

Washington Historic Preservation Commission Meeting
Council Chambers of City Hall
405 Jefferson Street
Washington, Missouri 63090

Monday, August 14, 2023 at 6:00 PM
Minutes

Call to Order - Roll Call

Present

Carolyn Witt, Chairman
Rick Hopp
Tyler King
Al Behr, City Council Liaison
Jeff Patke, City Council Liaison
Sal Maniaci, City Planner/Economic Developer

Absent

Bryan Bogue
Andrew Clary

Pledge of Allegiance

Approval of minutes from Monday, July 10, 2023. Due to not having a quorum, must move approval to next meeting.

New Business

1. Appointment to the Historic Preservation Commission for Deanna Fitzgerald will be on the council agenda for August 21, 2023

Carolyn Witt:

We will be getting some new people. Joe McGowan said he would replace Steve Strubberg, because we need an architect. We have Mr. Poepsel and Deanna Fitzgerald, who was recommended by Andrew Clary. I had also approached Katie (Dickhaus). In the past, we always had the head of the museum. We had Ralph Gregory, when I first started, as a liaison or advisory. It's important to include the historic museum and historian/archivist/executive director of the Washington Historical Society because they have a vested interest. Not only in the downtown historic districts, but the buildings. That is why Katie is here tonight - there was a discussion about the mural, which we will talk about later. Hopefully, by November, we will be back up to 7 members. We only meet 4 times per year, or as needed. If there is a demolition request, that grabs our attention. Most of our business takes place online. When something is being reviewed, we can often do that through email.

Sal Maniaci:

Just to clarify on that, with our mandatory review/voluntary compliance – if they are not utilizing any funds, there is really nothing holding the permit up. The point of this board is to be a resource and give comments back. If there isn't a meeting scheduled but the permit is ready to be issued, or changed via comments, we can send them the comments of the board – to issue their certificate of review. If they are requesting public funding or tearing something down, it will be put on hold until we can have a meeting.

Carolyn Witt:

Mr. Patke (John) was going to come and speak about mandatory review/mandatory compliance, but he's not here so we'll put that off. That has been bounced around a lot over the years. They approached the city council quite a while ago – maybe 2012 or something like that. The general attitude was they did not want to support that. They want voluntary compliance. We are hoping that if we structure certain things, then it might be agreeable to adjust the ordinance for some things to be mandatory compliance. Right now, if it's in the TIF district and they use public funding, then we have mandatory compliance as well as mandatory review.

Sal Maniaci:

We have, over the years – say since 2017, chipped away at that. Obviously, the public funding has always been there for using TIF funds, or small TIF funds, or some type of special grant. It doesn't say it has to be TIF, just any public funds – it is mandatory/mandatory. We have, since 2017, chipped away a little bit for the signage – which we'll talk about on the next item. Signage was always mandatory review/mandatory compliance. As we got more reviews and we realized signs change and become more modern, we originally had no electronic message display. It wasn't in there at all, it was just voluntary compliance. 2018 is when I think we passed it, we passed a law for historic preservation that no electronic message display boards (so changeable copy) and no backlit cabinet signs or any signs that don't have indirect lighting shown on them – are either straight up prohibited or a design has to be brought to Historic Preservation and they have to vote on it. That becomes mandatory/mandatory. That's the next item on here. We have done that before once. Ironically, it never happened. If you remember, Elijah McLean's originally did ask for an indirect lit sign. It had backlit portions in the logo and they had a crawl message display that was going to be black and white only. They came in with renderings and a design that satisfied the board at that time. The commission did issue that permit and basically waived it. It's essentially a variance, but doesn't have to go to the variance board. This board can approve electronic signs that they see fit. Right now, that's really the only mandatory mandatory that comes into without any public funding. If someone were to come in and want a straight up cabinet 70's style sign with fluorescent lights behind it on a strip mall,

we would have the ability to say, no, you cannot have that, even if they're asking for money or not.

Jamie Walters-Seamon:

With Elijah's sign, we said they could do it with conditions.

Sal Maniaci:

Yeah, it was very conditionalized. They never ended up going forward with that. But that's the whole point. This board has the ability to do that on signs. We've chipped away at that mandatory, mandatory a little bit. I know I talked to John, too, a little bit, and since he's not here, I don't want to get too far into it because I know he had some things to say as well. I would almost recommend that we do a subcommittee on what mandatory, mandatory we would be proposing. Just from what I've heard in the past, it is a very strong uphill battle because you are getting to the point where you're telling people what they can and cannot do with their property, one. But two, you have to make sure there are items that we have a lot of knowledge of. If you start getting into architectural styles, even if it's on decks, patios, and awnings, if it's not specifically written in our code based on the knowledge we think we have and you have an architect come up, they may have a proposal that, in all reality fits it, but it doesn't meet our code to a T and that has its own issues. Actually, Steve Strubberg warned us against that as well. In Webster, that actually halted a lot of development because of the fact that they had mandatory, mandatory without a proper review board that was trained in any type of architectural review. I just wanted to throw that out - nothing I think we should willy nilly just say, yeah, let's throw it on there. If we're serious about it and want to bring it back to council, get a committee and determine what items - is it just painting? Is it windows? Is it awnings?

