

AGENDA LANDMARKS & DESIGN COMMISSION July 5, 2023

Hybrid Meeting In-person and via Zoom



<https://us02web.zoom.us/j/82864814941?pwd=U1FpK1ZpejgrbVdvVGpLUIJqQ0VGUT09>

**CITY OF ELLENSBURG
LANDMARKS & DESIGN COMMISSION AGENDA
Council Chambers
501 North Anderson Street
Ellensburg, WA 98926
And remotely via Zoom
Wednesday, July 5, 2023
5:45 PM - Regular Meeting**

- 1. Call to Order and Roll Call of Members**
- 2. Approval of Agenda** (No Public Comment)
- 3. Approval of Minutes**
- 4. New Business**
 - 4.A (P23-056) Public Hearing for Consideration of a Certificate of Appropriateness (COA) for the previously installed shed roof structures at 301 N. Pine St.
 - 4.B (P23-066) Public Hearing for Consideration of a Certificate of Appropriateness (COA) for the proposed exterior repairs on the Cadwell building, located at 114 E 3rd Ave.
 - 4.C (P23-042) Public Hearing for Consideration of a Certificate of Appropriateness (COA) for the proposed installation of a new community mural, located on the south façade of the Fred Redmon building located at 404 N. Pine St, Parcel ID #487033.
 - 4.D (P23-043) Public Hearing for consideration of a Certificate of Appropriateness (COA) for the proposed restoration of a historic mural, located on the south façade of the historic Kleinberg Building, at 307 N. Pearl, Parcel ID #837033.
- 5. Unfinished Business**
- 6. Citizen Comment**
- 7. Staff Update/Discussion Items**
- 8. Commission Representative Update**
- 9. Adjournment**



For more information on the Landmarks & Design Commission, contact Senior Planner Stacey Henderson at 509-925-8608.



**COMMUNITY DEVELOPMENT DEPARTMENT
501 N. Anderson St, Ellensburg WA 98926**

AGENDA REPORT

MEETING DATE: July 5, 2023

TO: Landmarks and Design Commission

THRU: Jeremy Johnston, Planning Manager

FROM: Stacey Henderson, Senior Planner – Historic Preservation

APPLICANT: Mario Alfaro: Agent for Property Owner

PROJECT TITLE: Public Hearing for Consideration of a Certificate of Appropriateness (COA) for the previously installed shed roof structures at 301 N. Pine St.

PROJECT DESCRIPTION: The applicant has installed two metal shed roof structures behind the building at 301 N. Pine St., Parcel ID # 707033, in Central Commercial, (C-C) zoning. Per the photographs in Exhibit B.4, the roof structures are free standing, completely separate from the building, and provide shelter between the building and the separate food truck located towards the north end of the parcel. Dimensions are 10' x 6' x 8'h, and 16' X 6' X 10'h, and they are metal panel shed roofs with galvanized metal supports. The applicant was not aware of the requirement to obtain a Certificate of Appropriateness before constructing the roof structures, so they have submitted this application to retroactively obtain approval. The structures are located within the Downtown Ellensburg National Register Historic District, and Local Landmarks Historic District. The application (Exhibit B.1) was received by the Department and determined to be complete per ECC 15.280.090(C)(2)(b), on June 14, 2023.

TYPE OF REVIEW:

Review of proposed changes to structures within landmarks districts is required per **ECC 15.280.090(A)**, as follows:

A. Review Required

- 1) No person shall **alter**, repair, enlarge, newly construct, relocate, or demolish any registered landmark, **or any property located within a landmark district, nor install any exterior sign** or mural pursuant to subsection (A)(2) of this section, without review by the landmarks and design

commission and issuance of a COA. In the case of murals, the arts commission shall first review and provide its recommendations to the landmarks and design commission of any proposal for a mural to be located on a registered landmark or within a landmark district. Factors to be considered by the arts commission include media to be used, method of application, stability, building/site, mural location and practicability of project.

- 2) This review shall apply to all exterior features of the property visible from a public right-of-way. This review applies whether or not a permit from the city of Ellensburg is required.
- 3) Review of alterations to Ellensburg landmarks register properties under this chapter is in lieu of design review required for projects and sign review per ECC 15.210.050(B).

Additionally, the Commission shall also review the Building Design criteria as found in ECC Chapter 15.530. More specifically, the building design criteria which is applicable to historic buildings and districts is found in ECC 15.530.020, as follows:

ECC 15.530.020 Building Design: Historic Buildings and Districts

A. Purpose. To preserve and reinforce the historic character of Ellensburg's downtown and older residential areas.

B. Historic Buildings and Districts Standards and Guidelines.

- 1) All development projects identified on the Ellensburg landmarks register are subject to review by the Ellensburg landmarks and design commission per Chapter 15.280 ECC and conformance with the following design standards for rehabilitating existing buildings.
 - a. Retain and preserve the overall historic character of the building;
 - b. Ensure that proposed alterations are compatible with the building's own architectural character, and do not create a false historical appearance;
 - c. Retain and preserve early alterations which have architectural significance in their own right;
 - d. Treat distinctive original features, finishes, and examples of skilled craftsmanship with sensitivity;
 - e. Repair rather than replace deteriorated architectural features whenever possible;
 - f. Use the gentlest means possible when surface cleaning exterior masonry;
 - g. Protect and preserve significant archaeological sites affected by the project, or provide mitigation for their disturbance; and
 - h. Design new additions to existing buildings and new infill construction to be compatible with the massing, scale, materials, and architectural features of adjacent historic structures.

These standards are supplemented and further defined or explained by that document entitled “Design Standards for the City of Ellensburg,” as currently enacted.

- 2) Property owners of historic district buildings are also encouraged to use the Secretary of the Interior’s Standards for the Treatment of Historic Properties (web: <https://www.nps.gov/tps/how-to-preserve/briefs.htm>) (hard copy also available at City Hall) as a guide to preserve, rehabilitate, restore, reconstruct, or add to historic properties. These standards provide detailed recommendations on restoration, maintenance, repair, replacement, design, alterations, building materials, roofs, interiors, etc. [Ord. 4656 § 1 (Exh. O2), 2013.]

STAFF COMMENTS:

The commercial building at 301 N. Pine St. was constructed ca. 1931, and is a historic contributing building within the Ellensburg Downtown National Register District and Local Landmarks District. This small building is of Modern vernacular architectural style, one story, with a flat roof and irregular footprint. Historically called the Black and White Service Station, the building retains many characteristics of an auto garage gas station, including the curved canopy and large openings indicating the original garage door openings.

The applicant operates a restaurant out of this space, with a food truck on the premises as well. They have constructed two shed roofs to create shelter between the restaurant and food truck. Unaware of the requirement to obtain a COA before constructing the structures, the applicant has provided documentation and an application to retroactively obtain approval for the structures.

Per the photographs in Exhibit B.4, the roof structures are free standing, completely separate from the building, and provide shelter between the building and the separate food truck located towards the north end of the parcel. Dimensions are 10’ x 6’ x 8’h, and 16’ X 6’ X 10’h, and they are metal panel shed roofs with galvanized metal supports. Although permanently installed to the ground, installing these did not alter historic fabric of the building, and therefore, the work is reversable, as they can be removed in the future if needed. Shed roofs have been installed downtown to provide outdoor shelter, including at Enchanted Brewing.

In review of the criteria found in ECC 15.530.020(B)(1), staff finds that the roof shelters are of a shape and size found within the historic district in other locations, and do not detract from the historic character of the building or district. In addition, the structure can be considered completely “removable” as it does not connect to the historic building or alter historic fabric in any way.

Therefore, this project meets the following two criteria of said section:

- a) Retains and preserve(s) the overall historic character of the building, and

- b) Ensure(s) that proposed alterations are compatible with the building's own architectural character and do **not** create a false historical appearance.

RECOMMENDATION: Staff has reviewed the criteria in the Code and recommends that the Certificate of Appropriateness (COA) be **granted** by the LDC for the existing roof structures, as constructed, at 301 N. Pine St, with **one condition**:

1. The applicant will work closely with staff to find a compatible color to paint the galvanized steel supports, before issuance of the COA.

If the Commission should choose to follow the recommendation of Staff and approve the COA, Staff would advise the Commission that the following Findings of Fact are applicable to this project:

1. Per ECC Sections 15.280.090, and 15.530.020, the LDC has jurisdiction to review this project.
2. The project has been found to be in keeping with two of the required building design standards of ECC 15.530.020, specifically that it:
 - a) Retains and preserve(s) the overall historic character of the building, and
 - b) Ensure(s) that proposed alterations are compatible with the building's own architectural character and do not create a false historical appearance.
3. The Applicant is the agent for the owner of this building and can pursue this action. The building is addressed as 301 N. Pine St, and is located in the Ellensburg Downtown National Register District and Local Landmarks District.
4. It is in the interest of the City of Ellensburg to have historic buildings maintained and preserved. This proposal would not negatively alter the character-defining features of the historic building.

In addition, if no public comment is received during the public hearing portion of the meeting, the following Finding of Fact would also be applicable:

5. No public comment was received.

After the close of the public hearing, if it is determined that additional findings of fact are pertinent, they should consist of concise statements of the underlying facts in support of the decision made by the Landmarks & Design Commission. Findings of Fact should be made by the Commission, regardless of whether the project is approved or denied.

When making the final motion, the Commission may also include any conditions of approval that are appropriate to this application.

EXHIBITS:

- A.** Location Map
- B.** COA Application Materials submitted by the applicant, including:
 - 1. Application
 - 2. Narrative
 - 3. Site Plan
 - 4. Photographs

Exhibit A- Location Map

301 N Pine, Ellensburg WA 98926



Exhibit B.1- Application

	Landmarks & Design Certificate of Appropriateness Application	PA-10 APPLICATION												
Community Development Department 501 N. Anderson, Ellensburg, WA 98926 (509) 962-7239 (Building) (509) 962-7231 (Planning) commdev@ci.ellensburg.wa.us														
The City of Ellensburg Landmarks and Design Commission, per Section 15.280.020 of the ECC, has jurisdiction over historic districts. It safeguards the heritage of the city as represented by those buildings, districts, objects, sites and structures which reflect significant elements of Ellensburg's history. Review of changes to Landmarks Register properties is required, per Section 15.280.090. "No person shall alter, repair, enlarge, newly construct, relocate or demolish any registered landmark or any property located within a Landmark District nor install any exterior sign...without review by the Landmarks and Design Commission and approval of a Certificate of Appropriateness". This review shall apply to all exterior features of the property visible from a public right-of-way. This review applies whether or not a permit from the City of Ellensburg is required.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="2" style="text-align: left; padding: 2px;">OFFICIAL USE ONLY:</th> </tr> <tr> <td style="padding: 2px;">Staff Person:</td> <td style="padding: 2px; text-align: right;">KB</td> </tr> <tr> <td style="padding: 2px;">Date Submitted:</td> <td style="padding: 2px; text-align: right;">5/30/23</td> </tr> <tr> <td style="padding: 2px;">Fee Total:</td> <td style="padding: 2px; text-align: right;">N/A</td> </tr> <tr> <td style="padding: 2px;">LDC FILE #:</td> <td style="padding: 2px; text-align: right;">P23-056</td> </tr> <tr> <td style="padding: 2px;">Associated Permit File #:</td> <td style="padding: 2px; text-align: right;">B23-188</td> </tr> </table>	OFFICIAL USE ONLY:		Staff Person:	KB	Date Submitted:	5/30/23	Fee Total:	N/A	LDC FILE #:	P23-056	Associated Permit File #:	B23-188
OFFICIAL USE ONLY:														
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Date Submitted:	5/30/23													
Fee Total:	N/A													
LDC FILE #:	P23-056													
Associated Permit File #:	B23-188													
PROPERTY OWNER (Note: If the Applicant is not the Owner, attach written authorization from the legal owner(s).)														
Legal Owner Name(s): Faust + Rudolph, LLC	Day Phone:													
Mailing Address: c/o Landmark Real Estate PO Box 695 Ellensburg WA 98926														
E-mail:	Cell Phone:													
*APPLICANT: ☐ Owner ☐ Contractor ☒ Tenant ☐ Other														
Name: Mario Alfaro		Day Phone:												
Mailing Address: 603 E Tacoma Ave Ellensburg WA 98926														
E-mail: mario84alfar@gmail.com	Cell Phone: 571-269-9949													
CONTACT PERSON: ☐ Owner ☐ Contractor ☒ Tenant ☐ Other														
Name: Mario Alfaro		Day Phone:												
Mailing Address: Same														
E-mail: Same	Cell Phone: Same													
PROJECT INFORMATION: This application shall be submitted, with all required information, to Community Development Staff and deemed a complete application, to be considered for a public meeting. At the duly-noticed public hearing, the Landmarks and Design Commission will make a decision of whether to approve, approve with conditions or deny the Certificate of Appropriateness application. Per Section 15.210.050.B, a denial may be appealed to the City Council. Please consult with the Senior Planner for Historic Preservation if you have any questions. All projects must meet the City of Ellensburg Design Standards (Title 15) and ECC 15.70, Landscaping Requirements. A copy of the Design Standards is available at the Community Development Department or located online at www.codepublishing.com/wa/ellensburg .														
☐ Parcel Number of Site:	707033													
☐ Site Address:	301 N. Pine St. Ellensburg WA 98926													
☐ City Zoning Designation:	Central Business District	Is a building permit required: ☒ Yes ☐ No												

(OVER)

PROJECT INFORMATION:

☒	Project Description:	In a separate narrative, please describe how your project complies with the guidelines for historic properties listed in Sections 15.280.090, 15.530.020 & 15.530.030.
☒	Site Plan:	1. All building locations and dimensions to property lines and other structures. 2. Property lines and easements. 3. Setbacks, open space and landscaping. 4. Rights of way, curbs, parking sidewalks. (The site plan shall be legibly drawn to a minimum scale of 1:20 on substantial paper a minimum 11" x 17" size)
☐	Parking Lot Plan:	Must have preliminary approval by Public Works for parking lot plan.
☐	Exterior Lighting:	Identify the location, design, wattage and lighting orientation.
☐	Exterior building alterations, rehabilitation or restoration:	1. Scaled building elevations of all building sides. 2. Samples of types of materials to be used in the construction. 3. Paint colors & design (each paint color applied to 8-1/2" x 11" poster board. 4. Type of paint removal method (i.e. water, chemical, mechanical). 5. Repointing mortar joints – pointing styles and method. 6. Window repair/replacement/alteration detail.
☐	Signage:	1. Colored design 2. Dimensions 3. Location – Drawing or photograph depicting sign(s) on the building or pole. 4. Type of illumination.
☐	Dumpster:	1. Screening materials & colors 2. Location
☐	Special Valuation	Submit documentation for application for Special Valuation for Historic Purposes per ECC 15.280.110 if applicable.

PLEASE NOTE: Items marked above shall be submitted to the Community Development Department Twenty-One (21) Calendar Days before the regular scheduled meeting of the Landmarks & Design Commission to allow time for review, processing and advertising according to WA State Statute. The Landmarks & Design Commission meets on the first Tuesday of each month and, if needed, on the third Tuesday of each month.

Stacey Henderson, Senior Planner/ Historic Preservation, is the staff liaison to the Landmarks & Design Commission.

Telephone: (509) 925-8608

FAX: (509) 915-8655

E-mail: hendersons@ci.ellensburg.wa.us

SIGNATURE OF LEGAL OWNER or REPRESENTATIVE AS AUTHORIZED BY THE LEGAL OWNER:

I, Mario Alfaro, (print name) affirm that the above responses are made truthfully and to the best of my knowledge. I hereby apply for this permit application and acknowledge that I have read this application and state that the information is correct and that I agree to comply with all city ordinances pertaining to this permit if granted.

I further affirm that I am the owner of record of the area proposed for the above-identified land use action or, if not the owner, attached herewithin is written permission from the owner(s) authorizing my actions on his/her/their behalf.

Signature of Legal Owner: (or Authorized Agent)		Date: 5/23/23
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y:\community development\planning department\forms -updated 2022\planning applications\pa-10 ldc coa app.docx

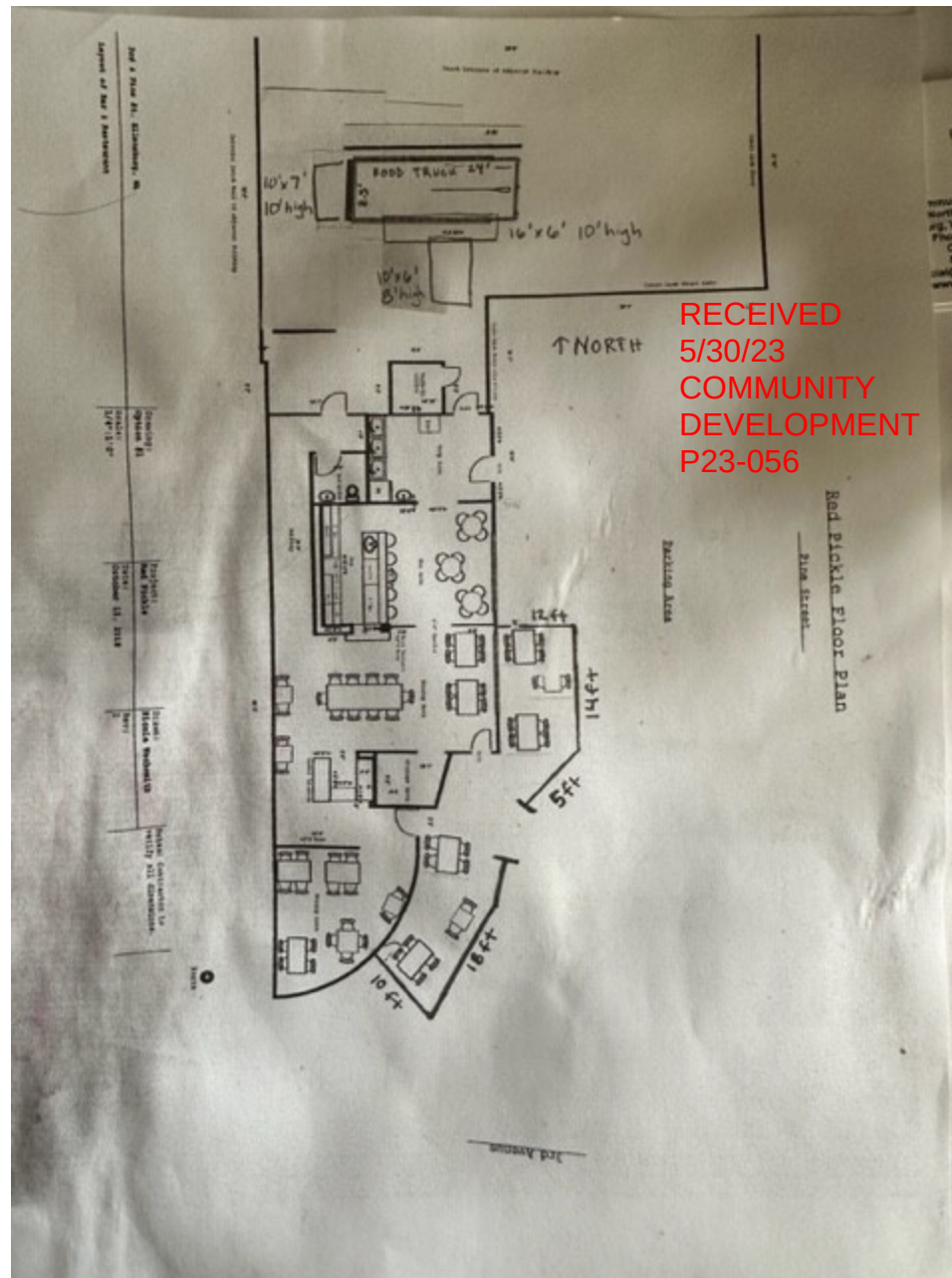
Exhibit B.2- Narrative

16'x6' 10' high (side entrance to truck)
10'x7' 8' high (leading to building)
10'x 6' 10' high (behind truck)
Rafters are 33mill 24oc
Posts are 33 mill
Header's are 33 mil
Sheetings 29 gauge
Hold downs 5/8 10" long with epoxy and 2" washer

All posts headers and rafters are 33 mil. Cover sheetings are 29 gauge. Hold downs are 5/8 by 10" long with epoxy and 2" washers.

The structures are separate from each other and are not attached to the building.

Exhibit B.3- Site Plan



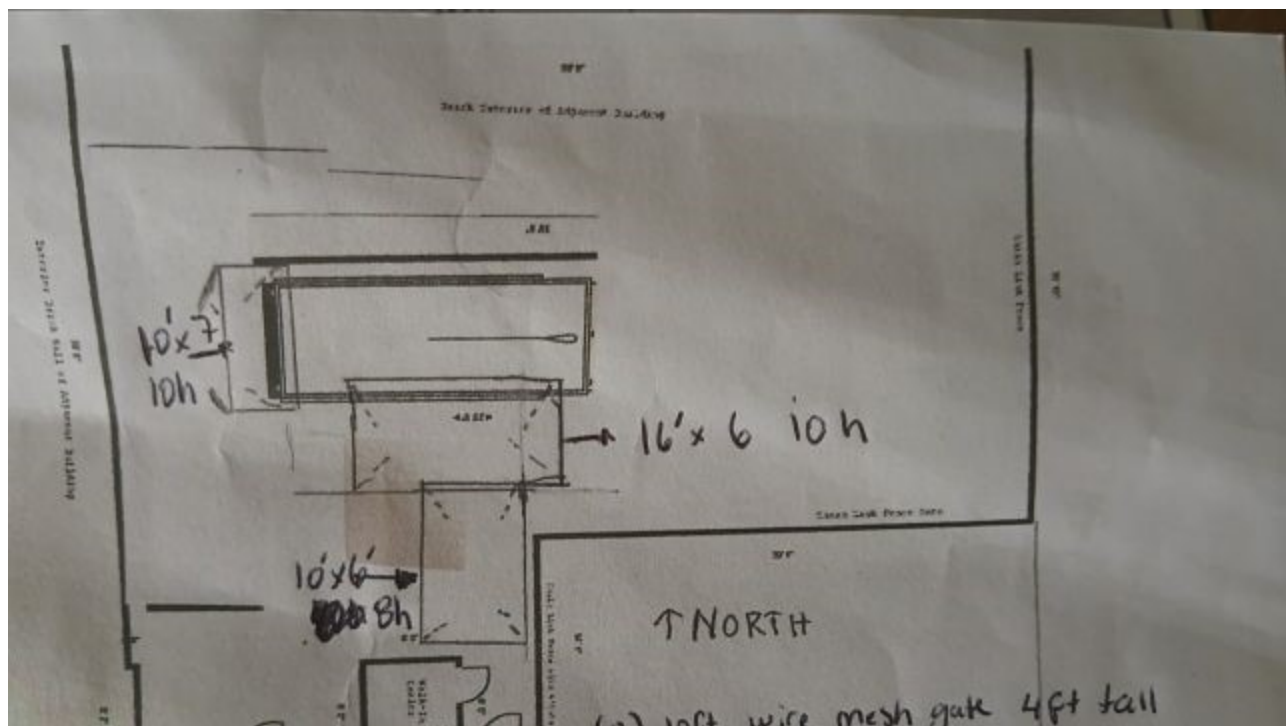


Exhibit B.4- Photos



RP BACK END WITH MEASUREMENTS



RP BACK END



RP SIDE



RP CLOSE UP 1



RP CLOSE UP 2



ROOF STRUCTURE 1



Meeting Date: July 5, 2023

City of Ellensburg

Landmarks & Design Commission Agenda Report

Agenda Subject: (P23-066) Public Hearing for Consideration of a Certificate of Appropriateness (COA) for the proposed exterior repairs on the Cadwell building, located at 114 E 3rd Ave.

Submitted by:

Department: Community Development

Suggested Motion/Action:

Background/Summary:

Review of proposed changes to landmarks register properties is required per **ECC 15.280.090 (A)**, as follows:

1. Review Required

1. No person shall alter, repair, enlarge, newly construct, relocate, or demolish any registered landmark, or any property located within a landmark district, nor install any exterior sign or mural pursuant to subsection (A)(2) of this section, without review by the landmarks and design commission and issuance of a COA. In the case of murals, the arts commission shall first review and provide its recommendations to the landmarks and design commission of any proposal for a mural to be located on a registered landmark or within a landmark district. Factors to be considered by the arts commission include media to be used, method of application, stability, building/site, mural location and practicability of project.
2. This review shall apply to all exterior features of the property visible from a public right-of-way. This review applies whether or not a permit from the city of Ellensburg is required.
3. Review of alterations to Ellensburg landmarks register properties under this chapter is in lieu of design review required for projects and sign review per ECC 15.210.050(B).

Additionally, the Commission shall also review the Building Design criteria as found in ECC Chapter 15.530. More specifically, the building design criteria which is applicable to historic buildings and districts as found in ECC 15.530.020, as follows:

ECC 15.530.020 Building Design: Historic Buildings and Districts

- A. Purpose. To preserve and reinforce the historic character of Ellensburg's downtown and older residential areas.
- B. Historic Buildings and Districts Standards and Guidelines.

1. All development projects identified on the Ellensburg landmarks register are subject to review by the Ellensburg landmarks and design commission per Chapter 15.280 ECC and conformance with the following design standards for rehabilitating existing buildings.
 1. Retain and preserve the overall historic character of the building;
 2. Ensure that proposed alterations are compatible with the building's own architectural character, and do not create a false historical appearance;
 3. Retain and preserve early alterations which have architectural significance in their own right;
 4. Treat distinctive original features, finishes, and examples of skilled craftsmanship with sensitivity;
 5. Repair rather than replace deteriorated architectural features whenever possible;
 6. Use the gentlest means possible when surface cleaning exterior masonry;
 7. Protect and preserve significant archaeological sites affected by the project, or provide mitigation for their disturbance; and

8. Design new additions to existing buildings and new infill construction to be compatible with the massing, scale, materials, and architectural features of adjacent historic structures.

These standards are supplemented and further defined or explained by that document entitled "Design Standards for the City of Ellensburg," as currently enacted.

1. Property owners of historic district buildings are also encouraged to use the Secretary of the Interior's Standards for the Treatment of Historic Properties (web: <https://www.nps.gov/tps/how-to-preserve/briefs.htm>) (hard copy also available at City Hall) as a guide to preserve, rehabilitate, restore, reconstruct, or add to historic properties. These standards provide detailed recommendations on restoration, maintenance, repair, replacement, design, alterations, building materials, roofs, interiors, etc. [Ord. 4656 § 1 (Exh. O2), 2013.]

STAFF COMMENTS:

The Cadwell Building, built in 1889, is a two-story unreinforced masonry building, with elaborate Queen Anne style details and storefront. Collectively known as the Cadwell Building, and home to the Kittitas County Historical Museum (KCHM), this structure is actually multiple buildings that have been added on to the original Cadwell building over time. Distinctive character defining features include the horseshoe shaped windows along the second story front façade, the cast iron columns, and decorative tinwork including the large decorative cornice along the top of the building. Sadie Thayer, on behalf of the KCHM, has hired an Architect and Structural Engineer experienced with historic buildings, to conduct structural assessments of the Cadwell buildings. She also obtained large amounts of funding from the State Heritage Capital Grant Program, and Kittitas County, to conduct this work.

As seen in the narrative provided (Exhibit B.2), the applicant is proposing work per the Secretary of Interior Standards, and has cited requirements of ECC 15.530.020 that they believe their proposal supports. The overall goals of restoration and rehabilitation of this building are structural improvements, exterior masonry repairs and improvements, and interior improvements. To obtain Federal Tax Credits, Special Valuation Status, and to stay in compliance with requirements of the grant funding, the applicant has consulted with DAHP to ensure their proposed work is in keeping with preservation standards, and would like to obtain approval from the Landmarks and Design Commission as well.

As seen in the drawings (Exhibit B.3) and photographs (Exhibit C.1), through the structural analysis of the existing conditions, the applicant has identified multiple areas of work, including an area needing reroofing, a parapet that needs to be reconstructed, and a chimney they would like to remove and salvage the brick. In addition, there are many areas where repair and repointing of brick is needed, as well as concrete repair, and repainting. The applicant is not proposing to change the paint color.

In reviewing the proposed alterations, repairs, and reconstructions, this proposal complies with replacing and repairing in kind, and will help preserve and strengthen the structure for many years to come.

In review of the criteria found in ECC 15.530.020(B)(1), staff finds that the proposal to repair and repoint brick masonry, reconstruct parapets, repaint storefronts, reroof, and repair areas of concrete, do not detract from the overall historic character of the neighborhood, nor create a false historical appearance on the building itself. As such, staff finds that this project meets the following two criteria of said section (cited above):

1. Retains and preserve(s) the overall historic character of the historic building, and
2. Ensure(s) that the proposed alterations are compatible with the building's own architectural character and do not create a false historical appearance.

Previous Council Action:

Analysis:

RECOMMENDED MOTION:

Move to approve the Cadwell Building Exterior Restoration, as proposed, with **no conditions**.

FINDINGS OF FACT:

If the Commission should choose to follow the recommendation of Staff and approve the COA, Staff would advise the Commission that the following Findings of Fact are applicable to this project:

1. Per ECC Sections 15.280.090 and 15.530.020, the LDC has jurisdiction to review this project.
2. The project has been found to be in keeping with two of the required building design standards of ECC 15.530.020, specifically that it:

- a. Retains and preserve(s) the overall historic character of the historic building, and
- b. Ensure(s) that the proposed alterations are compatible with the building's own architectural character and do not create a false historical appearance.

3. The applicant is the agent for the owner of this building, and can pursue this action. This building is a contributing building in the

Downtown Ellensburg National Register or local Landmark Districts.

4. It is in the interest of the City of Ellensburg to protect the historic integrity and character of historic districts. This proposal, if approved, would not negatively impact the district.

In addition, if no public comment is received during the public hearing portion of the meeting, the following Finding of Fact would also be applicable:

5. No public comment was received.

After the close of the public hearing, if it is determined that additional findings of fact are pertinent, they should consist of concise statements of the underlying facts in support of the decision made by the Landmarks & Design Commission. Findings of Fact should be made by the Commission, regardless of whether the project is approved or denied.

When making the final motion, the Commission may also include any conditions of approval that are appropriate to this application.

Financial Impact:

Budget Adjustment: No

Attachments:

1. P23-066 EXHIBIT A Map
2. P23-066 Exhibit B.1_APPLICATION
3. P23-066 Exhibit B.2_Narrative
4. P23-066 Exhibit B.3_Documents
5. P23-066 Exhibit C.1_Additional Photographs

Exhibit A- Site Map

City of Ellensburg Map: 311 N Pearl St.



Exhibit B.1- Application



Landmarks & Design

Certificate of Appropriateness Application

RECEIVED

JUN 15 2023

PA-10
COMMUNITY DEVELOPMENT
APPLICATION

Community Development Department

501 N. Anderson, Ellensburg, WA 98926 (509) 962-7239 (Building) (509) 962-7231 (Planning) commdev@ci.ellensburg.wa.us

The City of Ellensburg Landmarks and Design Commission, per Section 15.280.020 of the ECC, has jurisdiction over historic districts. It safeguards the heritage of the city as represented by those buildings, districts, objects, sites and structures which reflect significant elements of Ellensburg's history.

Review of changes to Landmarks Register properties is **required**, per Section 15.280.090. "No person shall alter, repair, enlarge, newly construct, relocate or demolish any registered landmark or any property located within a Landmark District nor install any exterior sign...without review by the Landmarks and Design Commission and approval of a **Certificate of Appropriateness**". This review shall apply to **all** exterior features of the property visible from a public right-of-way. **This review applies whether or not a permit from the City of Ellensburg is required.**

OFFICIAL USE ONLY:

Staff Person:	AW
Date Submitted:	6/15/2023
Fee Total:	N/A
LDC FILE #:	P23-066
Associated Permit File #:	

PROPERTY OWNER: (Note: If the Applicant is not the Owner, attach written authorization from the legal owner(s).)

