

Village of Springville
5 West Main Street
Springville, N.Y. 14141-0017

AUGUST 12, 2024 7:00PM

1. CALL TO ORDER
2. PLEDGE OF ALLEGIANCE
3. MINUTES FROM MEETING

JULY 8, 2024

4. APPLICATIONS BEFORE THE BOARD:

**52 EAST MAIN STREET-MURAL OF BERT LIKES TO PARTY
26 FRANKLIN STREET-MURAL**

5. PUBLIC COMMENT:

6. OLD BUSINESS:

REMOVAL/RESTORE MURAL ON BUILDING AT 27 EAST MAIN ST

7. NEW BUSINESS:

8. HISTORIC PRESERVATION DISTRICT VIOLATIONS:

8. ADJOURN

July 8, 2024
(pg.2)

Bill Skura suggested to the board that they should look at the applications for murals that have been waiting for a decision but did not go through the proper channels. Now that the murals are not required to go through the Springville Public Art Advisory Committee (SPAAC), they can be reviewed.

The property at 74 E. Main Street owned by Jody Button is looking for approval for a mural that the Springville Center for the Arts (SCA) would like to do. The mural was designed by an acclaimed landscape painter Mark Divencenzo. Divencenzo along with SCA staff artist Alisia Glasier and the Public Art Corps students. The mural will be sealed to ensure longevity and easy maintenance if it is damaged by graffiti.

Don Orton made the motion to approve as presented, seconded by Kelly Baker. All in favor, none opposed.

The Springville Center for the Arts would like to install Wall Art in the alleyway between 45/49 E. Main Street. The Art Center was gifted a sculptural work from another acclaimed artist Shasti O’Leary Soudant. The artwork will be attached on the second-floor area with masonry anchors into the mortar.

After some discussion and review of this application, Chairman Bill Skura asked for a motion.

Don Orton made the motion to approve the Certificate of Appropriateness with the stipulation that the artwork be removed by December 31, 2024, seconded by Kelly Baker. All in favor, none opposed.

The Certificate of Appropriateness for the “Bert Likes to Party” could not be voted on due to the lack of a quorum. It will be on the Agenda for August 12, 2024 to discuss.

Kelly Baker made the motion to adjourn at 7:40 pm, seconded by Bill Skura. All in favor, none opposed.

Respectfully Submitted,
Jennifer Blumenstein

HISTORIC PRESERVATION

ONGOING CERTIFICATES		COMPLETED	LETTER
4/12/2021	JOHN & LAURA SAFFORD 74 W. MAIN STREET	WINDOWS, DOORS	working on it 3/15/2024
3/7/2022	SPRINGVILLE CENTER FOR ARTS 37 N. BUFFALO ST	ARTS MINI-PARK	5/13/2024
3/7/2022	METRO KIRSCH REAL ESTATE 40 E. MAIN ST	UPDATE EXISTING SIGNAGE	working on it
9/12/2022	WILLIAM SKURA 30 PEARL ST	WHOLE HOUSE REHAB	working on it
10/23/2023	KEVIN BUNCY 45 E. MAIN ST	PAINTING OF STORE FRONT	
10/23/2023	JOE LOWRY 69 E. MAIN ST	RECONSTRUCTION OF STORE FRONT	
5/20/2024	SPRINGVILLE PHARMACY 13 E. MAIN ST	OVERHANG AND SIGNAGE	
6/10/2024	LOVE IN THE NAME OF CHRIST 62 E. MAIN ST	PAINT METAL AWNING	
6/10/2024	TOM ROBERTS 18 E. MAIN ST	PHASE 1 OF CONSTRUCTION-PORCH AND WINDOWS	
6/10/2024	MICHAEL WOLNIEWICZ 26 FRANKLIN ST	FENCE	
7/8/2024	CROSBY MART/REID PETROLEUM 6 E. MAIN ST	SIGNAGE	

CERTIFICATE OF APPROPRIATENESS FORM

11/9/2021

10/18/16

(52) E. Main St
46 E. Main St

Village of Springville
5 West Main Street
PO Box 17
Springville, NY 14141
(716) 592-4936, FAX (716) 592-7088
villageofspringvilleny.com

VILLAGE OF SPRINGVILLE HISTORIC PRESERVATION COMMISSION

APPLICATION FOR

**CERTIFICATE OF APPROPRIATENESS
VALID FOR 12 MONTHS**

(Pursuant to Chapter 200 Article XX of the Village Code)

Refer to Certificate of Appropriateness Instructions when completing this form.

APPLICANT INFORMATION

**ALL APPLICANTS MUST ATTEND THE HISTORIC PRESERVATION MEETINGS
HELD THE SECOND MONDAY OF THE MONTH
ALL MATERIALS MUST BE TO THE VILLAGE OF SPRINGVILLE OFFICE BY THE
FIRST TUESDAY OF THE MONTH FOR REVIEW**

Applicant Name: Springville Center for the Arts, Inc.
Mailing Address: PO Box 62, Springville, NY 14141
E-Mail Address: scaseth@gmail.com
Telephone: 716-592-9038

If applicant is acting through an authorized agent or legal representative, identify agent's name, address and telephone:

Certificate of appropriateness for Alteration, Demolition or New Construction affecting Landmarks or Historic Districts.

No person shall carry out any exterior alterations, restoration, reconstruction, demolition or new construction on a site, or the moving of a landmark on a property, located within an historic district, nor shall any person make any material change in the appearance of such property, its light fixtures, signs, sidewalks, fences, steps, paving or other exterior elements which affect the appearance and cohesiveness of the landmark or historic district, without first obtaining a Certificate of Appropriateness from the Commission.

Nature of proposed project (check all that apply):

- Alteration
- Restoration
- Reconstruction
- Demolition
- New Construction
- Moving
- Other Material Change (Describe): _____
Installation of Mural to Cover Up illegal Graffiti

Narrative statement describing all work to be done, including material specifications (attach additional papers as needed):

See attached Narrative

Is any part of the project visible from the street or other public right of way?

Yes No

Criteria for approval of Certificate of Appropriateness Chapter 200 Article XX Section 152A. Please explain how your project will comply with the three principles below if applicable:

1. Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible:

The project does not remove or alter any historic features.
 See attached Narrative.

2. Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district.

The proposed project faces a more contemporary structure and is seen in relation to that
 more than the historic front facade of the building it is placed on. The scale is so small as to
 be not noticeable. The alteration only impacts nonhistoric features.
 See attached Narrative.

