



STAFF APPROVAL LETTER

357-SA-2012
PINK PONY Mural

STAFF APPROVAL NOTIFICATION

This letter is notification that your request has been conceptually approved by Current Planning Services staff.

Additional review and permits may be required. Refer to Final Plan Review Submittal Requirements below.

This approval expires one (1) year from date of approval if a permit has not been issued, or if no permit is required, work for which approval has been granted has not been completed.

PROJECT INFORMATION

LOCATION: 3831 N Scottsdale Rd
PARCEL: 130-23-124
Q.S.: 16-45
CODE VIOLATION #:

APPLICANT: Dan Semenchuk
COMPANY: Creative Connect
ADDRESS: 8209 E Edgemont Scottsdale, AZ 85257
PHONE: 602-421-3834

Request: Request approval of a mural on north wall of the Pink Pony restaurant.

STIPULATIONS

1. The mural shall comply with the rendering dated 10/31/2012 by city staff.

Related Cases: 357-SA-2012

SIGNATURE: Steve Venker
Steve Venker

DATE APPROVED: 10/31/12

FINAL PLAN REVIEW SUBMITTAL REQUIREMENTS

No additional reviews or permits are required.



Project Pre-Application Questionnaire

The purpose of the Pre-Application process and this questionnaire is to provide preliminary information to the City's Planning Department on your proposed development project. This information and a Pre-Application meeting facilitate discussion on the development review process and related issues most likely applicable to your development project.

Pre-Application Process

Most development proposals are required to go through one or more application and/or entitlement processes, some of which involve public hearings. To process your pre-application and to enable your meeting to be productive, the attached forms and all required materials must be provided. At the pre-application meeting, city staff will highlight areas where you may need to pay particular attention, and which, if any, public hearing process(es) you will be required to go through. More information can be found at www.scottsdaleaz.gov/BldgResources/DevProcess

Completed pre-application application forms, all required materials and fees should be submitted in person to the One-Stop-Shop located at 7447 E. Indian School Road. Make checks payable to "City of Scottsdale."

After the pre-application packet has been accepted, the request is routed for assignment and scheduling. A staff member will contact you to schedule a pre-application meeting with staff.

Submittal Date: 9/18/12 Project No.: 585 -PA- 2011

Project Name: Mural Parcel No(s): _____
Address: 3831 N. Scottsdale Rd Quarter Section(s): _____

Property Details:

Single-Family Residential Multi-Family Residential Commercial Industrial Other

Lot Size: _____ Current Zoning: _____ Current Use(s): _____

Has a 'Notice of Compliance' been issued? No Yes If yes, provide a copy with this submittal

Application Type:

- Abandonment (AB) In-Lieu Parking Request (IP) Rezoning (ZN)
- Development Review (DR) Master Plan (MP) Text Amendment (TA)
- ESLO Hardship Exemption (HE) Master Sign Program (MS) Use Permit (UP)
- ESLO Wash Modification (WM) Notice of Compliance Variance (BA)
- General Plan Amendment (GP) Preliminary Plat Subdivision (PP) Other Mural

Owner: Tim Smith Applicant: DAN SEMENCHUK
 Company: SL LLC Company: CREATIVE CONNECT
 Address: 8601 N Scottsdale Rd Address: 8209 E. EBEMONT SCOTT 85257
 Phone: 480.947.1515 Fax: _____ Phone: 602.421.3834 Fax: _____
 E-mail: Tim@GSSCO.COM E-mail: DAN@CREATIVECONNECT.ORG

[Signature] [Signature] MEM/UGJR 9.17.12
 Signature (circle one): Owner Applicant Date

Planning, Neighborhood & Transportation Division
 7447 E Indian School Road Ste 105, Scottsdale, AZ 85251 • Phone: 480-312-7000 • Fax: 480-312-7088



Project Pre-Application Questionnaire

Submittal Date: _____ Project No.: _____ -PA- _____

Please Note: All projects require a legally-assigned address; if an address is not currently assigned to your project, please submit a site plan to Records Division staff to obtain one. This may take up to 5 days. The Address Request form is available on-line at www.scottsdaleaz.gov/bldgresources/records.

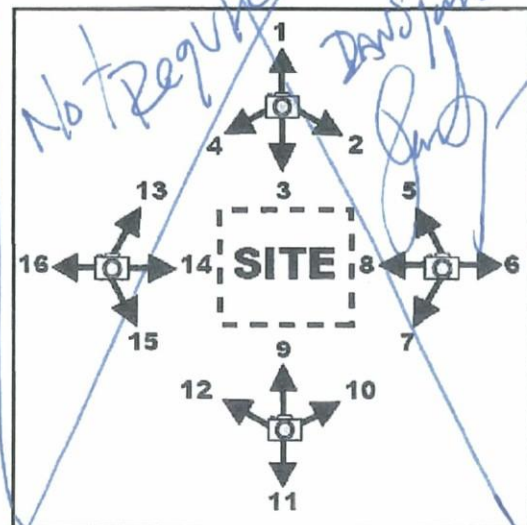
All items listed below must be submitted to constitute a complete submittal.

