

THE TOPEKA LANDMARKS COMMISSION MEETING

Meeting to be held via video conference

A G E N D A

Thursday, August 13, 2020

5:30 PM

- I. Roll Call
- II. Approval of Minutes –July 9, 2020
- III. Announcement of Potential Conflicts
- IV. Presentation of the Phase #2 Tennessee Town Historic Resources Survey
Ruth Keenoy, Historic Preservation Specialist
- V. CLGR 20-11 by Central Church of Christ, 1260 SW College Ave., requesting State Law Review for the placement of an Electronic Message Center monument sign on their property. This property is listed as a “non-contributor” to the historic integrity of the College Avenue National Historic District.
- VI. Discussion and Determination of Historic Signs as Specified by Topeka Sign Regulations, Chapter 18.10 of Topeka Municipal Code
- VII. Administrative Project Review Approvals
- VIII. Adjournment

Added to agenda by vote of the Landmarks Commission:
CLGR20/13 Foulston Law Office (exterior signage)



ADA Notice: For special accommodations for this event, please contact the Planning Department at 785-368-3728 at least three working days in advance.

TOPEKA LANDMARKS COMMISSION MINUTES

Thursday, July 9, 2020

Holliday Office Building | 620 SE Madison | 1st Floor Holliday Conference Room

Roll Call

Members Present: David Heit, (Chair), Grant Sourk, Donna Rae Pearson, Melina Stewart, Paul Post (5)

Members Absent: Mark Burenheide, Dave Frederick, Christine Steinkuehler, Cassandra Taylor (4)

Staff Present: Tim Paris, Dan Warner, Kris Wagers

Chairman David Heit called the meeting of the **Topeka Landmarks Commission** to order with five members logged into video conference. An additional two members logged in soon after.

Approval of Minutes from May 14, 2020

Motion by Mr. Sourk; **second** by Mr. Post. **APPROVED 5-0-0**

Announcement of potential conflicts –

Discussion and Determination of Historic Signs as specified by Topeka sign regulations, Chapter 18.10 of Topeka Municipal Code (TMC)

Mr. Paris spoke about the recent adoption by the Governing Body of new sign code regulations and the inclusion of an exemption for “historic signs” as described in 18.10.150 (e). It is the task of the Landmarks Commission to establish the criteria which must be met in order for signs to be eligible for this “historic sign” exemption, or eligible to be listed as a Topeka landmark and thus grandfathered in and exempt from the new sign code regulations.

Mr. Paris reviewed TMC 18.255.040, which sets forth the requirements for eligibility for local historic designation. He pointed out that with regard to signs, not everything is a yes/no answer, and that determination of historic integrity is a matter of degree. Regarding TMC 18.255.040 (a)(3)(i) and (iii), he noted the two are similar in that the majority of signs currently able to be considered would be free-standing pole signs relating to mid-twentieth century, which was typified by the automobile and expansion of cities; signs were designed to get people’s attention as they drove down the road. Signs were unique and specific to the business and represent artistic value; they are reflective of a particular period of time in the history of our city

Mr. Paris noted the Chief Drive-In sign that is now outside Walmart and noted some of the issues that would need to be considered were that sign to come before the Commission. While the sign is almost exactly the way it was originally, the location has changed (it was a pole sign on Topeka Blvd and is now a monument sign on 37th St) so a degree of its integrity has been compromised. This brings to light the question – “how much is too much” in regard to change? The commission viewed sign examples that were included in the packet and Mr. Paris spoke about them, noting that businesses change and signs need to be able to reflect that.

TOPEKA LANDMARKS COMMISSION MINUTES

Mr. Sourk and Ms. Pearson expressed concern about the new sign code and Mr. Paris stated that due to the inclusion of TMC18.10.150 (e), the Landmarks Commission will be able to consider exempting signs if the property owners request as much.

Regarding retention of integrity, Ms. Pearson stated that changing what was on the original sign removes the context and message of the sign.

Mr. Paris spoke regarding signs that are considered abandoned, noting that some of the examples included in the packet meet that criteria so will need to be considered by the Committee sooner than those which are still in use or not deemed abandoned.

Mr. Sourk moved to allow the provisions in 18.255.040 to be considered by the Landmarks Committee in regard to any sign that is brought to them for consideration as historic. Ms. Pearson asked for clarification, paraphrasing Mr. Sourk as wanting the criteria to be "as loose as possible". Mr. Sourk confirmed this was his desire.

Mr. Warner suggested that this evening include discussion and guidance from the Committee so that staff can write guidelines specific to signs. Mr. Paris suggested that the criteria be narrowed down somewhat in order to weed out signs which are clearly not historic. Mr. Sourk stated he believes the requirement of being 50 years old covers that.

Mr. Warner explained the circumstances that would require signs to come before the Landmarks Commission for review. One would be a pole sign has been cited as being in violation of a city code. If this necessitates a change to the sign, changes must conform with the new regulations unless that sign has been designated as historic. The other would be if the sign owner wants to change the sign to a degree that requires bringing it into compliance with the new sign code, they would have the option of asking the Commission to review and deem the sign historic so it can be grandfathered.

Mr. Heit noted that when a building comes before the commission, it is rarely in its original condition. The question for the Commission is whether enough of the historic features are retained for it to maintain its historic integrity. Under consideration is how that is adapted when speaking of a sign rather than a building. Are there any means for owners to adapt current signs to name their business while retaining the "cool" shape, the fact that it's on a pole, etc. How much re-branding can be allowed?

Discussion followed and Mr. Paris suggested that the word "character" might be a better word than "integrity". He also clarified that the commission would approve requests based on the condition that proposed changes be made to the sign and added that lighting might be a factor for the Commission to consider. Mr. Height concurred that lighting/illumination was a major factor in mid-century signs. Mr. Sourk noted that cost might play a significant factor in the owner's decision regarding lighting.

TOPEKA LANDMARKS COMMISSION MINUTES

Photos included in the agenda packet were discussed as examples of what might come before the Commission and what they might require. Mr. Paris asked if historic evidence would be required regarding what a sign used to look like. Ms. Pearson stated yes and noted that it is required for buildings. It was agreed that the general discussion held was helpful in getting everyone to think about how to adapt the standards to specifically relate to signs. Mr. Paris reminded everyone that the commission's decisions would be based on the sign's *eligibility* to be listed; it does not require the sign actually be listed or seek a listing as an historic landmark. If the commission deems the sign historic, it will be considered grandfathered and therefore exempt from current sign code regulations. Mr. Warner added that generally there will be two actions – one to determine that the sign is eligible to be determined an historic asset and two to approve requested changes.

Mr. Heit reminded the commission that Mr. Souk had made a motion that had yet to be seconded. Mr. Sourk stated he would like to rescind the motion.

Mr. Sourk brought up the Harley Davidson sign and discussion ensued regarding whether it matters if the sign is original to the property or re-located.

The Commission will take up the subject again at their next regularly scheduled meeting.

Updates on Grants

Mr. Paris stated that the grants requested for the Country Club Addition NRHP Nomination and the West Hills Historic Resource Survey were approved so we will be moving forward with the process of sending those out for bid.

Regarding current projects (Tennessee Town Phase II and Mid-Modern Survey), Mr. Paris stated that these are almost complete and there will be presentations on both during the coming Commission meetings.

Adjourned at 6:52PM

**CERTIFIED LOCAL GOVERNMENT
KANSAS HISTORIC PRESERVATION LAW
PROJECT REVIEW REPORT
TOPEKA LANDMARKS COMMISSION**

CASE NO: CLGR20-11

by: Central Church of Christ

Project Address: 1252 SW College Ave

Property Classification: *Non-Contributing Property* to the College Avenue National Historic District.

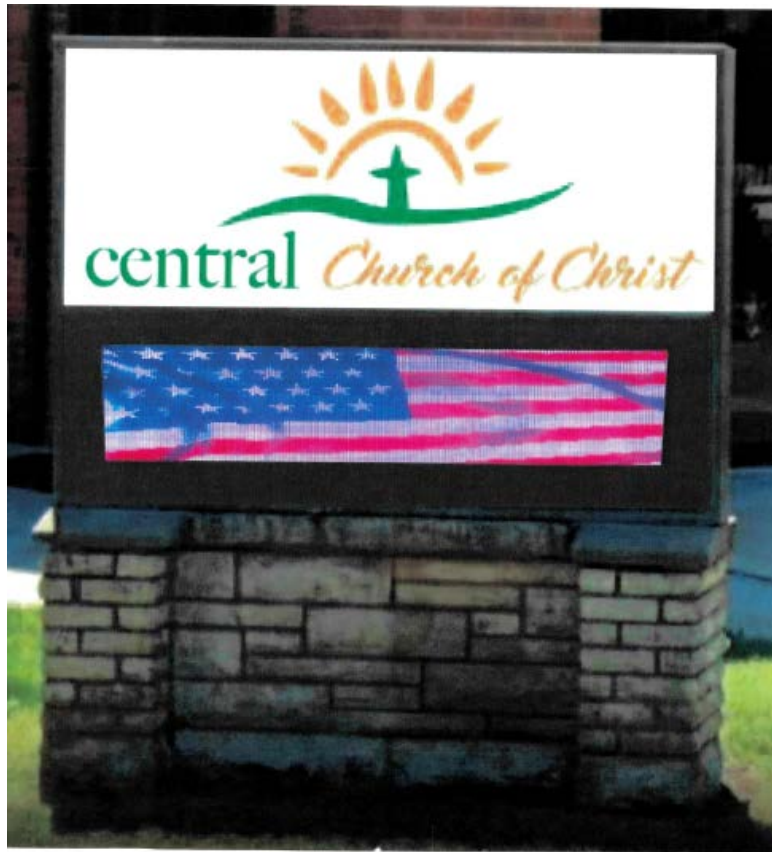
Standards: Secretary of the Interior's Standards for Rehabilitation; Downtown Topeka Design Guidelines

Attachments: Site Plan [] Elevations [X] Arch./Const. Plans [X] Pictures [X]

PROPOSAL: This proposal is to replace the face of an illuminated monument sign with an LED electronic message center sign, affixed to an existing base, on property located at 1260 SW College Avenue. This structure is listed as a "non-contributing property" within the boundaries of the College Avenue National Historic District.

BACKGROUND: This building appears to be a Mid-Century Modern architectural style, and is described within the College Avenue National Register nomination as limestone and brick building with a front gable, exhibiting "poor" historic integrity. Specifically, the nomination states, "*The cumulative non-historic alterations to the original church compromise the ability to convey its historic and architectural associations.*" The majority of this building dates to 1965, while earlier buildings for the church date to 1955 and 1935.





REVIEW SUMMARY: The Kansas State Historic Preservation Office requires that all projects occurring on any property listed on the Register of Historic Kansas Places be reviewed for their affect on the listed property and the surrounding district. State law (K.S.A. 75-2724) establishes that the Secretary of the Interior's Standards for Rehabilitation be used to evaluate changes proposed to any property that is individually listed, or is located within an historic district. The following is an analysis of the application of each Standard to the proposed project.

Standard 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Analysis: No change in use of the property is proposed in conjunction with this project.