Carolyn Witt:

Well, from what I understand, a lot of the discussions have been that it would be similar to the sign where it would be something specific that we do have knowledge about and are comfortable. We are an advisory board, so hopefully we can convince people without having to have a stick. But it doesn't always work out that way.

Sal Maniaci:

And that would be another thing to talk about is enforcement, because there is no building permit to paint your building. So if someone could just show up on a Saturday and just start painting their building - I don't know how we can we put a stop work order on and then they completely walk away. Then you have a half painted building. So there's a lot of things to work through. I'm not saying it wouldn't be all for it. We have the Sherwin Williams Downtown Washington guideline. I think we have the basis very easy to say, we already did the homework. It's just getting the compliance and the policing of it upfront and get council on board. I do think it's a baby step.

Carolyn Witt:

We're not trying to leap off the cliff here. It's difficult because if it doesn't require a building permit, that is what usually kicks something onto us for a review, is they get a building permit. Jamie knows they're out there, and she says, You have to go before the Historic Preservation Commission. You're in a historic district. But there are lots of things that they don't need a building permit for and then you're up a creek because we have no idea and something appears. It's very hard to advise if it's already in existence.

Rick Hopp:

I guess that's my question, and I've asked this before. There's some examples I can bring up, but I'm not going to. But people have painted signs or put signs up that I don't think belong downtown. But what repercussions can we... We can't do anything about it. It's there. Somehow we need to work this through council to get... I mean, they don't even ask. It just goes up. I think we need to get this through council because some of these psychedelic signs, they don't belong in our historic downtown. It's just not right. If you need to form a committee to do something like that, count me in.

Sal Maniaci:

Well, with city attorney involvement, because I'm confused, is it a zoning violation where it's 500 dollars a day until you come into compliance? That's what a typical zoning violation is. I've also, in the seven years I've been here, never seen us actually ticket someone. We send them a nasty gram and then it gets fixed. With painting, I do think at the end of the day, it would be worth putting the committee together to what are we wanting to tackle and how is it actually done?

Carolyn Witt:

Well, especially if by November we have a full complement, we'll have more people to draw from to form a committee. That would be good.

2. John Patke will be present to discuss Mandatory Review / Mandatory Compliance
John was unavailable. Will be put on a future meeting.
3. Design Review for sign (info to follow)

Sal Maniaci:

They are not able to be here tonight. But because we're meeting in person, I wanted to bring these up for everyone. I pulled the email first. They're willing to come to another meeting. There were some crosshairs on - I will be completely honest, I emailed the wrong Deb when I confirmed this meeting. Then when I confirmed today, she said I didn't know anything about it, so that was completely my fault. I just had the wrong email. But this is the old Knights of Columbus Turner Hall. I'm sure everyone's aware it has gone through quite a bit of renovation. They've gotten their interior permits and followed all the rules there. They did paint it without having to go through anything. But again, currently they don't have to, an existing painted structure. They are wanting to put up some new signage. Here you go. This is looking west of the property, so standing in the parking lot. They

do have a short-term lodging, a loft, and they have two options here, one for larger, one for a little bit smaller. These are considered backlit signs because they are illuminated from behind. Now, that's why I said I wanted to bring it to the commission to determine if it met our intent or really, I think I will say when we wrote that it was to get rid of the box signage. There are other backlit signs in the downtown district. The bank of Washington is considered backlit with the George Washington face. Keller Williams, that's a little bit older, but it happens. The Cellar. And so, if it has a little bit different design than that's just where I said, well, you're going to have to go through. So here are two options on the Heritage Loft side. I guess the historic name was the Verein Hall. They have Verein over here on the main commercial entrance that would actually bring you into a portion of the hall. So the Verein sign there. But again, it would be backlit, illuminated, which again, we've done with Swallows Nest as well as long as it is almost giving it a silhouette look rather than cabinet signs.

Jeff Patke:

Where have we just seen Verein? Was it just in the newspaper?

Tyler King:

Yes, they showed the inside in the paper.

Jeff Patke:

Is the entire renovation loft, or is there something else?

