

HISTORIC AND DESIGN REVIEW COMMISSION

November 15, 2017

HDRC CASE NO: 2017-582
COMMON NAME: Giesenbeck / Arciniega House
ADDRESS: 100 MONTANA
LEGAL DESCRIPTION: NCB 629 BLK 33 LOT 2 ALAMODOME SUBDIVISION
ZONING: D , H
CITY COUNCIL DIST.: 2
LANDMARK: Giesenbeck / Arciniega House Ansen
APPLICANT: Seale
TYPE OF WORK: Window repair, Public Art Installation
APPLICATION RECEIVED: October 26, 2017
60-DAY REVIEW: December 25, 2017

REQUEST:

The applicant is requesting a Certificate of Appropriateness for approval to:

1. Repair the historic wood windows to match the existing.
2. Install Lexan barriers behind each window openings.
3. Install public artwork behind each window opening to create a “jewelbox gallery”.

APPLICABLE CITATIONS:

Historic Design Guidelines, Chapter 2, Guidelines for Exterior Maintenance and Alterations

6. Architectural Features: Doors, Windows, and Screens

A. MAINTENANCE (PRESERVATION)

- i. *Openings*—Preserve existing window and door openings. Avoid enlarging or diminishing to fit stock sizes or air conditioning units. Avoid filling in historic door or window openings. Avoid creating new primary entrances or window openings on the primary façade or where visible from the public right-of-way.
- ii. *Doors*—Preserve historic doors including hardware, fanlights, sidelights, pilasters, and entablatures.
- iii. *Windows*—Preserve historic windows. When glass is broken, the color and clarity of replacement glass should match the original historic glass.
- iv. *Screens and shutters*—Preserve historic window screens and shutters.
- v. *Storm windows*—Install full-view storm windows on the interior of windows for improved energy efficiency. Storm window may be installed on the exterior so long as the visual impact is minimal and original architectural details are not obscured.

UDC Section 35-654. 0 Guidelines for Temporary Public Art Exhibits and Events

PASA has the joint responsibility with other city departments in implementing and administering exhibitions of art in city facilities such as libraries, the airport, and city hall. PASA shall design appropriate selection processes and panels to review and select proposals. All final approvals of artworks and exhibitions will be the responsibility of PASA and the participating department exhibition space staff. Contracts will be negotiated between the representative of the proposed exhibition and/or event, PASA, and the participating department and/or agency.

Sec. 35-656. - Guidelines for the Review and Disposition of Art.

(a) Policy. The PASA program director shall initiate a disposition review for a public artwork placed on city property, upon the existence of one (1) or more of the following conditions:

- (1) The condition or security of the artwork cannot be ably guaranteed.
- (2) The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible.
- (3) The artwork has been damaged and repair is impractical or unfeasible.

- (4) The artwork endangers public safety.
- (5) No suitable site is available, or significant changes in the use of character or design of the site have occurred, which affect the integrity of the work.
- (6) Significant adverse public reaction over an extended period of time.
- (7) The quality of the artwork is called into question.
- (8) Written request from the artist has been received.
- (9) The public art board wishes to replace the artwork with a more appropriate work by the same artist.

(b) Review Procedures. The following steps are required:

- 1) Review of the artist's contract and other agreements that may pertain.
- (2) Discussion with the artist of the circumstances prompting the review.
- (3) Gathering of opinions of more than one (1) independent professional qualified to recommend on the concern prompting review (conservators, engineers, architects, critics, art historians, safety experts, etc.).
- (4) Review of written correspondence, press and other evidence of public debate, if applicable.
- (5) Review the artwork's historic significance or if placed within a city designated historic in accordance to historic design and review commission, if applicable.

(c) Recommendations.

