

# Historic Preservation Board

## City of Mesa



**Tuesday, February 03, 2026**

# Historic Preservation Board

## Call to Order

# Historic Preservation Board

Approval of the minutes from  
the **November 04, 2025,**  
Historic Preservation Board  
meeting

# Historic Preservation Board

## Discussion Items

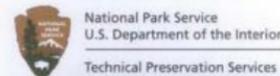
# Historic Preservation Office

Discussion on the  
National Park  
Service Preservation  
Briefs

## 14 PRESERVATION BRIEFS

### New Exterior Additions to Historic Buildings: Preservation Concerns

Anne E. Grimmer and Kay D. Weeks



A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for the new or adaptive use cannot be successfully met by altering non-significant interior spaces. If the new use cannot be accommodated in this way, then an exterior addition may be an acceptable alternative. Rehabilitation as a treatment "is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."

The topic of new additions, including rooftop additions, to historic buildings comes up frequently, especially as it

relates to rehabilitation projects. It is often discussed and it is the subject of concern, consternation, considerable disagreement and confusion. Can, in certain instances, a historic building be enlarged for a new use without destroying its historic character? And, just what is significant about each particular historic building that should be preserved? Finally, what kind of new construction is appropriate to the historic building?

The vast amount of literature on the subject of additions to historic buildings reflects widespread interest as well as divergence of opinion. New additions have been discussed by historians within a social and political framework; by architects and architectural historians in terms of construction technology and style; and by urban planners as successful or unsuccessful contextual design. However, within the historic preservation and rehabilitation programs of the National Park Service, the focus on new additions is to ensure that they preserve the character of historic buildings.

Most historic districts or neighborhoods are listed in the National Register of Historic Places for their significance within a particular time frame. This period of significance of historic districts as well as individually-listed properties may sometimes lead to a misunderstanding that inclusion in the National Register may prohibit any physical change outside of a certain historical period—particularly in the form of exterior additions. National Register listing does not mean that a building or district is frozen in time and that no change can be made without compromising the historical significance. It does mean, however, that a new addition to a historic building should preserve its historic character.



Figure 1. The addition to the right with its connecting hyphen is compatible with the Collegiate Gothic-style library. The addition is set back from the front of the library and uses the same materials and a simplified design that references, but does not copy, the historic building. Photo: David Wakely Photography.



Figure 18. The expansion of a one- and one-half story historic bungalow (left) with a large two-story rear addition (right) has greatly altered and obscured its distinctive shape and form.



Figure 19. The upper two floors of this early-20th century office building were part of the original design, but were not built. During rehabilitation, the two stories were finally constructed. This treatment does not meet the Standards because the addition has given the building an appearance it never had historically.



Figure 20. The height, as well as the design, of these two-story rooftop additions overwhelms the two-story and the one-story, low-rise historic buildings.



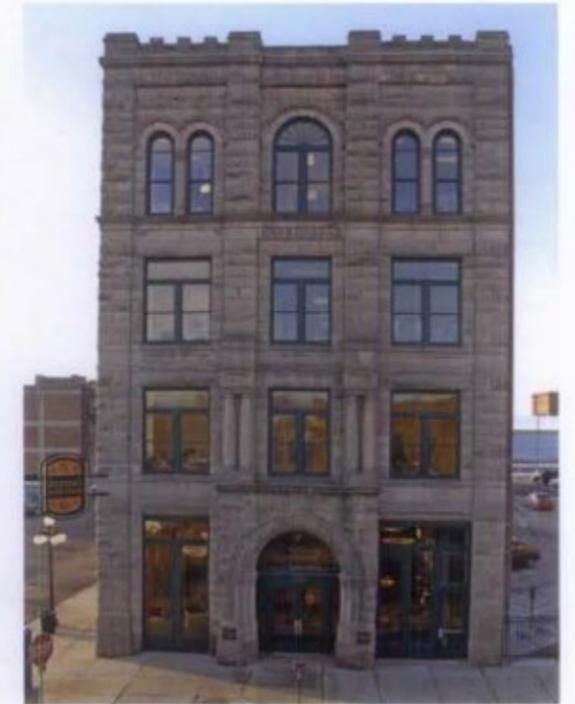


Figure 27. Although the new brick stair/elevator tower (left) is not visible from the front (right), it is on a prominent side elevation of this 1890 stone bank. The compatible addition is set back and does not compete with the historic building. Photos: Chadd Gossmann, Aurora Photography, LLC.