Tyler King:

No, her intention is to have a loft on the back side there, as you saw. They're doing an adult slushy bar on the north side of the building. It's a very large building. Social club there, as you can see. If you remember going in the building, it's just a big gym, basically. They still have that intact. It's very nice looking on the inside. In the basement, they're going to do a shared kitchen workspace, basically, where you can go in and rent different kitchen spaces. Commercial catering kitchen. Then on the northern side of the building in the basement, they have almost, how do you want to say, like a pop up shop in a sense.

Sal Maniaci:

Retail incubators.

Tyler King:

Yeah, there you go, perfect.

Sal Maniaci:

Basically, if someone wants to start trying to sell things downtown but doesn't want to sign a year long lease, they can rent commercial space month to month without having to put in a bathroom and do all that.

Tyler King:

It's a very, very nice addition to the downtown district.

Sal Maniaci:

I will say I think they prefer to do a full presentation. For the sign purposes tonight, I told them I would start this conversation. If there were any major glaring concerns, I could send comments back to them and they can come back to another meeting.

Rick Hopp:

Sal, do you have a close up of the sign of what they're proposing?

Sal Maniaci:

Well, the Social Club is right here above the door.

Rick Hopp:

Yeah, I see that – but I mean on the east side?

Carolyn Witt:

So they're lit letters?

Jeff Patke:

Individual lit letters is what you're saying?

Rick Hopp:

Are they individually lit?

Sal Maniaci:

Yeah, from the back.

Al Behr:

So think of the Bank of Washington signs, protruding from the building and the lights are behind it.

Jeff Patke:

So it's not going to put off light onto the parking lot. It's just a matter of lighting up the letter.

Sal Maniaci:

I wouldn't consider it cabinet signing, but it is technically backlit.

Rick Hopp:

There's not a cabinet built on it.

Carolyn Witt:

Not a box.

Tyler King:

Not like if you were to look at the Keller Williams sign on the Schroeder building, it's not like that.

Sal Maniaci:

Individual letters fasten into the building.

Carolyn Witt:

I feel bad about that pop-up shop. If it's in the basement, it's not exactly walkable, friendly.

Tyler King:

Well, they do have a ramp now. They did a ramp on the east side of the building there.

Sal Maniaci:

I guess the question on this, do we have a preference on the size. This first one goes pretty much the length of the building. The second one bound to the second window. It says the same thing.

Carolyn Witt:

I think smaller is better, maybe. What do you think?

Al Behr:

I'm not a voting member. But from my standpoint, I like the signs that are backlit like that. I think they look very classy. I like the, what the Cellar did down there is the same type of thing. They just did the reverse. They're cutting out the letters and back lighting a round circle. I guess it depends on how much light you have behind them.

Rick Hopp:

Are we creating a precedence then?

Al Behr:

I think it comes down to what your describing, that you don't have the cabinet.

Carolyn Witt:

Which is better.

Sal Maniaci:

I think that's the point because each one is cut custom often when we get these. That's why we wanted it to come before the commission so it can be approved on a case-by-case basis. Yes, this is not a cabinet sign with fluorescent tubes behind it. This is a custom sign where individual letters fasten to the building or if they had a logo like the Swallows or Oak and Front.

Tyler King:

I think it looks slick. It's got a modern approach to it. I know it's iffy when we talk about backlit signs. I keep going back to this Keller Williams sign. I think that looks terrible in our downtown district. I don't like it at all, but it's a cabinet. This is different than that. I agree with you, Al. I think it's slick-looking. But to Rick's point, I know we've already approved a few. Do we want to continue down that path, or do we want to put a stop to that.

Carolyn Witt:

Well, I think we're still making a decision on each one that comes before us. So, if it was more objectionable, this is not as in your face.

Rick Hopp:

Well, and that's the point I was going to bring up. Can we suggest a lower output of light instead of something that looks like Vegas? I guess if we're going to agree to it.

Tyler King:

Like the lumen? How much lumen they put out? Valid question.

Jeff Patke:

Well, that was my question. Does it put light onto the parking lot? That's what I'm getting at. Is it illuminating out, or is it just low lumens is going to illuminate the letters? In that case, it does look classy.

Rick Hopp:

Well, they already have two outside signs that are mounted halfway up on the building. You can land an airplane at nighttime on it.

Jeff Patke:

On that building?

Rick Hopp:

That shine on the parking lot. It's bright.

Tyler King:

What's that C right there, Sal?

Sal Maniaci:

Internal and external illuminations. Concentrate the illumination upon the area of the sign so as to prevent the glare upon the street of adjacent property. We've had this happen with other signs where if it becomes an issue and they call, we can say this is glaring, you need to turn it down.

Jeff Patke:

We have something where you can see - the Sonic sign was too bright one time and we measured that.

