect to look at options for removing the façade. They both climbed on the roof to inspect the parapet and looked above the drop ceiling to determine what was left of the original façade and whether the Alpine front could be removed easily. They discovered the original transom windows were still intact, but could not see whether the brick parapet was left in place. Further investigation by the contractor revealed it was not. Steve also came by Snoqualmie Valley Historical Museum and we looked through photographs of what the building looked like over the years.

Steve applied for a certificate of appropriateness from the North Bend Landmarks Commission. The commission was eager to see the removal of the 1970s façade, but they first had to determine if it were significant in its own right, according to the Secretary of the Interior's Standard for Rehabilitation #4, "Changes to a property that have acquired historic significance in their own right will be retained and preserved." In North Bend, the minimum age for potential significance is 40 years, and since the new façade was added

in the early 1970s, it met the age requirement for historic significance. However, the period of significance for the historic district was 1910 to 1960, and the commission determined that the façade had not acquired significance and could be removed.

One of the other big questions was how to deal with the brick on the façade. The original storefront windows, doors, and transom windows were all still intact, but all of the brick above the transoms had been removed as part of the 1970s remodel. The remaining brick on pilasters on either side of the windows had been painted multiple times, and with a slightly raked texture, it was going to be difficult to remove the paint, or find matching brick. The original brick color was determined, and a modern brick in a similar color with a very slight texture was chosen for the entire façade. The original pediment was re-created, and pilasters were re-faced, but the overall composition was slightly simplified so that it was clearly a new façade, yet compatible with what had been there historically. Original terra cotta insets at the top of the façade were not replaced, but the brick was slightly inset to remind us of the original details. And original curved cast stone coping at the top of the parapet wall was replaced with simple straight metal flashing. False decorative features were removed from the storefront windows, and new signage was added. The stucco on the rear of the building was repaired.

Steve applied for a landmarks capital grant, available through King County's cultural development authority, 4Culture. This grant program uses a portion of lodging tax collected in the county to assist landmark property owners with small capital

Credit: Steve Teodosiadis

Interior during deconstruction showing newly exposed historic clerestory windows.

Credit: Steve Teodosiadis

Restored façade.

Credit: King County Historic Preservation

Steve behind the counter, assisting customers, 2017.

Credit: King County Historic Preservation

Steve and Georgia Teodosiadis in front of the bakery.

Credit: Steve Teodosiadis

North Bend's Historic Commercial District at dusk.

projects. It is a competitive grant program, but is offered annually and is a great source of seed money for larger rehabilitation or restoration projects. The Teodosiadises were awarded $26,000 toward the façade restoration.

Originally intending only to restore the building and then find a tenant, Steve and Georgia decided to operate the bakery themselves. And in an interesting twist on history, they opted for calling it Georgia's Bakery, a slight modification of its name for the last 50 years. Today they not only sell their amazing baked goods out of the store, they also offer them at most of the farmers markets throughout the valley, several days a week. Heading into the 90th year of operation, the bakery remains an important fixture in downtown North Bend. With the bakery's restoration, downtown North Bend again looks much as it would have at the outbreak of World War II, and is one of the few locations along the old Sunset Highway route between Seattle and New York that have been able to retain much of the original architectural character of that era.

In 2015 the Teodosiadises were awarded the King County Executive's historic preservation award for their comprehensive restoration of the facade and for maintaining the building's original use. In his acceptance speech, Steve expressed his gratitude for all the support he received in the process of restoring George's Bakery. The county's preservation architect offered solid advice during the planning and construction process; 4Culture staff helped with the application process, and the restoration would not have been possible without their financial support. And the City of North Bend provided additional financial and programmatic support, with a small façade grant and assistance during the permit process. The city was certainly excited about this restoration on such an important legacy business in downtown North Bend.

According to Steve, "All parties mentioned above also demonstrated patience with me as this was my first project of this kind. It pleases me that a small, first time building owner can accomplish such a great deal with their help. A few years ago I would not have thought this possible." Everyone in North Bend is pleased that Steve and Georgia took on this process, and that the oldest bakery in King County is still putting out amazing pies, breads, and the occasional Bigfoot cookie!