Standard 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Analysis: The building on this property has already undergone several changes that have removed and/or damaged its historic integrity. The alteration of this sign to contain an electronic message center displayed with LED lighting should have minimal effect on the property's surrounding character. The proposed EMC message board does comply with all other City of Topeka sign regulations pertaining to EMCs, and will be bound by all City of Topeka illumination standards.

Standard 3. *Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

Analysis: While the existing sign could be considered to be a physical record of its time in its placement on the property, the sign is not, itself, be deemed “historic”, and therefore a character-defining feature of this property. Therefore, its replacement with the proposed EMC and illuminated monument sign will not create a false sense of historic significance.

Standard 4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

Analysis: The replacement of the existing sign with the proposed EMC and illuminated monument panel is deemed to be minimally invasive to the property’s historic integrity. The limestone base of the existing sign will be retained and used for the same purpose with the proposed replacement. All other aspects of this property will remain in unchanged.

Standard 5. *Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.*

Analysis: No distinctive features, finishes, or construction techniques will be removed or altered in conjunction with this project proposal.

Standard 6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

Analysis: N/A

Standard 7. *Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*

Analysis: N/A

Standard 8. *Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*

Analysis: N/A

Standard 9. *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

Analysis: The proposed sign is slightly larger than an existing sign in the same location. In addition, the proposed sign will be illuminated with an LED electronic message

board, and will be encased in a polycarbonate frame, as opposed to the existing steel casing. These element will differentiate the proposed sign in its appearance from historic, and also are deemed to be compatible with the massing, size, and scale of the surrounding property. The proposed sign is also consistent with the City of Topeka's sign code, and its EMC specific provisions

Standard 10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Analysis: The proposed sign can be easily be removed in the future without any damage or alteration to the surrounding property or structure.

STAFF RECOMMENDATION: In the performance of this review under KSA 75-2724, Staff is recommending a finding that the proposed sign to be placed onto the property located at 115 SE 6th Avenue **will NOT damage or destroy the historical integrity of the structure, or the surrounding College Avenue National Historic District.**

Prepared by: _____

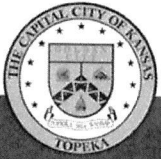


Timothy Paris, Planner II

APPEAL TO THE GOVERNING BODY: If the Landmarks Commission determines that the proposed sign will damage or destroy the historic integrity of the property and/or the surrounding historic district, the applicant may appeal to the governing body. It will be incumbent upon the governing body to make a determination, after consideration of all relevant factors, that: (1) there are no feasible and prudent alternatives to the removal of the facade; and (2) that alternatives to the project include all possible planning to minimize harm to the property and the district that may result from those alternatives.

Suitable grounds for appeal under the Kansas Preservation Act include any project that:

- Enhances vitality in the streetscape, and is of benefit to adjacent historic properties;
- Emphasizes historic character and, though not in full compliance with the Secretary's Standards, adequately addresses the preservation and appropriate treatment of existing historic fabric;
- Is compatible with and enhances the overall character of the historic district;
- Exhibits exceptional design quality;
- Has no negative impacts to the historic district's primary contributing historic buildings of high integrity; and
- Mitigates any adverse effects on other contributing historic buildings.

CITY OF
TOPEKADEVELOPMENT SERVICES USE ONLY: DATE 7/24/2020 PERMIT FEE: \$ _____APPLICATION # 202007244176

DEVELOPMENT SERVICES DIVISION

620 SE MADISON | 3RD FLOOR | TOPEKA KS 66607 | 785-368-3704

SUBMIT ALL MATERIALS TO: DSDpermits@topeka.org

SIGN PERMIT APPLICATION

LOCATION/ADDRESS: 1260 SW College Ave Topeka Ks 66604NAME OF BUSINESS(es) Central Church of ChristIS PROPERTY ON THE REGISTER OF HISTORIC PLACES? ☐ YES ☒ NOThe undersigned hereby makes application to erect 1 (total number) sign(s) as specified herein, and does agree that the provisions of the sign ordinance will be complied with whether the same are specified herein or not.

TYPE OF SIGN(S):

☒ GROUND SIGN #(1)☐ WALL SIGN #()☐ POLE SIGN #()☐ TEMPORARY SIGN #()☐ ROOF SIGN #()☐ BALLOON SIGN#()☐ PORTABLE SIGN #()

WORK TO BE DONE:

☐ NEW SIGN☒ REWORK/REPLACE SIGN☐ FACE REPLACEMENT

IS SIGN ILLMINATED?

☒ YES☐ NOIF YES, HOW? Full Color LED

APPLICATION SHALL INCLUDE THE FOLLOWING ATTACHEMENTS:

1. Aerial photo or site plan with location of sign(s) identified
2. Specification drawing (elevation view) including dimensions, materials, illumination method, colors and other relevant information. Plans to scale are preferred and are necessary under some circumstances. Identify scale on plan.
3. Description on site plan or documentation that existing signs to remain or those signs to be removed. For signs to remain, identify size of each sign. For freestanding signs, describe the size and height.
4. For freestanding signs include proposed setback (distance) from nearest property line.
5. For wall signs, projecting signs and other signs attached to buildings include a photo or building elevation drawing showing placement of sign(s) on the building. Include depth and size of sign, and distance from the building surface.
6. New, illuminated signs require an electrical inspection to be completed before installation.
7. Balloon signs may be placed four times a year for one week. Indicate date(s) the balloon sign will be flown: _____

Sign Company: Knox Signs & GraphicsAddress: 4026 SW Topeka Blvd Topeka Ks 66609Phone: 785-408-5160Contact for permit & installation: Kaitlyn BallEmail: office@knoxsigns.com

Requirements for sign installation & sign hangar contractor

- 1) Public liability insurance policy covering all operations of \$500,000 combined single limit for liability & property damage per Topeka Municipal Codebook Section 5.150.040
- 2) Plans & specifications including stress diagrams or tabulated stresses, dimensions, materials, & details of construction together with complete details showing methods of anchoring the proposed sign Topeka Municipal Codebook Section 18.15.050
- 3) Site plan showing location on property with dimensions to property lines

OWNER OF PROPERTY: _____

Address: _____ Phone: _____

Site	Approval _____	Date _____	Disapproval _____	Date _____
Water	Approval _____	Date _____	Disapproval _____	Date _____
Traffic	Approval _____	Date _____	Disapproval _____	Date _____
Historical Review (if applicable)	Approval _____	Date _____	Disapproval _____	Date _____
Planning	Approval _____	Date _____	Disapproval _____	Date _____
Zoning of Property _____	Review Comments: _____			

By the execution of this application I consent to have City of Topeka personnel enter onto the premises legally described herein for the purpose of inspecting the premises for compliance with applicable City codes, during business hours.

x

Kaitlyn Ball

Owner or Sign Hangar Contractor Signature

4026 S. Topeka Blvd
Topeka, KS 66609
Office 785-408-5160
Fax 785-215-8721
KnoxSigns.com



OK
7-22-20

Option

1

Quantity

1

Size

Full color 10mm
(High Definition)

LED Size

63"w x 12.6

Face Cut Size

28.5" t x 72.5" w



Description:
Sign with LED

Job#
E-11621

Sides
Single
Double

Proof
2A

Graphics by:
Emily M

Date:
7/21/2020

Knox Signs & Graphics LLC. 5612 SW Topeka BLVD. Suite D
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AND GRAPHICS LLC. AND MAY NOT BE REPRODUCED IN
PART OR WHOLE WITHOUT WRITTEN PERMISSION
FROM KNOX SIGNS AND GRAPHICS LLC.

Jenny Taylor

From: Kaitlyn Ball <office@knoxsigns.com>
Sent: Thursday, July 23, 2020 10:02 AM
To: Jenny Taylor; DSD Permits
Subject: Sign Permit Request - Central Church of Christ
Attachments: Scan_2020-07-23-094601040.pdf

CAUTION: This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Good Morning,

I am needing a sign permit for the attached sign. They are wanting to just change out the top sign as it is currently burnt. We will also be adding a 63" w x 12.6" t LED message center below it. The sign is single sided. Let me know if you have any questions.

Thanks
Kaitlyn Ball

Knox Signs & Graphics

4026 SW Topeka Blvd. – Topeka, KS 66609
Ph. 785.408.5160 Fax 785.215.8721



ATTENTION CUSTOMERS:

OUT OF OFFICE 7/31-8/9

I will be out of the office from July 31 to August 9. I will return on August 10.
For assistance while I am out please email signs@knoxsigns.com



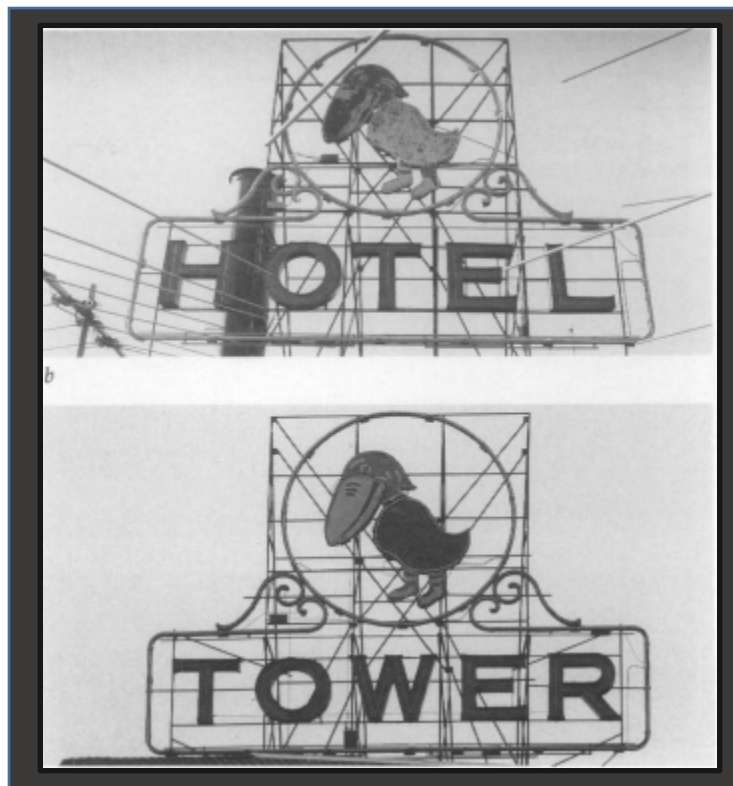
CRITERIA FOR THE CONSIDERATION FOR THE DESIGNATION OF HISTORIC SIGNS

Guidance on the determination of historic eligibility based on these criteria:

The determination of a sign as “historic” depends, at its core, on the volume of historic integrity remaining within the sign. Integrity is based, at its core, on the significance of a sign, and its multiple components. Questions regarding why, where, and when a sign gained its importance must be sufficiently answered prior to any consideration of its remaining integrity. The steps in assessing integrity are:

- Define the essential physical features that must be present for a sign to represent its significance;
- Determine whether the essential physical features are visible enough to convey their significance; and,
- Determine, based on the significance and essential physical features, which aspects of integrity are particularly vital to the sign being nominated, and if they are present. Ultimately, the question of integrity is answered by whether or not the property retains the identity for which it is significant.