Sal Maniaci:

The foot candles. I think that's technically on the electronic message display. Yeah, so on that you have like 10 % during daytime hours versus nighttime hours, because if you keep it at the same brightness at night that you have during the day, it's going to be glaring. That is for different types of stuff.

Carolyn Witt:

Well, would we approve it with that addendum that if they can tone it down?

Tyler King:

As long as it's not shining on the parking lot, is what you're saying?

Al Behr:

Call out the bullet point there that you were looking at and say you're still in a gray area there. You don't have a black and white X number of lumens to read, but at least it's there.

Sal Maniaci:

Then the smaller one is what's preferred.

Al Behr:

If you go to point number two right below it, that's where it's talking about back with cabinet signs. You call out cabinets right there, so it's not a cabinet sign.

Rick Hopp:

If they can hold the lumens down, if they would agree to that, then I'll make a motion.

Carolyn Witt:

It would still be readable, but it wouldn't be blinding neighbors.

Rick Hopp:

Does that make sense?

Jeff Patke:

It makes sense to me, Rick, but I want to make sure that makes sense to Sal that you can put that in writing. If they hold the looms down, then I'll say yes.

Rick Hopp:

Let's control the brightness.

Al Behr:

So as to prevent glare, who determines what glare is and where it is, that's you guys at this point if you're approving it.

Tyler King:

I couldn't see that being a glare. Just logically thinking, I would not think that would put a glare on the parking lot.

Jeff Patke:

It could not put a glare on the parking lot and still be too bright - to Rick's point.

Tyler King:

I see what you're saying.

Jeff Patke:

Shining light on the parking lot is not the stipulation here. It's a matter of keeping the light at a dimmer just to light up the letters, not to light up the side of the building.

Tyler King:

So do we need to, with your motion, should we put in a point that they must follow? I know it's a gray area.

Sal Maniaci:

No, I think I could tell them that all sign codes, regardless of historic, have to meet this. And then if this is subject to... We have an officer who does zoning compliance and all things like this.

Al Behr:

Well, Andy's parking. We went through this.

Sal Maniaci:

Yeah, okay. I was trying to think of what that was.

Al Behr:

Andy's first open parking lot, we had to do that and they actually had to come back and tone it down. I mean, we've done it. Not as this board.

Carolyn Witt:

Well, it sounds good. I'll second. If you tell them it's been unofficially approved, because we don't have a quorum.

Sal Maniaci:

I need the application yet. When she sends that I will re-email it out with any changes she may have had or comments or I'll have Jamie do that, obviously. But she sent this last week and saying, hey, I know you guys have to approve this because it's considered backlit. What are your thoughts? I said, hey, we're actually meeting Monday.

Carolyn Witt:

She's not going to want to wait til November, so we can just do it by email. And if in the email you can explain what the discussion was or tell people to read the minutes, so they know where it's coming from. Any other discussion on that?

4. Design Reviews since last meeting approved by email (to be put on record):
 - a. 205 Jefferson St. - sign for Euphoria Rage & Paint Room 7/31/2023

Carolyn Witt:

Now that's not hers, that's the other.

Sal Maniaci:

She owns it, but it's a different tenant.

Rick Hopp:

Sign is up.

Carolyn Witt:

Well, it was approved by email. We'll put that in the minutes officially that it was reviewed.

Al Behr:

I didn't think it was approved. I thought the emails were questioning how big and the colors and things.

Sal Maniaci:

Well it met the zoning code and then we can only send them comments. The size was fine.

Tyler King:

The mandatory review/voluntary compliance thing.

Old Business

1. Potential Grants

Carolyn Witt:

As far as old business, I don't think we have any potential grants going. The education and conferences, I know, Tyler, you went to the Missouri Main Street.

Tyler King:

Yeah, it was fantastic. We had a heck of a turnout. I think there was over 20 people on Friday we had at our dinner, and Washmo on the Go, and the

city of Washington won an Outstanding Economic Development Award for the Waterworks building, which is fantastic. So, Washington definitely had a good showing at the state conference. Absolutely. I was trying to pull up the next training here. It's in Jeff City on September 6th and 7th. A lot of us will not be attending because we have the Farm to Table dinner on the 7th, but they will have a training. If anybody did want to go, I can get you the details for that. That's what I was trying to pull up just now.

