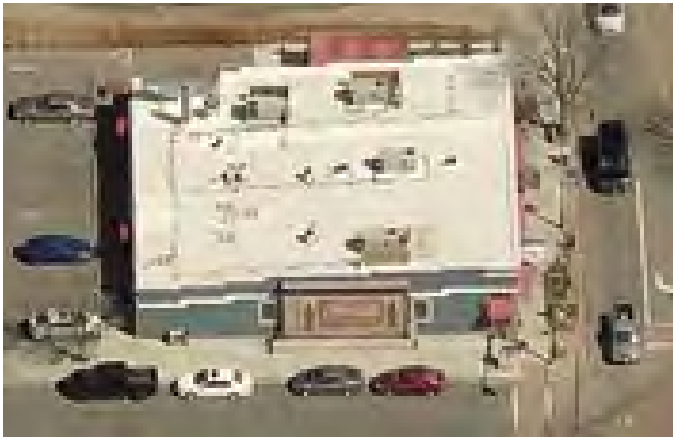




Application for Historic Landmark for the
Coca-Cola/Pat and Gar's Hi-Way Bar sign
located at 103 N. Public Road.

Submitted by: Vicky Uhland and Doug Conarro
Filing date: January 16, 2026

Jan. 16, 2026

Lafayette Historic Preservation Commission
Grant Swift, Chair
1290 S. Public Road
Lafayette, CO 80026

Greetings:

Attached is the application for historic landmarking of the deteriorating Coca-Cola/Pat and Gar's Hi-Way sign located at 103 N. Public Road.

Because of substantial staff turnover at city hall, some of the context related to saving the sign in the first place is missing. It's important that the Historic Preservation Commission hear the "back story" that goes with the demolition of 201 N. Public Road in 2015. That's when the Coca-Cola/Pat and Gar sign on the south side of that building was saved. It was removed, stored, restored and then placed at 103 N. Public Road in 2016.

In 2015, preservationists had the option of submitting a third-party historic landmark application recognizing the overwhelming importance of the 201 N. Public Road building itself. Third-party landmarking is a terrific mechanism to foster citywide participation in landmarking decisions. Properties are required to have overwhelming historical significance to the entire community. Everyone vets everything, then there's a robust, community-wide discussion on the property's worthiness, and then HPC and city council weigh in.

Third-party landmarking has been initiated four times in Lafayette since its inception 27 years ago, with only one property receiving the designation despite the property owner's objection. That was the historic Angevine House on E. Simpson, associated with one of the most significant people in Lafayette's history, Merrill Angevine. It was landmarked in 2000.

To mitigate the potential of third-party landmarking, which was being considered by preservationists, in 2015 then-City Administrator Gary Klaphake negotiated the removal of the Coca-Cola/Pat and Gar sign at no cost to the developer, the late Vihm Raj Kumar Rai. The removal was funded by the city, and 62 residents and businesses donated nearly \$126,000 to have the mural professionally restored. The city agreed to take ownership of the sign, and the Lafayette Urban Renewal Authority took responsibility for maintaining it.

Preservationists held off, and kept their word by not submitting a landmarking application for the entire building at 201 N. Public Road. (You'll read about that structure's significance later in this application.) Unfortunately, LURA and the city have dropped the ball in terms of sign maintenance. The sign is slowly fading and dissolving into oblivion, and last summer, the city issued a request for proposals to give away the sign and potentially move it out of Lafayette.

The city not maintaining this historically significant sign — that it owns, and despite agreeing to do so — has fostered distrust among preservationists in future development proposals involving historic Lafayette properties — particularly ones that are funded with public money.

Third-party landmarking hasn't been and shouldn't be a disruptive stall tactic, but the city's actions have pointed us in that direction. We're submitting this application in order to save the historic Coca-Cola/Pat and Gar sign, ensure its maintenance, and keep it where it is — which is in context with Lafayette's former Saloon Row. For board deliberations, you'll find a pre-filled HPC historic significance checklist of the Coca-Cola/Pat and Gar sign on page 16 of this application.

Sincerely,

Doug Conarro

Vicky Uhland

Introduction

Imagine for a moment you're part of an mid-1950s family making a late June excursion from Denver to the cool mountain climes of Estes Park. Your mom's packed a picnic basket for the road trip: Several Wonder Bread sandwiches including one Oscar Meyer bologna sandwich and two peanut butter and jelly sandwiches — that you told your friends your mom invented — and a new-fangled, resealable plastic container called Tupperware containing Chex mix. Your dad spent quite some time arranging the trunk of his spotlessly clean 1954 Ford Crestline Victoria to fit the lawn chairs, Samsonite suitcases and Coleman cooler. With no Interstate highways, your dad planned the route using the 1950 Colorado State Highway Department map tucked in the glovebox. The two-lane U.S. Highway 287 was the only paved route, which would take the family through the heart of downtown Lafayette, then either left at Nine Mile Corner onto the Road of Remembrance headed to Boulder, or straight north to Longmont, then west to Lyons. About 45 minutes into the trip, your first glimpse of Rocky Mountain National Park was as your dad's hardtop coupe coasted down Goat Hill, the long straight section of Highway 287 coming downhill from Broomfield and north



toward Dillon Road. The hill's breathtaking vista featured the park's southern sentinel — Longs Peak — which had a little bit of snow left. Just ahead on the right, the tin-covered tipple of the Hi-Way coal mine was prominent, you couldn't miss it. A few minutes later the traffic slowed at the southern

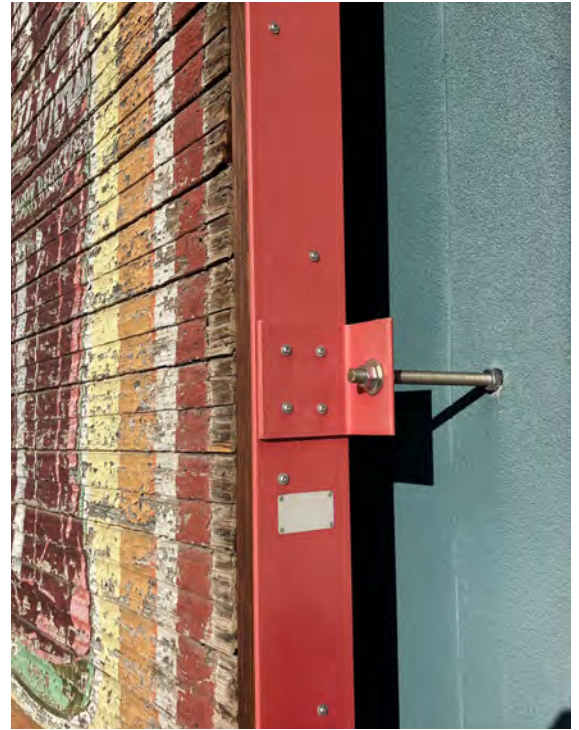
limits of a small town, where Empire Road heads toward Louisville, then you're approaching a center of commerce. Lots of gas stations!, you observe. A few stop signs and a stoplight later, and on the north edge of the busy downtown, you pass an iconic red, white, yellow and green sign adorning the south side of a Public Road bar and restaurant. You knew and liked the product — and it was everywhere, including ads in your mom's Good Housekeeping magazine. Somehow, the large sign provided some relief. Had your dad forgotten the cooler, he could have stocked up with a few bottles from the restaurant. Also, with no air conditioning — your dad smoked Camels, so he kept his car window part way down rain or shine — the sign evoked a feeling of refreshment and joy on a hot summer day. At the familiar way point and as your dad slowed for the sweeping left turn onto Baseline Road, he offers "Yup, there's the Coke sign — we're in Lafayette! Hold on kids, we're almost to the mountains. And you'll never guess what's icing in the cooler."



The Coca-Cola/Pat and Gar sign at 103 N. Public Road in Lafayette.



Detail of the sign structure top and east edge.



Close-up of the structure's mounting system.



Close-up the sign's unkempt condition.



Close-up of one of the Coke bottles.

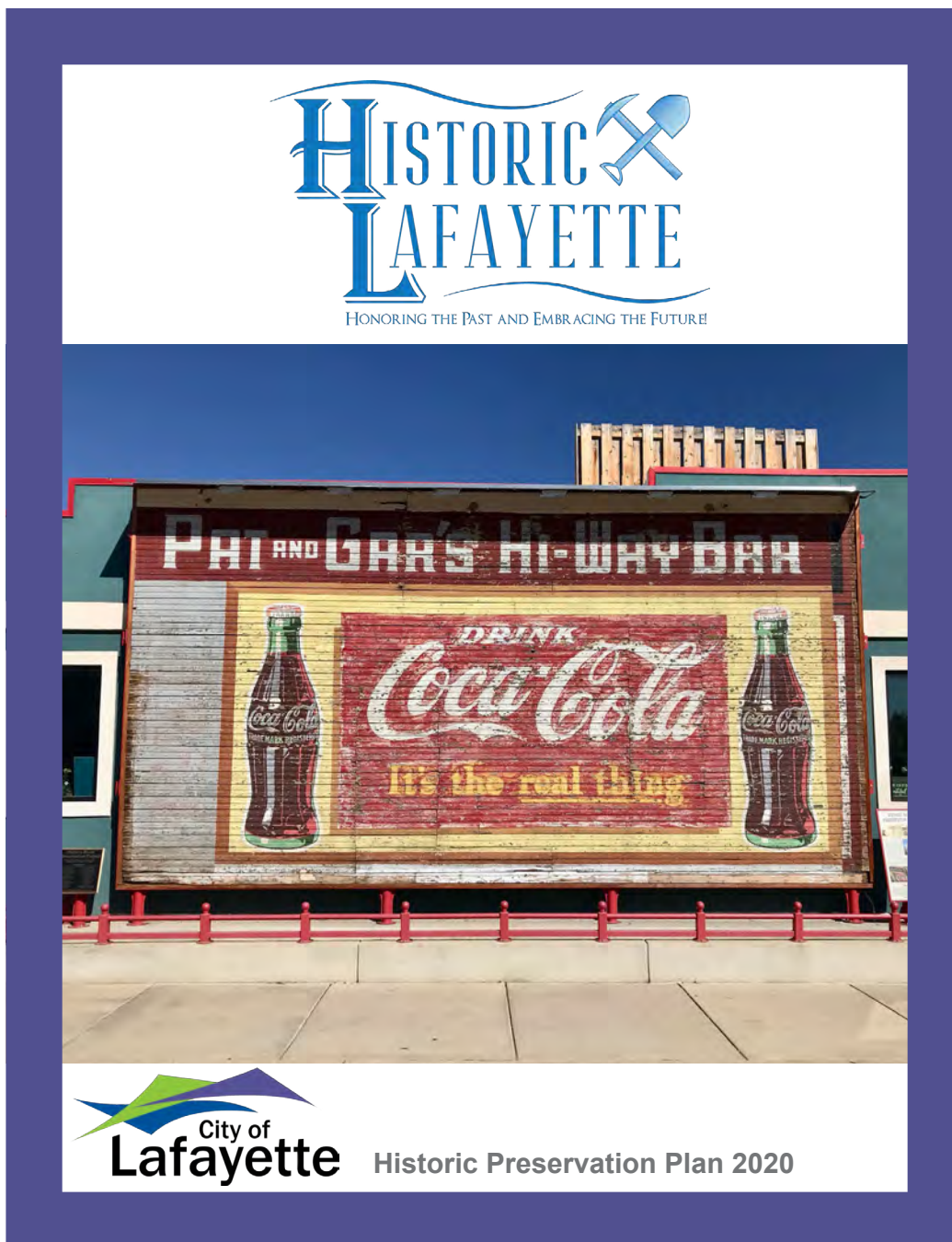
2025 Adopted Budget



January 2025



Front cover of a City of Lafayette budget document illustrating that the Coca-Cola/Pat and Gar sign is part of our community identity and exemplifies “sense of place.” The sign has become established and familiar in its current location at 103 N. Public Road and removing the sign from its current location would compromise a significant historical asset.



Front cover of the Historic Preservation Commission's — the city's — 2020 Historic Preservation Plan illustrates that the Coca-Cola/Pat and Gar sign is a symbol of community pride.

“Historic preservation enables a community to develop beyond being just a collection of streets, houses, and buildings. It causes a city to become a ‘palate of place’ where the stories of those who came before us can be retold, of how booms and busts unfolded, where the actions of scoundrels and saints played out, and where our life can play out today and in the future, enriched by the unique history of Lafayette.” — 2020 City of Lafayette Historic Preservation Plan

Statement of significance

(Relevant to city Register of Historic Places application packet, Appendix E - “Guidelines for Determining Significance - Buildings, Structures and Objects”)

- The historically significant, hand-painted advertisement for Coca-Cola soft drinks and for Pat and Gar’s Hi-Way Bar — permanently installed on the south exterior of 103 N. Public Road — is one of the few remaining remnants of a period in Lafayette’s commercial history where products, businesses, events and services were advertised to the public via large signs and murals painted on billboards and sides of buildings. (See Appendix A “Lafayette’s Historic signs and billboards” and Appendix B - “2011 Preservation Briefs - Preserving Historic Signs and Billboards”)

According to the National Trust for Historic Preservation, large hand-painted signs “were a popular form of advertising between the 1880s and the 1950s, before ads could be inexpensively mass produced, installed, and replaced.” Today, there are no contemporary commercial billboards anywhere near Lafayette. None.

The Coca-Cola/Pat and Gar layer of the sign — the visible layer — was painted in 1949 or the early 1950s and visible to automobile traffic navigating Public Road, which was for many decades U.S. Highway 287 and was an official segment of the Lincoln Highway for a short time. Until the Interstate system through Colorado was constructed starting in the early 1960s, U.S. Highway 287 (Public Road) was the primary route from Denver to Rocky Mountain National Park. In 1926 alone, over one million automobiles transited Public Road en route to Estes Park. (Longmont Daily Times, Jan. 27, 1926)

Even though the sign was moved one block south in 2016 and is wrapped in a modern steel frame, the structure and/or object still retains and conveys the feeling and association of these significant historic periods. (The sign is a 118-year-old section of siding from a demolished building with a sign painted on it and encased in a “new” steel frame. If treated as an integral “new” unit with a construction date of 2016, our local landmarking ordinance allows for structures and objects less than 50 years old to be landmarked. See Sec. 47-17 “A historic landmark may be exempt

from the age standard if it is found to be exceptionally significant using other criteria.”)

Areas of significance: Commerce, Communications, Transportation

- Even though the Coca-Cola/Pat and Gar sign has faded since its installation in 2016 — and even if it is never restored to its 2016 condition — it still maintains historical significance as a “ghost sign,” which is defined as remnants of hand-painted advertisements that have weathered and faded because of benign neglect. (See Appendix C - “Fort Collins Ghost Signs 2006”) The faded Coca-Cola/Pat and Gar sign is still outstanding in its quality and significance in that it conveys and represents a period of time when free-standing billboards dominated Lafayette landscapes and large hand-painted advertisements adorned Lafayette buildings. And the prominent Coca-Cola logo remains, a logo that the United States Patent and Trademark Office recognized in 2011 as one of the most famous trademarks in the world. Restored or unrestored, the sign still maintains the outstanding use of materials and craftsmanship of an artist known only by the initials “R. W.” (See Appendix D - LURA meeting agenda with attached “LURA Sign Preservation Report.”)

Areas of Significance: Commerce, Communications, Community Identity

- The fading Coca-Cola/Pat and Gar sign is an historically significant object not only for its visible aesthetic quality, but also for what is hidden under layers of paint. Those long-hidden layers tell the story of Lafayette’s “dry” history. If allowed to naturally weather, perhaps the Coca-Cola sign would give way to the circa 1945 hand-painted Coors sign, then the circa 1930s hand-painted Pabst Blue Ribbon sign — both of which are relevant to Lafayette’s historical Saloon Row. (See Appendix E - “Lafayette’s Saloon Row”) This sign is sited at a location of significance — the west sides of the 100 block of S. Public Road and the 100 and 200 blocks of N. Public Road, known as West Lafayette, were purposely excluded from town founder Mary Miller’s “dry town.” The circa 1895 investment group that owned the Saloon Row properties, including Mary Miller’s son, George I. Miller, platted the West Lafay-



A circa 1930 hand-painted Pabst sign on the south side of 201 N. Public Road. From the City of Lafayette website.



Same building in 1948 showing the Coor's portion of the sign. From Assessor's Card.



Same building in 2015 showing the Coca-Cola portion of the sign shortly after it was uncovered. From City of Lafayette website.

ette subdivision without deed restrictions prohibiting the distribution of alcoholic beverages.

Areas of Significance: Community Identity, Law

- The present site of the beer and refreshment drink sign that promoted Pat and Gar's Hi-Way Bar is historically significant because — although relocated from the Nuoci/La Familia building one block north — it's still in the former Saloon Row and attached to an original Saloon Row building. Meaning that the sign and the site still retains historical context. The RJ Investments building at 103 N. Public Road was built in 1900 and has housed many saloons and taverns, including The Sportsman's Inn. Moving the sign out of the former Saloon Row would compromise its historical integrity, destroy the sign's historical context, erase a decades-old visual landmark, and interrupt an important element of our community identity.

Area of Significance: Community Identity

- The Pat and Gar's Hi-Way Bar portion of the Coca-Cola/Pat and Gar sign, painted in 1949 or the early 1950s, is historically significant due to its association with Ida "Pat" (Brugger) Wright, Lafayette's first female city councilor. Pat and her husband, Garford, owned the Highway Bar at 201 N. Public Road from 1944 to 1955, which is the original location of the Coca-Cola/Pat and Gar sign. Other than the Coca-Cola/Pat and Gar sign, there are no remaining historic hand-painted signs or billboards in Lafayette associated with Saloon Row — or any bar for that matter. (See Appendix F - "Pat and Gar Wright.")

Areas of Significance: Politics, Community Identity

- The partial wall of the Nuoci/La Familia building containing the Coca-Cola/Pat and Gar sign is historically significant because it is the last remnant of an original Saloon Row building and saloon formerly owned by Italian immigrant Agostino "August" Nuoci (pronounced new-sigh or new-o-sigh) who was a coal miner and local farmer who owned the Nuoci Farm located northwest of the Lafayette Cemetery, now the Silver Creek housing development. The Nuoci Family owned 201 N. Public Road from 1905 to 1999. August Nuoci purchased 201 N. Public Road from Thomas Oates in Aug. 1905 and Boulder County Assessor records show that the Nuoci/La Familia Bar building was

built in 1908. August operated his saloon until about 1916 when prohibition was enacted in Colorado. Several other restaurants and bars occupied or leased the historic building until it was torn down in 2015 with the blessing of the Lafayette Urban Renewal Authority (LURA). The former Bluebird Cafe Lounge building, hidden beneath the Anspach's modern facade at 101 S. Public Road, and the Sportsman's Inn building at 103 N. Public Road are the only intact remnants of Saloon Row buildings. (See Appendix G - "August and Rose Nuoci.")

Areas of Significance: Ethnic Culture, Agriculture, Community Identity

- Lastly, like all of Lafayette's current landmarked properties, preservation is not exclusively a matter of aesthetics. It's also about preserving structures and objects made without mechanized and/or computer-aided technology. Decorative and unique architectural elements like corbels and porch posts weren't always mass-produced by large machines in a factory; they were painstakingly produced (or reproduced) at the job site by local craftsmen utilizing hand tools. Same can be said for reproducing a corporate advertising message or logo on the side of a building. Back then, the (often) local artist had no Sherwin-Williams to machine-mix a paint in the requisite Coca-Cola red. There was no method for projecting the advertising message or logo at a larger scale so that it could be traced, a method often used today for large-scale advertising and art. The artist had to make a small drawing, then — with his or her naked eye — skillfully scale that small, handheld drawing into an exact replication over 25-feet in width. This is a technique employed in ancient frescoes going back several millennia. Until about 1990, there were no large-format printers, aided by design software, to allow the artist to laser-print a sign in just a few hours. Keeping the Coca-Cola/Pat and Gar sign in a preserved form in its current location will present wonderful teachable moments for current and future generations viewing our numerous outdoor murals: "Kids, here's how Tif Choate scaled her 4-sided Waneka Lake outdoor mural and if you go to Simpson and Public Road, you'll see another superb, outdoor example of that technique — a derivative of the "Sight Size Method" where something small is made into something really large — that's over 80

years old.” (See Appendix B - “2011 Preservation Briefs - Preserving Historic Signs”)

Area of Significance: Art

• Combined, these individually significant factors comprise an object that is exceptionally significant and has an overwhelming historic importance to the community. Demolishing or removing the Coca-Cola/Pat and Gar sign from its current location would diminish the character and sense of place of downtown and Public Road. The Coca-Cola/Pat and Gar sign is an irreplaceable historic and cultural resource that should be recognized by designating it an historic landmark.

Pertinent facts

- The Coca-Cola/Pat and Gar sign is a billboard-like object and/or structure that is 26’ wide and approximately 14’ tall and is contained in and supported by a modern steel structure created by Coalesce Design and Fabrication of Boulder. It is owned by the City of Lafayette. The sign is permanently anchored to the south face of 103 N. Public Road, owned by Rick Ross and RJ Capital Investments LLC. An easement for the sign was granted by Ross in 2016. (See Appendix H - “2016 103 N. Public Road Easement Agreement”)
- The Coca-Cola/Pat and Gar sign, painted on wood lap siding, is a portion of an exterior wall removed from the historic Highway Bar (a.k.a. Pat and Gar’s Hi-Way Bar), known in contemporary times as the La Familia building at 201 N. Public Road, built in 1908. That building, torn down and hauled to the landfill in 2015, housed one of a handful of original Old Town saloons confined to the west side of the 100 block of S. Public Road and the 100 and 200 blocks of N. Public Road.
- In the late 1800s and early 1900s, these three blocks on the west side of Public Road, known as “Saloon Row,” were the only properties in Lafayette where alcohol could be sold. All other areas of the town had town founder Mary Miller’s deed restrictions forbidding the sale of alcohol. (It could be consumed, but not sold or given away.) Saloon Row was in essence an “island” for purchasing alcohol. All other areas of early Lafayette surrounding Saloon Row — original townsite, Mountain View additions 1, 2 and 3; Miller additions 1 and 2 — were dry and had claw back provisions in deeds or platting documents allowing Mary Miller to regain ownership of the property if the “liquor clause” was violated.
- A restoration expert commissioned by LURA said in a 2016 report that the mural has 14 layers of paint, with the Coca-Cola sign at the top, a painted Coors sign under that (painted in 1945) and a Pabst Blue Ribbon sign under that (painted in the 1930s). That expert said she stabilized and repaired the sign “for many decades to come.” (See Appendix D - “LURA Sign Preservation Report.”) The restoration process is documented in a City of Lafayette video at [youtube.com/watch?v=-Xmf1N3SQqY](https://www.youtube.com/watch?v=-Xmf1N3SQqY), and the restored sign is featured on a carefully curated Coca-Cola corporate video at [youtube.com/watch?v=qcwCoGep4V0](https://www.youtube.com/watch?v=qcwCoGep4V0). (See Appendix I - 2016 “Highway Coke Sign Maintenance Plan”)
- The sign is currently located in context with the historic Saloon Row.
- The Coca-Cola/Pat and Gar sign is associated with a prominent Lafayette resident in that the “Pat and Gar’s Hi-Way Bar” at the top refers to Ida “Pat” (Brugger) Wright and her husband, Garford Wright. The two owned the Highway Bar from 1944 to 1955. Pat Wright was Lafayette’s first female city councilor.
- The historic Nuoci/La Familia building, built in 1908, was torn down in 2015 by the late Vihm Raj Kumar Rai of Superior, dba 201 N. Public Road LLC, who was granted up to \$180,000 in free money (Clerk and Recorder Rec #03444232) from LURA toward the new building. The money was contingent on Rai constructing the new building’s Public Road facade according to LURA specifications. Even though he received free public money for his new building, Rai unloaded the Coca-Cola/Pat and Gar sign faster than Bo Nix throwing away the ball in the face of an A-gap blitz.
- Through the efforts of former Historic Preservation Board Chair Rebecca Schwendler, preservation efforts kicked into high gear. Former Lafayette resident and former LURA chair, Sally Martin, raised \$126,000 to save and move the sign and negotiated easement terms

with Rick Ross. In a 2016 City of Lafayette video, Martin described the sign as an “impressive mural.” (See Appendix J - “Save Our Historic Coca-Cola Sign - Again” and Appendix K - City of Lafayette “Sign Removal RFP” for general history of the sign)

- The sign was removed intact from 201 N. Public Road in 2015 and stored at the Lafayette Fire Department. It was restored at that location by a painting conservator. (See Appendix D - “LURA Sign Preservation Report.”)
- In 2016 it was affixed to the south face of the Rick Ross/RJ Capital Investments LLC building at 103 N. Public Road. A dedication of the relocated sign occurred in December of that year.
- In 2017 and 2019, City of Lafayette emails show that city staff was aware of deterioration and damage to the Coca-Cola/Pat and Gar sign. (See Appendix M - “2017 and 2019 City Emails.”) No maintenance or preventive measures were undertaken.
- In May 2025, Rick Ross submitted a comment to city council asking that they intervene in saving the sign. (See Appendix N - “Rick Ross Comment to City Council.”)
- Since 2016 the city has done nothing to maintain the sign and on July 3, 2025, despite having a \$120 million annual operating budget, initiated an RFP process to dispose of the community asset. (See Appendix K) LURA, which is the easement holder and the party responsible for maintaining the sign, expended no money from 2017 to early 2025 to maintain the sign other than a 2023 single-sourced restoration assessment from a Connecticut company that cost \$7,800. (See Appendix D) LURA hasn’t posted an annual report online since 2019, so the financial status of the organization is not fully known, but LURA started 2025 with an \$8 million operating budget with cash reserves in excess of \$5.3 million.
- As of the submission date of this landmark application, LURA is a going concern and presently the holder of easements at 103 N. Public Road and 201 N. Public Road.