- (1) A recommendation of reasonable measures is formulated to address the concerns that prompted the review and forwarded to public art board by the PASA program director.
 - (2) The recommendation shall be reviewed at an open public meeting of the public art board and upon its acceptance by the public art board, the PASA program director shall take necessary steps to implement the recommended action, if short of "removal."
 - (3) If the recommendation is removal, or if public art board determines that reasonable efforts to resolve the concern(s) which prompted the review have been made but have failed to resolve the situation, then public art board shall appoint a mediating organization or consultant to designate a panel of impartial persons qualified to carry out steps in considering the removal of the artwork. The public art board shall consider the varying needs of the parties to the dispute in selecting the mediating organization or consultant.
 - (4) The mediating organization/consultant may draw panel members from groups such as preservationists, art historians, museum curators, artists, urban planners, arts or public interest lawyers, social psychologists, policy analysts, and community improvement activists. The panel shall:
 - (A) Review the public art board's determination that reasonable efforts to resolve the concern have been made, yet have failed to resolve it.
 - (B) The panel may recommend any specific measures to resolve the concern including relocation or removal. This recommendation shall provide a reasonable timeframe in which to carry out the recommended measures.
 - (C) Upon the panel's determination that the public art board's decision was correct, or that recommendations referred to in (1a) above have not resolved all concerns, the panel shall then consider the following, in the following order of priority:
 - i. Relocation of public display (if the work was designed for a specific site, best efforts should be made to relocate it to a new site consistent with the artist's intention. As a courtesy, the artist(s) should be consulted in this determination. In the event of death or incapacitation of the artist, best efforts should be made to consult and/or notify the executor of the artist's estate as to the proposed disposition of the work of art in question.)
 - ii. Removal from the collection by sale, extended loan, or gift. Three independent professional appraisals of the fair market value of the work shall be secured on which to base decisions.
 - iii. If sale, trade, gift, extended loan, or relocation is not feasible, the work will be destroyed.
 - If feasible, the artist should be given first option on purchase.
 - Sale may be through auction, gallery resale, or direct bidding by individuals.
 - Trade may be through artist, gallery, museum, or other institutions.
 - Proceeds from the sale of the work of art shall be deposited into an account to be used for future public art projects. Any pre-existing contractual agreements between the artist and the (responsible agency) regarding resale shall be honored.
- iv. Any of the options enumerated above require the prior approval by public art board, and may require review by historic design and review commission if artwork is deemed historic or located in a historic district. (d) Project Files and

Records. PASA shall maintain records on each project, which shall include, but not be limited to the following:

- (1) All materials in proposals submitted and other visual or written materials relating to the artist's design or method of execution as submitted or become available.
- (2) Conveyance of title enumerating any donor conditions.
- (3) Records of the public art board and city action bearing on the project.
- (4) Any agreements relating to the project.
- (5) Correspondence and memoranda relating to the project.
- (6) Records of all billings made in connection with the project.

(e) Exceptions. These guidelines shall not apply to:

- (1) Artwork loaned to the city for one (1) year or less.
- (2) Artwork loaned for inclusion in temporary exhibitions in city facilities and city-owned and managed by the city.
- (3) Artwork loaned or donated to city employees or appointed city officials for display in their personal offices.
- (4) Gifts of state presented to the city by other governmental entities (municipal, state, national, foreign).
- (5) Artwork loaned or donated to the private collections of nonprofit organizations that manage city entities, or included in temporary exhibitions at those facilities.

FINDINGS:

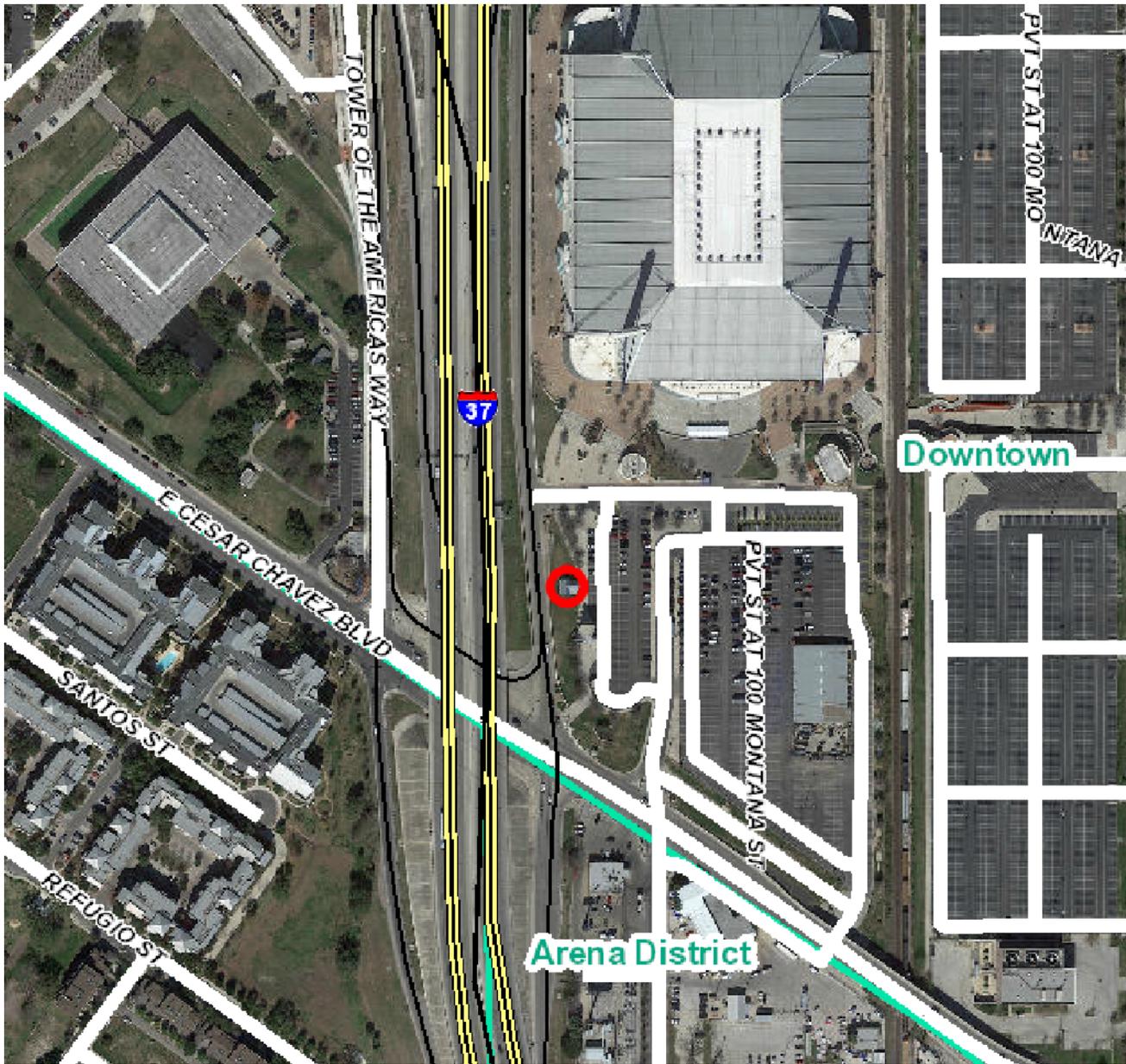
- a. The historic structure at 100 Montana was constructed circa 1883 and originally addressed as 123 Nevada. The structure features a masonry façade and Folk Victorian architectural details. The applicant has proposed to restore the historic wood windows as well as to create a “jewelbox gallery” through the display of artwork.
- b. WINDOW REPAIR – The applicant has proposed to repair the historic wood windows and install Lexan panels behind the historic wood windows. Staff finds the proposed repair and installation of Lexan panels to be appropriate and consistent with the Guidelines for Exterior Modifications 6.A.
- c. ART INSTALLATION – The applicant has proposed to install public art to be displayed behind the historic windows and to be illuminated from within the structure. Staff finds the proposed public art display to be consistent with the Division 5 of the UDC regarding Public Art.

RECOMMENDATION:

Staff recommends approval as submitted based on findings a through c.

CASE MANAGER:

Huy Pham



Flex Viewer

Powered by ArcGIS Server

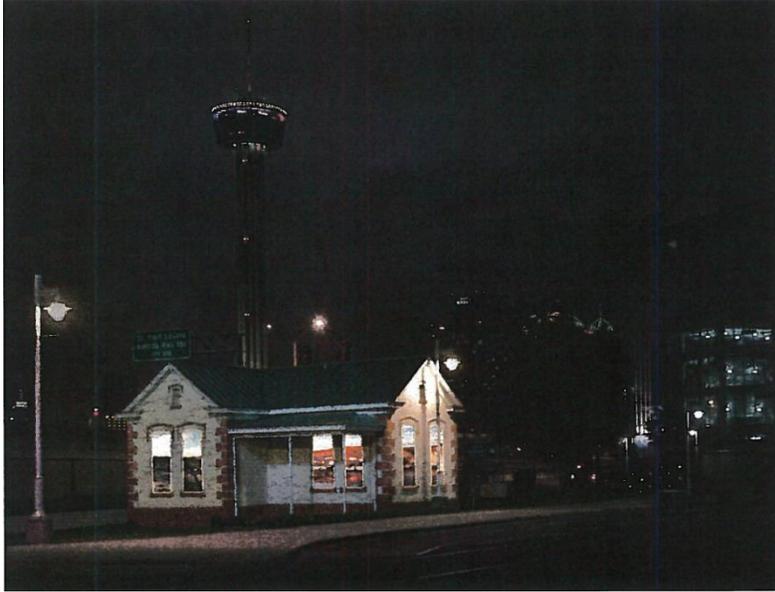
Printed: Nov 09, 2017

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ATTACHMENT “A”

THE JEWELBOX PROJECT

Proposal for a peek-in gallery in a city-designated historic landmark



The Roatzsch-Griesenbeck-Arciniega house

PROJECT OVERVIEW:

Artist Ansen Seal proposes to repurpose the historic structure known as the Roatzsch-Griesenbeck-Arciniega house to function as a peek-in “jewelbox gallery” for a temporary exhibition to span a period of two to three years. No visitors would be allowed inside, but would view artwork through the ten windows of the original brick structure. The artwork inside would be initially Seale’s creation, but later may include works by other local artists. A plaque will be created and mounted in the ground outside to explain the historical significance of the house and the concept of its adaptive re-use.

Currently, the windows of the structure are boarded up. Artist, in coordination with CSF and OHP staff would repair the existing windows (with new glass where needed and paint) and place clear Lexan panels on the inside, creating an invisible and nearly bullet-proof barrier to unauthorized entry. The clear Lexan panels would be attached to the inside of the window frame making it invisible from the outside. The windows will be restored to their original appearance from the outside.

The building would be outfitted with two (2) electrical circuits and LED lighting fixtures installed inside to illuminate the artwork. Electrical conduit will be run a short distance from the Alamodome junction box, under the house and emerge inside.

This project is not meant to be a restoration of the interior in any way. Removable structures will be set up inside to create a background for the artwork to hang on. These will be positioned in such a way as to block the view of the interior walls from the outside, much like a store window display.

Key collaborators on this project are Jeffrey Fetzer, FAIA, former chair of the HDRC and the San Antonio Conservation Society. The director of the Convention & Sports Facility and the Department for Arts & Culture are providing support for this project.

BACKGROUND INFORMATION

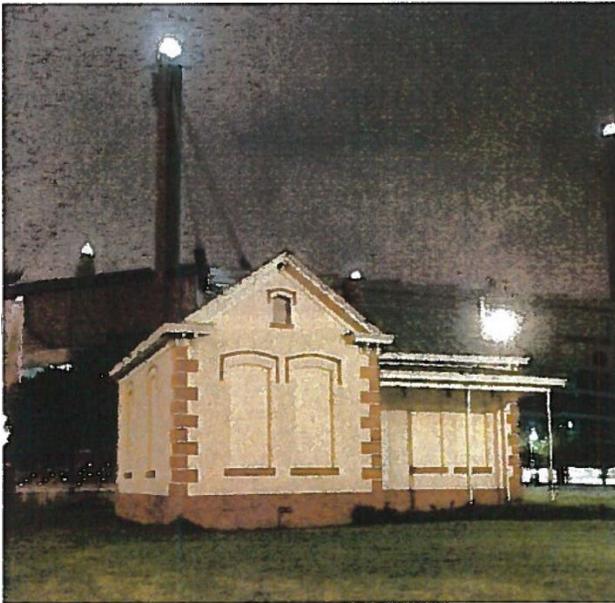
The Roatzsch-Griesenbeck-Arciniega house has withstood the test of time since 1883. It has survived in its original location despite intense urban development all around. This city-owned historical building sits between the Alamodome parking lot and the feeder road of IH-37 near downtown.

The house owes its improbable existence today to 2 factors: it was the only brick structure within a several block radius, and the continued efforts by groups such as the City Office of Historic Preservation, the San Antonio Conservation Society, Power of Preservation Foundation and its current caretakers, the Office of Convention and Sports Facilities.