Legal Owner Name(s):	Kittitas County Historical Society, Inc.	Day Phone:	509-925-3778
Mailing Address:	114 E 3rd Ave, Ellensburg, WA 98926		
E-mail:	kchm@kchm.org	Cell Phone:	

*APPLICANT: ☒ Owner ☐ Contractor ☐ Tenant ☐ Other

Name:	Kittitas County Historical Society, Inc.	Day Phone:	
Mailing Address:	114 E 3rd Ave, Ellensburg, WA 98926		
E-mail:	kchm@kchm.org	Cell Phone:	

CONTACT PERSON: ☒ Owner ☐ Contractor ☐ Tenant ☒ Other Point of Contact for Owner

Name:	Sadie Thayer / Kittitas County Historical Museum	Day Phone:	509-925-3778
Mailing Address:	114 E 3rd Ave, Ellensburg, WA 98926		
E-mail:	sadie.thayer@kchm.org	Cell Phone:	509-929-1267

PROJECT INFORMATION:

This application shall be submitted, with all required information, to Community Development Staff and deemed a complete application, to be considered for a public meeting. At the duly-noticed public hearing, the Landmarks and Design Commission will make a decision of whether to approve, approve with conditions or deny the Certificate of Appropriateness application. Per Section 15.210.050.B, a denial may be appealed to the City Council. Please consult with the Senior Planner for Historic Preservation if you have any questions. All projects must meet the City of Ellensburg Design Standards (Title 15) and ECC 15.70, Landscaping Requirements. A copy of the Design Standards is available at the Community Development Department or located online at www.codepublishing.com/wa/ellensburg.

☒	Parcel Number of Site:	607033, 947033		
☒	Site Address:	114 E 3rd Ave, Ellensburg, WA 98926 112 E 3rd Ave, Ellensburg, WA 98926		
☒	City Zoning Designation:	C-C: Central Commercial	Is a building permit required:	☒ Yes ☐ No

(OVER)

PROJECT INFORMATION:

☒	Project Description:	In a separate narrative, please describe how your project complies with the guidelines for historic properties listed in Sections 15.280.090, 15.530.020 & 15.530.030.
☐	Site Plan:	1. All building locations and dimensions to property lines and other structures. 2. Property lines and easements. 3. Setbacks, open space and landscaping. 4. Rights of way, curbs, parking sidewalks. (The site plan shall be legibly drawn to a minimum scale of 1:20 on substantial paper a minimum 11" x 17" size)
☐	Parking Lot Plan:	Must have preliminary approval by Public Works for parking lot plan.
☐	Exterior Lighting:	Identify the location, design, wattage and lighting orientation.
☒	Exterior building alterations, rehabilitation or restoration:	1. Scaled building elevations of all building sides. 2. Samples of types of materials to be used in the construction. 3. Paint colors & design (each paint color applied to 8-1/2" x 11" poster board. 4. Type of paint removal method (i.e. water, chemical, mechanical). 5. Repointing mortar joints – pointing styles and method. 6. Window repair/replacement/alteration detail.
☐	Signage:	1. Colored design 2. Dimensions 3. Location – Drawing or photograph depicting sign(s) on the building or pole. 4. Type of illumination.
☐	Dumpster:	1. Screening materials & colors 2. Location
☐	Special Valuation	Submit documentation for application for Special Valuation for Historic Purposes per ECC 15.280.110 if applicable.

PLEASE NOTE: Items marked above shall be submitted to the Community Development Department **Twenty-One (21) Calendar Days before** the regular scheduled meeting of the Landmarks & Design Commission to allow time for review, processing and advertising according to WA State Statute. The Landmarks & Design Commission meets on the first Tuesday of each month and, if needed, on the third Tuesday of each month.

Stacey Henderson, Senior Planner/ Historic Preservation, is the staff liaison to the Landmarks & Design Commission.

Telephone: (509) 925-8608

FAX: (509) 915-8655

E-mail: hendersons@ci.ellensburg.wa.us

SIGNATURE OF LEGAL OWNER or REPRESENTATIVE AS AUTHORIZED BY THE LEGAL OWNER:

I, Sadie Thayer, (print name) affirm that the above responses are made truthfully and to the best of my knowledge. I hereby apply for this permit application and acknowledge that I have read this application and state that the information is correct and that I agree to comply with all city ordinances pertaining to this permit if granted.

I further affirm that I am the owner of record of the area proposed for the above-identified land use action or, if not the owner, attached herewithin is written permission from the owner(s) authorizing my actions on his/her/their behalf.

Signature of Legal Owner:
(or Authorized Agent)

Sadie Thayer

Date: 06/11/2023

Exhibit B.2- Narrative

THE KCHM RENOVATION & STRUCTURAL IMPROVEMENTS PROJECT

Compliance With Guidelines for Historic Properties:

Section 15.280.080: Landmarks Register & Procedures

The Kittitas County Historical Museum is located in the Downtown Historic District. The submission of this application for design review demonstrates compliance with Section 15.280.080.

Section 15.530.020: Historic Buildings and District

The project as proposed will enhance the appearance of the existing buildings by repairing and refinishing building elements needing maintenance, will improve the buildings' condition, and extend their life with structural and weatherization enhancements. The project as proposed will comply with the following:

- Retain and preserve the overall historic character of the building
- The proposed repairs are compatible with the building's architectural character, and do not create a false historical appearance. \
- Retain and preserve early alterations which have architectural significance
- Treat distinctive original features, finishes, and examples of skilled craftsmanship with sensitivity;
- Repair rather than replace deteriorated architectural features
- Use the gentlest means possible for all work.
- Protect and preserve significant archaeological sites affected by the project, or provide mitigation for their disturbance; and
- There will be no additions.
- The proposed work will comply with the Secretary of the Interior's Standards for the Treatment of Historic properties.

Section 15.530.030: Architectural Scale

No changes to the shape or mass of the buildings is proposed.

Description of Work:

The overall project is a multi-phase project which will rehabilitate, restore, and structurally improve the buildings collectively known as the Kittitas County Historical Museum in historic Downtown Ellensburg. This is the first phase, and consists primarily of repairs and structural improvements to the existing brick masonry. Associated work includes repair and bracing of parapets, repair of metal parapet caps, and associated roof repairs necessitated by other work. If funding allows, maintenance repairs and repainting of the existing storefronts will be implemented. A separate CoA will be undertaken to review paint colors at these areas.

Exterior brick masonry re-pointing and repair will be completed by Pioneer Masonry. Pioneer Masonry has extensive experience and expertise in working with historic masonry. Methods and materials consistent with best preservation practices and in compliance with the Secretary of Interiors Standards.

Cadwell Building

The Cadwell Building, located at 114 E 3rd Ave., is the primary structure. Built in 1889, it is a two-story unreinforced masonry (URM) building with an elaborate street façade.

This includes repair and repointing exterior brick masonry; removal, repair, and reinstallation of parapets and parapet caps; chimney removal, brick salvage, and roof repair; repair and repainting of storefronts; and repair and repointing of the existing painted brick at the side and rear elevations. Paint colors will not change from the current historically appropriate colors. An unstable and unused chimney located at the southeast corner of the upper floor will be removed and the brick salvaged for other repairs.

West Addition

The West Addition is a 1928 one-story concrete structure with a basement. It has a painted brick street façade and painted concrete back and sides. The brick is painted with a historically appropriate brick red paint color.

The work on this structure consists primarily of repointing and repainting the deteriorated brick facade. The concrete back and sides will also be repaired and repainted. The paint color will not change.

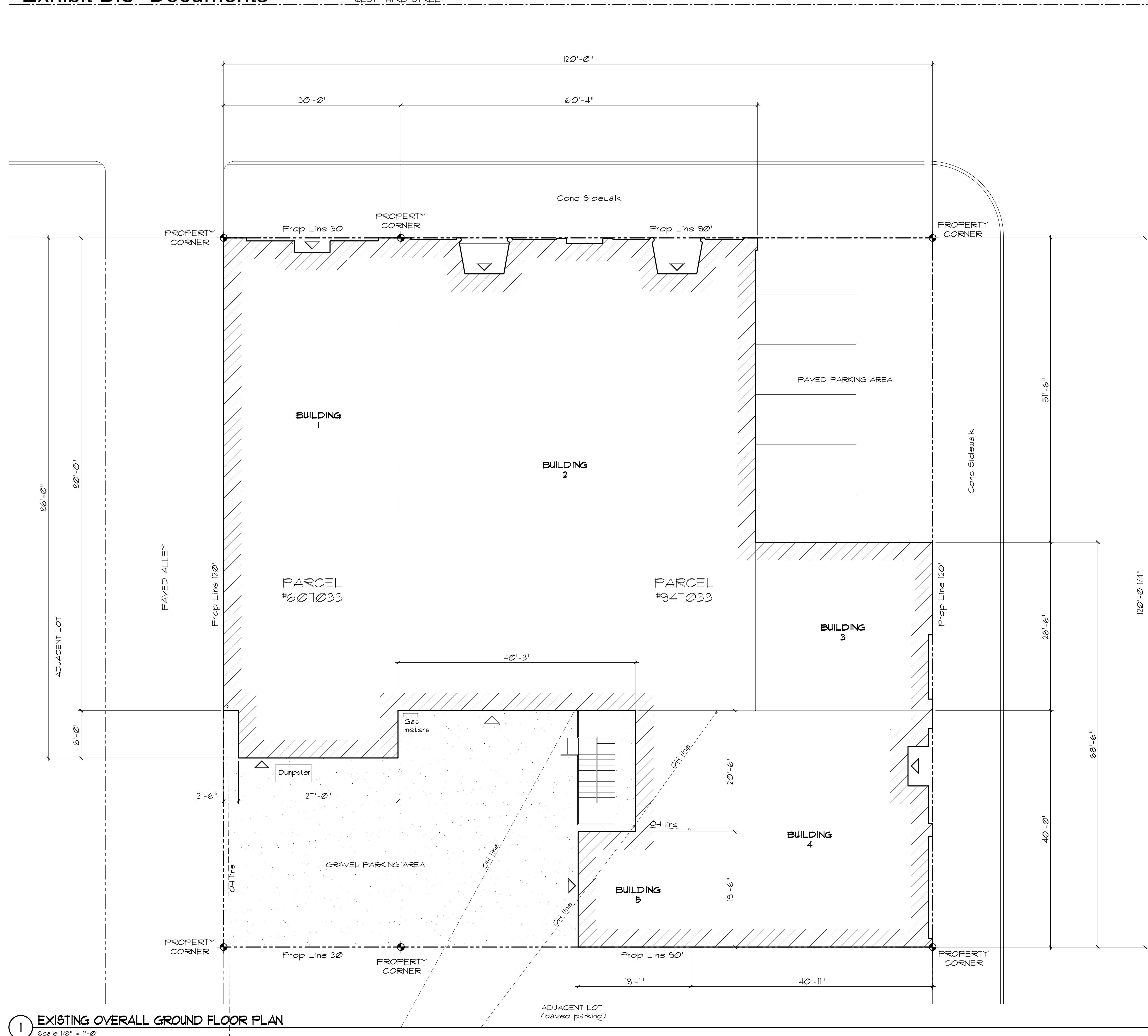
On the west (non-street facing) side, the building has a non-original, over-height, unstable parapet that will be partially removed, reducing it to a structurally sound and more historically appropriate height. The electrical line attached to it, which also decreases its stability will be relocated. The parapet will be capped with a brick top course matching the rest of the building.

East Addition

The East Addition is actually four structures; the northern half along Pine Street is a single-story garage CMU building built circa 1930, while the south half is a one-story retail CMU structure built circa 1940. To the west is a small office one-story CMU building built circa 1940.

Exhibit B.3- Documents

WEST THIRD STREET



DRAWN BY
NB

DESIGN BY
MB

CHECKED BY

APPROVED BY

DATE
6/25/23

REVISIONS

MARC BROWN
ARCHITECTURE
& DESIGN

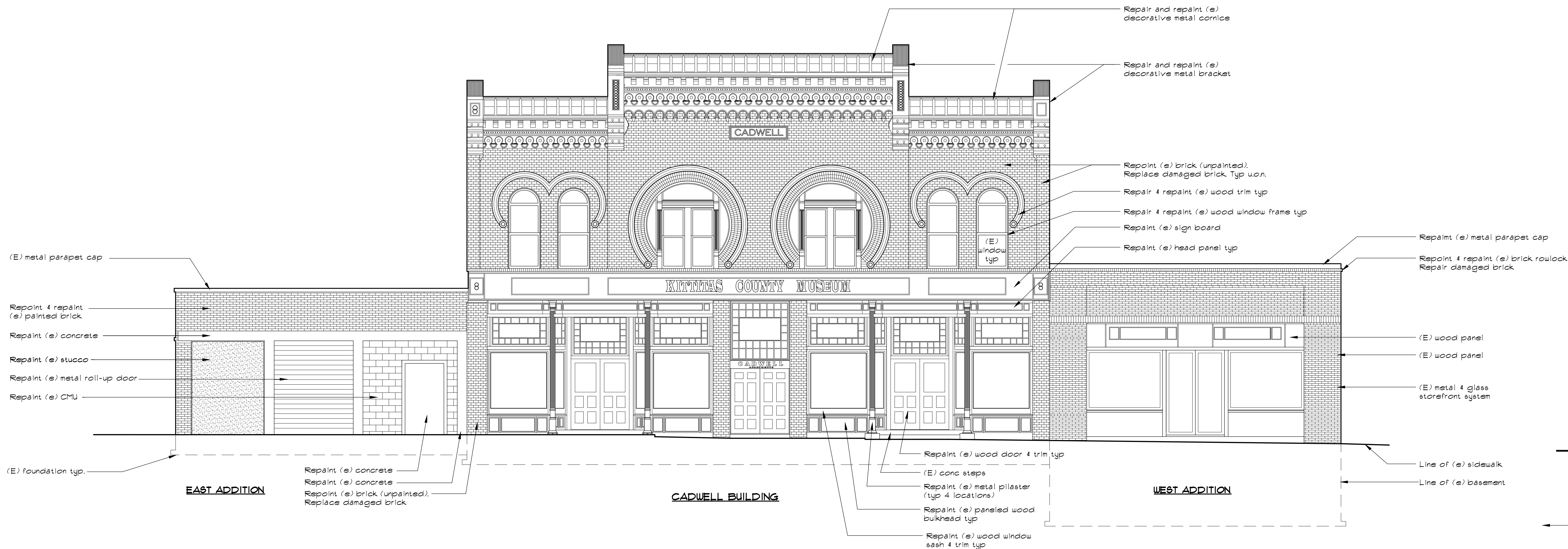
421 N PEARL ST. SUITE 100
ELLENSBURG, WA 98926
206 240 4580 PHONE

KITTITAS COUNTY
HISTORICAL
MUSEUM
RENOVATION

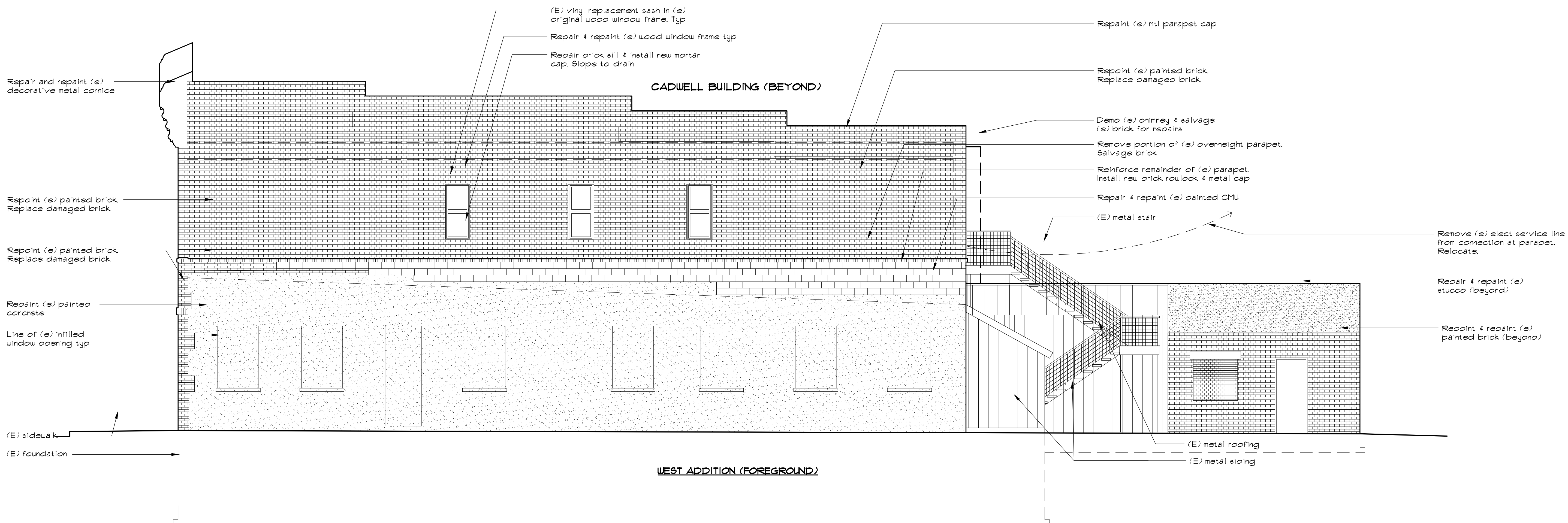
112-114 EAST THIRD AVENUE
ELLENSBURG, WA

SITE PLAN

A-1.0



1 NORTH ELEVATION
Scale 3/16" = 1'-0"



2 WEST ELEVATION
Scale 3/16" = 1'-0"

DRAWN BY
NB

DESIGN BY
MB

CHECKED BY

APPROVED BY

DATE
4/28/23

REVISIONS

MARC BROWN
ARCHITECTURE
& DESIGN

421 N PEARL ST. SUITE 100
ELLENSBURG, WA 98926
206 240 4580 PHONE

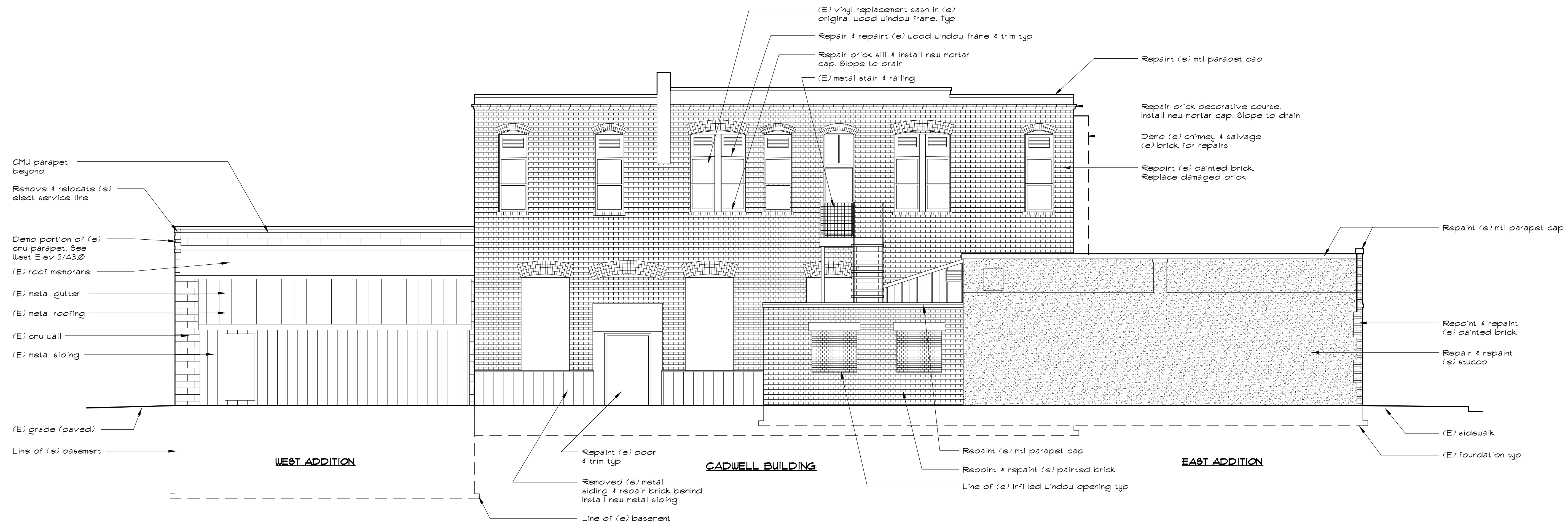
KITTITAS COUNTY
HISTORICAL
MUSEUM
RENOVATION

112-114 EAST THIRD AVENUE
ELLENSBURG, WA

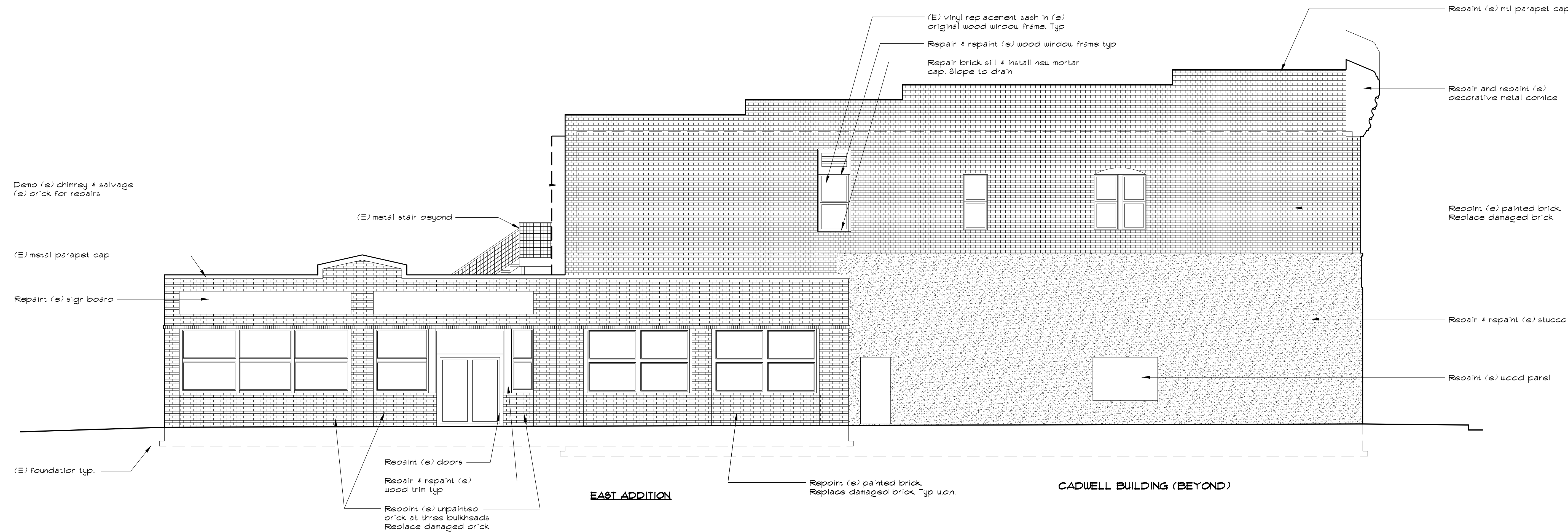
DESIGN REVIEW
SUBMISSION

EXTERIOR
ELEVATIONS

A-3.0



1 SOUTH ELEVATION
Scale 3/16" = 1'-0"



2 EAST ELEVATION
Scale 3/16" = 1'-0"

DRAWN BY
NB

DESIGN BY
MB

CHECKED BY

APPROVED BY

DATE
4/28/23

REVISIONS

MARC BROWN
ARCHITECTURE
& DESIGN

421 N PEARL ST. SUITE 100
ELLENSBURG, WA 98926
206 240 4580 PHONE

KITTITAS COUNTY
HISTORICAL
MUSEUM
RENOVATION

112-114 EAST THIRD AVENUE
ELLENSBURG, WA

DESIGN REVIEW
SUBMISSION

EXTERIOR
ELEVATIONS

A-3.1

Exhibit C.1- Additional Photographs











Meeting Date: July 5, 2023

City of Ellensburg

Landmarks & Design Commission Agenda Report

Agenda Subject: (P23-042) Public Hearing for Consideration of a Certificate of Appropriateness (COA) for the proposed installation of a new community mural, located on the south façade of the Fred Redmon building located at 404 N. Pine St, Parcel ID #487033.

Submitted by:
Department: Community Development

Suggested Motion/Action:

Background/Summary:

Approval for a **mural** is a two-step process, requiring the proposal to be reviewed first by the Arts Commission, per ECC 15.720.040.

15.720.040 Submittal requirements and approval process.

- A. All artists and building owners proposing **murals** on their properties shall first submit their proposals for review by the arts commission in a public meeting for a recommendation which shall be forwarded to the department for consideration when issuing a permit. **Murals** proposed to be installed on any landmarks register properties or in districts listed on the Ellensburg landmarks register or on the National Register of Historic Places must further be reviewed by the landmarks and design commission and obtain a COA from that body.
- B. All of the following materials must be submitted with application for a **mural**:
1. Drawings (elevation, site plan), photographs of building;
 2. Map of landmarks structures and historic districts within 300 feet of the proposed **mural**;
 3. Written description, including materials used and how the **mural** will be affixed;
 4. Color image of **mural** and artist's examples of past work, if any;
 5. Written authorization from property owner; and
 6. Maintenance plan.

Additionally, the Commission shall also review the Murals Standards and Guidelines as found in ECC Chapter 15.720.030. More specifically, the criteria applicable to Installation and Maintenance, and the Location, Design, and Style of Murals.

ECC 15.720.030 Standards and Guidelines

3. Installation and Maintenance of All Approved Murals.

1. Murals shall be installed in a manner to ensure that they withstand the elements to the greatest degree that is feasible as determined by the community development department.

2. Murals shall use materials, coatings, or other protective techniques that will resist vandalism,

weathering by sun, water, wind and graffiti to the greatest degree feasible as determined by the department

3. Murals must be maintained by the building owner for the life of the mural or until the mural is removed

4. Location, Design and Style of Murals on Landmark Structures or in Historic Districts.

1. The design (not content) of murals on landmarks register properties and in districts listed on t

Ellensburg landmarks register or on the National Register of Historic Places must be consistent and

compatible with the architectural and historical character of the historic district and the architectural

features (column bays, windows, planar walls, cornices, beams, columns, trim, windows, doors, etc.) of the

building on which they are located.

2. Murals shall not be permitted to be placed directly on unpainted brick, unpainted or painted stone, wood

sidings with surface detail, or any other material that does not have a planar or flat character. An exception

to this provision may be allowable in instances where new paint is applied onto the existing paint of a

historic mural for the purpose of restoration, and for which a COA has been obtained. Prior to the

installation, the surface to which the mural will be applied must be in a condition that would allow the

permanent attachment of the proposed mural.

3. Murals may not have electrical or mechanical components.

4. Three-dimensional murals are not allowed.

5. Murals shall not be located on those facades of buildings that are immediately adjacent to a street. A mural

may be permitted on the side or rear of a building if it is (a) noncontributing and (b) is not immediately adjacent to the sidewalk.

6. Murals must not damage or lead to accelerated deterioration of the building surface.

STAFF COMMENTS:

The Redmon building, located at 404 N. Pine St, was built ca. 1964, and is a one-story western-false front reproduction style building with a largely rectangular footprint and flat roof. Originally occupied by Safeway and later by Goodwill, the western style false front parapet was added as part of a significant remodel of the exterior and interior of the building that occurred after 2003, when Goodwill industries moved locations to Water Street. The proposed location of the mural is along the south elevation of the building, which faces 4th Ave and an empty parking lot. This wall is largely made of concrete block, and does not include any windows or architectural detailing.

Per Mural code requirements found in ECC 15.720.040, the applicant attended the May 11, and June 8, 2023 Arts Commission Meetings, and obtained a recommendation for approval for the community mural proposal (see Exhibit B.2), motion passing 6-0. This proposal also went before the Landmarks and Design Commission on May 16 for preliminary discussions, where the LDC agreed on general support of the mural idea, but requested additional information as listed in the staff memo (Exhibit C.1). Per the items listed in Exhibit C.1, the applicant has provided the additional requested information for review.

The applicant has proposed to paint a 15' by 30' mural on the south elevation of the Redmon building. They did a public request for artists, and have selected multiple artists to contribute artwork to the mural. The mural will be painted directly on the building, and the applicant has provided a proposed rendering- Exhibit B.3. The applicant submitted a written narrative (Exhibit B.5) explaining why they have proposed this new mural, and that the location is visible from the Saturday market and supports the recent revitalization efforts of Pine Street.

Staff finds the proposal to meet the requirements of ECC 15.720.030(D)(1-6), "Location, Design and Style of Murals on Landmark Structures or in Historic Districts."

1. It appears to be consistent and compatible with the architectural and historical character of the historic district and the architectural features (column bays, windows, planar walls, cornices, beams, columns, trim, windows, doors, etc.) of the building on which they are located.
2. It's placement on the south façade of the wall also satisfies the requirement to not be placed directly on unpainted brick, unpainted stone, wood sidings with surface detail, or any other material that does not have planar or flat character.
3. – 6.) The proposed mural does not have electrical or mechanical components, is not three dimensional, is not located on the front façade, and will not damage or lead to accelerated deterioration of the building surface, to the best of the applicant's ability.

Previous Council Action:

Analysis:

RECOMMENDED MOTION:

Motion to approve the installation of the new community mural, as proposed, on the south facade of 404 N. Pine St., with **two conditions**:

1. If the final design, materials, dimensions, or plans substantially deviate from the current proposal, the applicant shall bring the revised mural proposal back to the Arts Commission and LDC for additional review.
2. The applicant will provide a written authorization and signed maintenance plan from the building owner before final issuance of the COA can take place.

FINDINGS OF FACT:

If the Commission should choose to follow the recommendation of Staff and approve the COA, Staff would advise the Commission that the following Findings of Fact are applicable to this project:

1. Per ECC Section 15.720.040, the LDC has jurisdiction to review this project.
2. The project has been found to be in keeping with the mural requirements of ECC 15.720.030 "Standards and Guidelines", specifically subsection C items 1-3, and subsection D items 1-6.
3. The Applicant is the agent for the owner of the Redmon Building, addressed as 404 N. Pine St.; located in the Downtown Ellensburg National Register and local Landmarks Districts.
4. It is in the interest of the City of Ellensburg, per ECC 15.720.010 and .020 to promote the orderly placement of artwork in the form of murals.

In addition, if no public comments were received during the public hearing portion of the meeting, the following Finding of Fact would also be applicable:

1. No public comments were received.

After the close of the public hearing, if it is determined additional findings of fact are pertinent, they should consist of concise statements of the underlying facts in support of the decision made by the Landmarks & Design Commission. The Commission, regardless of whether the project is approved or denied, should make findings of Fact.

When making the final motion, the Commission may also include any conditions of approval that are appropriate to this application.

Financial Impact:

Budget Adjustment: No

Attachments:

1. P23-042 Exhibit A_ MAP
2. P23-042 Exhibit B.1_ APPLICATION
3. P23-042 Exhibit B.2_ EAC APPROVAL
4. P23-042 Exhibit B.3- Rendering
5. P23-042 Exhibit B.4_ MURAL DETAILS - Copy
6. P23-042 Exhibit B.5_ NARRATIVE
7. P23-042 Exhibit B.6_ MAINTENANCE AGREEMENT
8. P23-042 Exhibit C.1_ STAFF MEMO
9. P23-042 Exhibit C.2_ RESEARCH

Exhibit A- Location Map

404 N. Pine St., Ellensburg, WA 98926



Elevation



Exhibit B.1- Application



Landmarks & Design

Certificate of Appropriateness Application

RECEIVED

APR 27 2023

PA-10
COMMUNITY DEVELOPMENT APPLICATION

Community Development Department

501 N. Anderson, Ellensburg, WA 98926 (509) 962-7239 (Building) (509) 962-7231 (Planning) commdev@ci.ellensburg.wa.us

The City of Ellensburg Landmarks and Design Commission, per Section 15.280.020 of the ECC, has jurisdiction over historic districts. It safeguards the heritage of the city as represented by those buildings, districts, objects, sites and structures which reflect significant elements of Ellensburg's history.