Description

(Relevant to city Register of Historic Places application packet, Appendix A “Guidelines for Describing Properties - Buildings, Structures and Objects”)

The Coca-Cola/Pat and Gar hand-painted sign, a feature of 103 N. Public Road, is a billboard-like structure and/or object that is 26’ wide and approximately 14’ tall and is contained in and supported by a modern steel frame surrounded by protective appurtenances. The Coca-Cola painted advertisement features two Coca-Cola bottles flanking a central “Drink Coca-Cola. It’s the real thing” advertising message painted in white and gold lettering against a classic Coca-Cola red background. The sign was restored in 2016, work that enhanced the sign’s historical integrity.

Even though maintenance procedures were outlined by a professional conservator in a 2016 document (See Appendix I - “Coca-Cola Sign and Maintenance Plan.”), maintenance did not take place and the “Real Thing” lettering has faded to the point of being illegible. The white Coca-Cola logo, also suffering from a lack of maintenance, appears to be an accurate likeness of the company’s trademarked logo from the 1930s and 1940s. (See Appendix L - “Coca-Cola Logo History.”)

Above the Coca-Cola advertisement, in white letters with a dark brown background, is “Pat and Gar’s Hi-Way Bar.” This promoted the Highway Bar, owned from 1944 to 1955 by Ida “Pat” (Brugger) Wright and her husband, Garford. The Wrights formally advertised their bar in the Lafayette Leader newspaper as “Highway Bar,” so the shortened “Hi-Way Bar” was probably due to lack of space. Hidden under the Pat and Gar lettering is the original “Hi-Way Restaurant” lettering visible in late 1930s photographs. That name was shortened from “Highway Restaurant,” owned and operated at the time by restaurateur Dan Palizzi. According to county clerk records, he trademarked the name “Highway Restaurant” in 1940. This sign is an example of a “privilege sign” wherein companies painted the formal name of the business (i.e. Highway Restaurant) in exchange for also painting the company’s logo or advertising message (i.e. Pabst Blue Ribbon Beer).

The multi-colored Coca-Cola/Pat and Gar sign was painted on lap siding, which was removed from 201 N. Public Road in 2015. In 2016, it was permanently attached to the south face of 103 N. Public Road, owned

by RJ Capital Investments LLC. The current structure includes lighting, a small two-foot overhang to protect the sign from rain, a steel “knee wall” at its base and a concrete catch basin to capture paint chips that might wash off.

The current location of the sign — “the site” — is historically significant in that the sign is in the original “Saloon Row” and is attached to one of the original buildings along Saloon Row.

Boundary Identification

(Relevant to city Register of Historic Places application packet, Appendix B “Guidelines for Determining Significance - Boundary Selection”)

Per the RJ Capital Investments LLC easement and Clerk and Recorder records, there are two property owners associated with this nomination. City Code Sec. 1-2 defines “property” as either “real property” or “personal property.” The sign itself is personal property owned by the City of Lafayette. The sign is permanently anchored to real property — the “subject property” — at 103 N. Public Road and owned by RJ Capital Investments LLC.

It must be emphasized that the applicants *are not* seeking historic landmark designation for the commercial building at 103 N. Public Road but rather the structure and/or object identified herein as the Coca-Cola/Pat and Gar sign, which is permanently attached to the commercial building. The sign can be defined as a “feature” of that building.

The legal description of the “subject property” where the sign is located is LOTS 5-6 BLK 22, E 1/2, LAFAYETTE WEST ADDITION.

Appurtenances associated with the sign, including the protective “knee wall” fence, encroach on city right-of-way (the sidewalk). The fence juts approx. four feet into right-of-way and a protective canopy juts approx. one foot into right-of-way. The sign and the appurtenances are collectively “the structure.” (Recorded survey LS-17-0041 completed Nov. 5, 2015 by Power Surveying Company shows the building’s relationship to right-of-way.)

Nomination Criteria

(Relevant to city Register of Historic Places application packet, Appendix C “Nomination Criteria”)

The Coca-Cola/Pat and Gar Hi-Way Bar sign is both a structure and an object that meets the criteria listed below. The central object is a portion of wall built in 1908 and covered in layers of paint through many decades. The steel structure supporting the wall was built in 2015-2016. If treated as an integral, single unit dating from 2016, the Coca-Cola/Pat and Gar Hi-Way Bar sign is exempt from age standards because of its exceptional importance to the community. “Structure” is not defined in city code, Chapter 47, the section that pertains to this nomination. According to Merriam-Webster, a structure “is something constructed or arranged in a definite pattern of organization.” This broad definition would include houses, office buildings, chairs, billboards and billboard-like objects consisting of a permanently installed metal frame structure featuring a segment of a painted exterior wall removed from a historic commercial building.

A (1) Physical Integrity:

A. 1) The Coca-Cola/Pat and Gar sign shows character, interest and value as part of the heritage or cultural characteristics of the community.

A. 2) The Coca-Cola/Pat and Gar Hi-Way Bar sign retains original design features, materials and/or character.

A. 3) Originally located at 201 N. Public Road, the Coca-Cola/Pat and Gar Hi-Way Bar sign has the same historic context after having been moved to 103 N. Public Road.

A (2) Historical Significance:

b. Social/historic criteria

2) The hand printed advertisement for Coca-Cola and Pat and Gar’s Hi-Way Bar exemplifies the economic and social heritage of the community.

3) It is associated with these notable people: August and Rose Nuoci and Pat and Gar Wright.

c) It meets Geographic/Environmental criteria in that for several decades it was a visible landmark, a way point, that identified a prominent local restaurant and bar.

1) It enhances the identity of the community. In recent years the sign has been closely related to community identity, ergo the Coca-Cola sign was featured on the cover page of the City of Lafayette's 2025 budget document.

2) Provides an established and familiar visual feature of the community.

Areas of Significance

(Relevant to city Register of Historic Places application packet, Appendix D "Areas of Significance")

- Agriculture
- Art
- Commerce
- Communications
- Ethnic Culture
- Transportation
- Community Identity
- Social History
- Law
- Politics

About the applicants

Vicky Uhland is a third-generation Coloradan who grew up in Aurora and Littleton. She moved to Lafayette in 2005 and quickly became involved in her city. Over the years, she's served on various city government committees, including the Friends of Public Road Working Group, the East Lafayette Advisory Committee for Willoughby Corner affordable housing and the Land Use Code Working Group.

Vicky has long been interested in historic preservation, and has been involved in three Lafayette historic landmark applications.

• In 2015, Vicky was one of several Lafayette residents who worked on the third-party landmarking application for the city-owned grain elevator and silos at 816 E. Baseline Road. That application was withdrawn by the applicant before it was considered by the Historic Preservation Board. In 2025, the Lafayette Historic

Preservation Commission filed a new landmarking application for the property.

• In 2016, Vicky filed a third-party landmarking application for the historic Circle Motel buildings at 200 W. Baseline Road. That application was unanimously approved by the HPB. City council narrowly voted, 4-3, to deny the landmarking. Although the motel was subsequently destroyed, the landmarking application acquainted many people with the historic significance of the buildings and spurred the Lafayette Urban Renewal Authority to pay to have the original cottage on the property moved to 311 E. Chester St., where new owner Seth White preserved and restored it. Vicky assisted Seth with his application to landmark the cottage, and in 2024, the HPC and city council unanimously voted to add the Circle Motel Cottage to the Lafayette Local Register of Historic Places.

• In 2018, Vicky filed a landmarking application for her house and garage at 303 W. Simpson St. The application was unanimously approved by the HPB and city council. The property, known as the James W. Graham Jr. House in honor of the influential Lafayette mayor who lived there from 1924-42, was added to the Lafayette Local Register of Historic Places in early 2019.

•

Doug Conarro has been a Lafayette resident since 1995. His parents, Percy and Carolyn Conarro, owned and operated the Louisville Times, Lafayette News and Erie Review from 1965 to 1997. Doug was the editor of those newspapers in the 1990s, and later joined the Denver Post. Doug has a journalism degree and an MBA from the University of Colorado and published the North Forty News from 2011 to 2017. His books include "80026: An Illustrated History of Lafayette, Colorado," "Lost Lafayette, Colorado" and "Ghosts and Legends of Lafayette and Louisville." His recent research includes uncovering the identities of unknown burials at the Lafayette Cemetery, where discriminatory and negligent practices employed by the Town of Lafayette resulted in almost 200 burials being lost. He and his wife, Dana Coffield, saved from demolition and moved the historic Anna Waneka Thomas house in 1995. In 2000, it was the first structure landmarked via the local historic preservation ordinance and process. Doug's local history blog is at lafayettehistory.com. Related historic preservation experience:

- Historic Preservation Contractor, 1997 - 2024
Owned and managed a historic home renovation company; a “hobby” done in my spare time (off hours and weekends). Self-renovated and resold 24 historic homes, including two mountain cabins, since 1997. Featured on a 2004 segment of HGTV’s Restore America. Project portfolio at 5999bees.com.
- Lafayette Historic Preservation Commission, 2019 - 2024
Member of seven-person board and involved with documenting and protecting historically significant structures, preservation outreach, architectural and cultural surveys, demolition reviews, National Register nominations, local landmarking and certificates of appropriateness related to renovation of landmarked structures.
- President and Board of Directors, Historic Boulder, Inc., 1996 - 2004
Volunteered for and led (for one year) the nonprofit organization’s efforts in historic preservation issues, advocacy, and long-term financial solvency. Provided testimony for Boulder and Boulder County landmark designation processes, conducted on-site landmark assessments and participated in historic preservation outreach to Boulder County organizations and communities. Participated in formulation, submission and follow-up of preservation grant proposals. Familiar with conservation easements; Secretary of Interior restoration and rehabilitation standards; Section 106 review and compliance; local, county, state and national landmark and historic register processes and challenges. Involved in initiating the Lafayette, Colo. historic preservation ordinance and advocating for the Old Town Neighborhood Overlay District.

Bibliography

(Applies to pages 1-14 and Appendix A, E, F and G)

- “How has the Coca-Cola Company influenced our lives through advertising, art, pop culture, and responses to social and political situations over the years?” by Noah Katz, Sept. 2024, noakatz.net/post/how-has-the-coca-cola-company-influenced-our-lives-through-advertising-art-pop-culture-and-respon
- “The evolution of the Coca-Cola Logo,” Chartered Institute of Trademark Attorneys, 2022, citma.org.uk/resources/the-evolution-of-the-coca-cola-logo-blog.html
- “Your City’s Ghost Signs Have Stories to Tell,” by Matthew Kruchak, CityLab, National Trust for Historic Preservation, Aug. 30, 2017, savingplaces.org/stories/your-citys-ghost-signs-have-stories-to-tell
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- “Boulder County Commissioners Journal No. 1, 1861-1871,” compiled by Dina Carson, 2016
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- “Early Days in Boulder County,” from The Trail: A Magazine for Colorado, February, 1911
- “History of Church Ranch and the Church Family,” City of Westminster, 2010
- The Lafayette News Free Press, April 14, 1906; Lafayette Leader Feb. 14, 1908, Oct. 16, 1911, March 8, 1905, May 10, 1957; Lafayette News, March 15, 1902
- 2015 and 2016 phone interviews with Mary Wilber, great-granddaughter of John Franklin Miller who was Lafayette Miller’s uncle
- “Personal Interview by Bancroft, J.B. Foote,” Boulder, Colorado, 1886 from the Lafayette Public Library
- “Mary Elizabeth Foote Miller,” by Karen Westover, 2012
- Boulder County Clerk and Recorder records
- “Survey and Settlement,” by James D. Hutchison, 1994
- “Boulder County’s Agricultural Heritage,” by Deon Wolfenbarger, 2006
- “The Saloon on the Rocky Mountain Mining Frontier,” by Elliot West, 1979
- “Gem Of The Mountain Valley: A History Of Broomfield,” by Laura L. Spitler and Lou Walther, 1975
- “Lafayette, Colorado History: Treeless Plain to Thriving City,” 1990
- “80026: An Illustrated History of Lafayette, Colorado,” by Doug Conarro, 2017
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- Colorado Historic Newspapers, coloradohistoricnewspapers.org

Historic Preservation Commission Nomination Checklist

CODE OF ORDINANCES CITY OF LAFAYETTE, Chapter 47 - HISTORIC PRESERVATION

Sec. 47-2. - Definitions.

-- Historic landmark means a structure, site or district that has been designated as such by the city because of its historic significance and importance to the community.



"Structure" is not defined in the Chapter 47. According to Merriam-Webster, a structure "is something constructed or arranged in a definite pattern of organization." This broad definition would include houses, office buildings, chairs, billboards and billboard-like objects consisting of a permanently installed metal frame structure featuring a segment of a painted exterior wall removed from a commercial building.

-- Historic property means the cultural resources, including buildings, structures, objects, sites and districts, that are of historic significance.



The Coca-Cola/Pat and Gar sign is a cultural resource — both a structure and an object — that is of historic significance.

-- Owner means the person or persons listed in the records of the Boulder County clerk and recorder or Boulder County assessor as owner of a subject property.



Boulder County Clerk and Recorder Easement Agreement (Clerk and Recorder Rec #03514259) dated April 27, 2016 indicates that the owner of the Coca-Cola sign is the City of Lafayette, and ownership of the subject property (Lots 5-6. Block 22, E. 1/2 West Lafayette) is RJ Capital Investments LLC (Rick Ross), which granted an easement for the permanent installation of the sign to the Lafayette Urban Renewal Authority.

Sec. 47-4. - Designation of historic landmarks and historic districts.

(a) Designation authorized. Pursuant to the procedures hereinafter set forth in this section, the city council may, by ordinance: (1) Designate as an historic landmark an individual structure or other feature or an integrated group of structures and features on a single site having a special historic or architectural value.



The Coca-Cola/Pat and Gar sign is both an individual structure and a feature.

Historic Preservation Commission Nomination Checklist

Sec. 47-4. - Designation of historic landmarks and historic districts (c) (3) c. In conducting a review without the owner's consent, the [Historic Preservation] commission shall determine that the property has overwhelming historic importance to the entire community.



The Coca-Coal/Pat and Gar sign has overwhelming historic importance to the entire community as outlined in the Statement of Historic Significance section.

Sec. 47-2 - Definitions

Overwhelming historic importance means:

- (1) Possessing such unusual or uncommon significance that any structure's potential demolition or major alteration would diminish the character and sense of place in the city; or
- (2) Possessing superior or outstanding examples of the architecture, social or geographic historic significance criteria outlined in the standards and criteria set forth in this chapter. The term "superior" shall mean excellence of its kind and the term "outstanding" shall mean marked by eminence and distinction.



Demolishing or removing the Coca-Cola/Pat and Gar sign from its current location would diminish the character of downtown and erase the sense of place the sign brought to the city. It is an outstanding example of Lafayette's social history, and is both eminent (a position of prominence) and distinct (it was unique and rare in early Lafayette, and we don't have anything left that's similar to it). In its restored state in 2016, the sign was exceptional on a regional scale in that it had been covered for 60 years. (And it can be restored again.) In recent years, the city-owned community asset has been the victim of benign neglect, but the fading commercial advertising sign is one-of-a-kind and an outstanding example of an unaltered "ghost sign."

Sec. 47-17. - Criteria for designation.

(a) Historic landmarks. Historic landmarks must be at least fifty (50) years old, exhibit physical integrity, and meet one (1) or more of the criteria for historical significance as described below. A historic landmark may be exempt from the age standard if it is found to be exceptionally significant using other criteria.



Coca-Cola/Pat and Gar sign is exceptionally significant using other criteria.

Sec. 47-17. - Criteria for designation (which the sign meets).



(1) Physical integrity a. 1. *Shows character, interest, or value as part of the development, heritage, or cultural characteristics of the community.*



(1) Physical integrity a. 2. *Retains original design features, materials, and/or character.*



(1) Physical integrity a. 3 *Has the same historic context after having been moved.*

Historic Preservation Commission Nomination Checklist

Sec. 47-17. - Criteria for designation.



(2) Historical significance b. Social/historic criteria. 2. *Exemplifies the cultural, political, economic, or social heritage of the community.*



(2) Historical significance c. Geographic/environmental criteria. 1. *Enhances the sense of identity of the community* 2. *Provides an established and familiar visual feature of the community.*

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

“How were these original advertisements painted? One technique was to first draw a freehand sketch on graph paper. The wall would be divided into one foot sections, and the pattern would then be traced onto the wall using charcoal. Another way was to draw a full-sized pattern, again freehand, and then transfer the design onto the wall by using a tracing wheel to perforate the edges and a bag of chalk dust. Then the actual painting would begin, using the lightest color first, and working from top to bottom. Along with black and white, other frequently used colors were yellow, red, and green—all bright, bold colors that really attracted the eye.”

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

“Retain historic signs whenever possible, particularly when they are significant as evidence of the history of the product, business or service advertised (Denver Post, Coca Cola, Owl Cigar) and when they are outstanding examples of the sign maker’s art, whether because of their excellent craftsmanship, use of materials, or design. (Coca-Cola, Owl Cigar)”

-- Preservation Brief #25, “The Preservation of Historic Signs,” Technical Preservation Services, National Park Service, U.S. Dept. of the Interior, 1991

Appendix A - Lafayette's Historic Signs and Billboards



A handful of hand-painted (murals) signs are evident in this circa 1920 photograph showing the Dow & Gilbert drugstore sign, lower right and the mercantile “None Better Breakfast” sign on the Rocky Mountain Stores Company building at 404 E. Simpson. The “Mercantile Company Department Store” was painted over in black after the Rocky Mountain Stores Company, a subsidiary of Rocky Mountain Fuel Company, bought the building and business in 1911. The lumber yard storefront at Harrison and Geneseo is at upper right. The Ernest Grill & Co. lumber yard sign is still there today, it’s just buried under a modern facade. From panorama hanging at the Lafayette Public Library.



A circa 1910 papered billboard promoting a circus on the west of side of the Webber livery stable in the 400 block of E. Simpson Street. The Webber building burned down in 1900, was rebuilt and then burned down again circa 1920, then was rebuilt. From the Lafayette Public Library.



The former Colorado and Southern train depot circa 1920, just north of where present-day E. Cannon and Finch Ave. intersect, flanked by a large billboard that greeted train travelers. On the left is a Horse Shoe tobacco billboard, and the right appears to be a soft drink billboard, both installed by the Curran Bill Posting Company (see below). From panorama hanging at the Lafayette Public Library.



Horse Shoe plug tobacco sign is visible on left, with the right billboard showing a figure pointing at a bottle that's the shape of a Coke bottle. A high-contrast version of the right side billboard shows the figure in more detail.

“A petition was presented by Mr. W. N. Weller in regard to the billboard now on Lot 6 in Block 11, [at the corner of Michigan and E. Cleveland] it is considered a nuisance by the residents in the vicinity of the billboard and desire to have it removed forty feet south on the lot from where it is now. The Clerk was instructed to write Mr. Penney manager for the Curran Bill Posting Co. and attend to its removal.” — Dec. 6, 1905 town board minutes



A circa 1910 image of the hand-painted sign on the east face of the Dow and Gilbert drug store at E. Simpson and Michigan Avenue. From the Doug Conarroe collection.



A pre-1910 image of the hand-painted sign on the east face of the Mercantile Co. Department Store store, later the Rocky Mountain Stores Company, in the 400 block of E. Simpson. The "None Better Breakfast" portion is visible just below it. From the Doug Conarroe collection.



The repainted “None Better Breakfast” sign in the 400 block of E. Simpson Street in 2025, the top part of which has been altered i. e. the “Lafayette Commons. Since 1898” portion of the sign was added and has no basis in historical fact — in other words it’s “fake history.” There was no “Lafayette Commons” in 1898. The building received that name in 2014. Plus the building burned down in 1900 (then was rebuilt) and we have no evidence of signage or building naming prior to that. Photo by Doug Conarro.



A ghost sign with the word “Good” on the north face of the former Hein Garage at 607 S. Public Road. It was covered over in 2025 with a new coat of stucco. Photo by Doug Conarro.



LURA-funded renovations at 210 S. Public Road uncovered the hand-painted “Hi-Way Food Store” sign in 2023. Building owner Karen Van DeHey saved the sign and moved the restored sign to the north side of the building. Photo by Doug Conarro.



Renovations partially funded by LURA at 201 N. Public Road uncovered the hand-painted “Coca-Cola/Pat and Gar’s Hi-Way Bar” sign in 2015. It was moved to 103 S. Public Road in 2016, but has deteriorated to a “ghost sign” status. 2025 photo by Doug Conarro.

