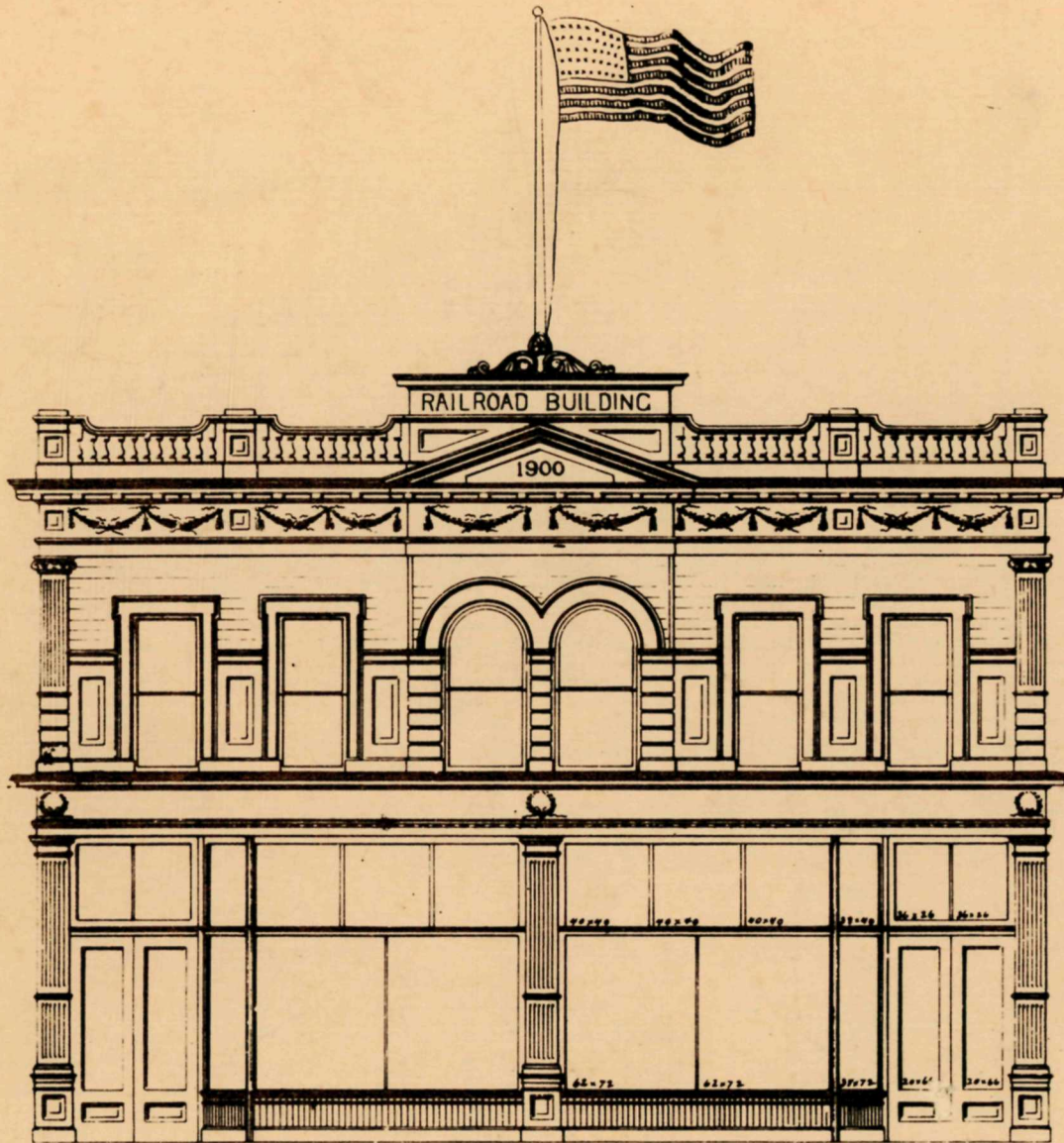




Front Elevation.

OFFICE BUILDING
 WHITE PASS AND YUKON RY.
 Skagway Alaska.

DESIGN GUIDELINES

FOR

SKAGWAY HISTORIC DISTRICT

KLONDIKE GOLD RUSH NATIONAL HISTORICAL PARK
 SKAGWAY, ALASKA



Preface

This handbook was prepared as part of the Development and Management Plan for the Skagway Historic District. General design guidelines and additional background data are provided to assist in the development of compatible new design within the Skagway Historic District. This handbook is intended to assist Skagway residents and developers undertaking new construction, as well as restoration of existing historic structures. In addition, it may assist the Skagway Historic District Commission and other local review boards in their determination on the conformance of proposed development with Skagway's architectural character. This is not an exhaustive study of Skagway's architectural environment, but rather a general analysis of its major commercial design components. Drawings and design examples, built and proposed, are used to illustrate these guidelines. Additional support data--historical photographs and newspapers, building material information, and more technical literature and direction--is available at the Klondike Gold Rush National Historical Park headquarters in Skagway.

Acknowledgements

This handbook was prepared by Randall Copeland of the National Park Service, Denver Service Center. Assistance was provided by David Snow, Alaska Regional Historical Architect, Alaska Regional Office; Robert Spude, Historian, Alaska Regional Office; David Cohen, Interpretive Specialist, Klondike Gold Rush National Historical Park; and the Skagway Historic District Commission. Appreciation and credit is given to the following agencies and institutions for providing historic photographs used within the text:

	Page
Alaska Historical Library, Juneau, Alaska;	14,41
Historical Society of Seattle and King County, Seattle, Washington;.	34
University of Alaska Archives, Fairbanks, Alaska;.	31,39,42
University of Washington Archives, Seattle, Washington;.	32,39
Yukon Archives, Whitehorse, Yukon, Canada;	13,14,31,40

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DESIGN GUIDELINES

Historic preservation within Skagway is a cooperative effort of both the public and the private sector. Although no one wants to preserve Skagway as a museum, frozen in time, the community is in a position of deciding how to preserve its architectural heritage while allowing the town to grow and prosper.

The preservation of and sensitivity to Skagway's historical character is of prime economic and social importance. Many people are attracted to Skagway each year because of its unique history and the architectural heritage of its older buildings. For better or worse, Skagway's economy is becoming increasingly visitor oriented. In time, outside business interests will affect much of its development. Developing an awareness and continued appreciation of its heritage will assist the community in maintaining control over the historic environment.

Recognized as having historical and architectural significance, the Skagway and White Pass National Historical Landmark was designated in 1965, and by an October 1972 ordinance, the city of Skagway established the Skagway Historic District. Design guidelines are a means of promoting architectural compatibility within this nationally significant historical district. Design guidelines in themselves cannot create "good" architecture but can be instrumental in preventing non-compatible design solutions. The emphasis in new construction is on borrowing from, rather than duplicating, historical buildings. As individual situations call for individual approaches, they invite rather than restrain ingenuity. The intent is to seek facade compatibility in the preservation of the streetscape character in order to preserve its visual qualities. Facade compatibility elements include: building-to-street orientation, building mass and height, materials, facade openings, color schemes and signage. Beyond exterior compatibility of the facade, no guidelines or controls are sought.

Given Skagway's unique setting and its nationally recognized historic district, regulations controlling building and development are relatively few and quite flexible in nature. Much of the success or failure of historic preservation, with or without design guidelines, depends on public input and local review boards. Strong involvement by a sensitive, educated local population on development issues is perhaps the best design guide possible.



-  BUILDING
-  HISTORIC BUILDING
-  DISTRICT BOUNDARY

SCALE
0 100 200 400 FEET



ARCHITECTURAL DEVELOPMENT

Skagway contains some of the best preserved turn-of-the-century, gold-rush era architecture in the Northwest. As the social and economic dynamics of early-day Skagway changed rapidly, so too did its architectural development. Skagway's early architecture went through a rapid development from a mobile, tent-oriented settlement to a mature city with imposing, well-built edifices. Because of the speed of this process, separately-defined "stylistic" eras are not visibly obvious in Skagway. However, four architectural phases are recognizable, although subsequent modifications have made their identification difficult: Pioneer/tent city (1887-97); gold-rush boom town (1897-99); mature city/railroad town (1899-1905); and tourist town. Throughout these various phases, wood was the obvious predominant material. Brightly painted facades with an exuberance of signs, banners and flags added to the environmental vitality of the downtown district. These early buildings could be collectively classified as frontier Victorian.

First Phase

The first phase began in 1887 with the construction of the log Moore Cabin. With the initial onslaught of stampeders a decade later, log cabins, tents, and quickly constructed wood frame structures sprang up overnight. Except for the few log structures built, buildings erected during this period tended to be vertical and thin in proportion. Board-and-batten fronts were occasionally painted or covered with canvas signs. Ornamental facades were non-existent. The Moore Cabin, Goldberg Cigar Store and the Seattle Hotel (5th Avenue Bunkhouse) are remaining examples of this phase.



Park Accession No.
SE 4/571



Park Accession No.
SE 12/579

Second Phase



With the increase of the stampede during 1898 and the beginning of construction on the railroad across the White Pass, the growth of Skagway boomed. The increased demand for goods and services resulted in the almost overnight construction of many structures. Commercial buildings along major streets fronted property lines, giving the impression of a dense, linear mass. False fronts were lavishly painted and decorated with signs and ornamental advertising, all highly visual to compete for the shopper's eye. Towers arose, boardwalks were constructed, and towered brewery structures were built outside the business district. Most buildings from this era have been demolished or altered by later additions. However, Jeff Smith's Parlor and the Pacific Clipper Line Office (in Mascot group) are good representatives of this era. The Mascot Saloon, Idaho Saloon (Sweet Tooth Annex), St. James Hotel (rear of Skagway Hardware) and the Hegg Photograph Studio (Dedman's Photo) belong to this phase, but later window and facade treatments have hidden much of their original character.

Third Phase

The third phase dates from when the rails reached the headwaters of the Yukon River in 1899. It is best known as a period of sturdier buildings, churches and fine residences. Beginning about 1899 and continuing through the next decade, buildings became more elaborate and complex. Tools, materials and building elements became readily available due to a large degree of scheduled steamer service to and from cities along the West coast. Imported machinery and the arrival of skilled craftsmen and architects improved the sophistication of construction. Large plate glass display windows replaced the earlier multi-pane windows, and pressed metal ornamental details appeared. Many of the structures built at this time were multi-storied, well constructed and elegantly detailed. Garish signs were re-



placed by appealing facades, and canvas awnings appeared as did bay windows and electric display lights. Kirmse's Curio Store, City Hall, the Railroad Administration Building and many others date from this phase. Rustic detail, such as on the Arctic Brotherhood Hall and the Pantheon Saloon added a representative touch of Alaskan rustic individualism.