3. New construction shall be compatible with the district in which it is located.

N/A. This only an alteration.

****PHOTO SHOWING ALL SIDES OF THE STRUCTURE WILL BE NEEDED****

REQUIRED: MUST PROVIDE

- Current Photographs of the property.
- Scaled site plan or survey of the property for the proposed project, if applicable.
- Scaled elevation drawing of proposed changes, if applicable.
- Scaled perspective drawing of proposed changes, if applicable.
- Samples of color and/or materials to be used, if applicable.
- If the proposal includes a sign or lettering, a scaled drawing showing the type of lettering to be used, all dimensions and colors, a description of materials to be used, method of illumination and a plan showing the sign's location on the property.

Estimated time for completion:

Project Start Date: June 2023

Project Completion Date: August 2023

PLEASE REMEMBER THAT ANY INCOMPLETE OR VAGUE APPLICATIONS WILL BE TABLED UNTIL THE INFORMATION IS RECEIVED.


PLEASE MAKE SURE APPLICATION IS COMPLETE-USE ADDITIONAL PAPER IF NEEDED. THE MORE INFORMATION PROVIDED, THE BETTER.

CERTIFICATION

APPLICANT: I hereby certify that this application is accurate and complete and that, if this application is approved, the project will be completed in accordance with the terms and conditions of such approval.

Applicant's Signature:  Date: 5/22/23

OWNER: (if different from applicant): I have read and familiarized myself with this application and do hereby consent to its submission and processing.

Owner's Signature: X  Date: 5/22/23
(SUE POTNEY)

Official use only

	AYE	NAY	ABSTAIN
Bill Skura, Chairman	_____	_____	<u>X</u> _____
John Baronich, Member	_____	<u>X</u> _____	_____
Helen Brogan, Member	_____	_____	_____
Don Orton, Member	<u>X</u> _____	_____	_____
Eric Tuberdyke, Member	_____	_____	_____

Seth said that he will Remove the Wheat Paste mural from the building by November 1, 2024. This will be done by a member of the Springville Center For Arts will be responsible for this.

5/22/23 - Application has been Tabled.

6/12/23 - Application was Tabled again, since DON ORTON WAS ABSENT. This was suggested by Seth Wochensky himself.

7-10-23 - NO ACTION TAKEN -

3-11-2024 - 2 Abstained (CS, JB) 2 Yes (DO, HB)

4-15-2024 2 Yes 2 No 1 Abstained - NO ACTION.

5-20-2024 - NO QUORUM - No Action taken.

Village of Springville Historic Preservation Commission Decision

Project Address: 52 E. MAIN ST.

Project Description: WHEAT PASTE MURAL

Approved



Not Approved



Approved with Stipulations



Official use only

	AYE	NAY	ABSTAIN
Bill Skura, Chairman	_____	_____	_____
John Baronich, Member	_____	_____	_____
Helen Brogan, Member	_____	_____	_____
Don Orton, Member	_____	_____	_____
Kelly Baker, Member	_____	_____	_____

6-10-2024 - NOT ON Agenda
7-8-2024 - NO Quorum - NO Action
8-12-2024

Village of Springville Historic Preservation Commission Decision

Project Address: _____

Project Description: _____

Approved Not Approved Approved with Stipulations

Chairperson Signature: William Shuman Date: 5/22/2023

Comments/Stipulations: _____

****THE PROJECT HAS BEEN COMPLETED IN ACCORDANCE WITH THE DECISION
OF THE BOARD AS STATED ABOVE AND IN A TIMELY MANNER****

SIGNATURE

DATE

Application for a Certificate of Appropriateness

52 East Main Street

Narrative Statement of all work to be done

52 East Main Street is a contributing three-story historic Italianate brick structure. The front facade features roundtop windows, a large commercial facade retaining many original features, and a decorative metal cornice. It was built in the 1800's and currently is used as an apartment and gift shop.

SCA will facilitate the installation of *Bert Likes to Party* by artist Max Collins, a wheatpasted mural glued over the top of graffiti located on the side of the building. No work is being done to the front facade. The materials used will be hand colored paper with a printed black and white photo that is applied to the wall using a nondestructive wheat paste. This can later be removed

History of Building / Architectural Features

Given the age of construction, the building contains historical significance and is a contributing building to the historic district as commonly defined³. The mural's application however is to a secondary facade that historically was not exposed to the public view due to the existence of another building. The features altered by this project are not historic. The graffiti dates from a very recent time and is afforded none of the protections of HPC law, nor other protections afforded an artist's work.

Artwork

The applicant contends that the content of the mural and design of the artwork is constitutionally protected and falls outside the authority of Village regulations as aesthetic concerns are not established as a substantial regulatory interest [see attached Public Art on Private Property Statement of Law]. However, in the interest of building greater appreciation of the work of Springville Center for the Arts and the artistic process, we are happy to provide additional information with this application.

The proposed piece is designed by Max Collins, an SCA staff artist. It features a historic photograph of Bertrand Chaffee wearing contemporary heart shaped sunglasses.

³ <https://www.law.cornell.edu/cfr/text/36/67.5>

Bertrand Chaffee (b. 1837- d. 1916) was a prominent Springville business man, farmer, and politician, whose estate became the Bertrand Chaffee Hospital. Chaffee, a Concord native, grew up on a farm and was educated at Springville Academy. He spent some time as a jeweler in Union Springs, NY, and clerk in Buffalo before returning to business pursuits in Springville. He worked at his family farm until 1863, when he entered into the hardware trade business under the name J. Chaffee & Son for the next 12 years. In 1869, he joined with C.J. Shuttleworth to purchase Springville Mills which operated at 56 East Main, the area where this mural faces. Chaffee was elected representative of the fifth assembly district in the legislature and Concord Supervisor, trustee of Springville Academy from 1866-1876, and treasurer of the board for eight years. He also was, from its beginning in 1878, president of the Springville & Sardinia Railroad.⁴

The brick where the mural is located was originally covered by the presence of the Springville Mill built and operated by Manly Colton in 1835. It was later operated by Rufus Eaton, Mr. Shuttleworth, Bertrand Chaffee, and the Gray Family. It burned in 1946⁵.

Recognizing the historical significance of Chaffee, the proposed project acts as a small “easter egg” spurring dialog and historical understanding. Since the initial proposal of this mural, there has already been an increase in dialog and understanding as to who Bertrand Chaffee was.