Spotlight on a Preservation Organization: National Main Street Center

For more than 35 years, the National Main Street Center has been working in over 2,000 communities across the country to reenergize and revitalize commercial districts and downtown districts. From small towns and mid-sized communities to urban commercial districts, Main Street America™ is the leader in preservation-based economic development.

Enabling communities and neighborhoods to leverage local assets – from historic, cultural and architectural resources to local enterprise and community pride, Main Street is a comprehensive strategy that addresses the wide variety of issues and problems that challenge traditional commercial districts.

July 2013, marked the official launch of the National Main Street Center, Inc. (NMSC), a newly formed, nonprofit subsidiary of the National Trust for Historic Preservation. With leadership from a new Board of Directors and CEO, the National Main Street Center continues to build on its long-standing commitment to advancing the preservation-based revitalization of commercial districts throughout the country. In 2015, the NMSC launched a new program brand—Main Street America – to reinvigorate the Main Street Four Point Approach strategy and to position Main Street as a leader locally, regionally, and nationally.

The Main Street Approach begins with creating a vision for success on Main Street that is rooted in a solid understanding of the market realities of the district, and is informed by broad community engagement. Main Street promotes a community driven process that brings diverse stakeholders from all sectors together, inviting them to be proactive participants in the revitalization process. This essential component provides a foundation for outlining the community's own identity, expectations, and ideals while confirming

real and perceived perceptions, needs and opportunities.

As part of the Main Street America refresh, the NMSC has enhanced the original framework to include Community Transformation Strategies, providing a clear sense of priorities and direction for revitalization efforts. These strategies focus on both short and long-term actions that will move the community closer to achieving its vision of success by using the four key areas Main Street has been using as a guiding framework for over 35 years: Organization, Promotion, Design and Economic Vitality.

The cumulative success of the Main Street Approach® and Main Street programs on the local level has earned Main Street the reputation as one of the most powerful economic revitalization tools in the nation. The National Main Street Center, working with the network of over 45 Main Street Coordinating Partners, conducts research to document this by annually collecting statistical information on the preservation, revitalization, and economic activities in local Main Street programs throughout the country. These estimates are based on cumulative statistics gathered from 1980 to December 31, 2015, for all designated Main Street communities nationwide.

- Total dollars reinvested in physical improvements from public and private sources: $65.6 billion
- Number of building rehabilitations: 260,011
- Net gain in jobs: 556,960
- Net gain in businesses: 126,476
- Reinvestment Ratio: $26.14 : $1

To learn more about the National Main Street Center, the Coordinating Programs and to find out how to get involved in your local Main Street, check out mainstreet.org.

Historic Downtown Ellensburg, Washington, a Certified Main Street Community.

NAPC
NATIONAL ALLIANCE of PRESERVATION COMMISSIONS
education • advocacy • training

Planning Partners

CITY OF DES MOINES

STATE HISTORIC PRESERVATION OFFICE OF IOWA
IOWA DEPARTMENT OF CULTURAL AFFAIRS

The National Alliance of Preservation Commissions is excited to announce its eleventh biennial FORUM in Des Moines, Iowa, July 18-22, 2018. Join us and discover the latest trends in preservation and receive valuable training through a combination of educational sessions, tours and workshops. NAPC FORUM is always a great opportunity to network with your fellow preservationists and professionals in the field. For more information contact NAPC at 757-802-4141 or director@napcommissions.org.

The Alliance Review
National Alliance of Preservation Commissions
PO Box 1011
Virginia Beach, VA 23451

PRESORTED
STANDARD
U.S. Postage
PAID
Norfolk, VA
Permit No. 25

You can also join online at http://napcommissions.org/join

JOIN NAPC TODAY

Name

Commission/Organization

Address

City | State | Zip

Phone/Fax | E-mail

How did you hear about NAPC?