Fourth Phase

The fourth phase of building activity is linked with tourism as well as the brief economic spurt of 1908. Efforts to create a "new" Skagway were suggested by building a business corridor along Broadway. This corridor was created, but more by the moving of structures from one part of town onto Broadway than by actual new construction. The facades built in 1908 could have been built in 1900. However, the overall general townscape character had changed. Major businesses now lined the railroad tracks down Broadway. The existing Golden North Hotel, the Trail Inn/Pack Train, Lynch and Kennedy complex and the Peterson Co. General Mercantile (Skagway Hardware) date from this era.

Preservation of Skagway's Architecture

Preservation of Skagway's historic buildings and the memory of the gold rush is by no means a recent phenomena. As early as 1901, Ben Moore proposed preserving the Moore Cabin as a memorial to early Skagway pioneers. Through the teens, 1920's and into the 1940's, Martin Itjen, the Kirmses, and Ma Pullen exploited the tourist potential of "the Skagway story". This tradition continues today.

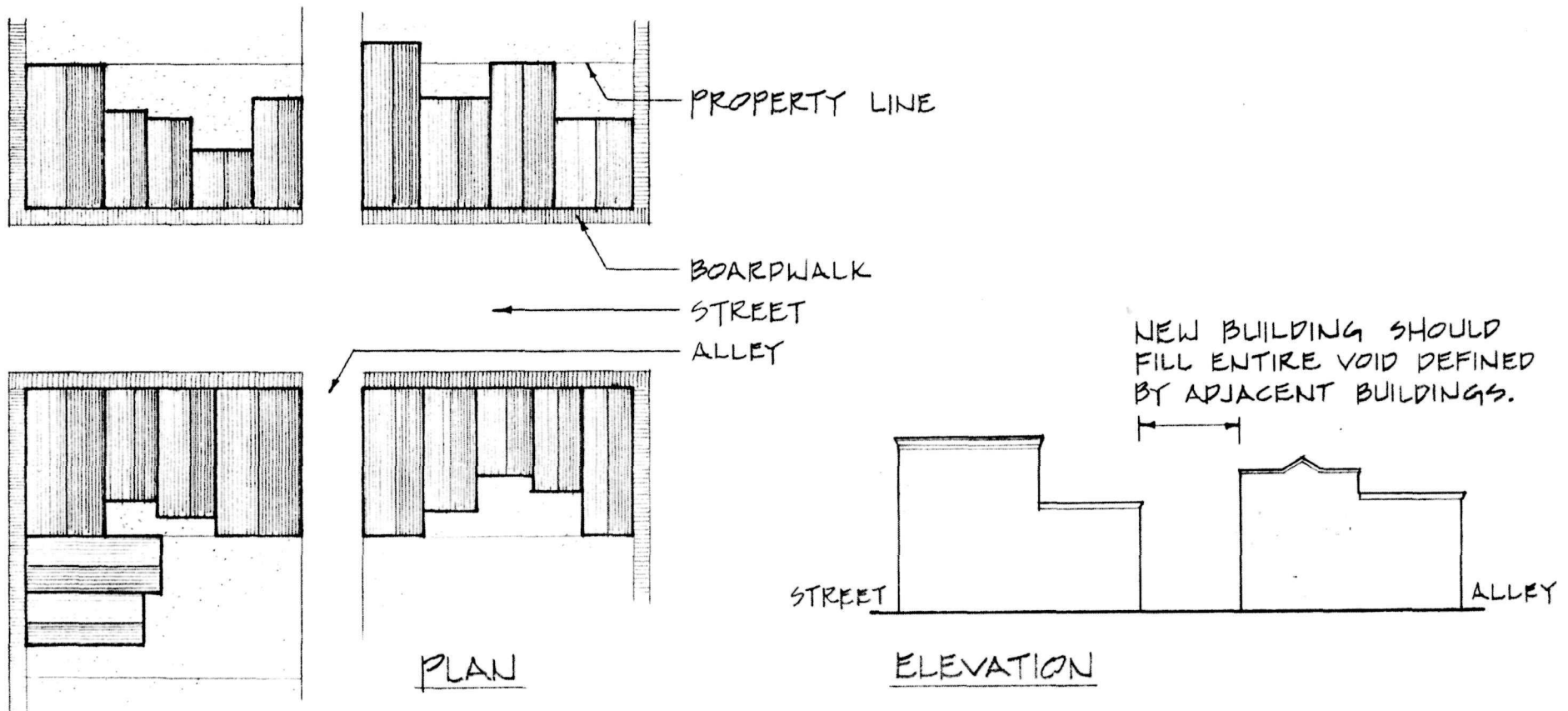
Skagway was assessed in 1961 for landmark status, the designation of which was authorized in 1965 as the Skagway and White Pass National Historical Landmark. Study teams coordinating state, local and national interests subsequently prepared resource studies proposing a national park. The 1971 Skagway Historic District Zoning Ordinance was enacted by the City of Skagway to control the visual impact of new development and to preserve and maintain the architectural integrity of the historic district. These latter two events were instrumental in the authorization of the Klondike Gold Rush National Historical Park in 1976. Today, recognizing the historical, educational and economic importance of a preserved Skagway, the National Park Service, City of Skagway and private property owners, are investing in the future by preserving the past.

CONTEMPORARY DESIGN COMPONENTS

The construction of contemporary structures, including additions and modifications should be in harmony with existing historic structures. The following design components are an integral part of Skagway's unique street-scapes and should serve as general guidelines for beginning new construction design.

Orientation

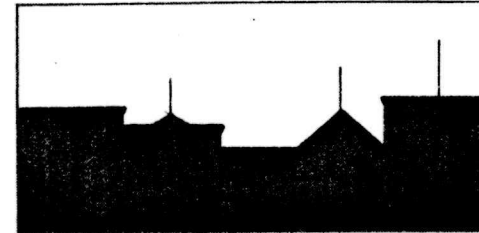
Skagway was originally (1897) surveyed into 50' by 150' building lots. Because land was expensive, entrepreneurs purchased only the required frontage for their proposed building. This often resulted in several structures per lot. Buildings were generally long and narrow, abutted one another and fronted the property line, giving the streetscape a definite linear quality. This quality exists today and should be maintained.



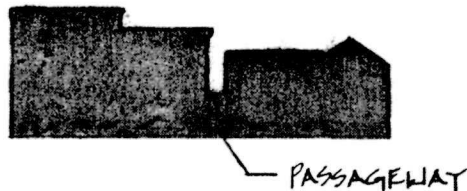
Rhythm

As in music, a streetscape's rhythm is defined as the patterns of arrangement. Two scales of rhythm exist, one richly variable (building mass to sky) and one following consistent logic (facade mass to openings).

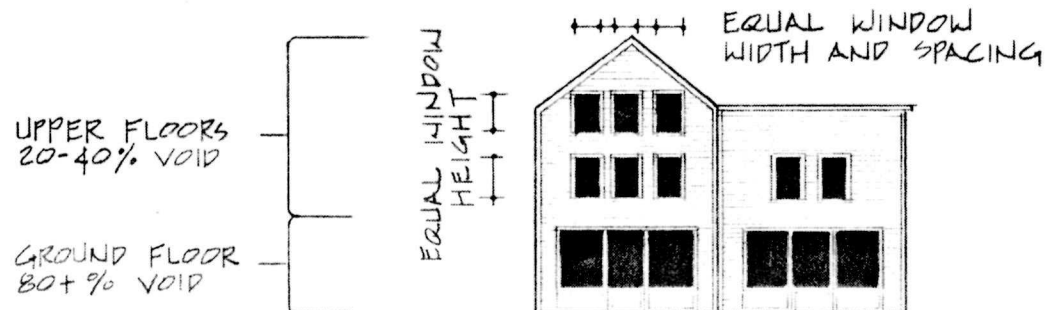
In general, horizontal lines such as rooflines and cornices vary. As buildings historically abutted one another, no void relationship existed except at street and alley intersections.



Where a small passageway did exist between two buildings, a fence enclosed this gap.

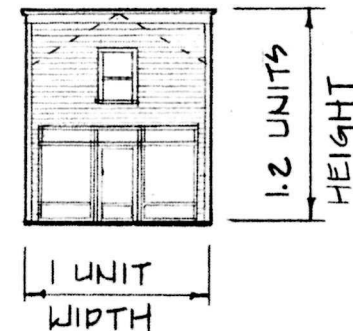
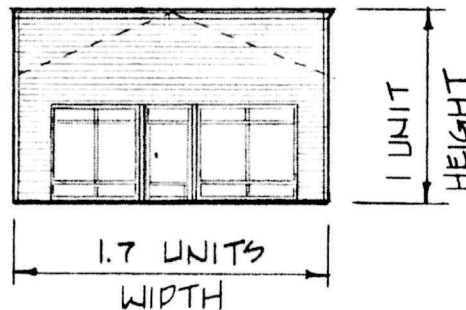
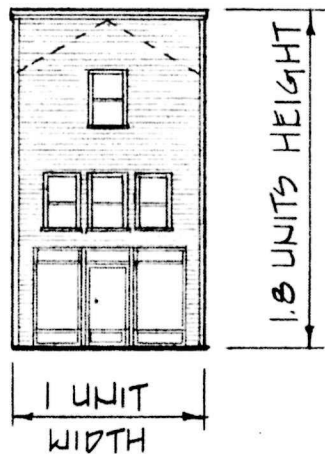


Door and window design rhythm gives a streetscape much of its character. Ground floors, being mercantile oriented, had large windows spanning the entire facade, usually topped by equally wide transom windows. On corner buildings, the secondary facade occasionally had fewer and/or smaller windows. Historically, ground floor windows consumed 80+ % of the first floor facade. Small, multipane windows are a characteristic of early 1897-98 Skagway but were as quickly as possible replaced by larger "French plate glass" display windows. The upper floors had fewer windows, equal in size and spacing from floor to floor which amounted to 20-40% of the facade. 1 over 1 and 2 over 2 sash designs predominate with a wood surround or entablature. (See ARCHITECTURAL ELEMENTS)



Proportion

Proportion is the relationship between a building's width and its height, expressed in mathematical terms. (i.e., 1:2 equals 1 unit in width to 2 equal units in height.) Historically, commercial buildings never exceeded three stories; two stories was the predominant height. Currently, the historic district ordinance limits building height to 35 feet. As previously mentioned, street frontage land was expensive which resulted in primary facades being vertical in emphasis; proportions of windows and doors reinforced this. Proportion of building facades varies and gives the streetscape much of its character. This proportional relationship within the historic district ranges from 1.7:1 to 1:1.8. Average proportion is 1:1.2.