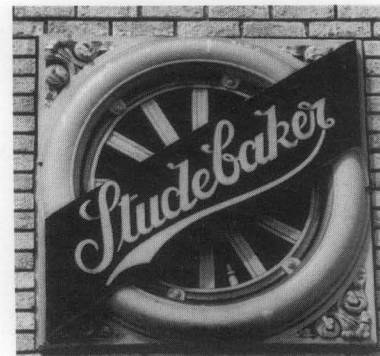
25 PRESERVATION BRIEFS

The Preservation of Historic Signs

Michael J. Auer



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



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

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

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

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



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

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



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

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

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

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

Historic Sign Types and Practices

Pre-Nineteenth Century

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

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





b

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

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

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

Nineteenth Century Signs and Sign Practices

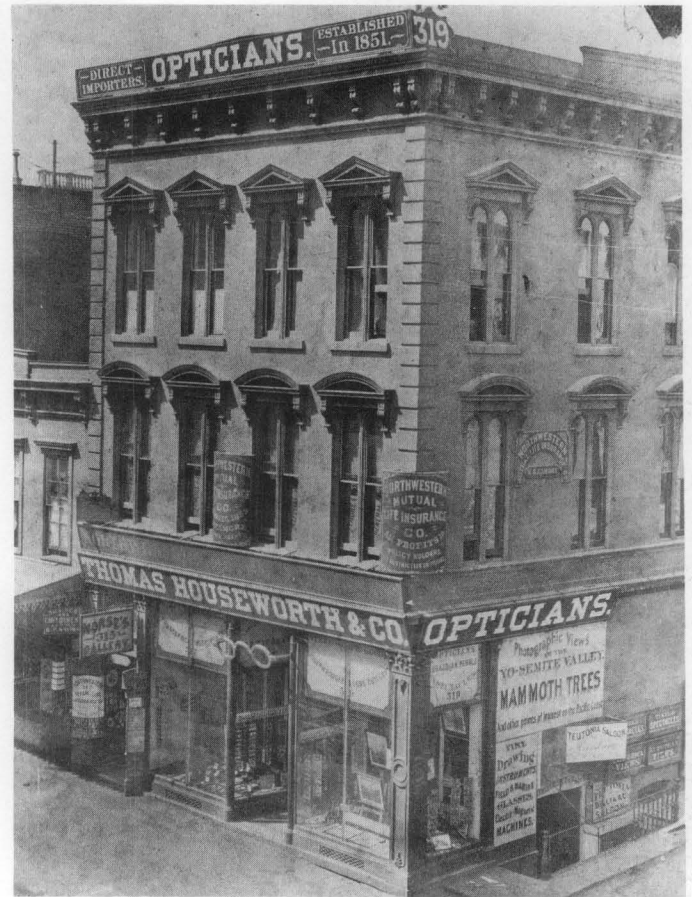
Surviving nineteenth-century photographs depict a great variety of signs. The list of signs discussed here is by no means exhaustive.

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

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

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

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



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

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

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

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

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

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

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

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

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

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

Twentieth Century Signs and Sign Practices

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

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



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

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

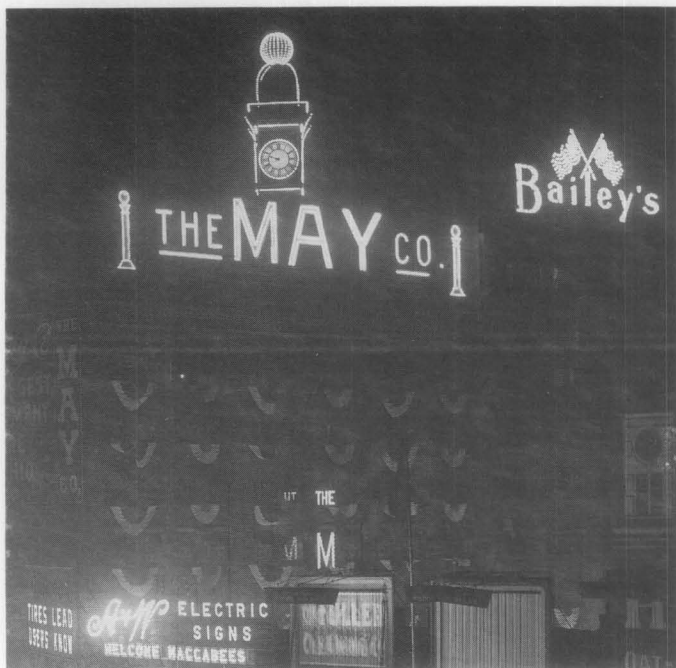
Moving signs were not unknown prior to the advent of electricity, for wind-driven signs had made their appearance in the nineteenth century. But electricity gave signs an unparalleled range of motion. This movement added yet another element to the life of the street.

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

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

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

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



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

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

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

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



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



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

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

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

Sign Regulation

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

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

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

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

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

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

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

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

Sign as Icon

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



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

Preserving Historic Signs

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

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

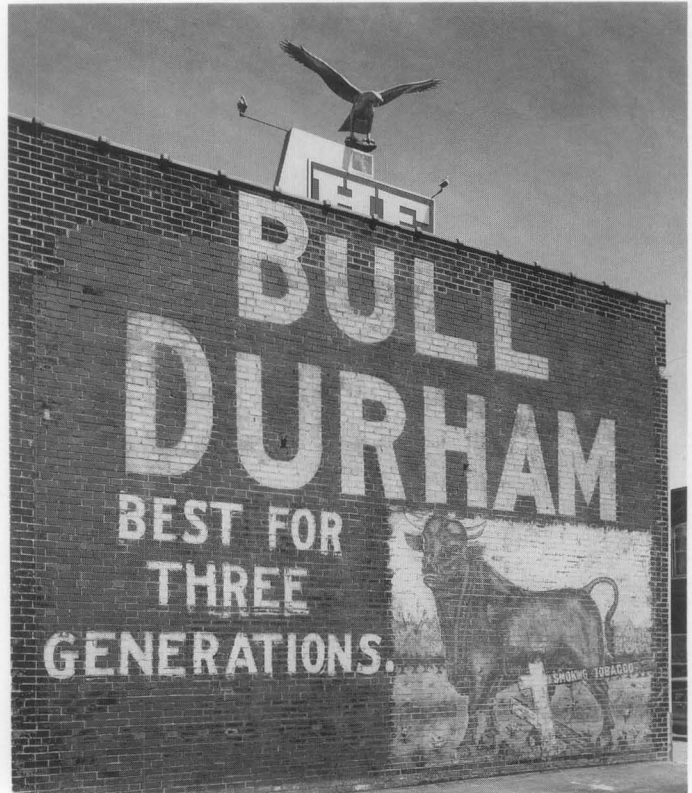
Retaining Historic Signs

Retain historic signs whenever possible, particularly when they are:

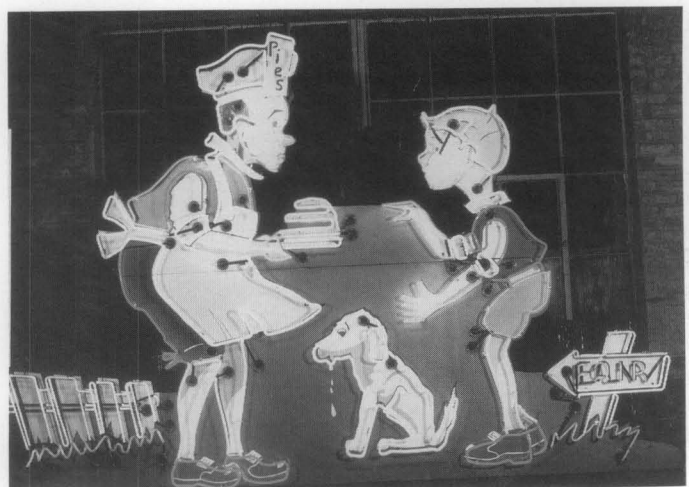
- associated with historic figures, events or places (Fig. 10).
- significant as evidence of the history of the product, business or service advertised (Fig. 11).
- significant as reflecting the history of the building or

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

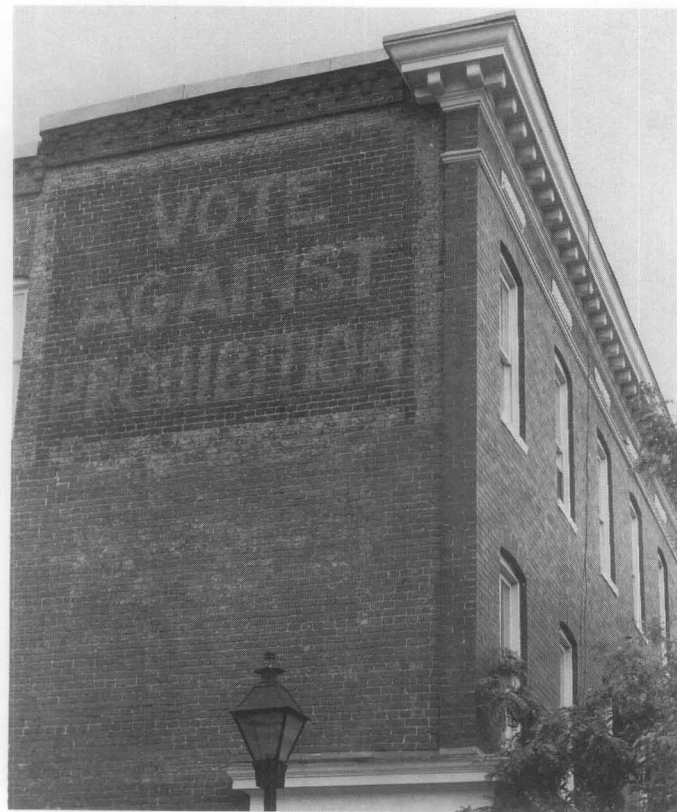
- characteristic of a specific historic period, such as gold leaf on glass, neon, or stainless steel lettering.
- integral to the building's design or physical fabric, as when a sign is part of a storefront made of Carrara glass or enamel panels, or when the name of the historic firm or the date are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



a



b



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

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

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

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



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

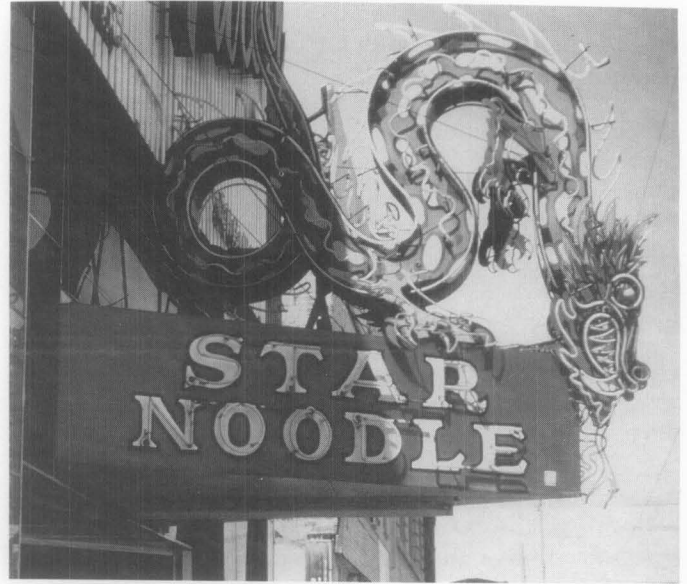


13. Historic signs were often built into a property—and often under foot. Photo: Richard Wagner, National Trust for Historic Preservation.

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

Maintaining and Repairing Historic Signs

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



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



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

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

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

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

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

Reusing Historic Signs

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

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

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

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

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

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

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



a



b



c

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

Repairing Historic Sign Materials

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

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

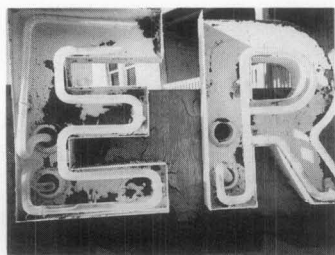
Dents in porcelain enamel signs should be left alone. Attempting to hammer them out risks further damage.

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

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

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

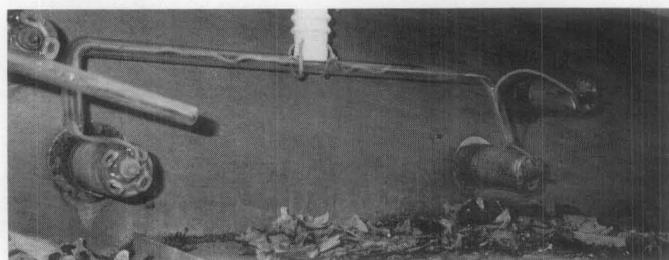
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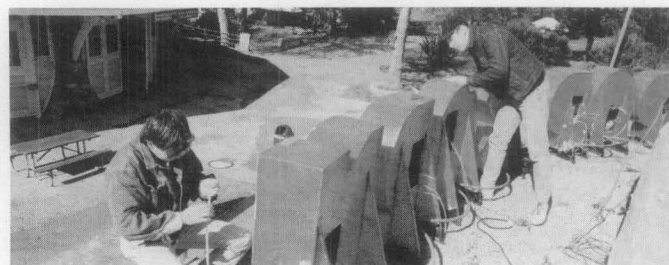
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d



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g

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

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

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

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

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

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

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

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

New Signs and Historic Buildings

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

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

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

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

toric signboard, for example.)

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

Conclusion

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



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

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

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

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

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DiLamme, Philip. *American Streamline: A Handbook of Neon Advertising Design*. Cincinnati: ST Publications, 1988.

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

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Smith, Kent. *Gold Leaf Techniques*. Cincinnati: ST Publications, 1989.

Stage, William. *Ghost Signs: Brick Wall Signs in America*. Cincinnati: ST Publications, 1989.

Stern, Rudi. *Let There Be Neon*. New York: Harry N. Abrams, Inc., 1979. (Rev. 1988).

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

NOTES

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

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

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

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

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

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

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

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

Acknowledgements

The author gratefully acknowledges the invaluable assistance of Beth Savage, National Register of Historic Places. The author is also indebted to Rebecca Shiffer of The Society for Commercial Archeology, and to other colleagues in the cultural resources programs of the National Park Service, sign artists in private practice, and professionals and preservationists in a number of organizations. These include staff of the Technical Preservation Services Branch, directed by H. Ward Jandl, especially Kay Weeks, Anne Grimmer, Sharon C. Park, and Thomas C. Jester; staff of the National Park Service Regional Offices, especially Michael Crowe, Thomas Keohan, Catherine Colby and Christopher Jones; deTeel Patterson Tiller and Stephen Morris, Interagency Resources Division; Caroline Bedinger, Historic American Engineering Record; Catherine Lavoie and Sara Leach, Historic American Buildings Survey, and Stan Fowler of Glen Echo Park. Significant contributions were also made by Peter Phillips, Yuma County Planning Department; Pratt Cassity of the National Alliance of Preservation Commissions; Betsy Jackson, Doug Loescher and Kennedy Smith of the National Trust for Historic Preservation; Richard Longstreth, George Washington University; Richard Wagner, David H. Gleason Associates, Inc.; Michael Jackson, Illinois Historic Preservation Agency; Vance Kelley, Kansas State Historical Society; William Pencek, Maryland Historical Trust; Chere Justo, Montana Historical Society, and Gerron Hite and Stan Graves, Texas State Historical Commission (the latter on behalf of the National Conference of State Historic Preservation Officers). The following artists and professionals active in the sign industry offered publications, photographs, technical material, and advice: Lynn Baxter and Tod Swormstedt, ST Publications; Kent Smith, Kent Smith Signs; Craig Kraft, Kraft Studios; Larry Kanter, Neon Projects; Len Davidson, Davidson Neon Design; Thomas Ellis, The Enamelist Society; Timothy Pugh, the Porcelain Enamel Institute; William Adair, Goldleaf Studios.

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

Appendix C - Fort Collins Ghost Signs



Fort Collins Ghost Signs – 2006

Historical Outdoor Advertising History

Ghost Signs – A Study

A research study of ghost signs.....what's out there, what's left in Fort Collins, what are other cities doing, and what is their importance in the literature. Information was taken from Preservation Brief #25, The Preservation of Historic Signs, Technical Preservation Services, National Park Service, U.S. Dept. of the Interior, 1991, and from a 1980s joint CSU and Fort Collins Library Local History Archives research /slide presentation.

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The following information was taken from Preservation Brief #25, The Preservation of Historic Signs, Technical Preservation Services, National Park Service, U.S. Dept. of the Interior, 1991.

The Important Role of Ghost Signs...

Introduction:

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

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

Historic Ghost Sign Type and Practices:

- “Nineteenth Century – Signs were painted on the building. Signs of this type tended to use several “lines” of text, the name of business and short description, for example. The message, reading from top to bottom, sometimes covered several stories of the building. Other painted signs presented figures, products, or scenes. Such signs were typically more vertical than horizontal in emphasis. Whether such painted signs featured text or images, they became major features of the building, as their makers intended them to be. The building itself often became a backdrop for the sign.”
- “Twentieth Century – Signs in this period stemmed from business trends rather than from technological breakthroughs or design movements: the rise of chain stores and franchises. National firms replaced many local businesses. Standard corporate signs went up/ local trademarks came down. The rise of mass culture, of which the national chain is but one expression, has meant the rise of standardization, and the elimination of regional differences and local character. The result is not just sameness, but impersonality as well; it is becoming rarer, for example, to find owners’ names on signs. But the preservation of historic signs is one way to ensure that at least some of these expressions of local history continue to enliven our streets.”

How were these original advertisements painted?

One technique was to first draw a freehand sketch on graph paper. The wall would be divided into one foot sections, and the pattern would then be traced onto the wall using charcoal. Another way was to draw a full-sized pattern, again freehand, and then transfer the design onto the wall by using a tracing wheel to perforate the edges and a bag of chalk dust. Then the actual painting would begin, using the lightest color first, and working from top to bottom. Along with black and white, other frequently used

colors were yellow, red, and green—all bright, bold colors that really attracted the eye. Interestingly, sign painters did not coat their finished advertisements with shellac or varnish, as this would actually speed up the deterioration process. Instead, the paint they used was 85 to 95% pigment, with a very high lead content, which would last for years. The Society for Commercial Archeology writes, “A ghost sign is a faded, painted sign, at least 50 years old, on an exterior building wall heralding an obsolete product, an outdated trademark or a clue to the history of the building’s occupancy. They are “ghosts” because they often reappear after a rainstorm or following the demolition of a neighboring building.

Sign as an Icon:

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

Why don’t we see more of these advertisements today?

“Cost is a factor, as well as changes in mobility. When these signs were most popular, in the 1930s and 40s, people drove more slowly and they walked more—they had time to really look at an advertisement. Today it is cheaper to purchase mass-produced signs. Also, in the past, a sign reflected the character of the store and the shop proprietor more personally—his shop’s name was usually painted right along with the advertisement. Now, with so many large corporations and franchises spread all across America, signs tend to be much more generic in nature.”

Preserving Historic Signs:

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

Retaining Historic Signs:

“Retain historic signs whenever possible, particularly when they are:

- associated with historic figures, events or places (Nedley Hotel)
- significant as evidence of the history of the product, business or service advertised (Denver Post, Coca Cola, Owl Cigar)
- significant as reflecting the history of the building or the development of the historic district. A sign may be the only indicator of a building’s historic use. (The Fair Store, Damm’s Bakery)

- integral to the building's design or physical fabric, as when a sign is part of a storefront made of Carrara glass or enamel panels, or when the name of the historic firm or the date are rendered in stone, metal or tile. (Julian's)
- outstanding examples of the sign maker's art, whether because of their excellent craftsmanship, use of materials, or design. (Coca-Cola, Owl Cigar)
- local landmarks, that is, signs recognized as popular focal points in a community. (Nedley Hotel, Coca Cola, Owl Cigar, Damm's Bakery, etc.)"

Maintaining and Repairing:

"Recognize that the apparent age of historic signs is one of their major features; do not "over restore" signs so that all evidence of their age is lost, even though the appearance and form may be recaptured."

Local and Regional References to Fort Collins Ghost Signs:

"Signs of the Time," Loveland, Colorado, *Daily Reporter-Herald*, Weekend, Dec. 8-9, 1990
(Damm's Bakery, Denver Post, and Coca-Cola signs.)

Fort Collins Yesterdays, Evadene Swanson (Damm's Bakery, Colorado Bakery and Grocery signs.)

Preservation Rag, News from Historic Fort Collins Development Corporation, Spring 2002
(Owl Cigars, Coca-Cola and other signs.)

New Signs & Historic Buildings...New murals, alive & well today. What's going on around the country. . .

Denver paints advertising murals on blank walls of buildings, sadly a dying art, using Chris Krieg of Evergreen Signs. New wall signs advertise events like exhibits at the Denver Botanic Gardens (giant beetle on flower), and visiting shows like Cirque de Soleil. Under city ordinances, only 5% of such paintings in the Downtown area may be devoted to advertising. **"Giant Beetle Devours Headless Man Downtown," Dick Kreck, Denver Post, May 29, 1999**

Golden, Colorado has allowed an Arby's new mural wall sign to be painted.

Tacoma, WA – is proud of its ghost signs. Reuben McKnight, historic preservation officer, says if someone wanted to paint over a ghost sign, it is something city preservation commissioners would look at.

Minnesota muralist Gary Butzer turns ordinary barns into moo-see-um places with murals of cows, horses, cowboys, etc. In the country, he paints ordinary things on unusual canvases. **"Outstanding In His Field," People Magazine, 6/30/97**

Toppenish, Washington, has found a way to exploit its natural beauty and its native American and Hispanic cultures while reveling in its northwestern working-class roots. More than 40 murals painted

on the sides of downtown historic buildings celebrate the history of “Where the West Still Lives,” as they say there. The Toppenish Mural Society selects designs from the regions’ top mural artists.

Chemainus, British Columbia, uses new murals and signs to create a town image.

Port Townsend, WA., new murals have to be advertising signs like the old.

Aspen, Colorado – Where present, ghost signs are considered to be one of the landmark features of a building. They are incorporated into the landmark description of the property and are a feature that can’t be altered except to be restored.

New York, NY, although the landmarks commission is not actively working to protect the city’s ghost signs, some of its citizens are. Frank H. Jump (www.frankjump.com) has a website set up to preserve New York’s ghost signs, and he sells photographs of the signs for \$750 each. His “Fading Ad Campaign” works to preserve remaining signs. Walter Grutchfield (waltergrutchfield.net/signs) also maintains a web site devoted to photographs of the ghost signs to increase public awareness and appreciation.

California, because of their rarity and the era they represent, Hand-painted signs have become chic again. In **Palo Alto**, the Peninsula Creamery has a new sign custom-built, still hand painted, but copied to look like the motifs of the ‘50s. The **Santa Clara Valley** still has a small stock of hand-painted wonders, some captured inside of buildings, others lovingly preserved on restaurant walls. Individuals and citizen’s groups in **San Jose** and the **Silicon Valley** are waging a publicity political campaign to preserve ghost signs. (Dan Pulcrano, “Sign Language, What they say about our lives, and why action is needed to save the valley’s scarce reminders of its commercial past.”)

www.metroactive.com/papers/metro/04.26.01/cover/signs1-0117.html

A Doggie Diner dog’s head object sign was threatened with a redevelopment project until Bill Griffith, nationally syndicated cartoonist (Zippy the Pinhead) wrote the dachshund into his cartoon and championed sign preservation. The **Ocean Beach** Historical Society led the preservation campaign until the **San Francisco** Landmarks Preservation Advisory Board declared the icon a local landmark. Griffith says, “It’s still in its original position...it’s something that only the public can see, and it’s a wonderful example of what I call Brand X America, the non-McDonald’s America.”

Milwaukee, Wisconsin – The Museum of Beer and Brewing documents and advocates preservation of Ghost Signs. They have a gallery of photos to celebrate this example of the sign maker’s art. (http://www.brewingmuseum.org/ghost_signs.htm)

Ghosts on the Bricks – Joel Vance (<http://www.finetravel.com/unitedstates/midwest/ghost.htm>) In Mr. Vance’s article he says that “the Arkansas Historic Preservation program has recognized the value of “ghost signs” and actively searches for the survivors. You can report Arkansas sightings to them at 1500 Tower Bldg., 323 Center St., Little Rock 72201.”

Ghost Signs In Fort Collins

The following information was taken from a 1980s joint CSU and Fort Collins Library Local History Archives research /slide presentation. The photos were taken June 2006. This may not be an exhaustive list.

Signs on North and South College Avenue

OWL CIGAR:

- Located on the 2nd floor, south wall of Robert Trimble Block (1905), 113 S. College, above the China Palace.
- Probably painted by Robert Forington, sign painter, who was known locally for his bird (owl) paintings, in the 1930s.
- The advertisement was painted on top of the natural brick color, which is unusual—most signs were painted on top of a base coat of white or black.
- Owl Cigars were said to be made until 1948 in Fort Collins.



Close-ups of the Owl Cigar sign.



Tyler-Lowe Mercantile CO., listed in the Fort Collins Directory as a “department store” was the first store in the building in 1905.