Review of changes to Landmarks Register properties is **required**, per Section 15.280.090. "No person shall alter, repair, enlarge, newly construct, relocate or demolish any registered landmark or any property located within a Landmark District nor install any exterior sign...without review by the Landmarks and Design Commission and approval of a **Certificate of Appropriateness**". This review shall apply to **all** exterior features of the property visible from a public right-of-way. **This review applies whether or not a permit from the City of Ellensburg is required.**

OFFICIAL USE ONLY:

Staff Person:	KB
Date Submitted:	4-27-23
Fee Total:	N/A
LDC FILE #:	P23-042
Associated Permit File #:	P23-040

PROPERTY OWNER: (Note: If the Applicant is not the Owner, attach written authorization from the legal owner(s).)

Legal Owner Name(s):	JST Properties	Day Phone:	
Mailing Address:	301 N. Umpahum Rd		
E-mail:	mina.central@hotmail.com	Cell Phone:	509-306-9383

*APPLICANT:

☐ Owner ☒ Contractor ☐ Tenant ☐ Other

Name:	Renee Fyall	Day Phone:	
Mailing Address:	201 Brown Rd, Ellensburg		
E-mail:	renee@dmaintenance.com	Cell Phone:	509-306-0643

CONTACT PERSON:

☐ Owner ☐ Contractor ☐ Tenant ☐ Other

Name:	Samuel	Day Phone:	
Mailing Address:			
E-mail:		Cell Phone:	

PROJECT INFORMATION:

This application shall be submitted, with all required information, to Community Development Staff and deemed a complete application, to be considered for a public meeting. At the duly-noticed public hearing, the Landmarks and Design Commission will make a decision of whether to approve, approve with conditions or deny the Certificate of Appropriateness application. Per Section 15.210.050.B, a denial may be appealed to the City Council. Please consult with the Senior Planner for Historic Preservation if you have any questions. All projects must meet the City of Ellensburg Design Standards (Title 15) and ECC 15.70, Landscaping Requirements. A copy of the Design Standards is available at the Community Development Department or located online at www.codepublishing.com/wa/ellensburg.

☐	Parcel Number of Site:	487033
☐	Site Address:	404 N. Pine St, Ellensburg
☐	City Zoning Designation:	Is a building permit required: ☐ Yes ☒ No

(OVER)

PROJECT INFORMATION:

☐	Project Description:	In a separate narrative, please describe how your project complies with the guidelines for historic properties listed in Sections 15.280.090, 15.530.020 & 15.530.030.
☐	Site Plan:	1. All building locations and dimensions to property lines and other structures. 2. Property lines and easements. 3. Setbacks, open space and landscaping. 4. Rights of way, curbs, parking sidewalks. (The site plan shall be legibly drawn to a minimum scale of 1:20 on substantial paper a minimum 11" x 17" size)
☐	Parking Lot Plan:	Must have preliminary approval by Public Works for parking lot plan.
☐	Exterior Lighting:	Identify the location, design, wattage and lighting orientation.
☐	Exterior building alterations, rehabilitation or restoration:	1. Scaled building elevations of all building sides. 2. Samples of types of materials to be used in the construction. 3. Paint colors & design (each paint color applied to 8-1/2" x 11" poster board. 4. Type of paint removal method (i.e. water, chemical, mechanical). 5. Repointing mortar joints – pointing styles and method. 6. Window repair/replacement/alteration detail.
☐	Signage:	1. Colored design 2. Dimensions 3. Location – Drawing or photograph depicting sign(s) on the building or pole. 4. Type of illumination.
☐	Dumpster:	1. Screening materials & colors 2. Location
☐	Special Valuation	Submit documentation for application for Special Valuation for Historic Purposes per ECC 15.280.110 if applicable.

PLEASE NOTE: Items marked above shall be submitted to the Community Development Department **Twenty-One (21) Calendar Days before** the regular scheduled meeting of the Landmarks & Design Commission to allow time for review, processing and advertising according to WA State Statute. The Landmarks & Design Commission meets on the first Tuesday of each month and, if needed, on the third Tuesday of each month.

Stacey Henderson, Senior Planner/ Historic Preservation, is the staff liaison to the Landmarks & Design Commission.

Telephone: (509) 925-8608

FAX: (509) 915-8655

E-mail: hendersons@ci.ellensburg.wa.us

SIGNATURE OF LEGAL OWNER or REPRESENTATIVE AS AUTHORIZED BY THE LEGAL OWNER:

I, Renee Pyall, (print name) affirm that the above responses are made truthfully and to the best of my knowledge. I hereby apply for this permit application and acknowledge that I have read this application and state that the information is correct and that I agree to comply with all city ordinances pertaining to this permit if granted.

I further affirm that I am the owner of record of the area proposed for the above-identified land use action or, if not the owner, attached herewithin is written permission from the owner(s) authorizing my actions on his/her/their behalf.

Signature of Legal Owner:
(or Authorized Agent)

Date:

4/27/23

Exhibit B.2- EAC Approval



CITY OF ELLENSBURG	MINUTES OF ARTS COMMISSION, Regular Meeting
Date of Meeting:	June 8, 2023
Time of Meeting:	4:00pm
Place of Meeting:	CCCR and ZOOM

1. **CALL TO ORDER**

Co-Chair Dougherty called the meeting to order at 4:06pm.

Welcome Kelle Vandenberg, Arts and Economic Development Manager

2. **ATTENDANCE**

PRESENT: Alex Eyre, Jerry Dougherty, Courtney Blackstock, Jeffrey Snedeker, Jill Scheffer

COUNCIL LIASON: David Miller

ABSENT: Brian Kooser

VISITOR(S): Erin Oostra, Kyle Krauskopf

STAFF: Josephine Camarillo, Kelle Vandenberg, Stacey Henderson

3. **APPROVAL OF AGENDA**

MOTION made by Snedeker to approve the agenda. Seconded, motion approved.
Motion passed 4-0.

4. **CORRESPONDENCE AND CITIZEN COMMENTS**

Quilts of Valor needing to revise their 2023 grant project. Eyre will follow-up.

5. **GUEST SPEAKER/PRESENTER**

A. Erin Oostra, owner of Nuwave Gallery, introduced herself and expressed interest in applying for the open vacancy on the Arts Commission.

B. Renee Fyall – presented final mural design for 404 N. Pine. Mural will be painted directly to the building. Permissions have been granted for images used within the mural.

MOTION made by Scheffer to approve final design of 404 N. Pine Street, seconded, motion approved. Motion passed 5-0.

6. **APPROVAL OF MINUTES**

MOTION made by Snedeker to approve May 2023 minutes, seconded, motion approved. Motion passed 5-0.

7. BUDGET/FINANCIAL REPORT

No report. Three grant reimbursements submitted thus far.

8. NEW BUSINESS

A. EAC Grant Process: Compliance, Reporting and Marketing

Vandenberg is currently working with Nicole Klauss, City PIO, to update grant application and promotion. Grant will follow same timeline as other City grants. Funding committee will draft language for the application and send to Vandenberg. Commissioner Snedeker will create a press release and send to staff for output.

B. Bus Shelter Art: Glass

Staff Camarillo sent out three RFQ: Jim's Glass, S&T Window Films and FASTSIGNS. Once vendor is chosen, production of glass art will start. Deadline for quotes June 22, 2023 no later than 3pm.

9. SUBCOMMITTEE BUSINESS

A. Arts Alliance: Vandenberg met with Annette Roth (ArtsWA) regarding Creative District application.

- i. Performance/Production Space Feasibility Study
- ii. 180-Day Implementation Update (see attached flyer)
- iii. Community Events App: CWU CS481 they will deliver the app, app for all community events not just EAC events.

B. Funding: Dougherty will meet with Scheffer to update grant application.

C. Public Art: Eyre visited Walla Walla to assess Hosey sculptures. Potential smaller items to acquire include three totem sculptures and a small ball. Potential larger pieces include Terminal Thrust and After Burning. Eyre recommends Commission acquire the proposed art pieces for city art collection. Smaller pieces will be easy to transport. Large pieces pending transport. Dougherty has requested the National Guard at CWU to help. Commission in favor of sculptures.

- i. Hosey Public Art Pieces/Walla Walla Update: Alex/Jerry
 - i. Update on collection inventory
 - ii. Update on potential National Guard Program to move pieces as Civic Project.
- ii. Bus Stops Backdrops:
- iii. Unity Park Update

D. Advocacy/Public Relations: Snedeker will work with Vandenberg with the promotion of the Art grant

E. Art Walk:

- i. Art Treasurer Award- Ceremony took place at Hotel Windrow. It was a good event and well attended. Supplies include \$200 of refreshments. The last award medallion was used. Eyre would like to make a call for art for the creation of a new award.
- ii. New Venue: Kittitas Valley Hospital. They will start First Friday Artwalk in July.
- iii. Art Walk Map
- iv. Shortage of Art Walk Signs. Currently, there are no extra signs to give to any future new venues. Eyre asking the Commission if new signs should be ordered and with a potentially new design.

10. UNFINISHED BUSINESS

- A. Mural Restoration- 307 N Pearl St. (Joe Chanes)- no report
- B. New Mural- 404 N Pine St. (Renee Fyall)- see report under Guest Speaker

11. ANNOUNCEMENTS

Jerry reported on InspireWA conference he attended InspireWA.

June 14: 100th Anniversary Dinner, Ellensburg Rodeo Hall of Fame
June 21: International Make Music Day
June: Summer Concert Series at Cornerstone Pie Kicks Off
July 7: First Friday Art Walk
July 7: VMT Summer Musical, 9-to-5 Opens, runs through July 22.

12. ACTION ITEMS:

Assigned	Task
AE	Follow up with Quilts of Valor re: 2023 grant project.
KV	Send updated grant application content to Jerry and Jill.
JD/JS	Create new content for the application regarding the percentage of funding for individual vs. organization and send content to KV
KV	Send final content out to EAC.
JS/BK	Write PR announcing opening of EAC 2023 Grant Cycle and send to KV/NK for review edits (NK: Nicole Klaus PIO for the City)
KV	Push out to social media channels and send to past awardees

13. NEXT MEETING

August 10, 2023, at 4pm.

14. ADJOURNMENT

With no further discussion, meeting adjourned at 5:43pm.

Respectfully submitted,
Josephine Camarillo, Staff Liaison
Drafted: 6-8-2023
Approved: 8-10-2023

Exhibit B.3- Rendering



Exhibit B.4- Mural Detail

Stacey Henderson

From: Renee Fyall <renee@dmari interiors.com>
Sent: Monday, June 12, 2023 4:13 PM
To: Stacey Henderson
Subject: Re: [Ext] City Postcard Mural
Attachments: image001.png

Follow Up Flag: Follow up
Flag Status: Flagged

CAUTION - EXTERNAL EMAIL: The email below is from an external source. Please exercise caution before opening attachments, clicking links, fulfilling requests, or following guidance.

Size is 15x30 (feet) and the location is about 2 or 3 feet off the Blue rock info sign on the building, closer to pine st

On Mon, Jun 12, 2023, 4:07 PM Stacey Henderson <hendersons@ci.ellensburg.wa.us> wrote:

Please remind me of the proposed size and location on the wall. I will have Josephine send me the meeting minutes.

Other than that- looks great. Thanks.

Stacey Henderson M.S.

Senior Planner- Historic Preservation

Community Development

501 N. Anderson Street

Ellensburg, WA 98926

Office: (509) 925-8608

Email: hendersons@ci.ellensburg.wa.us



From: Renee Fyall <renee@dmari interiors.com>
Sent: Sunday, June 11, 2023 9:30 PM
To: Stacey Henderson <hendersons@ci.ellensburg.wa.us>
Subject: [Ext] City Postcard Mural

CAUTION - EXTERNAL EMAIL: The email below is from an external source. Please exercise caution before opening attachments, clicking links, fulfilling requests, or following guidance.

Hello, see attached. Is there anything else you need from me?

--

Renee Fyall

Interior Designer

D. Marie Interiors

www.dmarieinteriors.com

Community Revitalization Proposal:

City Mural & Mural Restoration



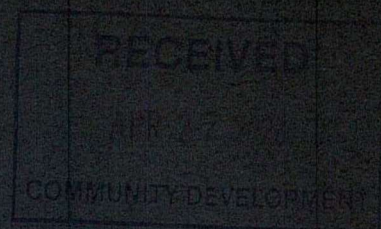


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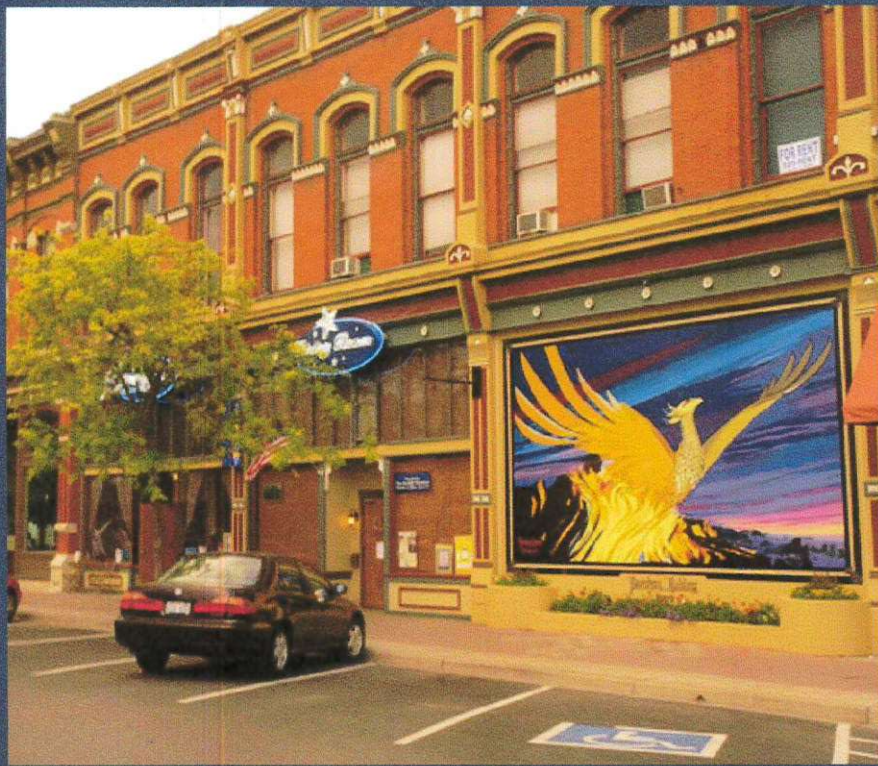
A Community of Murals:

Ellensburg, Washington

A mural is a way to beautify public spaces. They memorialize, record history, and remind us of a moment in time. It allows us to leave a trace of our town, a piece immortalize history that we share with everyone who sees it.

It is a part of community past, present, future.

In this proposal, we present **The Ellensburg Murals Project**. A two-mural project that enhances and helps preserves our city's wonderful and sought out murals.



Framed by preserved 1890 structures filled with a variety of shops, restaurants, and galleries, this Certified Main Street Community is one of the great historic and creative districts of the Pacific Northwest. A destination spot for a weekend getaways, Ellensburg is known for our thriving creative arts and unique shopping experiences that attracts tourist throughout every season of the year.

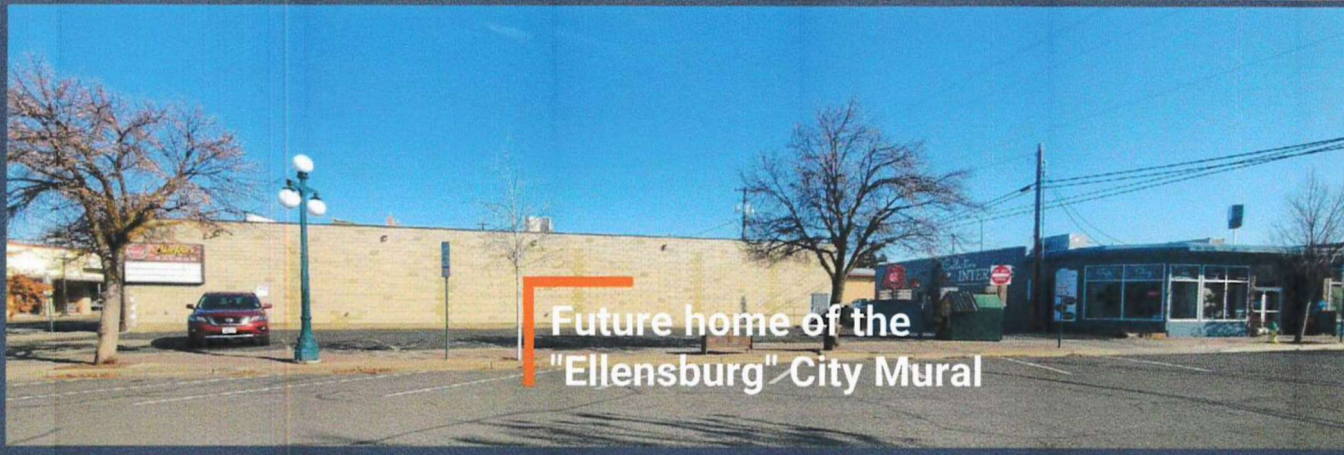
Featured within our community are wonderful murals that are a highlight of any trip to Ellensburg. Our proposal includes:

» The Ellensburg 'City' Mural

» The Kleinberg Building Mural Restoration



OUR MISSION WITH THE EDA IS TO EMPOWER AND PRESERVE COMMUNITY BY AMPLIFYING OUR ECONOMY AND CREATING A SENSE OF PLACE FOR ALL.



Future home of the
"Ellensburg" City Mural

Phase I: The Ellensburg 'City' Mural

A revitalization of an era

RECEIVED

APR 27

COMMUNITY DEVELOPMENT

Pine Street, Ellensburg. Built with a 1950's flair, the Pine Street area with our downtown has had it's share of challenges but it is experiencing a shift as the community is rallying together to make needed façade improvements, recruit new and interesting businesses to the blocks, and to create the Ellensburg 'City' Mural to drive tourists onto Pine Street and into our downtown. "Mural Tourism" is a wave that has spread across the globe to attract people to a region and statistics show that in almost every case, the increased foot traffic translates to an increase in economic vitality for the area local businesses.

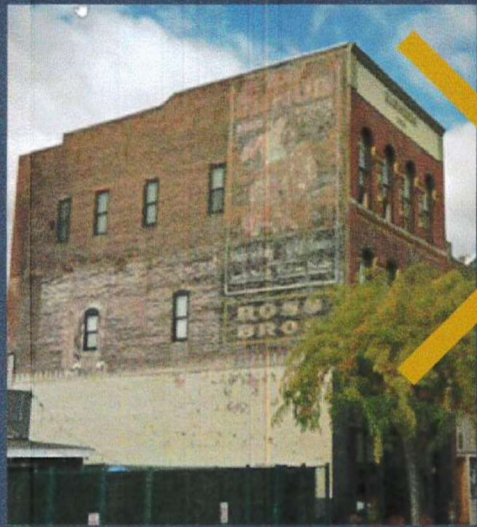
Downtown Ellensburg is host to many events that are enjoyed by both community members and tourists alike. With the help of our community partners, Central Washington University, The City of Ellensburg, and The Landmarks & Design Commission we will create Phase I over the summer months, with full completion prior to Labor Day weekend.



With completion of both phases of our project, we will be able to expand our Ellensburg Murals Tour and will secure signage along the I-90 corridor to help attract and promote overall tourism.

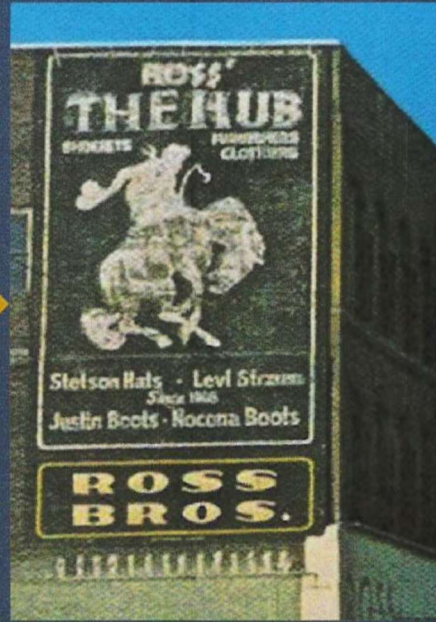
The mural will not only help increase tourism, but it will bolster community pride, as all of the artist that will design and create the mural will be local artist. Each letter will feature a different artist, showcasing the many talented artist that call Ellensburg home.

The artwork will feature iconic images that represent the various facets that make our region unique and loved.



**The Kleinberg Building
circa 2023**

**As you can see, we have almost completely lost this
artistic legacy to time.**



**The Kleinberg Building
Mural circa 1960s**

Phase II: The Kleinberg Building Mural Restoration

A restoration of our history

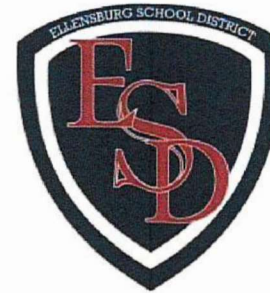
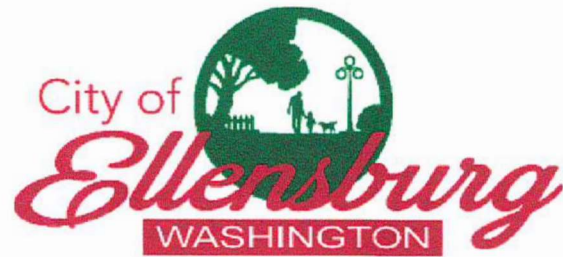
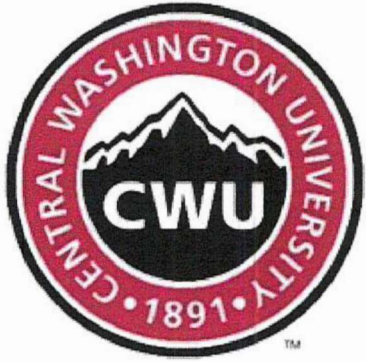
The Kleinberg Building in downtown Ellensburg was built by successful hay merchants Samuel and Henry Kleinberg in 1889 using unreinforced masonry following the great fire downtown earlier that year.

We have selected this mural to be the first of several historical mural restoration projects, primarily as it is an iconic representation of our rodeo town legacy and this September, our community is celebrating 100 years of the Ellensburg Rodeo.

Working with our community partners, the Landmarks & Design Commission, The City of Ellensburg, the Ellensburg Rodeo, and the Historic Museum, we have done extensive research and have the building owner's permission to move forward with this project. Utilizing local artistic talent, this mural will be carefully restored to its original luster and be a beacon of rodeo and western tradition that makes up a large part of our community.

The restoration of the Kleinberg Building Mural will help us preserve our community's heritage. The Kleinberg family first opened a local pool hall/cigar bar in 1890 that was called "The Hub". This store changed hands to the Ross family in 1908. The Ross family changed the space from a pool hall to a men's department store and re-branded as "Ross' The Hub Clothiers". The current mural was thought to be first created between 1939-43. As you can see from the mural they sold Stetson Hats, Levis Jeans, and both Justin and Nokona boots among other department store items. Ross' The Hub is thought to have been in operation from 1909-1946.

Our Support Partners



OUR MISSION WITH THE EDA IS TO EMPOWER AND PRESERVE COMMUNITY BY AMPLIFYING OUR ECONOMY AND CREATING A SENSE OF PLACE FOR ALL.

Budget and Timeline

The "Ellensburg" City Mural

Pricing

Description	Cost
Artist Labor	\$20,000.00
Paint	\$ 5,000.00
Misc. Paint Supplies	\$ 1,500.00
Scaffolding	\$ 3,000.00
Total Cost	\$ 29,500.00

Timeline

March 31, 2023: Artist's proposals due
April 17, 2023: Selection Notification
May-June 2023: Art/Design Finalization
June-Aug. 2023: Art Installation

This proposal is based on quotes and budget numbers provided by vendors and artists. Scaffolding price is for set up, removal, and 1 month rental. Quote for paint provided by the local Sherwin Williams.

The Kleinberg Building Mural Restoration

Pricing

Description	Cost
Artist Labor	\$ 21,000.00
Paint	\$ 7,500.00
Misc. Paint Supplies	\$ 2,000.00
Telescoping Lift	\$ 2,700.00
Total Cost	\$ 33,200.00

Timeline

April 21, 2023: Artist's proposals due
April 28, 2023: Selection Notification
June-Aug. 2023: Art Installation

This proposal is based on quotes and budget numbers provided by vendors and artists. Telescoping lift is budgeted for 2 month rental. Quote for paint provided by the local Sherwin Williams.

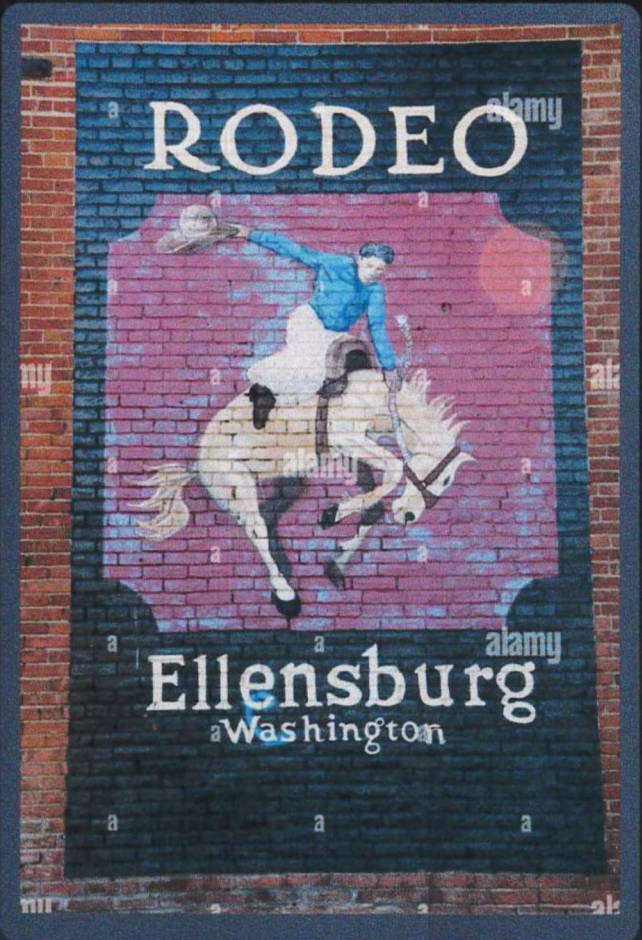
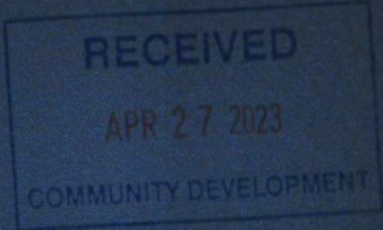
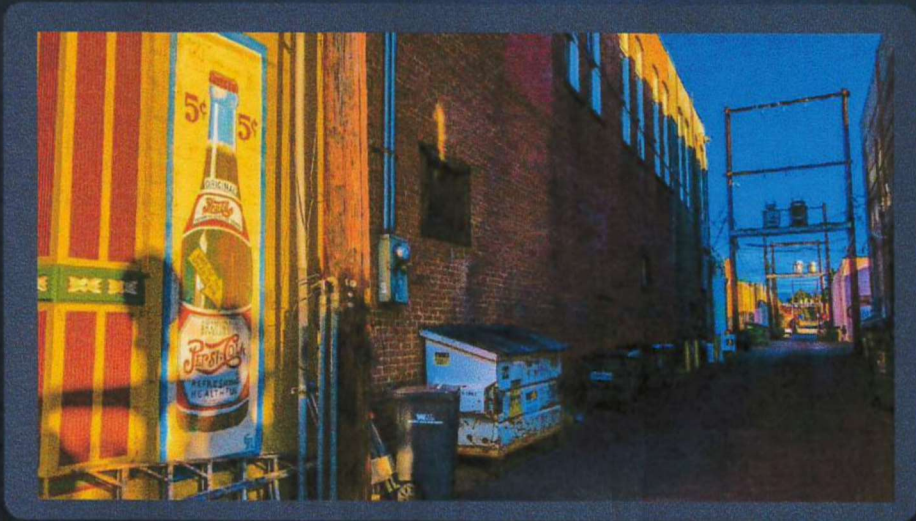
Conclusion

As a small town looking to preserve our heritage and celebrate our history, we appreciate your consideration in helping our community with **The Ellensburg Murals Project**.

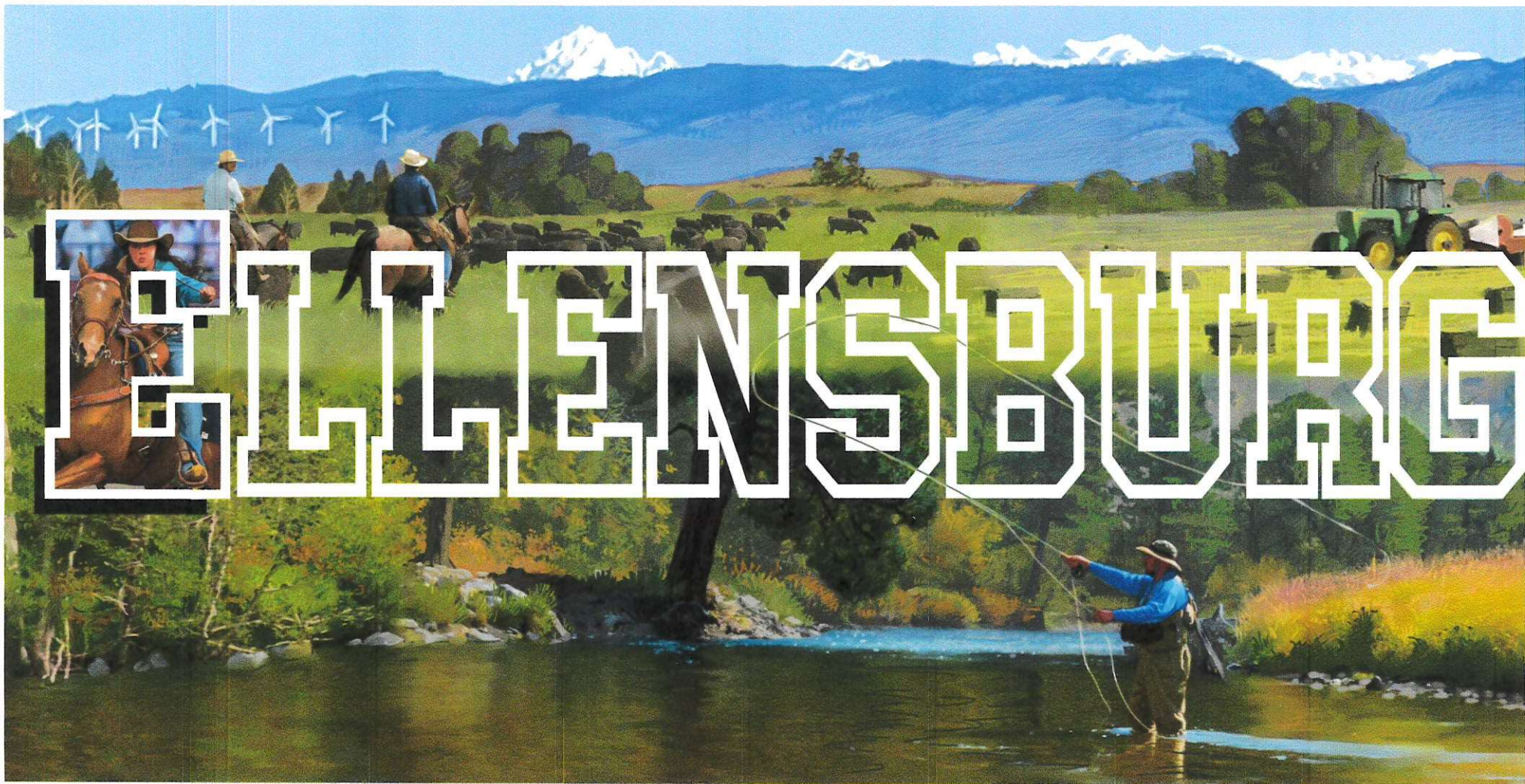
We are proud of the legacy left to us and we look forward the responsibility of caring for it and building it into a legacy for the next generation to celebrate.