All signs, moreso even than the properties on which they are placed, change over time. It may not be necessary for a sign to retain all its original physical features or characteristics to be considered as “historic.” The sign must retain, however, the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both *why* a sign is significant and *how* it is significant (appearance and materials). They are the features without which a sign can no longer be identified as representative of its significance under the required criteria for designation.



The following criteria should be applied to each sign being proposed for designation as “Historic,” and therefore exempt from the Topeka Municipal Sign Code.

Characteristics of signs in determining their historic eligibility:

1. 50 years or older Y N
2. Integrity of the following:
 - a. Location
 - 1) Same property Y N
 - 2) Same location within property Y N
 - 3) Moved onto property Y N
 - b. Design
 - 1) Was the design of the original sign unique? Y N
 - 2) Has this original design been retained? Y N
 - 3) Did the original sign have a unique shape? Y N
 - 4) Has this original shape been retained? Y N
 - 5) Number of sign panels in the original sign: 1 2 3 4
 - 6) Number of sign panels retained: 1 2 3 4
 - 7) Number of sign panels added to the original: 1 2 3 4
 - 8) Method of illumination Original Retained
 - a. Neon Y N Y N
 - b. Incandescent Y N Y N
 - c. Formed pattern of lights Y N Y N
 - d. Internal within sign panel Y N Y N
 - e. External projecting Y N Y N
 - 9) Changeable message board Y N Y N
 - 10) Mechanical/moveable elements Y N Y N
 - 11) Incorporates unique external/corporate branding elements Y N Y N
 - 12) Incorporates artistic design elements Y N Y N
 - c. Setting
 - 1) Original business function on property Y N
 - 2) Retains original sign message Y N
 - d. Cabinet materials
 - 1) Retains original cabinet Y N ____%
 - 2) Replaced cabinet materials Y N ____%
 - 3) If yes, replaced with similar materials Y N ____%
3. Associated with events that have made a significant contribution to the broad pattern of history of the city, state, or nation.
4. Embodies distinctive characteristics of a type, period, or method of construction.

25 PRESERVATION BRIEFS

The Preservation of Historic Signs

Michael J. Auer



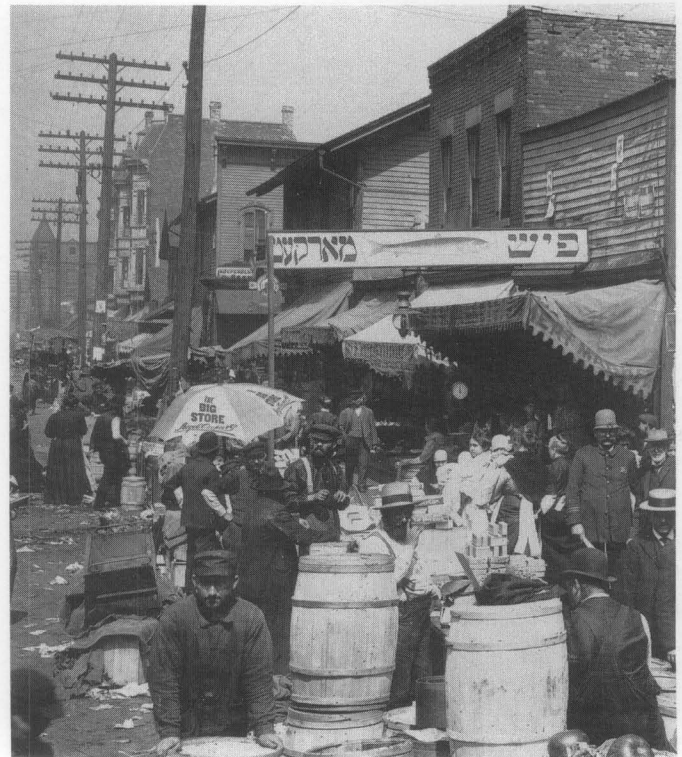
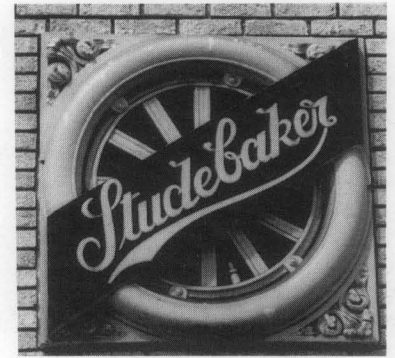
U.S. Department of the Interior
National Park Service
Cultural Resources
Preservation Assistance

"Signs" refers to a great number of verbal, symbolic or figural markers. Posters, billboards, graffiti and traffic signals, corporate logos, flags, decals and bumper stickers, insignia on baseball caps and tee shirts: all of these are "signs." Buildings themselves can be signs, as structures shaped like hot dogs, coffee pots or Chippendale highboys attest. The signs encountered each day are seemingly countless, for language itself is largely symbolic. This Brief, however, will limit its discussion of "signs" to lettered or symbolic messages affixed to historic buildings or associated with them.

Signs are everywhere. And everywhere they play an important role in human activity. They identify. They direct and decorate. They promote, inform, and advertise. Signs are essentially social. They name a human activity, and often identify who is doing it. Signs allow the owner to communicate with the reader, and the people inside a building to communicate with those outside of it.

Signs speak of the people who run the businesses, shops, and firms. Signs are signatures. They reflect the owner's tastes and personality. They often reflect the ethnic makeup of a neighborhood and its character, as well as the social and business activities carried out there. By giving concrete details about daily life in a former era, historic signs allow the past to speak to the present in ways that buildings by themselves do not (Figs. 1 and 2). And multiple surviving historic signs on the same building can indicate several periods in its history or use. In this respect, signs are like archeological layers that reveal different periods of human occupancy and use.

Historic signs give continuity to public spaces, becoming part of the community memory. They sometimes become landmarks in themselves, almost without regard for the building to which they are attached, or the property on which they stand. Furthermore, in an age of uniform franchise signs and generic plastic "box" signs, historic signs often attract by their individuality: by a clever detail, a daring use of color and motion, or a reference to particular people, shops, or events.



1. Detail from a busy Chicago street market, about 1905. The sign over the sidewalk depicts a fish. It also gives the Hebrew letters for the English words "Fish Market." The sign offers information about the people who patronized the store that is not available from looking at the buildings. They were European Jews who were beginning to learn English. Chicago Historical Society, negative number ICHi-19155.

Yet historic signs pose problems for those who would save them. Buildings change uses. Businesses undergo change in ownership. New ownership or use normally brings change in signs. Signs are typically part of a business owner's sales strategy, and may be changed to reflect evolving business practices or to project a new image.



2. N. Main Street, Rockford, Illinois, 1929. Signs give a wealth of information about a particular time and place. Photo: Lake County (IL) Museum, Curt Teich Postcard Archives.

Signs also change to reflect trends in architecture and technology: witness the Art Deco and Depression Modern lettering popular in the 1920s and 1930s, and the use of neon in the 1940s and 1950s.

The cultural significance of signs combined with their often transitory nature makes the preservation of historic signs fraught with questions, problems, and paradoxes. If the common practice in every period has been to change signs with regularity, when and how should historic signs be kept? If the business is changing hands, how can historic signs be reused? The subject is an important one, and offers opportunities to save elements that convey the texture of daily life from the past.

This Brief will attempt to answer some of the preservation questions raised by historic signs. It will discuss historic sign practices, and show examples of how historic signs have been preserved even when the business has changed hands or the building itself has been converted to a new use.

Historic Sign Types and Practices

Pre-Nineteenth Century

American sign practices originated largely in Europe. The earliest commercial signs included *symbols* of the merchant's goods or tradesman's craft. Emblems were mounted on poles, suspended from buildings, or painted on hanging wooden boards. Such symbolic signs were necessary in a society where few could read, although verbal signs were not entirely unknown. A sheep signified a tailor, a tankard a tavern. The red and white striped pole signifying the barber-shop, and the three gold balls outside the pawnshop are two such emblems that can occasionally be seen

today (Fig. 3). (The barber's sign survives from an era when barbers were also surgeons; the emblem suggests bloody bandages associated with the craft. The pawnbroker's sign is a sign of a sign: it derives from the coat of arms of the Medici banking family.)





b

3. (a) Once commonplace, the three balls symbolizing the pawnbroker are now rare. These date from the 1920s (the supports are much more recent, as is the storefront to which they are attached). (b) Objects associated with a business continue to be used as signs. Photos: Thomas C. Jester.

Flat signs with lettering mounted flush against the building gradually replaced hanging, symbolic signs. The suspended signs posed safety hazards, and creaked when they swayed in the wind: "The creaking signs not only kept the citizens awake at night, but they knocked them off their horses, and occasionally fell on them too." The result, in England, was a law in 1762 banning large projecting signs. In 1797 all projecting signs were forbidden, although some establishments, notably "public houses," retained the hanging sign tradition."¹

By the end of the eighteenth century, the hanging sign had declined in popularity. Flat or flush-mounted signs, on the other hand, had become standard. Like symbolic signs, however, the tradition of projecting signs has survived into the present.

Nineteenth Century Signs and Sign Practices

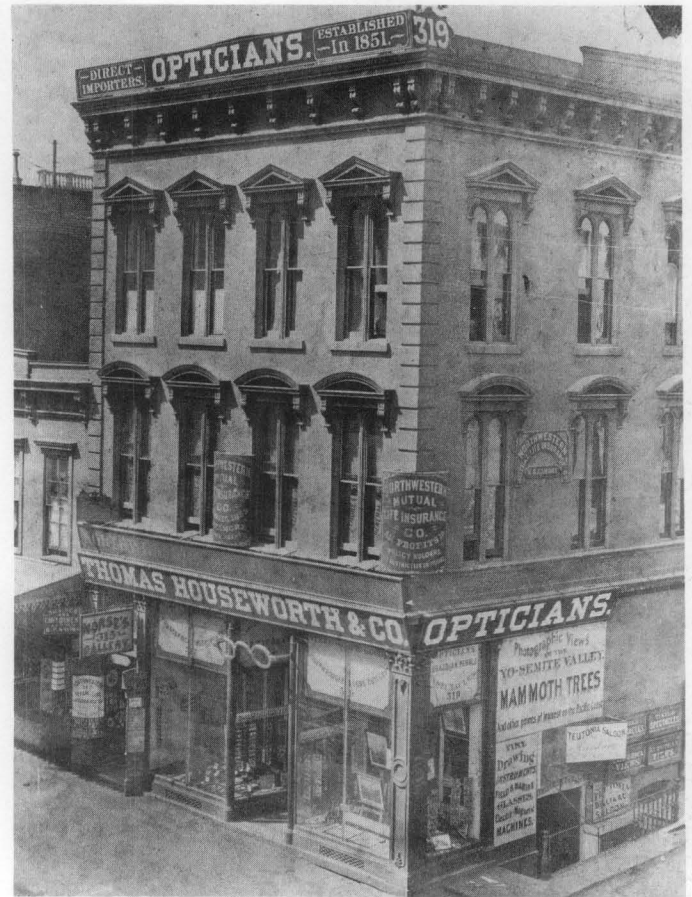
Surviving nineteenth-century photographs depict a great variety of signs. The list of signs discussed here is by no means exhaustive.