2. Education/Conferences

Carolyn Witt:

The only other thing under education, one of our things being a certified local government under the SHPO office in Jeff City is continuing education for the public. When we were talking at the Downtown Washington Design Committee, John Patke came up, had a lot of concerns. But one of them was that perhaps we could have a workshop for real estate people and anyone who is doing any business in a historic district and reinforce to them what the parameters are being in historic district, like mandatory review, voluntary compliance. Also, maybe we could hand out a map with the historic districts because a realtor should be able to tell somebody you're in the Tibbe or the Olive and Stafford historic districts. What that pertains to, it doesn't mean that you can't do anything to your building or any of that thing, but it also opens up for you to get grants. If we could have somebody from the SHPO office participate to let people know what kind of money is available. I know we've done similar things to this in the past. I would look at doing this in the next fiscal year, because we have no money. If we could provide lunch, realtors come if you feed them, I can tell you, and have an educational heads-up. The downtown district is hopping. Believe me, when we had one of these probably a decade ago, there was not much going on compared to recently. I'm just throwing that out as something I think we should look at, because that is our responsibility. We are supposed to be an educating forum as well as an advisory.

Tyler King:

Can I piggyback on that, too? These tools right here are fantastic. I think every new building owner needs to get these. I don't know how we get them to them. I try to stay up on it as much as I possibly can. Honestly, I haven't done my due diligence on getting this material, but I think from an educational point of view, getting this in their hands is key.

Carolyn Witt:

Well, to let you know what this is, this is a streetscape design guidelines that can be given to a developer, an architect, something to show examples. The idea is that you want new construction or changes in the existing construction to reflect the image and the existence of our historic downtown. What's really amazing about this is this is not the first edition.

We got funding for this through the DREAM initiative through the state. In the first edition, most of the pictures and examples were from other places. Currently, when you look in this book, most of these examples you see on the street, they're here. We are living this.

Tyler King:

What I was going to ask, and Jamie, I don't know the process that you get, when a permit comes in or occupancy permit that we know maybe the building is changing hands in a sense. Like I said, I usually have a pretty good pulse on what's going on, so I try to get ahead of it and meet with them beforehand or shortly thereafter. But sometimes things do fall through the cracks for me. Could this be something that if we get a new building owner, that we get this in their hands? I don't want to cause more work on you, obviously. I'm just trying to get ahead of the game. And that way when they do come to us and say, Hey, we want to make some alterations, or we want to make some changes, they already have the information, hopefully that they take the time to look at, that they can educate themselves on it, and that's just us getting ahead of it, more or less. But at the same time, we're still going to try to do our due diligence and get out there and be on the pavement, knocking on their doors, talking to them as well.

3. Curb Appeal

Carolyn Witt:

The other old business, Curb Appeal is an award that we give in recognition of someone that's done something external to the historic residence. We've had a subcommittee on this commission before, and it's kind of fallen. Well, they all left. That's something we need to look at when we have more people.

4. Creating New History Award

Carolyn Witt:

Creating new history was the same thing. We wanted to recognize someone who does new construction that honors and represents the historic district, which Andy Unerstall, the Speckles house down on Front, and we talked about Emmanuel Lutheran. They wouldn't accept it, but their new sanctuary fit. They didn't leave. They stayed downtown and built a new construction that fit the historic, even though that's on the fringe. Fifth Street is a new... It's not really a historic district, but it's close.

5. Budget Report

Carolyn Witt:

I know you're working on the budget.

Sal Maniaci:

We roll over the request. It's \$4,000 every year. That could cover special projects, training reimbursements, plaques that have been submitted.

Carolyn Witt:

It's been very handy. Two years ago, we contributed to the cemetery sign on the city cemetery. Then last year, we contributed to the Centennial of City Hall. We support historic events as they come along. Sal is very kind because he is our liaison to city council and in the budgeting process. He keeps his eye open for us.

6. Information Plaques for Historic Buildings

Carolyn Witt:

Informational plaques have been put on hold. If you go anywhere downtown, you see those on existing buildings. We hit the commercial buildings in the immediate downtown historic area, and it doesn't fit well to do houses because you don't want somebody walking up to your porch to look at your plaque on your house.

Sal Maniaci:

Someone mentioned last month about a list of ones we haven't done yet. I have not seen that and I couldn't find it.

Tyler King:

Jamie sent that out. Thank you for doing that, Jamie. It might be a good idea as we start filling the commission back up to revisit these in-depth and maybe make a subcommittee for these. Be diligent on them.

Carolyn Witt:

Yes, that would be great.

7. Calvin Theatre

Carolyn Witt:

Okay. There was a letter to the Mayor's Action Center. He had a concern about the Calvin. He blamed everybody. He blamed the city, the commission, the county, which has nothing to do with it, for not doing something - to what was the status. I sent an email back saying that, I did not contact him directly, but I said you're welcome to forward this to him. Every committee I'm on has that on the agenda. The core, the design, everybody is aware of it. But when you have an owner who refuses to do anything, and the only time the city has been able to really get anything done is if there's a threat to public safety. Which has been in the past several issues, which then the owner did address, but none of us are in a position to... He's not in a realistic mindset about selling because he'd been approached in the past about that.