Ellensburg...The Center of Your Adventure

The Ellensburg Downtown Association
109 E. 3rd Avenue, Ste. 1
Ellensburg WA 98926
509.962.6246



OUR MISSION WITH THE EDA IS TO EMPOWER AND PRESERVE COMMUNITY BY AMPLIFYING OUR ECONOMY AND CREATING A SENSE OF PLACE FOR ALL.

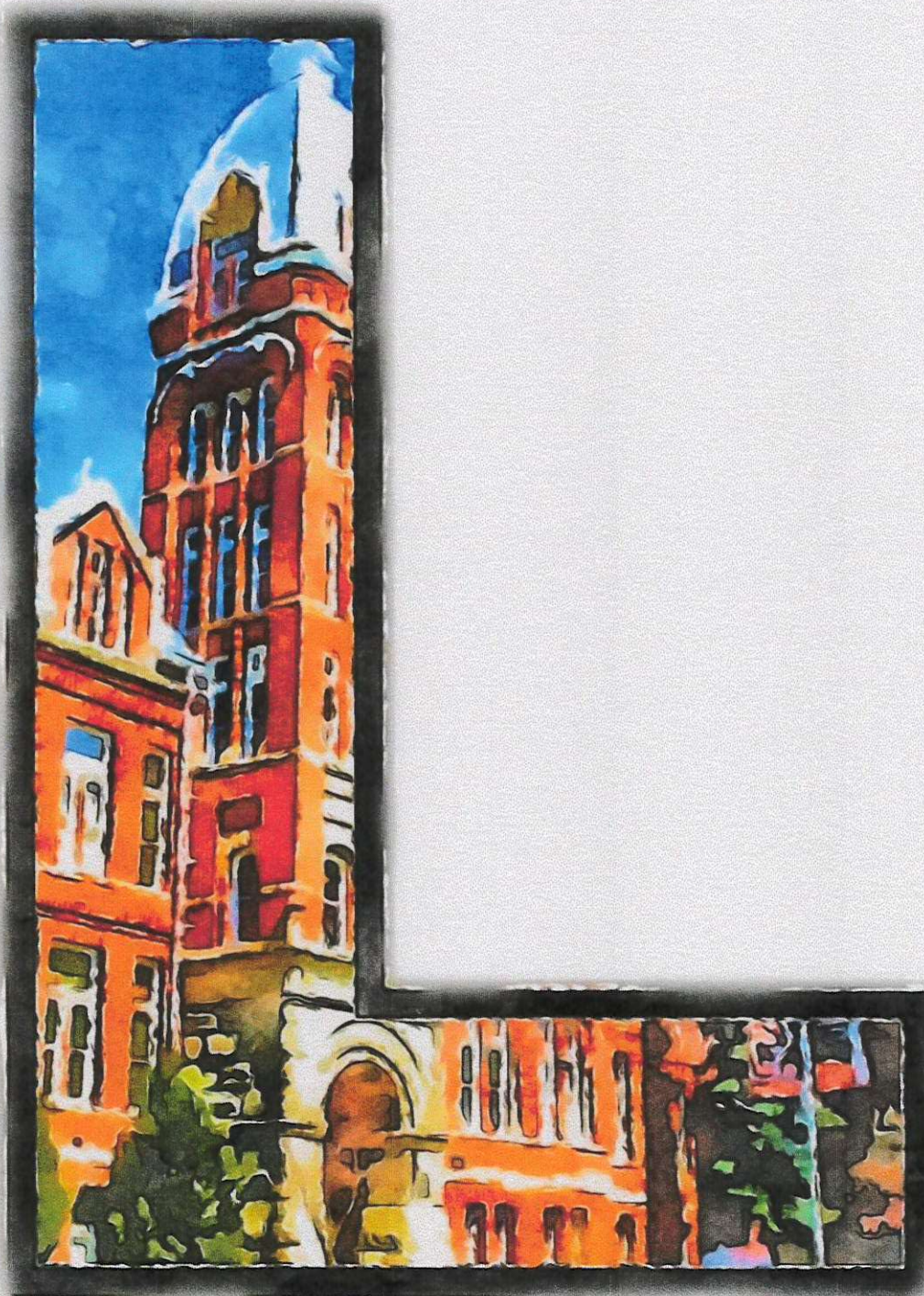


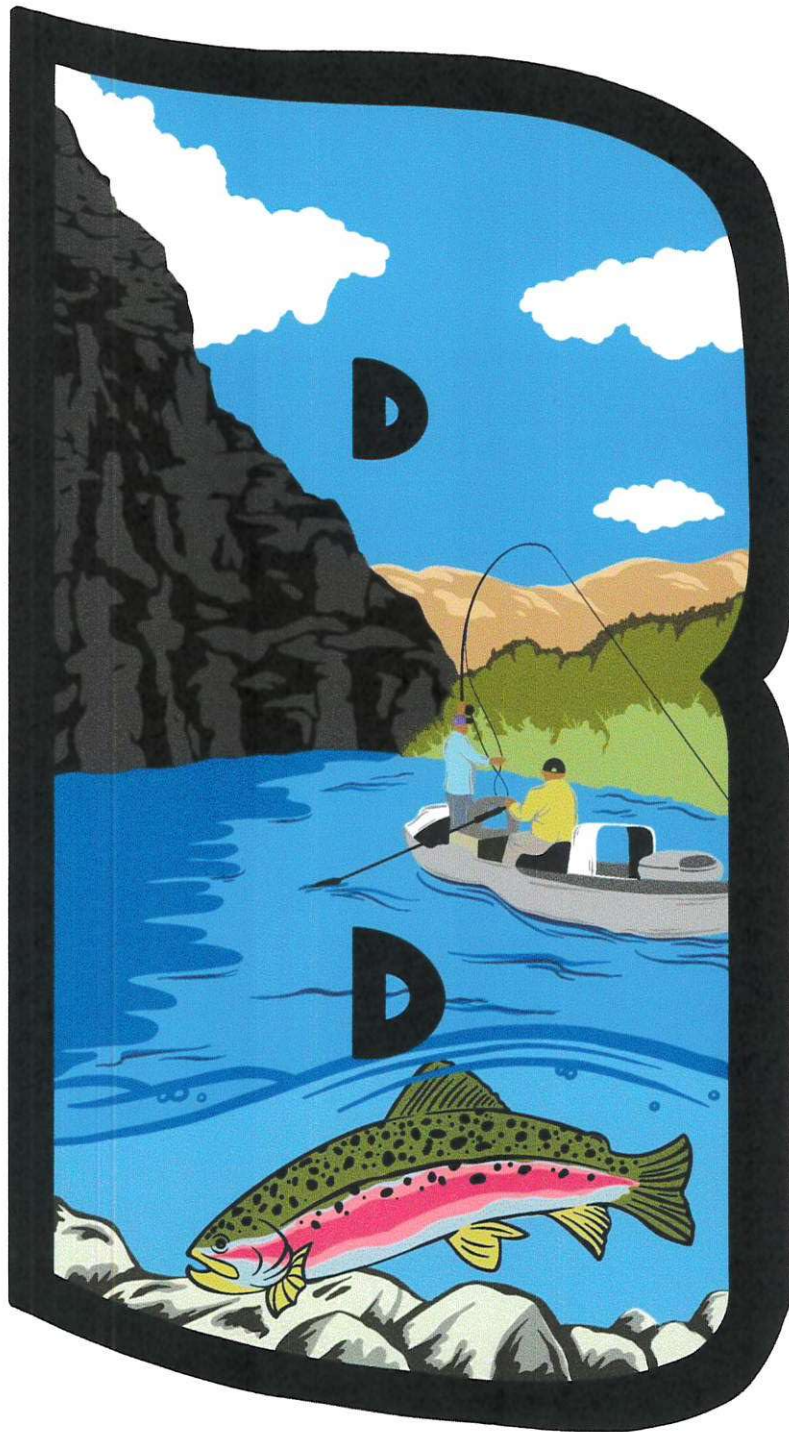
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COMMUNITY DEVELOPMENT

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APR 27 2023
COMMUNITY DEVELOPMENT

ELLEN^{SBURG}







RECEIVED

APR 27 2023

COMMUNITY DEVELOPMENT

AGREEMENT FOR CITY MURAL

This agreement is between the Ellensburg Downtown Association, 109 E 3rd Ave. Suite 1, Ellensburg WA. and JST Properties LLC, 301 W Umptanum RD, Suite 2, Ellensburg, WA. is made on this _____ day of _____, _____.

Project Description: The City Mural Project consists of a "Ellensburg" City Mural to be installed/painted on the side wall of the Blue Rock Saloon located at 404 N. Pine Street, Ellensburg, WA. The Ellensburg Downtown Association is responsible for the entire process including Permits, Approval of artwork, artist agreements, supplies and installation.

The purpose of the City Mural is to increase tourism and economic vitality in downtown Ellensburg and to be a gathering place for citizens and visitors alike.

TERMS. JST Properties agrees to allow this mural installation with the following provisions as listed:

- A. JST Properties LLC to review artwork concepts and finalists.
- B. Ellensburg Downtown Association will hold insurance for artists and installation.
- C. Ellensburg Downtown Association will acquire a signed waiver from each artist hired that holds JST Properties harmless for any injury that happens as a result of their work on site.
- D. Ellensburg Downtown Association agrees to maintain the mural and keep it in good repair
 - ii. Yearly mural inspection
 - iii. Every 3 years, wash and clear coat
 - liii. Every 5 years, wash, touch up colors/artwork as needed, clear coat
- E. Ellensburg Downtown Association owns the City Mural.
- F. JST Properties LLC agrees to notify and seek approval of the Ellensburg Downtown Association of any change that might affect the mural and/or its purpose.
- G. Life of this Mural and this agreement is 15 years. At that time, we have the right to negotiate another agreement to be signed.
- H. JST Properties will make arrangements to assure the mural is guaranteed to transfer to any new building ownership. A covenant to the building deed is suggested.

Amendments: All Amendments to this agreement must be in writing and signed by both parties

Signatures:

Building Owner: _____

Ellensburg Downtown Association Officer: _____

Exhibit B.6- Maintenance Agreement

AGREEMENT FOR CITY MURAL



This agreement is between the Ellensburg Downtown Association, 109 E 3rd Ave. Suite 1, Ellensburg WA. and JST Properties LLC, 301 W Umptanum RD, Suite 2, Ellensburg, WA. is made on this _____ day of _____.

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Signatures:

Building Owner: _____

Ellensburg Downtown Association Officer: _____



**DEPARTMENT OF COMMUNITY DEVELOPMENT
501 North Anderson Street, Ellensburg WA 98926**

MEMO

MEETING DATE: May 16, 2023

TO: Landmarks and Design Commission

FROM: Stacey Henderson, Senior Planner – Historic Preservation

RE: Preliminary public meeting regarding COA P23-042- Proposed New Mural.

APPLICANT: Renee Fyall, Agent for Property Owner

DISCUSSION:

The applicant, Renee Fyall, on behalf of the EDA and Redmon Building Owner, has submitted an application for the proposed installation of a new mural on the south elevation of the Redmon Building at 404 N. Pine St, Parcel ID #487033. The applicant submitted a written narrative (Attachment 1) explaining why they have proposed this new mural, and the value they believe it will bring to the character of the historic downtown.

Per ECC 15.720.030 (E) and (F), the Landmarks and Design Commission shall meet initially (before the public hearing to review the COA) to discuss the proposed project. The intention of this meeting is twofold; for the Landmarks and Design Commission to decide if more information is required regarding the appropriateness of this proposed Mural, and to decide if the applicant should explore additional possible alternatives the proposed mural installation.

If the commission believes the applicant has considered adequate alternatives and can provide sufficient information, then the LDC can allow the application to move to the Public Hearing, June 6. The subsequent public hearing will include review of the maintenance agreement, mural code requirements, and project timelines.

STAFF RECOMMENDATION:

After reviewing the submitted materials and requirements as listed in ECC 15.280, and ECC 15.720, staff recommends the applicant provide the following information before the Public Hearing:

- Please provide more specifics about the proposed Mural:
 - What types of materials will be used for the mural?
 - How big will the mural be? Will it cover the entire side of the building, or be smaller?
 - Will you be painting directly on the building, or painting on a material that you fasten to the building?

- If you are fastening the mural to the building, please explain what material the painting will be on, and demonstrate how that material will be fastened to the building.

Staff finds the preliminary information sufficient to move forward to the public hearing, as the applicant's plan adheres to requirements set forth in ECC 15.720.030 Standards and Guidelines, particularly (D)(2), that the proposed location be planar or flat in character. This CMU block wall is considered planar, and the proposed wall for the location of the mural does not contain any historic architectural character defining features that would be obstructed by the mural.

ATTACHMENTS:

1. Applicant Provided Narrative
2. Staff Provided Location Map and building wall elevation.
3. Museum Provided Historic Research

Exhibit C.2- Building Research

Fred Redmond Building

Northeast Corner of 4th and Pine

Property originally a 120-foot by 120-foot lot on the northeast corner of Pine and Fourth, owned by Samuel Pearson. Property was sold with intention for the new single-story Fred Redmond Building which would be occupied by the local Safeway store (per a March 24, 1939 article by the Ellensburg Capital). The ground was broken on March 22, 1939 by J. W. Bailey, Seattle contractor, who would build the building for the grocery store, which held a 20-year lease on the property. The new Safeway store was to be 50-feet wide and 90-feet long, facing Pine Street and erected on the north half of the lot. It was to be set back 10 feet from the Pine Street property line, allowing more entrance space.

The structure was to be made of brick, with glass front and some window display windows on the south side, with cement floors and fireproof throughout. The building would cost approximately \$13,000 (or \$283,720.79 today), with the fixtures and other equipment raising the total cost of investment to \$25,000 (or 545,616.91 today).

The southern half of the lot was to be paved and used by the store for parking. This use has not changed.

The location of the building on the lot and the design of the building is similar to a structure erected by Fred Redmond for the Safeway company in Yakima earlier in 1939. Work on the building was to be rushed, with the store expected to be opened in 60 days.

The concrete foundation work began on March 30, 1939 (based on a March 31, 1939 newspaper article in the Ellensburg Capital). The store was identified as that it would be completed in the next few months on the north side of the lot with the remainder being paved for the parking of cars.

Safeway relocated by 1959 to the building currently occupied by the Kittitas County Planning Department (aka Berry's Department Store Building).

By 1963, the building at 4th and Pine was occupied by the Sprouse Reitz Variety Store. Photographs depict slight change of building façade and minimal updates. The business stayed there until sometime in 1994.

In 1994, the building became home to Goodwill Industries who maintained the building for a combination retail store and job training facility. They vacated in 2003, moving to a new building on South Water Street in Ellensburg. After that vacancy, the building was extensively remodeled both inside and out, in which the western-style false front parapet was added. The building then housed a bookstore on the north side and a restaurant on the south side. Presently the north side is home to an event space while the south side remains a restaurant.

SAFeway's STORE BEING RUSHED

Ground Broken For New
Structure At Pine
And 4th

A building boom which threatens to surpass the record year of 1938 started with a rush Wednesday morning when J. W. Bailey, Seattle contractor, broke ground for the Fred Redmond building on the corner of Pine and Fourth streets. The structure will be occupied by the local Safeway store, the Safeway company having signed a 20-year lease on the property.

The new Safeway building will be 50 feet wide and 90 feet long. It will face Pine Street, and is being erected on the north half of the corner lot. It will be set back 10 feet from the Pine Street property line, thus allowing more entrance space.

The structure will be of brick, with glass front and some display windows on the south side. It will have a cement floor, and will be fireproof throughout. The building itself will cost approximately \$13,000, but with fixtures and other equipment will represent an investment of about \$25,000, it was said.

The south half of the lot will be paved and will be used by the store for parking space. The location of the building on the lot, and the design of the building is similar to a structure erected by Fred Redmond for the Safeway company in Yakima this winter, it is said.

The contractor said work on the building will be rushed, and with favorable weather conditions he expects to have it ready for occupancy in 60 days. He is hiring all local labor, he stated, with the exception of foremen who come from the coast.

The Safeway company retains a lease on the building it now occupies and also on the building formerly occupied by the Cinderella Beauty Shop. The company, has not announced to what firms they will lease these buildings.

Actual construction work on the Redmond building marks the end of many rumors regarding final disposition of this property. Sam Pearson, who has been the owner of the corner for the past 28 years had given options on the site several times in recent years to local men.

Early this year he announced the sale of the property to Fred Redmond, Yakima contractor.

The Ellensburg I. O. F. lodge has announced it will soon release details on the building they plan on erecting on the corner of Second and Pine streets. The building, which will be 60 by 120 feet, will be leased to the Frank Haagen Co., local implement dealer.

The Harold Hooper garage building, being built for him by the Fulton Construction Co., on West 8th Street, is already well under way. It will be near completion in about two weeks.

WENATCHEE POSTMASTER HERE

MARTIN KILLS HOPE FOR T-B HOSPITAL

With the \$3,000,000 state works fund from which the project was to have received help vetoed by Governor Martin this week, it appears that the four-county tuberculosis project is off for the present, Chairman Frank Boisselle of the hospital committee said in Yakima Tuesday.

With the hope of state aid revived by the introduction of the works measure in the Legislature, the hospital committee recently revised plans for the four-county structure. The new plans called for a 76-bed hospital, at a cost of \$3000 per bed. The hospital would serve Kittitas, Yakima, Benton and Klickitat counties.

CANYON HIGHWAY GIVEN CASH

Improvements To Shoulders,
Guard Rails Are To Be
Made—Five Jobs

Work calculated to increase the safety of the Yakima highway thru the canyon is included in the list of road projects to be done in this district within the next few months, Norman Hill, district state highway engineer, announced Wednesday.

Five projects on state highways in Kittitas County are included in the \$697,000 worth of road work scheduled for this district, Hill asserted.

On the canyon highway, the department will construct three-foot bituminous shoulders on each side of the highway through the center 12 miles of the Yakima-Ellensburg stretch, Hill said. This job, which includes placing of ballast and oiling, will cost approximately \$25,000 and will be started early in the summer. In addition, about \$10,000 worth of beam-type guard rails will be installed by highway crews.

Improvement of the Teanaway-Virden cutoff from the Snoqualmie Pass highway to the Blewett highway is included in the list of projects. This stretch will be given a ballast lift and an oil surface at a cost of \$100,000, the project, being the largest scheduled for this county. Bids probably will be called early in April.

The road from Virden to Iron Creek in the Swauk, which was reconstructed last year, will be oiled during July or August by highway crews at a cost of \$3000.

The new section of concrete highway west of Ellensburg to Teanaway Junction will have reclaimed bituminous shoulders placed on 15.3 miles at a cost of \$5,000. This material is provided by the original road surface.

Another guard rail installation job is scheduled on the Vantage highway between the High Line Canal and Rock Canyon. The cost of this project is \$6000.

URGES PLAYFIELD AS SOLUTION OF

EDMUNDSON LOVE FOUND QUALIFIED

Other Three Officers Must
Abide By State Civil
Service Law

Acting Chief of Police William Edmundson and Patrolman C. A. Love Wednesday were found automatically qualified as patrolmen under the State Civil Service Act, following a hearing by Ellensburg's Police Civil Service Commission Tuesday.

Acting Patrolmen George Boice, W. T. Hays and Victor French failed to qualify under the act, according to the commission's findings. However, they will continue in their present positions until their successors are appointed under the Civil Service Act of Washington, as will Edmundson in the position of acting chief of police.

The act provides that members of the police force may be eligible for permanent appointment without examination if they served continuously on the force for a period of six months prior to June 9, 1937, when the act became effective.

The commission's findings showed that Edmundson was appointed to the police force January 13, 1919, and has been continuously employed since that date, either as a patrolman or as chief. On May 10, 1937, he was appointed as chief, being confirmed by the city council on June 7, 1937, and serving in that capacity ever since. Thus, under the six months ruling, Edmundson qualifies only as a patrolman.

The commission found that Love was appointed to the force February 11, 1923, and has been continuously employed as a patrolman since then.

Boice, it was found, served as a special officer at different times between October, 1935, and August, 1936. On May 10, 1937, he was employed as a patrolman on the force, and confirmed by the city council on June 7, 1937.

French was first employed by the city as a patrolman on June 11, 1937, his appointment being confirmed by the council August 2, 1937. At no time before June, 1937, was French employed as a patrolman except for a brief period in September, 1934.

The commission found that Hays was also employed as a special officer from May to June, 1937, and that he was confirmed as a regular patrolman August 2, 1937. However, Hays never served on the force previous to May, 1937.

In its conclusions, the commission decided that Edmundson's appointment as police chief is only temporary under the Civil Service Act, and that he and Love qualify only as patrolmen. The other three men, not having served continuously for six months before the act went into effect, still have only a temporary status as acting patrolmen.

The hearings were conducted by Z. A. Furman, chairman of the commission, W. E. Crowley and Glenn R. Stewart, members, with Lawrence S.

COLLEGE EXPANDS HOME EC COURSES

Two full years of home economics leading to advanced work in that field will be offered at the Central Washington College, effective at the beginning of the autumn term, President Robert E. McConnell announced this week.

This is in addition to the major in home economics for teaching in the upper grades and junior high school now offered. This program is for the purpose of serving those who wish to go into home economics as a vocation or into teaching where five years of training are required.

The college credits from this program can be transferred to the University of Washington or Washington State College, where students may enter as juniors. The courses to be offered include chemistry, physics, English sociology, bacteriology, psychology, Physiology, foods, and costume design in clothing.

DISPOSAL PLANT TO COST MORE

Officials Assert Project Will
Exceed Original Estimates
By Approximately \$15,000

The cost of Ellensburg's sewage disposal plant, being built as a WPA project and to be completed in June, will exceed original estimates by approximately \$15,000, city officials said Tuesday.

Pointing out that construction of the plant was to have been completed by April, the officials said additions to the plant authorized after construction began, together with higher costs of labor and the necessity to hire more skilled labor than expected, accounted for the increase.

The cost of the plant was estimated at \$138,443, of which the WPA was to provide \$53,948 in labor and materials. The city's contribution was figured at approximately \$85,500. However, the figure was raised considerably by additions to the plant after construction began.

The city issued bonds totaling \$110,000, which were sold at 2 per cent with a premium—the lowest rate ever offered in the state—to cover the city's share of the sewage disposal plant cost, retire warrant indebtedness of the water department and pay for line replacements to the Nanum plant. It was estimated about \$35,000 would be available for the sewage plant out of this fund.

ADD EQUIPMENT

Milton P. Camozzy announced this week that the firm of Camozzy & Williams have purchased the business and equipment of Dean's Tire Shop from J. D. Dean, and are installing the machinery in their super-service station. The Dean Tire Shop, which was located on West 8th Street, was started here last June. The shop has specialized in recapping tires. Camozzy said that his firm would continue the same kind of service. The equipment has already been moved, and installations

ALBERT DIES

Pioneer Fairview Ranch

Albert J. Cobel, Kittitas Valley, the Fairview ranchman, died of an illness of 15 days.

The deceased, born in Ellensburg, Pa., came west in 1880 and has since made his home there.

Surviving are Cobel, Ellensburg, Turner, Ashland children, Mrs. Cobel of Ellensburg and Mrs. Dew Skamakawa, grandchildren. A sister, Mrs. also made her ranch, died on of 84.

Funeral service day afternoon Honeycutt Chapel of the First Methodist and in O. O. F. Cemetery.

GERALD UNDI

The body of a man who was killed by a car on the eastbound freeway morning by George Pacific foreman 200 yards south of the man had which passed at 10 o'clock. One of was cut off by and his skull he

Identification deputies Friday body was identified by Miss L. at the East-A-B employed. Miss engaged to be

BILL EA PAYME

The passage make payment \$334,245 delinquent easier during the

The measure the fourth time taxpayers with payments in which to date.

Through 1938 and prior year interest, previous years, into the contract must be paid, be drawn before

The hospital will be built on county-owned property at Seventh and Wenatchee streets.

DON GREEN DE MOLAY HEAD

Don Green of the Ellensburg chapter was elected master councilor of District 8, of the Order of DeMolay at the semi-annual conclave in Cle Elum Sunday. Eldon Harn of Chelan was elected senior councilor, Hubert Murray of Wenatchee, junior councilor; Ray Gauldin of Yakima, scribe, and Manfred Fife of Kennewick, treasurer.

Delegates from chapters in Grandview, Kennewick, Wenatchee, Yakima, Chelan, Cle Elum, and Ellensburg attended the two-day meeting which opened Saturday.

POUR CONCRETE

A crew of eight men started Thursday morning to pour cement for the foundation of the new 50 by 90 brick building at the corner of Pine and 4th streets which will be the new home of the Safeway store when it is completed in a couple of months. The building is being erected on the north side of the lot next to the J. A. Metcalfe store and the remainder of the space is to be paved for the parking of cars.

AID TO FARMERS

With the beginning of spring ranch

nager, Mrs. L. Muzzell,

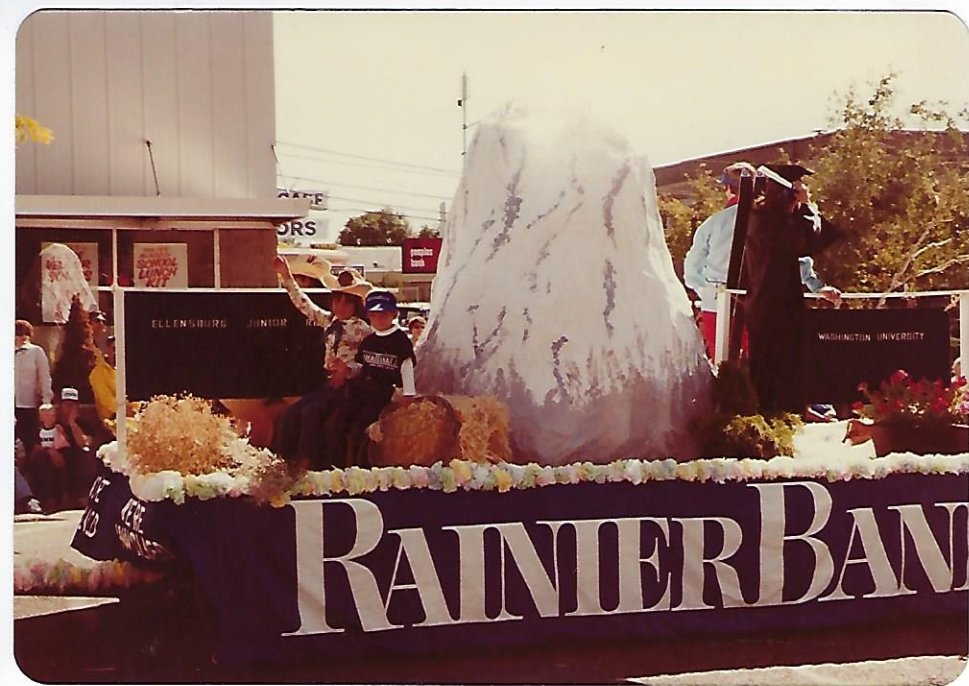
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Meeting Date: July 5, 2023

City of Ellensburg

Landmarks & Design Commission Agenda Report

Agenda Subject: (P23-043) Public Hearing for consideration of a Certificate of Appropriateness (COA) for the proposed restoration of a historic mural, located on the south façade of the historic Kleinberg Building, at 307 N. Pearl, Parcel ID #837033.

Submitted by:

Department: Community Development

Suggested Motion/Action:

Background/Summary:

Approval for a **mural** is a two-step process, requiring the proposal to be reviewed first by the Arts Commission, per ECC 15.720.040.

15.720.040 Submittal requirements and approval process.

A. All artists and building owners proposing **murals** on their properties shall first submit their proposals for review by the arts commission in a public meeting for a recommendation which shall be forwarded to the department for consideration when issuing a permit. **Murals** proposed to be installed on any landmarks register properties or in districts listed on the Ellensburg landmarks register or on the National Register of Historic Places must further be reviewed by the landmarks and design commission and obtain a COA from that body.

B. All of the following materials must be submitted with application for a **mural**:

1. Drawings (elevation, site plan), photographs of building;
2. Map of landmarks structures and historic districts within 300 feet of the proposed **mural**;
3. Written description, including materials used and how the **mural** will be affixed;
4. Color image of **mural** and artist's examples of past work, if any;
5. Written authorization from property owner; and
6. Maintenance plan.

Additionally, the Commission shall also review the Murals Standards and Guidelines as found in ECC Chapter 15.720.030. More specifically, the criteria applicable to Installation and Maintenance, and the Location, Design, and Style of Murals.

ECC 15.720.030 Standards and Guidelines

3. Installation and Maintenance of All Approved Murals.

Murals shall be installed in a manner to ensure that they withstand the elements to the greatest degree that is feasible as determined by the community development department.

1. 1. Murals shall use materials, coatings, or other protective techniques that will resist vandalism, weathering by sun, water, wind and graffiti to the greatest degree feasible as determined by the department.

2. Murals must be maintained by the building owner for the life of the mural or until the mural is removed.

4. Location, Design and Style of Murals on Landmark Structures or in Historic Districts.

1. The design (not content) of murals on landmarks register properties and in districts listed on the Ellensburg landmarks register or on the National Register of Historic Places must be consistent and compatible with the architectural and historical character of the historic district and the architectural features (column bays, windows, planar walls, cornices, beams, columns, trim, windows, doors, etc.) of the building on which they are located.

2. Murals shall not be permitted to be placed directly on unpainted brick, unpainted or painted stone, wood sidings with surface detail, or any other material that does not have a planar or flat character. An exception to this provision may be allowable in instances where new paint is applied onto the existing paint of a historic mural for the purpose of restoration, and for which a

COA has been obtained. Prior to the installation, the surface to which the mural will be applied must be in a condition that

would allow the permanent attachment of the proposed mural.

3. Murals may not have electrical or mechanical components.

4. Three-dimensional murals are not allowed.

5. Murals shall not be located on those facades of buildings that are immediately adjacent to a street. A mural may be permitted on the side or rear of a building if it is (a) noncontributing and (b) is not immediately adjacent to the sidewalk

6. Murals must not damage or lead to accelerated deterioration of the building surface.

STAFF COMMENTS:

The Kleinberg Building, built ca. 1889, is located at 307 North Pearl Street, and is a three-story Italianate style building with a one-story addition near the rear of the building. The second and third levels remain largely intact with original architectural detailing including recessed vertical panels with terra cotta rosettes, Greek key motifs, and vases of flowers. The Kleinberg brothers opened their clothing store in January 1890, and over time several other businesses used the building. Somewhere between 1917-1927, a "Wrigley's P.K. Chewing Sweet" mural appears on the south façade of this building (Exhibit C.2). Around 1939, "The Hub Clothiers" appears on the side of the Kleinberg where Wrigley's gum mural was located. 1946-1951, Ross Bros. started as the de facto company replacing "The Hub Clothiers", which is when the mural we see today appeared.

Per Mural code requirements 15.720.040, the applicant attended the Arts Commission meeting on May 11, 2023 (See minutes in Exhibit B.2), where the proposal was recommended for approval, passing 6-0. The applicant then attended the May 16 Landmarks and Design Commission meeting, as the required preliminary discussion addressing the restoration proposal. The LDC agreed on general support of the mural restoration, but requested additional information as listed in the staff memo (Exhibit C.1). Per the items listed in the May 16 staff memo, the applicant has provided all requested information for your review.

The applicant has proposed to restore the existing Ross Bros mural by painting over the existing mural that has faded due to weather and time. They have worked closely with the Kittitas County Historical Museum to research the mural history, and to find as many photographs and images as possible to ensure an accurate restoration as close to the original as possible. They have carefully selected Lynne McCowin as the artist, who has extensive exterior mural experience, and they have been working with the building owner to obtain permission, plan access to the mural, and develop a maintenance plan.

As seen in the submittals (Exhibit B.3), the proposed mural restoration complies with preservation standards of Historic Preservation Brief 1 (Exhibit C.3), by selecting gentle cleaning methods and breathable materials. They are proposing to use gentle cleaning methods such as scraping, shaving, and dry brushing, and will not be using high pressure tools for cleaning. They have selected materials that are specifically intended to help the paint bond to the brick and be resistant to weathering, while allowing the historic brick to breathe which helps prevent deterioration.