Fascia signs, placed on the fascia or horizontal band between the storefront and the second floor, were among the most common. The fascia is often called the "signboard," and as the word implies, provided a perfect place for a sign—then as now. The narrowness of the fascia imposed strict limits on the sign maker, however, and such signs usually gave little more than the name of the business and perhaps a street number.

Similar to fascia signs were signs between the levels of windows across the upper facade. Such signs were mounted on horizontal boards or painted on the build-

ing. Signs of this type tended to use several "lines" of text, the name of business and short description, for example. The message, reading from top to bottom, sometimes covered several stories of the building. Other *painted signs* presented figures, products, or scenes. Such signs were typically more vertical than horizontal in emphasis. Whether such painted signs featured text or images, they became major features of the building, as their makers intended them to be. The building itself often became a backdrop for the sign.

Signs in the form of *plaques, shields, and ovals* were used on many nineteenth-century buildings (Fig 4). Such signs had the advantage of being easily replaced as tenants came and went. They also easily incorporated images as well as lettering.



4. This circa 1866 view of a San Francisco building shows the range of signs used in the nineteenth century: Symbolic signs (the spectacles over the entrance); fascia signs; plaques, often in the shape of shields and normally used by insurance companies, in part to symbolize the protective function of insurance; posters, wall signs, window signs, hanging signs, and rooftop signs. Photo: Library of Congress.

Hanging or projecting signs, both lettered and symbolic, were also common in the nineteenth century, although less so than previously. Projecting signs were often paired with another at a 45° angle for increased visibility. Occasionally a sign would stretch out from the building across the sidewalk, supported by a post at the street.

Goldleaf signs, and signs painted or etched on glass in windows, doors and transoms were quite common.

Porcelain enamel signs were also very popular in the latter half of the nineteenth century and into the mid-twentieth century. Signs carved from stone or wood also appeared frequently, especially on institutional buildings. Painted shutters and even window shades provided additional advertising space.

Posters found their way into display windows when they weren't pasted onto the building. *Sidewalk signs* or "*sandwich boards*" offered another chance to catch the eye of any passerby not watching the graphics overhead.

Nineteenth-century tenants looking for additional advertising space found it in unexpected places. They used the *entrance steps* to mount signs in a variety of ways: Handrails, risers, skirts, and balusters sported signs that gave businesses on upper levels a chance to attract notice.

Awnings offered other opportunities for keeping a name before the public. The fringe or skirt of the awning, as well as the panel at the side were the usual places for a name or street number. *Flags*, particularly hung from the upper floors, and *banners*, sometimes stretching across the sidewalk, also appeared on buildings.

Rooftop signs appeared with greater frequency in the second half of the nineteenth century than previously. Earlier rooftop signs tended to be relatively simple—often merely larger versions of the horizontal signs typically found on lower levels. Late in the century the signs became more ornate as well as more numerous. These later rooftop signs were typically found on hotels, theaters, banks and other large buildings.

The sign types described here were not used in isolation. Window and awning signs attracted sidewalk pedestrians and people in the street. Upper level signs reached viewers at greater distances. If signs were numerous, however, they were nonetheless usually small in scale.

As the century wore on, signs increased in size and scale. Wall signs several stories high were not uncommon in the second half of the century (Fig 5). This development reflects changes in urban life as the century headed to its close. Cities were experiencing rapid population growth. Buildings became bigger and taller. Elevated trains and electric trolleys increased the pace of city life. And when it comes to signs, speed alters scale. The faster people travel, the bigger a sign has to be before they can see it.

Twentieth Century Signs and Sign Practices

The advent of the twentieth century approximately coincided with the coming of electricity, which gave signs light and, later, movement. Illuminated signs were not unknown before electricity. An advertisement printed about 1700 mentioned a nighttime sign lit by candles, and in 1840 the legendary showman P.T. Barnum built a huge sign illuminated by gas.² But electricity was safer and cheaper than candles, kerosene and gas. Its widespread use gave signs a prominence they retain today: illuminated signs dominate the streets at night.

Electricity permitted signs to be illuminated by light shining onto them, but the real revolution occurred when lightbulbs were used to *form* the images and words on signs (Fig 6). Lightbulbs flashing on and off



5. Painted figures and lines of text cover this building in New York City, about 1890. The woman is distributing handbills. The painted workman on the ladder is putting up a poster. Altogether the signs are striking examples of the signmaker's art in the late nineteenth century. Photo: Courtesy of the New-York Historical Society, New York City.

made new demands on the attention of passersby. Lightbulbs blinking in sequence could also simulate movement. Add this property to the mix, and a dramatic transformation of American streets resulted.

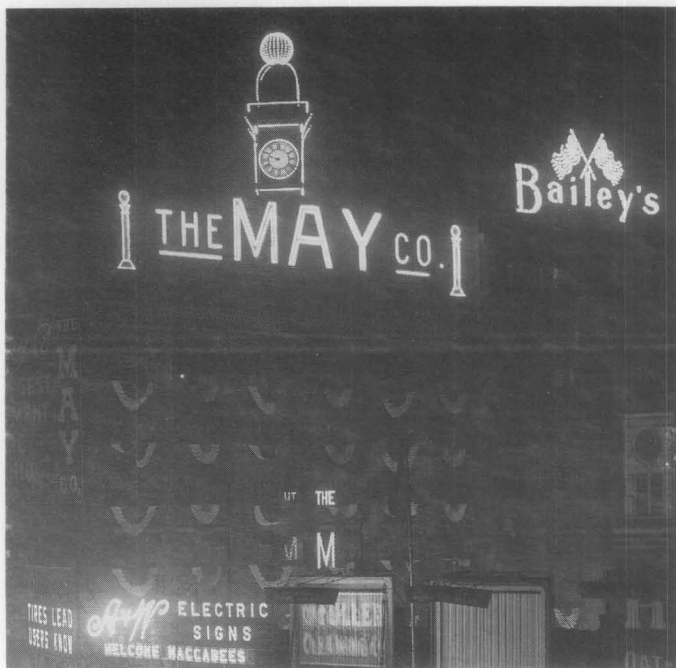
Moving signs were not unknown prior to the advent of electricity, for wind-driven signs had made their appearance in the nineteenth century. But electricity gave signs an unparalleled range of motion. This movement added yet another element to the life of the street.

Neon is another great twentieth-century contribution to the signmaker's art. "Neon," coined from the Greek word for "new," is a "new gas." It has the useful property of glowing when an electric charge passes through it. (Argon, krypton, xenon and helium share this property. Only neon and argon, however, are typically used in commercial signs.) Encased in glass tubes shaped into letters or symbols, neon offered signmakers an opportunity to mold light into an infinite variety of shapes, colors, and images. Combined with an electric timer, the neon tubing could present images moving in succession.

Neon first appeared in signs in the 1920s, and reached its height of popularity in the 1940s. The first documented neon commercial sign in the United States was at a Packard Motor Car dealership in Los Angeles in 1923.³ After a period of decline, it underwent a renaissance, beginning in the 1970s. Artists experimented

with neon as a conscious art-form, and several notable architects further helped in its revival.⁴ Renewed interest in this colorful medium also sparked interest in preserving historic neon signs.

Along with such developments as the coming of electricity and then neon, stylistic movements influenced twentieth-century signs. In particular, Art Deco and Streamlined Moderne affected not just buildings, but their signs as well.



6. This view of Cleveland taken about 1910 shows how electricity transformed American cities. These dramatic and highly visible signs no doubt provided excellent advertising for "A & W Electric Signs." Its signs—at the bottom of the photograph—also proclaim the company to be the "exclusive agents" for a maker of "electric on enamel signs." Photo: Library of Congress.

Architects working in these styles often integrated signs and buildings into a unified design. This was particularly true of storefronts built using pigmented structural glass, commonly known as "Carrara glass," and porcelain enamel on steel panels. These materials allowed words and images to be etched into the glass or enamel, or to be constructed in different colors and patterns as part of an overall design for the building. Such storefronts were popular from the 1920s into the 1940s (Fig. 7).

As the century advanced, new styles took hold. The late 1950s brought signs with fins, star bursts, and other images reflecting a new fascination with outer space (Fig. 8).

In the decades after World War II signs were also transformed by a group of materials now known generically as "plastic." Plastic had several advantages over wood, metal and other traditional sign materials. As the name indicates, "plastic" can take almost any shape. It can also take almost any color. Plastic is translucent. Lit from behind, it appears to glow. It is relatively durable. Above all, it is inexpensive, and can be mass produced. Plastic quickly became the dominant sign material.



7. In the 1930s and 1940s, signs built into storefronts became popular. This example is from Guthrie, Oklahoma. Photo: H. Ward Jandl.



8. In the late 1950s and early 1960s, the country turned its attention to outer space. Wings, fins, and satellite shapes appeared, as in this example in Long Beach, California. Photo: Peter Phillips.

Another profound influence on signs in this period stemmed from business trends rather than from technological breakthroughs or design movements: the rise of chain stores and franchises. National firms replaced many local businesses. Standard corporate signs went up; local trademarks came down. The rise of mass culture, of which the national chain is but one expression, has meant the rise of standardization, and the elimination of regional differences and local character.

The decline of gold-leafing and other traditional sign techniques contributed to these trends. Mass-produced signs have replaced local signs that differed from owner to owner and from signmaker to signmaker. The result is not just sameness, but impersonality as well: It is becoming rarer, for example, to find owners' names on signs. Whether the trend toward sameness can successfully be resisted is yet to be seen. (Some crafts, such as gold-leafing and porcelain enameling, for example, have experienced a revival of sorts.) But the preservation of historic signs is one way to ensure that at least some of these expressions of local history continue to enliven our streets.

Sign Regulation

Historic commercial areas have customarily been a riot of signs. Yet if clutter has ample precedent, so do efforts to control it. Early attempts to regulate signs in this country include those of professional associations of advertisers, such as the International Bill Posters Organization of North America, founded in St. Louis in 1872.⁵

However, early efforts by municipalities to enact sign regulations met with disfavor in the courts, which traditionally opposed any regulatory effort based on aesthetic concerns. Early successes in the legal arena, such as the 1911 case, *St. Louis Gunning Advertising Company v. City of St. Louis*, were realized when proponents of sign controls argued that signs and billboards endangered public health and safety.

Yet gradually courts found merit in the regulation of private property for aesthetic reasons. In 1954 the U.S. Supreme Court handed down the landmark decision, *Berman v. Parker*, in which the court declared: "It is within the power of the legislature to determine that the community should be beautiful as well as healthy, spacious as well as clean, well balanced as well as carefully patrolled."⁶

With the blessing of the courts, communities across the nation have enacted sign controls to reduce "urban blight." And where historic buildings are concerned, the growth of local review commissions has added to the momentum for controls in historic districts.

Typically, sign controls regulate the number, size and type of signs. In some cases, moving or projecting signs are prohibited. Often such ordinances also regulate sign placement—owners are told to line up their signs with others on the block, for example. Materials, likewise, are prescribed: wood is encouraged, plastic discouraged or forbidden altogether. Sign controls often specify lighting sources: indirect illumination (light shining onto the sign) is often required instead of neon tubing, bare lightbulbs, or "backlighting," used in most plastic signs. Some ordinances forbid lighting completely. (Neon, especially, is still held in disfavor in some areas.) Finally, ordinances sometimes require signs to be "compatible" in color and other design qualities with the facade of the building and the overall appearance of the street.