Sal Maniaci:

It's been requested if why not condemnation, but frankly, then it's city council's liability.

Carolyn Witt:

Exactly. I wouldn't do that. I did not think we should do that. The city council, for the most part, needs to stay out of real estate. My own personal opinion. There have been exceptions where it's been very successful across the street, but that was a turnover and it was short-lived, relatively speaking. If any of you run into him or have... I mean, please. We are certainly aware of it. We constantly are more than willing to work with the owner, but it has not been very successful.

Other Business

Carolyn Witt:

That brings us to other business, which is why I invited Katie. Mr. Patke (John) had grave concerns about the promotion committee in downtown Washington encouraging a mural to be painted on the east side of the Missouri Mearsham building. John has knowledge of brick, and he and Katie apparently had been discussing that. If you'd like to come up and talk to us about... It's always good to get an authority.

Katie Dickhaus:

You can pass this around. Have you guys ever felt an original piece of brick? I'm assuming most of you have, but I have one. This is a new artifact that we received in the museum. I'm going to call it an artifact and focus on it as an artifact because that's how we view it at the museum and historically. This came out of the wall of the Gary Lucy Gallery building. When they were doing some repairs to the front, it is an old brick that has received a little bit of water damage over the course of its lifespan, which has been quite a long time. We're going to see. But you can touch it and see just—your fingers will get dirty—just how soft those bricks really are. I'll touch on that in a minute. But the reason I'm going to talk about it as an artifact is because it comes straight out of the ground from our community, all of our old brick, and then it has been formulated into a tool. When we talk archeologically, we talk about Native American tools that come out of the ground. They were made from items that were out of the ground. They tell us a story about the people, what they used, what resources were available to them and in our community and in our state, clay is a huge resource for us and has been over time. In the 1800s, most brick, and that's when our community was developing as first a village and then a town. But most brick was locally made on the small scale. Any clay that could be found was found from the ground and it was mined. This area is particularly rich because of the river resources that we have. That's why we have the downtown brick esthetic that we have. We as the historical society, but also others that are concerned with the esthetic of downtown and keeping that esthetic. We also want to make sure that we are promoting, keeping and preserving the history of those buildings and not just what was inside of them, but also the way they look and the materials that were used to make them. As you've seen and felt, those bricks are very porous. That's because early design of brick was air drying them, and then later they would be fired. But some of those early ones in that piece, particularly, because

it was on the interior of the build, it wasn't an exterior wall. Well, it was the interior part of an exterior wall, so it wasn't facing all of the weathering. It actually probably, and John and I had talked about this, probably wasn't a fired brick. Some of those old buildings that we talk about being original brick in Washington, some of them weren't even fired, and that makes them even more porous and soft. When you have porous, soft brick, when you put the mortar in between the bricks, the mortar will actually, because of the porousness of the bricks, the mortar is actually enveloped into the brick. It becomes one piece, chemically. You actually have to soften the mortar to pull them apart without ruining them and breaking them. That's why when you have a natural disaster, old brick buildings will fall in giant pieces, almost full walls, because they have become one full piece. In our community, farmers would find it difficult to farm the land because of the clay content. They would mine the clay out of their farms, and they would sell that to local brickmakers. In the 1850s and 1860s, we became known as brick town of Missouri. Because by the 1860s, we had four different brick manufacturers here in our community, in or near Washington. In 1847, I'm going to go back a little bit before we had a boom in brick making, we were already making brick, and we actually had several brick structures already in Washington. Henry Wellencamp visited Chicago and noted that there wasn't a single brick structure. In Washington, we already had several. He came back and started discussing this, and then we started seeing a boom. The first being Henry Heining, who began making bricks in 1850 for the first city hall, which was in this location here. By the 1860s, like I said, we were known as Brick Town. Have you guys seen this print? This is a famous print of Washington, Missouri. The original is held at the Library of Congress. Well, every one of the buildings, except one of these that are featured in Washington or near Washington, are brick buildings. Brick was not just one way that we created, we built our community, but it was THE way, the overarching, overwhelmingly popular way of building in this area. We have a current example of a farmstead in our community that the city of Washington works with us, the historical society, to preserve that represents this exact history and heritage in our community. That is the Kohmueller Farmstead. The Kohmuellers immigrated here in the 1840s to farm, and they had that very problem of not being able to farm the land because of the content of the clay. They began mining it before they ever started building with brick on that land. They actually had a log cabin at that time, which was the predominant way of building at that time because there was no formalized way of making brick or they couldn't afford to formalize the brick. They started selling the clay deposits. Then over time, their son ended up building what we now know as the Kohmueller House out of the brick that was fired from the clay that came from their ground. That ground is just as important to us as a museum, showing the divots, and it almost now looks like giant ruts in the sides of the hill. Those are just important to us as a society, as the building itself, because it represents, the two together represent this unique heritage that we don't want lost for our... That represents our German immigration as well. I just wanted to bring it to your attention that when I talk about brick and the historic significance of brick,

it has nothing to do with esthetics as much as it has to do with an actual physical representation of the history of our community and how we developed. Thank you for your time.