Staff finds the proposal to meet the requirements of ECC 15.720.030(D)(1-6), "Location, Design and Style of Murals on Landmark Structures or in Historic Districts."

1. It appears to be consistent and compatible with the architectural and historical character of the historic district and the architectural features (column bays, windows, planar walls, cornices, beams, columns, trim, windows, doors, etc.) of the building on which they are located.
2. It's placement on the existing historic mural satisfies the requirement to not be placed directly on unpainted brick, and the proposed restoration will stay within the existing footprint of the historic mural.

3. – 6.) The proposed mural restoration does not include electrical or mechanical components, is not three dimensional, is not located on the façade, and will not damage or lead to accelerated deterioration of the building surface, to the best of the applicant's ability.

Previous Council Action:

Analysis:

RECOMMENDED MOTION:

Move to allow the restoration of the Ross Bros. Mural, as proposed, on the south façade of 307 North Pearl St, with **three conditions:**

1. The applicant shall apply the preservation standards found in the *National Park Service Historic Preservation Brief 1- Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*. Specifically, that the cleaning of the building be done through the gentlest means possible, and utilizing an appropriate paint including no paint sealers.
2. If the final design, materials, dimensions, or plans severely deviate from the current proposal, a recreation of the original mural, the applicant shall bring the mural proposal back to the LDC for additional review.
3. The applicant will provide a written authorization and signed maintenance plan from the building owner before final issuance of the COA can take place.

FINDINGS OF FACT:

If the Commission should choose to follow the recommendation of Staff and approve the COA, Staff would advise the Commission that the following Findings of Fact are applicable to this project:

1. Per ECC Section 15.720.040, the LDC has jurisdiction to review this project.
2. The project has been found to be in keeping with the mural requirements of ECC 15.720.030 "Standards and Guidelines", specifically subsection C items 1-3, and subsection D items 1-6.
3. The Applicant is the agent for the owner of the Kleinberg Building, addressed as 307 N. Pearl St.; located in the Downtown Ellensburg National Register and local Landmarks Districts.
4. It is in the interest of the City of Ellensburg, per ECC 15.720.010 for historic murals to be maintained.

In addition, if no public comments were received during the public hearing portion of the meeting, the following Finding of Fact would also be applicable:

5. No public comments were received.

After the close of the public hearing, if it is determined additional findings of fact are pertinent, they should consist of concise statements of the underlying facts in support of the decision made by the Landmarks & Design Commission. The Commission, regardless of whether the project is approved or denied, should make findings of Fact.

When making the final motion, the Commission may also include any conditions of approval that are appropriate to this application.

Financial Impact:

Budget Adjustment: No

Attachments:

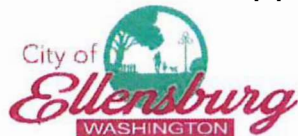
1. P23-043 Exhibit A_MAP
2. P23-043 Exhibit B.1_APPLICATION
3. P23-043 Exhibit B.2_EAC APPROVAL
4. P23-043 Exhibit B.3_PROPOSAL
5. P23-043 Exhibit B.4_NARRATIVE
6. P23-043 Exhibit C.1_MEMO
7. P23-043 Exhibit C.2_RESEARCH
8. P23-043 Exhibit C.3_PRESERVATION BRIEF

Exhibit A- Location Map

307 N Pearl, Ellensburg WA 98926



Exhibit B.1- Application



Landmarks & Design

Certificate of Appropriateness Application

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APR 27 2023

PA-10
APPLICATION

Community Development Department

501 N. Anderson, Ellensburg, WA 98926 (509) 962-7239 (Building) (509) 962-7231 (Planning) commdev@ci.ellensburg.wa.us

The City of Ellensburg Landmarks and Design Commission, per Section 15.280.020 of the ECC, has jurisdiction over historic districts. It safeguards the heritage of the city as represented by those buildings, districts, objects, sites and structures which reflect significant elements of Ellensburg's history.

Review of changes to Landmarks Register properties is **required**, per Section 15.280.090. "No person shall alter, repair, enlarge, newly construct, relocate or demolish any registered landmark or any property located within a Landmark District nor install any exterior sign...without review by the Landmarks and Design Commission and approval of a **Certificate of Appropriateness**". This review shall apply to **all** exterior features of the property visible from a public right-of-way. **This review applies whether or not a permit from the City of Ellensburg is required.**

OFFICIAL USE ONLY:

Staff Person:	<i>KB</i>
Date Submitted:	<i>4-27-23</i>
Fee Total:	N/A
LDC FILE #:	<i>P23-043</i>
Associated Permit File #:	<i>P23-039</i>

PROPERTY OWNER: (Note: If the Applicant is not the Owner, attach written authorization from the legal owner(s).)

Legal Owner Name(s):	Dale Sherman	Day Phone:	
Mailing Address:			
E-mail:	Shermkd@gmail.com	Cell Phone:	425-829-2217

*APPLICANT: ☐ Owner ☐ Contractor ☐ Tenant ☒ Other EDA Committee Member

Name:	Joe Chanes	Day Phone:	
Mailing Address:	170 Whisky Creek Lane		
E-mail:	joechanes@gmail.com	Cell Phone:	509-312-8081

CONTACT PERSON: ☐ Owner ☐ Contractor ☐ Tenant ☒ Other EDA Committee Member

Name:	Joe Chanes	Day Phone:	
Mailing Address:	170 Whisky Creek Lane		
E-mail:	joechanes@gmail.com	Cell Phone:	509-312-8081

PROJECT INFORMATION:

This application shall be submitted, with all required information, to Community Development Staff and deemed a complete application, to be considered for a public meeting. At the duly-noticed public hearing, the Landmarks and Design Commission will make a decision of whether to approve, approve with conditions or deny the Certificate of Appropriateness application. Per Section 15.210.050.B, a denial may be appealed to the City Council. Please consult with the Senior Planner for Historic Preservation if you have any questions. All projects must meet the City of Ellensburg Design Standards (Title 15) and ECC 15.70, Landscaping Requirements. A copy of the Design Standards is available at the Community Development Department or located online at www.codepublishing.com/wa/ellensburg.

☐	Parcel Number of Site:	<i>837033</i>	
☒	Site Address:	307 N Pearl, Ellensburg, WA 98926	
☐	City Zoning Designation:	Is a building permit required:	☐ Yes ☐ No

(OVER)

PROJECT INFORMATION:

☐	Project Description:	In a separate narrative, please describe how your project complies with the guidelines for historic properties listed in Sections 15.280.090, 15.530.020 & 15.530.030.
☐	Site Plan:	1. All building locations and dimensions to property lines and other structures. 2. Property lines and easements. 3. Setbacks, open space and landscaping. 4. Rights of way, curbs, parking sidewalks. (The site plan shall be legibly drawn to a minimum scale of 1:20 on substantial paper a minimum 11" x 17" size)
☐	Parking Lot Plan:	Must have preliminary approval by Public Works for parking lot plan.
☐	Exterior Lighting:	Identify the location, design, wattage and lighting orientation.
☐	Exterior building alterations, rehabilitation or restoration:	1. Scaled building elevations of all building sides. 2. Samples of types of materials to be used in the construction. 3. Paint colors & design (each paint color applied to 8-1/2" x 11" poster board. 4. Type of paint removal method (i.e. water, chemical, mechanical). 5. Repointing mortar joints – pointing styles and method. 6. Window repair/replacement/alteration detail.
☒	Signage:	1. Colored design 2. Dimensions 3. Location – Drawing or photograph depicting sign(s) on the building or pole. 4. Type of illumination.
☐	Dumpster:	1. Screening materials & colors 2. Location
☐	Special Valuation	Submit documentation for application for Special Valuation for Historic Purposes per ECC 15.280.110 if applicable.

PLEASE NOTE: Items marked above shall be submitted to the Community Development Department **Twenty-One (21) Calendar Days before** the regular scheduled meeting of the Landmarks & Design Commission to allow time for review, processing and advertising according to WA State Statute. The Landmarks & Design Commission meets on the first Tuesday of each month and, if needed, on the third Tuesday of each month.

Stacey Henderson, Senior Planner/ Historic Preservation, is the staff liaison to the Landmarks & Design Commission.

Telephone: (509) 925-8608

FAX: (509) 915-8655

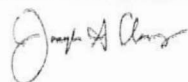
E-mail: hendersons@ci.ellensburg.wa.us

SIGNATURE OF LEGAL OWNER or REPRESENTATIVE AS AUTHORIZED BY THE LEGAL OWNER:

I, Joe Chanes, (print name) affirm that the above responses are made truthfully and to the best of my knowledge. I hereby apply for this permit application and acknowledge that I have read this application and state that the information is correct and that I agree to comply with all city ordinances pertaining to this permit if granted.

I further affirm that I am the owner of record of the area proposed for the above-identified land use action or, if not the owner, attached herewithin is written permission from the owner(s) authorizing my actions on his/her/their behalf.

Signature of Legal Owner:
(or Authorized Agent)



Date: 04/26/2023

Exhibit B.2- EAC Approval



CITY OF ELLENSBURG	MINUTES OF ARTS COMMISSION, Regular Meeting
Date of Meeting:	May 11, 2023
Time of Meeting:	4:00pm
Place of Meeting:	CCCR and ZOOM

1. **CALL TO ORDER**

Chair Eyre called the meeting to order at 4:04pm

2. **ATTENDANCE**

PRESENT: Alex Eyre, Jerry Dougherty, Brian Kooser, Jeffrey Snedeker, Jill Scheffer, Courtney Blackstock

COUNCIL LIASON: David Miller

ABSENT: None

VISITOR(S): Sarah Beauchamp, Weiss Beauchamp, Joe Chanes, Renee Fyall

STAFF: Josephine Camarillo, Heidi Behrends-Cerniwey, Stacey Henderson

3. **APPROVAL OF AGENDA**

MOTION made by Scheffer to approve the agenda with one amendment to New Business, item Bernard Hosey, seconded, motion approved. Motion passed 6-0.

4. **CORRESPONDENCE AND CITIZEN COMMENTS**

None

5. **GUEST SPEAKER/PRESENTER**

Weiss Beauchamp introduced themselves and expressed interest in serving on the Arts Commission. Staff will arrange interview.

See new business.

6. **APPROVAL OF MINUTES**

MOTION made by Scheffer to approve April 2023 minutes, seconded, motion approved. Dougherty abstains. Motion passed 6-0.

7. **BUDGET/FINANCIAL REPORT**

No report.

8. **NEW BUSINESS**

A. Mural Restoration: Joe Chanes presented restoration proposal of "the Hub" mural located on Kleinberg building at 307 N Pearl. One artist will be selected to restore the mural.

MOTION made by Scheffer to endorse application for proposed mural for 307 N Pearl, seconded, motion approved. Motion passed 6-0.

- B. New Mural: Renee Fyall presented mural proposal for 404 N Pine St, south side of Blue Rock Saloon. Proposal in coordination with EDA and to be completed before Rodeo weekend. Concern that parking lot may obstruct view. Commission not able to endorse at this time without further information. Commission request to see more finalized design.
- C. New Mural: Behrends-Cerniwey presented the 100yr Anniversary Rodeo Mural located at Craig's Hill Reservoir. Design was selected by mural selection committee consisting of Councilmember Nancy Lillquist, Yakama Nation/Artist Emily Washeens, Rodeo Board Members Dan Morgan and Scott Perna, Rodeo Manager Meegan Meeks, KVEC Director Kady Porterfield, Arts Commissioner Brian Kooser, LTAC Commission Member/Rodeo Hall of Fame Marie Smith, and City Public Works Assistant Director Mike Helgeson. 21 applications were submitted and narrowed down to three. The Rural Mural Plural proposed design was selected unanimously. Mural projected to be completed by the end of July 2023.
MOTION made by Snedeker to endorse mural rendering for water tower mural, seconded, motion approved. Motion passed 5-0.
- D. Bernard Hosey: Eyre reported the City of Walla Walla is offering free artwork by Bernard Hosey from Walla Walla but would incur costs with transport and installation. Public Art committee will investigate transit and installation options. Placement of possible artwork TBD. Parks and Recreation Commission will also need to approve if EAC is to go forward.

9. UNFINISHED BUSINESS

Artwalk Signs- Inventory of current signs have been completed. More signs will need to be ordered. Eyre looking into cost estimates.

Arts Treasure Award Presentation- Eyre and Dougherty propose a presentation to be held on June 1st 3:30pm at Blackhall in conjunction with Arts and Humanities Award. Snedeker will notify recipient for availability. Eyre will notify City PIO for promotion.

10. ANNOUNCEMENTS

None

11. NEXT MEETING

June 8, 2023 at 4pm.

12. ADJOURNMENT

With no further discussion, meeting adjourned at 5:33pm.

Respectfully submitted,
Josephine Camarillo, Staff Liaison
Drafted: 5-11-23
Approved: 6-8-23

Exhibit B.3- Proposal

Stacey Henderson

From: Joe Chanes <joechanes@gmail.com>
Sent: Wednesday, June 14, 2023 9:48 AM
To: Stacey Henderson
Subject: [Ext] Kleinberg Mural Remaining Items

CAUTION - EXTERNAL EMAIL: The email below is from an external source. Please exercise caution before opening attachments, clicking links, fulfilling requests, or following guidance.

Stacey,

Please see below answers to your open items for the agenda on the upcoming meeting July 5th.

Surface Prep - The 18x36' area of the vintage ad will require a dry preparation consisting of scraping, shaving, and dry brushing off any hanging material or debris that has accumulated on the surface. No high pressure processes will be used. Vertical cracks and loose bricks are then repaired by a mason. Next, a penetrating clear concrete conditioner is applied by brush or spray or both over the entire area to stabilize existing masonry or soft brick to prevent or slow down surface decay.

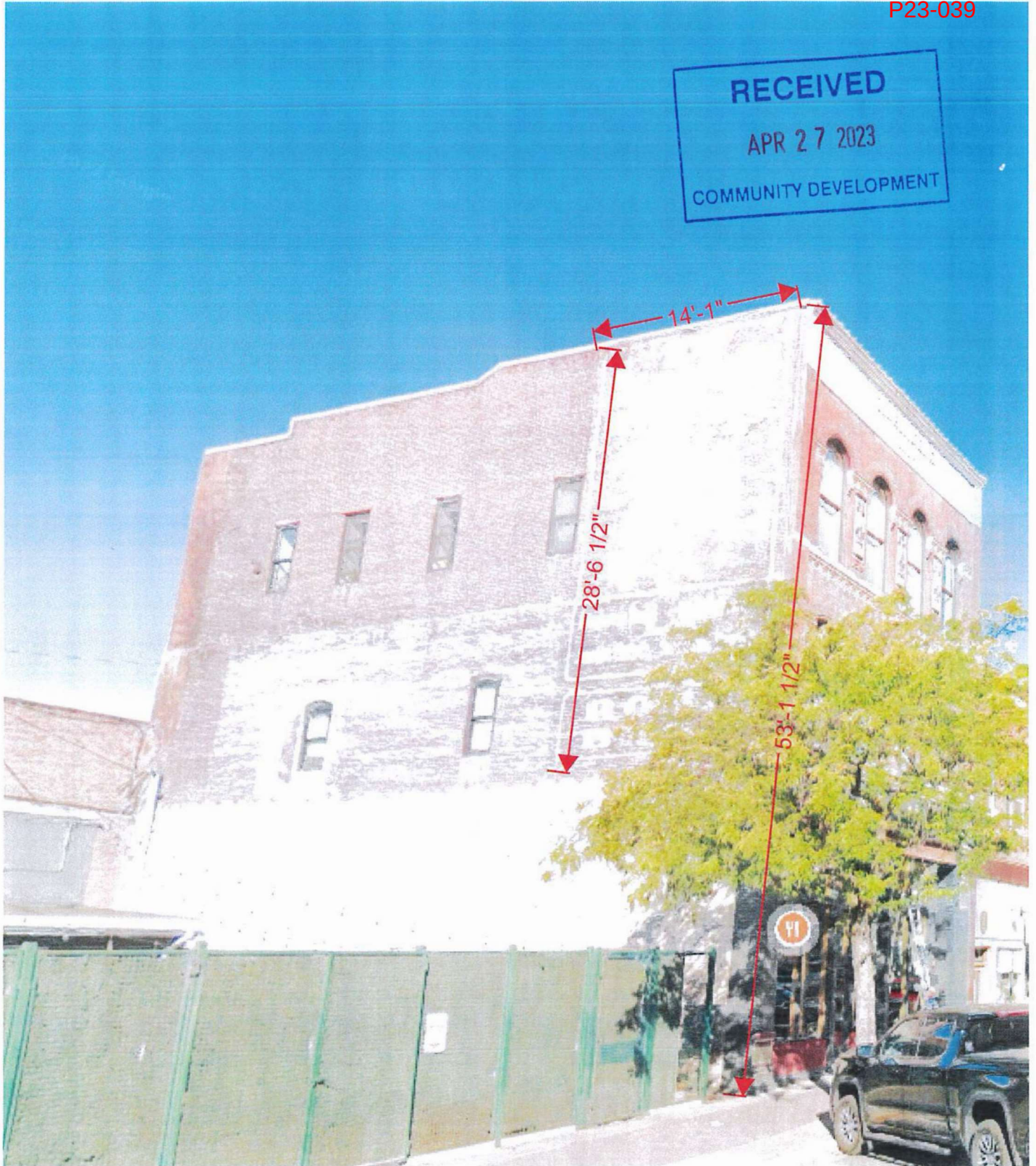
Paint - Following the clear concrete conditioner two layers of chemically compatible latex paint containing a maximum of 15% concrete conditioner are painted on followed by a top coat of paint without additives. More layers of material may be required to re-create the image. All of these products will have optimal temperature limitations, guidelines, and cure time that must be followed.

Artwork - Lynne McCowin will be presenting her prototype mock up at the meeting to the board.

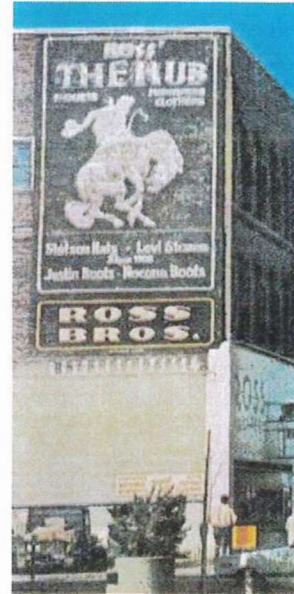
Maintenance Agreement - Does this need to be a sample maintenance agreement stating what the steps are to be taken or something that is completely filled out and signed by artist/owner?

P23-043
P23-039

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APR 27 2023
COMMUNITY DEVELOPMENT



CALL TO ARTISTS!!!!



Ellensburg, Washington

The Ellensburg Downtown Association is seeking mural restoration artists to participate in the restoration of "The Hub" mural located on Kleinberg Bldg at 307 N Pearl. This mural is estimated to have originated between the years of 1922-25. 1 artist will be selected to restore the mural in its entirety as part of the EDA's pledge to restore the history of Downtown Ellensburg.

To Apply Please Submit:

1. Up to 3 samples of mural style artwork of relative scope and scale.
2. 1 to 2 references of previous projects.
3. Brief description why you feel you are a good fit for this project.

Compensation:

Supplies and Equipment Rental will be provided by the EDA and the Artist will be paid an honorarium to be determined once funding is secured for their services.

Timeline for completion:

Proposals Due: April 15th, 2023

Selection Notification: April 20th, 2023

Installation Period: June-August 2023

Please email drawings to:



Joe Chanes <joechanes@gmail.com>

307 N Pearl Mural Restoration Project

Dale <shermkd@gmail.com>

Tue, Jan 17, 2023 at 2:31 PM

To: Joe Chanes <joechanes@gmail.com>, Susan Sherman <sushe13@gmail.com>

Hello Joe

We confirm that the Ellensburg Downtown Association has our permission to restore the "Rodeo Cowboy" mural on the south wall of our building at 307 N. Pearl I Ellensburg. We are excited to help this project come to fruition, and request we be involved in the design of the restoration and how it affects the building.

Thank you and the EDC for the taking this project on!

Best regards

Dale and Susan Sherman

On Jan 17, 2023, at 1:34 PM, Joe Chanes <joechanes@gmail.com> wrote:

[Quoted text hidden]



Community Revitalization Proposal:

City Mural & Mural Restoration



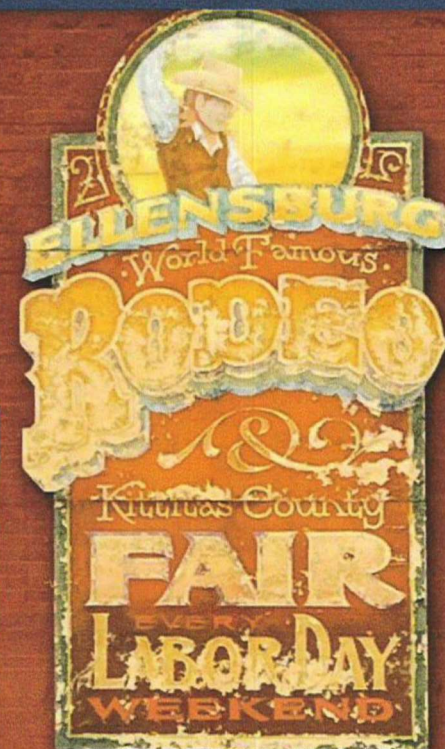
EDA

ELLENSBURG
DOWNTOWN
ASSOCIATION

P23-042
P23-040



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APR 27 2023



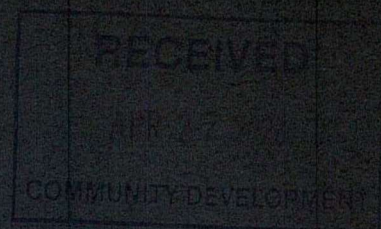


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03	-----	Introduction: A Community of Murals
04	-----	Phase I: The Ellensburg 'City' Mural Project
05	-----	Phase II: The Kleinberg Building Restoration Project
06	-----	Community Partners & Support
07	-----	Budget and Timeline
08	-----	Conclusion

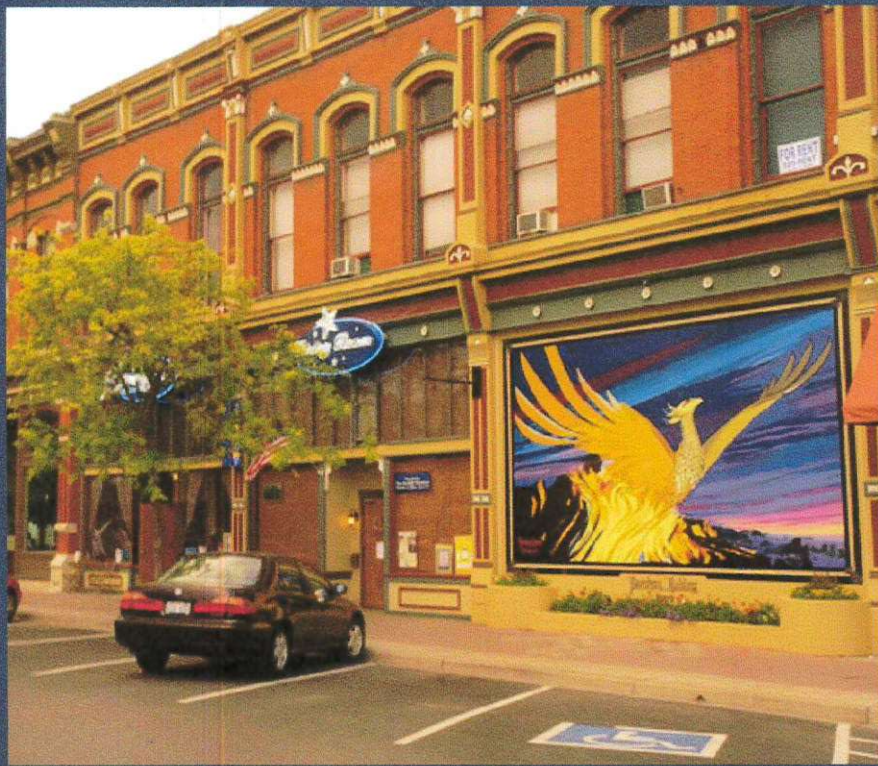
A Community of Murals:

Ellensburg, Washington

A mural is a way to beautify public spaces. They memorialize, record history, and remind us of a moment in time. It allows us to leave a trace of our town, a piece immortalize history that we share with everyone who sees it.

It is a part of community past, present, future.

In this proposal, we present **The Ellensburg Murals Project**. A two-mural project that enhances and helps preserves our city's wonderful and sought out murals.



Framed by preserved 1890 structures filled with a variety of shops, restaurants, and galleries, this Certified Main Street Community is one of the great historic and creative districts of the Pacific Northwest. A destination spot for a weekend getaways, Ellensburg is known for our thriving creative arts and unique shopping experiences that attracts tourist throughout every season of the year.

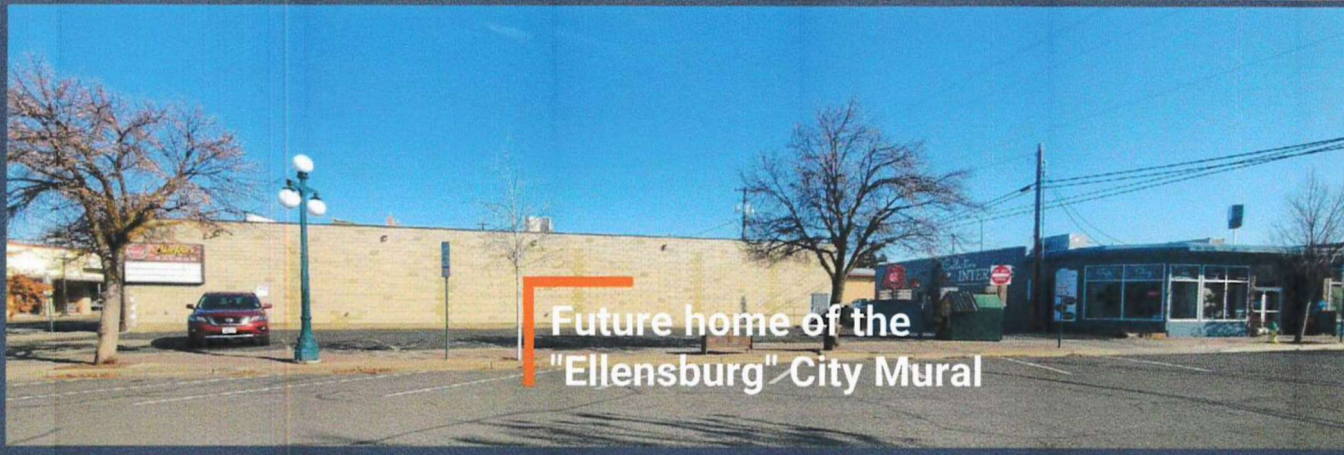
Featured within our community are wonderful murals that are a highlight of any trip to Ellensburg. Our proposal includes:

» The Ellensburg 'City' Mural

» The Kleinberg Building Mural Restoration



OUR MISSION WITH THE EDA IS TO EMPOWER AND PRESERVE COMMUNITY BY AMPLIFYING OUR ECONOMY AND CREATING A SENSE OF PLACE FOR ALL.



Future home of the
"Ellensburg" City Mural

Phase I: The Ellensburg 'City' Mural

A revitalization of an era

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APR 27
COMMUNITY DEVELOPMENT

Pine Street, Ellensburg. Built with a 1950's flair, the Pine Street area with our downtown has had it's share of challenges but it is experiencing a shift as the community is rallying together to make needed façade improvements, recruit new and interesting businesses to the blocks, and to create the Ellensburg 'City' Mural to drive tourists onto Pine Street and into our downtown. "Mural Tourism" is a wave that has spread across the globe to attract people to a region and statistics show that in almost every case, the increased foot traffic translates to an increase in economic vitality for the area local businesses.

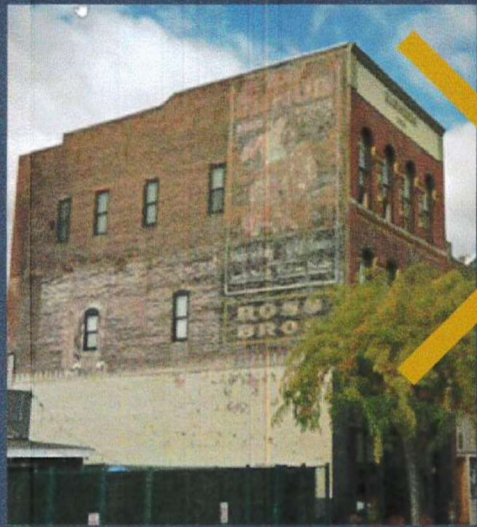
Downtown Ellensburg is host to many events that are enjoyed by both community members and tourists alike. With the help of our community partners, Central Washington University, The City of Ellensburg, and The Landmarks & Design Commission we will create Phase I over the summer months, with full completion prior to Labor Day weekend.



With completion of both phases of our project, we will be able to expand our Ellensburg Murals Tour and will secure signage along the I-90 corridor to help attract and promote overall tourism.

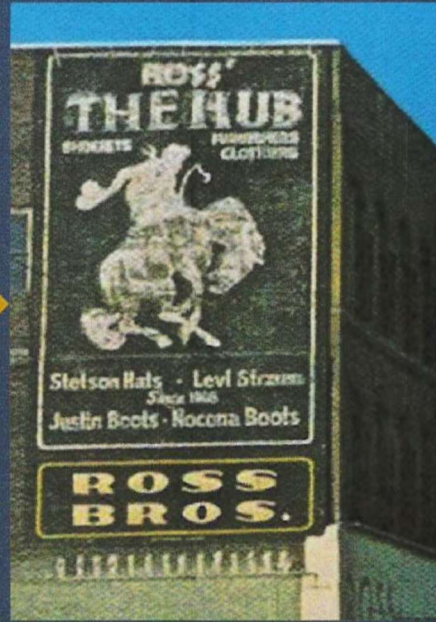
The mural will not only help increase tourism, but it will bolster community pride, as all of the artist that will design and create the mural will be local artist. Each letter will feature a different artist, showcasing the many talented artist that call Ellensburg home.

The artwork will feature iconic images that represent the various facets that make our region unique and loved.



**The Kleinberg Building
circa 2023**

**As you can see, we have almost completely lost this
artistic legacy to time.**



**The Kleinberg Building
Mural circa 1960s**

Phase II: The Kleinberg Building Mural Restoration

A restoration of our history

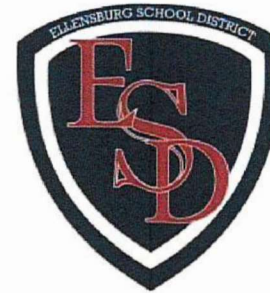
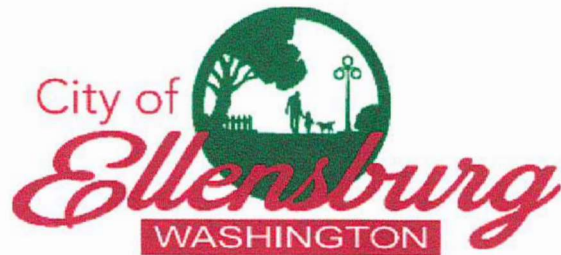
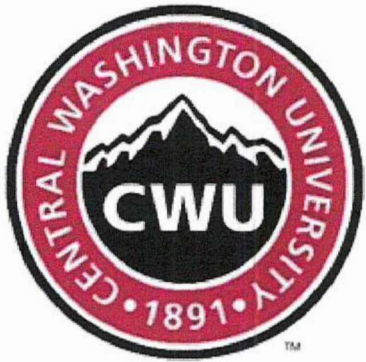
The Kleinberg Building in downtown Ellensburg was built by successful hay merchants Samuel and Henry Kleinberg in 1889 using unreinforced masonry following the great fire downtown earlier that year.

We have selected this mural to be the first of several historical mural restoration projects, primarily as it is an iconic representation of our rodeo town legacy and this September, our community is celebrating 100 years of the Ellensburg Rodeo.

Working with our community partners, the Landmarks & Design Commission, The City of Ellensburg, the Ellensburg Rodeo, and the Historic Museum, we have done extensive research and have the building owner's permission to move forward with this project. Utilizing local artistic talent, this mural will be carefully restored to its original luster and be a beacon of rodeo and western tradition that makes up a large part of our community.