Existing signs frequently do not meet requirements set forth in sign controls. They are too big, for example, or project too far from the building. Typically, sign ordinances permit such "nonconforming" existing

signs to remain, but only for a specified period, after which they must be removed. If they need repair before then, or if the business changes owners, they must likewise be removed.

Sign controls offer communities the chance to reduce visual blight. They can also assist in producing both a new visibility and a new viability for historic commercial districts. Yet sign ordinances are not without problems. Sign controls satisfy contemporary ideas of "good taste." But "bad taste" has ample historic precedent. And in any case, tastes change. What is tasteful today may be dated tomorrow. Sign controls can impose a uniformity that falsifies history. Most historic districts contain buildings constructed over a long period of time, by different owners for different purposes; the buildings reflect different architectural styles and personal tastes. By requiring a standard sign "image" in such matters as size, material, typeface and other qualities, sign controls can mute the diversity of historic districts. Such controls can also sacrifice signs of some age and distinction that have not yet come back into fashion.⁷ Neon serves as an instructive example in this regard: once "in," then "out," then "in" again. Unfortunately, a great number of notable signs were lost because sign controls were drafted in many communities when neon was "out." Increasingly, however, communities are enacting ordinances that recognize older and historic signs and permit them to be kept. The National Park Service encourages this trend.

Sign as Icon

Signs often become so important to a community that they are valued long after their role as commercial markers has ceased. They become landmarks, loved because they have been visible at certain street corners—or from many vantage points across the city—for a long time (Fig. 9). Such signs are valued for their familiarity, their beauty, their humor, their size, or even their grotesqueness. In these cases, signs transcend their conventional role as vehicles of information, as identifiers of something else. When signs reach this stage, they accumulate rich layers of meaning. They no longer merely advertise, but are valued in and of themselves. They become icons.



9. Signs are often popular neighborhood landmarks. This is one in Butte, Montana. Photo: Jet Lowe, HAER.

Preserving Historic Signs

Historic signs can contribute to the character of buildings and districts. They can also be valued in themselves, quite apart from the buildings to which they may be attached. However, any program to preserve historic signs must recognize the challenges they present. These challenges are not for the most part technical. Sign preservation is more likely to involve aesthetic concerns and to generate community debate. Added to these concerns are several community goals that often appear to conflict: retaining diverse elements from the past, encouraging artistic expression in new signs, zoning for aesthetic concerns, and reconciling business requirements with preservation.

Preserving historic signs is not always easy. But the intrinsic merit of many signs, as well as their contribution to the overall character of a place, make the effort worthwhile. Observing the guidelines given below can help preserve both business and history.

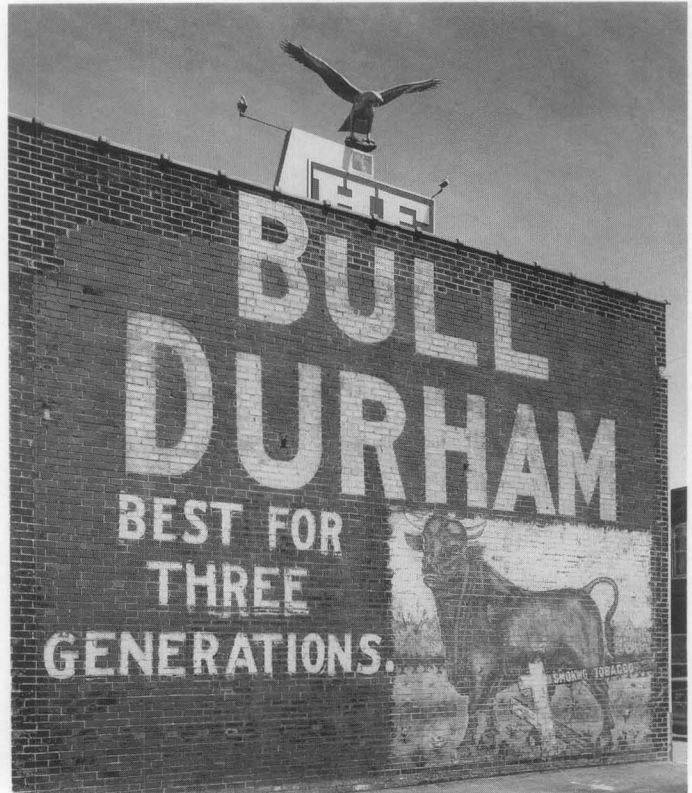
Retaining Historic Signs

Retain historic signs whenever possible, particularly when they are:

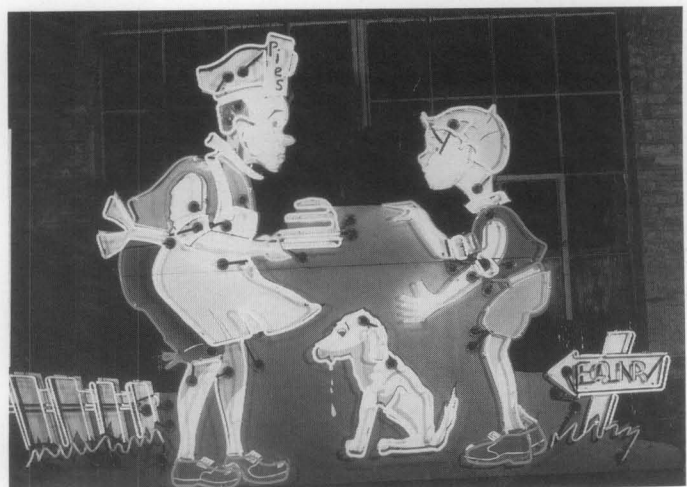
- associated with historic figures, events or places (Fig. 10).
- significant as evidence of the history of the product, business or service advertised (Fig. 11).
- significant as reflecting the history of the building or

the development of the historic district. A sign may be the only indicator of a building's historic use (Fig. 12).

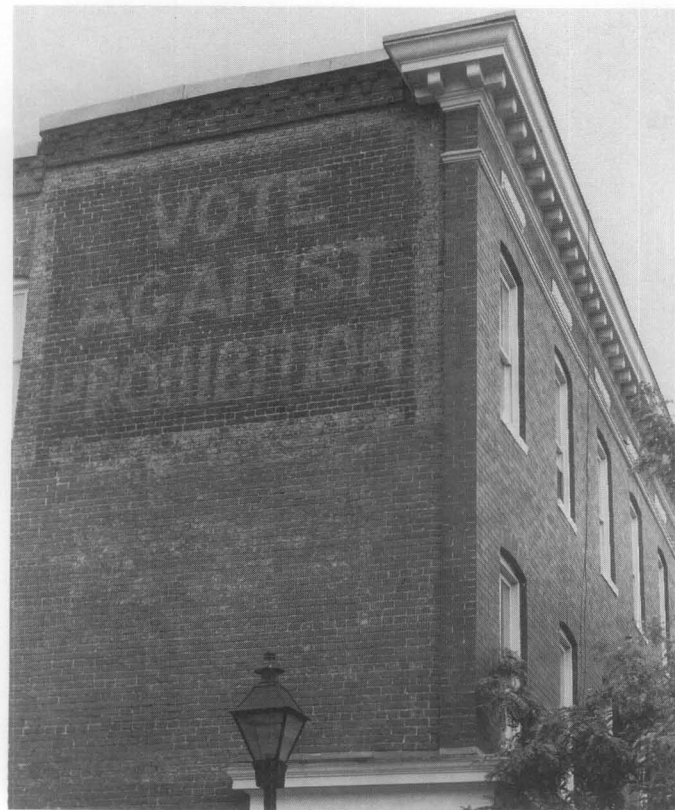
- characteristic of a specific historic period, such as gold leaf on glass, neon, or stainless steel lettering.
- integral to the building's design or physical fabric, as when a sign is part of a storefront made of Carrara glass or enamel panels, or when the name of the historic firm or the date are rendered in stone, metal



a



b



10. This fading sign was painted in Baltimore in 1931 or 1932. It survives from the campaign to enact the 21st Amendment to the United States Constitution, which repealed Prohibition. Such fading brick wall signs are known as "ghost signs." Photo: Thomas C. Jester.

11. (a) Signs for Bull Durham Tobacco once covered walls all over the country. (b) Similarly, Simple Simon and the Pie Man appeared on Howard Johnson signs nationwide. This one has been moved to a shop for repair. Photos: (a) Jack Boucher, HABS; (b) Len Davidson.

or tile (Fig. 13). In such cases, removal can harm the integrity of a historic property's design, or cause significant damage to its materials.

- outstanding examples of the signmaker's art, whether because of their excellent craftsmanship, use of materials, or design (Fig. 14).
- local landmarks, that is, signs recognized as popular focal points in a community (Fig. 15).



12. The sign on this historic building gives important information about its past. Photo: Thomas C. Jester.

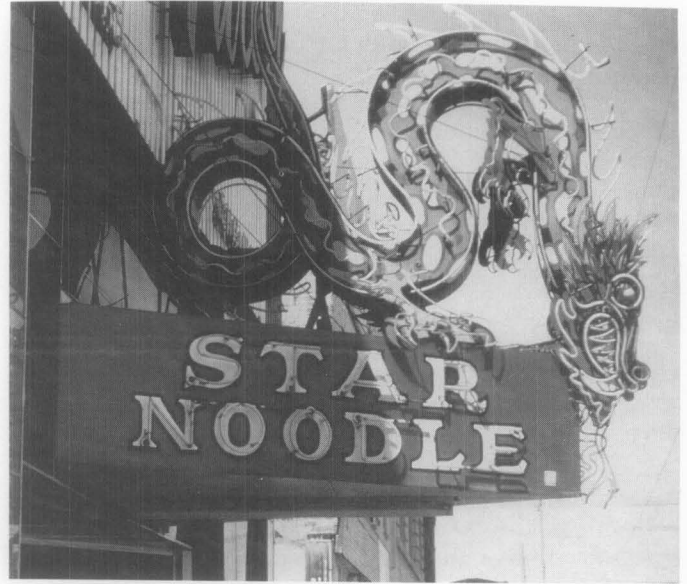


13. Historic signs were often built into a property—and often under foot. Photo: Richard Wagner, National Trust for Historic Preservation.

- elements important in defining the character of a district, such as marquee in a theater district.

Maintaining and Repairing Historic Signs

Maintenance of historic signs is essential for their long-term preservation. Sign maintenance involves periodic inspections for evidence of damage and deterioration.



14. This Ogden, Utah, sign is a superb example of neon. Photo: deTeel Patterson Tiller.



15. The sign for the Busy Bee Cafe is well-known throughout Dubuque, Iowa. Photo: National Park Service, Rocky Mountain Regional Office.

Lightbulbs may need replacement. Screws and bolts may be weakened, or missing altogether. Dirt and other debris may be accumulating, introduced by birds or insects, and should be cleaned out. Water may be collecting in or on sign cabinets, threatening electrical connections. The source of water penetration should be identified and sealed. Most of these minor repairs are routine maintenance measures, and do not call for special expertise. All repairs, however, require caution. For example, electricity should be turned off when working around electric signs.