Become part of the national network of local preservation, historic district, and landmark commissions and boards of architectural review. Organized to help local preservation programs succeed through education, advocacy, and training, the National Alliance of Preservation Commissions is the only national nonprofit organization dedicated to local preservation commissions and their work. NAPC is a source of information and support for local commissions and serves as a unifying body giving them a national voice. As a member of NAPC, you will benefit from the experience and ideas of communities throughout the United States working to protect historic districts and landmarks through local legislation, education, and advocacy.

I PREFER MY JOURNAL:

- ◯ Digital | via email
- ◯ Hard copy | in the mail

MEMBERSHIP CATEGORIES

- ◯ $20.00
  - Student
- ◯ $35.00
  - Individual Membership
- ◯ $50.00
  - Commissions: Municipal/county population less than 5,000*
  - Local nonprofit organizations
- ◯ $100
  - Commissions: Municipal/county population of 5,000 to 50,000*
  - Regional or statewide nonprofit organizations
- ◯ $150
  - Commissions: Municipal/county population greater than 50,000*
  - State Historic Preservation Offices
  - Federal Agencies
  - National nonprofit organizations

PROFESSIONAL NETWORK

- ◯ $150 PROFESSIONAL NETWORK
  - Consultants /Consulting Firms
  - Businesses/Companies
  - Other Professional Services

In addition to receiving all NAPC membership benefits, Professional members are listed in the NAPC Professional Network Directory at http://napcommissions.org/directory.

** Membership includes all commission members and staff. Please provide complete list of members with names, phone numbers and email address for additional digital copies. (Each commission membership receives one print copy with unlimited additional digital copies.)*

PREMIUM MEMBERSHIP

Half of all premium membership dues support NAPC's student internship and Forum scholarship programs

- ◯ $250 CHAIRS CIRCLE
- ◯ $500 FOUNDERS CIRCLE

Please return this form with payment to NAPC: PO Box 1011, Virginia Beach, VA 23451

AGENDA
VIRTUAL BIRMINGHAM HISTORIC DISTRICT COMMISSION MEETING
WEDNESDAY – June 16th, 2021
******************** 7:00 PM********************

Link to Access Virtual Meeting: https://zoom.us/j/91282479817
Telephone Meeting Access: 877 853 5247 US Toll-free
Meeting ID Code: 912 8247 9817

1) **Roll Call**
2) **Approval of the HDC Minutes of June 2nd, 2021**
3) **Courtesy Review**
4) **Historic Design Review**
   A. **100 N. Old Woodward – Parks/Wooster Building**
   B. **239 N. Old Woodward – Huston Building**
   C. **743 W. Frank – King-Argus House**
5) **Sign Review**
6) **Study Session**
   A. **Promoting Historic Preservation**
7) **Miscellaneous Business and Communication**
   A. **Pre-Application Discussions**
   B. **Draft Agenda**
      1. **July 7th, 2021**
   C. **Staff Reports**
      1. **Administrative Sign Approvals**
      2. **Administrative Approvals**
      3. **Demolitions**
      4. **Action List 2021**
8) **Adjournment**

Notice: Individuals requiring accommodations, such as interpreter services for effective participation in this meeting should contact the City Clerk's Office at (248) 530-1880 at least on day in advance of the public meeting.

Las personas que requieren alojamiento, tales como servicios de interpretación, la participación efectiva en esta reunión deben ponerse en contacto con la Oficina del Secretario Municipal al (248) 530-1880 por lo menos el día antes de la reunión pública. (Title VI of the Civil Rights Act of 1964).

A PERSON DESIGNATED WITH THE AUTHORITY TO MAKE DECISIONS MUST BE PRESENT AT THE MEETING.