The mural is located in a way that the scale of the piece is hardly noticeable within the giant side view of the building. It is placed just over the nonhistoric roofline of the neighboring structure.

The installation will be completed by Max Collins. Collins earned a B.F.A. in fine art and journalism from the University of Michigan, and has done projects in New York, Chicago, and Los Angeles. He returned to his roots in Western New York where he has been active in a variety of activities. Awarded an M.F.A. in visual studies at the University at Buffalo in 2016, he was a recent artist in residence at the Albright-Knox.

Neighboring Structures

While located on a contributing building, the proposed artwork is only viewable in relationship with 56 East Main Street, a building not included in the NPS East Main-Mechanic Streets Historic District due to its noncontributing nature. The “mini-mall” and Main Street Pizza have a contemporary feel with a low roof line and many nonhistoric features.

⁴ Briggs, History of the Original Town of Concord, 321-322.

⁵ National Register of Historic Places Nomination Form, 2002

As shown in the attachments, the piece is not viewable from the west view of the building, nor from the front view of the building. It is not visible from the north side of the street due to the presence of a roof overhang and the location of the mural, just over the roofline of 56 East Main. It is only viewable from across the street and the East where the present view shows non historic graffiti.

Compatibility

Given that the proposed project does not alter any historic features and is viewable from only a small portion of Main Street, the mural is compatible with the building and district.

The general design, character, and appropriateness to the property of the proposed alteration or new construction:

The project does not harm masonry and covers nonhistoric paint with no detriment to any historic features.

The scale of proposed alteration or new construction in relation to the property itself, surrounding properties, and the neighborhood.

The project does not alter the scale of the building or any architectural features. The piece is dwarfed by the building and is only noticeable from a few viewing angles.

Texture, materials, and color and their relation to similar features of other properties in the neighborhood.

The project covers artwork that was not approved by the Commission and due to its more restrained color palette, will be more in-line with the Historic District.

Visual compatibility with surrounding properties, including the proportion of the property's front facade, the proportion and arrangement of windows and other openings within the facade, roof shape, and the rhythm of spacing of properties on streets, including setback:

There are no alterations to the primary front facade. This project makes no changes to historic features, only very recent graffiti.

The importance of historic, architectural, or other features to the significance of the property:

The project does not alter any of the historic features of the property.

Attachments

Included in this application are photographs of the building from relevant sides, a view within the context of its surroundings, closeups showing the existing conditions, mockups showing the approximate look of the finished installation, and views from the property showing surrounding properties.

Criteria for Approval

In light of that information, we provide the following summarized response:

Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible:

The project does not remove or alter any historic features.

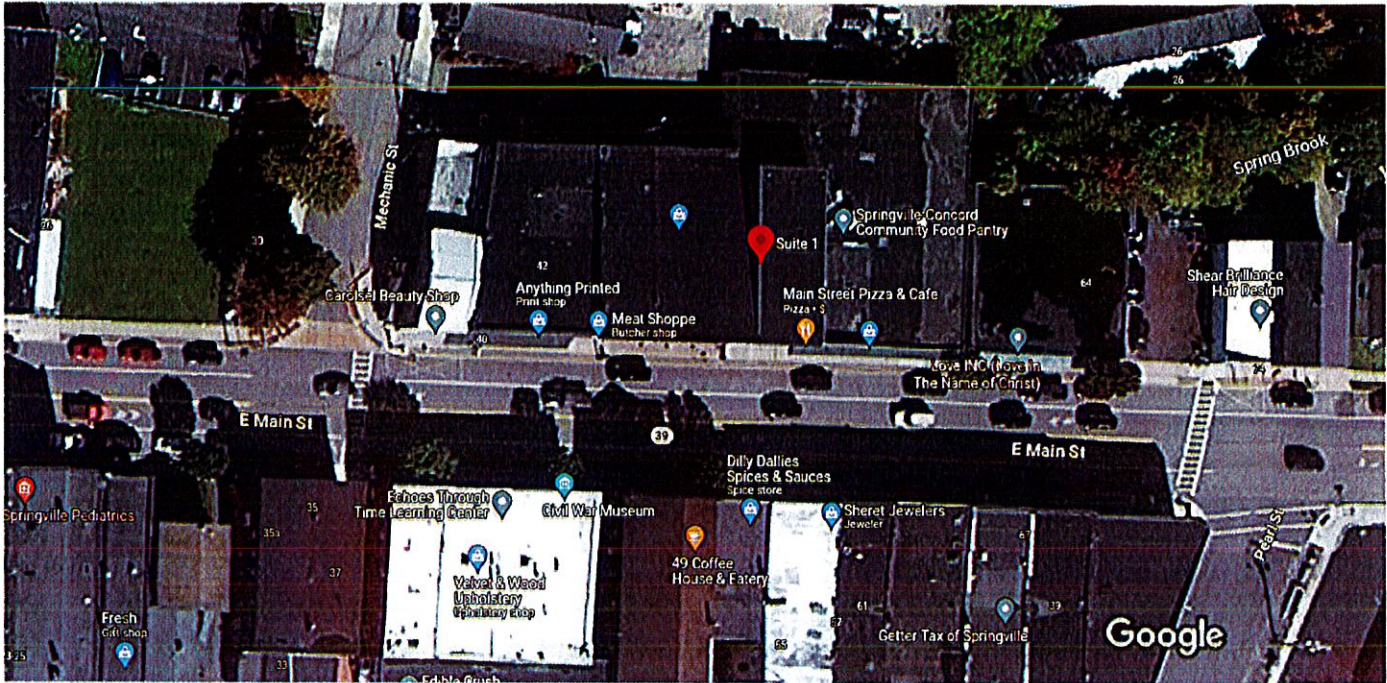
Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district.

The proposed project faces a more contemporary structure and is seen in relation to that more than the historic front facade of the building it is placed on. The scale is so small as to be not noticeable. The alteration only impacts nonhistoric features.

New construction shall be compatible with the district in which it is located.

N/A. This only an alteration.


