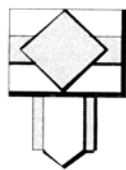


LIVINGSTON DOWNTOWN

Summer 1996

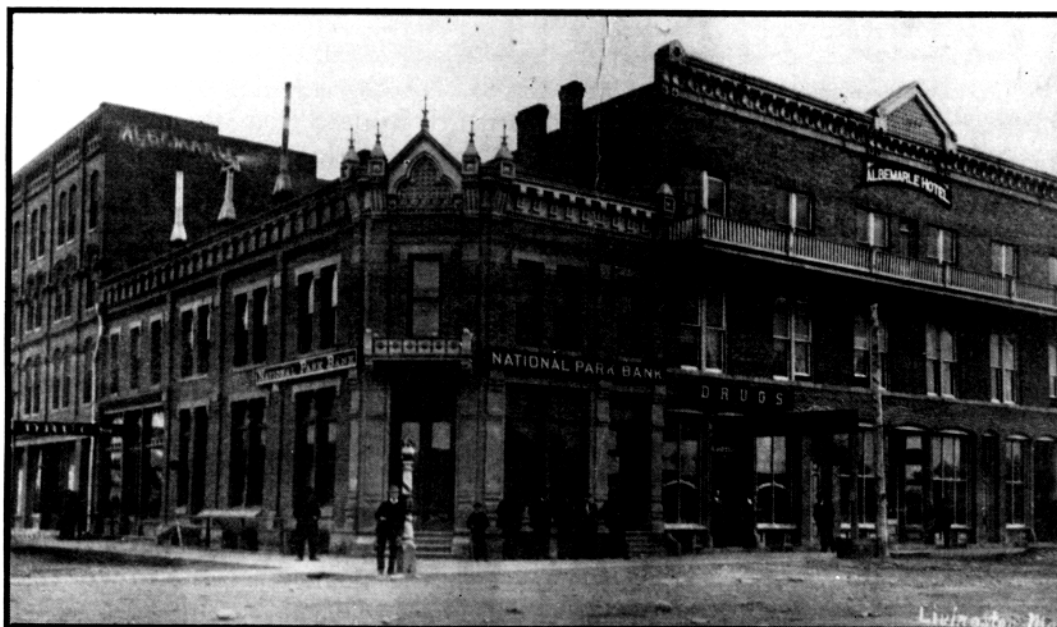
Volume 4 Number 1



Livingston: Then, and Again

By Lin Lee

Around Livingston, mountains have reached for the sky, and rivers have flowed through the valleys unchanged for millennia, but mankind's fingerprint on the landscape has altered dramatically in less than a century. Herewith, some fine examples of what our forebears built, and what we see on our streets today.



The corner of Park and Main Streets was one of the most desirable sites in early Livingston. The National Park Bank and the Albemarle Hotel were among the finest buildings of their kind when erected in 1886. Both were torn down in 1958 to make way for an ultramodern 40-unit motel, now called the Guest House.



Hefferlin's Mercantile Co. and Store was built in 1888 on the corner of Main and Callender. The stairs on the Callender Street side, which led to rooms above, were removed about 1907, but the doorway is still visible today. The Mint Bar has been in this location since the 1930s.



Photos courtesy of Doris Whithorn and Lin Lee



On the east corner of Main Street and Park Street, G.H. Carver built this building in 1883. It has housed many businesses since then, including a grocery store, bars and restaurants. It is currently the Livingston Bar and Grill, and is undergoing yet another renovation this year.

RIGHT HERE by Dwight Young

It's a classic movie moment: Drake McHugh, played by a youthful Ronald Reagan, wakes up in a hospital bed to find that his legs have been amputated. Staring wild-eyed at the place where his legs should be, he screams, "Where's the rest of me?" That melodramatic scene from *Kings Row* kept running through my mind on a recent trip to Texas.

My stepfather's parents lived in a tiny eastern Texas town called Keene, and I always looked forward to visiting them. Their house has screened porches front and back, with a big table where we ate in warm weather and a glider on which my sister and I swung faster and faster until some grown-up yelled at us to stop. Best of all, I got to sleep in the attic, beside a window that looked out over my grandmother's iris beds and the fields that rolled off beyond the fence.