## 16 PRESERVATION BRIEFS

### The Use of Substitute Materials on Historic Building Exteriors

John Sandor, David Trayte, and Amy Elizabeth Uebel

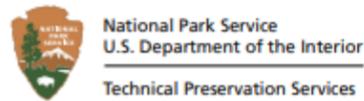


Figure 2a. Casting concrete blocks to mimic quarried stone was a popular late 19th- to mid 20th-century technique. Concrete masonry units could be completed by local craftsmen, saving time and shipping costs. Photo: John Sandor, NPS.



Figure 2b. The 19th century also produced a variety of metal products used to imitate other materials. Across the country, cast iron was used in storefronts to imitate stone. Photo: John Sandor, NPS.



Figure 7. A new addition replaced non-historic construction on the rear elevation of this building. Fiber cement gives the addition a compatible appearance without replicating the exposure for thickness of the historic siding. Photo: Ward Architecture + Preservation.



Figure 2c. Stucco has been used to imitate a number of building materials for many centuries. Seen here, stucco was applied to a brick structure and scored to represent a stone façade. Photo: John Sandor, NPS.



Figure 2d. Terra cotta gained popularity in the late 19th century as a cheap and lightweight alternative to stone. Glazing techniques allowed the blocks to imitate a variety of natural stone materials. Photo: John Sandor, NPS.

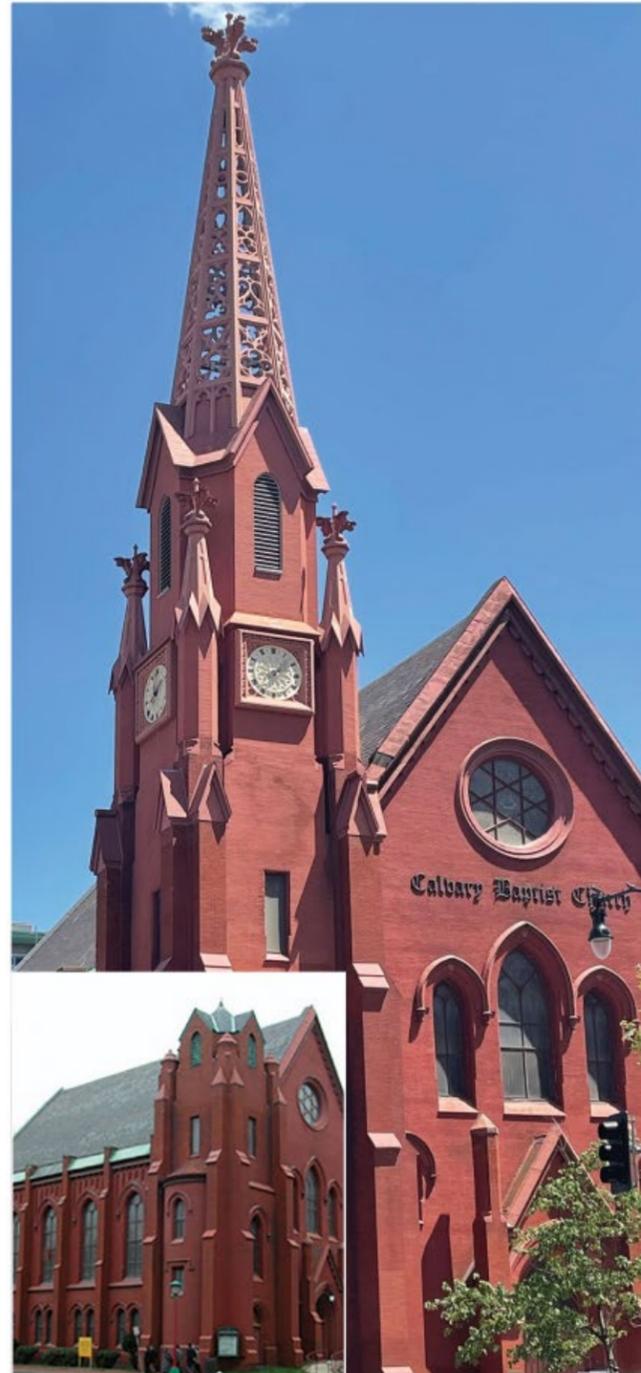


Figure 8. A long-missing cast-iron steeple was reconstructed in aluminum and fiber-reinforced polymer (FRP). Photo: John Sandor, NPS, Inset: Quinn Evans.