The restoration of the Kleinberg Building Mural will help us preserve our community's heritage. The Kleinberg family first opened a local pool hall/cigar bar in 1890 that was called "The Hub". This store changed hands to the Ross family in 1908. The Ross family changed the space from a pool hall to a men's department store and re-branded as "Ross' The Hub Clothiers". The current mural was thought to be first created between 1939-43. As you can see from the mural they sold Stetson Hats, Levis Jeans, and both Justin and Nokona boots among other department store items. Ross' The Hub is thought to have been in operation from 1909-1946.

Our Support Partners



OUR MISSION WITH THE EDA IS TO EMPOWER AND PRESERVE COMMUNITY BY AMPLIFYING OUR ECONOMY AND CREATING A SENSE OF PLACE FOR ALL.

Budget and Timeline

The "Ellensburg" City Mural

Pricing

Description	Cost
Artist Labor	\$20,000.00
Paint	\$ 5,000.00
Misc. Paint Supplies	\$ 1,500.00
Scaffolding	\$ 3,000.00
Total Cost	\$ 29,500.00

Timeline

March 31, 2023: Artist's proposals due
April 17, 2023: Selection Notification
May-June 2023: Art/Design Finalization
June-Aug. 2023: Art Installation

This proposal is based on quotes and budget numbers provided by vendors and artists. Scaffolding price is for set up, removal, and 1 month rental. Quote for paint provided by the local Sherwin Williams.

The Kleinberg Building Mural Restoration

Pricing

Description	Cost
Artist Labor	\$ 21,000.00
Paint	\$ 7,500.00
Misc. Paint Supplies	\$ 2,000.00
Telescoping Lift	\$ 2,700.00
Total Cost	\$ 33,200.00

Timeline

April 21, 2023: Artist's proposals due
April 28, 2023: Selection Notification
June-Aug. 2023: Art Installation

This proposal is based on quotes and budget numbers provided by vendors and artists. Telescoping lift is budgeted for 2 month rental. Quote for paint provided by the local Sherwin Williams.

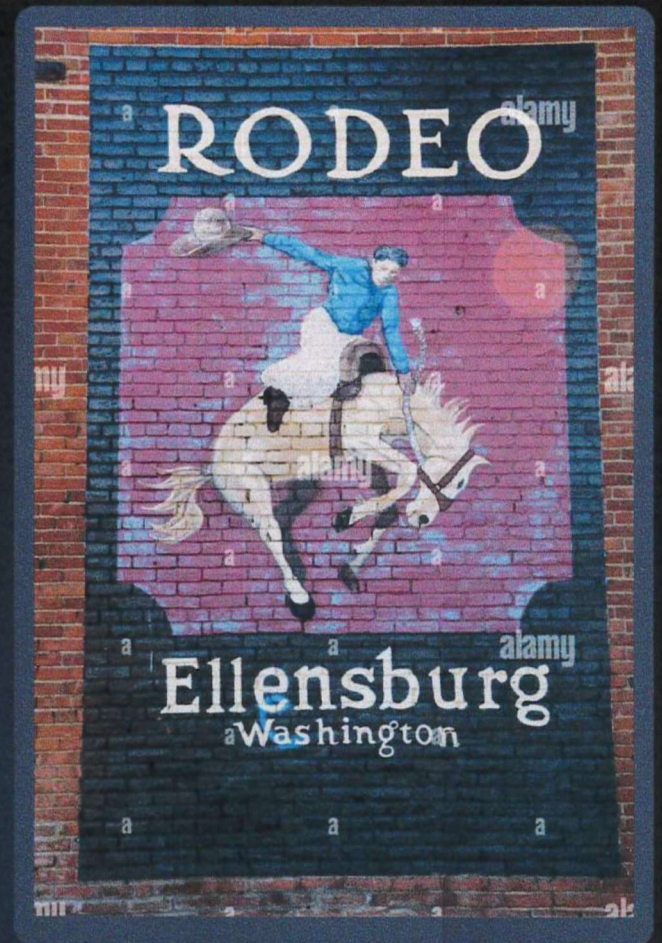
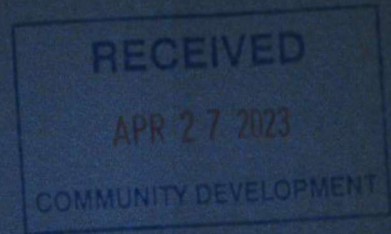
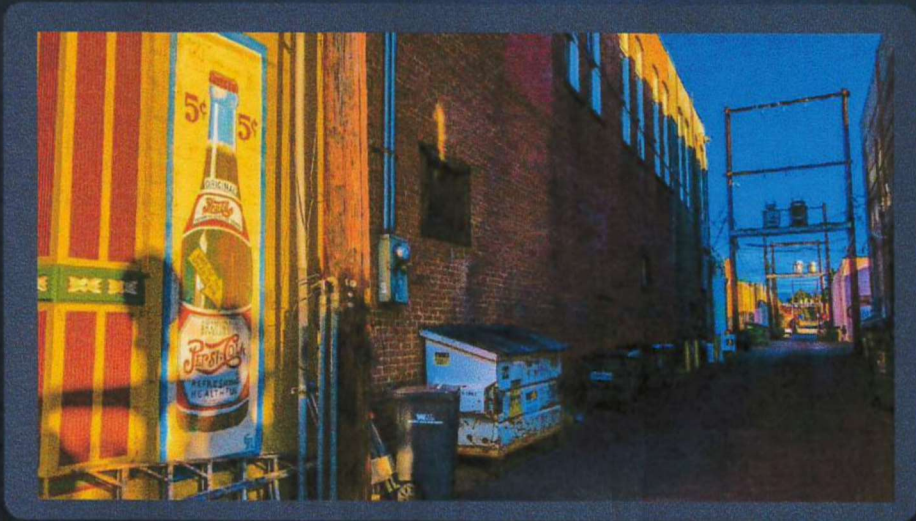
Conclusion

As a small town looking to preserve our heritage and celebrate our history, we appreciate your consideration in helping our community with **The Ellensburg Murals Project**.

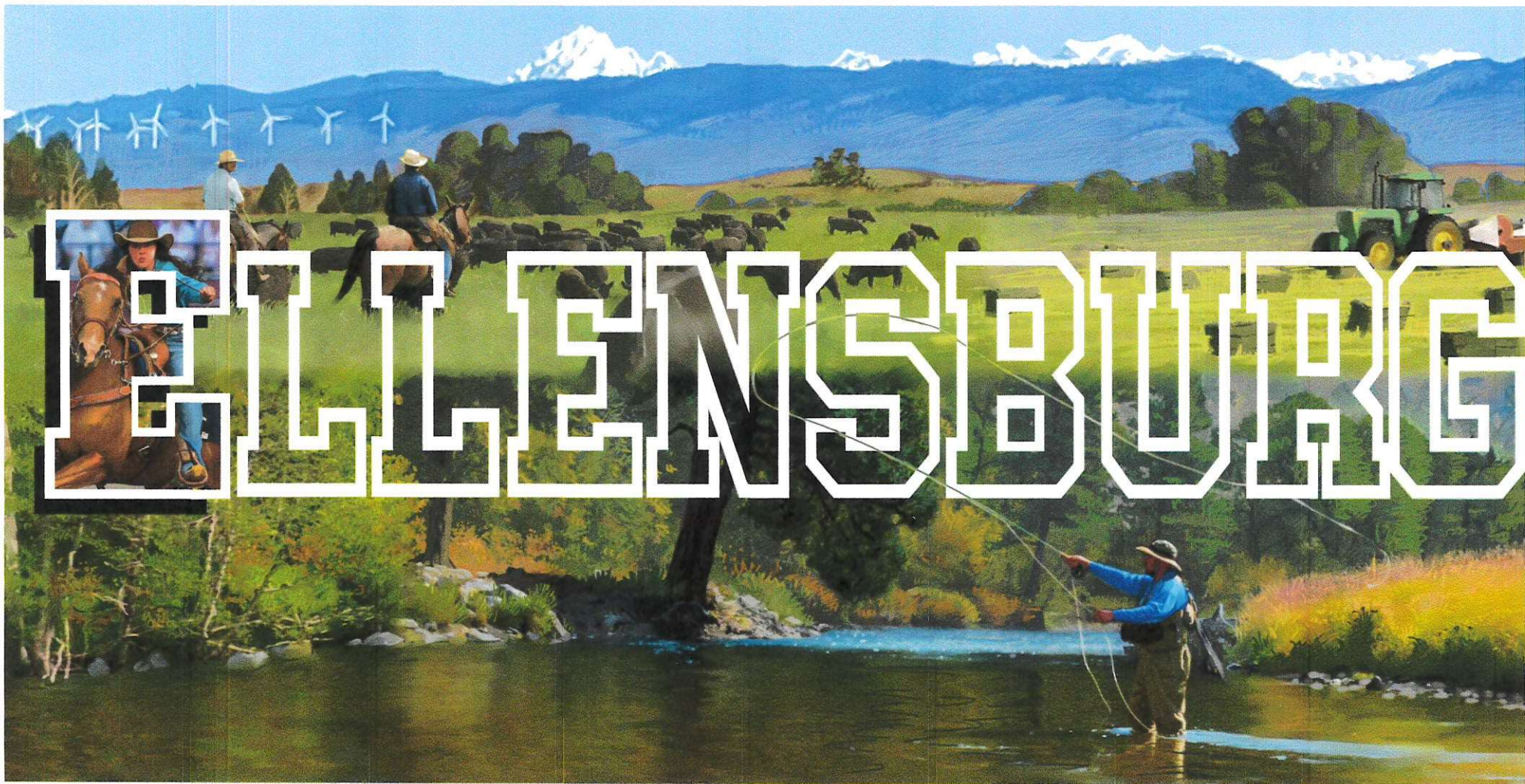
We are proud of the legacy left to us and we look forward the responsibility of caring for it and building it into a legacy for the next generation to celebrate.

Ellensburg...The Center of Your Adventure

The Ellensburg Downtown Association
109 E. 3rd Avenue, Ste. 1
Ellensburg WA 98926
509.962.6246



OUR MISSION WITH THE EDA IS TO EMPOWER AND PRESERVE COMMUNITY BY AMPLIFYING OUR ECONOMY AND CREATING A SENSE OF PLACE FOR ALL.

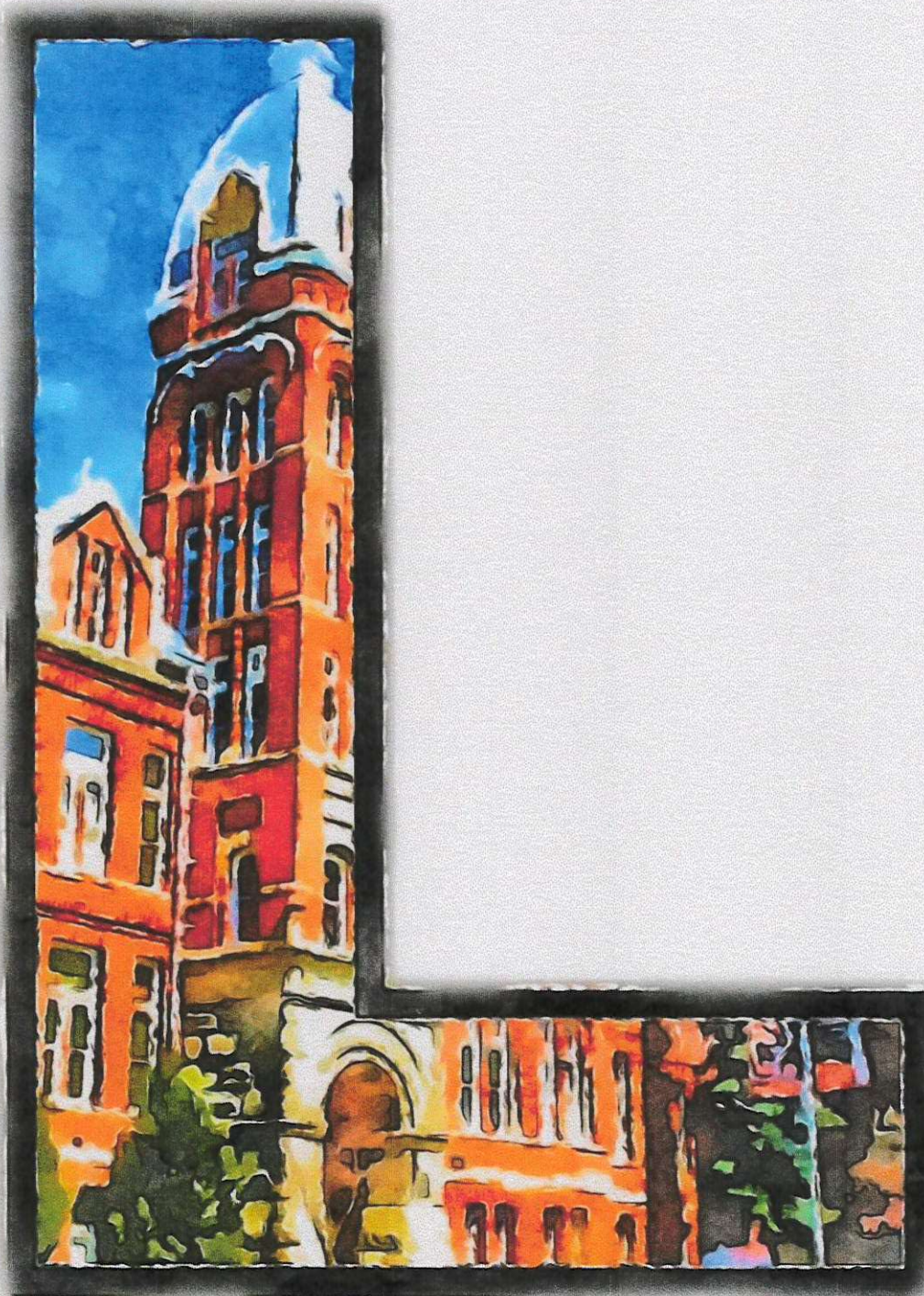


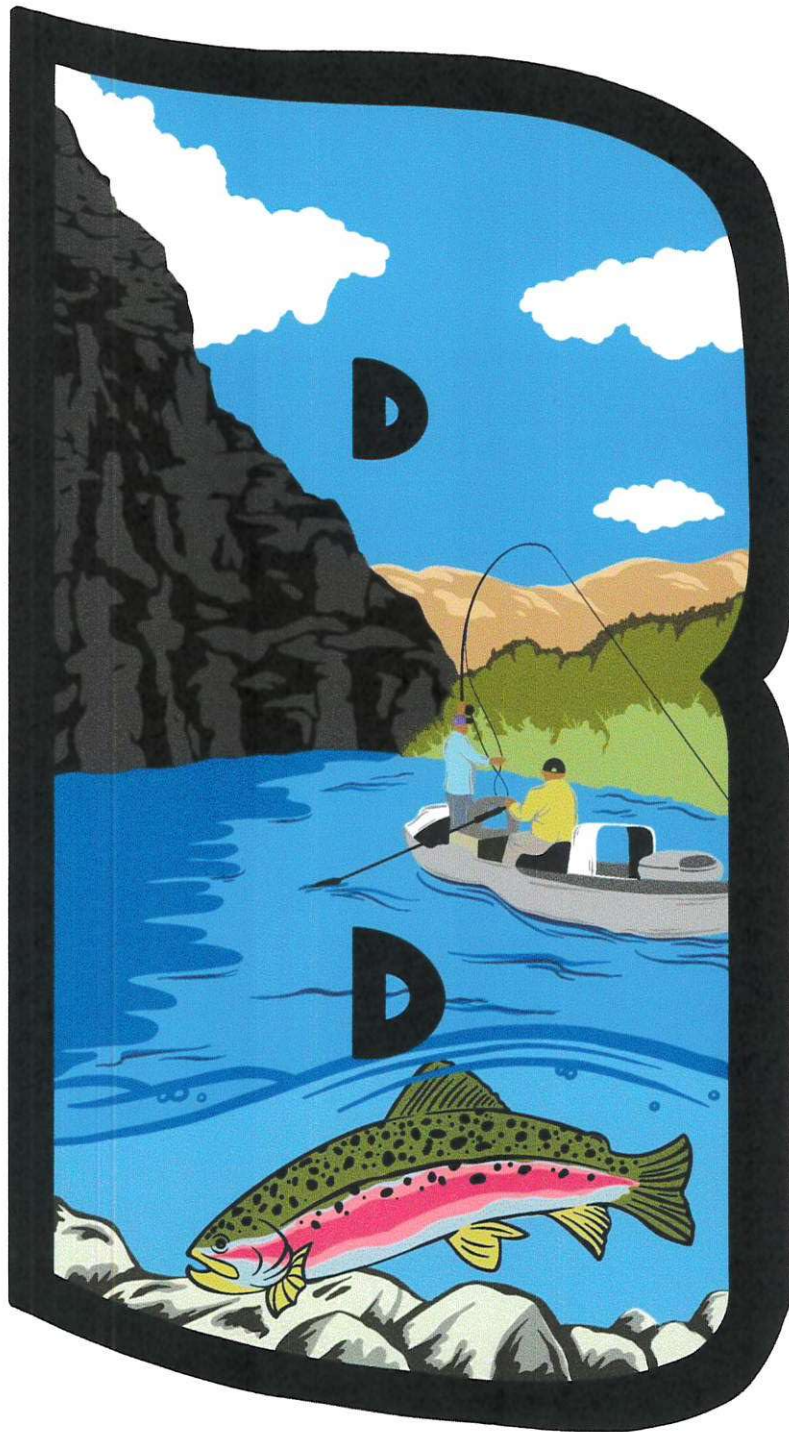
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COMMUNITY DEVELOPMENT

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APR 27 2023

COMMUNITY DEVELOPMENT

AGREEMENT FOR CITY MURAL

This agreement is between the Ellensburg Downtown Association, 109 E 3rd Ave. Suite 1, Ellensburg WA. and JST Properties LLC, 301 W Umptanum RD, Suite 2, Ellensburg, WA. is made on this ____ day of _____, _____.

Project Description: The City Mural Project consists of a "Ellensburg" City Mural to be installed/painted on the side wall of the Blue Rock Saloon located at 404 N. Pine Street, Ellensburg, WA. The Ellensburg Downtown Association is responsible for the entire process including Permits, Approval of artwork, artist agreements, supplies and installation.

The purpose of the City Mural is to increase tourism and economic vitality in downtown Ellensburg and to be a gathering place for citizens and visitors alike.

TERMS. JST Properties agrees to allow this mural installation with the following provisions as listed:

- A. JST Properties LLC to review artwork concepts and finalists.
- B. Ellensburg Downtown Association will hold insurance for artists and installation.
- C. Ellensburg Downtown Association will acquire a signed waiver from each artist hired that holds JST Properties harmless for any injury that happens as a result of their work on site.
- D. Ellensburg Downtown Association agrees to maintain the mural and keep it in good repair
 - ii. Yearly mural inspection
 - iii. Every 3 years, wash and clear coat
 - liii. Every 5 years, wash, touch up colors/artwork as needed, clear coat
- E. Ellensburg Downtown Association owns the City Mural.
- F. JST Properties LLC agrees to notify and seek approval of the Ellensburg Downtown Association of any change that might affect the mural and/or its purpose.
- G. Life of this Mural and this agreement is 15 years. At that time, we have the right to negotiate another agreement to be signed.
- H. JST Properties will make arrangements to assure the mural is guaranteed to transfer to any new building ownership. A covenant to the building deed is suggested.

Amendments: All Amendments to this agreement must be in writing and signed by both parties

Signatures:

Building Owner: _____

Ellensburg Downtown Association Officer: _____



**DEPARTMENT OF COMMUNITY DEVELOPMENT
501 North Anderson Street, Ellensburg WA 98926**

MEMO

MEETING DATE: May 16, 2023

TO: Landmarks and Design Commission

FROM: Stacey Henderson, Senior Planner – Historic Preservation

RE: **Preliminary public meeting regarding COA P22-115- Proposed Mural Restoration.**

APPLICANT: Joe Chanes, Agent for Property Owner

DISCUSSION:

The applicant, Joe Chanes, on behalf of the EDA and Kleinberg Building Owner, has submitted an application for the proposed restoration of the historic mural located on the south elevation of the Kleinberg Bldg at 307 N. Pearl, Parcel ID #837033. The applicant submitted a written narrative (Attachment 2) explaining why they have proposed to restore this mural, and the value they believe it will bring to the character of the historic downtown. Attachment 1 includes a photograph depicting the current elevation of the building, and approximate location and size of the proposed mural restoration.

Per ECC 15.720.030 (E) and (F), the Landmarks and Design Commission shall meet initially (before the public hearing to review the COA), to discuss the proposed project. The intention of this meeting is twofold; for the Landmarks and Design Commission to decide if more information is required regarding the appropriateness of this proposed restoration, and to decide if the applicant should explore additional possible alternatives to restoring the mural as proposed.

If the commission believes the applicant has considered adequate alternatives to restoration, then the LDC can allow the application to move to the Public Hearing, June 6. The subsequent public hearing will include review of the maintenance agreement, mural code requirements, and project timelines.

STAFF RECOMMENDATION:

After reviewing the submitted materials and requirements as listed in ECC 15.280, and ECC 15.720, staff recommends the applicant provide the following information before the Public Hearing:

- Please provide a written explanation of the cleaning plan. How will the building be cleaned and prepared before the mural is restored?
 - Per City of Ellensburg Historic Design Guidelines item E-6, the applicant shall use the gentlest means possible to clean exterior masonry. This includes avoiding sandblasting

and other harsh chemical or physical treatments that are known to damage historic building fabric. Low pressure water and detergents with natural bristle brushes suggested.

- What types of materials will be used for the mural?
 - Waterproof sealants and elastomeric paints cannot be used for the mural, as this will cause damage to the historic brick. These guidelines are per the National Park Service *Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*.
- Is the artists plan to completely paint over the existing mural, or leave elements of the existing mural visible while painting out the parts that have faded? Please provide clarity.
- Please provide a building owner approved maintenance plan explaining how the newly restored mural will be maintained.

Staff finds the preliminary information sufficient to move forward to the public hearing, as the applicant's plan demonstrates a need for mural restoration, due diligence with historic research, and support of the LDC purpose. Restoring the mural supports preserving historic elements of Ellensburg's history and enhances historic character, are both items included in the LDC declaration of purpose in ECC 15.280020.

ATTACHMENTS:

1. Applicant Provided Site Plan
2. Applicant Provided Narrative
3. Staff Provided Historic Photographs and Documentation
4. NPS Historic Preservation Brief 1

Exhibit C.2- Research
Circa 1889-1905:

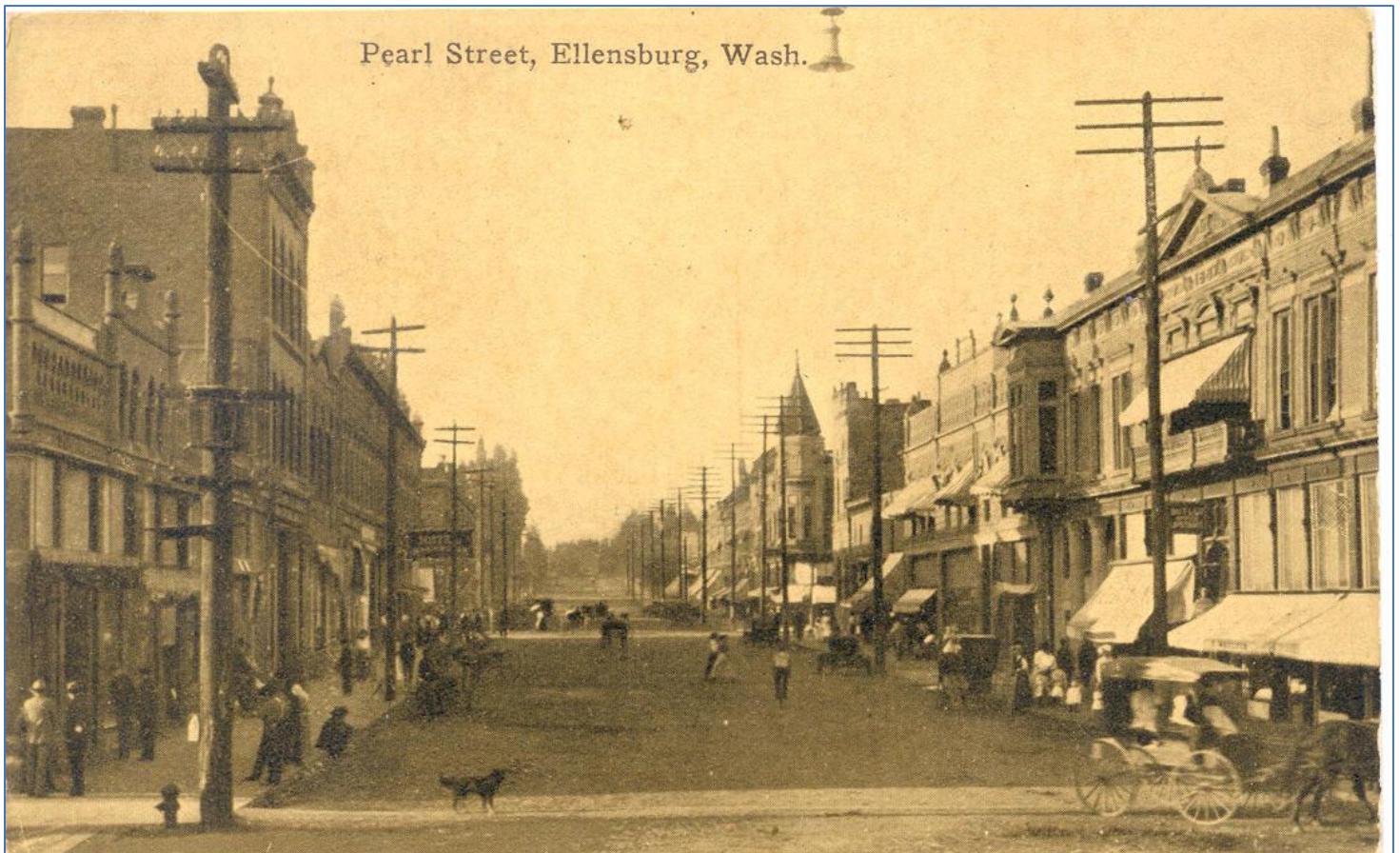


KCHM Collection Image # N:002:008

This postcard image, described as “Street scene, Ellensburg, Wash.”, features a historic photograph of Pearl Street taken before 1905 based on the lack of the Pautzke Building (aka Rehmke Building #2, built in 1905) and the expansion of the Smithson Block (which occurs in 1906). This postcard features a stamp on the back dated 1908.

The Kleinberg Building lacks any mural in this photograph.

Circa 1906-1911:



KCHM Collection Image # N:002:001

This image is dated based on the presence of buildings in the image and the stamp on the back of the postcard (dated 1911).

The Kleinberg Building still lacks the mural in this postcard image.

Circa 1901-1911:



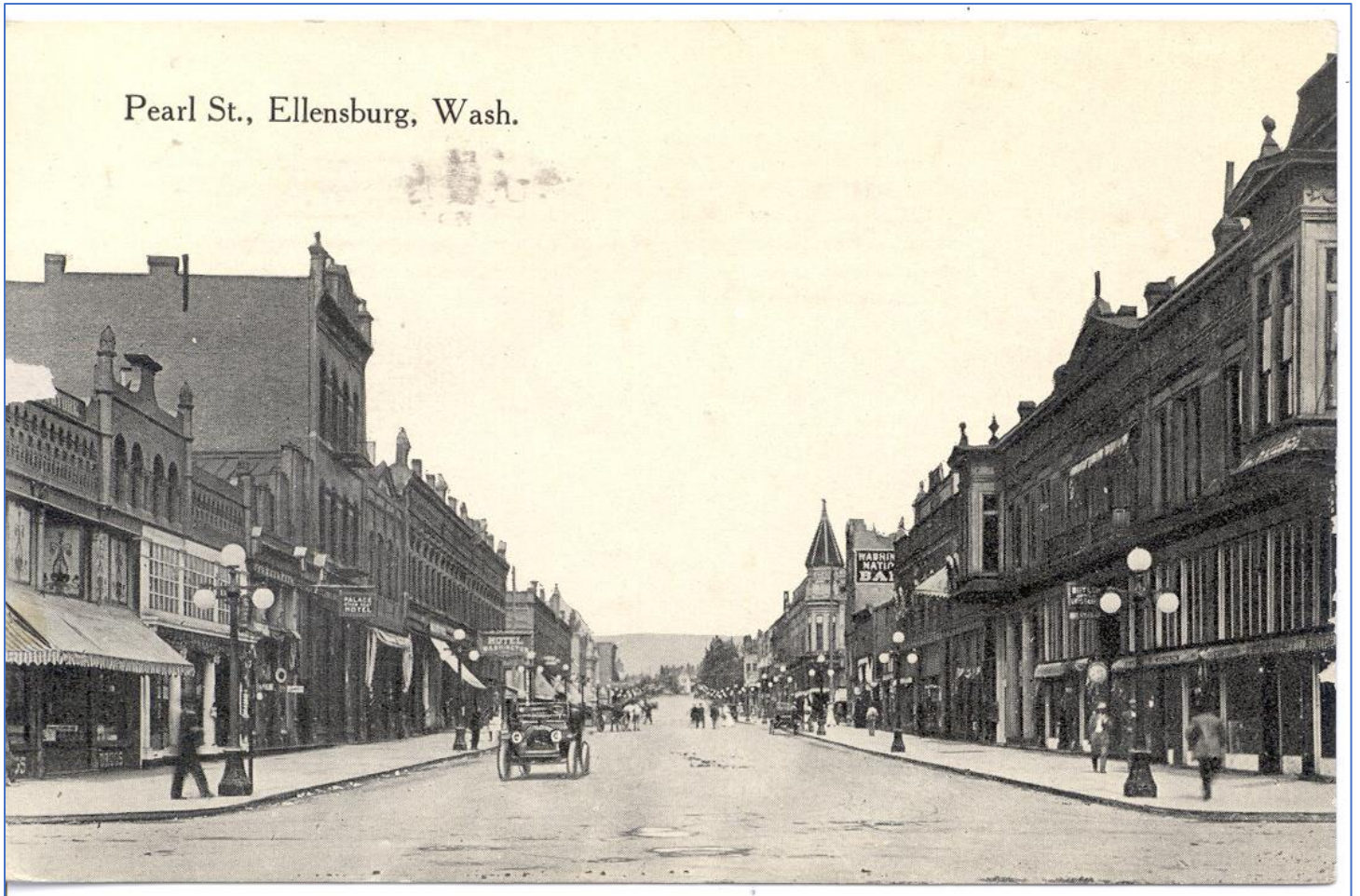
KCHM Collection Image # Unknown

(Original postcard image unable to be located at the time of this report. Scanned image identified as "Pearl Street".)

This image is dated based on the presence of buildings in the image. The Farmers Bank Building (aka Land Title Building) is not present in this image, which it was built in 1911.

The Kleinberg Building still lacks the mural in this postcard image.