Google Maps 52 E Main St Suite 1





Imagery ©2023 CNES / Airbus, Maxar Technologies, U.S. Geological Survey, Map data ©2023 Google 20 ft





52 E Main St Suite 1

- 

Directions
- 

Save
- 

Nearby
- 

Send to phone
- 

Share

 52 E Main St, Concord, NY 14141

At this place

Springville Center for the Arts

Public Art on Private Property Statement of Law

Visual art has been found to merit First Amendment protection. *See, e.g., White v. City of Sparks*, 500 F.3d 953, 956 (9th Cir. 2007) (paintings); *Bery v. City of New York*, 97 F.3d 689, 695 (2d Cir. 1995) (finding visual art to be entitled to First Amendment protection on par with written or spoken words). The United States Court of Appeals for the Second Circuit, which exercises federal appellate jurisdiction over New York State, observed that “[v]isual art is as wide ranging in its depiction of ideas, concepts and emotions as any book, treatise, pamphlet or other writing, and is similarly entitled to full First Amendment protection.” *Bery*, 97 F.3d at 695. In fact, although the same carve-outs from First Amendment protection applicable to other forms of speech (including for obscenity, fighting words, and incitement) exist with respect to artwork, courts frequently err in favor of granting artists’ subjective viewpoints significant latitude in determining the First Amendment’s application to artwork. *See, e.g., Cohen v. California*, 403 U.S. 15, 25 (1971); *Roth v. U.S.*, 354 U.S. 476, 485 (1957); *Nelson v. Streeter*, 16 F.3d 145, 150 (7th Cir. 1994).

The First Amendment doctrine relating to regulation of artwork located on private property mirrors that associated with signage on private property. *See* American Bar Association, “Understanding the First Amendment Limitations on Government Regulation of Artwork,” https://www.americanbar.org/groups/state_local_government/publications/state_local_law_news/2016-17/winter/understanding_first_amendment_limitations_government_regulation_artwork/#:~:text=Commercial%20merchandise%20lacking%20%E2%80%9Ca%20political,of%20the%20First%20Amendment's%20protections.&text=However%2C%20artwork%20does%20not%20lose,it%20is%20commercial%20in%20nature (January 2, 2017). Courts will look first to whether a regulation of noncommercial artwork on private property is content and viewpoint neutral, and if so, whether it is tailored to serve a significant governmental interest. *Reed v. Town of Gilbert*,

135 S. Ct. 2218, 2226-27 (2015); *Ward v. Rock Against Racism*, 491 U.S. 781, 789 (1989). If the regulation is content based, strict scrutiny applies, requiring a compelling governmental interest and least restrictive means of achieving that interest. *See Reed*, 135 S. Ct. at 2231.

Content-neutral regulations of artwork must focus on the non-communicative aspects of the artwork. *See American Bar Association*, “Understanding the First Amendment Limitations on Government Regulation of Artwork.” Examples of content-neutral regulation of art include regulating the size, height, placement, or lighting of works of art. *See Reed*, 135 S. Ct. at 2232-33. Unlike with signage, however, regulating some of the locational aspects of art may give rise to claims of content discrimination, particularly when a particular work of art is alleged to be context- or location-specific. *See, e.g., Serra v. Gen. Svcs. Admin.*, 847 F.2d 1045, 1047 (2d Cir. 1988). Similarly, regulation of materials or color may be problematic, as the materials and colors used in the creation of a work of art are often central to the message of the particular work. *See, e.g., Tinker v. Des Moines Indep. Cmty. Sch. Dist.*, 393 U.S. 503, 508–09 (1969).

Content-neutral regulations must be supported by a substantial or significant regulatory interest, and the regulation must be narrowly tailored to that interest. *See, e.g., McCullen v. Coakley*, 134 S. Ct. 2518, 2529 (2014). In the context of sign and visual display cases, the Supreme Court has found both aesthetic and traffic safety significant and/or substantial as they relate to sign regulation. *Metromedia, Inc. v. City of San Diego*, 453 U.S. 490, 507–08 (1981). There is scant case law on the governmental interests supporting regulation of artwork. *See American Bar Association*, “Understanding the First Amendment Limitations on Government Regulation of Artwork.”

“While traffic safety may suffice as a governmental interest for purposes of regulating works of art, aesthetics is likely less sound given that the aesthetic concerns of a local government may be at odds with the message of a particular work of art. If the government is in the business of making the community beautiful, can the government prohibit “ugly” artwork whose ugliness is a critical part of its message? A local government’s restriction on the size, height, or color of murals for aesthetic purposes may directly conflict with the central message of a muralist’s work. Similarly, whereas many sign codes regulate the placement of signs within property and with respect to street right-of-ways in order to preserve a particular community character, an artist’s placement of a sculpture or mural—if

the artwork is site-specific—may help to articulate the message that the artist wishes to convey with his or her work.” *Id.*; *see, e.g., Serra*, 847 F.2d at 1047.

“Artwork differs from other forms of speech, however, particularly signage, in one critical respect: in the case of artwork, the medium is commonly the message. While a written message on a sign could theoretically be conveyed regardless of the height, size, location, color, materials, or brightness of the sign structure, artwork is different. In many cases, the size, orientation, color, or materials comprising the work are of critical importance to the piece’s communicative intent. Thus, while local government aesthetic regulatory interests are implicated in the regulation or control of art, the appropriateness of aesthetic interests in regulating artwork is debatable under the First Amendment.” American Bar Association, “Understanding the First Amendment Limitations on Government Regulation of Artwork.”