Carolyn Witt:

Thank you. I think the concern was that John seemed to feel that that brick on the side of that building would not benefit from a mural. The existing mural that's along Elm there, south of the landing, that's on a concrete wall, so it's not on a brick wall. We don't know if we'll have any feedback in what happens to that, but I think there is a concern.

Tyler King:

I'll be honest, I think the whole situation got blown out of proportion. I'll just leave it at that.

Carolyn Witt:

Okay, that's fine. As I said, our commission is not in a position to do anything about that, because painting doesn't require a building permit, is that correct?

Tyler King:

I think if it came down to it actually being painted, this commission would have a say in it.

Sal Maniaci:

Well, there was discussion before the Lime scooters left. There were monthly payments that were supposed to go towards promotion. So, if that went to a mural painting, that's publicly funded dollars, Historic Preservation would have a review of that, if it got to that point. But again, it was so early.

Tyler King:

There was just some miscommunication.

Rick Hopp:

Do they even have artwork or what kind of mural they're looking at?

Tyler King:

Yes. But again, it is so early on that, me personally, I would have taken care of it. The whole situation was blown out of proportion.

Carolyn Witt:

Thank you, Katie. That was good. Well, that was one of the things that I think we had talked about addressing.

Sal Maniaci:

Well, I think it's mentioned. Isn't there a whole thing in there about painting on brick?

Tyler King:

Yeah, it should.

Sal Maniaci:

That was our thing. If we often discourage painting brick, should we be even reviewing murals on brick? I think was the discussion that got brought to me. But then we never even got a proposal, so I just kind of dropped it. I'll get a list of pretty much everyone in this room to talk about and see who wants to join the committee

outside of a public meeting, what mandatory/mandatory you want to look at. I don't think there's a position that we should be anti-mural, but just in the correct location.

Carolyn Witt:

I agree.

Tyler King:

Exactly.

Sal Maniaci:

I mean, the one we have now of Washington, Missouri, obviously was not on brick, is a very popular spot. You Google Washington, Missouri and that's one of the first things that comes up. I think we want to encourage that. But I understand, because you don't want to be...

Tyler King:

It's the educational piece that needs to be put forth a little more.

Sal Maniaci:

You don't want to be hypocritical by Historic Preservation helping fund painting brick, and then a neighbor comes in and we're like - uh-uh, you can't paint brick.

Carolyn Witt:

Yeah, that's not the case.

Jeff Patke:

I don't want to speak for John, and I don't agree with him very often at all for obvious reasons. But I think his first concern was if you paint a 30 by 20 section of the side of the building, what it's going to do to the integrity of that brick? That's the bottom line, what it's going to do. Not that it's the wrong color, not that it's the wrong this. Not that the mural wouldn't look good, but over time, it's going to be a detriment to that brick, to what the mural does, all that stuff. That's where, at least his conversation with me, that all started from. Then maybe, like Tyler said, it's gotten blown out of proportion and the need for mandatory compliance might be pushing the buck on that. But ,that's the reason why.

Katie Dickhaus:

To add to that, once it's done on an old brick, like on the particular building that we're talking about, it cannot be undone. Newer brick, you can do things to take it off and John would be able to speak to this better, which is why I didn't include it because I thought he was going to be here. But once it's on there, you have to paint over it. There's no undoing that. It permanently changes. If you are going to paint on it, you have to be very confident that you're going to love it forever. That's why we still see ghost signs on buildings because you cannot fully remove them from there. That imprint is always there.

Sal Maniaci:

There is a nice section in here, page 53 of leaving brick in its original, unpainted state, when possible. But obviously, it doesn't happen. It talks about how to take care of that brick afterwards, not stripping the brick, don't sandblast it. That is all stuff that'd be good for us to share. If someone buys a painted brick building and they want a different color, okay, make sure you don't sandblast it. Here's what you

need to do. That's why it'd be helpful to hand this out. I knew that this was in there and we had handed this out before.

Carolyn Witt:

Well, and John was very concerned with we, historic downtown Washington losing its identity if this sort of thing becomes... I mean, when you look at East Main Street, the old Modern Auto, not where H&R Block is, but the other two buildings. Then the thing that was the Fifth Street Lounge or whatever, no, what was the bar? Anyway, it's that building on Jefferson, and it's white.