CITY OF BIRMINGHAM
Date 05/20/2021 1:28:30 PM
Ref 00180234
Receipt 576377
Amount $2,000.00

CITY OF BIRMINGHAM
Community Development - Building Department
151 Martin Street, Birmingham, MI 48009
Community Development: 248-530-1850
AMG Inspection Request Site: https://www.accessmygov.com
Fax: 248-530-1290 / www.bhamgov.org

Permit # PD21-0226

Project # JDSF21-005

APPLICATION FOR DEMOLITION PERMIT

I. Project Type / Location

☒ HOUSE; ☐ HOUSE AND ATTACHED GARAGE ☐ HOUSE AND DETACHED GARAGE ☐ DETACHED GARAGE ☐ COMMERCIAL BUILDING
☐ EXTERIOR ☐ INTERIOR NON-LOAD BEARING ☐ SHED ☐ OTHER _____

ADDRESS	PROPERTY IDENTIFICATION NUMBER (SIDWELL NO.)	LOT NUMBER
1723 BIRMINGHAM BLVD	1936353001	160

II. Applicant / Project Contact Information

A. Applicant

NAME	ADDRESS	
RAJEEV GUPTA	1700 TORRY ST	
CITY: BIRMINGHAM	STATE: MI	ZIP CODE: 48009
TELEPHONE NUMBER (Include Area Code)		
CELL PHONE NUMBER (Include Area Code): 248 396 6318	FAX NUMBER (Include Area Code)	EMAIL ADDRESS: RRPROP@YAHOO.COM

B. Owner or Lessee

NAME	ADDRESS	
RAJEEV GUPTA	1700 TORRY ST	
CITY: BIRMINGHAM	STATE: MI	ZIP CODE: 48009
TELEPHONE NUMBER (Include Area Code)		
CELL PHONE NUMBER (Include Area Code): 248 396 6318	FAX NUMBER (Include Area Code)	EMAIL ADDRESS: RRPROP@YAHOO.COM

C. Architect or Engineer

NAME	ADDRESS	
FIVE-EIGHTHS ARCHITECTS, LLC	2321 WOLCOTT ST	
CITY: FERNDALE	STATE: MI	ZIP CODE: 48220
TELEPHONE NUMBER (Include Area Code): 2488912737		
CELL PHONE NUMBER (Include Area Code): 2488912737	FAX NUMBER (Include Area Code)	EMAIL ADDRESS
LICENSE NUMBER: 1301062494		EXPIRATION DATE

D. Contractor

NAME	ADDRESS	
BIG D CONSTRUCTION	102 WINDFALL TRAIL	
CITY: ORTONVILLE	STATE: MI	ZIP CODE: 48462
TELEPHONE NUMBER (Include Area Code): 248 830 0136		
CELL PHONE NUMBER (Include Area Code): 248 [illegible]	FAX NUMBER (Include Area Code)	EMAIL ADDRESS: BIGDCONSTRUCTION@GMAIL.COM
INDIVIDUAL BUILDERS LICENSE NUMBER: 2102090336		EXPIRATION DATE: 5-31-2023
COMPANY BUILDERS LICENSE NUMBER: 2102090336		EXPIRATION DATE: 5-31-2023
FEDERAL EMPLOYER ID NUMBER (or reason for exemption): 38-2845007		
WORKERS COMP INSURANCE CARRIER (or reason for exemption): 24806390207V7 STATE AUTO GENERAL LIABILITY		
UNEMPLOYMENT INSURANCE AGENCY EMPLOYER ACCOUNT NUMBER (or reason for exemption): 1023225		

RECEIVED
MAY 20 2021
CITY OF BIRMINGHAM
COMMUNITY DEVELOPMENT DEPT.

CITY OF BIRMINGHAM
Date 05/20/2021 1:28:30 PM
Ref 00180235
Receipt 576377
Amount $400.00

Revised 11/2019

CITY OF BIRMINGHAM
Community Development - Building Department
151 Martin Street, Birmingham, MI 48009
Community Development: 248-530-1850
AMG Inspection Request Site: https://www.accessmygov.com
Fax: 248-530-1290 / www.bhamgov.org

Permit # _____ Project # DSF21-009

APPLICATION FOR DEMOLITION PERMIT

I. Project Type / Location

☐ HOUSE ☐ HOUSE AND ATTACHED GARAGE ☑ HOUSE AND DETACHED GARAGE ☐ DETACHED GARAGE ☐ COMMERCIAL BUILDING
☐ EXTERIOR ☐ INTERIOR NON-LOAD BEARING ☐ SHED ☐ OTHER _____