DAMM'S BAKERY:

- Located on the 2nd floor, north side of the Colorado Building, 131 S. College, above Garwood's Jewelers. They made candies and ice cream.
- Painted in the 1920s or early 30s, most likely by Stewart Case.
- The business went out in 1936. (Fort Collins Yesterdays, Evadene Swanson)
- The bakery's telephone number was easy to read—this was still the era of asking the operator to connect you with “Sherwood 29”, instead of direct dialing.



NEDLEY HOTEL and MEYER Clothing and Dry Goods Store:

- Located on the 2nd floor, north side of 130-134 S. College.
- The hotel was located on the second floor above the Meyer Clothing Store.
- The Meyer sign had the slogan, “Pay Cash and Save” that gives us a very real flavor of how Mr. Meyers operated his business.
- The Nedley sign was one of the first signs to be lit up at night in Fort Collins, using a flood lamp which is still visible in the picture.



Flood Lamplight



BANK:

- Located on the south 3rd story wall of the Opera Galleria building, 121 N. College Avenue, over the Children's Mercantile below.
- A tree obscures the sign except in the winter.
- In January 1881, Franklin Avery opened the Larimer County Bank here when it was known as the Welch Block. It then became the First National Bank of Fort Collins and the sign simple read "BANK." By 1898 Avery had moved the bank to the Avery Block across the street.



AUTO PARTS Store:

- Located on the south 2nd story wall of the Brinker Grocery Block (Shanahan Block), home of Starry Night Coffee Co., 112 S. College today.
- The Auto Parts Store was in the first floor of the building from 1936 to 1988.
- The sign is now barely visible.



Signs in the Historic Old Town Fort Collins District

Coca-Cola:

- Located on the east wall of the J.L. Hohnstein Block, 220 E. Mountain, Coopersmith Brewing Co. today.
- This sign was for the “new, 12 oz, king-sized” bottle of coke.
- It was also the former location of Angell’s Delicatessen.
- It was painted by Don Brown in 1958.
- The sign is a “privilege” sign; a company pays for a business’ sign for the privilege of putting up another sign advertising its product. The Coca-Cola company paid Brown to do the “Angell’s Delicatessen and Party Service” sign that stretches across the top of its own soft drink sign promoting the king-size 12-ounce bottle, which just hit the market. (“Sign Survives Seasons,” Rick Heredia, *Fort Collins Coloradoan*, October 7, 1985.)
- The cost then of painting was 50-60 cents per square foot, about \$400—for the 3-5 day project.
- Cost now could be \$5-\$6/square foot, plus labor, or \$2,000-\$3,000.
- This may easily be the most popular sign in Fort Collins, in part because it is in a very visible location on E. Mountain Avenue, and also because it is an advertising product that exists today and everyone is familiar with.
- The “G” in BIG and the “12 oz.” after it, have faded away already.



DENVER POST and Colorado Bakery & Grocery:

- Located on the east wall of Coopersmith's, 142 Linden Street, right around the corner of the Old Town Plaza.
- Denver Post was painted in the 1930s over an old Owl Cigar sign painted in the late 1920s, which in turn was painted on top of an even earlier sign.
- The Denver Post had a location there, where the truck from Denver could drop off the papers for delivery. The Denver Post, Fair Store, and Coca-Cola signs were purposely retained as part of the Old Town Project.
- The sign is on the bottom covered by two Aspen trees needing removal.
- It is difficult to make out, but at the bottom of the sign is the old Post slogan: "Always Fair and Unafraid."
- The "Colorado Bakery & Grocery, F. H. Knemeyer..Proprietor – STAPLE & FANCY GROCERY & PROVISIONS" sign is more visible at the top.
- The shop opened here in 1903. (Fort Collins Yesterdays, Evadene Swanson)



The Fair Store:

- Located on the east (rear) wall of the Miller Block, #11 Old Town Square.
- The Miller Block used to house the Fair Store in the left section at 162 Linden St.
- The Fair Store was a very popular mercantile store in Fort Collins, and many long-time residents can remember standing there for hours as children, trying to decide on just how to spend their pennies or nickels.
- The sign was painted in the late 1920s or early 1930s.
- It was painted in black and white which was cheaper. The store owners were probably just trying to save money, but due to the purity of the colors, black and white are the two sign colors that last the longest.
- This sign has faded a great deal over the years, but it is probably over 75 years old. This is incredible that it has lasted this long without either being painted over, built in front of, or the building torn down and replaced.



CHAMPION Spark Plugs Sign:

- Much faded sign on the east wall of 238 E. Mountain, the side of Coopersmith's Brewery and Billiards establishment.
- The building was built in 1926 and housed a variety of garage and auto related shops to repair automobiles.



Other Ghost Signs in Fort Collins...

This is the **PARAMOUNT LAUNDERS AND CLEANERS** sign on the west side of the old Armory, 314 E. Mountain Avenue. The business was there from 1930 to 1994.



This is the “**SEDER & SON MOLDED PRODUCTS CO.**” sign and the more recent “**A Classic TOUCH**” motorcycle shop at 300 N. College Avenue.



A back metal sided addition has a sign,
“**DENVER FORT COLLINS TRUCK LINE.**”

Appendix D - LURA Sign Preservation Report



Lafayette Urban Renewal Authority Staff Report

MEETING DATE: February 13, 2024
AGENDA TITLE: Project Overview – 2024 Coca-Cola Sign Restoration Project
PREPARED BY: Brigid Keating, LURA Executive Director

Executive Summary

At the February 13, 2024, meeting, Executive Director Keating will present an overview of the 2024 Coca-Cola Sign Restoration project. LURA is responsible for the maintenance of the sign located at 104 N Public Road.

Background Information

During the demolition of 201 N Public Road in 2015, the contractor discovered a historic Coca-Cola sign. The sign was covered in 1956 when asbestos siding was installed over the original wood siding. For more information on the sign's history and original restoration project, please refer to the [City's webpage](#) (Attachment A). In 2016, a major restoration project occurred, and the sign was relocated to 103 N Public Road (Attachment B).

Resolution 2016-01 – Authorizing an Easement

At the March 16 meeting, LURA passed Resolution No. 2016-01 authorizing an easement with RJ Capital Investors, LLC, across the south-facing wall of the building at 103 N Public Road for relocating the Coca-Cola sign. LURA provided a loan of up to \$291,000 for the redevelopment of the property (Attachment C). As part of the project, RJ Capital Investors provided LURA an easement for the “installation, maintenance, and removal (if necessary) of a historic Coca-Cola Mural... The Mural is to be permanently installed on south facing exterior wall... This easement was to include the right to cross over the property, and to make such modifications to the south facing exterior wall, as necessary for the installation, maintenance, and removal (if necessary) of the Mural” (Section F. Recitals).

The Agreement contemplates that “The Mural remains, at all times, the property of the City of Lafayette’s, and may only be moved, modified, or removed at the City of Lafayette’s sole discretion” (Section 1.2 Nature of LURA’s Right). And that LURA retains the sole right and obligation to maintain the Mural, and to enter onto the property to do so” (Section 2.2 Maintenance).

Deterioration and 2024 Restoration Project

Due to its south-facing location, the historic sign has deteriorated since the restoration project occurred in 2016 and requires another round of restoration/maintenance. In 2023, Executive Director Keating released a Request for Qualifications for the restoration of the

Coca-Cola sign. [John Canning & CO](#) was identified as the successful respondent, and Executive Director Keating authorized an initial assessment and testing of the sign (Attachment C). This was within the Executive Director's spending authority.

At the February 13 meeting, Executive Director Keating will provide an overview of the assessment and testing timeline (Phase I) to LURA.

Next Steps

Once the assessment is complete, John Canning CO will provide a report that will outline the restoration recommendations and costs. Executive Director Keating will return to LURA for authorization to move forward with the restoration (Phase II) at a future meeting.

Recommendation

N/A

Attachment(s)

- A: Coca-Cola Sign History
- B: 2016 Coca-Cola Sign Restoration Final Report
- C. Easement Agreement for 104 N Public Road
- C. John Canning & Co Phase I Scope

A history of Pat and Gar's Hi-Way Bar Mural



A piece of historic public art discovered and preserved

Lafayette, Colorado's Coca-Cola mural represents one colorful stage in the long use life of the historic building formerly located at 201 N. Public Road. That building, which originally had a false front, was constructed during the first decade of the 1900s. In 1913 what is now Public Road became part of the Lincoln Highway, the country's first transcontinental automobile route. Although the Colorado portion of the Lincoln Highway was federally unsanctioned in 1915, it remained a vital route for automobile travel, tourism, and advertising into the 1950s.

By 1926 the building at 201 N. Public Road was open as Parr's Pharmacy, owned by Emmitt L. and Louise Parr. By 1936 it had become DeTavern, operated by Daniel and Edyth Palizzi. Sometime later the building became the High-Way Restaurant. The earliest historic photo of the building, probably from the late 1930s or early 1940s, shows this name, spelled as "Hi-Way," painted as a banner across the top of the south wall of the building. Below that is a large painted advertisement for "Pabst Blue Ribbon Beer".

By 1948 the building's false front was removed, its roofline was changed, its façade was covered in stucco, and its large storefront windows were replaced by small, round windows set in the middle of large, rectangular areas of glass block. At that time the building retained its "Hi-Way Restaurant" banner but displayed a "Coors Beer" mural across its south wall. However, those were soon replaced by a new banner and mural. In 1949 or the early 1950s sign painters created a "Pat and Gar's Hi-Way Bar" banner across the top of the south wall. Below that they painted a large Coca-Cola mural with the slogan, "Drink Coca-Cola It's the Real Thing." That slogan had been introduced by Coke in the early 1940s. The Hi-Way Bar banner and Coca-Cola advertisement, collectively called the Coke mural, were relatively short-lived, as the building was covered with asbestos siding in 1956. Subsequently the building became, among other businesses, Mike's Bar, Don & Sandy's Little

Mexican Kitchen, and eventually La Familia. Although the siding hid the mural from public sight, it helped to protect the paint from fading and otherwise weathering until the south side of the building was uncovered prior to demolition in June 2015.

Over the decades between the 1890s and 1950s The Coca-Cola Company and/or its local bottlers paid for thousands of painted wall signs advertising their product. Most often local sign painters did the work. As a result, before Coke created specific guidelines for its advertising, the wall signs exhibited great variation in composition, color, style, and even spelling. To create a more uniform look, in the early 1920s Coke began to issue directives for the placement, size, lettering, preparation, and coloring of its painted wall signs. This can be seen in Lafayette's Coke mural. For example, to create the white and yellow lettering of the slogan, the painters first prepared large rect-



angles of those two colors in the appropriate places within the sign. Then they painted red over the top, leaving white and yellow exposed in the shape of the lettering. The pairing of a Coke advertisement with the name of the sponsoring business was called a “privilege sign”. At first Coke strongly encouraged the use of different colors for the business name and the Coke advertisement. However, over time it relaxed that requirement, as seen by the use of similar reds for the banner and advertisement in Lafayette's mural. The color of the former is somewhat darker than the latter, possibly because it was painted over the top of the earlier black “Hi-Way Restaurant” banner. Coke wall signs typically were re-painted at least once a year. Lafayette's mural provides evidence for repainting, both of the Coke mural and underlying murals; at least 14 layers of paint from the various wall signs are visible, with little or no surface preparation completed before each layer was painted.

In order to save the mural as a piece of historic public art, in September 2015 most of the south wall of the building was framed, cut out, and moved by flat-bed truck to Lafayette's Fire Station No. 1. In February 2016 professional paint conservators, Deborah Uhl and Lisa Capano, carefully removed siding nails and clean surface dirt off the mural while it stood in the fire station. They also applied special liquid adhesive behind peeling areas so that the underlying wood and the paint became one entity, preventing paint flaking and loss. The final step was to apply layers of consolidant across the entire mural as a protective barrier against ultraviolet light, dirt, and other damage. In the future the mural will be framed and installed in a visible location on Public Road.



201 N. Public Road Timeline

Post-1905: Wood building with false front and large windows constructed at 201 N. Public Road

1926: Building housed Emmitt L. and Louise Parr's pharmacy

1936: Building housed Daniel and Edyth Palizzi's DeTavern

Post-1936: Building became the High-Way Restaurant

Late 1930s–early 1940s: “Hi-Way Restaurant” banner painted along top of south wall and “Pabst Blue Ribbon Beer” advertisement painted below

Pre-1948: Building's false front changed to sloping roof line, façade covered in stucco, and large windows replaced by small, round windows in glass block

1945: “Coors Beer” advertisement painted below “Hi-Way Restaurant” banner

1940s–1950s: Building housed Pat, Gar, and Ida Wright's Hi-Way Bar and Café

1949 or early 1950s: “Pat and Gar's Hi-Way Bar” and Coca-Cola advertisement painted on top of previous banner and Coors advertisement

1956: Building covered with asbestos siding

Historic research and information provided by Rebecca Schwendler, Ph. D. Cover photo with motorcycle by Gerry Morrell.



For additional information, updates, and photos, visit
www.cityoflafayette.com/Mural

Deborah Ann Uhl. Painting Conservator.

Creative Conservation Collective LLC

www.deborahuhl.com.

deborahuhl@gmail.com.

303-725-9293

OWNER/AGENT

Roger Caruso for The City of Lafayette

DATE ASSESSED

January 28 to February 23, 2016

TESTED BY

Deborah Ann Uhl

DATE OF REPORT

February 23, 2016

ARTIST/MAKER (Owner Attribution)

Unknown

SIGNATURE and its LOCATION

Unknown

TITLE (“”) or DESCRIPTION

Pat and Gar's Hi-Way Bar Coke Sign

DATE

Early 1950's

STRUCTURE

Oil paint on exterior wooden siding

DIMENSIONS (H x W x D)

~14' x 26'

ACCESSORIES

n.a.

LEGENDS/LABELS

n.a.

OTHER DISTINGUISHING MARKS

Signs below Coke include Coors and PBR

Pat and Gar's Hi-Way Bar / Coca-Cola Ghost Sign





Sign before and after Conservation Treatment

The conservation treatment was successful overall. The fragile and flaking paint was cleaned, stabilized, and sealed to preserve the original material. Fourteen layers of paint were identified in some areas viewed under magnification. Two signs were identified as lying beneath the Coke sign including a Coors sign right below Coke, and a Pabst Blue Ribbon sign below Coors. These preceding signs were seen in historic photos and verified during our treatment process as in the details below. A signature was discovered in the lower right corner and appears to be painted after the Coors sign was completed since it was painted over the burnt sienna border on the Coors sign. It is difficult to read because of paint loss and degradation but appears to have the initials R-W And "45" which indicates the date as 1945. When the stucco on the right side was removed, the edges of the previous signs were revealed confirming their chronology.



The conservation treatment for this sign was logistically challenging. The wall was inside the climate controlled Fire Station and was mounted at an angle so that it would pass through the garage door. The angle of the wall made a traditional scaffold unusable. The use of a lift would be limiting as well due to the garage door rails and ventilation system hanging from the ceiling. Working off a ladder was the best option for reaching every square foot of the sign safely. More structural support was needed to support the weight of the ladder and workers.

Once access was granted, the sign could be cleaned and consolidated. Cleaning tests, shown below, and consolidation tests were carried out along the bottom edge of the sign to determine treatment protocols.



The treatment was slow going due to all of the actively flaking paint and cupping paint chips making the sign's surface three dimensional. The surface cleaning alone was a multi-step process. The surface was lightly dusted with a chip brush then vacuumed with a brush attachment. The surface was then dusted with small neoprene sponges. Then the surface was wet cleaned with ammonium hydroxide using a spray bottle to disperse the aqueous solution, and an artist's brush to work out the dirt and grime. Acetone was then applied locally with a Q-tip to reduce embedded dirt and brown surface deposits from the tar paper that had been attached to the sign.



Once the surface was cleaned, it was left to dry overnight then to be consolidated. Low aromatic adhesives were tested for workability, durability, viscosity, sheen and

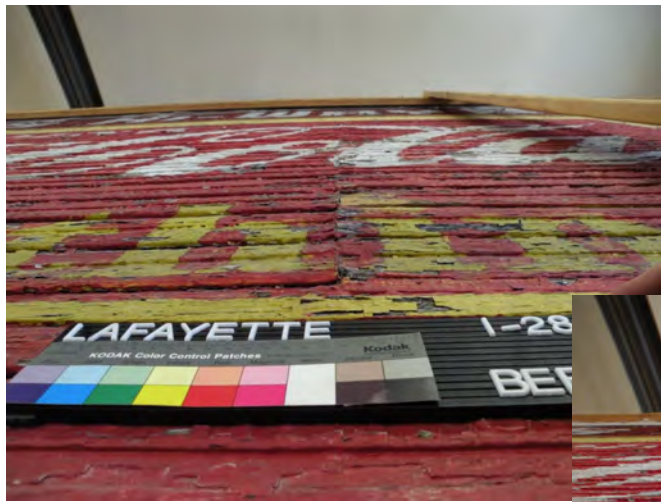
compatibility. A dilute mixture of Rhoplex 1950 and MC-76 (50:50) was injected in areas of paint loss to readhere the flaking paint to the wood siding. The Rhoplex mixture was also brushed into areas with paint craquelure where the paint was in danger of detaching from the wood. The intention of the consolidation process was to reinforce the bond between the paint and wood throughout as much of the sign as possible. Adhesives were injected throughout the paint surface in areas of paint loss. The adhesives were driven behind the surface by pre wetting the surface to reduce surface tension. A heated spatula was used to reactivate the adhesive and pressure was applied while drying to ensure the bond between the paint and underlying wood. In some areas of the sign where the paint formed a more cohesive film, we were not able to inject adhesive behind the paint without damaging the sign. Conservators refer to this condition as "blind cleavage". We cannot anticipate where the paint will crack and flake next once it is exposed to the sun again. We can only address the current damages with our treatment. The paint flaking will be slowed down considerably by our consolidating adhesive and varnish but the materials will still age when exposed to the elements. This sign has been insulated from the elements for nearly 60 years. Monitoring the appearance of the sign over the next few years and addressing damages will be crucial for the long term preservation of the sign. Avalure AC-315 was applied as the final consolidating varnish to seal and protect the paint surface. Tinuvin 292, an ultraviolet amine inhibitor, was added to this varnish.



There were some structural issues to contend with. There were modern screws and nails that needed to be removed. Many of the nails held down tar paper for the wood siding that had been covering over the sign for decades. The larger holes were filled using wood filler appropriate for exterior use. The remaining older nails were hammered flush to the surface of the sign. Four pieces of siding had split and required wood glue and clamping for stabilization.

Deborah Uhl, with the help of Conservator Lisa Capano, repaired all damages and stabilized the sign for many decades to come. Working so close to the sign for a month helped us understand how the three signs were applied onto the wall. Our most interesting find included the pounce patterns that helped the sign painter lay out the design. The pounce dots are visible to the naked eye in the Coke bottle along the right edge as shown below.

A Maintenance Plan has been written to continue the preservation of the sign for future generations to enjoy.



Summary of Field Work

1. The sign was thoroughly examined for damages and insecurities.
2. Photographs were taken before, after, and throughout the treatment.
3. Cleaning, consolidation, and varnish were tested in small discrete areas before proceeding with any treatment.
4. The paint surface was dusted, vacuumed, and cleaned with neoprene dry cleaning sponges. Then ammonium hydroxide of a pH of 9 was used to clean off surface grime.
5. Acetone was used to remove tar paper residues.
6. Denatured alcohol and an enzymatic cleaner were used to reduce staining and embedded grime.
7. A dilute aqueous mixture of Rhoplex 1950 and Rhoplex MC-76 (50:50) was injected and brushed into and around the paint flakes to readhere the paint to the wooden siding.
8. Modern nails and screws were removed or cut off to be flush with the surface

of the sign.

9. The stucco along the right edge was removed to reveal the border of the Coke and Coors signs which revealed an artist's initials and partial date most likely from the Coors sign. The right edge was then cleaned and consolidated following the same protocol as the rest of the sign.
10. Three areas where the siding had split were joined using hide glue.
11. Three holes in the siding were filled with exterior wood filler to keep moisture from pooling.
12. Avalure AC-315 was sprayed and then brushed onto the surface of the sign.
13. The surface of the sign was heated with a micro spatula to soften the paint chips and allow them to lie back in plane with the paint surface. Light pressure was applied during cooling to keep the flakes from curling up again.
14. Visqueen was cut and assembled to cover the sign during its future move to its new location. The plastic sheeting also covered the surface of the sign while the stucco along the right edge was removed to avoid dust and debris accumulating on the surface of the sign.
15. This document was assembled as part of the final report.



Appendix E - Lafayette's Saloon Row

Exerpted from "80026: An Illustrated History of Lafayette, Colorado," by Doug Conarro

East Louisville, also known as West Lafayette, was annexed into Lafayette in 1893. The plat encompassed the west sides of the 100 block of S. Public Road and the 100 and 200 blocks of N. Public Road and, most importantly, allowed alcohol to be sold and given away.

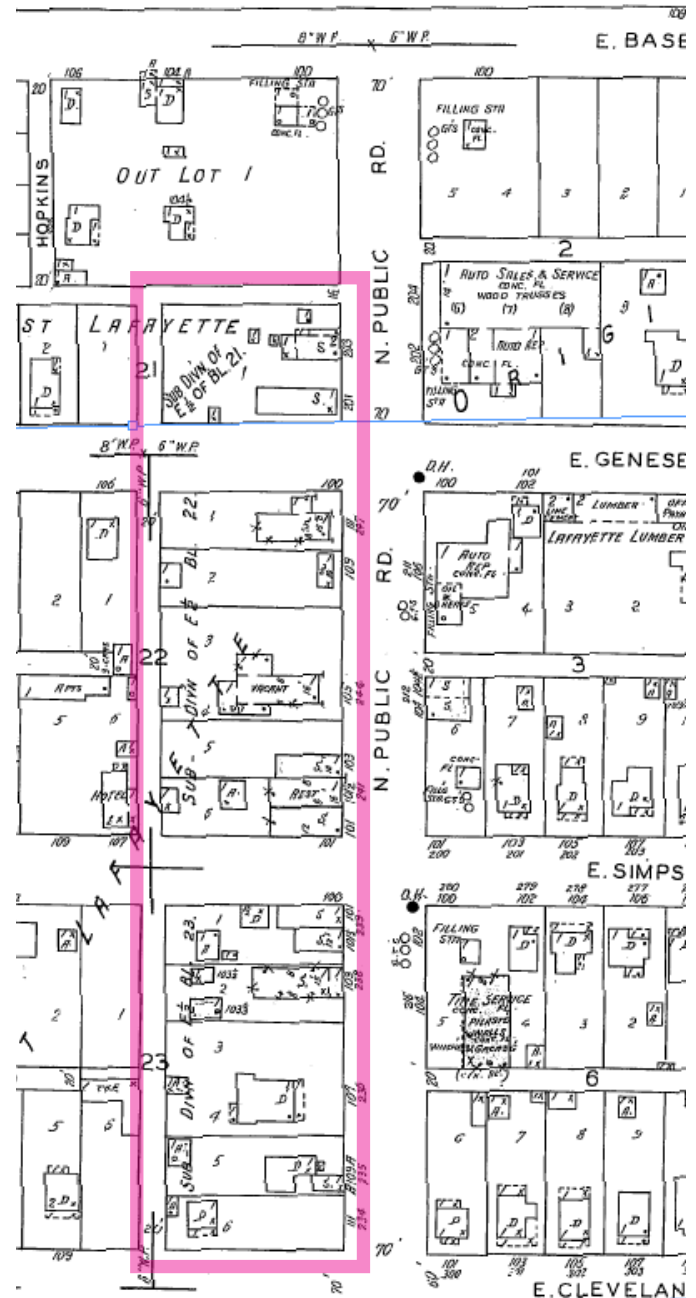
The subdivision's investors included George I. Miller, who was town founder Mary Miller's son, Martha Arnold, John Haynes, C.C. Rosenbaum, Sidney Pascoe, Charles Hake and Frank Weisenhorn. All other properties in Old Town, both east and west of Public Road, were "dry" properties.