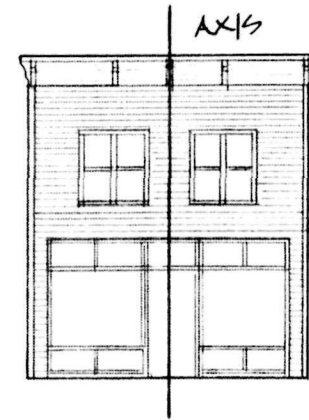


PROPORTION VARIES FROM
1:1.8 TO 1.7:1 (WIDTH: HEIGHT)

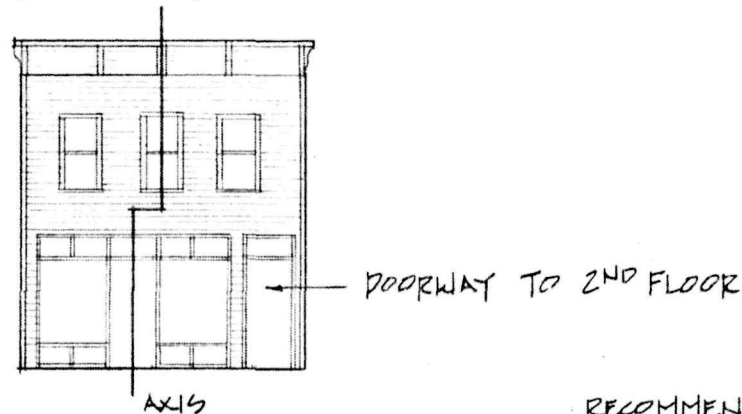
AVERAGE PROPORTION
1:1.2

Symmetry

Facades were generally symmetrical around a center, imaginary axis. Design elements were spaced equally from this line.

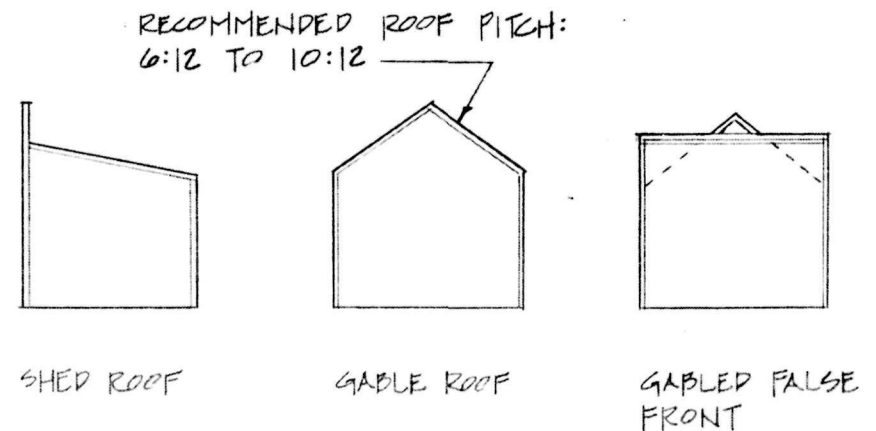


This principle of symmetry varied where the facade had a secondary doorway to the upper floors, at which point the axis shifted at the ground floor.



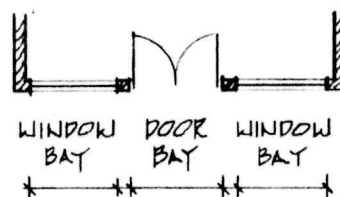
Roof Slope

Rooflines were not a predominant sight in Skagway as most were hidden behind false fronts. Those that were visible or hidden behind these facades were either shed or gable. Occasionally, false gables or portions of the gable roof were a part of the facade.

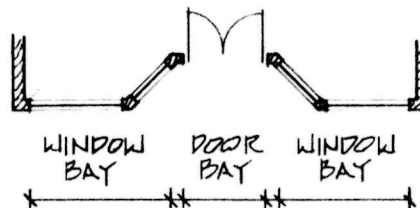


Storefront Entryways

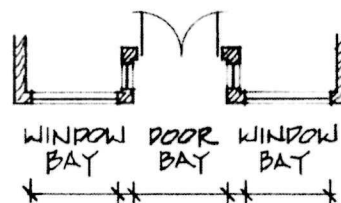
Four basic types of storefront entryway designs existed within Skagway. All consisted of three bays--two window display bays divided by one door bay.



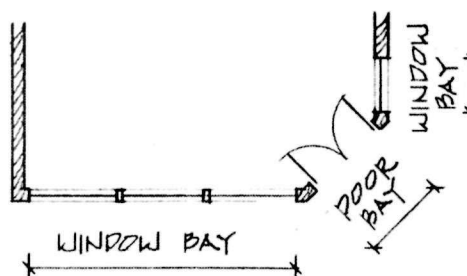
FACADE ENTRY - PLAN



DIAGONAL RECESSED ENTRY - PLAN



90° RECESSED ENTRY - PLAN



DIAGONAL CORNER ENTRY - PLAN

Materials

Wood and glass were the predominant exterior construction materials. With the exception of board-and-batten siding which ran vertically, clapboard and shiplap siding ran horizontally. To a lesser degree, corrugated metal for roofs and siding was used and is considered an appropriate material behind the primary facade.

Architectural Details

Within the broad outline of the previously discussed design components--Orientation, Rhythm, Proportion, Symmetry, Roof Slope, Storefronts and Materials, it is the architectural details and elements which give the historic district much of its character. False fronts, bracketed cornices, horizontal siding and corner boards all have a dominant impact. The following section, ARCHITECTURAL ELEMENTS, will help in the understanding of these architectural elements and is followed by labelled streetscapes for further identification.

Signage

See APPENDIX #1, Page 33

Color

Color plays a dominant role in the impact of a building and a district as a whole. Colorful painting schemes were characteristic of historic Skagway and are still found on many existing buildings. Color selection is a highly personal decision but should be fair to a building's historic period. In general, Skagway's buildings had colorful schemes which accentuated the design and details of the building. Initially, dark rich muddy colors (browns, reds, olives, grays, greens) were employed. During the early 20th Century, color schemes changed to light pastels and white. The objective in painting is to enhance the building's best features without creating an overly ornate appearance. In general, the simpler the building, the fewer the colors.

Historic photographs can provide vital information for historic color schemes. They indicate relative placement of colors and possible range of number of colors. However, their overreliance has its drawbacks. Being black and white, they suggest a more somber, muted effect than was often the case. The following photographs illustrate this point.

The National Park Service, through its restoration and interpretive program in Skagway, has undertaken paint research to determine historic colors. The following comparative photographs portray historically-correct color schemes vs. that same scheme as shown in historic photographs on N.P.S.-owned buildings. These as well as the non-N.P.S. buildings shown point up this principle of the muted effect given from historic photographs as opposed to the true color identity of a streetscape.



White Pass and Yukon Railroad Depot and
Administration Buildings, 1901



Klondike Gold Rush N.H.P. Visitor Center and
Administration Buildings, 1981

Park Accession No.
RR 105/1,236



Park Accession No.
B1 36/148



1901 1980

BROADWAY, 3rd - 2nd AVENUE



1981



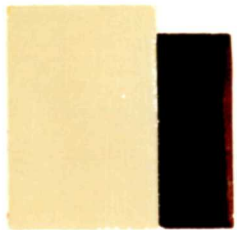
PACK TRAIN/LYNCH & KENNEDY
BLOCK

1899

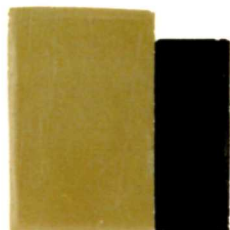
Park Accession No.
B1 89/1181

The following colors illustrate color schemes considered appropriate to the historic district. They are by no means exclusive but merely suggest a limited range of possible colors. Their use, as well as other historic schemes, should be considered for new buildings as well as the repainting of historic buildings. Their suggestion, however, does not preclude proper paint research in an effort to repaint a historic building its true historic colors.

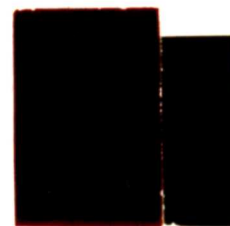
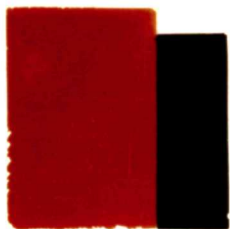
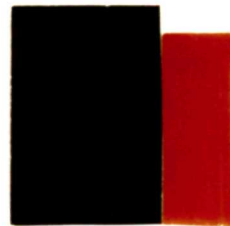
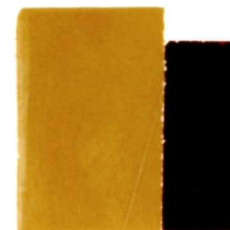
BODY TRIM



BODY TRIM



BODY TRIM

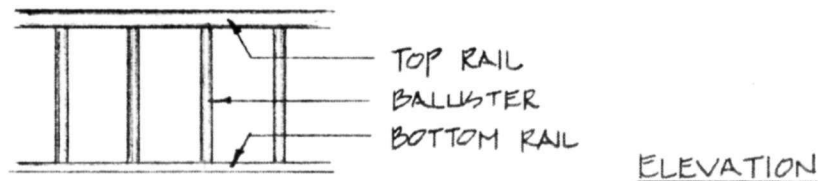


ARCHITECTURAL ELEMENTS

Within the broad outline of the previously discussed design components--orientation, rhythm, proportion, symmetry, roof slope, store front entryways, materials, color and signage, it is the architectural details and elements which give the historic district much of its character. False fronts, cornices, brackets, horizontal siding and corner boards all have a dominant impact. The following glossary will help in the understanding of these architectural details and is followed by labelled streetscapes further defining these architectural features.

Glossary

Balustrade - A railing system (as along the edge of a porch or balcony) including a top rail and its balusters, often with a bottom rail.



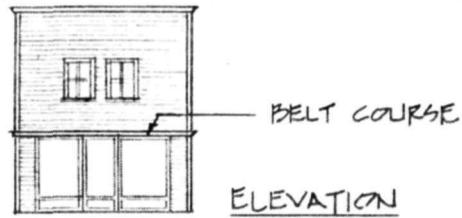
Bargeboard - A board which hangs from the projecting end of a roof, covering the gables.



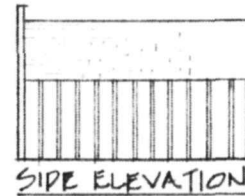
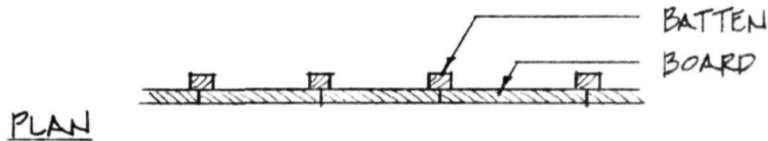
Bay Window - A window or series of windows projecting from the wall and forming an extension to the interior space.