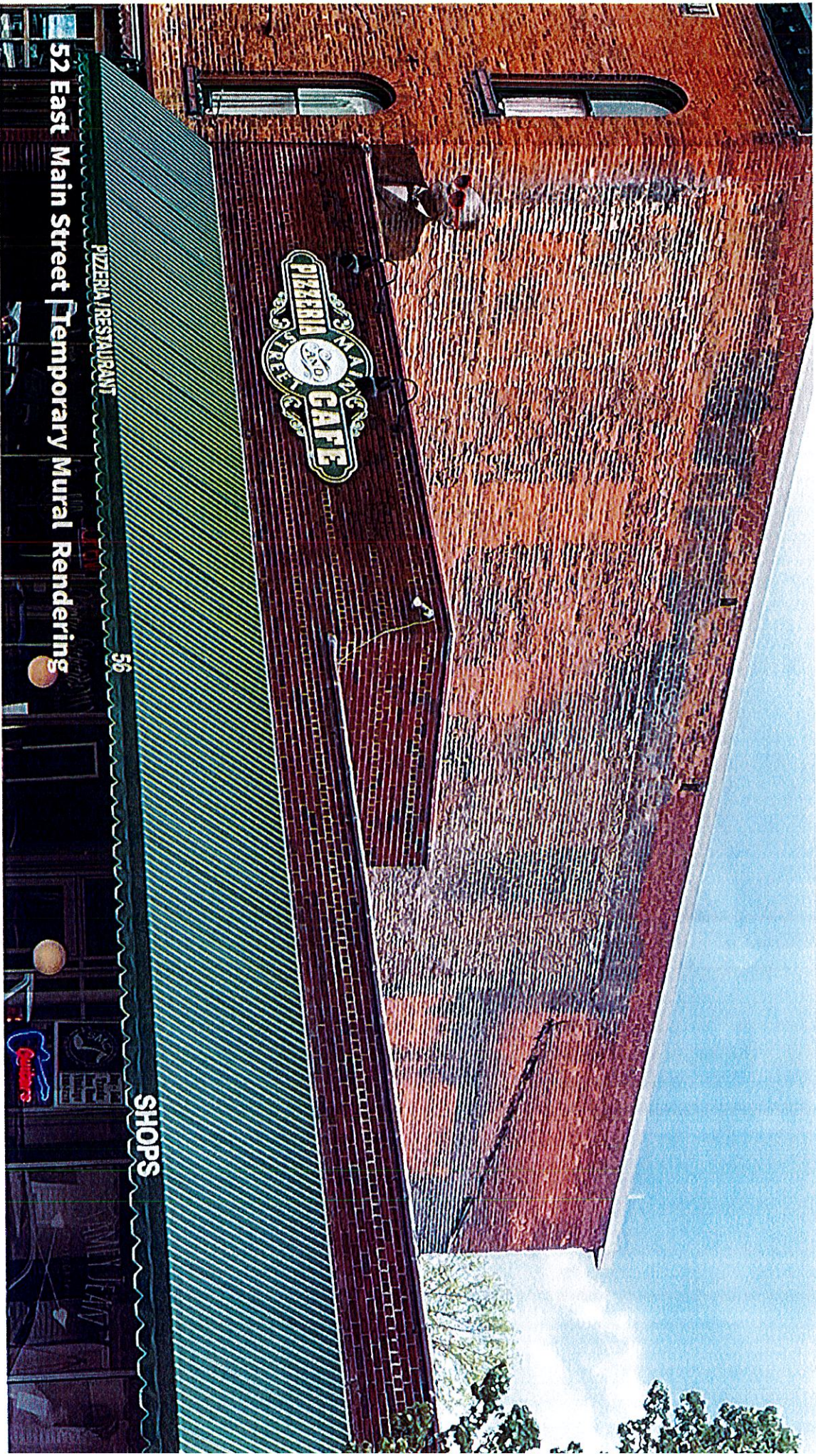
Regulation of public art in the Village of Springville must comport with the First Amendment. It must be content-neutral, focusing on the non-communicative aspects of the artwork, and be supported by a substantial or significant regulatory interest.

52 East Main Street

Mural Proposal

By Max Collins

"BERT LIKES TO PARTY"