ADDRESS	PROPERTY IDENTIFICATION NUMBER (SIDWELL NO.)	LOT NUMBER
555 Fairfax		

II. Applicant / Project Contact Information

A. Applicant

NAME		ADDRESS	
Mike Petrucci		33680 Woodward Ave	
CITY	STATE	ZIP CODE	TELEPHONE NUMBER (Include Area Code)
Birmingham	MI	48009	248 622-5010
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS	
(246) 830-9511		mikep@petrucci homes.com	

B. Owner or Lessee

NAME		ADDRESS	
Adam Wise		555 Fairfax	
CITY	STATE	ZIP CODE	TELEPHONE NUMBER (Include Area Code)
Birmingham	[redacted] MI	48009	
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS*	

C. Architect or Engineer

NAME		ADDRESS	
Brian Weeper Architecture		630 N. Old Woodward	
CITY	STATE	ZIP CODE	TELEPHONE NUMBER (Include Area Code)
Birmingham	MI	48009	248 259-1784
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS	
248 259-1784		Brian@brianweeper.com	
LICENSE NUMBER		EXPIRATION DATE	
1301059253		10/31/2021	

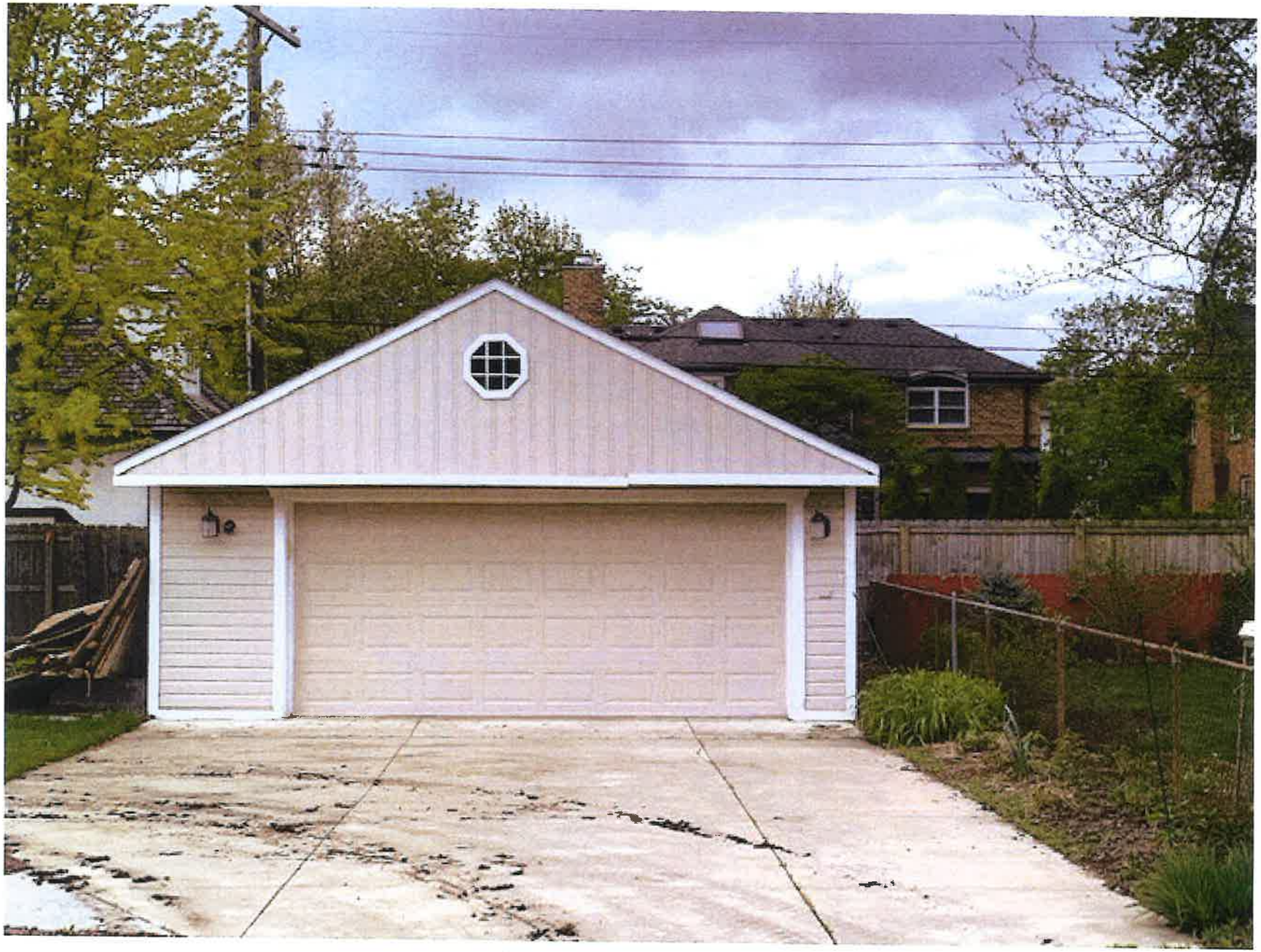
D. Contractor

NAME		ADDRESS	
Petrucci Homes		33680 Woodward Ave	
CITY	STATE	ZIP CODE	TELEPHONE NUMBER (Include Area Code)
Birmingham	MI	48009	248 622-5010
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS	
248 830-9511	—	mikep@petruccihomes.com	
INDIVIDUAL BUILDERS LICENSE NUMBER		EXPIRATION DATE	
2101130501			
COMPANY BUILDERS LICENSE NUMBER		EXPIRATION DATE	
2619001005			
FEDERAL EMPLOYER ID NUMBER (or reason for exemption)			
38-3381245			
WORKERS COMP INSURANCE CARRIER (or reason for exemption)			