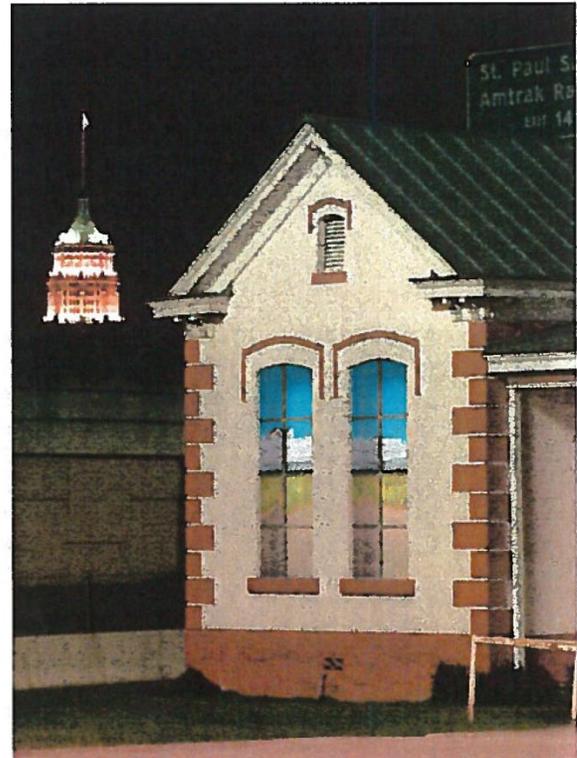
And then there's just pure luck.

It is situated to have just barely missed both the construction of McAllister Freeway and later, the Alamodome. The original address was 123 Nevada. That portion of Nevada Street does not exist today, having been replaced by the Alamodome parking lot.

The exterior of the house is boarded up, but well maintained. It has a new roof, is stabilized architecturally and is extremely prominent to highway traffic, feeder road traffic and highly accessible to visitors of the Alamodome.



Existing



Proposed

I propose to rehabilitate this highly visible, yet unused, historic structure to function as a peek-in "jewelbox gallery". No visitors would be allowed inside, but would view artwork through the 10 windows of the original brick structure. The artwork would be initially my creation, but later might include works by other local artists. In addition, a plaque will be created to explain the historical significance of the house and the concept of its adaptive re-use.

Currently, the windows of the structure are boarded up. I would rehab the existing windows and place clear Lexan panels on the inside, creating an invisible and nearly bullet-proof barrier to unauthorized entry. The building would need to be brought up to electrical code and lighting installed inside to illuminate the artwork. This is not meant to be a full restoration of the interior, but the windows will be restored to their original appearance on the outside.

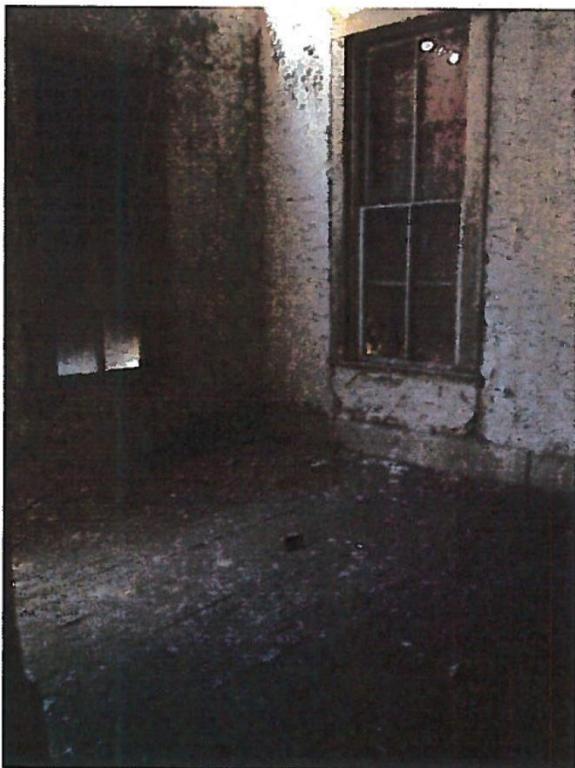
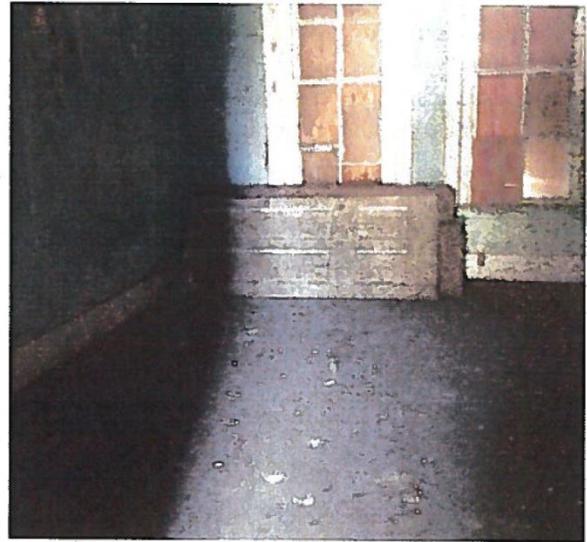
Other minor work would probably be needed inside which will be assessed in coordination with the Office of Convention and Sports Facilities. (see letter of support).