PIZZERIA 300 CAFE
52 EAST MAIN STREET

PIZZERIA/RESTAURANT

52

52 East Main Street Temporary Mural Rendering

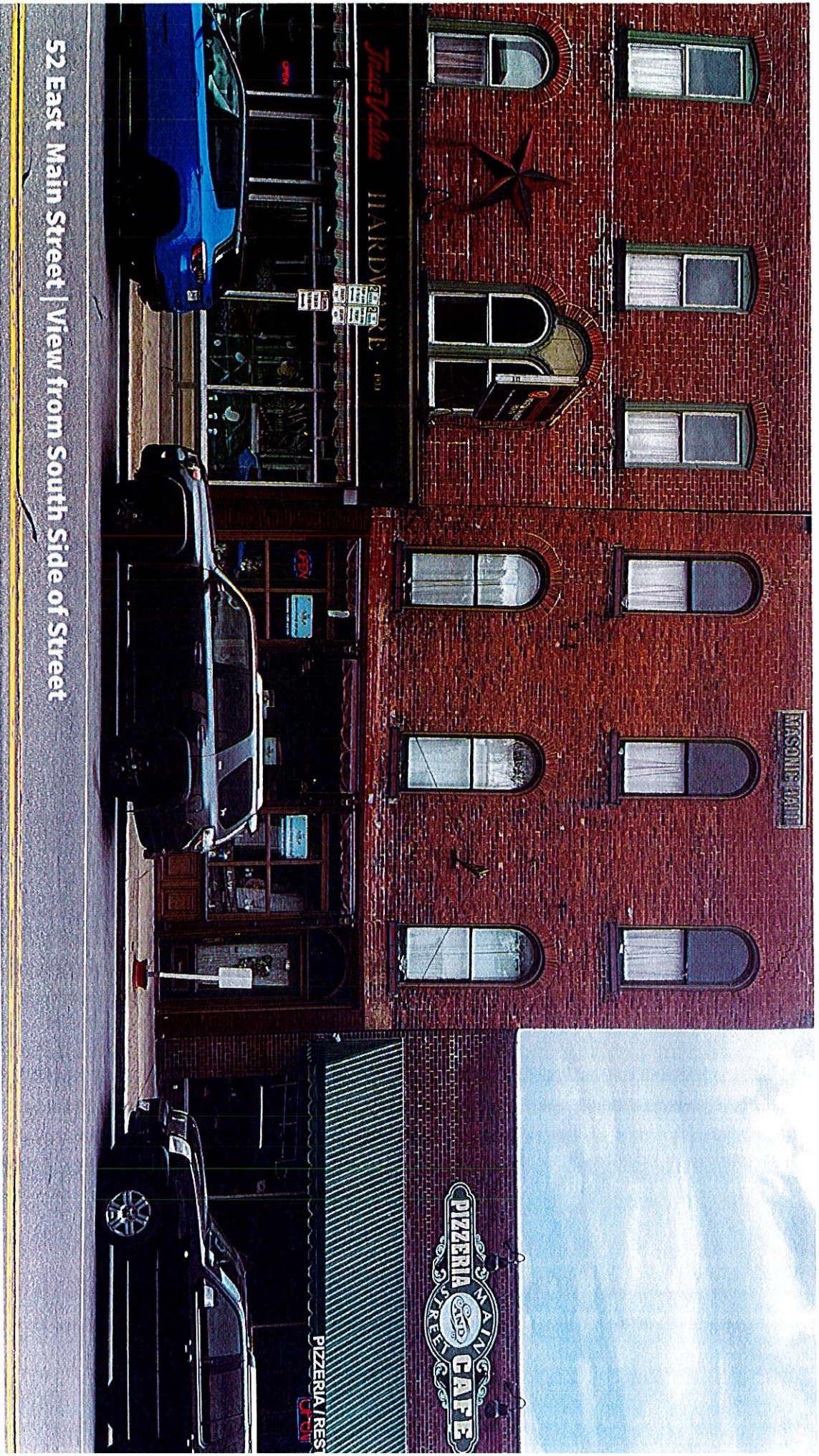
SHOPS

Quinn's

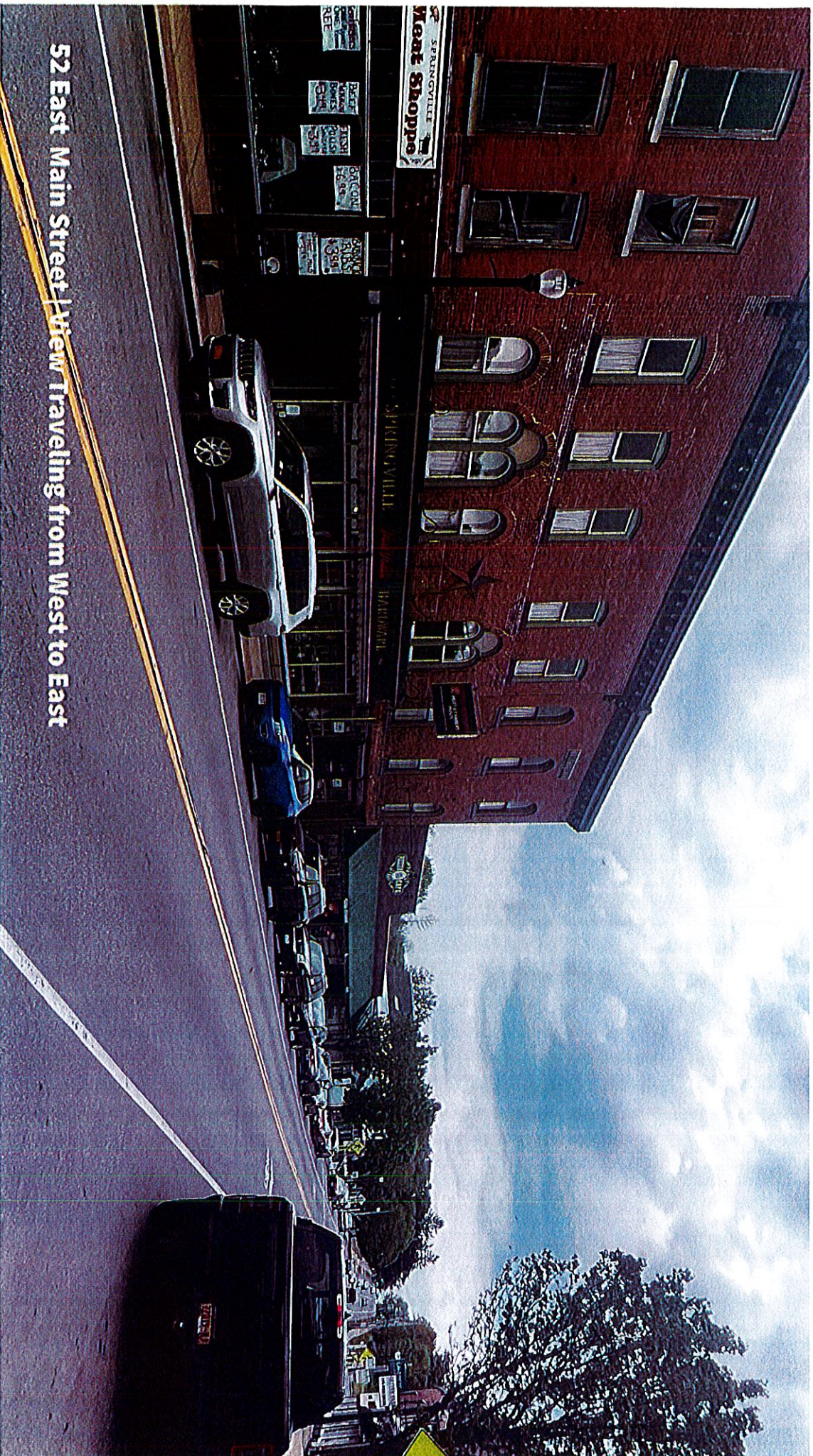
NEW JAZZ



52 East Main Street | Temporary Mural Rendering



52 East Main Street | View from South Side of Street



52 East Main Street | View Traveling from West to East



52 East Main Street | View from North Side of Street

46 E. MAIN ST

Official use only

	AYE	NAY	ABSTAIN
Bill Skura, Chairman	<u>X</u>	_____	_____
John Baronich, Member	<u>X</u>	_____	_____
Helen Brogan, Member	<u>X</u>	_____	_____
Don Orton, Member	<u>X</u>	_____	_____
Eric Tuberdyke, Member	_____	_____	_____