Lafayette town board minutes from Dec. 1, 1890, show that the town's first recorded saloon license was "granted to Anthony Oats for the purpose of carrying on the saloon business in Lafayette — formerly known as East Louisville." This would have been the area known as "Saloon Row" on the west side of Public Road and north of Simpson Street.

The front page of the June 21, 1892, Boulder Daily Camera carried news of a large fire in Lafayette that destroyed one of four saloons along the west side of Public Road. The North Star saloon, owned by Jerry Arnold of the Boulder City Brewing Company, was a complete loss. A related news item revealed that some residents were glad to see the saloon burn. The report said that Lafayette's anti-saloon Good Templars "now number over 60, with three saloons and one now smoldering in ashes."

Arnold announced that he would rebuild the saloon in September 1892 and the pro-saloon Boulder Daily Camera said that "Lafayette is to revel in the glories of a new saloon to rise in the ruins of Jerry Arnold's old place, recently destroyed by fire." A saloon that Arnold owned in Lyons burned Sept. 6, 1892, and Arnold's rebuilt Lafayette saloon burned to the ground again in February 1893.

The Lafayette Good Templars prohibition group was an offshoot of the national organization, the Independent Order of Good Templars, founded in Utica, New York, in 1851. Mary Miller was a member of the local group, and probably helped launch it. A few years later, Mary Miller formed the Lafayette Law and Order League, whose mission was to close saloons operating in the town of Lafayette. She was also a member of the



Saloon Row, outlined in pink for this application, from the 1937 Sanborn Fire Insurance Map

Woman's Christian Temperance Union and was a regular attendee at the Boulder chapter, founded in 1881. Her early and closest allies in efforts to keep saloons out of Lafayette were George Cannon, James Cannon Jr., and John H. Simpson, who prospected coal and obtained mineral rights from Mary Miller to sink the Spencer and Simpson mines.

From its inception, Mary Miller was affiliated with the Prohibition Party of Colorado, formerly the state Temperance Union, which was formed in Denver

in 1884. The national party's platform included the "prohibition of importation, exportation, manufacture and sale of all alcoholic and intoxicating liquors," and demanded "scientific instruction in our public schools concerning the effect of alcohol, nicotine and narcotic poisons upon the human organization." The Prohibition Party's symbol was a camel.

A Congregationalist (and not a Methodist), Mary Miller's prohibitionist beliefs were rooted in husband, Lafe Miller's, battle with alcohol addiction, which probably started when the Millers and Mary's brother, James B. Foote, ran their Miller Tavern

Ranch saloon and stage stop starting in 1866. There is evidence that Lafe Miller literally consumed all of the profits.

Though not publicly acknowledged, Lafayette Miller most likely died in 1878 from complications caused by overconsumption of alcohol. Town lots that Mary Miller sold starting in 1890 as part of the original 89-acre Lafayette town plat, the area of Old Town east of Public Road, included deed restrictions stating that "no spiritous, vinous or malt liquors ever be sold or given away as a beverage, on the premises, under penalty of forfeiting all rights, title and interest" in the property.

In March of 1902, Mary Miller penned an open letter to the prohibitionist Lafayette News asking the town trustees to act on a petition signed by 300 residents demanding that saloons be closed. Mary accused the board of mishandling the petition, which somehow made its way to public display in the Public Road saloon owned by P.M. Peltier. "I demand to know who is responsible for this insult to the League, and to the three hundred citizens who signed the petition," said Miller.

Three years later, pro-saloon Lafayette Leader editor Jack DeMotte took an unpopular stance on the saloon

question. His March 8, 1905 editorial favored fair Boulder County licensing fees for the saloons located outside the corporate limits of Lafayette. "The population of Lafayette is made up to a considerable degree of foreigners. The use of intoxicants is a part of their lives. Law cannot change their habits. If saloons are

driven out, they will be supplied by the bootlegger or the dive keeper.

More than likely, on each pay night, they will go to Denver, there to remain until their money is gone. If he cannot satisfy his appetite, in the open saloon, he will do so elsewhere."

An attempt by Mary Miller to enforce the alcohol deed restriction

was publicized in October of 1911, the first year of the Long Strike that polarized the city. An explosion destroyed a utility shed behind the Bermont & Van Debergh mercantile store, located a block north of Mary Miller's home at Cleveland and Michigan. Someone snuck into the shed and ignited a partial keg of Giant powder, used to blast coal in the local mines. The shed was destroyed and the explosion damaged the store. Nearby resident Mary Miller, who at the time lived on Cleveland Avenue, would have noticed the rather large explosion. News reports state that Mary Miller suspected the explosion was related to anti-union and drunken renters of the second floor of the mercantile, the Citizens' Alliance social club. Because Lafayette's saloons were frequented by the striking union men's, non-union workers and guards from the mine gathered regularly at private social clubs.

The building's owners, George Bermont and Jay O. Van Debergh, were former business partners of Mary Miller's. In 1905, the investment group funded the construction of the flour mill located on Baseline Road. In her attempted repossession of the Van Debergh property, Bermont and Van Debergh accused Mary Miller of "attempting to aid the union cause without showing any justice or mercy."



'The Liquor Clause'

"No spiritous, vinous or malt liquors shall ever be sold or given away as a beverage, on the premises, under penalty of forfeiture of all right, title and interest"



Likely the only known photograph of Saloon Row features Lafayette's twelfth mayor, Swan Edison, with his wife and her friends along the 100 block of N. Public Road, north of where today's Teocalli Cocina sits. Edison, a coal miner, was unswervingly pro-alcohol. The photo also shows the hand-painted facade of the North Star Saloon, and a commercial promotion for "I. W. Harper whiskey" to the right of the building. Circa 1910. From the Lafayette Public Library collection.

Another new town in the coal mining section of Boulder county is expected to be sprung in the spring. It will be between Louisville and Lafayette. George Miller, owner of the East Louisville town site was in town yesterday upon business connected with this spirituous suburb of Lafayette.

Boulder Daily Camera, Dec. 7, 1892



East Louisville a.k.a West Lafayette shown upper right. From H. P. Handy map of Boulder County, 1888. From Carnegie Branch for Local History, Boulder.

Early references to "Saloon Row"

BOTH SIDES AWAITING THE SIGNAL TO FIRE

Big Guns Are Loaded For Saloon Fight But the Outcome Is in Doubt.

There is nothing new in the saloon fight. The petition against the granting of license to another saloon is having a few names added, preparatory to presentation to the council next Wednesday night. Mr. Cornelius, who is erecting a building for the Boulder Brewing company, has the building about completed. It is claimed that a majority of the council gave assurance to the parties interested that there would be no difficulty in securing a permit to do business.

As no formal application has been made for such permission it is somewhat difficult to forecast the action of the board. It is understood that three members favor and three oppose the proposition, and that in case of a tie the mayor will cast a negative vote in the matter of granting a license. On the one hand is the promise to the saloon parties to grant license, and on the other is the petition against such action. It is claimed the council can not go back on its promise to the liquor men, nor can it ignore the petition or protest of the tax payers—and there you are.

In the meantime, no one is saying much. The town board is waiting for the time for action. It seems to be pretty generally thought that the license will be refused. A solution of the board's difficulty has been offered by one who suggests that the license be refused as applying to the particular location, but a permit granted to do business on "saloon row." By this course the council could keep its word to the liquor men and appease the petitioners.

There is small likelihood that a general fight will be made against the liquor traffic in Lafayette. If the council refuses to extend the liquor business in the city, the seven saloons now in operation will continue to do business, and there the matter will rest.

Lafayette Leader, Aug. 30, 1907

Mrs. Mary E. Miller Founder Of Lafayette And One Of Pioneers Of Boulder County Is Dead

Mrs. Mary E. Miller, pioneer resident of Lafayette, which was named after her husband, the late Lafayette Miller, died at 12:30 o'clock this noon at her home in that town after a long illness. Mrs. Miller came to Colorado with her husband, whom she married December 24, 1862, arriving at Burlington, near Longmont, August 19, 1863. They brot with them the first threshing machine ever hauled across the plains and the first that was ever brot to Boulder county. Their long journey overland was made with three wagons and twelve yoke of oxen that formed a part of a train of fifty wagons. Indians were numerous, and two weeks after the party arrived at their destination the red men commenced the long series of depredations that cost many emigrants their lives.

Settled at Burlington.

They settled on a homestead near Burlington where Mr. Miller began farming and stock raising. In 1864 they moved to Rock Creek and bought a large hotel and stage station, where they continued to make their home until 1871. At that time they settled on the present site of Lafayette where Mr. Miller pre-empted and purchased 640 acres of land and began agricultural pursuits. In 1874 they moved to Boulder. Mr. Miller engaged in the meat business which he followed until his death, which occurred June 28, 1878.

Mrs. Miller was a daughter of Mr. and Mrs. John B. Foot. Six children were born to Mr. and Mrs. Miller, only two of whom are now living, George I. and James P. Miller. The former is farming near Lafayette and the latter is in Dallas, Texas.

Mrs. Miller served as a member of the Lafayette school board for a great many years. She was deeply interested in temperance work and when the town of Lafayette was founded she had inserted in every deed a clause prohibiting the sale of all intoxicating drinks in the village. As a result a saloon row developed in what became known as West Lafayette, paralleling the town proper. Coal was discovered by her ruling. Coal was discovered on the Miller ranch in 1884. Three years later the first shaft was sunk, under lease to John Simpson, founder of the Simpson mine, one of the best known of the Lafayette district.

Mrs. A. T. Henry of this city was a niece of Mrs. Miller, who was sister of the late James B. Foote.

Boulder Daily Camera, Nov. 14, 1921

Meeting of Board of Trustees of the Town of Lafayette, Nov. 16, 1937

Meeting called to order by Mayor Harry Westbrook

Roll call-present-Magnuson, Burks, Miller and Davis-Absent-Berry and Zaike

Minutes of the last regular meetings (Nov. 2, '37 and Nov. 8, '37) were read before the board.

Moved by Miller seconded by Davis that the minutes be adopted as read, carried

Gray B. Gray was present and talked on the refunding of the \$59,000 bond issue he spoke for himself and Boetcher and Co,

Mr. Daly was present and talked on a side walk and curb and gutter W.P.A project.

The committee representing the Lions Club was present and said that they would co-operate with the town board to solicit the town in the sidewalk proposition

Mr. Brookover was present and talked on the power rates at the filter, saying that the best thing to do was to wait until a fair test could be had on the amount of power to be used.

Mr. Brookover was ordered to install a street light at the intersection of West Cannon and Miller Ave.

The application for beer, wine and spiritous liquor license to operate the Keg Inn Restaurant located at 100 S. Public Road, signed by George Brignand was read before the Board. Moved by Magnuson seconded by Davis that the License be granted, carried

The application for beer, wine and spiritous liquor license to operate the Blue Bird Restaurant located at 102 N. Public Road, signed by Madeline Bagdonas was read before the board. Moved by Davis seconded by Miller that the license be granted, carried

The application for beer, wine and spiritous liquor license to operate the Treasure Lunch located at 109 N. Public road, signed by Thomas Treasure was read before the board. Moved by Magnuson seconded by Miller that the license be granted, carried

~~The application for beer, wine and spiritous liquor license to operate the Stumpf's Tavern restaurant Located at 200 N. Public Road, signed by Louis Stumpf was read before the board. Moved by Magnuson seconded by Davis that the license be granted. Roll call, Ayes, Magnuson Noes-Burks, Miller and Davis. the motion lost and the license was refused.~~

The application for a retail liquor license to operate in connection with Drug store located at 166 N. Public road, signed by R.E. Kemp was read before the Board. Moved by Magnuson seconded by Davis that the license be granted, carried

The application for a retail liquor license to operate at 107 N. Public Road signed by T.G. Meyer was read before the board. Moved by Davis seconded by Miller that the license be granted carried.

Moved by Davis seconded by Miller that the Wrecking of old Automobiles and trucks is covered by Ordinance No. 73 and requires a license of \$ 100.00.

Mayor Westbrook reported on trip to the Lafayette watershed saying that it would be necessary to make another inspection at the end Of the week.

The board authorized the purchase of a set wrenches for the water dept. also the purchase of a radiator for the upstairs part of the town hall the Clerk was ordered to provide pledge cards for the sidewalk solicitors

Moved by Davis seconded by Miller to adjourn, carried

Post-prohibition liquor license issued by the town board in 1937. The addresses are confusing in that even-numbered addresses (probably a mistake), today associated with the east side of Public Road, are shown for some of the licensees. Stumpf's Tavern was located at today's 201 N. Public Road and was the precursor to the Highway Restaurant. Car dealerships occupied the east side 100 and 200 blocks of N. Public Road for many decades, starting with the Roy Grief dealership and garage in the 1930s, then McMahan Chevrolet which closed in about 1972.

Appendix F - Pat and Gar Wright



Pat and Gar's Highway Bar circa 1949. Courtesy Mike Rivera.

By Doug Conarro

Ida "Pat" (Brugger) Wright was born in 1918. She was the daughter of Aloysius and Anna (Berger) Brugger, who immigrated to the U.S. in 1903. Aloysius, a coal miner, and Anna moved to Lafayette from West Virginia in 1906. Pat's brother was Louis Brugger, a prominent local coal miner.

Pat (Brugger) Conway married Garford Wright in 1946, two years after they opened Pat and Gar's Highway Bar at 201 N. Public Road. Although they leased the building from the Nuocis, they owned and managed the bar until 1955.

In 1969, Pat Wright was the first woman elected to Lafayette city council. Wright immediately began having an impact. Town board minutes show a councilor willing to stand up for the average citizen, especially when it came to the city's expenditures and annual budget. During meetings, she often questioned individual purchases and paychecks.

At the Feb. 24, 1970 council meeting, councilwoman Wright objected to the board going into executive session to discuss appointing a councilor for a vacated seat. She stated that those who bothered to run for a council should be given preference, including Dixie Lee Crawford. Crawford was 14 votes short of winning a seat in the 1969 election. Mayor LaMont Does, the namesake for "LaMont Does Park" in south Lafayette, disagreed with Wright's comment and is recorded in minutes as stating that "it felt good to have a woman council but more than one would be questionable. He felt that council dealings were more familiar to men than women." Crawford was eventually appointed to a vacant council seat after Does resigned because of health reasons in 1970.

Pat's husband, Gar, often attended city council meetings, and is referred to in council minutes and council news coverage for voicing his opinion, so the couple's influence on early 1970s Lafayette politics was a family affair. Gar died in 1983 and Pat died in 2004.

A true trailblazer

Family members recall Lafayette legend Ida 'Pat' Brugger Wright

By Quentin Young
Colorado Hometown
Newspapers

The family of Ida "Pat" Brugger Wright, a lifelong Lafayette resident who died at 86 years of age last month, will always remember her Christmas Eve celebrations.

"It was just a great social gathering for a lot of the family," said Wright's son, Ed Conway. "She liked to celebrate the holidays in style."

A eulogy shared at her services mentioned the Christmas Eve gatherings at Wright's Baseline Road home, and spoke of her cooking and entertaining skills.

Lafayette residents who were not members of Wright's family will remember her for a different reason.

In 1969, she became the first woman ever elected to the Lafayette City Council. She won more votes than anyone else running for office that year.

Wright was born April 30, 1918, the youngest daughter of eight children.

At 15, she left school to begin work as a live-in domestic for wealthy Denver families.

In the mid-1940s, Wright and husband Gar opened the Highway Bar on Lafayette's Public Road. The bar closed on Dec. 31, 1955, Conway said.

"That was the first time in

12 years they were able to go out on New Year's Eve," he recalled.

Wright then commuted to work in Denver until the early 1980s.

As recalled by her family, she was a good fit as Lafayette's first female councilor.

"Aunt Pat never ran by convention. She was a feminist before feminism was in vogue," explained Pat Evans, one of Wright's nieces. "She always told us we could do anything we set our minds to."

Conway said his mother was friendly and outgoing.

"She was a warm and loving, caring person," he said.

Conway also said his mother had a temper.

Evans said she was sometimes willful.

During Wright's campaign for council, she placed a sign in her yard proclaiming dislike for the way the city was being operated.

Wright's candidacy came on the heels of a scandal in which the then city manager was charged with misappropriating \$40,000.

Today, two women, Becki Beckham and Kim Andresky, hold council seats.

Sue Klempan is a former Lafayette mayor.

"I found absolutely no discrimination for being a wom-



Courtesy of Pat Evans

Ida "Pat" Brugger Wright died last month. In 1969, she was the first woman elected to the Lafayette City Council.

an," Klempan said about her time in office.

Wright enjoyed bowling. Her skills even earned her trophies, which she displayed at her house.

Evans said Wright's house was always kept in "immaculate" condition.

Wright's mother and father immigrated to America through Ellis Island in 1903.

They moved three years later from West Virginia to Lafayette, where Wright's father worked in the coal mines.



THE NEW LAFAYETTE CITY COUNCIL was assembled following its organization meeting Monday night. Members are from left: Joe Mathias, LaMont Does, Mayor; Mrs. Pat Wright; Merrill Angevine, mayor pro-tem; Tom Lopez, Bob Lee and Jim Bedford.

Boulder, told the council that the bonding company represented by Beeson Bauhr Insurance Co. in Boulder would require formal notice on forms provided.

The payment of the bond will still leave the city short more than \$25,000 the council was informed Monday night.

Tichenal also reported to council that the audit for 1968 will be presented to the city next Tuesday. The audit for the first seven months of 1969 will be completed in about three weeks, he said.

The mayor, Mayor pro-tem Merrill Angevine, Tichenal and the city manager Richard Flewelling will meet Thursday to approve several entries in the auditor's report.

Several members of the council expressed the desire to see the audit as soon as possible to have a true picture of the city's financial condition.

New Council

Takes Office

Four members of the Lafayette city council were sworn in for new terms Monday night and Mayor LaMont Does was re-elected in the organization meeting.

Mrs. Pat Wright was the first woman ever to be sworn in as a member of the council. She led balloting in last week's election.

The other new member to the council was Joe Mathias, 72, who won election after two previous attempts.

Also taking the oath from Richard Flewelling, city manager, were incumbents Tom Lopez and Bob Lee, who were re-elected to the council.

Flewelling administered the

(Continued on Page 4)

Lafayette Leader Sept. 18, 1969

THANKS, FOLKS

for your patronage during the last 11 years we have had Pat and Gar's Highway Bar. We hope you will give the new owner, Mr. Robinson, the same good consideration you gave us. We will be at home at 411 W. Baseline. Please come and see us.

Our most Sincere Thanks

PAT & GAR

Lafayette Leader, Dec. 30, 1955



A LIGHT NOTE at Tuesday's Public Hearing on the 1971 Budget came during a discussion concerning the frequency of street maintenance in Lafayette. Said Councilwoman Pat Wright laughingly, "I don't really know, but I wish they wouldn't come down my street so often. My neighbors are beginning to talk." The City Manager explained that the streets most traveled get the most cleaning. Pat Wright laughed again. "This still doesn't answer my neighbors," she said.

Lafayette Leader Oct. 15, 1970

Councilwoman Wright asked for an explanation of the work Mr. Lopez had done for the City when the City Charter in Chapter 5 states that no elective officer shall be an employee of the City. The City Manager answered that Mr. Lopez was not an employee and that it was a contractual service.

Mrs. Wright requested clarification on the job done at Merry Lane. The City Manager explained that there was a large leak and at the time the water situation was critical so the City of Lafayette contracted with Mr. Lopez to fix the line by replacing the old plastic line. This bill was then divided among the three families that were on the line. The bill was paid by the City and then the three families were to reimburse the City.

Mrs. Wright then questioned the need of the Engineers and Attorney at the P.U.C hearing of the High Mountain Water Line Company. (Corrected at October 21, 1969 meeting to omit the word attorney) It was explained that because of the importance of the hearing and the fact that the water system Lafayette needed hinged upon this hearing it was necessary for the engineers and the attorney to attend the hearing.

City council minutes, Oct. 7, 1969

Councilman Bedford advised that the Police were giving summons for expired brake and light stickers at 2 and 3 in the morning. Upon a motion by Councilman Mathias, seconded by Councilwoman Wright, the Council voted to have the City Manager instruct the Police Department that they were not to wake citizens up to give them tickets for minor offenses.

City council minutes, Dec. 2, 1969

The names of Mrs. Dixie Lee Crawford and Mr. Gene Yoshihara were submitted. The Mayor asked if there were any further submission of names and if not a motion was in order. Upon a motion by Councilman Bedford, seconded by Councilwoman Wright, the Council voted to close the nominations. All approved.

A motion was made by Councilman Bedford, seconded by Councilman Lee to cast a secret ballot for the nominees. The motion carried unanimously.

The Mayor said he would select a committee of three, Councilmen Bedford, Mathias and Lopez, to collect the ballots and retire to the City Manager's office to count them. Councilman Mathias reported that it was a tie, 3 to 3. Councilman Bedford made a motion to recess to the City Manager's office to discuss this matter. Councilwoman Wright felt that it should be discussed in front of the citizens. Councilman Bedford said that Council would be able to discuss more frankly in private. Councilwoman Wright stated that she felt we should give consideration to those who went to the trouble of running for Council. Councilman Mathias agreed with Mrs. Wright and felt we should pick someone off the ballot.

The Mayor felt that someone who had served on other committees or attended the meetings would be an asset and felt it was good to have a woman on Council but more than one would be questionable. He felt that Council dealings are more familiar to men than women. Councilwoman Wright felt that some of the Councilmen have been working together for so long that they see eye to eye on everything. The Mayor stated that this Council hasn't been together for a long time. Councilman Bedford withdrew his motion.

City council minutes, Feb. 24, 1970

Councilman Mathias wanted to know why Mr. Hunter wanted to give the ambulance to the City. Mr. Haven stated that he felt Mr. Hunter was building and interested in the City. Councilman Lee asked of our insurance and was told that it would be the same type of liability as the firefighting and rescue service. The City Manager asked for authorization to receive or not receive this piece of equipment. Councilwoman Wright felt that anyone needing this service should pay for it. Mayor ProTem Beasley felt that it should be a free service to the tax payers and if someone wanted to give a donation, they could. It was moved by Councilman DeNovellis, seconded by Councilman Lee to accept the donation of the ambulance from A.M. Hunter and Associates.

City council minutes, Aug. 2, 1972

Mr. Roan read Ordinance No. 540 in full on second reading. Mr. Flewelling explained that people who want improvements but who are not in the district itself will have the opportunity to contact the contractor and get work done at the bid price on a cash basis. Mrs. Wright asked about hardship cases and how these people will be able to pay. Mr. Flewelling answered that the payment will be over a period of 15 years and if this is unsuitable, the people can approach Council and ask for relief, then the payments can be extended. It was moved by Councilman DeNovellis, seconded by Councilman Lee to adopt Ordinance 540. All but Mathias voted in favor. It was moved by Councilman Lee, seconded by DeNovellis to authorize the administration to go to bid for the total project. All voted in favor.

City council minutes, Aug. 15, 1972

Councilwoman Wright noted that the Park and Cemetery were watered only twice since the last meeting. She felt that more time should be spent at night watering to improve the lawns. She felt the lawn watering at Fairview should be checked into. She also wanted to know why the curb was painted yellow in front of Anspach's and the Tre-Marie. She felt it should be done in front of all businesses if it were done in front of some or else it was unfair. Mr. Flewelling stated that the Fire Department requested it. That is the route they take when responding to calls on the North side of town. The new fire truck is too big to make the corner if there are cars parked in front of those businesses. She also wanted to know why the curb was painted yellow in front of Mr. Lee's apartments. Mr. Flewelling noted that Mr. Lee had done this and that the City would take it off. Councilwoman Wright also felt that a patrol car should direct the traffic for the Fire Department. They should at least clear the traffic.