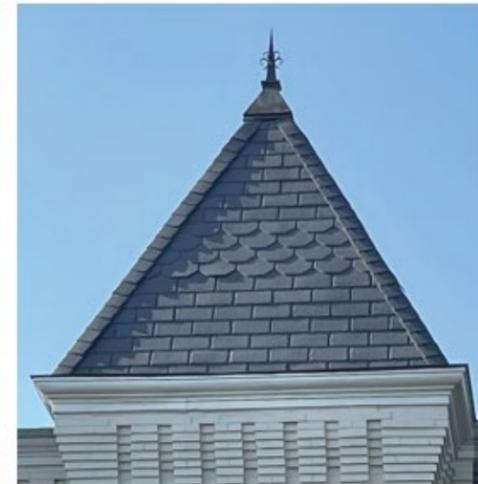
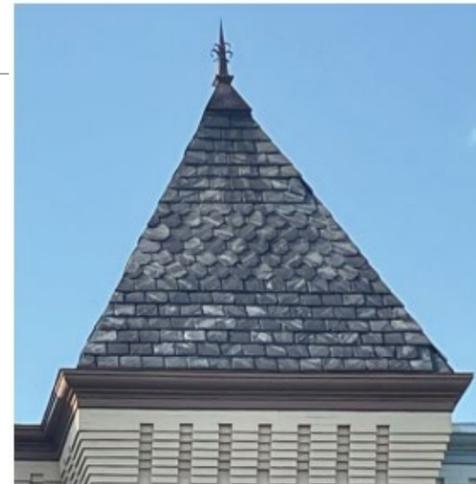


Figure 10. Polymer slates offer a choice of shapes but not sizes, limiting their ability to achieve a good visual match for some historic slate. With the size of the polymer slates (right) being nearly twice that of the historic slates (left), the scale of the entire feature is incompatibly altered. The molded edges of this material, which contribute to its ability to replicate slate, would be lost if each shingle was resized by cutting. Photo: John Sandor, NPS.



Historic Building Features

	Masonry	Architectural	Siding	Roofing	Decking	Molding / Trim
	Stone, terra cotta	Metals Cast & wrought iron, steel, pressed metal	Wood, asbestos	Wood shingle, slate, tile	Tongue-and-groove & square-edge wood	Wood
<b>Aluminum</b>	●	●	●			●
<b>Cast Stone &amp; Precast Concrete</b>	●			●		
<b>Fiber Reinforced Concretes</b>	●					
<b>Glass Fiber Reinforced Polymers</b>	●	●				
<b>Fiber Cement</b>			●	●		●
<b>Mineral / Polymer Composite</b>			●	●	●	●
<b>Cellulose Fiber / Polymer Composite</b>			●	●	●	●
<b>Non-composite Polymers</b>		●			●	●
<b>Cellular PVC</b>			●		●	●

Potential Substitute Materials

## 22 PRESERVATION BRIEFS

### The Preservation and Repair of Historic Stucco

Anne Grimmer

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

The term "stucco" is used here to describe a type of exterior plaster applied as a two-or-three part coating directly onto masonry, or applied over wood or metal lath to a log or wood frame structure. Stucco is found in many forms on historic structures throughout the United States. It is so common, in fact, that it frequently goes unnoticed, and is often disguised or used to imitate another material. Historic stucco is also sometimes incorrectly viewed as a sacrificial coating, and consequently removed to reveal stone, brick or logs that historically were never intended to be exposed. Age and lack of maintenance hasten the deterioration of many historic stucco buildings. Like most historic building materials, stucco is at the mercy of the elements, and even though it is a protective coating, it is particularly susceptible to water damage.

Stucco is a material of deceptive simplicity: in most cases its repair should not be undertaken by a property



Fig. 1. These two houses in a residential section of Winchester, Virginia, illustrate the continuing popularity of stucco (a) from this early 19th century, Federal style house on the left, (b) to the English Cotswold style cottage that was built across the street in the 1930's. Photos: Anne Grimmer.



owner unfamiliar with the art of plastering. Successful stucco repair requires the skill and experience of a professional plasterer. Therefore, this Brief has been prepared to provide background information on the nature and components of traditional stucco, as well as offer guidance on proper maintenance and repairs. The Brief will outline the requirements for stucco repair, and, when necessary, replacement. Although several stucco mixes representative of different periods are provided here for reference, this Brief does not include specifications for carrying out repair projects. Each project is unique, with its own set of problems that require individual solutions.