Accept & Amend to red bow-tie instead of glasses

SW - No legal ~~record~~ basis for recommendation

Village of Springville Historic Preservation Commission Decision

Project Address: _____

Project Description: _____

Approved Not Approved Approved with Stipulations



52 East Main Street Existing Unauthorized Graffiti

PIZZERIA RESTAURANT

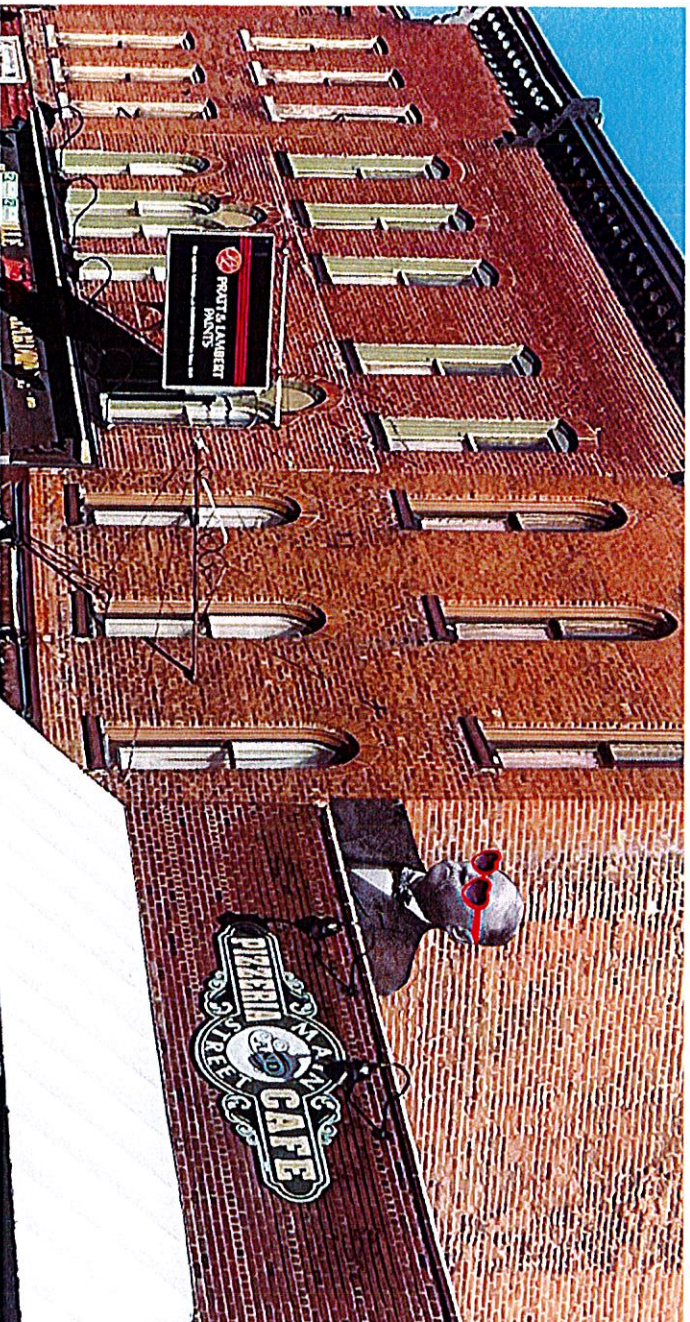
SHOPS

PIZZERIA CAFE
52 EAST MAIN STREET

No

52 E. Main Street (2nd floor area)

Artist: Max Collins | Idea Proposal



NOTES ABOUT LOCATION

- Mural was designed To cover up existing Graffiti that was installed illegally

CERTIFICATE OF APPROPRIATENESS FORM
and
CERTIFICATE OF APPROPRIATENESS FORM
For Murals

06/12/2023

10554
MURAL: FENCE
26 FRANKLIN ST.

Village of Springville
5 West Main Street
PO Box 17
Springville, NY 14141
(716) 592-4936, FAX (716) 592-7088
villageofspringvilleny.com

VILLAGE OF SPRINGVILLE HISTORIC PRESERVATION COMMISSION

APPLICATION FOR

CERTIFICATE OF APPROPRIATENESS
VALID FOR 12 MONTHS

(Pursuant to Chapter 200 Article XX of the Village Code)

Refer to Certificate of Appropriateness Instructions when completing this form. Refer to the Mural Guidelines for Historic Properties in the Village of Springville when completing the portion of the form for Certificate of Appropriateness for Murals.

APPLICANT INFORMATION

ALL APPLICANTS MUST ATTEND THE HISTORIC PRESERVATION MEETINGS
HELD THE SECOND MONDAY OF THE MONTH
ALL MATERIALS MUST BE TO THE VILLAGE OF SPRINGVILLE OFFICE BY THE
FIRST TUESDAY OF THE MONTH FOR REVIEW

Applicant Name: Michael J. Wolniewicz
Mailing Address: 200 N. Buffalo & Springville, NY
E-Mail Address: bmwmw73@gmail.com
Telephone: (540)336-1922

If applicant is acting through an authorized agent or legal representative, identify agent's name, address and telephone:

Does applicant own the property?

 X
Yes

No

If no, explain:

Owner's address and telephone:
(if different from applicant):

Is applicant or owner related to any official or employee of the Village of Springville or the Springville Historic Preservation Commission?

Yes

 X
No

If yes, explain:

PROPERTY INFORMATION

Property Address:

 26 Franklin St.
 Springville, NY 14141

Name of Property
(if applicable):

Tax Map ID No.:

 335.16-2-6.1 B1

Zoning Classification:

 Warehouse

Parcel Size:

Present Use
of Property:

 Art Studios/Storage

Is the property a designated landmark?

Yes

 X
No

Certificate of Appropriateness for Alteration, Demolition or New Construction affecting Landmarks or Historic Districts.

No person shall carry out any exterior alterations, restoration, reconstruction, demolition or new construction on a site, or the moving of a landmark on a property, located within an historic district, nor shall any person make any material change in the appearance of such property, its light fixtures, signs, sidewalks, fences, steps, paving or other exterior elements which affect the appearance and cohesiveness of the landmark or historic district, without first obtaining a Certificate of Appropriateness from the Commission.

Nature of proposed project (check all that apply):

- Alteration
- Restoration
- Reconstruction
- Demolition
- New Construction
- Moving
- Mural (complete this form and the accompanying form)
- Other Material Change (Describe): _____

Narrative statement describing all work to be done, including material specifications (attach additional papers as needed):

MURAL
 Completion of murals completed last summer on garage doors of building. On the long wall a mural will be painted on metal siding to "connect" garage door murals.
 The mural on the short wall will be of a oversized native woodpecker and a tree to mimic the tree in front of the same wall.

Fence
 Fence (guard rail) along property line in front next to Trading Post. Constructed of 10" PT posts on 5' @ ~ 32" → 40" tall total. Topped w/ larch ~ 8" x 12" in profile (finished surface), finished in black stain.

Is any part of the project visible from the street or other public right of way?

 X
 Yes
 No

Criteria for approval of Certificate of Appropriateness Chapter 200 Article XX Section 152A. Please explain how your project will comply with the three principles below if applicable:

1. Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible:

Metal siding will cover majority walls with plaster boxes and faux stone covering remainder (see images)

2. Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district.

Looking to upgrade exterior to match the aesthetic of the era in which it was built (mid century modern).

3. New construction shall be compatible with the district in which it is located.

NA

****PHOTO SHOWING ALL SIDES OF THE STRUCTURE WILL BE NEEDED****

REQUIRED: MUST PROVIDE

- Current Photographs of the property.
- Scaled site plan or survey of the property for the proposed project, if applicable.
- Scaled elevation drawing of proposed changes, if applicable.
- Scaled perspective drawing of proposed changes, if applicable.
- Samples of color and/or materials to be used, if applicable.
- If the proposal includes a sign or lettering, a scaled drawing showing the type of lettering to be used, all dimensions and colors, a description of materials to be used, method of illumination and a plan showing the sign's location on the property.