More extensive repairs should be undertaken by professionals. The sign industry is a large and active one. Sign designers, fabricators and skilled craftsmen are located throughout the country. Once in danger of being lost altogether, gold leaf on glass and porcelain enamel are undergoing revivals, and the art of bending neon tubes is now widely practiced. Finding help from qualified sources should not be difficult. Before contracting for work on historic signs, however, owners should check references, and view other projects completed by the same company.

Major repairs may require removal of the sign to a workshop. Since signs are sometimes damaged while the building is undergoing repair, work on the building should be scheduled while the sign is in the shop. (If the sign remains in place while work on the building is in progress, the sign should be protected.)

Repair techniques for specific sign materials are discussed below (see "Repairing Historic Sign Materials" on page 10). The overall goal in repairs such as supplying missing letters, replacing broken neon tubing, or splicing in new members for deteriorated sections is to restore a sign that is otherwise whole. **Recognize, however, that the apparent age of historic signs is one of their major features; do not "over restore" signs so that all evidence of their age is lost, even though the appearance and form may be recaptured.**

Reusing Historic Signs

If a building or business has changed hands, historic signs associated with former enterprises in the building should be reused if possible by:

- keeping the historic sign—unaltered. This is often possible even when the new business is of a different nature from the old. Preferably, the old sign can be left in its historic location; sometimes, however, it may be necessary to move the sign elsewhere on the building to accommodate a new one. Conversely, it may be necessary to relocate new signs to avoid hiding or overwhelming historic ones, or to redesign proposed new signs so that the old ones may remain. (The legitimate advertising needs of current tenants, however, must be recognized.)

Keeping the old sign is often a good marketing strategy. It can exploit the recognition value of the old name and play upon the public's fondness for the old sign. The advertising value of an old sign can be immense. This is especially true when the sign is a community landmark.

- relocating the sign to the interior, such as in the lobby or above the bar in a restaurant. This option is less preferable than keeping the sign outside the

building, but it does preserve the sign, and leaves open the possibility of putting it back in its historic location.

- modifying the sign for use with the new business. This may not be possible without destroying essential features, but in some cases it can be done by changing details only (Fig. 16). In other respects, the sign may be perfectly serviceable as is.

If none of these options is possible, the sign could be donated to a local museum, preservation organization or other group.



a



b



c

16. (a) The Jayhawk Hotel in Topeka, Kansas, was built in 1926; (b) Its prominent and popular rooftop signs were deteriorating when the hotel closed; (c) The new owners converted the building to offices, but were able to keep the historic signs by changing "HOTEL" to "TOWER." The new, repaired, signs reuse three of the historic letters: T, O, and E. Photos: (a and b) Kiene and Bradley; Courtesy, Kansas State Historical Society; (c) Kansas State Historical Society.

Repairing Historic Sign Materials

Porcelain Enamel. Porcelain enamel is among the most durable of materials used in signs.⁸ Made of glass bonded onto metal (usually steel) at high temperatures, it keeps both its high gloss and its colors for decades. Since the surface of the sign is essentially glass, porcelain enamel is virtually maintenance free; dirt can be washed off with soap and water and other glass cleaners.

Porcelain enamel signs can be damaged by direct blows from stones and other sharp objects. If both the enamel surface and the undercoat are scratched, the metal surface can rust at the impact site. Because the bond between glass and metal is so strong, however, the rust does not "travel" behind the glass, and the rust is normally confined to localized areas. The sign edges can also rust if they were never enamelled. To treat the problem, clean the rust off carefully, and touch-up the area with cold enamel (a type of epoxy used mostly in jewelry), or with enamel paints.

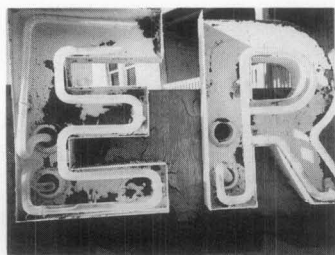
Dents in porcelain enamel signs should be left alone. Attempting to hammer them out risks further damage.

Goldleaf or gilding. Goldleaf or gilding is both elegant and durable. These properties made it among the most popular sign materials in the nineteenth and early twentieth centuries. Surface-gilded signs (for example, gilded raised letters or symbols found

on the exterior) typically last about 40 years. Damage to these signs occurs from weather and abrasion. Damage to gilded signs on glass normally occurs when the protective coating applied over the gilding is removed by harsh cleaning chemicals or scratched by scrub brushes. The sign can then flake upon subsequent cleanings.

Historic gilded signs can be repaired, typically by regilding damaged areas. An oil size is painted on the surface. The gold leaf is applied when the surface has become sufficiently "tacky." Similarly, historic "reverse on glass" goldleaf signs can be repaired—by experts. A sample of the flaking sign is first taken to determine its composition. Reverse on glass signs use goldleaf ranging from 12 to 23 karats. The gold is alloyed with copper and silver in varying amounts for differences in color. (Surface gilding—on raised letters, picture frames and statehouse domes—uses 23 karat gold. Pure gold, 24 karat, is too soft to use in such applications.) The damaged portions of the sign are then regilded in the same manner as they were done historically: the inside surface of the glass is coated with a gelatin; gold leaves about three inches square are then spread over the area. The new letter or design is then drawn in reverse on the new leaf, and coated with a backing paint (normally a chrome yellow). With the new design thus sealed, the rest of the leaf is removed. The

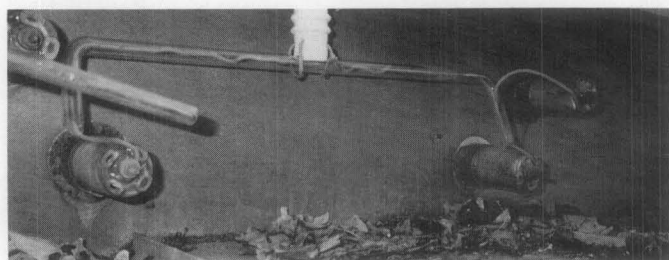
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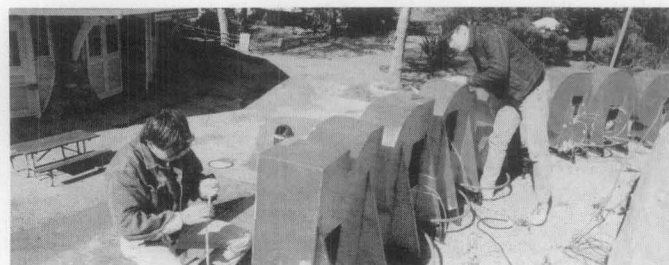
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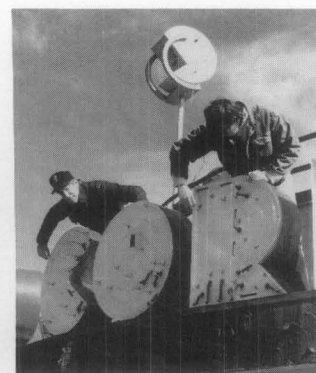
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17. Glen Echo Park near Washington, D.C., is an early 20th century amusement park. (It is the home of the first bumper car ride in the world.) Its neon signs needed repair: (a) tubes were broken and the surrounding "metal cans" needed work also; (b) and (c) removal of the back of "Candy Corner" sign revealed debris from insects and birds; (d) preparing the "metal cans" from the "Pop Corn" sign for remounting; (e) and (f) neon fabricators installing the new tubing in the repaired and remounted cans; (g) repairs finished, the relit signs enliven the park once again. Photos: (a-c) Stan Fowler; (d-f) Larry Kanter; (g) Rebecca Hammel.

sign is then sealed with a clear, water-resistant varnish.

Gilded signs, both surface and reverse on glass, can be cleaned gently with soap and water, using a soft cloth. Additionally, for glass signs, the varnish backing should be replaced every seven years at the latest.

Neon. Neon signs can last 50 years, although 20–25 years is more typical. When a neon sign fails, it is not because the gas has “failed,” but because the system surrounding it has broken down. The glass tubes have been broken, for example, thus letting the gas escape, or the electrodes or transformers have failed. If the tube is broken, a new one must be made by a highly skilled “glass bender.” After the hot glass tube has been shaped, it must undergo “purification” before being refilled with gas. The glass and the metal electrode at the end of the tube are heated in turns. As these elements become hot, surface impurities burn off into the tube. The resulting vapor is then removed through “evacuation”—the process of creating a vacuum. Only then is the

“neon” gas (neon or mercury-argon) added. Neon gives red light, mercury-argon produces blue. Other colors are produced by using colored glass and any of dozens of phosphor coatings inside the tube. Green, for example, can be produced by using mercury-argon in yellow glass. Since color is so important in neon signs, it is vital to determine the original color or colors. A neon studio can accomplish this using a number of specialized techniques.

A failing transformer can cause the neon sign to flicker intensely, and may have to be replaced. Flickering neon can also indicate a problem with the gas pressure inside the tube. The gas may be at too high or too low a pressure. If so, the gas must be repumped.

Repairs to neon signs also include repairs to the surrounding components of the sign. The “metal cans” that often serve as backdrops to the tubing may need cleaning or, in case of rust, scraping and repainting.

As with gilded signs, repair of neon signs is not a matter for amateurs (Fig. 17).

New Signs and Historic Buildings

Preserving old signs is one thing. Making new ones is another. Closely related to the preservation of historic signs on historic buildings is the subject of new signs for historic buildings. Determining what new signs are appropriate for historic buildings, however, involves a major paradox: Historic sign practices were not always “sympathetic” to buildings. They were often unsympathetic to the building, or frankly contemptuous of it. Repeating some historic practices, therefore, would definitely not be recommended.

Yet many efforts to control signage lead to bland sameness. For this reason the National Park Service discourages the adoption of local guidelines that are too restrictive, and that effectively dictate uniform signs within commercial districts. Instead, it encourages communities to promote diversity in signs—their sizes, types, colors, lighting, lettering and other qualities. It also encourages business owners to choose signs that reflect their own tastes, values, and personalities. At the same time, tenant sign practices can be stricter than sign ordinances. The National Park Service therefore encourages businesses to fit their sign programs to the building.

The following points should be considered when designing and constructing new signs for historic buildings:

- signs should be viewed as part of an overall graphics system for the building. They do not have to do all the “work” by themselves. The building’s form, name and outstanding features, both decorative and functional, also support the advertising function of a sign. Signs should work with the building, rather than against it.
- new signs should respect the size, scale and design of the historic building. Often features or details of the building will suggest a motif for new signs.
- sign placement is important: new signs should not obscure significant features of the historic building. (Signs above a storefront should fit within the his-

toric signboard, for example.)

- new signs should also respect neighboring buildings. They should not shadow or overpower adjacent structures.
- sign materials should be compatible with those of the historic building. Materials characteristic of the building’s period and style, used in contemporary designs, can form effective new signs.
- new signs should be attached to the building carefully, both to prevent damage to historic fabric, and to ensure the safety of pedestrians. Fittings should penetrate mortar joints rather than brick, for example, and signloads should be properly calculated and distributed.