Frankenmuth WC 6438891			
UNEMPLOYMENT INSURANCE AGENCY EMPLOYER ACCOUNT NUMBER (or reason for exemption)			
2170255			

panel

RECEIVED
MAY 0 6 2021
CITY OF BIRMINGHAM

Revised 11/2019



CITY OF BIRMINGHAM
Community Development - Building Department
151 Martin Street, Birmingham, MI 48009
Community Development: 248-530-1850
AMG Inspection Request Site: https://www.accessmygov.com
Fax: 248-530-1290 / www.bhamgov.org

Permit # _____ Project # _____

APPLICATION FOR DEMOLITION PERMIT

I. Project Type / Location

☐ HOUSE ☒ HOUSE AND ATTACHED GARAGE ☐ HOUSE AND DETACHED GARAGE ☐ DETACHED GARAGE ☐ COMMERCIAL BUILDING
☐ EXTERIOR ☐ INTERIOR NON-LOAD BEARING ☐ SHED ☐ OTHER _____

ADDRESS	PROPERTY IDENTIFICATION NUMBER (SIDWELL NO.)	LOT NUMBER
848 Pleasant Ave, Birmingham	08-19-35-201-075	27

II. Applicant / Project Contact Information

A. Applicant

NAME	ADDRESS
Fireside Home Construction Robert Burnside	PO Box 307
CITY: Dexter / STATE: MI	ZIP CODE: 48130 / TELEPHONE NUMBER (Include Area Code): 734-426-4353
CELL PHONE NUMBER (Include Area Code): 517-438-0978 / FAX NUMBER (Include Area Code): 734-426-4534	EMAIL ADDRESS: jakec@firesidehomeco.com

B. Owner or Lessee

NAME	ADDRESS
Harvey and Kay Bell	848 Pleasant Avenue
CITY: Birmingham / STATE: MI	ZIP CODE: 48009 / TELEPHONE NUMBER (Include Area Code): 248-404-7096
~~CELL PHONE NUMBER (Include Area Code): 248-645-5418~~ / FAX NUMBER (Include Area Code): 248-417-2619 Cell	EMAIL ADDRESS: ahbell4@gmail.com