Estimated time for completion:

Project Start Date: Beginning of July

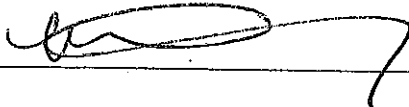
Project Completion Date: End of August

PLEASE REMEMBER THAT ANY INCOMPLETE OR VAGUE APPLICATIONS WILL BE TABLED UNTIL THE INFORMATION IS RECEIVED.

PLEASE MAKE SURE APPLICATION IS COMPLETE-USE ADDITIONAL PAPER IF NEEDED. THE MORE INFORMATION PROVIDED, THE BETTER.

CERTIFICATION

APPLICANT: I hereby certify that this application is accurate and complete and that, if this application is approved, the project will be completed in accordance with the terms and conditions of such approval.

Applicant's Signature:  Date: 5/6/29

OWNER: (if different from applicant): I have read and familiarized myself with this application and do hereby consent to its submission and processing.

Owner's Signature: _____ Date: _____

CERTIFICATE OF APPROPRIATENESS FORM FOR MURALS

(Only complete this section if filing for a Certificate of Appropriateness for a MURAL)

APPLICANT: I hereby certify that this application is accurate and complete and that, if this application is approved, the project will be completed in accordance with the terms and conditions of such approval.

Applicant's Signature:  Date: 5/6/24

OWNER: (if different from applicant). I have read and familiarized myself with this application and do hereby consent to its submission and processing.

Owner's Signature: _____ Date: _____

Evidence of Ownership of the Mural:
(Attach to this CoA)

Details of Maintenance Plan including who is responsible for maintenance of the mural (attach the written, agreed upon and signed Maintenance Plan):

Owner is responsible

Provide a copy of the written agreement between the applicant (and/or artist) and the property owner identifying who is responsible for removal of the mural:

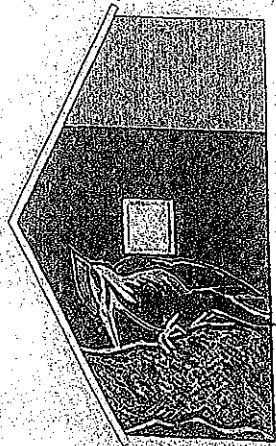
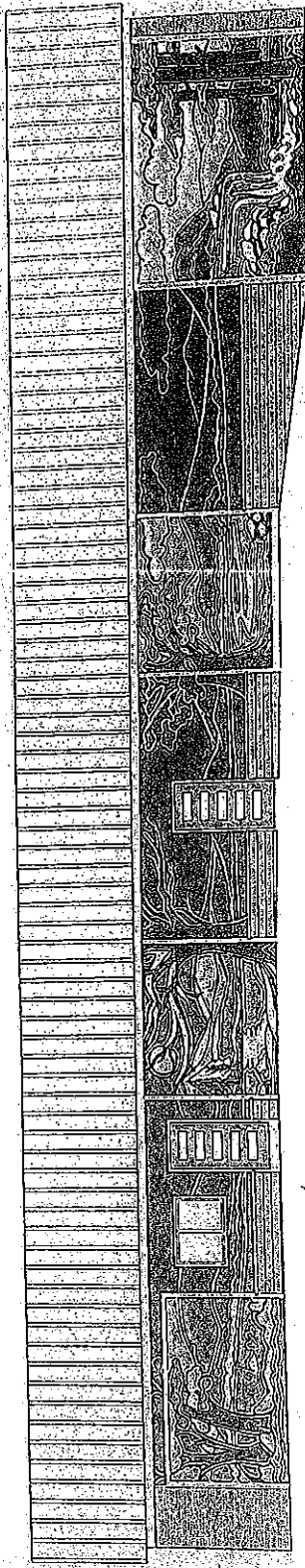
Yes attached

No, not attached

Photographic documentation of the proposed completed mural, including elevations:

Yes attached

No, not attached



CLASS MEY

Official use only

	AYE	NAY	ABSTAIN
Bill Skura, Chairman	<u>Y</u>	_____	_____
John Baronich, Member	<u>Y</u>	_____	_____
Helen Brogan, Member	<u>Y</u>	_____	_____
Don Orton, Member	_____	_____	_____
Eric Tuberdyke, Member	<u>X</u>	_____	_____
Kelly Baker	_____	_____	_____

• 10-10-2024 - Fence was approved as presented - Mural was not addressed

Village of Springville Historic Preservation Commission Decision

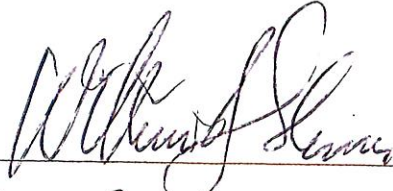
Project Address: 26 FRANKLIN ST.

Project Description: Fence on property along the front by the Trading Post

Approved


Not Approved

Approved with Stipulations

Chairperson Signature:  Date: 6-10-2024

Comments/Stipulations: Fence Portion of the application only.
The Murals were not addressed on this date.

****THE PROJECT HAS BEEN COMPLETED IN ACCORDANCE WITH THE DECISION OF THE BOARD AS STATED ABOVE AND IN A TIMELY MANNER****


SIGNATURE

DATE



VILLAGE OF SPRINGVILLE



HISTORIC PRESERVATION COMMISSION

5 WEST MAIN STREET, PO BOX 17
SPRINGVILLE, NY 14141
716-592-4936

July 12, 2024

Springville Center for the Arts
P.O. Box 62
Springville, New York 14141

RE: Mural on 27 E. Main Street

To whom it may concern,

The Historic Preservation Board is requesting the maintenance of the mural on 27 E. Main Street. The mural has deteriorated to the point that it either needs to be removed or reapplied as same.

The Historic Preservation Commission meets the Second Monday of each month. The meetings start at 7pm at 65 Franklin Street, second floor.

If you have any questions, please feel free to contact HPC Chairman Bill Skura at (716) 560-7445

Sincerely,

Bill Skura
HPC Chairman

Bill Skura- Chairman
John Baronich-Vice Chairman
Members: Helen Brogan, Don Orton & Kelly Baker