Circa 1919:

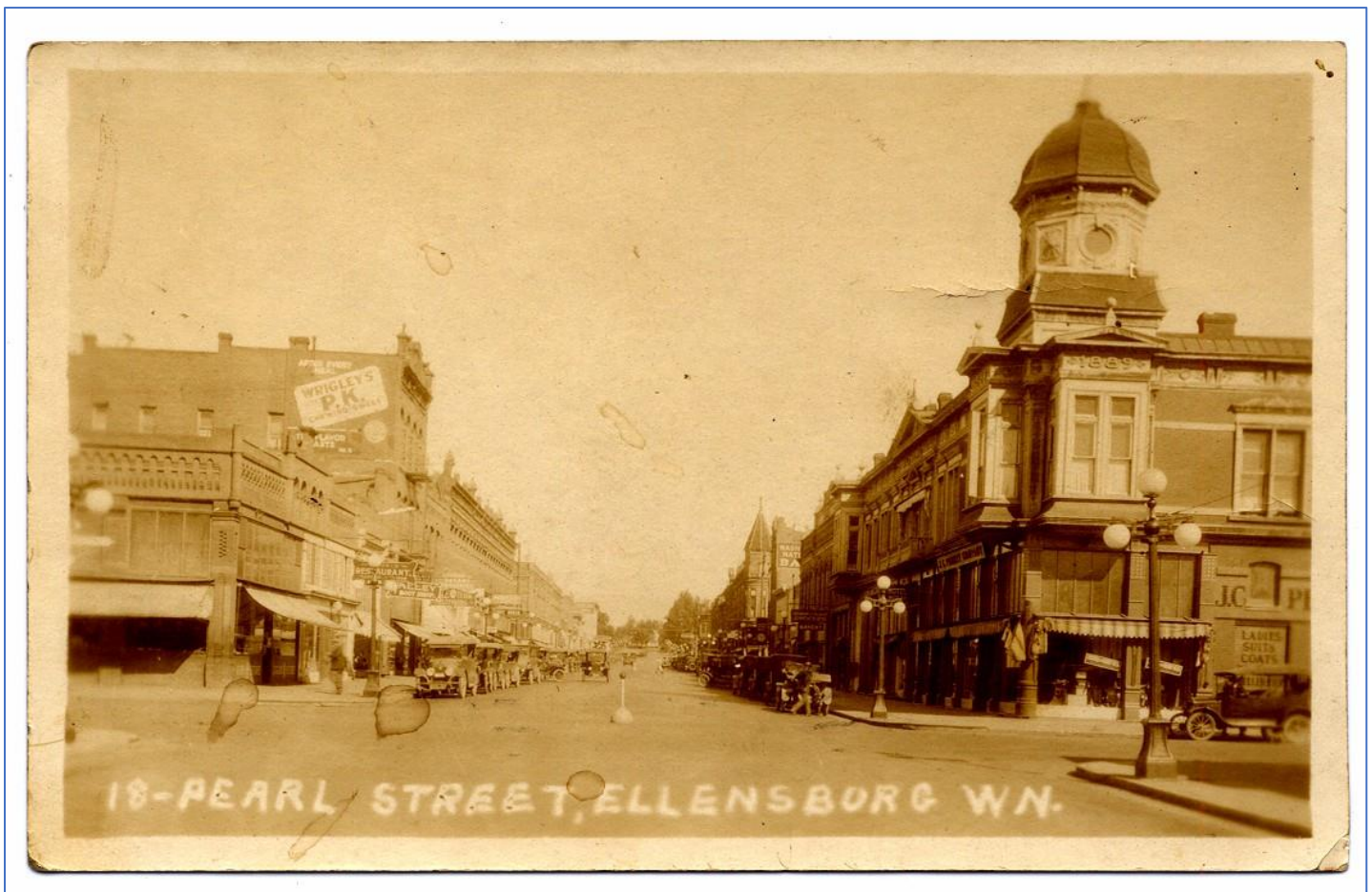


KCHM Collection Image # N:002:292

This image is dated as 1919 based on postcard stamp on back of postcard image and the presence of early automobiles in the photo.

The Kleinberg Building lacks any mural in this postcard image.

Circa 1917-1927:



KCHM Collection Image # N:002:003

This photographic postcard is believed to be dated as such based on the continued presence of the J. C. Penney & Co. business in the Kreidel Building. In circa 1927, it relocates to the C. L. Collins Block where it resides until the early 1960s then relocates to a remodeled Washington Motor Coach Company building (aka Greyhound Motor Coach Company Building).

The mural at this time is the "Wrigley's P. K. Chewing Sweet" mural.

Circa 1925-1927:



KCHM Collection Image # 1998:040:019A

This photographic postcard is believed to be dated as such based on the continued presence of the J. C. Penney & Co. business in the Kreidel Building. In circa 1927, it relocates to the C. L. Collins Block where it resides until the early 1960s then relocates to a remodeled Washington Motor Coach Company building (aka Greyhound Motor Coach Company Building). The dating is also based on some architectural changes to the Owl Drug Store building, the C. J. Breier & Co. building, and others depicted.

The mural at this time is the "Wrigley's P. K. Chewing Sweet" mural.

Circa 1935-1936



Washington Rural Heritage

<https://www.washingtonruralheritage.org/digital/collection/ellensburg/id/1661/rec/70>

Photo is described by KCHM Staff as depicting the burnt-out shell of the Owl Drug Store Building and the C. J. Breier & Co. building. The fire had occurred in the buildings on December 14, 1935. The burnt-out buildings remained on site until early 1936 when the City of Ellensburg impressed upon the property owner, John Faust, to remove the structure. Faust contracted the Civilian Conservation Corps (CCC) to remove the brick and use it in building the museum building at Gingko Petrified Forest State Park.

The "Wrigley's P. K. Chewing Sweet" mural on the southern side of the Kleinberg Building had been noticeably damaged by fire.

Circa 1939-1946



KCHM Collection Image # 1991:010:063

This image was taken of the Ellensburg Rodeo parade after the Owl Drug Store fire, circa 1939-1946. The date is given as such based on the lack of the C. J. Breier & Co. building in the immediate left of the image, and the presence of the Nicholson Drugs Company (established in 1939). Other dating elements include the presence of the "Pautzke Studios Photos" sign and the Williams-Smithson Hardware business (instead of Woods Ace Hardware). When The Hub Clothiers becomes Ross Bros., another neon sign is added to the business sign after 1946 which also helps to point the date of this image.

The southern wall of the Kleinberg Building features a mural for "THE HUB CLOTHIERS" and a larger mural space with edge decoration (overall view of larger mural is not visible in this photograph).

Circa 1942:



Washington Rural Heritage

<https://www.washingtonruralheritage.org/digital/collection/ellensburg/id/2096/rec/17>

This photograph was taken by Fred L. Breckon on June 25, 1942 and depicts brothers and business partners Irving E. Jacobson and Abe W. Jacobson. In the background is shown Martha's Tavern and the southern side of the Kleinberg Building including large blank mural and smaller "THE HUB CLOTHIERS" mural.

Circa 1946-1951



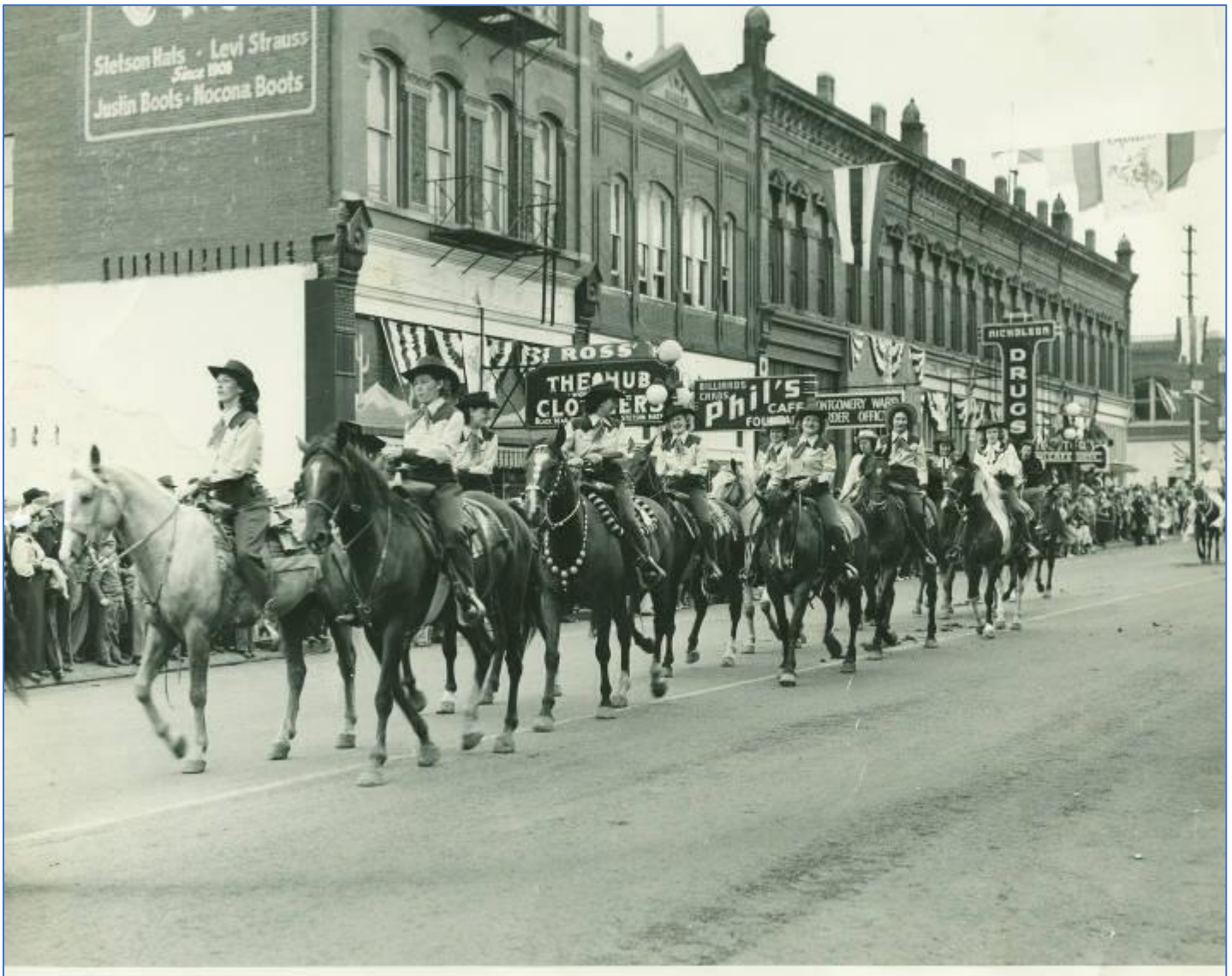
Washington Rural Heritage

<https://www.washingtonruralheritage.org/digital/collection/ellensburg/id/98/rec/58>

Photo is identified by KCHM Staff as having been taken between 1946 and 1951 due to the presence of Phil's Café. The business was no longer present in the 1952 Ellensburg City Polk Directory. Ross Bros. also had started as the de facto company replacing "The Hub Clothiers" upon the death of Wigfall H. Ross (from a heart attack in the store on August 16, 1946). Wigfall's sons Richard P. Ross and James W. Ross took over operations; but James left the partnership circa 1950 to go into agriculture, while Richard closed the business circa 1960, but the business remained listed as "Ross Bros." until its closure.

The business originally began as "The Hub Clothiers" when Wigfall H. Ross and John B. Moser came to Ellensburg in 1908 and opened a men's clothing and furnishings store in the Kleinberg Building. Wigfall was the salesman/manager, and in 1922, he became the business partner to Moser. In 1938, Wigfall became full owner of "The Hub Clothiers" when Moser passed away. Wigfall remained owner until his own death in 1946

Circa 1950-1951



Washington Rural Heritage

<https://www.washingtonruralheritage.org/digital/collection/ellensburg/id/71/rec/76>

This photograph is described in context as having been taken in the early 1950s. The presence of Phil's Café places the photo to either 1950 or 1951, as the business was not present in the 1952 Ellensburg City Polk Directory, unless the photo was taken in the late 1940s. It is also possible as having been taken around this time as the sign language has changed from "Ross Bros." to "Ross'" with "The Hub Clothiers" below this. The second sign has had the addition of sales lines like Black Bear... and Stetson Hats and more to it.

The smaller "Ross Bros." mural has been removed at this point which might reflect the change in business where James W. Ross and Richard P. Ross dissolve their business partnership, leaving the business in the sole hands of Richard. The partnership was created upon the death of their father, Wigfall H. Ross, in 1946 to continue "The Hub Clothiers" which only lasted until circa 1960.

Circa 1955-1968:



KCHM Collection Image # 1998:051:025

This image is dated as such as the Antlers Hotel Building is still standing in the background and is later destroyed by fire in 1968.

At some time between 1955 and 1968, the Ross Bros. small mural was repainted on the Kleinberg Building.

Circa 1968-1979



Ellensburg, Washington

KCHM Collection Image # N:002:032

This image was taken circa 1968-1979, based on the missing Antlers Hotel building and the presence of the Olympia Block. (It may also be likely in the early 1970s based on the lack of restoration to the Geddis Block and the Davidson Building as well as the presence of the off-street parking lot adjacent to the Kleinberg Building.)

The Kleinberg Building was home at the time to a florist and the mural was showing some signs of weathering and age (at approximately 20-30 years of age).

At some time between 1955 and 1968, the Ross Bros. small mural was repainted on the Kleinberg Building.

This postcard is the best identification for the full mural image. **It is the opinion of KCHM Staff that the mural reads:**

**ROSS'
THE HUB
SHOESETS FURNISHERS
CLOTHIERS**

**Stetson Hats • Levi Strauss
Since 1908
Justin Boots • Nocona Boots**

1 PRESERVATION BRIEFS

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Robert C. Mack, AIA
Anne Grimmer



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

Inappropriate cleaning and coating treatments are a major cause of damage to historic masonry buildings. While either or both treatments may be appropriate in some cases, they can be very destructive to historic masonry if they are not selected carefully. Historic masonry, as considered here, includes stone, brick, architectural terra cotta, cast stone, concrete and concrete block. It is frequently cleaned because cleaning is equated with improvement. Cleaning may sometimes be followed by the application of a water-repellent coating. However, unless these procedures are carried out under the guidance and supervision of an architectural conservator, they may result in irrevocable damage to the historic resource.

The purpose of this Brief is to provide information on the variety of cleaning methods and materials that are available for use on the *exterior* of historic masonry buildings, and to provide guidance in selecting the most appropriate method or combination of methods. The difference between

water-repellent coatings and waterproof coatings is explained, and the purpose of each, the suitability of their application to historic masonry buildings, and the possible consequences of their inappropriate use are discussed.

The Brief is intended to help develop sensitivity to the qualities of historic masonry that makes it so special, and to assist historic building owners and property managers in working cooperatively with architects, architectural conservators and contractors (Fig. 1). Although specifically intended for historic buildings, the information is applicable to all masonry buildings. This publication updates and expands *Preservation Brief 1: The Cleaning and Waterproof Coating of Masonry Buildings*. The Brief is not meant to be a cleaning manual or a guide for preparing specifications. Rather, it provides general information to raise awareness of the many factors involved in selecting cleaning and water-repellent treatments for historic masonry buildings.



Figure 1. Low-to medium-pressure steam (hot-pressurized water washing), is being used to clean the exterior of the U.S. Tariff Commission Building, the first marble building constructed in Washington, D.C., in 1839. This method was selected by an architectural conservator as the "gentlest means possible" to clean the marble. Steam can soften heavy soiling deposits such as those on the cornice and column capitals, and facilitate easy removal. Note how these deposits have been removed from the right side of the cornice which has already been cleaned.

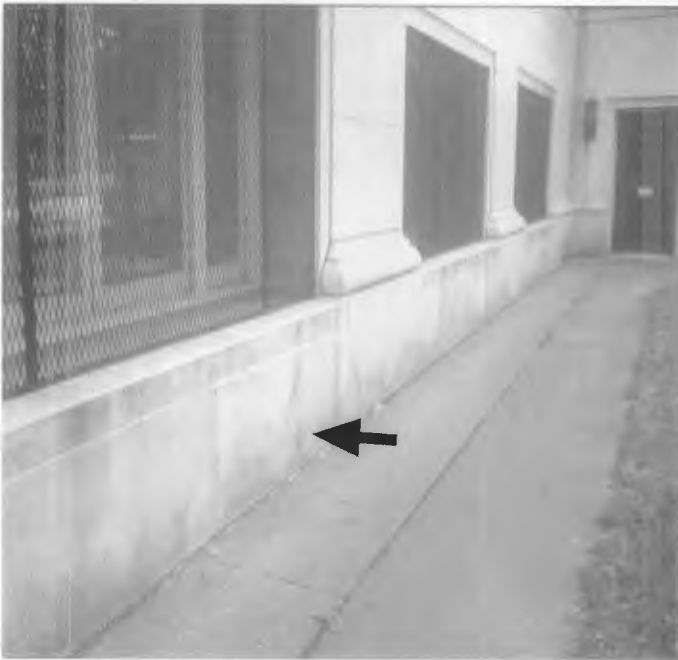


Figure 2. Biological growth as shown on this marble foundation can usually be removed using a low-pressure water wash, possibly with a non-ionic detergent added to it, and scrubbing with a natural or synthetic bristle brush.



Figure 3. This small test area has revealed a red brick patch that does not match the original beige brick. This may explain why the building was painted, and may suggest to the owner that it may be preferable to keep it painted.

Preparing for a Cleaning Project

Reasons for cleaning. First, it is important to determine whether it is appropriate to clean the masonry. The objective of cleaning a historic masonry building must be considered carefully before arriving at a decision to clean. There are several major reasons for cleaning a historic masonry building: **improve the appearance of the building** by removing unattractive dirt or soiling materials, or non-historic paint from the masonry; **retard deterioration** by removing soiling materials that may be damaging the masonry; or **provide a clean surface** to accurately match repointing mortars or patching compounds, or to conduct a condition survey of the masonry.

Identify what is to be removed. The general nature and source of dirt or soiling material on a building must be identified to remove it in the *gentlest means possible* — that is, in the most effective, yet least harmful, manner. Soot and smoke, for example, require a different cleaning agent to remove than oil stains or metallic stains. Other common cleaning problems include biological growth such as mold or mildew, and organic matter such as the tendrils left on masonry after removal of ivy (Fig. 2).

Consider the historic appearance of the building. If the proposed cleaning is to remove paint, it is important in each case to learn whether or not unpainted masonry is historically appropriate. And, it is necessary to consider why the building was painted (Fig. 3). Was it to cover bad repointing or unmatched repairs? Was the building painted to protect soft brick or to conceal deteriorating stone? Or, was painted masonry simply a fashionable

treatment in a particular historic period? Many buildings were painted at the time of construction or shortly thereafter; retention of the paint, therefore, may be more appropriate historically than removing it. And, if the building appears to have been painted for a long time, it is also important to think about whether the paint is part of the character of the historic building and if it has acquired significance over time.

Consider the practicalities of cleaning or paint removal. Some gypsum or sulfate crusts may have become integral with the stone and, if cleaning could result in removing some of the stone surface, it may be preferable not to clean. Even where unpainted masonry is appropriate, the retention of the paint may be more practical than removal in terms of long range preservation of the masonry. In some cases, however, removal of the paint may be desirable. For example, the old paint layers may have built up to such an extent that removal is necessary to ensure a sound surface to which the new paint will adhere.

Study the masonry. Although not always necessary, in some instances it can be beneficial to have the coating or paint type, color, and layering on the masonry researched before attempting its removal. Analysis of the nature of the soiling or of the paint to be removed from the masonry, as well as guidance on the appropriate cleaning method, may be provided by professional consultants, including architectural conservators, conservation scientists and preservation architects. The State Historic Preservation Office (SHPO), local historic district commissions, architectural review boards and preservation-oriented websites may also be able to supply useful information on masonry cleaning techniques.

Understanding the Building Materials

The construction of the building must be considered when developing a cleaning program because inappropriate cleaning can have a deleterious effect on the masonry as well as on other building materials. The masonry material or materials must be correctly identified. It is sometimes difficult to distinguish one type of stone from another; for example, certain sandstones can be easily confused with limestones. Or, what appears to be natural stone may not be stone at all, but cast stone or concrete. Historically, cast stone and architectural terra cotta were frequently used in combination with natural stone, especially for trim elements or on upper stories of a building where, from a distance, these substitute materials looked like real stone (Fig. 4). Other features on historic buildings that appear to be stone, such as decorative cornices, entablatures and window hoods, may not even be masonry, but metal.

Identify prior treatments. Previous treatments of the building and its surroundings should be researched and building maintenance records should be obtained, if available. Sometimes if streaked or spotty areas do not seem to get cleaner following an initial cleaning, closer inspection and analysis may be warranted. The discoloration may turn out not to be dirt but the remnant of a water-repellent coating applied long ago which has darkened the surface of the masonry over time (Fig. 5). Successful removal may require testing several cleaning agents to find something that will dissolve and remove the coating. Complete removal may not always be possible. Repairs may have been stained to match a dirty building, and cleaning may make these differences apparent. De-icing salts used near the building that have dissolved can



Figure 4. The foundation of this brick building is limestone, but the decorative trim above is architectural terra cotta intended to simulate stone.



Figure 5. Repeated water washing did not remove the staining inside this limestone porte cochere. Upon closer examination, it was determined to be a water-repellent coating that had been applied many years earlier. An alkaline cleaner may be effective in removing it.

migrate into the masonry. Cleaning may draw the salts to the surface, where they will appear as efflorescence (a powdery, white substance), which may require a second treatment to be removed. Allowances for dealing with such unknown factors, any of which can be a potential problem, should be included when investigating cleaning methods and materials. Just as more than one kind of masonry on a historic building may necessitate multiple cleaning approaches, unknown conditions that are encountered may also require additional cleaning treatments.

Choose the appropriate cleaner. The importance of testing cleaning methods and materials cannot be over emphasized. Applying the wrong cleaning agents to historic masonry can have disastrous results. Acidic cleaners can be extremely damaging to acid-sensitive stones, such as marble and limestone, resulting in etching and dissolution of these stones. Other kinds of masonry can also be damaged by incompatible cleaning agents, or even by cleaning agents that are usually compatible. There are also numerous kinds of sandstone, each with a considerably different geological composition. While an acid-based cleaner may be safely used on some sandstones, others are acid-sensitive and can be severely etched or dissolved by an acid cleaner. Some sandstones contain water-soluble minerals and can be eroded by water cleaning. And, even if the stone type is correctly identified, stones, as well as some bricks, may contain unexpected impurities, such as iron particles, that may react negatively with a particular cleaning agent and result in staining. Thorough understanding of the physical and chemical properties of the masonry will help avoid the inadvertent selection of damaging cleaning agents.



Figure 6. Timed water soaking can be very effective for cleaning limestone and marble as shown here at the Marble Collegiate Church in New York City. In this case, a twelve-hour water soak using a multi-nozzle manifold was followed by a final water rinse. Photo: Diane S. Kaese, Wiss, Janney, Elstner Associates, Inc., N.Y., N.Y.

Other building materials also may be affected by the cleaning process. Some chemicals, for example, may have a corrosive effect on paint or glass. The portions of building elements most vulnerable to deterioration may not be visible, such as embedded ends of iron window bars. Other totally unseen items, such as iron cramps or ties which hold the masonry to the structural frame, also may be subject to corrosion from the use of chemicals or even from plain water. The only way to prevent problems in these cases is to study the building construction in detail and evaluate proposed cleaning methods with this information in mind. However, due to the very likely possibility of encountering unknown factors, any cleaning project involving historic masonry should be viewed as unique to that particular building.

Cleaning Methods and Materials

Masonry cleaning methods generally are divided into three major groups: water, chemical, and abrasive. *Water methods* soften the dirt or soiling material and rinse the deposits from the masonry surface. *Chemical cleaners* react with dirt, soiling material or paint to effect their removal, after which the cleaning effluent is rinsed off the masonry surface with water. *Abrasive methods* include blasting with grit, and the use of grinders and sanding discs, all of which mechanically remove the dirt, soiling material or paint (and, usually, some of the masonry surface). Abrasive cleaning is also often followed with a water rinse. *Laser cleaning*, although not discussed here in detail, is another technique that is used sometimes by conservators to clean small areas of historic masonry. It can be quite effective for cleaning limited areas, but it is expensive and generally not practical for most historic masonry cleaning projects.

Although it may seem contrary to common sense, masonry cleaning projects should be carried out starting at the

bottom and proceeding to the top of the building always keeping all surfaces wet below the area being cleaned. The rationale for this approach is based on the principle that dirty water or cleaning effluent dripping from cleaning in progress above will leave streaks on a dirty surface but will not streak a clean surface as long as it is kept wet and rinsed frequently.

Water Cleaning

Water cleaning methods are generally the *gentlest means possible*, and they can be used safely to remove dirt from all types of historic masonry.* There are essentially four kinds of water-based methods: soaking; pressure water washing; water washing supplemented with non-ionic detergent; and steam, or hot-pressurized water cleaning. Once water cleaning has been completed, it is often necessary to follow up with a water rinse to wash off the loosened soiling material from the masonry.

Soaking. Prolonged spraying or misting with water is particularly effective for cleaning limestone and marble. It is also a good method for removing heavy accumulations of soot, sulfate crusts or gypsum crusts that tend to form in protected areas of a building not regularly washed by rain. Water is distributed to lengths of punctured hose or pipe with non-ferrous fittings hung from moveable scaffolding or a swing stage that continuously mists the surface of the masonry with a very fine spray (Fig. 6). A timed on-off spray is another approach to using this cleaning technique. After one area has been cleaned, the apparatus is moved on to another. Soaking is often used in combination with water washing and is also followed by a final water rinse. Soaking is a very slow method — it may take several days or a week—but it is a very gentle method to use on historic masonry.

Water Washing. Washing with low-pressure or medium-pressure water is probably one of the most commonly used methods for removing dirt or other pollutant soiling from historic masonry buildings (Fig. 7). Starting with a very low pressure (100 psi or below), even using a garden hose, and progressing as needed to slightly higher pressure—generally no higher than 300–400 psi—is always the recommended way to begin. Scrubbing with natural bristle or synthetic bristle brushes—never metal which can abrade the surface and leave metal particles that can stain the masonry—can help in cleaning areas of the masonry that are especially dirty.

Water Washing with Detergents. Non-ionic detergents—which are not the same as soaps—are synthetic organic compounds that are especially effective in removing oily soil. (Examples of some of the numerous proprietary non-ionic detergents include Igepal by GAF, Tergitol by Union Carbide and Triton by Rohm & Haas.) Thus, the addition of a non-ionic detergent, or surfactant, to a low- or medium-pressure water wash can be a useful aid in the cleaning

*Water cleaning methods may not be appropriate to use on some badly deteriorated masonry because water may exacerbate the deterioration, or on gypsum or alabaster which are very soluble in water.

process. (A non-ionic detergent, unlike most household detergents, does not leave a solid, visible residue on the masonry.) Adding a non-ionic detergent and scrubbing with a natural bristle or synthetic bristle brush can facilitate cleaning textured or intricately carved masonry. This should be followed with a final water rinse.

Steam/Hot-Pressurized Water Cleaning. Steam cleaning is actually low-pressure hot water washing because the steam condenses almost immediately upon leaving the hose. This is a gentle and effective method for cleaning stone and particularly for acid-sensitive stones. Steam can be especially useful in removing built-up soiling deposits and dried-up plant materials, such as ivy disks and tendrils. It can also be an efficient means of cleaning carved stone details and, because it does not generate a lot of liquid water, it can sometimes be appropriate to use for cleaning interior masonry (Figs. 8-9).

Potential hazards of water cleaning. Despite the fact that water-based methods are generally the most gentle, even they can be damaging to historic masonry. Before beginning a water cleaning project, it is important to make sure that all mortar joints are sound and that the building is watertight. Otherwise water can seep through the walls to the interior, resulting in rusting metal anchors and stained and ruined plaster.

Some water supplies may contain traces of iron and copper which may cause masonry to discolor. Adding a chelating or complexing agent to the water, such as EDTA (ethylene diamine tetra-acetic acid), which inactivates other metallic ions, as well as softens minerals and water hardness, will help prevent staining on light-colored masonry.

Any cleaning method involving water should never be done in cold weather or if there is any likelihood of frost or freezing because water within the masonry can freeze, causing spalling and cracking. Since a masonry wall may take over a week to dry after cleaning, no water cleaning should be permitted for several days prior to the first average frost date, or even earlier if local forecasts predict cold weather.

Most essential of all, it is important to be aware that using water at too high a pressure, a practice common to "power washing" and "water blasting", is very abrasive and can easily etch marble and other soft stones, as well as some types of brick (Figs. 10-11). In addition, the distance of the nozzle from the masonry surface and the type of nozzle, as well as gallons per minute (gpm), are also important variables in a water cleaning process that can have a significant impact on the outcome of the project. This is why it is imperative that the cleaning be closely monitored to ensure that the cleaning operators do not raise the pressure or bring the nozzle too close to the masonry in an effort to "speed up" the process. The appearance of grains of stone or sand in the cleaning effluent on the ground is an indication that the water pressure may be too high.



Figure 7. Glazed architectural terra cotta often may be cleaned successfully with a low-pressure water wash and hand scrubbing supplemented, if necessary, with a non-ionic detergent. Photo: National Park Service Files.

Chemical Cleaning

Chemical cleaners, generally in the form of proprietary products, are another material frequently used to clean historic masonry. They can remove dirt, as well as paint and other coatings, metallic and plant stains, and graffiti. Chemical cleaners used to remove dirt and soiling include **acids, alkalis and organic compounds**. Acidic cleaners, of course, should not be used on masonry that is acid sensitive. Paint removers are **alkaline**, based on **organic solvents** or other chemicals.

Chemical Cleaners to Remove Dirt

Both alkaline and acidic cleaning treatments include the use of water. Both cleaners are also likely to contain surfactants (wetting agents), that facilitate the chemical reaction that removes the dirt. Generally, the masonry is wet first for both types of cleaners, then the chemical cleaner is sprayed on at very low pressure or brushed onto the surface. The cleaner is left to dwell on the masonry for an amount of time recommended by the product manufacturer or, preferably, determined by testing, and rinsed off with a low- or moderate-pressure cold, or sometimes hot, water wash. More than one application of the cleaner may be necessary, and it is always a good practice to test the product manufacturer's recommendations concerning dilution rates and dwell times. Because each cleaning situation is unique, dilution rates and dwell times can vary considerably. The masonry surface may be scrubbed lightly with natural or synthetic bristle brushes prior to rinsing. After rinsing, pH strips should be applied to the surface to ensure that the masonry has been neutralized completely.

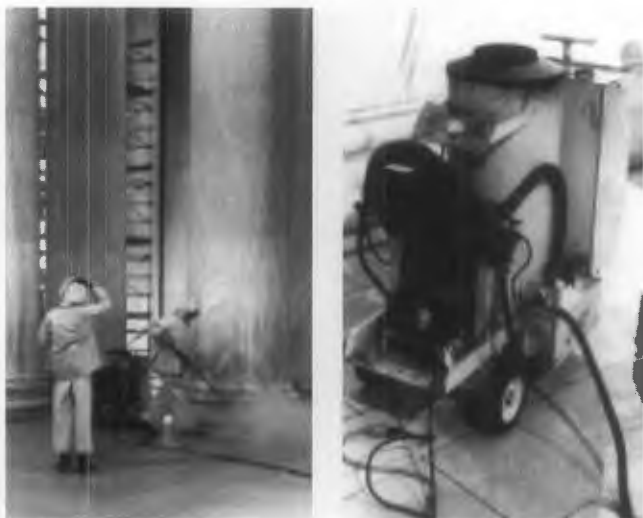


Figure 8. (Left) Low-pressure (under 100 psi) steam cleaning (hot-pressurized water washing), is part of the regular maintenance program at the Jefferson Memorial, Washington, D.C. The white marble interior of this open structure is subject to constant soiling by birds, insects and visitors. (Right) This portable steam cleaner enables prompt cleanup when necessary. Photos: National Park Service Files.

Acidic Cleaners. Acid-based cleaning products may be used on **non-acid sensitive** masonry, which generally includes: granite, most sandstones, slate, unglazed brick and unglazed architectural terra cotta, cast stone and concrete (Fig. 12). Most commercial acidic cleaners are composed primarily of hydrofluoric acid, and often include some phosphoric acid to prevent rust-like stains from developing on the masonry after the cleaning. Acid cleaners are applied to the pre-wet masonry which should be kept wet while the acid is allowed to "work", and then removed with a water wash.