To a kid from the treeless, pancake-flat plains of western Texas, the countryside around Keene seemed foreign and exotic, so lush as to be practically Edenic. There were woods to wander in and little streams to throw rocks into. And there were hills to climb—minimalist hills that probably wouldn't even register on a topographical map, but they kept the horizon from being ankle-high and ruler-straight as it was back home.

Because it played an important role in my life for a good many years, I decided to pay a visit to Keene when I was in Texas recently. I hadn't been there in years, so I expected to find things changed. But when I pulled off the highway into the town, things got weird.

Keene was gone. More precisely, the Keene I remembered had been replaced with something I didn't recognize. I drove around for most of an hour, finding nothing that looked familiar. A street sign reading "Old Betsey Road" rang a bell, but the Old Betsey Road I remembered was an unpaved country lane, while this was a broad, roaring river of cars. Finally, after several uneasy minutes,

I recognized the stone gateway at the entrance to the little Seventh-Day Adventist college in the middle of town. But the cluster of modern buildings beyond the gateway looked nothing like the college I remembered, and the street leading up to the campus—the street where the post office used to be—seemed to have vanished.

I wanted to find my grandparents' house, but I had no idea where to look for it. I suppose I could have asked for directions ("Do you remember some people named Young who used to live somewhere around here in a white house with a glider on the front porch and some irises out back and a bed in the attic?"), but I didn't. Maybe I was afraid they'd tell me the house had been torn down years ago. Besides, I was beginning to hear poor, legless Drake McHugh screaming from that hospital bed, and it was giving me the creeps. I drove back to the interstate and headed for someplace familiar.

So what does this all mean? I'm still trying to sort it all out, but here's what I've concluded so far:

I think there are three good reasons for saving older buildings. First, they're good to look at, and we should save them because they give our communities grace-notes of beauty, variety, and visual texture. Second, they have an almost infinite capacity for reuse, and we should save them because it's good sense (and sound ecological practice) to do so. Third, they are tangible links with history, and we should save them as a means of maintaining connections with a past that we need to remember. As

Continued on next page

Keeping Up Appearances

Painting can be one of the most dramatic improvements you make to your building. Choosing the right combination of colors can unify the building elements within the facade as well as relate the building to others on the street. Three colors are sufficient to highlight any facade.

The base color appears on the upper wall and piers flanking the storefront. Often, this color will be natural brick, and will not require paint. If the building has been painted, a color should be selected that relates to the surrounding buildings.

The major trim color defines the decorative elements of the building, tying together the upper facade trim and the storefront. The trim color should complement the base color. If there is a natural stone or terracotta trim on the facade, it should serve as a trim color. Major trim elements include the building cornice; storefront cornice; window frames, sills and hoods; and storefront frame, columns and bulkheads (including aluminum framing).

The minor color should enhance the color scheme

established by the base and major trim. Often a darker shade of the major trim can be used to highlight the window sashes, doors and selective cornice and bulkhead details. Care should be taken not to over decorate the facade.

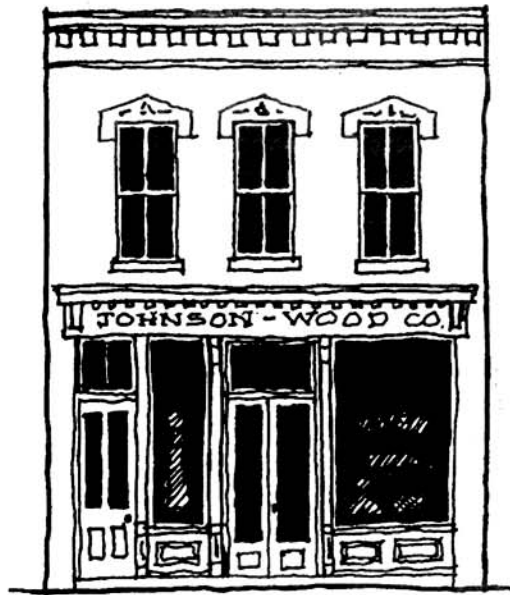
Color also can be used to minimize facade problems visually. A poorly patched and repointed wall is not as noticeable when it is painted; a missing upper cornice can be recreated with a one-dimensional paint scheme; and inappropriate materials can be made more compatible with paint color.