Sal Maniaci:

I will say that this logo behind you, the city back in 2016, '17 hired a graphic designer, a local person, to come up with this. This just wasn't a red that they chose. This is actually called German brick red. There's meaning behind a lot of that.

Carolyn Witt:

It's still with us. Yes. I certainly don't want to ignore our mayor who is here. Do you have something to contribute?

Mayor Doug Hagedorn:

I think more discussion needs to be had. I've traveled a lot, as most everybody else has. I've been to Charleston, South Carolina. I want to work out what the codes are as to how they get their store to look. Do we want to go that far? My personal preference is yes, but that's just me because I think old buildings like we have are really cool and there's a big plus in maintaining that. How do we get there? I don't have all the answers, but I hope you guys have more of an idea.

Carolyn Witt:

Well, we're working on it, obviously. It's a work in progress.

Mayor Doug Hagedorn:

While I'm here, I've been busy, which is excuse.

Carolyn Witt:

No, you are. We're one of many boards and commissions that he's responsible for appointing to, and it's finding the right people. It's not easy. Do you have any questions after listening to us? This is a longer meeting than we usually have.

Sal Maniaci:

If you're looking at the public perception right now, a lot of things around the area are getting painted and you may have support to keep that from happening.

Tyler King:

There are communities, and we've done webinars and seminars and things like that. Jim Thompson's great with the state of Iowa, that we've watched webinars on how their communities like Charleston have their city ordinances in place to, in essence, mandatory, mandatory. It's restrictive, and people love it.

Carolyn Witt:

Well, or they don't.

Tyler King:

Or they don't, You're absolutely right. There's two sides of the coin, absolutely.

Carolyn Witt:

I've attended several Alliance of Preservation Commissions, a national meeting. They meet every other year. I haven't been to one recently, but I shared a bus seat with a lady from Santa Fe, New Mexico, and she was appalled. You can't tell people? No. Because there are places. And if you watch this old House on CBS, there's a lot of areas where, boy, it is. This is yes and this is no and there's no in-between. I think we need to keep a flexibility that we can make judgments on individual things. But when you see our... I always say this. I said this the other day. I had a postcard in the library that was from probably, I don't know, the turn of the century. Main Street or Elm was not paved. They had a horse-drawn parade going on. You were looking north towards... I don't know exactly where they were, but they were looking north into the block with Otto on the corner. You could see a steam train at the end of the street. That block has not changed a great deal. I'd hate to see it not. Well, it's now green, but it has not changed. We need to treasure that.

Jeff Patke:

Jim Peters has an alternative to painting on buildings. He paints the aluminum sign and then it can be attached to the side of the wall. I had a conversation with him last week. The old Angelina's sign is in the gallery in the back room and it's still just as vibrant as ever. He said it's just painted on aluminum and sign paint. Again, to that point, it's not just no, no, no. Hey, we really don't want that – here's an alternative. I think that's the main goal.

Carolyn Witt:

Well, and that is the goal of this commission. We are an advisory commission. When they come up and they say, this is what I want to do, we can say, well, have you considered options? And of course, a lot of times it's more expensive, which is painful. One of our really successful things is the Washington Coffee Shop. The guy came up with a Ziglin sign that was not... And that's before we had the sign ordinance change. And Bridgette was still with us. And Bridgette said, Have you looked at the picture of the original building? He said, No. And she said, If you look at that sign from the original grocery store or whatever was there, he went down and found Marc and Marc showed him the picture and he changed the sign. What you see on the Washington Coffee Shop with the gooseneck lamps, that's what was the original look. It's not often where that's successful in our...

Sal Maniaci:

We've had people come in and ask for the color palette and everything.

Carolyn Witt:

Which is great.

Tyler King:

It's just continuing that education.

Carolyn Witt:

Yes, that's what it's about. Well, if there's no other business, our next meeting, I see, is November 13th.

Sal Maniaci:

Would you guys like me to do a daytime committee meeting to discuss this mandatory/mandatory? I can invite John too. I just think that would be better.

Carolyn Witt:

I agree. Rather than doing it at this.

Tyler King:

If we do that, let's make sure this commission is full. That way we're not bringing anybody in after the fact. I would say let's wait until the commission is full.

Carolyn Witt:

I think we should wait until we get full membership. I don't think there's a rush necessarily.

Rick Hopp:

Agreed.

Carolyn Witt:

Rick Hopp made a motion to adjourn and I'll second. Motion carried and meeting adjourned. Thank you for being here.

The meeting of the Washington Historic Preservation Commission ended at 7:02 PM.

The next scheduled meeting of the Washington Historic Preservation Commission will be held Monday, November 13, 2023 at 6:00 PM in the Council Chambers of City Hall.