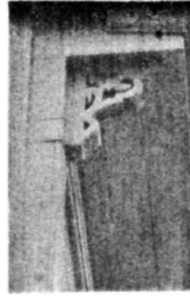
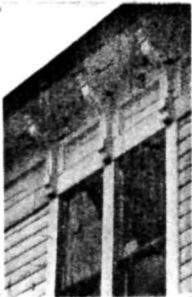
Belt Course - A horizontal course encircling a building or running across a facade.



Board-and-Batten - A wall or roof finish system in which a strip of wood is placed over the joint between adjacent boards.



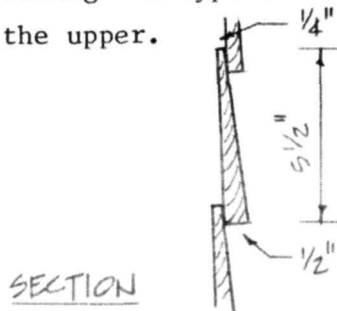
Bracket - A decorative member projecting from a wall designed to support, or appear to support a projecting vertical load acting outside the wall.



Brokent Pediment - A pediment, the sides of which stop before they intersect.

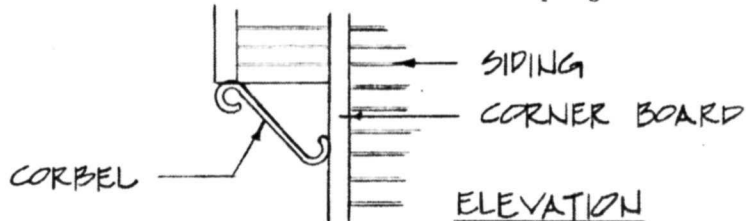


Clapboard Siding - A type of wood siding applied horizontally and overlapped, with the lower edge thicker than the upper.

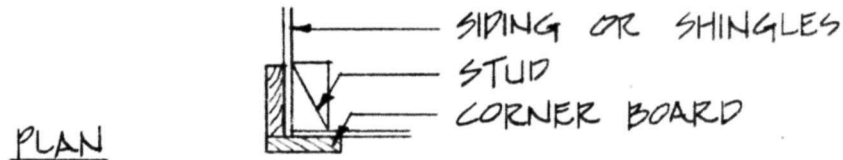


Commercial - For the purpose of this report, commercial refers to those establishments originally built for transportation, entertainment, wholesale, retail and (semi) professional purposes.

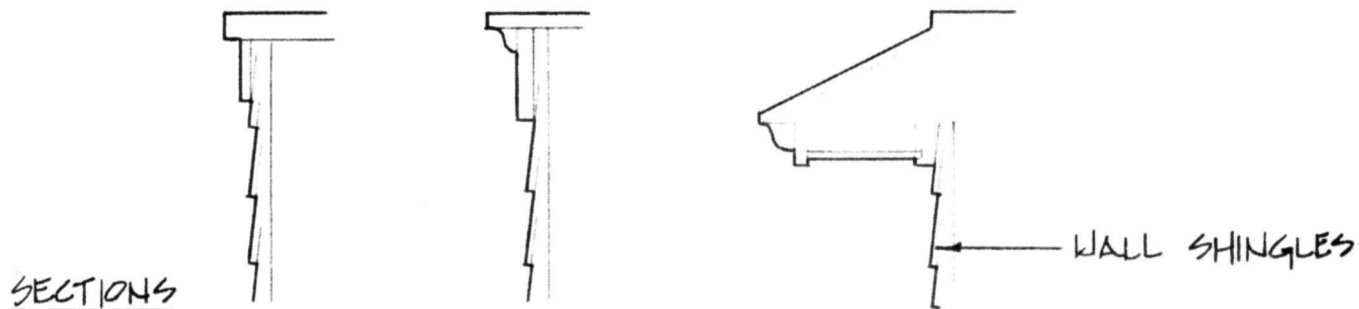
Corbel - An architectural element that projects from a wall and supports a vertical load from above.



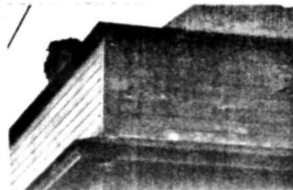
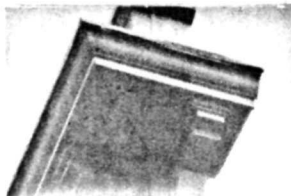
Corner Board - A trim board used on the external corners of a wood frame building to give it a finished appearance and to protect the end grain of the siding boards from moisture.



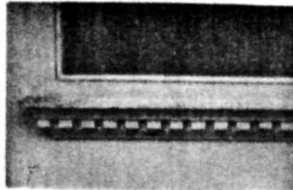
Cornice - The exterior trim projection which finishes the top part of a wall.



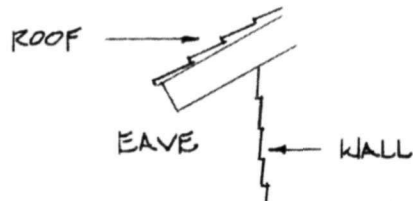
Cornice Return - The area of a cornice which continues around the corner of a building rather than terminating at the edge.



Dentil - One of a series of small projecting, ornamental rectangular blocks, usually under a cornice.



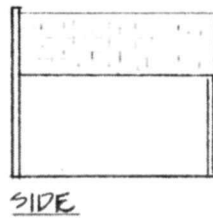
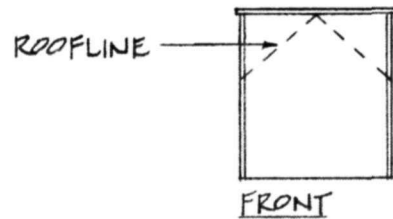
Eave - The lower edge of a sloping roof that overhangs a wall.



SECTION

Facade - In architecture, an exterior face of a building, especially the front or most important face.

False Front - The vertical extension of a facade to "hide" the roofline behind a rectangular facade.



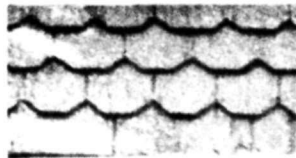
Fenestration - The arrangement, proportioning and design of doors and windows in a facade.

Finial - A crowning, ornamental detail.



FINIAL AT ROOF RIDGE

Fishscale Shingles - Shingles cut with a scalloped edge.



Gable Roof - A double sloping roof having a vertical triangular portion at the ends of the building.

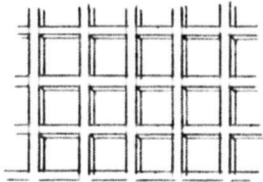


Gabled Entry - An entryway crowned by a triangular pediment.

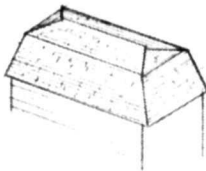


Historic Signage - A sign reflecting historic placement, color and print.

Latticework - A reticulated or net-like work formed by the crossing of laths, or narrow, thin strips of wood, normally in a rectangular pattern.



Mansard Roof - A roof having two slopes with the lower slope steeper than the upper one.



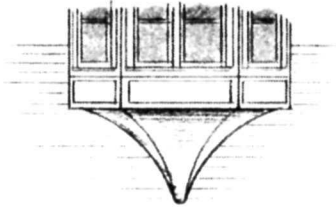
AERIAL VIEW

Mullion - A vertical member separating panes of glass in a window or door.

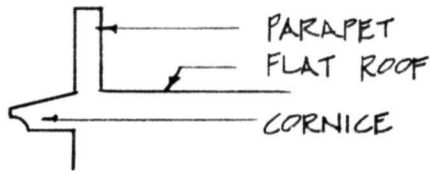


MULLION

Oriel Window - An upper story bay window corbeled out on a bracket or corbel.



Parapet - A low wall rising above a platform or flat roof.

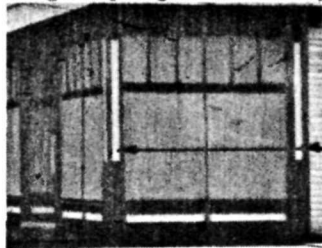


SECTION

Pediment - The triangular gable end of a roof above the horizontal cornice or a decorative space over windows or doors, usually triangular.



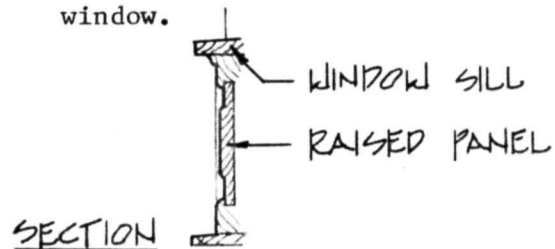
Pilaster - An engaged pier or pillar or decorative feature simulating a pier or column, constructed as a slight projection beyond the plane of a wall.



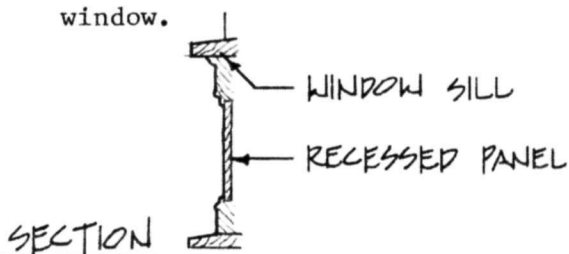
PILASTER

Preservation - Any action, which through its very nature, arrests any ongoing or pending deterioration, thus sustaining the building's existence.

Raised Base Panel - A rectangular wood panel with a center raised panel, located below a ground floor window.



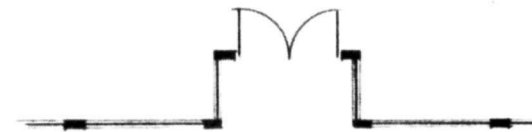
Recessed Base Panel - A rectangular wood panel with a recessed interior panel, located below a ground floor window.



Recessed Entrance - An entrance to a building, recessed beyond the plane of a wall.