Historic color schemes varied by availability of pigments, the stylistic preferences of a particular period and by regional differences dictated by climate. To get an idea of which colors were appropriate to your building, use a sharp pen knife carefully to scrape away the layers of paint from small areas where the base color and trim colors may have been. Lightly sand the scraped area and wet the surface. These colors can serve as a guide when choosing new colors.

Copyright 1981, 1983 © National Trust for Historic Preservation.

MINOR TRIM

- WINDOW SASH
- DOORS
- STOREFRONT FRAME
- SMALL DETAILS ON CORNICES, WINDOW HOODS AND BULKHEADS



MAJOR TRIM

- CORNICE
- WINDOW CAPS
- WINDOW FRAMES
- STOREFRONT CORNICE
- STOREFRONT COLUMNS
- BULKHEADS

BASE COLOR

- WALL SURFACES
- STOREFRONT PIERS

Reprinted with permission from National Main Street Center, National Trust for Historic Preservation.

RIGHT HERE *Continued from previous page*

I get older, this last reason seems increasingly important.

More than a century ago, John Ruskin said this about architecture: "We may live without her and worship without her, but we cannot remember without her." Remembering is essential, and the task of avoiding amnesia is much easier when we can see the past and touch it and live with it. There's something incredibly powerful about being able to walk into a building and say, "this is where it happened, within these walls, right here."

That's what a landmark does: It tells you, "Right here." Without landmarks to guide you, you get lost. Everybody knows that, but somehow I never grasped the real truth of it until I looked for part of me in Keene and couldn't find it.

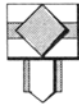
Dwight Young is a senior communications associate for the National Trust for Historic Preservation.

Copyright 1996 © National Trust for Historic Preservation. Reprinted with permission.



LIVINGSTON
DOWNTOWN

City of Livingston
(406) 222-2005



414 East Callender St.
Livingston, MT 59047

Bulk Rate
U . S. Postage
PAID
Permit #96
Livingston, MT
59047

This publication has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior, through the Montana State Historic Preservation Office. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

Office of Equal Opportunity
U.S. Department of the Interior
Washington, D.C. 20240

Design Review Procedure

Thinking about renovating your building or home? Does it lie within the Livingston Downtown Historic District? If so, says City Planner Jim Woodhull, here is one review you must complete BEFORE beginning construction:

The City of Livingston's Downtown Historical District is regulated by the City through the application of the Historic District Overlay Zoning Ordinance. This Ordinance establishes the Historic Preservation Commission and sets forth their powers and duties.

Primary among these powers is the review of building permit applications for new construction or for any other construction that would affect the exterior of a building or structure located within the Downtown Historic District. When seeking such a permit, the following procedure applies:

- 1) Obtain a Design Review Application from the City Planning Office.
- 2) Prepare a drawing of the affected building facade(s) showing alterations, to include signs, indicating dimensions, notes on pertinent architectural features, colors and materials.
- 3) Obtain photographs showing the affected structure at appropriate angles, as well as adjacent buildings.
- 4) Where new construction is involved, complete building plans will be required.
- 5) Submit all materials and the signed application to the City Planning Office on or before the Deadline, which is always ten days prior to the next scheduled meeting of the Design Review Committee, normally held the second Tuesday of each month.

By following these steps, you will ensure the timely review of your project, and minimize any delays in the process.

"Livingston Downtown" is published intermittently by the Historic Preservation Commission, City of Livingston, 414 East Callender, Livingston, MT 59047.

Design and Production:

Larry Rafferty Architect
Rainbow Enterprises

Writing and editing:

Nancy Kessler

Research and writing:

Lin Lee
Doris Whithorn
Jim Woodhull

Photo scans donated by:

Rainbow Enterprises

The Historic Preservation Commission is a volunteer board charged by City Ordinance with overseeing Livingston's four historic districts.

Bob Segil, Chairman
Travis Chevallier
Tom Hardy
Lin Lee
Dick Barrere
Candace Miller
Carita Adams
Clay Ward
Val Counts

Peggy Schram, City Building Inspector
222-2005 ext. 209

Jim Woodhull, City Planner
222-2005 ext. 208