C. Architect or Engineer

NAME	ADDRESS
Michael Klement / Architectural Resource	2301 Platt Road, Suite 30
CITY: Ann Arbor / STATE: MI	ZIP CODE: 48104 / TELEPHONE NUMBER (Include Area Code): 734-769-9784
CELL PHONE NUMBER (Include Area Code): / FAX NUMBER (Include Area Code):	EMAIL ADDRESS: mklement@architecturalresources.com
LICENSE NUMBER:	EXPIRATION DATE:

D. Contractor

NAME	ADDRESS
Fireside Home Construction	PO Box 307
CITY: Dexter / STATE: MI	ZIP CODE: 48130 / TELEPHONE NUMBER (Include Area Code): 734-426-4353
CELL PHONE NUMBER (Include Area Code): 517-438-0978 / FAX NUMBER (Include Area Code): 734-426-4534	EMAIL ADDRESS: jake@firesidehomeco.com
INDIVIDUAL BUILDERS LICENSE NUMBER: Robert C Burnside 2101189539	EXPIRATION DATE: 5/31/2023
COMPANY BUILDERS LICENSE NUMBER: Fireside Home Construction 2102171751	EXPIRATION DATE: 5/31/2023
FEDERAL EMPLOYER ID NUMBER (or reason for exemption): 61-1953559	
WORKERS COMP INSURANCE CARRIER (or reason for exemption): Accident Fund	
UNEMPLOYMENT INSURANCE AGENCY EMPLOYER ACCOUNT NUMBER (or reason for exemption): 1474234	

RECEIVED
MAY 07 2021
CITY OF BIRMINGHAM
COMMUNITY DEVELOPMENT DEPARTMENT

City of Birmingham
A Walkable Community

Community Development Department
151 Martin Street
Birmingham, MI 48012-3001
(248) 530-1850
Inspection Requests: www.bsaonline.com

Applicant:
HUNTER ROBERTS HOMES
36800 WOODWARD AVE #115
BLOOMFIELD HILLS MI 48304

Status: HOLD (FEE)

DEMOLITION ONLINE

Type

Permit Number:
PD21-0021
JDSF21-0006

Applied: 05/05/2021
Issued:
Expires:
Finaled:

LOCATION	OWNER	CONTRACTOR
0 789 SHIRLEY DR 08-19-35-277-002 **Zoning District:** **Special District:**	GOLDBERG, JAMES A 789 SHIRLEY DR BIRMINGHAM MI 48009-1644 **Phone:** **Fax:**	HUNTER ROBERTS HOMES 36800 WOODWARD AVE #115 BLOOMFIELD HILLS MI 48304 **Phone:** (248) 644-4910 **Fax:** (248) 594 9797

Work Description: DEMO house and attached garage

Stipulations:

Primary Constructions Type:

Primary Use Group:

Primary Zoning District:

Project: JDSF21-0006

Permit Item	Work Type		Fee Basis	Item Total
DEMO - 3,000 TO 5,000 CUBIC FEET	BUILDING PERMITS	1.00	$200.00	

Fee Total: 200.00
Amount Paid: 0.00
Balance Due: 200.00

Building Official Approval: _____ **Date:** 05/06/2021

789 Shirley

CITY OF BIRMINGHAM
Community Development - Building Department
151 Martin Street, Birmingham, MI 48009
Community Development: 248-530-1850
AMG Inspection Request Site https://www.accessmygov.com
Fax: 248-530-1290 / www.bhamgov.org

Permit # _____ Project # _____

APPLICATION FOR DEMOLITION PERMIT

I. Project Type / Location

☐ HOUSE ☐ HOUSE AND ATTACHED GARAGE ☐ HOUSE AND DETACHED GARAGE ☐ DETACHED GARAGE ☐ COMMERCIAL BUILDING
☐ EXTERIOR ☐ INTERIOR NON-LOAD BEARING ☐ SHED ☐ OTHER _____

ADDRESS	PROPERTY IDENTIFICATION NUMBER (SIDWELL NO.)	LOT NUMBER
646 Chapin		

II. Applicant / Project Contact Information

A. Applicant

NAME	ADDRESS	
Live Well Custom Homes	626 E 4th Street	
CITY: Royal Oak / STATE: MI	ZIP CODE: 48067	TELEPHONE NUMBER (Include Area Code): 248 677-8484
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS: rick@rcmgroups.com