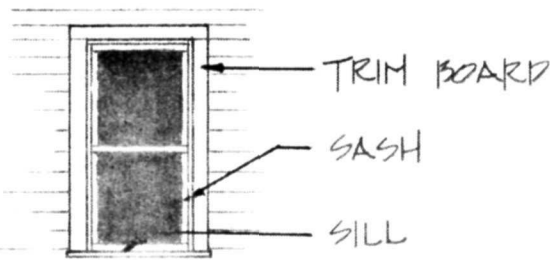
PLANS



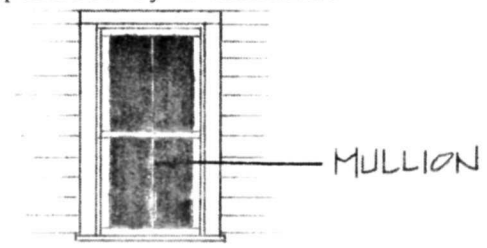
Restoration - The process of recovering a former state. This can include a former appearance, construction material or detailing and/or function, in full or in part.

Sash - The moveable framework of a window.

1 Over 1 Sash - A double hung sash design where each sash has a single pane of glass.

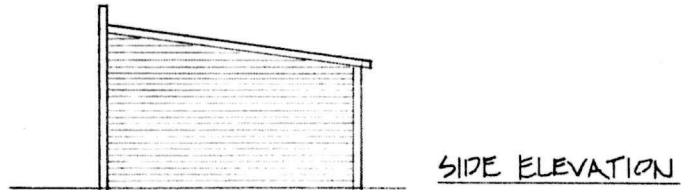


2 Over 2 Sash - A double hung sash design where each sash has two panes of glass, separated by a mullion.

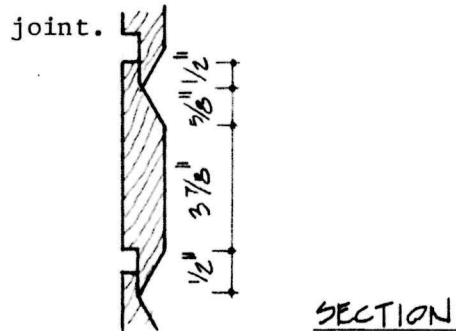


ELEVATIONS

Shed Roof - A roof shape having only one sloping plane.

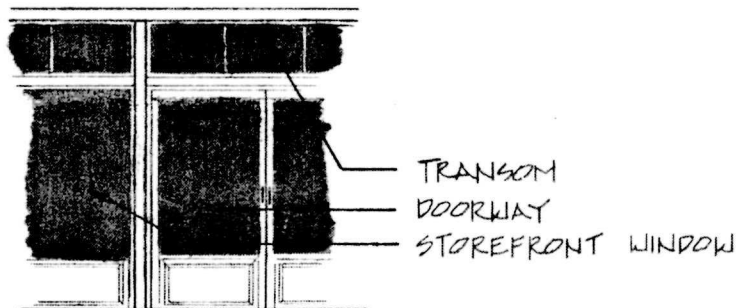


Shiplap Siding - A type of wood siding applied horizontally and having one edge rabbeted to make an overlapping joint.

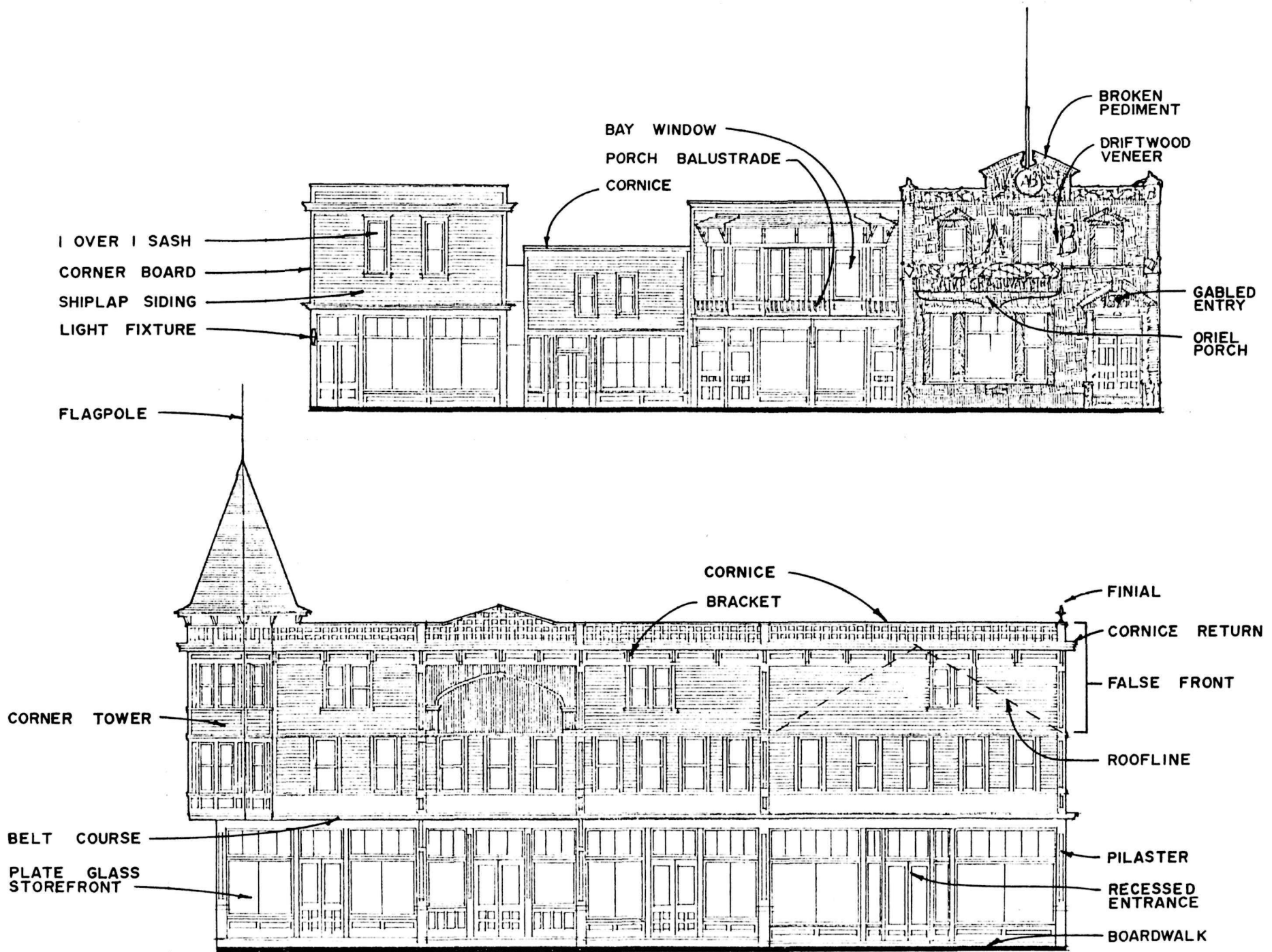


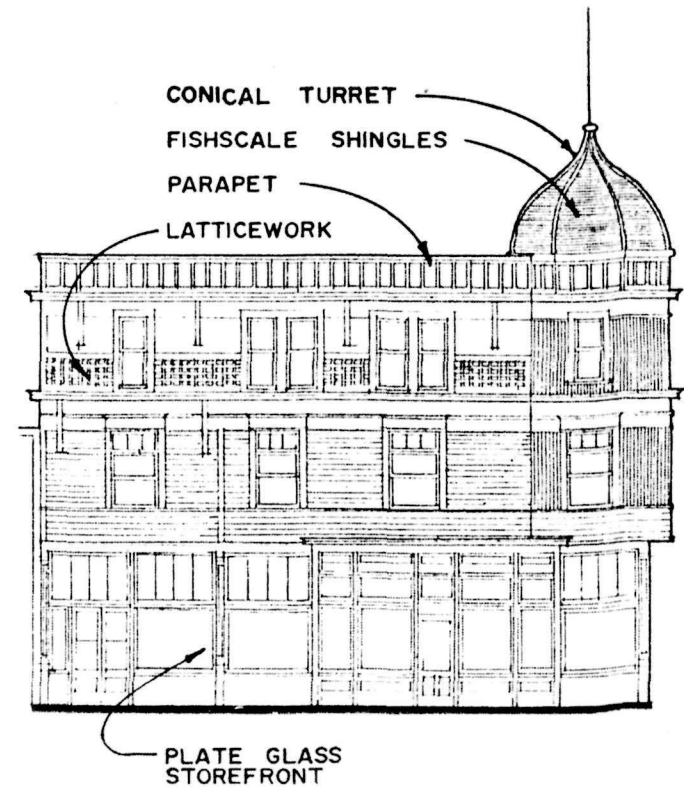
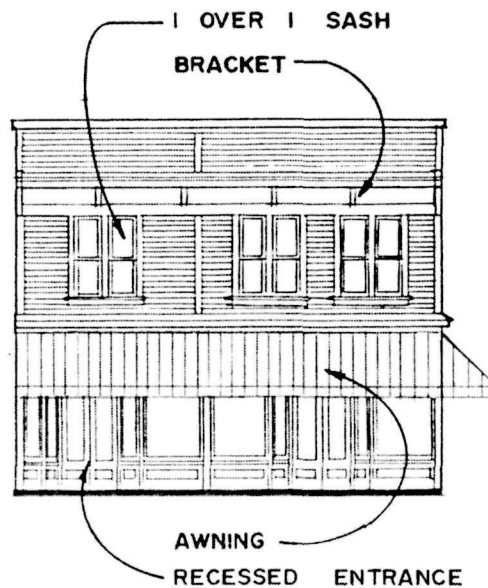
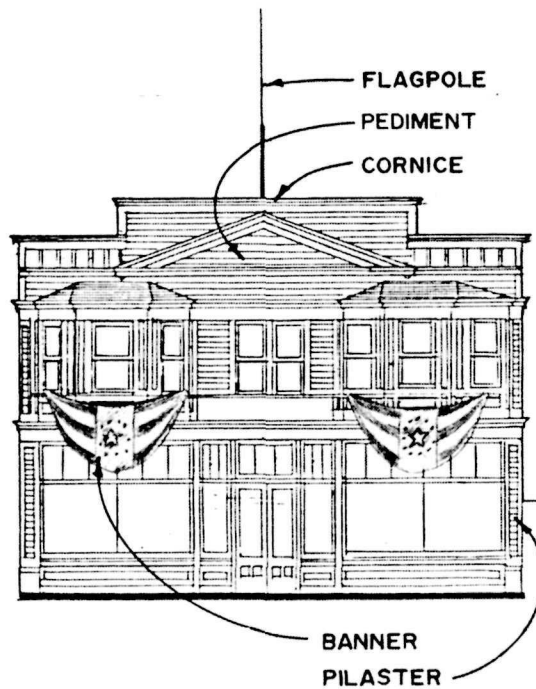
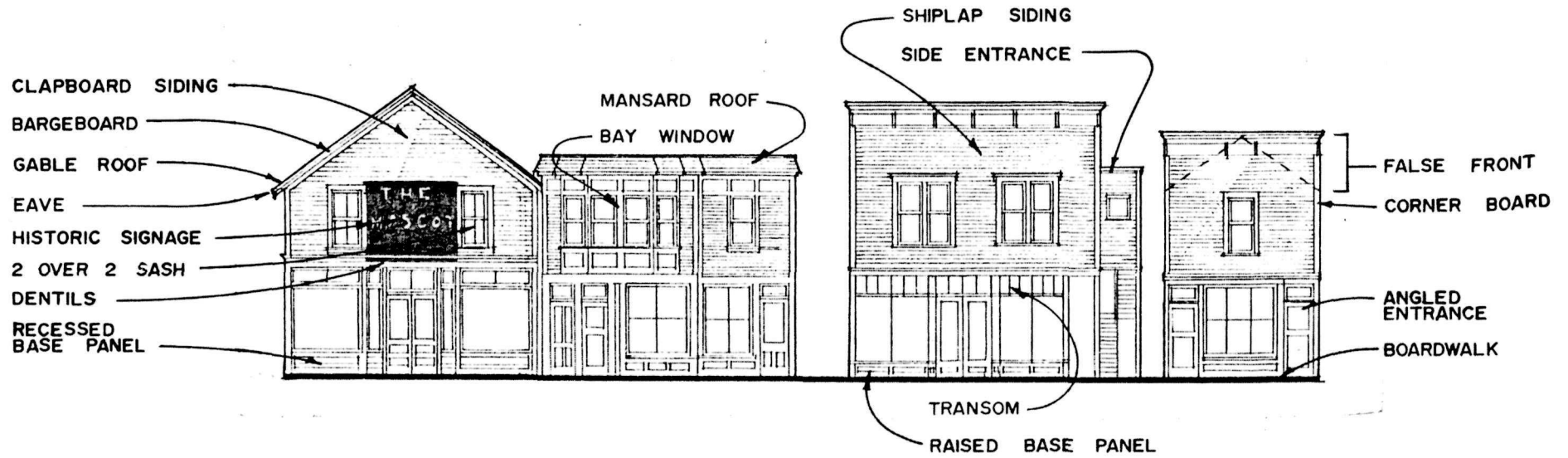
Stabilization - The work required to bring a structure to a point where it can be maintained.