#### Historical Background

Stucco has been used since ancient times. Still widely used throughout the world, it is one of the most common of traditional building materials (Fig. 1). Up until



Fig. 7. Patches of stucco have fallen off this derelict 19th century structure exposing the rough-cut local stone substrate. The missing wood entablature on the side and the rough wood lintel now exposed above a second-floor window, offer clues that the building was stuccoed originally. Photo: National Park Service Files.



Fig. 8. Removal of deteriorated stucco in preparation for stucco repair on this late-18th century log house in Middleway, West Virginia, reveals that the stucco was applied to hand-riven wood lath nailed over vertical wood strips attached to the logs. Photo: Anne Grimmer.

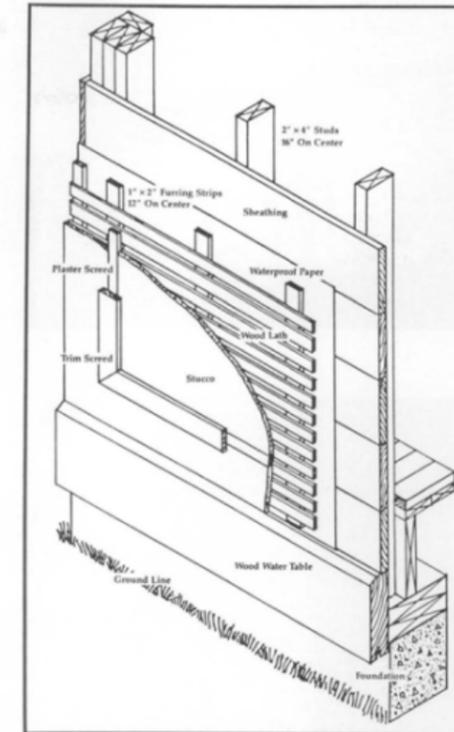


Fig. 9. This cutaway drawing shows the method of attachment for stucco commonly used on wood frame or balloon frame structures from the late-19th to the 20th century. Drawing: Brian Conway, "Illinois Preservation Series Number 2: Stucco."

erosion, and sometimes the bricks themselves were gouged to provide a key for the stucco. This helped provide the necessary bond for the stucco to remain attached to the masonry, much like the key provided by wood or metal lath on frame buildings.

Like interior wall plaster, stucco has traditionally been applied as a multiple-layer process, sometimes consisting of two coats, but more commonly as three. Whether applied directly to a masonry substrate or onto wood or metal lath, this consists of a first "scratch" or "pricking-up" coat, followed by a second scratch coat, sometimes referred to as a "floating" or "brown" coat, followed finally by the "finishing" coat. Up until the late-nineteenth century, the first and the second coats were of much the same composition, generally consisting of lime, or natural cement, sand, perhaps clay, and one or more of the additives previously mentioned. Straw or animal hair was usually added to the first coat as a binder. The third, or finishing coat, consisted primarily of a very fine mesh grade of lime and sand, and sometimes pigment. As already noted, after the 1820's, natural cement was also a common ingredient in stucco until it was replaced by portland cement.

## 25 PRESERVATION BRIEFS

### The Preservation of Historic Signs

Michael J. Auer



*"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.



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.



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.