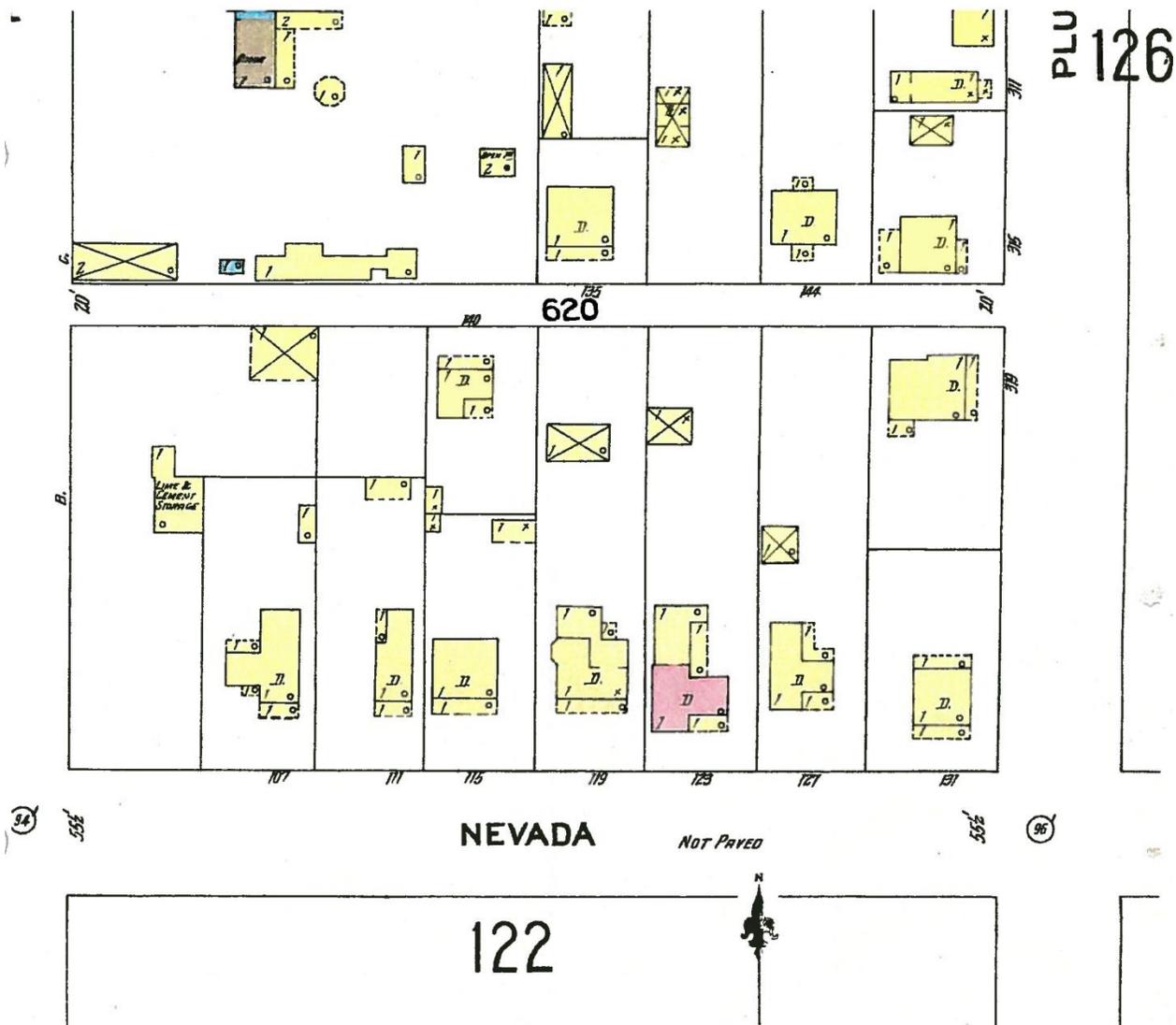
Since this property is owned by the city and has the designation of Historic Landmark, there are several offices to coordinate with. I am currently in contact with the Director of Convention and Sports Facilities (see letter of support) and the Office of Historic Preservation. In addition, I am receiving help and advice from The San Antonio Conservation Society and individuals associated with the Power of Preservation. A key collaborator is Jeffrey Fetzer, FAIA, former Chairman of the Historic and Design Review Commission and currently Historical Architect at the Pearl and a Board Member of the Power of Preservation Foundation.