Conclusion

Historic signs once allowed buyers and sellers to communicate quickly, using images that were the medium of daily life. Surviving historic signs have not lost their ability to speak. But their message has changed. By communicating names, addresses, prices, products, images and other fragments of daily life, they also bring the past to life (Fig. 18).



18. Sign painters pausing from their work, 1932. Photo: Courtesy, Cumquat Publishing Co. and Tettaton Sign Co., St. Louis, Missouri.

With halting steps I paced the streets, and passed the sign of "The Crossed Harpoons"—but it looked too expensive and jolly there. . . . Moving on, I at last came to a dim sort of light not far from the docks, and heard a forlorn creaking in the air; and looking up, saw a swinging sign over the door with a white painting upon it, faintly representing a tall straight jet of misty spray, and these words underneath—"The Spouter-Inn:—Peter Coffin."

The creaking wooden sign in *Moby Dick* identifies public lodging. But it also does a great deal more than that. It projects an image. It sets a mood and defines a place. The ability to convey commercial and symbolic messages is a property of all signs, not just those in novels.

Every sign hanging outside a door, standing on a roof, extending over a storefront, or marching across a wall transmits messages from the sign maker to the sign reader. Mixed in with names, addresses, business hours and products are images, personalities, values and beliefs.

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Cover photograph: Terra cotta wheel with Studebaker banner, 1926, Lakewood, Ohio. Photo: Frank Wrenick.

NOTES

¹ Bill Evans and Andrew Lawson, *Shopfronts*, New York: Van Nostrand Reinhold Co., 1981, p. 109, 114.

² Charles L.H. Wagner, *The Story of Signs: An Outline History of the Sign Arts from Earliest Recorded Times to the Present "Atomic Age"*. Boston: Arthur MacGibbon, 1954, p. 37.

³ Rudi Stern, *Let There Be Neon*. New York: Harry N. Abrams, Inc. 1979, p. 19.

⁴ See Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas*. Rev. ed. Cambridge, MA: MIT Press, 1977.

⁵ George H. Kramer, "Preserving Historic Signs in the Commercial Landscape: The Impact of Regulation." (Unpublished Masters Thesis: University of Oregon, 1989), p. 15. This section on sign regulation is heavily indebted to this work. See especially Chapter 2, History of Sign Regulation and Chapter 3, Mechanics of Sign Regulation, pp. 7-60.

⁶ *Berman v. Parker* involved the condemnation of an older building for an urban renewal project. The decision "ironically would prove to be a major spur to a new wave of local preservation laws. . . ." Christopher J. Duerksen, ed. *A Handbook on Historic Preservation Law*. Washington, D.C.: The Conservation Foundation and The National Center for Preservation Law, 1983, p. 7.

⁷ A balanced approach to sign controls is offered by Peter H. Phillips, "Sign Controls for Historic Signs," PAS Memo, November 1988. (Published by American Planning Association, Washington, D.C.).

⁸ See John Tymoski, "Porcelain Enamel: The Sign Industry's Most Durable Material," *Signs of the Times*, December 1990, pp. 66-71. For goldleaf, see October 1984 and November 1990 special issues of *Signs of the Times*. An excellent short "course" in neon evaluation is offered in "Neon: The Good, the Bad, and the Ugly," by Paul R. Davis, *Identity*, Spring 1991, pp. 56-59.

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This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended, which directs the Secretary of the Interior to develop and make available information concerning historic properties. Preservation Brief 25 was developed under the editorship of H. Ward Jandl, Chief, Technical Preservation Services. Comments on the usefulness of this publication may be directed to Chief, Technical Preservation Services Branch, Preservation Assistance Division, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127.







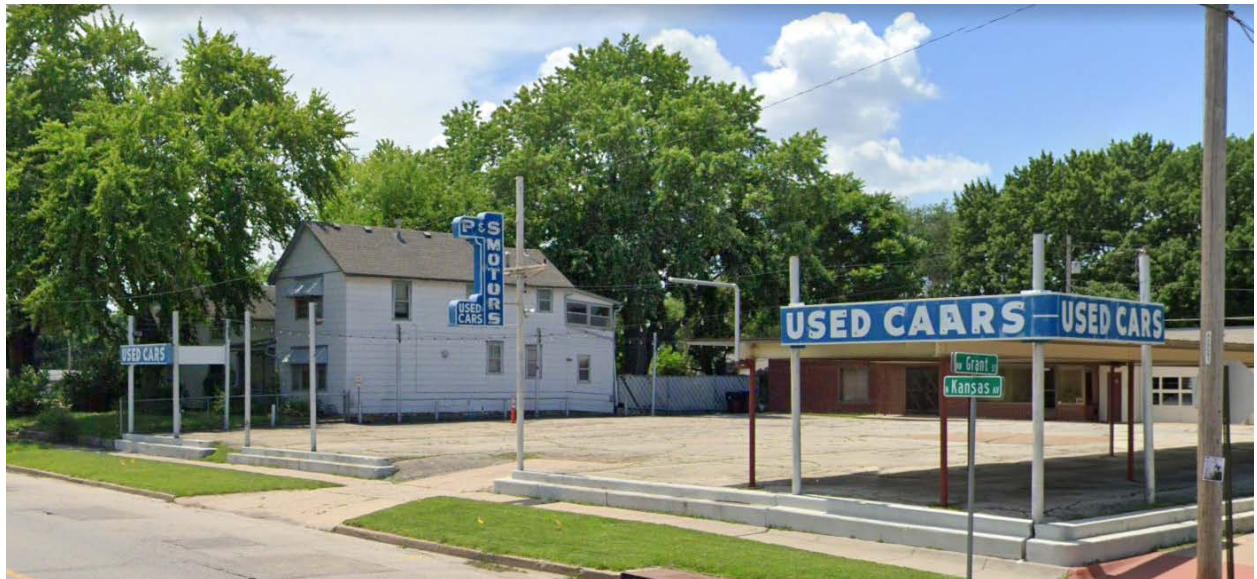














Chapter 18.10 SIGNS

18.10.110 Nonconforming signs.

(a) All nonconforming signs that were lawful prior to October 1, 2019, and not abandoned may continue without being brought into conformance with this chapter if no alterations are proposed to the sign or property. Except as provided in this section, a nonconforming sign may not be altered in such a manner as to augment the nonconforming condition, nor may illumination be added.

(b) Except as provided in subsection (c) of this section, the sign shall conform to the standards of this chapter if the sign is altered, other than a reface or sign maintenance. As an alternative to compliance with the dimensional standards in TMC 18.10.130, any freestanding sign at a nonconforming height or area may be altered provided its height and area are reduced by 34 percent or more of its current height and area.

(c) In addition, any reface or alteration of copy shall at a minimum achieve partial compliance by reducing its corresponding sign area or height by at least 34 percent if the change accompanies one of the following events on or after October 1, 2019:

- (1) Rezoning of the property at the request of the owner.
- (2) Fifty percent or more of the primary structure is damaged or rendered not usable.
- (3) Any major building addition/expansion that requires site plan approval.
- (4) Any major facade renovation that requires approval of building elevation design.
- (5) Any property that is included in a neighborhood revitalization plan, a tax-increment financing district or a community improvement district.
- (d) Any sign height reduced to 25 feet or less in height must conform to monument sign requirements.

(e) The Planning and Development Director may allow alterations to a sign determined to be a historic sign in accordance with TMC 18.10.150 without requiring conformance with this chapter, provided the sign is safe and properly maintained in accordance with TMC 18.10.090.

(f) Effective October 1, 2039, any freestanding sign that was nonconforming on October 1, 2019, shall be removed, replaced, or altered in a manner that conforms to the standards applicable to freestanding signs in this chapter. (Ord. 20207 § 12, 9-10-19.)

18.10.150 Other on-premises signs.

(e) Historic Signs. For the purposes of this chapter, a historic sign is a sign that is listed or determined to be eligible for listing in the National Register of Historic Places, Kansas Register of Historic Places, or as a Topeka landmark, or a sign that contributes to the historic character of a listed property. The alteration or relocation of a historic sign, upon approval by the Topeka Landmarks Commission, is exempt from this chapter, except for TMC 18.10.090.

18.255.040 Historic landmark or local historic district designation criteria.

(a) Local Historic Landmark. The governing body may designate an historic asset as a local historic landmark if the following requirements are met:

(1) The asset is at least 50 years old; and

(2) The asset possesses integrity of location, design, setting, materials and workmanship.

(3) In addition to subsections (a)(1) and (a)(2) of this section, at least one of the following requirements shall be met:

(i) Is associated with events that have made a significant contribution to the broad pattern of history of the city, county, state or nation;

(ii) Is associated with a significant person or group of persons in the history of the city, county, state or nation;

(iii) Embodies distinctive characteristics of a type, period, or method of construction; represents the work of a master builder/architect; possesses high artistic values; or represents a distinguishable entity whose components may lack individual distinction;
or

(iv) Yields or is likely to yield information important in prehistory or history.

Chapter 18.255 HISTORIC PRESERVATION

18.255.020 Definitions.

As used in this chapter, the following words, terms and phrases shall have the meanings set out below:

“Appurtenances and environmental setting” includes, but is not limited to, walkways and driveways (whether paved or not), fences, gateways, open space and waterways. Interiors of structures are included only for local historic landmarks upon consent of the owner.

“Certificate of appropriateness” is the approval of plans for the alteration, construction, removal or demolition of historic landmarks or contributing features.

“Contributing feature” is a significant building, site, structure, or object which adds to the architectural qualities, historic association, or archaeological values of a local historic district because (1) the item was present during the district’s period of significance and (2) possesses significant historic character or is capable of yielding important information about the period of significance.

“Demolition” shall mean any and all activity that requires a demolition permit.

“Design review criteria” are standards identified in the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

“Design review guidelines” are standards used in addition to the design review criteria for issuing a certificate of appropriateness for individual projects or projects located within local historic districts.

“Historic asset” is a site, land area, building, structure or object, which may also include appurtenances and environmental setting, which may have historical, cultural, aesthetic, architectural and/or archaeological significance but has not been designated as a local historic landmark.

“Historic integrity” is the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period. It is a composite of original and historic characteristics, construction, elements, qualities, design, architectural features, distinctive style, craftsmanship, composition, color, texture, and other visual characteristics.

“Local historic district” encompasses a group of historic assets, consisting of three or more buildings, structures or objects which are significant as a cohesive unit and contribute to the historical, architectural, archaeological or cultural values of the city, county, state, or nation which is so designated by the city council. The district may also include appurtenances and environmental setting with written consent from the owner(s) of record.

“Local historic landmark” is an historic asset that has been designated, with the written consent of the owner(s) of record, as having historical, architectural, archaeological, or cultural importance or value which the city council determines shall be protected, enhanced and preserved in the interest of the culture, prosperity, education and welfare of the public. “Local historic landmark” may also include the interior of a structure, appurtenances and environmental setting with written consent from the owner(s) of record. “Local historic landmark” includes all state and nationally registered structures, provided the owner(s) of record consents in writing to the inclusion.