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



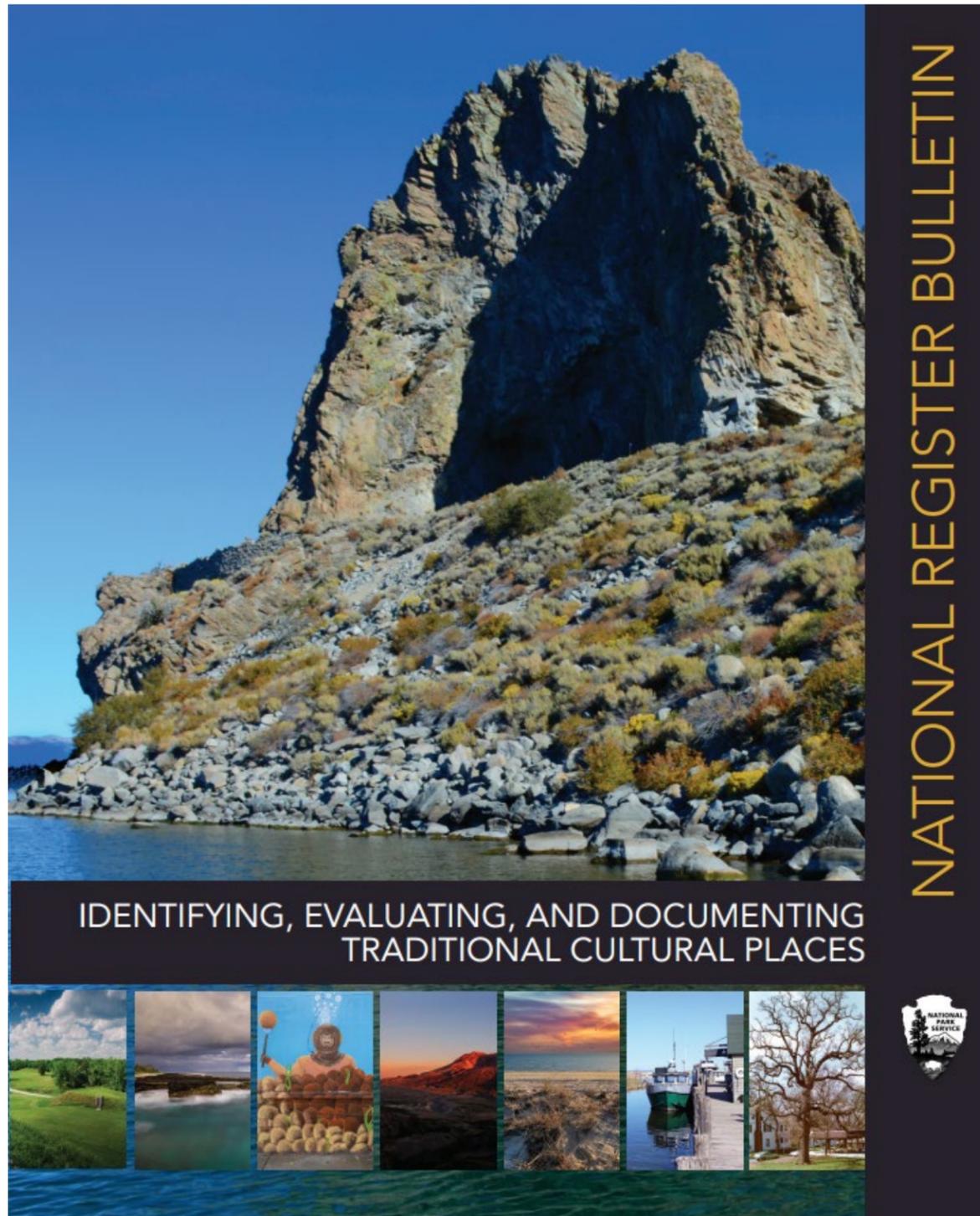
8. In the late 1950s and early 1960s, the country turned its attention to outer space. Wings, fins, and satellite shapes appeared, as in this example in Long Beach, California. Photo: Peter Phillips.

# Historic Preservation Office

Discussion on the  
National Park  
Service National  
Register of Historic  
Places Bulletins

# National Park Service

## Identifying, Evaluating, and Documenting TCPs



- updated in 2024, replaced 1998 bulletin
- provides guidance for preparing a nomination of a traditional cultural place (TCP) for inclusion in the National Register of Historic Places.

# National Park Service

## Guidelines for Archeological Properties

### NATIONAL REGISTER BULLETIN

Technical information on the National Register of Historic Places:  
survey, evaluation, registration, and preservation of cultural resources