Buildings are objects of both design and utility. Without one or the other, failure of the whole is more likely. It is my fervent belief that giving this structure a "job" will prolong its life and increase its value to society.

Ansen Seale

Photos showing the current condition of the interior.





Insurance maps from 1912 show the Griesenbeck-Arciniega House at 123 Nevada as the only brick house within several blocks in all directions.

Roatzsch-Griesenbeck-Arciniega House

Henry Pauly, an architect and builder, sold the lot at 123 Nevada to August H. and Marie Roatzsch in 1883. A mason by trade, Roatzsch built a brick, gable front and wing house and embellished it with Italiante features, including stone quoins and arched window heads. This new construction coincided with a building boom that occurred in the area between 1880 and 1890 as industries, such as the Alamo Iron Works and the Steves Lumber Yard, located closer to the rail line that had been established in 1877. Although more Hispanic, African-American and Polish workers moved into the neighborhood during the boom period, the neighborhood remained primarily German until after the turn of the twentieth-century.

In 1901, a widowed Marie Roatzsch sold the house to Arthur and Mary Griesenbeck. The Griesenbecks lived at this address until they began renting the property in 1929. Early tenants included bricklayers Leon and Manuel Vera, followed by barber Miguel Arciniega in 1931. After Griesenbeck's death, his heirs sold the property to Beatrice Arciniega and her husband, Rosendo, in 1943.

Beth Standifird
05/06/2011

PHOTOS OF STRUCTURE AND SITE:



LETTER OF RECCOMENDATION



**CITY OF SAN ANTONIO
CONVENTION & SPORTS FACILITIES**

April 14, 2017

Arts Funding Committee
c/o Anna Galimore, Contract Manager
Department of Arts and Culture
115 Plaza de Armas, Suite 102
San Antonio, TX 78205

Re: 300 TriArt Program

Dear Arts Funding Committee:

This letter serves to express our interest in Ansen Seale's Griesenbeck-Arciniega House project. We have successfully worked with Mr. Seale in the past - most recently on the 2010 renovation of the Lila Cockrell Theatre.

As the caretaker of this historic house, the Convention and Sports Facilities Department is generally interested in any project that would improve and highlight the historic structure located next to the Alamadome. Mr. Seale's "jewel box gallery" would not only call attention to the home's historical significance, but bring new life to a somewhat forgotten city asset. Under Mr. Seale's project, the windows and doors currently boarded up would showcase the talent of local artists.

We agree to work with Mr. Seale to determine the feasibility of the project and assist in determining costs of improvements needed to the building to support his project. While we have invested funds to maintain the structure, (i.e. new roof and exterior paint) little has been done to improve the interior; therefore, it is not suitable to be occupied. Considering its physical limitations, our department has been unable to find a use for the building. Allowing this historic house to have a new purpose would complement the improvement currently underway at the Alamadome.

Taking all of this into consideration, we support consideration of Mr. Seale's project for the 300 TriArt Program.

Sincerely,

Michael J. Sawaya
Executive Director
Convention & Sports Facilities

ALAMODOME &
ILLUSIONS THEATRE

CARVER COMMUNITY
CULTURAL CENTER

HENRY B. GONZALEZ
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