“Mothballing” means controlling the long-term deterioration of a building while it is unoccupied as well as finding methods to protect it from sudden loss by fire or vandalism. Mothballing includes, but is not limited to securing the building from unwanted entry, providing adequate ventilation to the interior, shutting down or modifying existing utilities, surveillance monitoring and periodic maintenance to minimize deterioration.

“Overlay zoning” means any zoning that functions in addition to the existing land use zoning, as in the case of local historic landmark or local historic district zoning.

“Period of significance” is the span of time in which a local historic landmark or local historic district attained the significance for which it is designated.

“Permit” means authorization whether by administrative action or actions by the city council and includes a building, demolition, moving, zoning, sign, fence, parking lot, roofing, sidewalk, siding, or swimming pool permit.

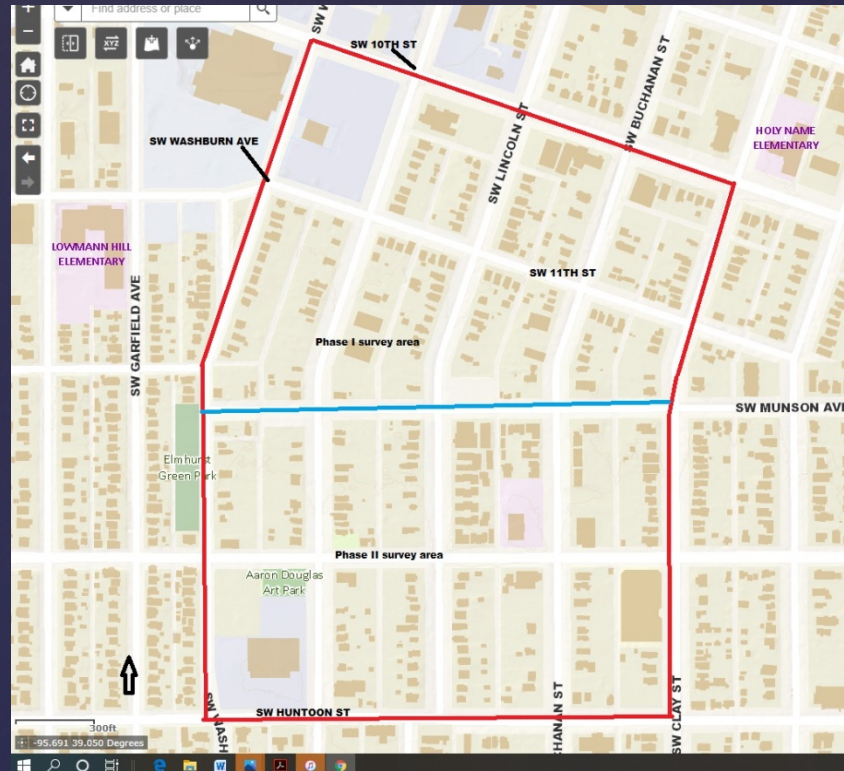
“Preservation plan” means a document developed, adopted and implemented by the Topeka landmarks commission that identifies trends affecting and impacting historic assets and provides guidance for their preservation. The preservation plan will include a list of all local historic landmarks and local historic districts within Topeka. The preservation plan will be a component of the comprehensive plan for the city.

“Preservation program” means the program administered by the Topeka landmarks commission implementing the historic preservation ordinance, the historic preservation plan, and all activities relating to the furtherance of historic preservation in Topeka.

“Preservation staff” means personnel assigned to provide staff services for the Topeka landmarks commission.

Tennessee Town

{ Phase II Survey 2019-2020



Phase II identified 115 resources.





Exodusters from Tennessee



Topeka and Tennessee Town



Sheldon's Influence



Education



Religion plus . . .



Prior to World War II . . .



Early housing - shotgun



Popular styles



Contemporary housing



Commercial properties



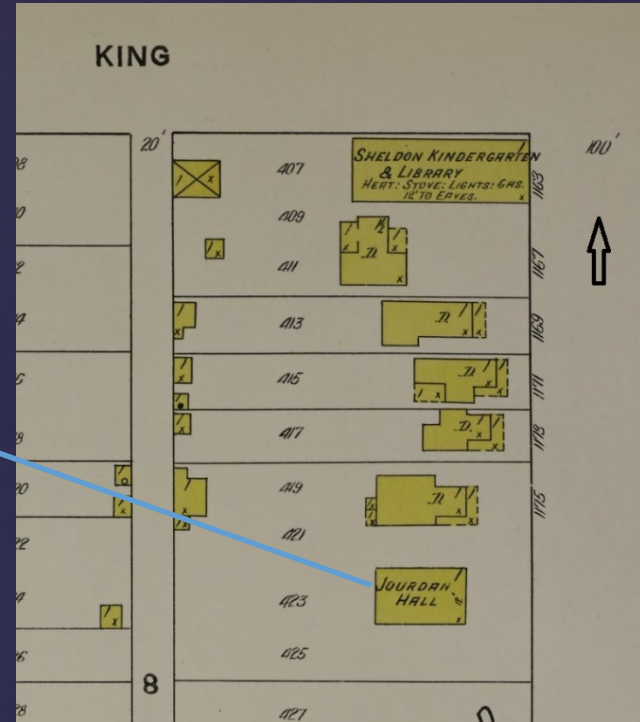
Public park



What's eligible for the National Register?



Phase I area includes a potential district
– what about Phase II?



What is eligible?



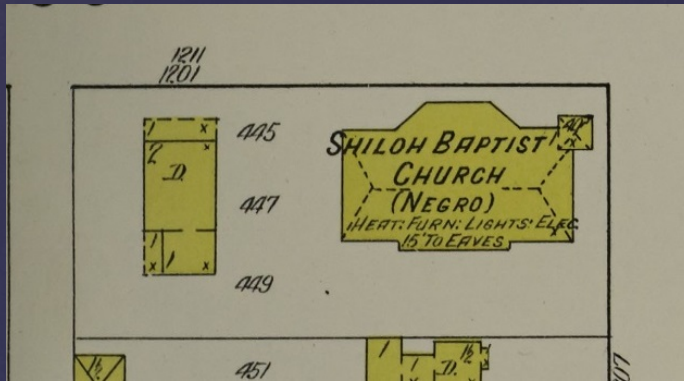
Buchanan School / Lane Chapel



Commercial Buildings – 1300 Block of Huntoon



Recommendations . . . Shotgun housing



African-American churches



Civil Rights activities and Tennessee
Town churches



Thank you!

Addendum to Packet

**CERTIFIED LOCAL GOVERNMENT
KANSAS HISTORIC PRESERVATION LAW
PROJECT REVIEW REPORT
TOPEKA LANDMARKS COMMISSION**

CASE NO: CLGR20-13

by: Foulston Law Office

Project Address: 822-824 S Kansas Avenue

Property Classification: *Contributing Property* to the South Kansas Avenue Commercial Historic District.

Standards: Secretary of the Interior's Standards for Rehabilitation; Downtown Topeka Design Guidelines

Attachments: Site Plan [] Elevations [X] Arch./Const. Plans [X] Pictures [X]

PROPOSAL: This proposal is for the placement of a non-illuminated wall sign affixed above the central ground-level door frame to the structure's 2nd level. This project is proposed on property located at 822-824 S. Kansas Ave., which is listed as a "contributing property" within the nomination of the South Kansas Avenue Commercial Historic District to the National Register of Historic Places. No structural demolition is proposed in conjunction with this project.

This project is directly related to the occupancy of the building's 2nd level. The design for the 2nd level renovations was approved by the Topeka Landmarks Commission on March 12, 2020.

BACKGROUND: This structure dates to c. 1905, and has historically housed a variety of tenants, ranging from financial service, cafeterias, and various health services offices. The current owner of the building is conducting a comprehensive renovation and rehabilitation of the building to house a similar variety of tenants. The north half of the lower level is currently occupied by a restaurant/bar, while the 2nd level is occupied by the offices of Foulston Attorneys at Law. The south half of the lower level currently remains unoccupied.



Existing

Proposed

REVIEW SUMMARY: The Kansas State Historic Preservation Office requires that all projects occurring on any property listed on the Register of Historic Kansas Places be reviewed for their affect on the listed property and the surrounding district. State law (K.S.A. 75-2724) establishes that the Secretary of the Interior's Standards for Rehabilitation be used to evaluate changes

proposed to any property that is individually listed, or is located within an historic district. The following is an analysis of the application of each Standard to the proposed project.

Standard 1. *A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*

Analysis: No change in use is proposed in conjunction with this project. The use of the structure will remain as a commercial place of business.

Standard 2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*

Analysis: This property is currently undergoing an extensive renovation, the designs for which are extensively preserving its historic character. The sign is proposed for an appropriate location on the upper doorframe to the building's 2nd level. This sign will not be illuminated, and is deemed to be of an appropriate character for the building and the period of significance for the surrounding historic district.

Standard 3. *Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

Analysis: The proposed sign will not create a false sense of historical development, but will be compatible with the building's character, and with its period of development. All materials to be used are deemed appropriate under the Downtown Topeka Design Guidelines.

Standard 4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

Analysis: This project will not remove any features or character-defining details that have acquired historic significance.

Standard 5. *Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.*

Analysis: No distinctive features, finishes, or construction techniques will be removed or altered in conjunction with this project proposal.

Standard 6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

Analysis: N/A

Standard 7. *Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*

Analysis: N/A

Standard 8. *Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*

Analysis: N/A


Standard 9. *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

Analysis: N/A

Standard 10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Analysis: The proposed sign will be attached to the building in such a manner that it could be removed with minimal effect to the doorframe's present function and character.

STAFF RECOMMENDATION: In the performance of this review under KSA 75-2724, Staff is recommending a finding that the proposed sign and its placement on the property located at 822-824 S. Kansas Avenue **IS CONSISTENT with the recommendations outlined in the Downtown Topeka Design Guidelines, and will NOT damage or destroy the historical integrity of the structure, or the surrounding South Kansas Avenue Commercial Historic District.**

Prepared by: 
Timothy Paris, Planner II

APPEAL TO THE GOVERNING BODY: If the Landmarks Commission determines that the proposed treatment will damage or destroy the historic integrity of the property and/or the surrounding historic district, the applicant may appeal to the governing body. It will be incumbent upon the governing body to make a determination, after consideration of all relevant factors, that: (1) there are no feasible and prudent alternatives to the removal of the facade; and (2) that alternatives to the project include all possible planning to minimize harm to the property and the district that may result from those alternatives.

Suitable grounds for appeal under the Kansas Preservation Act, and as outlined within the adopted Downtown Topeka Design Guidelines, include any project that:

- Is a substantial, contributing use of clear public benefit to the revitalization of Downtown Topeka, either as an anchor, or as a small project with minimal negative impact;
- Enhances vitality in the streetscape, and is of benefit to adjacent historic properties;
- Emphasizes historic character and, though not in full compliance with the Secretary's Standards, adequately addresses the preservation and appropriate treatment of existing historic fabric;
- Is compatible with and enhances the overall character of the historic district;

- Exhibits exceptional design quality;
- Has no negative impacts to the historic district's primary contributing historic buildings of high integrity; and
- Mitigates any adverse effects on other contributing historic buildings.