### GUIDELINES FOR EVALUATING AND REGISTERING ARCHEOLOGICAL PROPERTIES

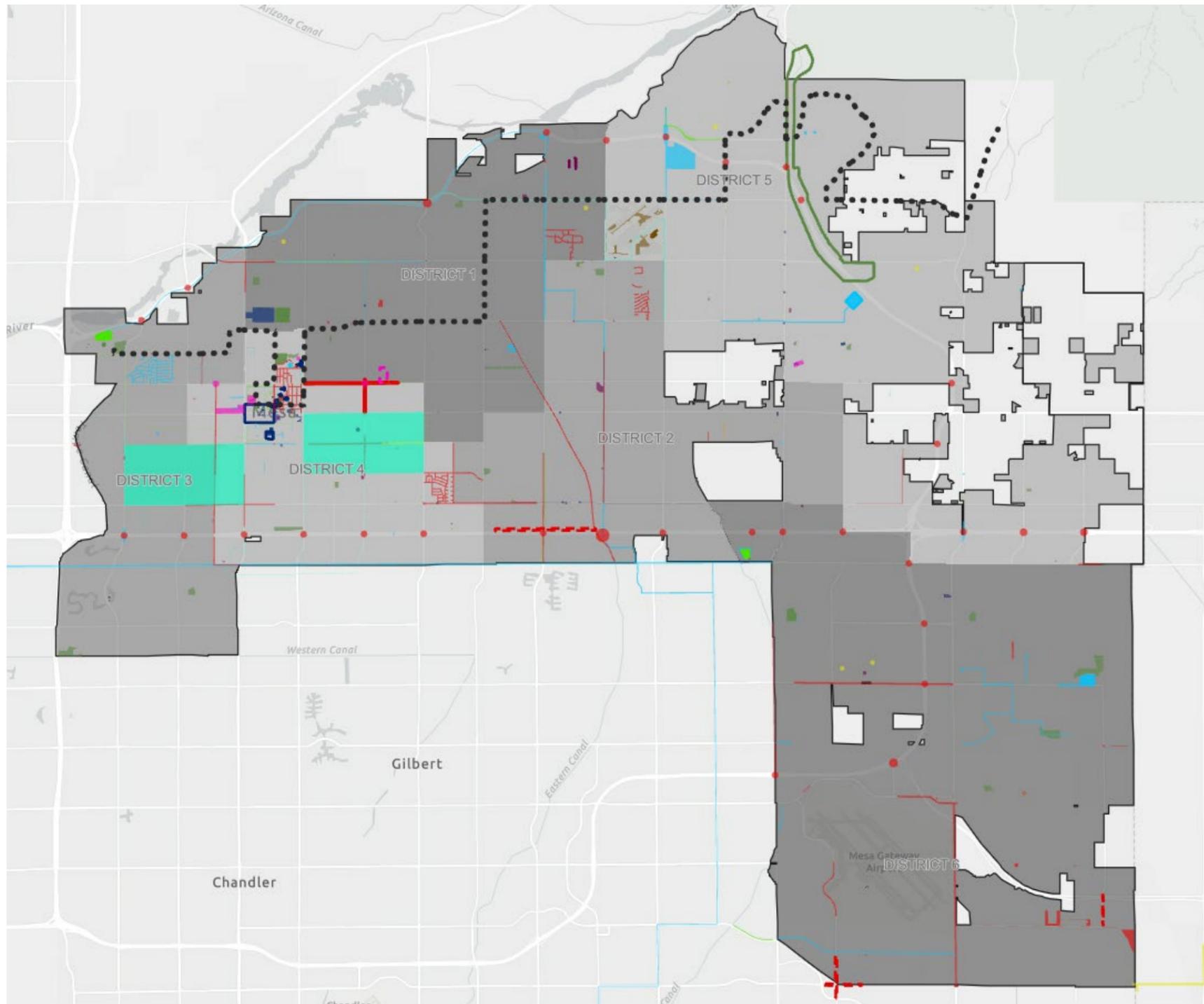


- published in 2000
- used to assist in the documentation of archeological properties for the National Register