B. Owner or Lessee

NAME	ADDRESS	
Live Well Custom Homes	626 E 4th Street	
CITY: Royal Oak / STATE: MI	ZIP CODE: 48067	TELEPHONE NUMBER (Include Area Code): 248 677-8484
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS*: rick@rcmgroups.com

C. Architect or Engineer

NAME	ADDRESS	
DAS	7341 Triangle Dr	
CITY: Sterling Heights / STATE: MI	ZIP CODE: 48314	TELEPHONE NUMBER (Include Area Code): 586 803 1410
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS
LICENSE NUMBER		EXPIRATION DATE

D. Contractor

NAME	ADDRESS	
Live Well Custom Homes	626 E 4th Street	
CITY: Royal Oak / STATE: MI	ZIP CODE: 48067	TELEPHONE NUMBER (Include Area Code): 2486778484
CELL PHONE NUMBER (Include Area Code)	FAX NUMBER (Include Area Code)	EMAIL ADDRESS: rick@rcmgroups.com
INDIVIDUAL BUILDERS LICENSE NUMBER		EXPIRATION DATE
COMPANY BUILDERS LICENSE NUMBER: 2102198565		EXPIRATION DATE: 5/31/2022
FEDERAL EMPLOYER ID NUMBER (or reason for exemption): 27-2803385		
WORKERS COMP INSURANCE CARRIER (or reason for exemption): Frankenmuth		
UNEMPLOYMENT INSURANCE AGENCY EMPLOYER ACCOUNT NUMBER (or reason for exemption): 1639014		

RECEIVED
MAY 05 2021
CITY OF BIRMINGHAM
COMMUNITY DEVELOPMENT DEPARTMENT

Revised 11/2019

City of Birmingham
A Walkable Community

Community Development Department
151 Martin Street
Birmingham, MI 48012-3001
(248) 530-1850
Inspection Requests: www.bsaonline.com

Applicant:
MILFORD CONTRACTING
15271 HAWLEY RD.
HOLLY MI 48442

Status: HOLD (FEE)

DEMOLITION ONLINE

Type

Permit Number:
PD21-0019
JDSF21-0018

Applied: 05/04/2021
Issued:
Expires:
Finaled:

LOCATION	OWNER	CONTRACTOR
0 1295 LAKESIDE RD 08-19-26-230-017 **Zoning District:** **Special District:**	CHADDSFORD ACQUISTITIONS LLC 490 LAKESIDE DR BIRMINGHAM MI 48009-3825 **Phone:** **Fax:**	MILFORD CONTRACTING 15271 HAWLEY RD. HOLLY MI 48442 **Phone:** (248) 240 0938 **Fax:**

Work Description: Demo existing house, fill open hole, seed and straw lot

(attached garage)

Stipulations:

Primary Constructions Type:
Primary Use Group:

Primary Zoning District:
Project: JDSF21-0018

Permit Item	Work Type	Fee Basis		Item Total
DEMO - 3,000 TO 5,000 CUBIC FEET	BUILDING PERMITS	1.00	$200.00	

Fee Total: 200.00
Amount Paid: 0.00
Balance Due: 200.00

Building Official Approval: _____ **Date:** 05/04/2021

Updated 2/25/2021

Historic District Commission Action List – 2021

Historic District Commission	Quarter	Rank	Status
Schedule Training Sessions for HDC and Community	1st (January-March)	1	☐
Create RFP for Historic Design Guidelines	1st (January-March)	2	☐
Develop and Market Historic Walking Tours	2nd (April-June)	3	☐
Develop Resources for the Michigan Historic Preservation Tax Credit	3rd (July-September)	4	☐
Adopt Historic Preservation Marketing Plan	3rd (July-September)	5	☐
Historic District Ordinance Enforcement	4th (October-December)	6	☐

Updates:

1. Three trainings selected (need to be scheduled):
    - Historic District Commissioner Training
    - Building Assessment 101
    - Understanding Historic Designation
2.