City council minutes, July 17, 1973

Pat Wright, former Councilwoman, noted that she had been on Council for four years and that each year the indebtedness had grown. She noted that she was personally going to petition to have the State's Attorney General come in and take care of the City's financial status. She knows that bills have not been paid and wanted to know what happened to the warrants that the City had drawn.

City council minutes, Feb. 19, 1974

Appendix G - August and Rose Nuoci

By Doug Conarro

Agostino “August” Nuoci (d. 1938 at age 58) was an Italian immigrant, born in 1880 in Castiglione di Carovilli, Italy. He was a coal miner, farmer and saloonkeeper and involved in the community. He was chief of the Lafayette Fire Department in 1931.

Rose (Di Giacomo) Nuoci married August Nuoci in 1904. She was the daughter of Girolama and Angela Di Giacomo, who immigrated to the U. S. in 1878. They settled in Lafayette

in 1902 and the Di Giacomos owned and operated the Di Giacomo Farm south of Baseline Road for many decades. Rose’s niece was Susie Di Giacomo, a Democratic Party activist and community activist who worked at the Blue Parrot in Louisville for 24 years. Rose Nuoci died in 1971 at age 86.

After receiving a liquor license on March 15, 1905, August partnered with James Forte to open a saloon at 201 N. Public Road. Forte and Nuoci bought the property from Thomas Oates in Aug. 1905 according to clerk and recorder records. We don’t know the name of August’s bar because news coverage generally referred to saloons by the owner’s name, i.e. Peltier’s bar, Kirk’s bar, Pascoe’s bar.

A 1907 chattel mortgage for equipment payable to Tivoli Union Brewery in Denver was recorded against Agostino Nuoci, according to clerk and recorder records. Eusebio DiFrancia (DiFrancia) of Louisville operated the saloon at 201 N. Public Road prior to Nuoci, according to Feb. 1905 town board minutes. DiFrancia built and operated a saloon on Front Street in Louisville for several decades. It is known today as Old Louisville Inn and/or 740 Front. DiFrancia was the Louisville agent for Tivoli Brewing in Denver.

Turn-of-the-century saloonkeepers were an oft-scorned group in Lafayette due to the influential presence of town founder Mary Miller, a staunch believer in temperance. The other challenge was discrimination faced by immigrants during the early 1900s.

In a Feb. 28, 1908 editorial, the pro-saloon Lafayette Leader opined that “The population of Lafayette is



The former Nuoci/La Familia building at 201 N. Public Road, from a 2012 City of Lafayette document. The building was torn down in 2015.

made up of to a considerable degree of foreigners. The use of intoxicants is part of their lives. Law [Prohibition] cannot change their habits.”

The Nuocis provide a rarely seen glimpse into the lives of Lafayette families leading up to and including Prohibition. August had operated a successful saloon from 1905 until 1916, despite an occasional scrape with the law. An April 1909 edition of the Lafayette Leader detailed Sheriff Capp’s raid at the August Nuoci saloon and

several other saloons, wherein gambling paraphernalia was confiscated. The sheriff noted a rigged roulette wheel in one of the saloons that was remotely operated by the opening and closing of the cash register.

Prohibition was enacted in Colorado in Dec. 1916. That ballot measure outlawed the manufacture and distribution of alcohol, which meant that August had to close his bar. As a warm-up to the outright ban, in June 1916 the Longmont Call reported that Sheriff Buster arrested August, described as an “ex-saloonkeeper,” on bootlegging charges. Confiscated were 239 pints of whiskey and 24 quarts of beer.

During Prohibition, Rose Nuoci’s 1921 recipe book provides details for making flower wine and home-brewed beer.

August was a trustee for the United Mine Workers of America Local #1338, meaning that he — like many other local farmers — raised crops during the summer and mined coal in the winter. (Clerk and Recorder Rec. #90339589) His son, Angelo Nuoci, was also a UMW Local 1338 trustee. (Clerk and Recorder Rec. #90399461).

In later years of ownership of 201 N. Public Road, an Oct. 1955 Lafayette Leader noted that Rosa (Rose) Nuoci asked town board for a building permit to install asbestos siding at 201 N. Public Road. Rose is shown as owner in July 1958 clerk and recorder records. Title was transferred to daughter Grace Nuoci in July 1966. Nicholas Nuoci inherited the property and sold it to Angie Martinez, Betty Saucedo and Elenor Fresquez (La Familia co-founders and sisters) in Nov. 1999.

HAD A ROUGH HOUSE.

Too Much Fire Water Made Trouble on the Hill.

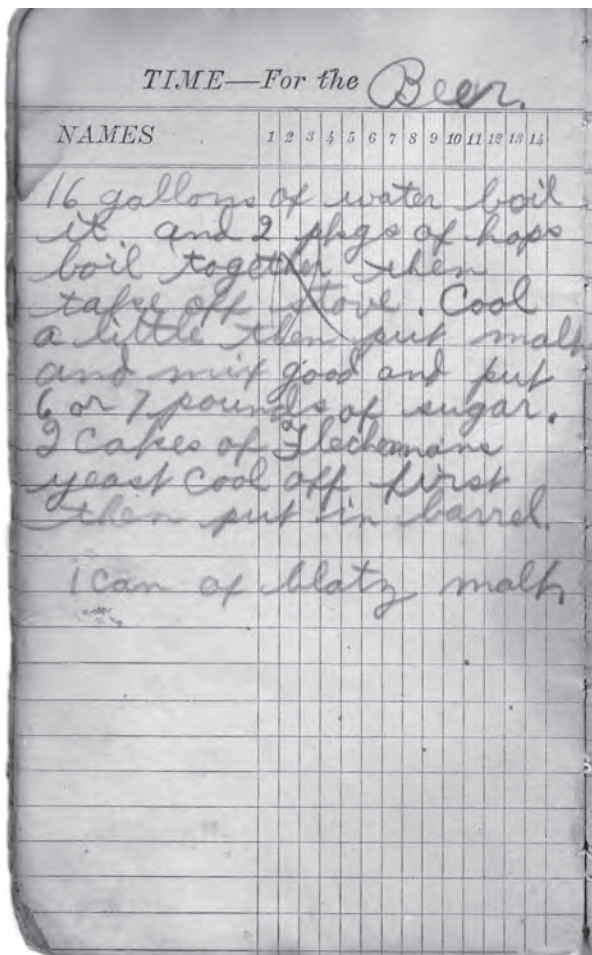
A bunch of fellows was up before Police Magistrate Page Monday, and when "his honor" had finished with them they were out \$25 each, and one had separated himself from a ten dollar willie.

A trio named Courtney, Harlan and Little, in company with Paul Smutzler, were charged with creating a disturbance in the Nocio saloon Saturday night. A foreigner, whose name could not be learned—or spelled either, for that matter—was beaten over the head with a bottle and had to be sewed up.

Marshal Barrett rounded up the bunch.

The fellows were dissatisfied with the dose handed out by Magistrate Page, and, because they have made such vigorous complaint, county warrants have been issued and the chances are they will have to answer to assault and battery before county authorities. The officers wish to be obliging, and will give them a variety of justice.

Lafayette Leader Feb. 21, 1908



Beer recipe from the 1921 Rose Nuoci recipe book. From the Doug Conarroe collection.

THE LAFAYETTE LEADER

BY JACK DEMOTTE

Entered at the Post Office at Lafayette, Colo., March 8, 1905, as second class matter, under the Act of Congress of March 3, 1879.

EDITORIAL COMMENT

THE LEADER AND THE LIQUOR QUESTION.

Petitions recently were circulated in the city of Lafayette, requesting the board of county commissioners to refuse to grant licenses for the sale of liquors in unincorporated towns of the county. A copy of the petition was presented to the publisher of the Leader, and his signature was requested. The publisher of this paper was compelled to withhold his signature from the paper. This action was the result of honest convictions, and for various reasons, one of which is that it is no affair of the citizens of this town if saloons are located in other places. A man is master only of his own household. If his neighbor wishes to attend church, or if he prefers to spend his time at a saloon, it is, generally speaking, none of his concern.

But the fight is to be brought closer home, and petitions now are being presented to the voters of Lafayette, praying that the question of license or no license—saloons or no saloons—be submitted to the voters of this city at the spring election.

Of course, every one has a right to express a preference in this matter, and if every voter who goes to the polls would be careful to do so, there is little doubt that Lafayette would continue the system of license. If the question is placed upon the ballot at the spring election, those who favor the proposition of voting out the saloons will be careful to see that a vote is registered to that effect. Those who oppose the proposition are apt to be less careful and fail to express any preference in the matter.

The Leader is constrained to uphold the system of licensing of saloons. In doing so it wishes to disclaim endorsement of the saloons as they have, in the main, been operated in this city. This paper also wishes to register its disapproval of intemperance—and the term "intemperance" is used in its broadest sense, covering not merely the using of intoxicants to excess.

There may be some small agricultural towns where prohibition may be enforced, and where its enforcement may not be detrimental to the interests of the place. A town inhabited by retired farmers, surrounded by easy going agriculturists, may jog along in a sleepy fashion under prohibition government. But, in contemplating such a movement, the local conditions should be considered.

The population of Lafayette is made up to a considerable degree of foreigners. The use of intoxicants is a part of their lives. Law can not change their habits. If saloons are driven out, they will be supplied by the bootlegger or the dive keeper. More than likely, on each pay night they will go to Denver, there to remain until their money is gone. The man who goes to the hill and squanders his pay, leaving his family in need, perhaps in want, is a disgrace to the community; but law will not change that man's disposition. If he can not satisfy his appetite in the open saloon, he will do so elsewhere.

Prohibition may decrease the number of those who indulge in intoxicating liquors, but it invariably increases the number of drunkards. Under the present system it is possible to secure one glass of beer, which, in the majority of cases, is sufficient. When this becomes impossible, a quart, or even a gallon, of whiskey will be purchased and the appetite will be measured only by the quantity of liquor.

This paper does not endorse the liquor business. It believes it is a curse; but it holds the opinion that so-called prohibition is a greater curse. After many years' experience in Kansas after the enactment of prohibitory statutes, and a residence in Oklahoma before the prohibitory law went into effect, and learning the conditions prevailing in that state since its adoption, the writer can say little in favor of that system. One of the chief pleas made by members of the Woman's Christian Temperance union is to vote out the saloons to save the boys. Human nature craves that which is forbidden. The open saloon can not compare with the dive and the bootlegger in the ruining of young men. Prohibitory laws drive boys to the alleys and to the hay lofts with bottles of whiskey.

This paper has many good friends who are on the other side. They are respected for their opinions, and in disagreeing with them no unkindness is felt toward these people. Holding a different opinion, views opposed to their beliefs will be presented, but it will be done in fairness and with a conviction that the system of licensing saloons is the best method so far evolved for the regulation of the evils of intemperance.

Lafayette Leader Feb. 28, 1908

Appendix H - 103 N. Public Road Easement Agreement

EASEMENT AGREEMENT (103 N. Public Road, Lafayette, CO)

This EASEMENT AGREEMENT ("Agreement") is made and entered into this 15th day of March, 2016, by and between the LAFAYETTE URBAN RENEWAL AUTHORITY, a body corporate and politic of the State of Colorado ("LURA"), and RJ Capital Investments, LLC, a Colorado limited liability company, whose address is 103 N. Public Road, Lafayette, Colorado, 80027, and who is the owner of property located at 103 N. Public Road ("GRANTOR").

RECITALS:

A. GRANTOR is the owner of real property in the area commonly known as 103 N. Public Road, Lafayette, CO, 80026, and more particularly described in Exhibit A attached hereto and incorporated hereby (the "Property").

B. GRANTOR contemplates redevelopment of the Property, including redeveloping the building at 103 N. Public Road. As a part of this redevelopment, GRANTOR entered into an Economic Redevelopment Agreement with the Lafayette Urban Renewal Authority, which authorized a loan from LURA to GRANTOR up to \$291,000.00 to be used for the redevelopment, and which also provided terms for the forgiveness of that loan (the "Development Agreement").

F. The Development Agreement also provided that GRANTOR would convey to LURA an easement for the installation, maintenance, and removal (if necessary) of an historic Coca-Cola Mural, more particularly described in Exhibit B attached hereto and incorporated hereby (the "Mural"). The Mural is to be permanently installed on south facing exterior wall of the principal building on the Property. This easement was to include the right to cross over the property, and to make such modifications to the south facing exterior wall, as necessary for the installation, maintenance, and removal (if necessary) of the Mural.

G. To that end, GRANTOR desires to grant to LURA, and LURA desires to accept this Easement on and over 103 N. Public Road, Lafayette, Colorado.

THEREFORE, in consideration of the payment of Ten Dollars (\$10.00) and other good and valuable consideration, the receipt of which is hereby acknowledged, the parties agree as follows:

AGREEMENT

1. GRANT OF EASEMENT.

1.1 Grant. GRANTOR does hereby irrevocably grant and convey to LURA forever an easement in gross, to have and to hold in perpetuity, to constitute a binding servitude upon the Property and the South-Facing Exterior of the principal building located on the Property for the sole purpose of installing, maintaining, and removing if necessary, the Mural, in a manner consistent with the depiction on Exhibit B and as otherwise more particularly described herein. For purposes of this Easement, "South Facing Exterior" means the exterior surfaces of the principal building that are south facing, including, those portions of the principal building as are necessary to provide support for, and installation of, the Mural. In no event shall LURA have the right to enter the building on the Property without the prior consent of GRANTOR.

1.2 Nature of LURA's Right. LURA, and its assignees, shall forever have and own a full and free right to enter onto the Property so far as it is necessary to, and to make such modifications to the South Facing Exterior wall as are necessary for, the purposes of installing, maintaining, and removing, if and when removal is necessary, the Mural. The Mural remains, at all times, the property of the City of Lafayette's, and may only be moved, modified, or removed at the City of Lafayette's sole discretion.

2. AFFIRMATIVE COVENANTS.

GRANTOR covenants on behalf of itself, its heirs, successors and assigns, with LURA, such covenants being deemed to run as a binding servitude, in perpetuity, with the Property, each of the following covenants and stipulations, which contribute to the purposes of this Easement in that they aid significantly in the preservation of the Mural, provide for its installment and maintenance, which contributes to the preservation of the historic character of the City of Lafayette, and the Lafayette Urban Renewal Area:

2.1 No Alterations Without Permission. GRANTOR shall not undertake, cause or permit the undertaking, or suffer any demolition, alteration, remodeling, changes of any nature, repairing, repainting or construction affecting the Mural, or which would result in increased maintenance requirements for the Mural, without written permission of LURA. If and only if, the Mural is at risk of immediate damage or destruction, GRANTOR may engage in temporary emergency work to prevent damage to the Mural.

2.2 Maintenance. LURA retains the sole right and obligation to maintain the Mural, and to enter onto the Property to do so. GRANTOR and LURA understand that maintenance may include the temporary removal of the Mural for maintenance purposes, followed by re-installation.

2.3 Termination upon removal. Notwithstanding the provisions of section 2.2, above, should the Mural be removed for more than 180 days, the Easement granted in this agreement shall be deemed abandoned, and shall terminate upon written notice to LURA by GRANTOR 180 days after removal of the Mural.

2.4 Damage or Destruction. In the event that the Mural or any part thereof shall be damaged or destroyed by casualty, the GRANTOR shall notify LURA of the damage or destruction, such notification including what, if any, temporary emergency work to prevent further damage to the Mural, has been completed. No repairs or reconstruction of any type, other than temporary emergency work to prevent further damage to the Mural, shall be undertaken without LURA's prior approval of the work.

2.5 Inspection. Representatives of LURA shall be permitted at reasonable times to come upon the Property (without entering any building on the Property) to inspect for violation of any of the provisions, agreements or promises contained herein, upon advance notice by LURA. If LURA has reason to believe that violations are occurring or have occurred, LURA shall be permitted to come onto the Property without any notice whatsoever.

2.6 Coordination of Installation and Maintenance. GRANTOR and LURA shall make all reasonable efforts to work together and coordinate the installation of the Mural, its continued maintenance, and (if necessary) its removal.

2.7 Existing Liens. GRANTOR warrants to LURA that no lien or encumbrance exists on the Property as of the date hereof that would be superior to the rights granted herein. GRANTOR shall immediately cause any lien, claim of lien or mortgage that may hereafter come to exist against the Property which would have priority over any of the rights, title or interest hereunder of LURA, to be subordinated to the rights, title and interest of LURA.

2.8 Notice to Other Persons. Restrictions, stipulations and covenants contained in this Easement shall be inserted by GRANTOR in any subsequent deed or other legal instrument by which it divests itself of either the fee simple title to, or any lesser estate, including without limitation leasehold estates, in, the Principal Building, the Property or any part thereof.

3. Insurance.

3.1 Insurance. LURA will maintain during such time this Easement Agreement is in full force and effect, commercial general liability insuring for third party claims of legal liability against LURA for liability caused by bodily injury, property damage, personal injury arising out of the installation, use and maintenance of the Mural and the use of the easement granted hereunder. The policy shall include an endorsement adding GRANTOR as and additional insured, and shall be primary coverage for the additional insured, without contribution from other valid insurance policies which may be available to the additional insured. Limits of the policy shall be at least \$1 million per occurrence and \$2 million in the general aggregate.

4. MISCELLANEOUS.

4.1 Binding Effect. This Agreement inures to the benefit of and is binding upon GRANTOR and LURA, including LURA's assignees which are permitted pursuant to Section 3 of this Agreement.

4.2 Assignment. LURA may, at its discretion and without prior notice to GRANTOR, convey and assign this Easement to the City of Lafayette, Colorado, or to a similar local, state, or national organization whose purposes are to promote historic preservation, and which is a qualified organization under Section 170(h)(3) of the Internal Revenue Code and Internal Revenue Service Regulation §1.170A-14(c)(1), C.R.S. §38-30.5-101 et seq., or any other applicable laws, rules or regulations; provided that any such conveyance or assignment requires that the conservation purposes for which this Easement was granted will continue to be carried out.

4.3 Interpretation, Jurisdiction and Venue. This Agreement is being executed and delivered and is intended to be performed in the State of Colorado, and the laws of Colorado govern the validity, construction, enforcement and interpretation of this Agreement. Exclusive jurisdiction and venue for resolution of any dispute arising hereunder shall be in the Boulder County, Colorado District Court.

4.4 Amendment. This Agreement may be amended only by a written instrument signed by the parties to this Agreement.

4.5 Notices.

All notices which may be given to parties hereunder shall be in writing and shall be sent to the parties at the address specified below:

LURA: Lafayette Urban Renewal Authority
Attn: Executive Director
1290 So. Public Road
Lafayette, CO, 80026
Telephone: (303) 661-1226

With a copy to: Williamson & Hayashi, LLC
Attn: Dave Williamson
1650 38th Street, Ste. 103W
Boulder, CO, 80301
Telephone: (303) 443-3100

GRANTOR: RJ Capital Investments, LLC
103 North Public Road
Lafayette, CO 80027
Telephone: (720) 564-1524

or to any change of address given in writing by one party or the other.

4.6 Additional Documents or Action. The parties to this Agreement agree to execute any additional documents or take any additional action that is necessary to carry out this Agreement or is reasonably requested by another party to confirm or clarify the intent of the provisions hereof and to effectuate the agreements herein contained and the intent hereof. If all or any portion of this Agreement are asserted or determined to be invalid, illegal or are otherwise precluded, the parties to this Agreement, within the scope of their powers and duties, shall cooperate in the joint defense of such documents and, if such defense is unsuccessful, such parties will use reasonable, diligent good faith efforts to amend, reform or replace such precluded items to assure, to the extent legally permissible, that each party substantially receives the benefits that it would have received under this Agreement.

4.7 Good Faith of Parties. In the performance of this Agreement or in considering any requested approval, consent, acceptance, or extension of time, the parties agree that each will act in good faith and will not act unreasonably, arbitrarily, capriciously, or unreasonably withhold, condition, or delay any approval, acceptance, or extension of time required or requested pursuant to this Agreement.

4.8 Waiver of Breach. Any waiver of any requirement or obligation hereunder must be in writing to be effective. Any waiver by any party to this Agreement of any term or provision of this Agreement shall be narrowly construed, and shall not operate or be construed as a subsequent or continuing waiver of said term or provision.

4.9 Default/Breach. In the event of a breach or default by any party hereunder, as determined by a court of competent jurisdiction, the non-defaulting party shall be entitled to any and all remedies provided under this Agreement or available at law or equity, including, without limitation, actions for damages, injunctive relief, and specific performance. Should any party default in any of the covenants or obligations in this Agreement, the defaulting party will pay reasonable expenses or enforcing this Agreement, including reasonable attorneys' fees.

4.10 Article and Section Captions. The captions of the articles and sections of this Agreement are set forth only for the convenience and reference of the parties and are not intended in any way to define, limit, or describe the scope or intent of this Agreement.

4.11 No Partnership. Notwithstanding any language in this Agreement, LURA is not a member, partner, or joint venturer of GRANTOR, and LURA shall be responsible

for any debt or liability of GRANTOR or its contractors or agents. GRANTOR is not responsible for any debt or liability of LURA or its contractors or agents.

4.12 Severability. If any portion or portions of this Agreement are determined to be illegal or unenforceable, the remainder of this Agreement shall not be affected thereby and shall remain in full force and effect as if such illegal or unenforceable portion or portions did not exist. If all or any portion of the payments required by the terms of this Agreement are determined, by a court of competent jurisdiction in a final non-appealable judgment, to be contrary to public policy or otherwise precluded, and if the decision of such court clearly indicates how the payments may be made differently and in a manner that is legal, valid and enforceable, then the parties hereto shall utilize their reasonable, best, good faith efforts to promptly restructure and/or amend this Agreement in accordance with such court decision, or to enter into a new agreement, to assure, to the extent legally permissible, that all payments are made to GRANTOR as contemplated by this Agreement,

4.13 Recording. The Easement granted pursuant to this Agreement shall be recorded in the records of the Clerk and Recorder of Boulder County, Colorado.

DATED the date as set forth above.

**THE LAFAYETTE URBAN
RENEWAL AUTHORITY**, a body
corporate and politic

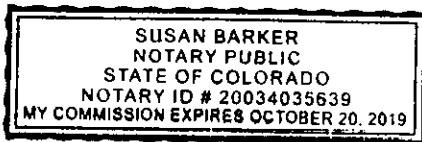
By: Sally Martin
Sally Martin, Chairperson

ATTEST
By: Cory K. L.
Secretary/Executive Director

APPROVED AS TO FORM:
By: Dave Williamson
Dave Williamson, City Attorney

COUNTY OF BOULDER)
) ss:
STATE OF COLORADO)

The foregoing instrument was acknowledged before me this ^{25th} day of March, 2016, by Sally Martin, Chair of The Lafayette Urban Renewal Authority, a body corporate and politic.
Witness my hand and official seal.



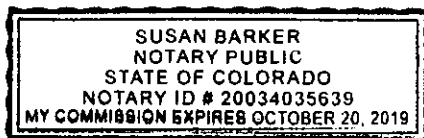
Susan Barker
Notary Public
My commission expires:
10/20/2019

OWNER (GRANTOR)

By: Richard J. Ross
RJ CAPITAL INVESTMENTS LLC
RJ Capital Investments, LLC

COUNTY OF BOULDER)
) ss:
STATE OF COLORADO)

The foregoing instrument was acknowledged before me this day of 17th March, 2016, by Richard J. Ross, of RJ Capital Investments, LLC, owner of 103 N. Public Road, Lafayette, CO.
Witness my hand and official seal.



Susan Barker
Notary Public
My commission expires:
10/20/2019

EXHIBIT A

Lots 5-6, Block 22, E ½ West Lafayette

EXHIBIT B



Appendix I - Coca-Cola Sign Maintenance Plan

HI-WAY BAR COCA-COLA SIGN MAINTENANCE PLAN

Contact Conservator *Deborah Ann Uhl* for any questions about this plan

deborahuhl@gmail.com

303-725-9293

Overseeing the maintenance plan

R.J. Capital Investments currently owns the building where the Coke sign will be permanently installed. The City of Lafayette will be responsible for carrying out this plan.