# Historic Preservation Office

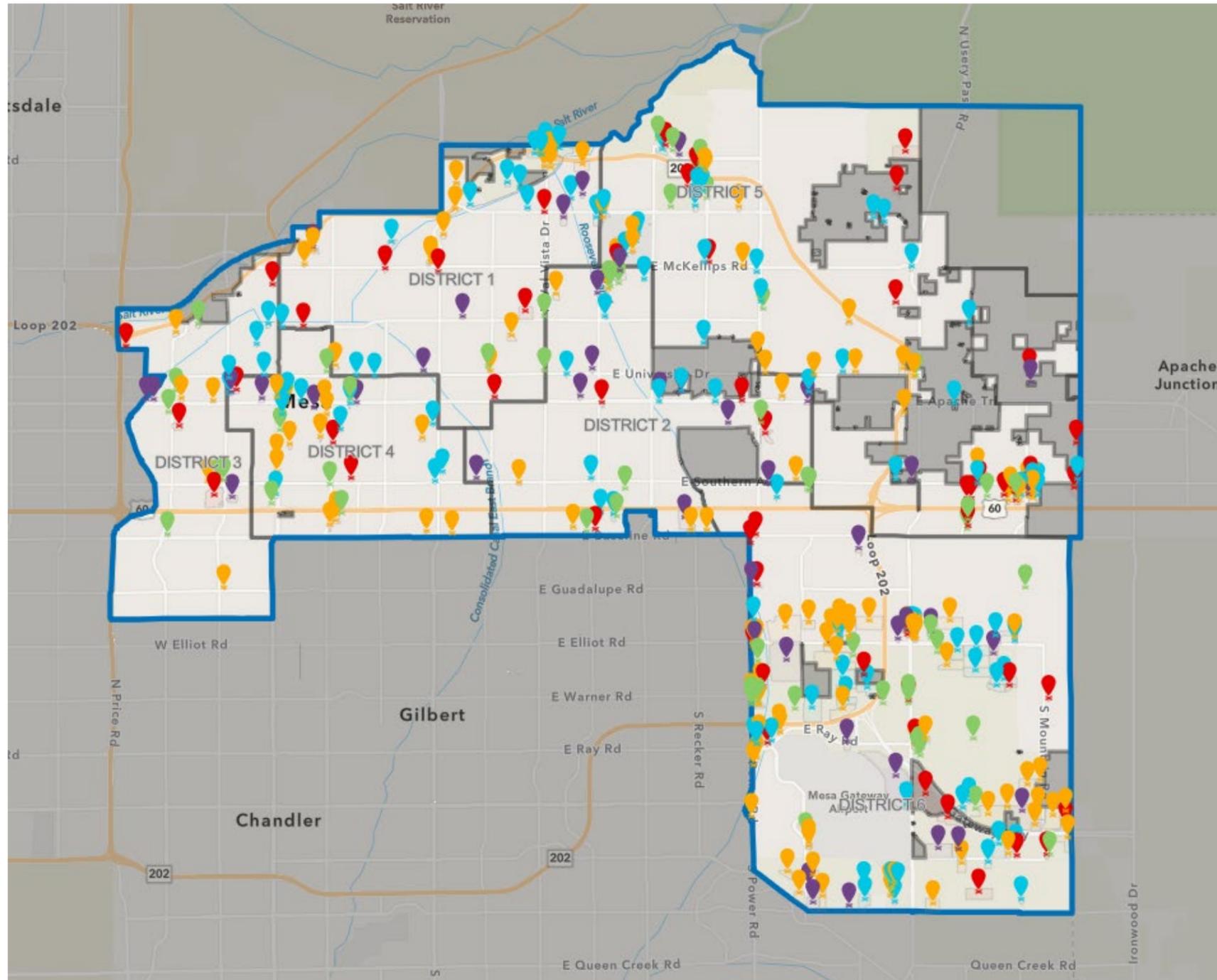
Discussion on the  
Capital Improvement  
Project (CIP)  
Interactive Map and  
Active Development  
Sites Map

# Historic Preservation Office CIP Interactive Map



- Map of current Mesa initiatives and construction projects
- Projects aimed at enhancing infrastructure, improving public spaces, and fostering growth

# Historic Preservation Office Active Development Sites Map



- Information about current and planned developments
- Follows process from submission through completion of construction

# Historic Preservation Office

Discussion on  
2026-2027 Historic  
Preservation Board  
Goals

# Historic Preservation Board

Hear reports from Board  
Members of current events  
and educational topics related  
to historic preservation

# Historic Preservation Board

Items from citizens present

# Historic Preservation Office

## Historic Preservation Officer's Updates

# 2026 Historic Preservation Mesa Student Art & Essay Contest

*Celebrating National  
Historic Preservation Month*

— PRESENTED BY —

**The Mesa Historic Preservation Board**

and

**The Mesa Historic Preservation Office**

All School-Age Residents Are Eligible To Apply!

Mesa students in Kindergarten through 12th grade are eligible for the arts contest. Mesa students in 4th through 12th grade are eligible for the essay and arts contest.

**Entries Are Due By March 24, 2026**

Awards will be given to students and teachers in each category for grades K-3, 4-6, and 7-12. To see full contest information, please scan the QR Code below.



# Historic Preservation Board

## Adjournment

# Historic Preservation Board

## City of Mesa



**Tuesday, February 03, 2026**