Transom - A small window above a door or another, larger window.



ELEVATION





APPROACHING DESIGN

Understanding the environmental setting is the first step in any successful development. Some preliminary steps can assist this success and prevent potential delays at a later date.

- 1) Walk the historic district, getting the feel for the relationship of buildings, their environment, and architectural elements and detailing.
- 2) Check with the City of Skagway for zoning requirements and the Skagway Historic District Commission for their guidelines, input and review procedures.
- 3) Check with the Klondike Gold Rush National Historical Park office for any pertinent historic photographs, drawings or documents.
- 4) Through research, develop an understanding of the District and its history.
- 5) Be informed of and sensitive to Skagway's historic and architectural character.

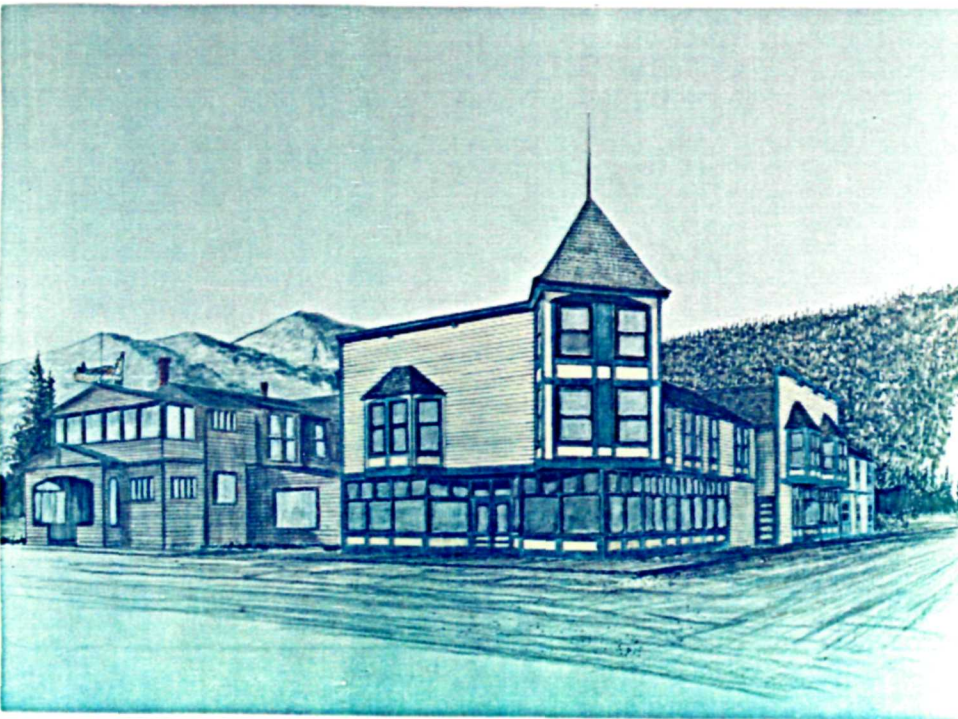
DESIGN EXAMPLES

The following examples portray contemporary design problems, and suggested modifications solutions, within the Skagway Historic District. Some are considered successful while others are less so. Those which fail in their sensitivity to the district's character generally do so out of lack of recognition of or response to the previously discussed design guidelines. The following buildings are discussed not out of criticism but to indicate the design principles discussed.



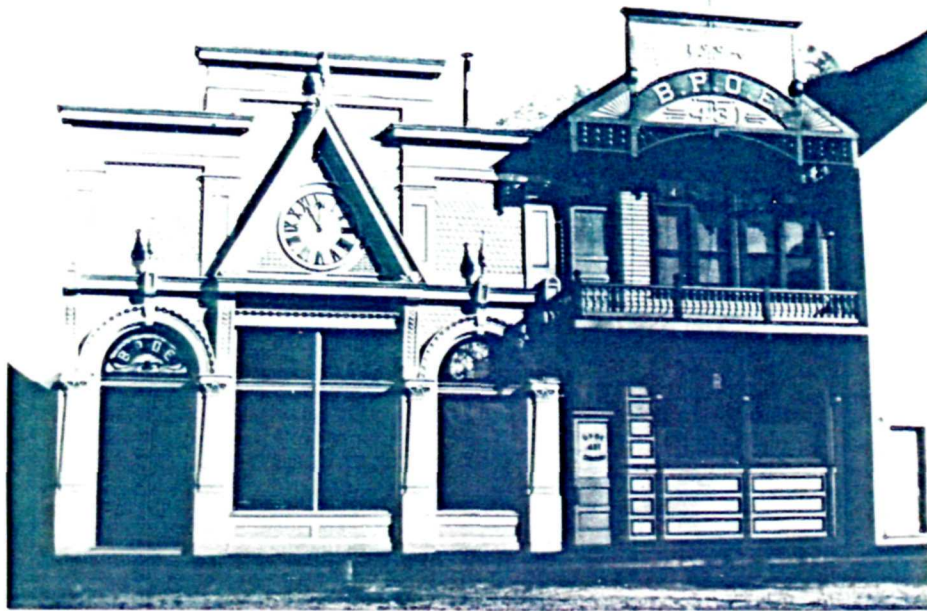
Porcupine Trading Post

The Porcupine Trading Post sensitively fills in a previous void along the Broadway historic corridor. Although a contemporary building constructed of concrete block, the wood facade and building scale maintain the character of the streetscape. Horizontal siding, dominant ground floor windows and the recessed entryway are all typical of historic Skagway buildings. A Victorian color scheme and the painted signage are the finishing touches to a highly successful building. Only the doors on this building are considered out of character.



Hotel Proposal

This proposal for a hotel at 7th and Broadway shows how the facade of a single, large building can be divided to achieve a compatible scale with historic buildings. The corner tower advertises the building as a major commercial enterprise, a feature quite common historically and still found today. The building follows the design components and architectural elements found throughout Skagway's historic buildings. An additional strength of this design is that it carries its historic appearance around the corner, thus stretching the sense of the historic district beyond the Broadway corridor.



Park Accession No.
6th 18/1,104



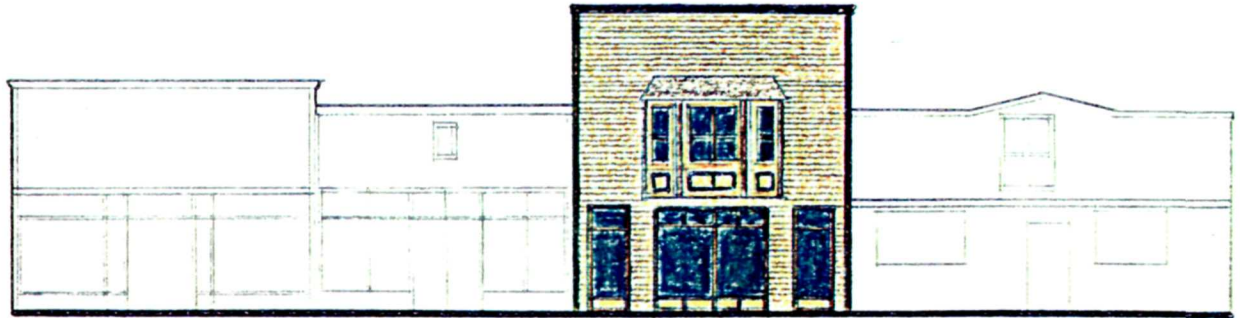
Elks Lodge

This project portrays the use of historic photographs for design guidance. Historic photographs reveal the original design of a building (and subsequent modifications), including its basic mass, materials and details. However, there is a danger in overreliance of detailing found elsewhere and applying it on new buildings--scale relationships are critical. Here the scale of the contemporary building is much lower than the historic structures and lack of the original door and window pattern almost gives the building a "forced" character. A trim board between the two building sections would give a stronger vertical scale, more in character with historic Skagway and create the image of two buildings. In addition, a more dominant color scheme would give the building a stronger relationship to its historic appearance and the historic core.

Infill Proposal

This proposal between the Sweet Tooth Saloon and Dedman's Photo Shop is a restrained design which sensitively fills in the existing vacant lot. Clapboard siding, large display windows, and the second floor

bay window are all historic design components assembled in such a way as to blend in with the adjacent buildings while not copying any former or existing historic building.