Immediate Actions to be taken

1. Assign a Preservationist to oversee this maintenance plan.
2. Document the move and installation of the sign. Document the sign in its new location and any signage accompanying it.
3. Provide a copy of this plan to The City of Lafayette. Keep this Maintenance Plan in a place that is accessible to the Preservationist, Property Manager and tenants of the building.

Recommendations for Sign Installation

1. Care should be taken to ensure the mural is not damaged during the move, installation, and framing. A large piece of visqueen is folded up behind the sign to be used to cover the sign during the move. It is recommended that a Conservator be present to oversee the sign during the move.
2. Any vibration near the mural walls should be minimized. Ask the Carpenters to reduce their use of nails and use screws instead. Attempt to stabilize the wall while the upper left edge is cut off.
3. Reduce the amount of water that will run down the surface or remain on the sign. Note any pooling of water on the wall. Ideally the sign would have an awning over it sticking out a few feet. If this is not possible, the frame should be designed to direct moisture away from the front face of the wall.
4. The wall should not trap moisture. Since there are gaps in the wooden siding, the back side of the wall should have some ventilation to keep moisture or water from being trapped behind the sign.
5. Attach a plaque describing the historical significance of the sign.
6. Attach a sign condoning vandalism and alerting the public to video monitoring. Request that visitors avoid contact with the sign.
7. Keep objects from leaning or rubbing up against the surface of the sign. Install a railing in front of the sign to keep visitors at a distance.

Daily/Weekly Routine Maintenance

1. Any damages or alterations to the sign should be documented with photography, the date of occurrence, and any other details. A Conservator should be contacted immediately for consultation.

2. If any part of the sign appears to be actively flaking beyond normal aging (i.e. If the losses become visually more obvious), contact a Conservator for repair.
3. Feel free to contact Deborah Uhl at 303-725-9293 or deborahuhl@gmail.com about any concerns about the maintenance or care of the sign.
4. Discuss the maintenance of the sign with building tenants and employees.
5. Create a "neighborhood watch" over the area by sharing its historical importance with neighbors and nearby businesses. Inform the public who to contact should they observe any suspicious activity around the sign or vicinity.

Yearly Maintenance

1. Document the sign with photography. Take an overall shot of the entire sign along with detailed shots containing roughly 10 square feet. Note the date and any damages or deterioration patterns. Note the time of day to be consistent with the documentation from one year to the next. Take the photos when the sign is shaded to achieve even lighting.
2. Archive the yearly assessment and note any major changes from the last assessment. Contact a Conservator to discuss any issues. Archive the details of the Conservation treatment and the move with these yearly assessments.
3. Make note of any changes in the environment or in the use of the building during the previous year. Note any alterations to the building or streetscape.
4. Spray water on the surface of the sign and note the water repellency. If water is not repelled than another coating of Avalure AC-315 is needed. Contact Deborah Uhl at 303-725-9293 for reapplication of the coating.

apoliticalhobbyistinlafayetteco.substack.com

Save Our Historic Coca-Cola Sign— Again

Vicky Uhland



The historic Pat and Gar's Hi-Way Bar Coca-Cola sign in Old Town could be leaving Lafayette, according to the stipulations in a new [Request for Proposal](#) from the city.

The RFP, which city staff released on July 3 with no public input into the terms, came as a shock to many residents and local businesspeople who donated hundreds of hours and thousands of dollars as part of a public-private partnership to preserve the sign.

There's still an opportunity to keep this iconic piece of local history in Lafayette, though, and restore it—reversing the city's neglect of the mural over the last decade. I'll tell you how in a moment but first, here's how we reached this sad state of affairs.

When I moved to Lafayette 20 years ago, the building at the northwest corner of Public Road and Geneseo Street was stuccoed in a sort of Southwestern style, and home to La Familia restaurant

(which had great food plus mariachi bands on Friday nights. I miss it).

Here's a photo from the RFP of what the building looked like then.



In 2009, La Familia closed (not surprisingly, there's a story behind that) and the building was later sold at auction. The building needed work and the new owners said they didn't have the money to do it. They wanted to raze it and build a parking lot. That's when former City Administrator Gary Klaphake and the Lafayette Urban Renewal Authority stepped in.

LURA members voted to give—not loan—the building owners up to [\\$180,000](#) in sales and property tax revenues LURA had collected as part of its funding mechanism. This money helped pay to tear down the building and construct a new one, which was designed to mimic the original structure that was built around 1905.

When the building was being demolished in the summer of 2015, the Pat and Gar's Hi-Way Bar sign was discovered on the south wall. According to research conducted by former Historic Preservation Board Chair Rebecca Schwendler, the mural was likely painted in 1949 or the early 1950s by Coca-Cola to advertise the bar (and Coke, of course). But after Pat and Gar moved on, the sign was covered with asbestos siding in 1956.

This protected the sign, and it looked almost brand new when it was revealed nearly 60 years later. I was one of the many enthusiastic looky-loos who stopped by to see this fabulous find. Here's a photo I took of the sign shortly after it was unveiled.





The building owners didn't want the sign, so the city took ownership and moved it to the former Sportsman's building that was being restored on the northwest corner of Public and Simpson Street. That building owner, Rick Ross, provided a [permanent easement](#) for the sign as part of the terms for a loan from LURA for the building rehab. (More about Rick's current involvement later in this tale.)

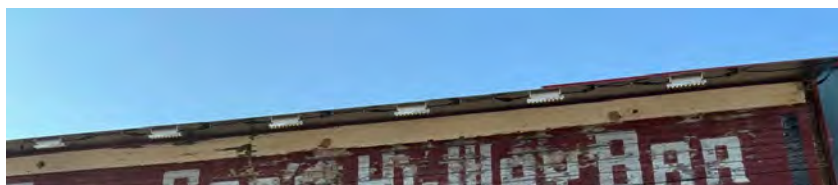
There was a community-wide effort to preserve the sign. According to a Daily Camera [story](#), 62 residents and businesses donated nearly \$126,000 (some of them are listed on a plaque next to the sign) to have the mural professionally cleaned, touched-up and sealed. The city also paid \$10,000 to move the sign.

The sign was kept in the Lafayette fire station when it was being restored and before it was moved to its present location. We were told that this was the only building tall enough in the city to hold the sign—which will be important later in this story.

The city's Historic Preservation Board was also involved in the sign relocation and touch-up, and I remember sitting in a meeting in 2016 in which the chair detailed a plan for a restorer to evaluate the mural every year and do any needed preservation.

This didn't happen, despite the public and HPB members repeatedly asking city staff to check on the sign over the years. We were never told why the city wasn't following up on this.

The big hail storm of 2018 did a real number on the sign. If you look at it up close, you can see the pits in the paint. The southern sun has also eroded the mural over the years, leading to its dilapidated state today. Here's a photo I took of the sign last week.





Brigid Keating joined the city in 2020 as LURA executive director and economic development director. A couple years later, she started looking into restoring the sign. She told me she tried to contact the original restoration firm, but they weren't available. So she found another restorer, John Canning Co. in Connecticut.

At the June [2024 LURA meeting](#), Brigid discussed Canning's assessment. The firm offered several options:

- *Keep the sign where it is and do a restoration that includes UV protection and plexiglass or an awning. Canning estimated this would cost \$90,000–\$100,000, minus the price of the plexiglass or awning.

- *Move the existing sign indoors to protect it, and create a new, replica mural on the building where it currently is. Cost: \$50,000-\$60,000.

During the meeting, Brigid said she would talk to the city manager about these options, and also the HPB and the Lafayette Historical Society.

At LURA's [August 2024 meeting](#), Brigid said the Historical Society wasn't in favor of restoring the sign (an aside: The Historic Preservation Board is a city advisory board but the Historical Society has no official role in city decisions. The HPB had been in favor of restoring the sign).

At LURA's [November 2024 meeting](#), Brigid said it had been decided by city staff and the HPB and Historical Society that the sign should be moved indoors, and the city was looking for a new home for it. She said the city might consider rotating artwork on the building where the sign is now.

That was the last public update about the status of the sign.

In February of this year, David Friedel, who was Lafayette's fire chief when the sign was stored in the fire station while it was being restored, [posted on Nextdoor](#) lamenting the current state of the sign.

"My point was just to let folks know this condition of the sign did not have to deteriorate to the shape it's in currently after 7 years on the wall in the elements 24/7. If people with the authority would have listened, I feel the sign would still be in good shape. My only real frustration is it's ruined forever, and no level of accountability," he wrote.

Seventy people responded to his post, and I alerted Brigid about it.

Earlier, I mentioned Rick Ross, who owns the building at Public and Simpson where the sign is currently located.

The June 3 city council meeting agenda packet has a letter from Rick. Here's what it says, in part. (You can read the whole thing at the beginning of the packet, under [Public Input - Submission #52300](#)):

"The city (with LURA), through individual investors, erected a historic Coke sign on the south side of [my] building with knowledge that there would be needed maintenance over the years. This sign has deteriorated and is in need of that maintenance. When requested, the maintenance would require a substantial improvement monetarily. The conclusion was to find a new home for this sign, to which we are opposed.

We do not own the sign but were approached by the city to have it erected on our building and believe the city should honor the necessary maintenance. Instead of doing such, I believe the city (LURA or its new entity) wants to wash its hands of the historic sign. It has been an important landmark, not only for our building and tenants, but for the City of Lafayette. I have actively been involved in a solution, only to be informed that the intent is to move the sign, if not to a new location, to a retirement in a city maintenance building.

To move the sign would be not only costly, but a dishonor to those who donated many dollars to place it in this strategic location, not to mention its historic value. I would ask that you, as representatives of the citizens and businesses in the City of Lafayette, intervene and keep this sign in its original location."

A month after Rick made his plea, the city issued the RFP I mentioned earlier. The title? ["Transfer of Ownership: Historic Coca-Cola Sign."](#)

The RFP has a proposal deadline of Aug. 29. It says:

"We are seeking proposals from individuals, businesses, or organizations with either climate-controlled indoor space or a covered outdoor space that shields the mural from direct exposure to weather elements, such as sun and wind."

According to the RFP: ***"The selected Offeror will become the new owner of the sign, with the expectation that it remains accessible to the public, if feasible."***

In other words, the city doesn't require that the sign be viewable by the public that donated the money to preserve it.

The RFP says the city will give the sign away for free. In addition, it states: ***"The City will cover the cost of removal, transportation, and if necessary, wall installation within Boulder County. For locations outside of Boulder County, cost-sharing arrangements will be discussed."***

Making it clear that the city is not requiring that the sign stay in Lafayette, the evaluation criteria states: ***"All proposed locations will be considered. Locations within Boulder County and locations where the mural is housed indoors will score higher, though other locations will not be disqualified."***

The RFP doesn't state how much the city is willing to pay to remove, transport and install the sign somewhere else, or how that would compare to the \$90,000-\$100,000 the consultant estimated it would cost the city to restore and protect the mural.

This RFP floored me. I wondered if I had missed a public discussion about the city giving away the sign, so I searched the LURA, Downtown Development Authority (the entity that's replacing LURA), Historic Preservation Commission and City Council agendas for this year—and found no mention of anything having to do with the sign.

So I sent an email to Brigid Keating asking when the RFP had been discussed publicly, and which city board had authorized it. Here's what she responded:

"Unfortunately, due to the sign's size, we were unable to identify an indoor location where it could be safely displayed"

by the City and viewed by the public. As a result, the City decided to explore potential external partners through a Request for Proposals (RFP). Per City Code, the issuance of RFPs is the responsibility of the City Manager. While Boards & Commissions may occasionally be asked to weigh in on a project by staff or Council, they do not have a role or decision-making authority in the procurement process.

The goal of the RFP is to identify a partner—preferably a local museum or public non-profit—that can provide a permanent, publicly viewable home for the sign while preserving its historical integrity. We are particularly interested in organizations with experience managing artifacts. If a suitable owner or location is identified, City staff will bring that option/recommendation to City Council for consideration. While Council will ultimately decide the sign’s future, staff initiated the RFP process to present Council with viable options and potential solutions for preserving the sign indoors.

We recognize the sign’s historical and cultural significance to the community. If no appropriate partner is identified, the City will place it in storage indoors, based on recommendations from preservation experts, while continuing to evaluate long-term options.”

The bottom line is that no matter what happens with the RFP or what city staff recommends, it’s up to our elected representatives on the Lafayette City Council to decide what should happen to the sign that is owned by we, the people.

Lafayette residents and businesspeople put their money and their mouths into preserving the sign 10 years ago. Now it’s time to speak up again. What are your ideas and solutions for the sign? Do you think it should be moved indoors, and if so, where? If it stays outdoors, how would you recommend preserving it?

Please let council know what you think. Here’s how to [contact the council](#) as a whole, or each city councilor individually.

You can also speak during public input at the Aug. 5 or Aug. 19 city council meetings. The meetings are held in the council chambers at city hall, 1290 S. Public Road. Public input starts at 5:30 p.m., and you can speak for up to five minutes [in person or by phone](#).

This is our sign, and our voice matters!



Request for Proposal

RFP-25-18-ECO

**TRANSFER OF OWNERSHIP: HISTORIC
COCA-COLA SIGN**

Proposals must be uploaded to the Rocky Mountain E-
Purchasing System, Bidnet®, at:
<https://www.bidnetdirect.com/Colorado/CityofLafayette>

RFP Release Date: July 3, 2025

Proposal Due Date: August 29, 2025 | 5:00PM MT

City of Lafayette
1290 South Public Road
Lafayette, Colorado 80026

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REQUEST FOR PROPOSAL COVER SHEET & SIGNATURE PAGE

RFP-25-18-ECO

Proposal Submission Deadline:
August 29, 2025 | 5:00PM MT

Submit Sealed Proposals to:
bidnetdirect.com/Colorado/CityofLafayette

Project Manager:
Isabella Nunez
Isabella.Nunez@lafayetteco.gov

Procurement Manager:
Elizabeth Messner
Elizabeth.Messner@lafayetteco.gov

TRANSFER OF OWNERSHIP: HISTORIC COCA-COLA SIGN

The Request for Proposal Coversheet and Non-Collusion Certificate **must** be signed by the Offeror or an officer of the Offeror legally authorized to bind the Offeror to the proposal. Verifiable digital signatures are accepted.

Legal Company Name (Offeror):

Authorized Signature:

Typed/Printed Name:

Title:

F.E.I.N.

Company Address:

City:

State:

Zip:

Contact for clarifications:

Title:

Email Address:

Phone Number:

By signing this Request for Proposal Coversheet, the authorized agent acknowledges acceptance of all terms and conditions of this solicitation.

ONLINE PROPOSAL SUBMISSION: Offerors must be registered with the Rocky Mountain E-Purchasing System at <https://www.bidnetdirect.com> prior to the due date and time so that the proposal and other required information may be uploaded. Proposals sent by other methods will not be accepted.

Please be advised that telegraphic or electronic responses (Email, Fax, Drop Box, Etc.) CANNOT BE ACCEPTED as a sealed proposal. Vendors are urged to read these documents thoroughly before submitting a response.

1. SECTION 1 – GENERAL INFORMATION

1.1. BACKGROUND, OVERVIEW, AND GOALS

Statement of Vision

Lafayette’s panoramic view of the Rocky Mountains inspires our view into the future. We value our heritage, our unique neighborhoods, a vibrant economy, and active lifestyles. We envision a future that mixes small town livability with balanced growth and superior city services.

Statement of Values

We foresee a strong economy that is diverse and sustainable, attracts innovators, encourages a balance of big and small businesses, and meets the community’s needs.

We intend to shape the future through strengthening our voice on environmental stewardship and social issues, taking an active role in sustainability and strategic planning development, and facilitating leadership development and fresh thinking.

We strive to be a connected community that encourages cooperative relationships and inclusivity, expects accessibility and communication, nurtures resiliency, appreciates multiculturalism, and humanizes physical and social interactions within the City.

We support placemaking endeavors that stimulate historic preservation and the arts, encourage open space stewardship and networking of neighborhoods, and promote comprehensive planning and livability.

PURPOSE

The City is seeking proposals from individuals, businesses, or organizations interested in acquiring the historic Coca-Cola sign currently located in Old Town Lafayette. This sign has been a valued part of the community, but to ensure its preservation and protect it from further deterioration for long-term preservation, we are searching for a new owner and home for the mural that reflects our community values and preserves its historical significance.

1.2. SCHEDULE OF ACTIVITIES

Activity	Date and Time
RFP Issued via Rocky Mountain E-Purchasing System/Bidnet	July 3, 2025
Prospective Vendors Written Inquiry Deadline (No questions will be accepted after this date and time.)	July 29, 2025 5:00PM MT
City’s Response to Written Inquiry	August 12, 2025

Proposal Submission Deadline	August 29, 2025 5:00PM MT
Interviews/Oral Presentations	Potentially the week of September 8, 2025, at City's discretion

1.3. ADMINISTRATIVE INFORMATION

1.3.I. Official Means of Communication

The RFP is published on the Rocky Mountain E-Purchasing System (Bidnet), so that proposals may be uploaded electronically to that system. The uploaded proposals are sealed by the system and can't be viewed by the Procurement department or the evaluators until the due date and time have passed. This meets the Colorado procurement code requirement of "sealed proposals".

The Procurement Manager will post notices that will include, but are not limited to, modifications to administrative or performance requirements, answers to inquiries received, clarifications to requirements, and the announcement of the apparent winning vendor.

No inquiries will be accepted after the date and time indicated in **Section 1.2.**, Schedule of Activities. Where appropriate, inquiries should include references to any relevant Section/paragraph of the solicitation.

The only official response to an Offeror's inquiries are those responses that are published as a modification in Bidnet. Offerors should not rely on any other statements, whether written or verbal, that alter any specification or other term or condition of this RFP.

It is incumbent upon Offerors to monitor Bidnet carefully and regularly for any such postings prior to the proposal submission deadline, as this is the primary means for communicating any clarifications or changes to solicitation content, timeline and/or requirements.

1.3.II. Modification or Withdrawal of Proposals

Proposals may be modified or withdrawn by an Offeror up to twenty-four (24) hours prior to the established due date and time. Withdrawal of an Offeror's proposal after award is prohibited.

1.3.III. Proposal Submission

Proposals must be uploaded to Bidnet at <https://www.bidnetdirect.com/Colorado/CityofLafayette> on or before the date and time indicated in the Schedule of Activities. Late proposals will not be accepted. It is the responsibility of the Offeror to ensure that the proposal is uploaded on or before the closing date and time.

The Request for Proposal Cover Page must be signed in ink or with a verifiable digital signature by the Offeror or an officer of the Offeror legally authorized to bind the Offeror to the proposal. The signed Cover Page may be scanned and included with the uploaded proposal. Documents signed with DocuSign are acceptable.

1.3.IV. Addendum or Supplement to Request for Proposal

In the event that it becomes necessary to revise any part of all of this RFP, an addendum notice will be published on Bidnet.

1.3.V. Oral Presentations/Site Visits

The City may, at its sole discretion, request that Offerors make an oral presentation.

1.3.VI. Incurring Costs

Offerors are solely responsible for all costs incurred as a result of responding to this solicitation, which may include, but is not limited to, proposal development and materials, meetings, presentations, or negotiations.

1.3.VII. Confidentiality

Following the proposal submission deadline, individuals/entities may request from the City a list of the names of the responding Offerors. All other information related to the solicitation process will remain confidential until award.

Following the Notice of Intent to Award, all Offeror proposals will be open to public inspection with exception of information determined to be a trade secret or confidential or proprietary, per §24-72-200.1 et seq., C.R.S., as amended, Colorado Open Records Act.

An Offeror may submit, as a part of its proposal, a written request for classification of certain portions of the proposal as a trade secret or other confidential or proprietary information. Material for which the Offeror is requesting confidentiality shall be readily identifiable and separated from other portions of the proposal to facilitate public inspection of the non-confidential portion of the proposal. Commingling of confidential information and non-confidential information is not acceptable.

The Offeror must include the rationale for any request to classify portions as a trade secret or confidential or proprietary, including references to the authority that allows for such treatment.

In no event shall an entire proposal be classified as confidential.

Any additional Offeror information, which may be a part of evaluation/negotiation process and for which an Offeror claims confidentiality, is subject to the same requirements and processes identified above.

1.3.VIII. Conflicts of Interest/Ethics

The Offeror must disclose in its proposal any potential or actual conflict of interest in connection with a response to this solicitation. A conflict of interest may include, but is not limited to, access to any non-public information by the Offeror regarding the solicitation or its subject matter.

The Offeror acknowledges that even the appearance of a conflict of interest may be harmful to the City's interests. The Offeror shall disclose in its proposal whether there

currently is, or potentially could be, the appearance of a conflict of interest regarding this solicitation, its staff, any proposal subcontractors or partners, or any related business with the City.

Requirements set forth in this Section are continuing requirements throughout the solicitation process and, for the awarded Offeror, the Contract term, including any extensions.

1.3.IX. Protested Solicitations and Awards

Any actual or prospective vendor or contractor who is aggrieved in connection with the solicitation or award of a contract may protest to the City's Finance Department. The protest shall be submitted in writing to the Procurement contact listed above within **seven (7) working days after such aggrieved person knows, or should have known, of the facts giving rise thereto** (emphasis added).

With regard to the emphasized language above, it is important for Offerors to note that a challenge to the solicitation's requirements or specifications should be made within seven (7) working days of when the protestable item is known. In other words, if you believe that the solicitation contains a requirement you want to protest, the protest should be submitted within the seven (7) working day time period, even if that means it is filed during the time the solicitation is still open.

Announcement of the apparent winning vendor will be made via a posting on Bidnet. The requirement for timely submission of any protest (seven (7) working days) will begin no later than the first working day following posting of the award notice on Bidnet.

1.4. CONTRACT AND TERM

Upon selection, a draft agreement outlining the transfer of ownership, and specific terms and conditions, will be provided to the awarded Offeror. The final agreement will be negotiated, and the City reserves the right to reject any proposed modifications during this process. The sign will be gifted to the Offeror. Transportation and installation (if needed) of the sign will be scheduled within a mutually agreed-upon timeframe, subject to weather conditions and other factors.

2. SECTION 2 – REQUIREMENTS AND SCOPE OF WORK

2.1. BACKGROUND AND SCOPE

History

The Coca-Cola mural is a historic, hand-painted sign that was created in the early 1950s at the former Pat and Gar's Hi-Way Bar located at 201 N Public Road. It was created at the time to advertise on Public Road, a former branch of the Lincoln Highway and one of the first federally-designated public roads in the U.S.

During the demolition of 201 N Public Road in 2015, the contractor discovered the historic sign which was covered in 1956 when asbestos siding was installed over the original wood siding. A group of residents assembled to raise money to save the historic sign as a piece of historic public art. The south wall of the building was framed, cut out, and moved by flat-bed truck. In 2016, conservators carefully restored the sign, and it was then installed on the south wall of 103 N Public

Road, where it is today. For more information on the sign's history and original restoration project, please refer to Appendix A.

Due to its south-facing location and exposure to weather, the historic sign has experienced paint loss caused by prolonged exposure to sun and wind. Through a competitive procurement the City contracted John Canning & Co to assess the mural and provide recommendations for its condition. For its long-term preservation, the best option was to relocate the mural to a climate-controlled environment. To view John Canning & Co's sign assessment report, please refer to Appendix B.

Overview

To ensure the long-term preservation of the Coca-Cola sign, the City has decided to relocate it to a more protected location. We are seeking proposals from individuals, businesses, or organizations with either climate-controlled indoor space or a covered outdoor space that shields the mural from direct exposure to weather elements, such as sun and wind. The selected Offeror will become the new owner of the sign, with the expectation that it remains accessible to the public, if feasible.