Alkaline Cleaners. Alkaline cleaners should be used on **acid-sensitive** masonry, including: limestone, polished and unpolished marble, calcareous sandstone, glazed brick and glazed architectural terra cotta, and polished granite. (Alkaline cleaners may also be used sometimes on masonry materials that are not acid sensitive—after testing, of course

—but they may not be as effective as they are on acid-sensitive masonry.) Alkaline cleaning products consist primarily of two ingredients: a non-ionic detergent or surfactant; and an alkali, such as potassium hydroxide or ammonium hydroxide. Like acidic cleaners, alkaline products are usually applied to pre-wet masonry, allowed to dwell, and then rinsed off with water. (Longer dwell times may be necessary with alkaline cleaners than with acidic cleaners.) Two additional steps are required to remove alkaline cleaners after the initial rinse. First the masonry is given a slightly acidic wash—often with acetic acid—to neutralize it, and then it is rinsed again with water.

Chemical Cleaners to Remove Paint and Other Coatings, Stains and Graffiti

Removing paint and some other coatings, stains and graffiti can best be accomplished with alkaline paint removers, organic solvent paint removers, or other cleaning compounds. The removal of layers of paint from a masonry surface usually involves applying the remover either by brush, roller or spraying, followed by a thorough water wash. As with any chemical cleaning, the manufacturer's recommendations regarding application procedures should always be tested before beginning work.

Alkaline Paint Removers. These are usually of much the same composition as other alkaline cleaners, containing potassium or ammonium hydroxide, or trisodium phosphate. They are used to remove oil, latex and acrylic paints, and are effective for removing multiple layers of paint. Alkaline cleaners may also remove some acrylic, water-repellent coatings. As with other alkaline cleaners, both an acidic neutralizing wash and a final water rinse are generally required following the use of alkaline paint removers.

Organic Solvent Paint Removers. The formulation of organic solvent paint removers varies and may include a combination of solvents, including methylene chloride, methanol, acetone, xylene and toluene.



Figure 9. (Left) This small steam cleaner—the size of a vacuum cleaner—offers a very controlled and gentle means of cleaning limited, or hard-to-reach areas or carved stone details. (Right) It is particularly useful for interiors where it is important to keep moisture to a minimum, such as inside the Washington Monument, Washington, D.C., where it was used to clean the commemorative stones. Photos: Audrey T. Tepper.



Figure 10. High-pressure water washing too close to the surface has abraded and, consequently, marred the limestone on this early-20th century building.

Other Paint Removers and Cleaners. Other cleaning compounds that can be used to remove paint and some painted graffiti from historic masonry include paint removers based on N-methyl-2-pyrrolidone (NMP), or on petroleum-based compounds. Removing stains, whether they are industrial (smoke, soot, grease or tar), metallic (iron or copper), or biological (plant and fungal) in origin, depends on carefully matching the type of remover to the type of stain (Fig. 13). Successful removal of stains from historic masonry often requires the application of a number of different removers before the right one is found. The removal of layers of paint from a masonry surface is usually accomplished by applying the remover either by brush, roller or spraying, followed by a thorough water wash (Fig. 14).

Potential hazards of chemical cleaning. Since most chemical cleaning methods involve water, they have many of the potential problems of plain water cleaning. Like water methods, they should not be used in cold weather because of the possibility of freezing. Chemical cleaning should never be undertaken in temperatures below 40 degrees F (4 degrees C), and generally not below 50 degrees F. In addition, many chemical cleaners simply do not work in cold temperatures. Both acidic and alkaline cleaners can be dangerous to cleaning operators and, clearly, there are environmental concerns associated with the use of chemical cleaners.



Figure 11. Rinsing with high-pressure water following chemical cleaning has left a horizontal line of abrasion across the bricks on this late-19th century row house.

If not carefully chosen, chemical cleaners can react adversely with many types of masonry. Obviously, acidic cleaners should not be used on acid-sensitive materials; however, it is not always clear exactly what the composition is of any stone or other masonry material. For this reason, testing the cleaner on an inconspicuous spot on the building is always necessary. While certain acid-based cleaners may be appropriate if used as directed on a particular type of masonry, if left too long or if not adequately rinsed from the masonry they can have a negative effect. For example, hydrofluoric acid can etch masonry leaving a hazy residue (whitish deposits of silica or calcium fluoride salts) on the surface. While this efflorescence may usually be removed by a second cleaning—although it is likely to be expensive and time-consuming—hydrofluoric acid can also leave calcium fluoride salts or a colloidal silica deposit on masonry which may be impossible to remove (Fig. 15). Other acids, particularly hydrochloric (muriatic) acid, which is very powerful, should not be used on historic masonry, because it can dissolve lime-based mortar, damage brick and some stones, and leave chloride deposits on the masonry.



Figure 12. A mild acidic cleaning agent is being used to clean this heavily soiled brick and granite building. Additional applications of the cleaner and hand-scrubbing, and even poulticing, may be necessary to remove the dark stains on the granite arches below. Photo: Sharon C. Park, FAIA.

Alkaline cleaners can stain sandstones that contain a ferrous compound. Before using an alkaline cleaner on sandstone it is always important to test it, since it may be difficult to know whether a particular sandstone may contain a ferrous compound. Some alkaline cleaners, such as **sodium hydroxide (caustic soda or lye)** and **ammonium bifluoride**, can also damage or leave disfiguring brownish-yellow stains and, in most cases, should not be used on historic masonry. Although alkaline cleaners will not etch a masonry surface as acids can, they are caustic and can burn the surface. In addition, alkaline cleaners can deposit potentially damaging salts in the masonry which can be difficult to rinse thoroughly.

Abrasive and Mechanical Cleaning

Generally, abrasive cleaning methods are not appropriate for use on historic masonry buildings. Abrasive cleaning methods are just that—abrasive. Grit blasters, grinders, and sanding discs all operate by *abrading* the dirt or paint off the surface of the masonry, rather than *reacting* with the dirt and the masonry which is how water and chemical methods work. Since the abrasives do not differentiate between the dirt and the masonry, they can also remove the outer surface of the masonry at the same time, and result in permanently damaging the masonry. Brick, architectural terra cotta, soft stone, detailed carvings, and polished surfaces are especially susceptible to physical and aesthetic damage by abrasive methods. Brick and architectural terra cotta are fired products which have a smooth, glazed surface which can be removed by abrasive blasting or grinding (Figs. 18-19). Abrasively-cleaned masonry is damaged aesthetically as well as physically, and it has a rough surface which tends to hold dirt and the roughness will make future cleaning more difficult. Abrasive cleaning processes can also increase the likelihood of subsurface cracking of the masonry. Abrasion of carved details causes a rounding of sharp corners and other loss of delicate features, while abrasion of polished surfaces removes the polished finish of stone.



Figure 13. Sometimes it may be preferable to paint over a thick asphaltic coating rather than try to remove it, because it can be difficult to remove completely. However, in this case, many layers of asphaltic coating were removed through multiple applications of a heavy duty chemical cleaner. Each application of the cleaner was left to dwell following the manufacturer's recommendations, and then rinsed thoroughly. (As much as possible of the asphalt was first removed with wooden scrapers.) Although not all the asphalt was removed, this was determined to be an acceptable level of cleanliness for the project.



Figure 14. Chemical removal of paint from this brick building has revealed that the cornice and window hoods are metal rather than masonry.

Mortar joints, especially those with lime mortar, also can be eroded by abrasive or mechanical cleaning. In some cases, the damage may be visual, such as loss of joint detail or increased joint shadows. As mortar joints constitute a significant portion of the masonry surface (up to 20 per cent in a brick wall), this can result in the loss of a considerable amount of the historic fabric. Erosion of the mortar joints may also permit increased water penetration, which will likely necessitate repointing.



Figure 15. The whitish deposits left on the brick by a chemical paint remover may have resulted from inadequate rinsing or from the chemical being left on the surface too long and may be impossible to remove.

Poulticing to Remove Stains and Graffiti



Graffiti and stains, which have penetrated into the masonry, often are best removed by using a poultice. A poultice consists of an absorbent material or clay powder (such as kaolin or fuller's earth, or even shredded paper or paper towels), mixed with a liquid (solvent or other remover) to form a paste which is applied to the stain (Figs. 16-17). As it dries, the paste absorbs the staining material so that it is not redeposited on the masonry surface. Some commercial cleaning products and paint removers are specially formulated as a paste or gel that will cling to a vertical surface and remain moist for a longer period of time in order to prolong the action of the chemical on the stain. Pre-mixed poultices are also available as a paste or in powder form needing only the addition of the appropriate liquid. The masonry must be pre-wet before applying an alkaline cleaning agent, but not when using a solvent. Once the stain has been removed, the masonry must be rinsed thoroughly.



Figure 16. (a) The limestone base was heavily stained by runoff from the bronze statue above. (b) A poultice consisting of copper stain remover and ammonia mixed with fuller's earth was applied to the stone base and covered with plastic sheeting to keep it from drying out too quickly. (c) As the poultice dried, it pulled the stain out of the stone. (d) The poultice residue was removed carefully from the stone surface with wooden scrapers and the stone was rinsed with water. Photos: John Dugger.

Figure 17. A poultice is being used to remove salts from the brownstone statuary on the facade of this late-19th century stone church. Photo: National Park Service Files.



Figure 18. The glazed bricks in the center of the pier were covered by a signboard that protected them being damaged by the sandblasting which removed the glaze from the surrounding bricks.



Figure 19. A comparison of undamaged bricks surrounding the electrical conduit with the rest of the brick facade emphasizes the severity of the erosion caused by sandblasting.

Abrasive Blasting. Blasting with abrasive grit or another abrasive material is the most frequently used abrasive method. *Sandblasting* is most commonly associated with abrasive cleaning. Finely ground silica or glass powder, glass beads, ground garnet, powdered walnut and other ground nut shells, grain hulls, aluminum oxide, plastic particles and even tiny pieces of sponge, are just a few of the other materials that have also been used for abrasive cleaning. Although abrasive blasting is not an appropriate method of cleaning historic masonry, it can be safely used to clean some materials. Finely-powdered walnut shells are commonly used for cleaning monumental bronze sculpture, and skilled conservators clean delicate museum objects and finely detailed, carved stone features with very small, micro-abrasive units using aluminum oxide.

A number of current approaches to abrasive blasting rely on materials that are not usually thought of as abrasive, and not as commonly associated with traditional abrasive grit cleaning. Some patented abrasive cleaning processes—one dry, one wet—use finely-ground glass powder intended to “erase” or remove dirt and surface soiling only, but not paint or stains (Fig. 20). Cleaning with baking soda (sodium bicarbonate) is another patented process. Baking soda blasting is being used in some communities as a means of quick graffiti removal. However, it should not be used on historic masonry which it can easily abrade and can permanently “etch” the graffiti into the stone; it can also leave potentially damaging salts in the stone which cannot be removed. Most of these abrasive grits may be used either dry or wet, although dry grit tends to be used more frequently.

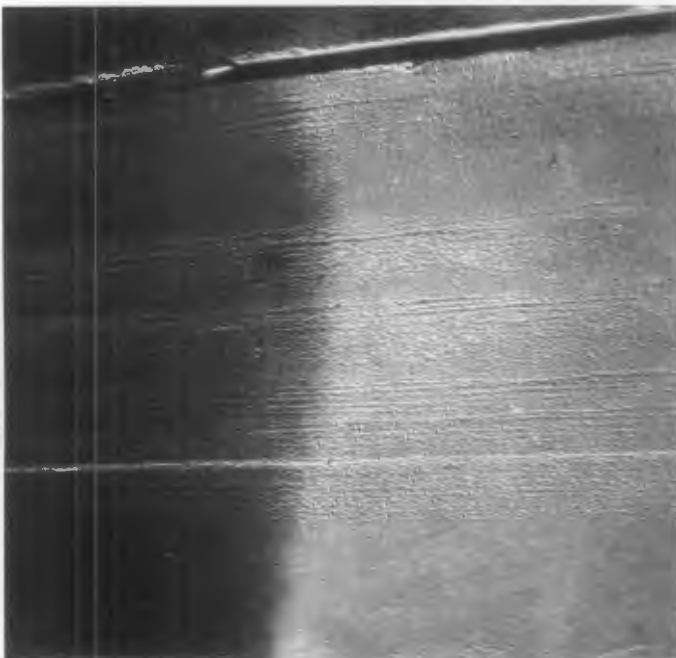


Figure 20. (Left) A comparison of the limestone surface of a 1920s office building before and after “cleaning” with a proprietary abrasive process using fine glass powder clearly shows the effectiveness of this method. But this is an abrasive technique and it has “cleaned” by removing part of the masonry surface with the dirt. Because it is abrasive, it is generally not recommended for large-scale cleaning of historic masonry, although it may be suitable to use in certain, very limited cases under controlled circumstances. (Right) A vacuum chamber where the used glass powder is collected for environmentally safe disposal is a unique feature of this particular process. The specially-trained operators in the chamber wear protective clothing, masks and breathing equipment. Photos: Tom Keohan.

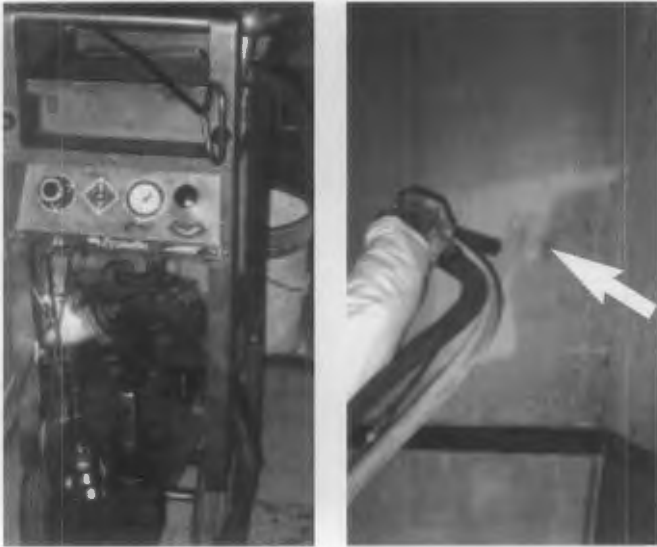


Figure 21. Low-pressure blasting with ice pellets or ice crystals (left) is an abrasive cleaning method that is sometimes recommended for use on interior masonry because it does not involve large amounts of water. However, like other abrasive materials, ice crystals "clean" by removing a portion of the masonry surface with the dirt, and may not remove some stains that have penetrated into the masonry without causing further abrasion (right). Photos: Audrey T. Tepper.

Ice particles, or pelletized dry ice (carbon dioxide or CO₂), are another medium used as an abrasive cleaner (Fig. 21). This is also too abrasive to be used on most historic masonry, but it may have practical application for removing mastics or asphaltic coatings from some substrates.

Some of these processes are promoted as being more environmentally safe and not damaging to historic masonry buildings. However, it must be remembered that they are abrasive and that they "clean" by removing a small portion of the masonry surface, even though it may be only a minuscule portion. The fact that they are essentially abrasive treatments must always be taken into consideration when planning a masonry cleaning project. *In general, abrasive methods should not be used to clean historic masonry buildings.* In some, very limited instances, highly-controlled, gentle abrasive cleaning may be appropriate on selected, hard-to-clean areas of a historic masonry building if carried out under the watchful supervision of a professional conservator. But, abrasive cleaning should never be used on an entire building.

Grinders and Sanding Disks. Grinding the masonry surface with mechanical grinders and sanding disks is another means of abrasive cleaning that should not be used on historic masonry. Like abrasive blasting, grinders and disks do not really clean masonry but instead grind away and abrasively remove and, thus, damage the masonry surface itself rather than remove just the soiling material.

Planning A Cleaning Project

Once the masonry and soiling material or paint have been identified, and the condition of the masonry has been evaluated, planning for the cleaning project can begin.

Testing cleaning methods. In order to determine the *gentlest means possible*, several cleaning methods or materials may have to be tested prior to selecting the best one to use on the building. Testing should always begin with the gentlest and least invasive method proceeding gradually, if necessary, to more complicated methods, or a combination of methods. All too often simple methods, such as low-pressure water wash, are not even considered, yet they frequently are effective, safe, and not expensive. Water of slightly higher pressure or with a non-ionic detergent additive also may be effective. It is worth repeating that these methods should always be tested prior to considering harsher methods; they are safer for the building and the environment, often safer for the applicator, and relatively inexpensive.

The level of cleanliness desired also should be determined prior to selection of a cleaning method. Obviously, the intent of cleaning is to remove most of the dirt, soiling material, stains, paint or other coating. A "brand new" appearance, however, may be inappropriate for an older building, and may require an overly harsh cleaning method to be achieved. When undertaking a cleaning project, it is important to be aware that some stains simply may not be removable. It may be wise, therefore, to agree upon a slightly lower level of cleanliness that will serve as the standard for the cleaning project. The precise amount of residual dirt considered acceptable may depend on the type of masonry, the type of soiling and difficulty of total removal, and local environmental conditions.

Cleaning tests should be carried out in an area of sufficient size to give a true indication of their effectiveness. It is preferable to conduct the test in an inconspicuous location on the building so that it will not be obvious if the test is not successful. A test area may be quite small to begin, sometimes as small as six square inches, and gradually may be increased in size as the most appropriate methods and cleaning agents are determined. Eventually the test area may be expanded to a square yard or more, and it should include several masonry units and mortar joints (Fig. 22). It should be remembered that a single building may have several types of masonry and that even similar materials may have different surface finishes. Each material and different finish should be tested separately. Cleaning tests should be evaluated only after the masonry has dried completely. *The results of the tests may indicate that several methods of cleaning should be used on a single building.*

When feasible, test areas should be allowed to weather for an extended period of time prior to final evaluation. A waiting period of a full year would be ideal in order to expose the test patch to a full range of seasons. If this is not possible, the test patch should weather for at least a month or two. For any building which is considered historically important, the delay is insignificant compared to the potential damage and disfigurement which may result from using an incompletely tested method. *The successfully cleaned test patch should be protected as it will serve as a standard against which the entire cleaning project will be measured.*

Environmental considerations. The potential effect of any method proposed for cleaning historic masonry should be evaluated carefully. Chemical cleaners and paint removers may damage trees, shrubs, grass, and plants. A plan must be provided for environmentally safe removal and disposal of the cleaning materials and the rinsing effluent before beginning the cleaning project. Authorities from the local regulatory agency—usually under the jurisdiction of the federal or state Environmental Protection Agency (EPA)—should be consulted prior to beginning a cleaning project, especially if it involves anything more than plain water washing. This advance planning will ensure that the cleaning effluent or run-off, which is the combination of the cleaning agent and the substance removed from the masonry, is handled and disposed of in an environmentally sound and legal manner. Some alkaline and acidic cleaners can be neutralized so that they can be safely discharged into storm sewers. However, most solvent-based cleaners cannot be neutralized and are categorized as pollutants, and must be disposed of by a licensed transport, storage and disposal facility. Thus, it is always advisable to consult with the appropriate agencies before starting to clean to ensure that the project progresses smoothly and is not interrupted by a stop-work order because a required permit was not obtained in advance.

Vinyl guttering or polyethylene-lined troughs placed around the perimeter of the base of the building can serve to catch chemical cleaning waste as it is rinsed off the building. This will reduce the amount of chemicals entering and polluting the soil, and also will keep the cleaning waste contained until it can be removed safely. Some patented cleaning systems have developed special equipment to facilitate the containment and later disposal of cleaning waste.

Concern over the release of volatile organic compounds (VOCs) into the air has resulted in the manufacture of new, more environmentally responsible cleaners and paint removers, while some materials traditionally used in cleaning may no longer be available for these same reasons. Other health and safety concerns have created additional cleaning challenges, such as lead paint removal, which is likely to require special removal and disposal techniques.

Cleaning can also cause damage to non-masonry materials on a building, including glass, metal and wood. Thus, it is usually necessary to cover windows and doors, and other features that may be vulnerable to chemical cleaners. They should be covered with plastic or polyethylene, or a masking agent that is applied as a liquid which dries to form a thin protective film on glass, and is easily peeled off after the cleaning is finished. Wind drift, for example, can also damage other property by carrying cleaning chemicals onto nearby automobiles, resulting in etching of the glass or spotting of the paint finish. Similarly, airborne dust can enter surrounding buildings, and excess water can collect in nearby yards and basements.

Safety considerations. Possible health dangers of each method selected for the cleaning project must be considered before selecting a cleaning method to avoid harm to the



Figure 22. Cleaning test areas may be quite small at first and gradually increase in size as testing determines the "gentlest means possible".
Photo: Frances Gale.

cleaning applicators, and the necessary precautions must be taken. The precautions listed in Material Safety Data Sheets (MSDS) that are provided with chemical products should always be followed. Protective clothing, respirators, hearing and face shields, and gloves must be provided to workers to be worn at all times. Acidic and alkaline chemical cleaners in both liquid and vapor forms can also cause serious injury to passers-by (Fig. 23). It may be necessary to schedule cleaning at night or weekends if the building is located in a busy urban area to reduce the potential danger of chemical overspray to pedestrians. Cleaning during non-business hours will allow HVAC systems to be turned off and vents to be covered to prevent dangerous chemical fumes from entering the building which will also ensure the safety of the building's occupants. Abrasive and mechanical methods produce dust which can pose a serious health hazard, particularly if the abrasive or the masonry contains silica.

Water-Repellent Coatings and Waterproof Coatings

To begin with, it is important to understand that waterproof coatings and water-repellent coatings are not the same. Although these terms are frequently interchanged and commonly confused with one another, they are completely different materials. **Water-repellent coatings**—often referred to incorrectly as "sealers", but which do not or should not seal—are intended to keep liquid water from penetrating the surface but to allow water vapor to enter and leave, or pass through, the surface of the masonry (Fig. 24). Water-repellent coatings are generally *transparent*, or clear, although once applied some may darken or discolor certain types of masonry while others may give it a glossy or shiny appearance. **Waterproof coatings** seal the surface from liquid water and from water vapor. They are usually *opaque*, or pigmented, and include bituminous coatings and some elastomeric paints and coatings.

Water-Repellent Coatings

Water-repellent coatings are formulated to be vapor permeable, or "breathable". They do not seal the surface completely to water vapor so it can enter the masonry wall as well as leave the wall. While the first water-repellent coatings to be developed were primarily acrylic or silicone resins in organic solvents, now most water-repellent coatings are water-based and formulated from modified siloxanes, silanes and other alkoxysilanes, or metallic stearates. While some of these products are shipped from the factory ready to use, other waterborne water repellents must be diluted at the job site. Unlike earlier water-repellent coatings which tended to form a "film" on the masonry surface, modern water-repellent coatings actually penetrate into the masonry substrate slightly and, generally, are almost invisible if properly applied to the masonry. They are also more vapor permeable than the old coatings, yet they still reduce the vapor permeability of the masonry. Once inside the wall, water vapor can condense at cold spots producing liquid water which, unlike water vapor, cannot escape through a water-repellent coating. The liquid water within the wall, whether from condensation, leaking gutters, or other sources, can cause considerable damage.

Water-repellent coatings are not consolidants. Although modern water repellents may penetrate slightly beneath the masonry surface, instead of just "sitting" on top of it, they do not perform the same function as a consolidant which is to "consolidate" and replace lost binder to strengthen deteriorating masonry. Even after many years of laboratory study and testing few consolidants have proven very effective. The composition of fired products such as brick and architectural terra cotta, as well as many types of building stone, does not lend itself to consolidation.

Some modern water-repellent coatings which contain a binder intended to replace the natural binders in stone that have been lost through weathering and natural erosion are described in product literature as both a water repellent and a consolidant. The fact that newer water-repellent coatings penetrate beneath the masonry surface instead of just forming a layer on top of the surface may indeed convey at least some consolidating properties to certain stones. However, a water-repellent coating cannot be considered a consolidant. In some instances, a water-repellent or "preservative" coating, if applied to already damaged or spalling stone, may form a surface crust which, if it fails, may exacerbate the deterioration by pulling off even more of the stone (Fig. 25).

Is a Water-Repellent Treatment Necessary?

Water-repellent coatings are frequently applied to historic masonry buildings for the wrong reason. They also are often applied without an understanding of what they are and what they are intended to do. And these coatings can be very difficult, if not impossible, to remove from the masonry if they fail or become discolored. Most importantly, the application of water-repellent coatings to historic masonry is usually unnecessary.



Figure 23. A tarpaulin protects and shields pedestrians from potentially harmful spray while chemical cleaning is underway on the granite exterior of the U.S. Treasury Building, Washington, D.C.

Most historic masonry buildings, unless they are painted, have survived for decades without a water-repellent coating and, thus, probably do not need one now. Water penetration to the interior of a masonry building is seldom due to porous masonry, but results from poor or deferred maintenance. Leaking roofs, clogged or deteriorated gutters and downspouts, missing mortar, or cracks and open joints around door and window openings are almost always the cause of moisture-related problems in a historic masonry building. **If historic masonry buildings are kept watertight and in good repair, water-repellent coatings should not be necessary.**

Rising damp (capillary moisture pulled up from the ground), or condensation can also be a source of excess moisture in masonry buildings. A water-repellent coating will not solve this problem either and, in fact, may be likely to exacerbate it. Furthermore, a water-repellent coating should never be applied to a damp wall. Moisture in the wall would reduce the ability of a coating to adhere to the masonry and to penetrate below the surface. But, if it did adhere, it would hold the moisture inside the masonry because, although a water-repellent coating is permeable to water vapor, liquid water cannot pass through it. In the case of rising damp, a coating may force the moisture to go even higher in the wall because it can slow down evaporation, and thereby retain the moisture in the wall.

Excessive moisture in masonry walls may carry waterborne soluble salts from the masonry units themselves or from the mortar through the walls. If the water is permitted to come to the surface, the salts may appear on the masonry surface as efflorescence (a whitish powder) upon evaporation. However, the salts can be potentially dangerous if they remain in the masonry and crystallize



Figure 24. Although the application of a water-repellent coating was probably not needed on either of these buildings, the coating on the brick building (above), is not visible and has not changed the character of the brick. But the coating on the brick column (below), has a high gloss that is incompatible with the historic character of the masonry.



beneath the surface as subflorescence. Subflorescence eventually may cause the surface of the masonry to spall, particularly if a water-repellent coating has been applied which tends to reduce the flow of moisture out from the subsurface of the masonry. Although many of the newer water-repellent products are more breathable than their predecessors, they can be especially damaging if applied to masonry that contains salts, because they limit the flow of moisture through masonry.

When a Water-Repellent Coating May be Appropriate
There are some instances when a water-repellent coating may be considered appropriate to use on a historic masonry building. Soft, incompletely fired brick from the 18th- and early-19th centuries may have become so porous that paint or some type of coating is needed to protect it from further deterioration or dissolution. When a masonry building has been neglected for a long period of time, necessary repairs may be required in order to make it watertight. If, following a reasonable period of time after the building has been made watertight and has dried out completely, moisture appears actually to be penetrating through the repointed and repaired masonry walls, then the application of a water-repellent coating may be considered *in selected areas only*. This decision should be made in consultation with an architectural conservator. And, if such a treatment is undertaken, it should not be applied to the entire exterior of the building.

Anti-graffiti or barrier coatings are another type of clear coating—although barrier coatings can also be pigmented—that may be applied to exterior masonry, but they are not formulated primarily as water repellents. The purpose of these coatings is to make it harder for graffiti to stick to a masonry surface and, thus, easier to clean. But, like water-repellent coatings, in most cases the application of anti-graffiti coatings is generally not recommended for historic masonry buildings. These coatings are often quite shiny which can greatly alter the appearance of a historic masonry surface, and they are not always effective (Fig. 26). Generally, other ways of discouraging graffiti, such as improved lighting, can be more effective than a coating. However, the application of anti-graffiti coatings may be appropriate in some instances on vulnerable areas of historic masonry buildings which are frequent targets of graffiti that are located in out-of-the-way places where constant surveillance is not possible.

Some water-repellent coatings are recommended by product manufacturers as a means of keeping dirt and pollutants or biological growth from collecting on the surface of masonry buildings and, thus, reducing the need for frequent cleaning. While this at times may be true, in some cases a coating may actually retain dirt more than uncoated masonry. Generally, the application of a water-repellent coating is not recommended on a historic masonry building as a means of preventing biological growth. Some water-repellent coatings may actually encourage biological growth on a masonry wall. Biological growth on masonry buildings has traditionally been kept at bay through regularly-scheduled cleaning as part of a maintenance plan. Simple cleaning of the masonry with low-pressure water using a natural- or synthetic-bristled scrub brush can be very effective if done on a regular basis. Commercial products are also available which can be sprayed on masonry to remove biological growth.

In most instances, a water-repellent coating is not necessary if a building is watertight. The application of a water-repellent coating is not a recommended treatment for historic masonry buildings unless there is a specific



Figure 25. The clear coating applied to this limestone molding has failed and is taking off some of the stone surface as it peels. Photo: Frances Gale.

problem which it may help solve. If the problem occurs on only part of the building, it is best to treat only that area rather than an entire building. Extreme exposures such as parapets, for example, or portions of the building subject to driving rain can be treated more effectively and less expensively than the entire building. Water-repellent coatings are not permanent and must be reapplied



Figure 26. The anti-graffiti or barrier coating on this column is very shiny and would not be appropriate to use on a historic masonry building. The coating has discolored as it has aged and whitish streaks reveal areas of bare concrete where the coating was incompletely applied.

periodically although, if they are truly invisible, it can be difficult to know when they are no longer providing the intended protection.

Testing a water-repellent coating by applying it in one small area may not be helpful in determining its suitability for the building because a limited test area does not allow an adequate evaluation of such a treatment. Since water may enter and leave through the surrounding untreated areas, there is no way to tell if the coated test area is "breathable." But trying a coating in a small area may help to determine whether the coating is visible on the surface or if it will otherwise change the appearance of the masonry.

Waterproof Coatings

In theory, waterproof coatings usually do not cause problems as long as they exclude all water from the masonry. If water does enter the wall from the ground or from the inside of a building, the coating can intensify the damage because the water will not be able to escape. During cold weather this water in the wall can freeze causing serious mechanical disruption, such as spalling.

In addition, the water eventually will get out by the path of least resistance. If this path is toward the interior, damage to interior finishes can result; if it is toward the exterior, it can lead to damage to the masonry caused by built-up water pressure (Fig. 27).

In most instances, waterproof coatings should not be applied to historic masonry. The possible exception to this might be the application of a waterproof coating to below-grade exterior foundation walls as a last resort to stop water infiltration on interior basement walls. Generally, however, waterproof coatings, which include *elastomeric paints*, should almost never be applied above grade to historic masonry buildings.



Figure 27. Instead of correcting the roof drainage problems, an elastomeric coating was applied to the already saturated limestone cornice. An elastomeric coating holds moisture in the masonry because it does not "breathe" and does not allow liquid moisture to escape. If the water pressure builds up sufficiently it can cause the coating to break and pop off as shown in this example, often pulling pieces of the masonry with it. Photo: National Park Service Files.

Summary

A well-planned cleaning project is an essential step in preserving, rehabilitating or restoring a historic masonry building. Proper cleaning methods and coating treatments, when determined necessary for the preservation of the masonry, can enhance the aesthetic character as well as the structural stability of a historic building. Removing years of accumulated dirt, pollutant crusts, stains, graffiti or paint, if done with appropriate caution, can extend the life and longevity of the historic resource. Cleaning that is carelessly or insensitively prescribed or carried out by inexperienced workers can have the opposite of the intended effect. It may scar the masonry permanently, and may actually result in hastening deterioration by introducing harmful residual chemicals and salts into the masonry or causing surface loss. Using the wrong cleaning method or using the right method incorrectly, applying the wrong kind of coating or applying a coating that is not needed can result in serious damage, both physically and aesthetically, to a historic masonry building. Cleaning a historic masonry building should always be done using the *gentlest means possible* that will clean, but not damage the building. It should always be taken into consideration before applying a water-repellent coating or a waterproof coating to a historic masonry building whether it is really necessary and whether it is in the best interest of preserving the building.

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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. Comments on the usefulness of this publication may be directed to: Sharon C. Park, FAIA, Chief, Technical Preservation Services Branch, Heritage Preservation Services Program, National Park Service, 1849 C Street, N.W., Suite NC200, Washington, D.C. 20240 (www2.cr.nps.gov/tps). This publication is not copyrighted and can be reproduced without penalty. Normal procedures for credit to the authors and the National Park Service are appreciated.

Front Cover: Chemical cleaning of the brick and architectural terracotta frieze on the 1880s Pension Building, Washington, D.C. (now the National Building Museum), is shown here in progress. Photo: Christina Henry.

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