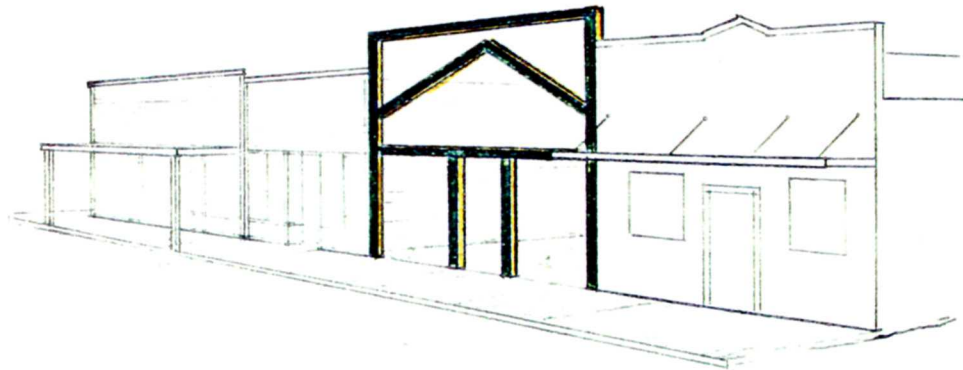
Infill Proposal

This contemporary design for the same site as above is not a building at all, but rather "the framing" of the empty lot.

This brightly painted steel or wood frame creates the symbolism

of a false front structure, and completes

the linear streetscape facade. Any use of this approach should be limited, but its principle as well as the principle of a highly contemporary yet compatible approach is not to be discouraged.



Broadway Station

This building uses Skagway's historical association with the railroad as its design basis, a basis void of any historical precedent. In scale, color and overall "spirit," it lacks any sensitive association with the district's historic setting. Like the buildings below, this building could be acceptable elsewhere in a less obvious siting but not on the main corridor of the historic district.



Broadway and 5th Avenue

These buildings point out one of the difficulties of design without guidelines. These buildings meet most of the design criteria except for rhythm, but it's this major break in the streetscape rhythm, the alternate spacing and the decrease in scale, which makes this block totally out of character with the Broadway streetscape. These buildings could be more successful if sited individually or on another street where the historic scale is not so prevalent.



The guidelines included in this report emphasize new construction. However, these principles apply to exterior remodeling or addition projects as well. Fortunately, many existing historic buildings require little more than removing inappropriate modern additions and painting to restore their historic appearance.



1981 ca. 1905
Park Accession No.
B4 21/12



Loss of Historic Storefronts

These two highly significant structures have had their ground floor facades altered by changes in the ground floor window configurations. The turn-of-the-century pedestrian orientation to large open window spaces has been lost but not irretrievably. Historic photographs can be used to guide restoration of the ground floor level, a task probably easier than assumed. By removing the present covering, much of the original configuration and character may be revealed.



1981 1908
Park Accession No.
B1 84/1201



Changes to Building Surface Texture

Stucco, asphalt shingles and asbestos siding are all in sharp contrast to the surface covering of early Skagway buildings. Fortunately, in many situations, these are merely surface applications; the original horizontal siding lies intact underneath. The asphalt shingles on the Seattle Hotel (5th Avenue Bunkhouse) could be easily removed as could the asphalt siding on Skagway Hardware's facade. The nationally significant Hegg Photograph Studio (Dedman's Photo Shop) would take more effort to remove the layer of stucco.



1981



1899

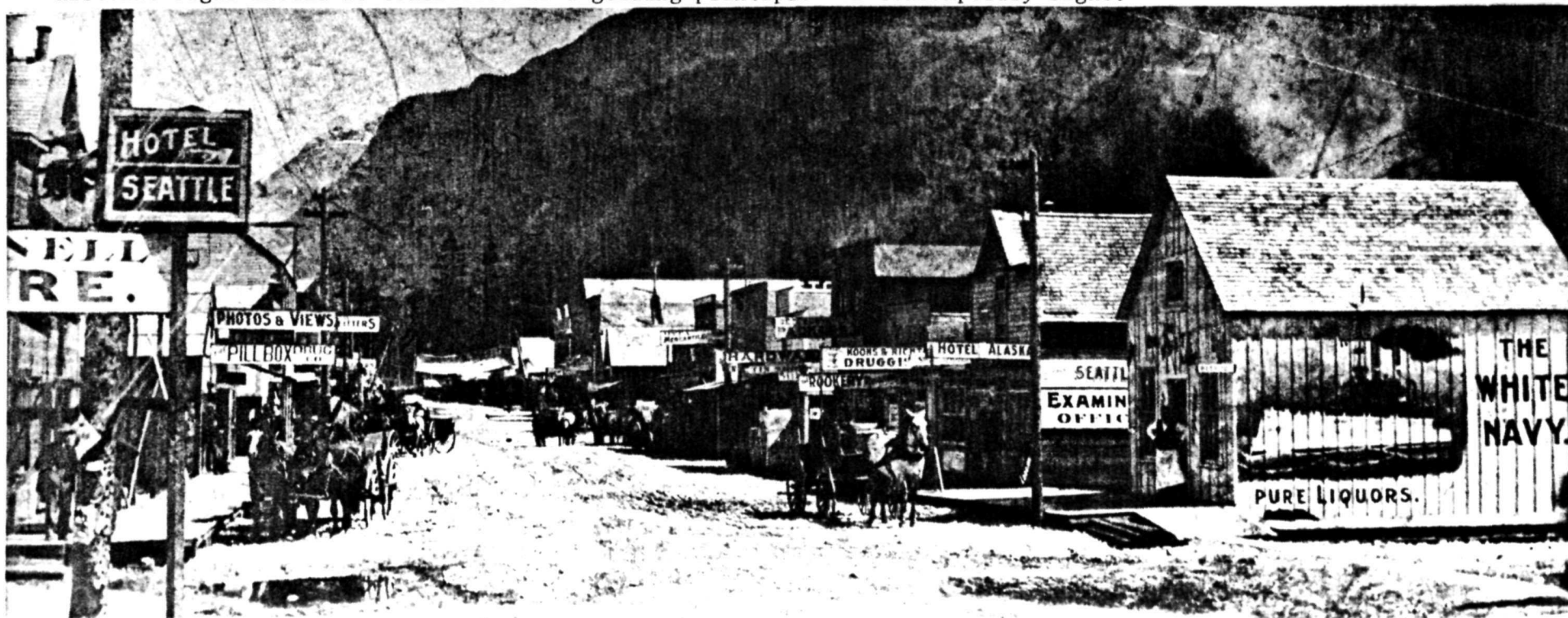
Park Accession No.
B1 18/267

APPENDIX #1

SIGNAGE

Signage is perhaps the most prominent visual element in a commercial streetscape, and an improper sign can detract from a facade's character more than any other single feature. Signs should add interest and variety to the buildings of which they are a part, as well as to the overall streetscape. Historic Skagway had a rich variety of signs, primarily pedestrian oriented. Signs were painted on doors and windows, facade siding and roofs. They were painted and hung across parapets, porches, awnings and overhangs and in window panels. Most often they were on wood, occasionally on canvas. Lettering was generally simple, bold and direct; upper case lettering predominated. Skagway residents have mainly been true to this tradition; a wide variety of sign types and print are still found, some of which are historic reproductions. Continued awareness of the importance of signage is of extreme importance to the character of the historic district.

As the bulk of contemporary Skagway traffic is pedestrian oriented, as it was historically, the range of historic signs should be considered as a guiding principle for contemporary signs.

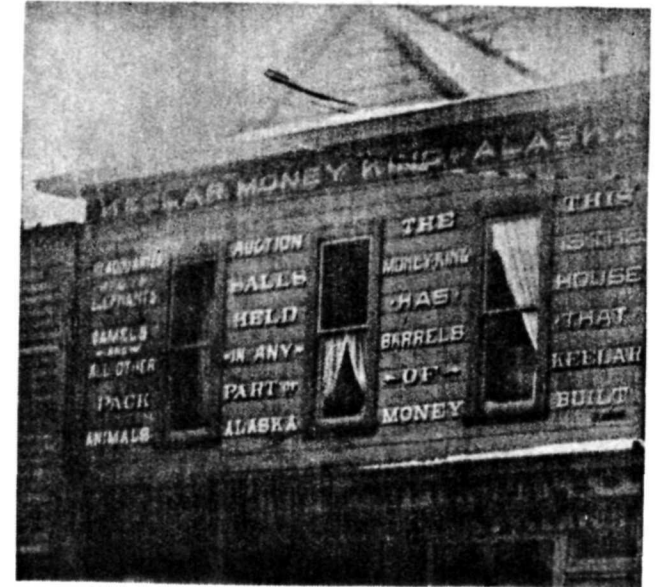


Broadway, 1898

Park Accession No.
B4 24/745

Signs Painted Directly on Siding

Signs painted across the upper facade were oriented to pedestrians across the street and thus were larger in scale than those found elsewhere. Due to their large size, they were always simple and bold. Quite often these signs served as advertisements in addition to stating the enterprise name. They were normally located between the windows and cornice but were often located between the upper floor windows. Lettering in these signs ranged from 15 to 20 inches in height.



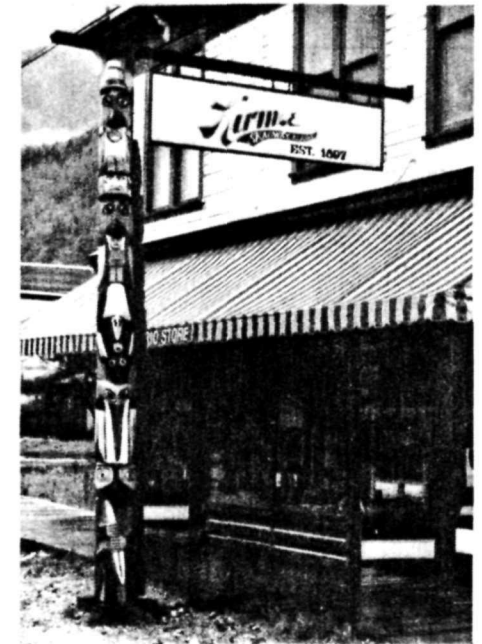
Signs Hung Across the Facade

Of similar size and function to the above, these signs were normally painted on panels and hung on the facade. On corner buildings, these signs were often mounted on the roof to be seen from down the street. Other signs consisted of cutting out and mounting individual letters. To accentuate the sign, the background color on these signs was often a color different from, but in harmony with, the colors of the building.



Signs Suspended Across Boardwalk

A third major type of sign was that mounted perpendicular to the building facade and hanging across the boardwalk. As these signs were oriented to the pedestrian walking along the boardwalk, they were smaller in scale than the previous examples. Lettering in these signs ranged from 5 to 10 inches and retained a bold, simple message. The outside post for these signs often supported a balcony or projection above. This type of sign generally fell into disfavor with the advent of the automobile and curb parking.