The sign, painted on a wooden siding frame measuring 14' x 26', will be transferred "as-is" with no additional restoration, in order to preserve its cultural and historical integrity. A steel frame currently surrounds the sign and must remain attached to maintain its structural stability.

The City will cover the cost of removal, transportation, and if necessary, wall installation within Boulder County. For locations outside of Boulder County, cost-sharing arrangements will be discussed. If the mural is to be installed onto a wall and structural modifications are required, all related costs will be the responsibility of the Offeror.

Photos of the sign's current condition can be found in Appendix C. The sign will be gifted to the selected Offeror, with final terms and conditions to be established in an agreement.

2.2. MANDATORY SUBMISSION REQUIREMENTS

- ✓ Signed Request for Proposal Cover Sheet and Cover Letter
- ✓ Proposal
 - Provide Offeror information including name, address, contact details, and organizational background (if applicable).
 - Provide a statement of interest including why you, your business, or your organization, would make a suitable owner of the Coca-Cola sign. Include the following:
 - How you, your business, or organization, aligns with Lafayette's community values.
 - Any experience with historical items, preservation, art, or relatable areas.
 - Acknowledgement that the mural is provided "as-is".
 - Agreement to maintain the mural in its current state and prevent further deterioration to the best of your ability.
 - A timeline indicating when you can accept the mural and have it transported to the proposed location.
 - Any additional information you believe is relevant for the City to consider.
 - Provide detailed information about the proposed location, including:

- The address and description of where the sign will be housed, along with photos.
 - If installation on a wall is intended, include the wall dimensions and an image of the proposed wall space.
 - The load-bearing capacity of the wall, if known (this will need to be confirmed if selected).
 - Details about the climate control conditions (e.g. indoor environment). If it is not indoors, provide details of the climate conditions in general (e.g. located outdoors but with no direct exposure to weather conditions).
 - Specify if the location is accessible to the public, including days and hours of availability.
- ✓ **Property Ownership or Lease Proof**
- Provide proof of ownership of the proposed property, or proof of a long-term lease (minimum 5 years) and commitment from the property owner to house the mural.
 - If the applicant is a tenant under a long-term lease, a signed letter from the property owner must be provided confirming their approval for the sign to be housed on the premises.
 - If the mural is to be installed onto a wall and structural modifications are required, all related costs will be the responsibility of the Offeror.

3. SECTION 3 – EVALUATION METHODOLOGY & AWARD

3.1. EVALUATION PROCESS

A comprehensive, thorough, complete, and impartial evaluation of each proposal received will be conducted. The award shall be made to the responsible Offeror whose proposal is determined to be the most advantageous to the City, taking into consideration the evaluation factors set forth in this Request for Proposal.

3.2. EVALUATION COMMITTEE

An Evaluation Committee will be established utilizing measures to ensure the integrity of the evaluation process. These measures include the following:

- Selecting committee members who do not have a conflict of interest regarding this solicitation.
- Facilitating the independent review of proposals.
- Requiring the evaluation of the proposals to be based strictly on the content of the proposals.
- Ensuring the fair and impartial treatment of all Offerors.

The objective of the Evaluation Committee is to conduct reviews of the proposals that have been submitted, to hold frank and detailed discussions among themselves, and to recommend an Offeror for award.

3.3. PROPOSAL EVALUATION CRITERIA

- The City will evaluate proposals to determine if each Offeror meets all mandatory qualification requirements; provided, however, that the City has the authority to waive non-material mandatory requirements in certain circumstances. The mandatory qualification requirements are scored on a Met/Not Met basis and only those proposals found to meet all mandatory requirements, other than non-material mandatory requirements waived by the City, can be considered for a Contract resulting from this solicitation.
- Proposals will be evaluated by the Evaluation Committee using the evaluation criteria listed below. The evaluators will consider whether the Scope of Work requirements in the solicitation have been addressed, and they will review the capabilities of the Offeror, as well as the quality of the approach proposed, the price, and any other aspect determined relevant to the evaluation criteria.
- The evaluation criteria to be used in evaluating the proposals are as follows (and are listed in no particular order):

Location – <i>all proposed locations will be considered. Locations within Boulder County and locations where the mural is housed indoors will score higher, though other locations will not be disqualified</i>	40 points
Applicant Capacity – <i>applicant's background and experience with historical items, preservation art, or relatable areas, and how you or your organization aligns with Lafayette's community values</i>	35 points
Proposal Quality – <i>overall quality of the proposal, including statement of interest, completeness, and format.</i>	25 points
TOTAL POSSIBLE SCORE	100 points

3.4. DEMONSTRATIONS AND DISCUSSIONS

The Evaluation Committee may, if it deems necessary, request clarifications, or conduct discussions or oral presentations. Discussions may be held with responsible offerors whose proposals are determined to be reasonably susceptible to be selected for award to:

- a. Promote understanding of the City's requirements and the Offerors' proposals; and
- b. Facilitate an Agreement that will be most advantageous to the City taking into consideration evaluation factors set forth in the request for proposals.

The Evaluation Committee may adjust its scoring based on the results of such activities. However, proposals may be reviewed and determinations made without such activities. Offerors should be aware that **the opportunity for further explanation might not exist**; therefore, Offerors should ensure that their submission is complete, and are encouraged to submit their best possible proposal,

3.5. SINGLE PROPOSAL

If only one proposal is received in response to a solicitation, an award may be made to the single Offeror if the procurement official finds that the proposal submitted is fair and reasonable and that other prospective Offerors had reasonable opportunity to respond.

3.6. AWARD

A Notice of Intent to Award will be published on Bidnet.

The award determination is ultimately a business decision that will reflect an integrated assessment of the relative merits of the proposals received, using the factors set forth in **Section 3.3**. The City intends to award Contract(s) to the Offeror(s) whose proposal(s), conforming to the solicitation, will be most advantageous to the City, price and other factors considered.

The City reserves the right to award to multiple offerors if is determined to be in the best interest of the City.

APPENDIX A – COCA-COLA SIGN HISTORY AND ORIGINAL RESTORATION PROJECT

A history of Pat and Gar's Hi-Way Bar Mural



A piece of historic public art discovered and preserved

Lafayette, Colorado's Coca-Cola mural represents one colorful stage in the long use life of the historic building formerly located at 201 N. Public Road. That building, which originally had a false front, was constructed during the first decade of the 1900s. In 1913 what is now Public Road became part of the Lincoln Highway, the country's first transcontinental automobile route. Although the Colorado portion of the Lincoln Highway was federally unsanctioned in 1915, it remained a vital route for automobile travel, tourism, and advertising into the 1950s.

By 1926 the building at 201 N. Public Road was open as Parr's Pharmacy, owned by Emmitt L. and Louise Parr. By 1936 it had become DeTavern, operated by Daniel and Edyth Palizzi. Sometime later the building became the High-Way Restaurant. The earliest historic photo of the building, probably from the early 1940s, shows this name, spelled as "Hi-Way," painted as a banner across the top of the south wall of the building. Below that is a large painted advertisement for "Pabst Blue Ribbon Beer".

By 1948 the building's false front was removed, its roofline was changed, its façade was covered in stucco, and its large storefront windows were replaced by small, round windows set in the middle of large, rectangular areas of glass block. At that time the building retained its "Hi-Way Restaurant" banner but displayed a "Coors Beer" mural across its south wall. However, those were soon replaced by a new banner and mural. In 1949 or the early 1950s sign painters created a "Pat and Gar's Hi-Way Bar" banner across the top of the south wall. Below that they painted a large Coca-Cola mural with the slogan, "Drink Coca-Cola It's the Real Thing." That slogan had been introduced by Coke in the early 1940s. The Hi-Way Bar banner and Coca-Cola advertisement, collectively called the Coke mural, were relatively short-lived, as the building was covered with asbestos siding in 1956. Subsequently the building became, among other businesses, Mike's Bar, Don & Sandy's Little

Mexican Kitchen, and eventually La Familia. Although the siding hid the mural from public sight, it helped to protect the paint from fading and otherwise weathering until the south side of the building was uncovered prior to demolition in June 2015.

Over the decades between the 1890s and 1950s The Coca-Cola Company and/or its local bottlers paid for thousands of painted wall signs advertising their product. Most often local sign painters did the work. As a result, before Coke created specific guidelines for its advertising, the wall signs exhibited great variation in composition, color, style, and even spelling. To create a more uniform look, in the early 1920s Coke began to issue directives for the placement, size, lettering, preparation, and coloring of its painted wall signs. This can be seen in Lafayette's Coke mural. For example, to create the white and yellow lettering of the slogan, the painters first prepared large rect-



angles of those two colors in the appropriate places within the sign. Then they painted red over the top, leaving white and yellow exposed in the shape of the lettering. The pairing of a Coke advertisement with the name of the sponsoring business was called a “privilege sign”. At first Coke strongly encouraged the use of different colors for the business name and the Coke advertisement. However, over time it relaxed that requirement, as seen by the use of similar reds for the banner and advertisement in Lafayette's mural. The color of the former is somewhat darker than the latter, possibly because it was painted over the top of the earlier black “Hi-Way Restaurant” banner. Coke wall signs typically were re-painted at least once a year. Lafayette's mural provides evidence for repainting, both of the Coke mural and underlying murals; at least 14 layers of paint from the various wall signs are visible, with little or no surface preparation completed before each layer was painted.

In order to save the mural as a piece of historic public art, in September 2015 most of the south wall of the building was framed, cut out, and moved by flat-bed truck to Lafayette's Fire Station No. 1. In February 2016 professional paint conservators, Deborah Uhl and Lisa Capano, carefully removed siding nails and clean surface dirt off the mural while it stood in the fire station. They also applied special liquid adhesive behind peeling areas so that the underlying wood and the paint became one entity, preventing paint flaking and loss. The final step was to apply layers of consolidant across the entire mural as a protective barrier against ultraviolet light, dirt, and other damage. In the future the mural will be framed and installed in a visible location on Public Road.



201 N. Public Road Timeline

Post-1905: Wood building with false front and large windows constructed at 201 N. Public Road

1926: Building housed Emmitt L. and Louise Parr's pharmacy

1936: Building housed Daniel and Edyth Palizzi's DeTavern

Post-1936: Building became the High-Way Restaurant

Early 1940s: "Hi-Way Restaurant" banner painted along top of south wall and "Pabst Blue Ribbon Beer" advertisement painted below

Pre-1948: Building's false front changed to sloping roof line, façade covered in stucco, and large windows replaced by small, round windows in glass block

1945: "Coors Beer" advertisement painted below "Hi-Way Restaurant" banner

1940s–1950s: Building housed Pat, Gar, and Ida Wright's Hi-Way Bar and Café

1949 or early 1950s: "Pat and Gar's Hi-Way Bar" and Coca-Cola advertisement painted on top of previous banner and Coors advertisement

1956: Building covered with asbestos siding

Historic research and information provided by Rebecca Schwendler, Ph. D. Cover photo with motorcycle by Gerry Morrell.



For additional information, updates, and photos, visit
www.cityoflafayette.com/Mural

APPENDIX B – JOHN CANNING & CO ASSESSMENT REPORT

Coca-Cola Mural

201 N. Public Road
Lafayette, CO 80026



MURAL ASSESSMENT

June 18, 2024

Prepared For:
Brigid Keating,



150 Commerce Court, Cheshire, CT 06410
www.JohnCanningCo.com | 203-272-9868

INTRODUCTION

John Canning Co. was contracted by the city of Lafayette to visually assess and determine possible conservation treatment options for the Coca Cola mural located in downtown Lafayette, CO. Fine art conservator Rachel R. Gilberti assessed the mural on May 7th, 2024.

Multiple murals were originally painted on the side of a building located at 201 N. Public road as advertisements in the late 1930s or early 1940s. There is still evidence that previous signs were painted underneath, a Coors and a Pabst Blue Ribbon Beer advertisement. In 1949 or early 1950s, sign painters created the current advertisement promoting "Pat and Gar's Hi-way Bar" with a large Coca Cola mural and slogan. The promotional sign was relatively short lived and covered over with siding. The covering coincidentally protected the mural from deterioration due to weather. It was uncovered once again on June 2015 and moved to the local fire station prior to the demolition of the building. In 2016, the mural underwent a major restoration treatment and was reinstalled outdoors in its current location as an historical landmark.

FINDINGS

To assess a new project, you have to start by understanding what the structure is and what are the elements that affect it. Due to the murals' position, it receives sun and wind throughout most of the day without much protection. There is an awning to protect it from rain but it's too small to provide the mural with full protection. These observations of weather are important to note because of their correlation as to why the mural has deteriorated so quickly after just 8 years of being restored. One should also consider the likelihood that the historic paint layers underneath are continuing to fail, rendering the prior restoration mute. It is also important to consider what the structure is that makes up the mural. Questions like what is the mural made out of, what is the mural painted on, and how does that wall stand, must be known in order to make appropriate choices going forward. We found the mural to be oil based paint on top of wood and also there is rusted hardware in the wood.

With all of the external elements noted, an assessment has to be made on the mural itself. Color, proportions, layers, shading, and use of space are all to be considered. It's not as simple as noting that a color needs to be fixed here or there. Noting how the mural was painted in the first place will dictate what needs to be fixed and how that should be best accomplished. The paint is peeling everywhere throughout the space and the slightest touch will cause it to break off. The wood itself is cracking and splitting, causing exposed wood and gaps. Cleaning tests were attempted to better understand the state of the paint, however this was proven to be difficult due to the fragility of the paint.

The mural paint is oil based on exterior wooden siding. The size is approximately 14' x 26' feet with authorship unknown. It is currently exhibiting extensive paint loss due to exposure to outdoor elements, more specifically sun and wind exposure. The mural faces south west and therefore is exposed to the sun or UV rays for the majority of the day. This not only causes fading of the colors in the paint layers, but

also weakens their binding capabilities which leads to flaking paint and paint loss. There is also extensive unstable craquelure (meaning cracks) throughout the entirety of the mural which will lead to continued paint loss if not stabilized. Since the mural is painted on wood, it is subject to the natural expansion and contraction of the wood from the fluctuations in temperature. The rate of absorption of moisture by the substrate can affect the stability of the paint layer, and extreme weather fluctuations can severely accelerate this process.

When considering these conditions, one aspect that is often understated is the importance of the item itself. Why was this built? Who built it? What was happening at the time? How has it lasted this long? Why was it chosen to be saved? Who are the people that care about it now? Who are we saving this for? If you want to restore an item of great worth you have to understand the desire behind it. For us, reading the plaque next to the mural offered some great insight, and allows us to offer the following recommendations.

RECOMMENDATIONS

There can be several possible approaches to conserving this mural. The first being to conserve it where it stands. By consolidating the substrate and paint layer, clean the surface and fill in paint where there is missing paint to mimic 2016 conservation treatment, then apply a UV protective varnish layer.

The second approach is to do the first approach but add additional protection by use of a bigger awning and plexiglass covering. The extended the awning would protect the paint layer from the sun and rain. The awning should be something that can be integrated with surrounding architecture, and provide full coverage to mural during the time when it receives the most sunlight. While the transparent protective plexiglass covering with a UV protective coating would further inhibit exposure to the elements. We would recommend 3/8" plexiglass. Lexan or polycarbonate plexi glass would be the best product to use.

The third approach would be a more long term solution. With the mural undergoing the first approach and in addition, move it to a climate controlled environment.

A fourth option to consider would be to replicate the mural and move the original to an indoor location. The replication would be done with One Shot Sign Painters' paint, which is an oil based paint often used for this purpose (as the name would indicate). This replica could then be covered with plexiglass with an extended awning as outlined in option two. The original would be moved somewhere inside for display to protect it from the outdoor elements.

COST CONSIDERATIONS

In following through on any of these recommendations, or a combination thereof, cost considerations are obviously a factor. While there are a variety of paths that could be taken regarding plexi-glass and awning extensions, Canning is able to offer more concrete budgetary figures on work we would perform ourselves, and do rather frequently.

To conserve the mural as it stands by consolidation of existing paint layers and inpainting where necessary, a budget of \$90K-\$100K would be reasonable. This would not include any amendments to an awning or installation of plexi-glass.

To replicate the mural in its entirety, Canning would propose a budget of \$50K-\$60K. This budget would only apply to painting and would not include purchasing the substrate, which should be a wood less susceptible to rot and insects.



Overall View of the Mural **Before** Restoration



Overall View of the Mural **After** Restoration



Overall View of the Mural **Currently**



Close up View of Paint and Hardware



Close up View of Paint



Close up View of Right Hand Bottle Base



Informative Plaque found to the Right of the Mural

QUALIFICATIONS

John Canning Co. has performed work on many exterior mural projects. Most notable being a job last year where we stabilized and conserved an historic ghost sign in Old Saybrook CT where the existing paint was stabilized, and we then replicated over the top. Another project of ours was when we re-created an exterior mural at the Louis Kahn Bath House in Ewing NJ on Cinder Block. We have also done quite a few interior mural replications at Churches, such as St. Patrick's Cathedral in Norwich CT. These examples are just to name a few. Below is some before and after photos for the exterior mural projects.



Before and After for Ghost Sign in Old Saybrook, CT

For more information on this project go to <https://johncanningco.com/blog/ghosts-in-the-decorative-arts/>



Before and After for Louis Kahn Bath House in Ewing, NJ

APPENDIX C – PHOTOS OF THE MURAL’S CURRENT STATE

Photos of the Coca-Cola Sign







Pat and Gare Hi-Way Bar
Coca-Cola
Mural
Restoration Project
The Coca-Cola Company
has donated the rights to this
historic mural to the
City of Patoka, Illinois.
The mural is being restored
as part of the Patoka
Historic District
Project.



Appendix L - Coca-Cola Logo History

Primary Mark



From: Coke Global Licensing Guidelines 2.0, 2017

Vintage Marks from Red, White & Heritage Style Guide



Pre-1910



Pre-1910



1960



Pre-1910



1930 - 1940



1980



Pre-1910



1930 - 1940

Appendix M - 2017 and 2019 city emails

Emails from and between former city staff members Susan Booker, Greg Thompson and the late Karen Westover showing Coca-Cola sign maintenance issues

*From: Susan Booker <susanb@cityoflafayette.com>
To: Lisa <lisacapano@aol.com>; Rebecca Schwendler <rschwendler@yahoo.com>
Cc: Deborah Uhl <deborahuhl@gmail.com>; Lisa Capano <lisacapano@me.com>
Sent: Thursday, June 15, 2017 at 06:13:56 PM EDT
Subject: Re: Coke Mural in Lafayette*

Hi Lisa, I s sending this from my phone as our computer interface with outlook is experiencing many interruptions this week. They are working on resolving them but in the meantime I'm reluctant to schedule appointments. I am out of the office tomorrow so I will connect with you early next week to set up a site visit.

Thank you, Booker

On Jun 15, 2017, at 3:19 PM, Lisa <lisacapano@aol.com<mailto:lisacapano@aol.com>> wrote:

Most anytime is good for me to come by and assess the flaking paint on the Coke mural. Just give me a call or send me a text/email whenever you'd like to set an appointment.

I live in Westminster, just on the south side of Hwy 36.

Thanks!

*Lisa Capano
720-938-3825*

Sent from my iPhone

On Jun 15, 2017, at 2:14 PM, Deborah Uhl <deborahuhl@gmail.com<mailto:deborahuhl@gmail.com>> wrote:

Hi Susan,

Rebecca gave Lisa Capano and I a heads up about the flaking a few months ago. I would recommend that unless the flaking paint is distracting to the public for viewing that we should wait until Fall to address the issue. We knew that some flaking was bound to occur because there was "blind cleavage" that could not adequately be addressed until we had access to the space between the paint layer and the wood substrate. I'm sure Lisa would be happy to meet with you and/or drop by at her convenience and access the condition of the sign herself. Her email addresses are above for your records. I am living in New Mexico now so feel free to contact her directly with any pressing issues that require immediate attention.

Thanks Susan and thanks Lisa!

Sincerely,

Deborah

Sent from my iPhone

On Jun 13, 2017, at 2:26 PM, Susan Booker <susanb@cityoflafayette.com<mailto:susanb@cityoflafayette.com>> wrote:

Hi Deborah,

I don't think we've met but I was assigned the responsibility of providing oversight and monitoring of the Coke Mural after its installation. I went by the mural the other day to check on it and noticed quite a bit of paint flaking away. I didn't see a lot of paint chips on the ground but there were some. I'm wondering what amount of flaking is to be expected and considered unavoidable and what should raise a concern that the mural needs some attention. Would it be possible for you to meet me on site so we can discuss this and explore if any action is needed at this time? Thanks for your input and suggestions.

All best, Booker

Susan Booker

Arts & Cultural Resources Director

The Arts & Cultural Resources Department

The Collective

Community Arts Center

This space welcomes all who live in or visit our community.

Oficina de Recursos Culturales de Lafayette

El Centro Comunitario de Arte Colectivo

En este espacio son bienvenidos todos los que viven en, o visitan a, nuestra comunidad.

201 North Public Road

(303) 661-1260

www.cityoflafayette.com/CulturalResources<<http://www.cityoflafayette.com/CulturalResources>

From: Greg Thompson <greg.thompson@cityoflafayette.com>

Date: November 12, 2019 at 8:40:13 AM MST

To: Historic Preservation Board <HistoricPreservationBoard@cityoflafayette.com>

Subject: FW: Coke Mural

-----Original Message-----

From: karen w <kjwest1961@yahoo.com>

Sent: Friday, November 8, 2019 10:14 AM

To: Greg Thompson <greg.thompson@cityoflafayette.com>

Subject: Coke Mural

Greg please share this with the HPB

Hi all

Attached is the maintenance plan for the mural - The mural seems to fall under Susan Booker's responsibility and she is meeting with Fritz on November 14th to discuss. It seems with the hail in July the mural is need of an assessment and perhaps a coat(s) of protective. I asked to be updated and will pass along any new information. I also contacted the conservators but the communication should be through Booker.

Karen [Westover]

Appendix N - Rick Ross Comment to City Council

Submit written public input | Presentar comentarios públicos por escrito*

Hello Lafayette City Council. I am writing on behalf of my company, RJ Capital Investments, LLC, in regards to the building at 103 N Public Rd., owned by my company. I bought the building in 2015, remodeled it, opened with three businesses and continued, what I consider, a vital, pivotal revitalization for the City of Lafayette and the downtown area. As of today, it continues as such. The city (with LURA), through individual investors, erected a historic Coke sign on the south side of the building with knowledge that there would be needed maintenance over the years. This sign has deteriorated and is in need of that maintenance. When requested, the maintenance would require a substantial improvement monetarily. The conclusion was to find a new home for this sign to which we are opposed. We do not own the sign but were approached by the city to have it erected on our building and believe the city should honor the necessary maintenance. Instead of doing such, I believe the city (LURA or its new entity) wants to wash its hands of the historic sign. It has been an important landmark, not only for our building and tenants, but for the City of Lafayette. I have actively been involved in a solution, only to be informed that the intent is to move the sign, if not to a new location, to a retirement in a city maintenance building. To move the sign would be not only costly, but a dishonor to those who donated many dollars to place it in this strategic location, not to mention its historic value. I would ask that you, as representatives of the citizens and businesses in the City of Lafayette, intervene and keep this sign in its original location. I would be willing to present this in person if necessary. Please keep me informed. Respectfully, Rick Ross

Use this area to type your written public input. If your written comments are received by 1pm on the day of the meeting they will be added to the meeting packet for that night. Written comments submitted for Public Input will not be read aloud during the meeting. Comments received after 1 pm will be added to the next meeting packet

Utilice este espacio para escribir sus comentarios públicos por escrito. Si sus comentarios escritos se reciben antes de la 1 pm del día de la reunión, se agregarán al paquete de la reunión para esa noche. Los comentarios escritos presentados para la Participación Pública no se leerán en voz alta durante la reunión. Los comentarios recibidos después de la 1 pm se agregarán al paquete de la próxima reunión.

Date and Time | Fecha y hora*

5/26/2025

07:30 AM