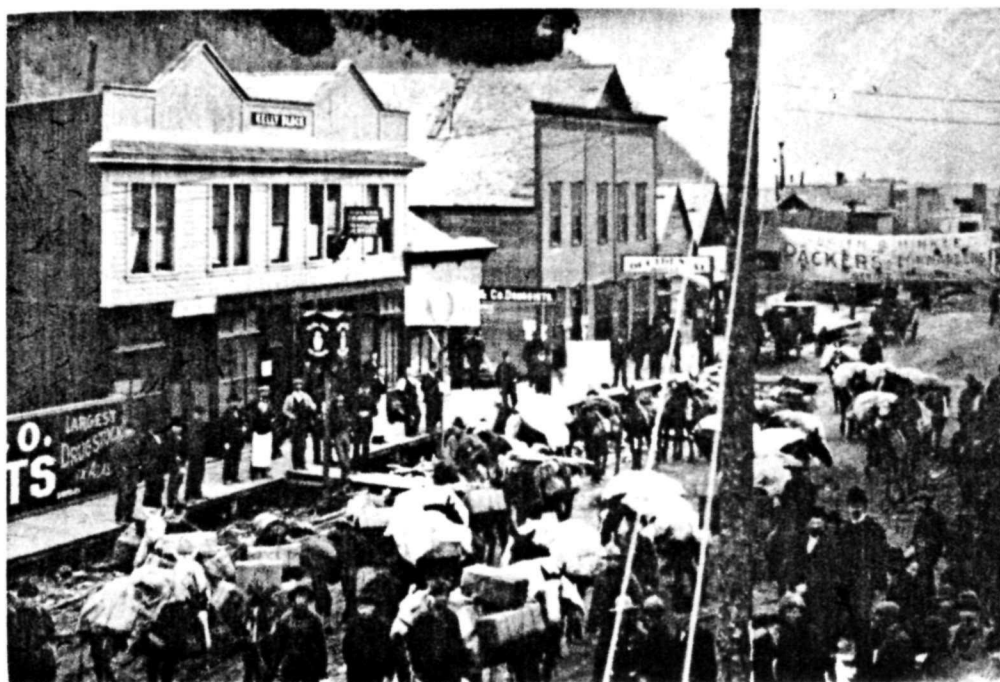


Window Signs

A final category of sign types were those painted directly on windows. As these were the most intimate, they had the smallest lettering of the major sign types, often as small as several inches and up to 10 inches. These signs were not as prevalent as the other types because at this level of pedestrian orientation, window displays were the primary form of advertisement. Window lettering was occasionally more ornate than on the larger signs, but generally maintained the simple, upper case lettering found on all sign types.



APPENDIX #2
HISTORICAL PHOTOGRAPHS



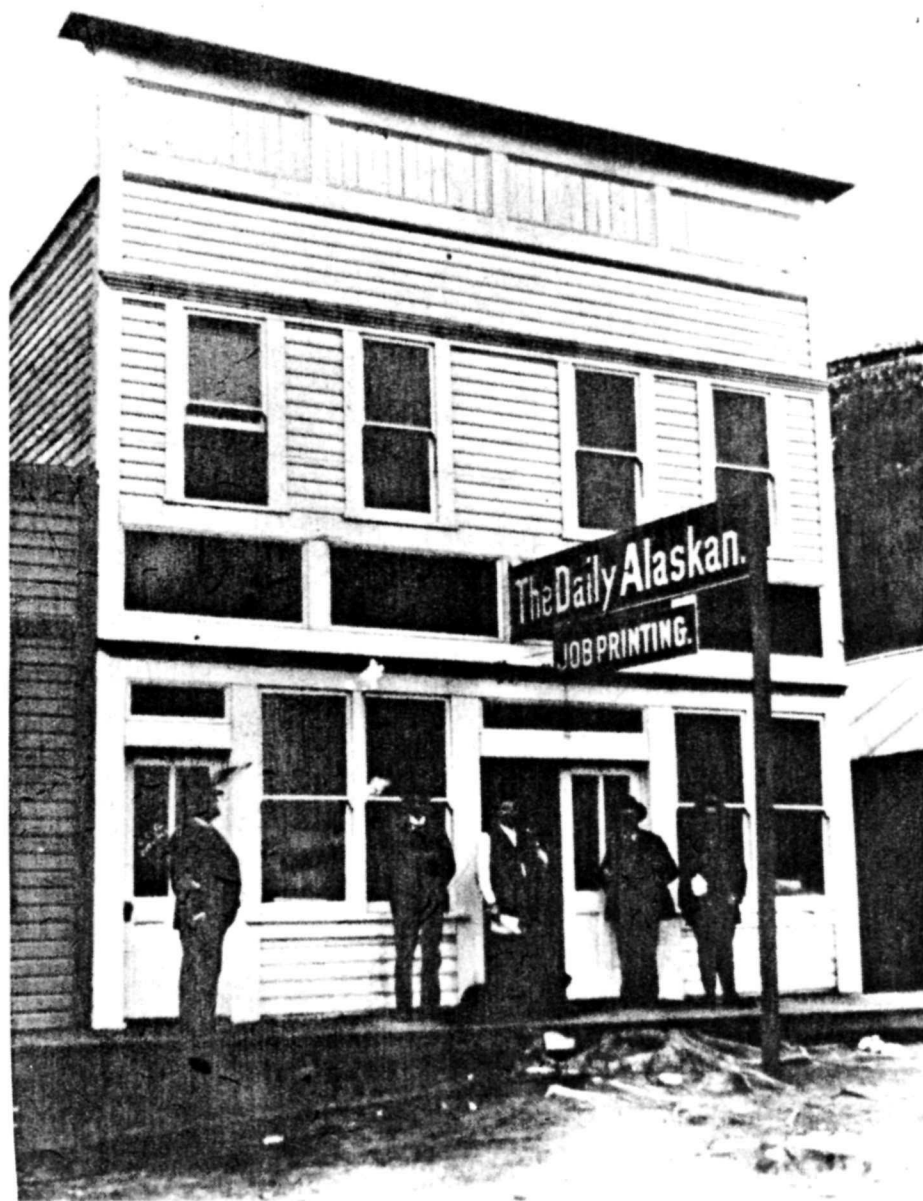
Broadway, 1898

Park Accession No.
B6 11



Broadway, North from 2nd Av., 1899

Park Accession No.
B4 19/225



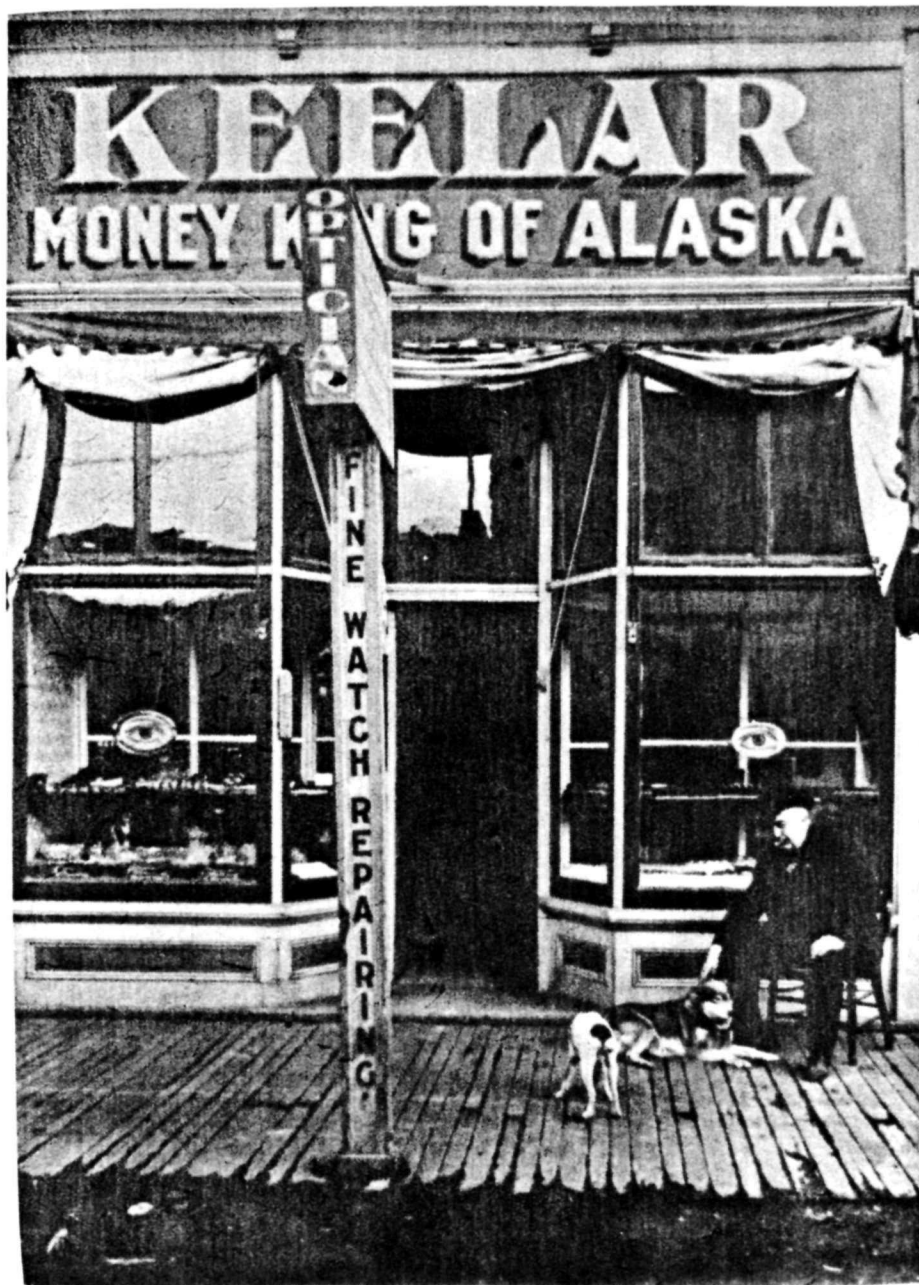
5th Avenue, 1899
Destroyed

Park Accession No.
5th 52/1,230



Monogram Saloon, Broadway, 1901
Destroyed

Park Accession No.
B4 42/1,202



Broadway, 1904
 Facade Altered but Preserved
 Through Use

Park Accession No.
 B4 11/179



Dewey Hotel, Broadway and 2nd Av., 1910
 Destroyed

Park Accession No.
 B1 28



Broadway, Above 4th Av., ca. 1905

Facades Altered or Destroyed

Park Accession No.

B4 21/12



Broadway, 1913

Park Accession No.

B1 8/9