Submittal Requirements:

- 1. Completed Project Pre-Application Questionnaire & Fee** \$120
(Fees subject to change every July)
- 2. Records Packet Fee** Not Required
The Records Packet Fee will be processed by staff. The applicant need not visit the Records desk to obtain the packet.
(Fees subject to change every July)
- 3. Conceptual Drawing(s)** – One (1) copy of conceptual site plan, plot plan, or schematic drawing representing your request (not required for Abandonments). If requesting Development Review Board approval, include elevations showing architectural character.
(24" x 36", 11" x 17", or 8.5" x 11" paper sizes only)
- 4. Project Narrative** – Attach a detailed descriptive narrative of the site layout that includes the following information:
 - Purpose of this request
 - Describe any and all pertinent information related to the request including, but not limited to, site circulation, parking and design, drainage, architecture, proposed land use, and lot design.
 - Any improvements and uses that currently exist on the property or on neighboring properties.
 - Explain how your proposal is compatible with the surrounding area.
 - Describe any unusual characteristics that may restrict or affect your development.
 - Targeted date to begin construction.

- 5. Site / Context Photographs**
Provide color photographs showing the site and the surrounding buildings/properties in order to provide city staff with a visual impression of the current site conditions. Use the guidelines below for photos.

- Photos are to be taken looking in towards the project site and adjacent to the site.
- Photos should show adjacent improvements and existing on-site conditions.
- Refer to photograph number and direction of view.
- If your site is greater than 500 ft. in length, also take the photo locations shown in the dashed lines.
- Do not mount photos on large poster boards, cork boards, etc.



FOR ADMINISTRATIVE USE ONLY

A Pre-application meeting with Planning Staff has already occurred with _____ Date: _____

Planning, Neighborhood & Transportation Division

7447 E Indian School Road Ste 105, Scottsdale, AZ 85251 • Phone: 480-312-7000 • Fax: 480-312-7088

Create a mural on the north wall of the Pink Pony restaurant, per attached.

Pink Pony

Historic Preservation Plan: Design Guidelines

Approved March, 2005 by HPC
City of Scottsdale - Historic Preservation
Program



INTRODUCTION

It is the goal of the Scottsdale Historic Preservation Ordinance to protect and preserve those properties recognized and listed on the Scottsdale Historic Register. One of the mechanisms used to accomplish this is the development of a Historic Preservation (HP) Plan for the properties once they are designated. This plan for Pink Pony sets forth the objectives for the preservation of this important historic resource and identifies the procedures and future support the City could utilize to achieve its goals.

The goal of the Pink Pony HP plan is to ensure the preservation of those character-defining features that distinguish the property and contribute to its significance. It is the further goal of this plan to assist this historic property in maintaining its economic viability and continued use as a commercial property. Through future incentives, the City of Scottsdale intends to demonstrate that the practical considerations associated with aging downtown properties can be addressed and both its preservation and potential redevelopment in suitable locations can be realized.

The Pink Pony is located on a .21-acre parcel on Scottsdale Road. Constructed in 1954 by the variety store Sprouse-Reitz, the building was modified in 1970 for use by the Pink Pony Steak House after the business moved from their original downtown location. The Pink Pony has occupied it ever since.

The simple, rectilinear plan is oriented with its short, front façade to Scottsdale Road. The Pink Pony is a single story building constructed with concrete block exterior walls. The front façade has three bays, two that project forward at both ends and a recessed central bay. The building is a hybrid of Western, Southwestern and Modern Styles. It is located in the heart of Old Town Scottsdale in a bustling area of retail shops, restaurants and offices.

The Pink Pony's physical features continue to convey a sense of the building's historic character and its association with postwar development patterns, social history, and architectural styles in downtown Scottsdale.

The Pink Pony building is historically significant for its association with Scottsdale's Post World War II community planning and development patterns and for its association with the town's social history. It is representative of a period when the town became a major baseball spring training and tourist destination. It is important for its association with Charlie Briley, considered "Arizona Sports Royalty" for his role in bringing the Cactus League to Scottsdale and establishing a nationally known draw for the baseball crowd. The architecture of the Pink Pony also illustrates the transition of the downtown design theme from Old West to a Modern Southwestern Style.

The physical features of the Pink Pony building continue to express their association with these themes of significance. Charlie Briley's restaurant has a key location only a half-mile walk from Scottsdale's baseball stadium, which he helped fund. The blending of Modern, Western and Southwest Style architecture still convey the historic design intentions. Specific materials also articulate the historic significance of the Pink Pony and reflect the innovative manufacturing practices that became possible in the postwar era with the application of new industrial technologies.

DESIGN REVIEW

An important component of the HP plan is the design guidelines that have been prepared to guide the "Review Process on Applications Requiring a Certificate of No Effect or Certificate of Appropriateness" as set forth in Section 6.122 of the HP ordinance. Section 6.122 represents the public action to regulate development that is necessary to achieve the preservation objectives of this HP plan. This regulation is not intended to prohibit alterations to the existing building or new development or construction within the designated historic property. Instead it is intended to: (1) guide the work that is done so that it does not adversely affect the historic characteristics that distinguish the Pink Pony and (2) provide compatibility of the new with the old. The regulations are limited to exterior work only.

DESIGN REVIEW PROCESS

When a building permit is sought to do exterior work on the designated Pink Pony property, the Development Services Director will refer the request to the City's HP Officer to determine if the work requires a Certificate of No Effect or a Certificate of Appropriateness (C of A). If the "C of A" is required, and when the Development Review Board approval is also necessary, the HP Officer and the Zoning Administrator will confer to determine whether the preservation of historic character or development aspects of the proposed project dominates. In making this determination the following factors will be considered: (1) Do the HP Design Guidelines for the property specifically address the work proposed; and/or (2) the additional amount of lot coverage resulting from the proposed project; and/or (3) the percentage of building square footage being added; and/or (4) the percentage of the existing building footprint that is affected by the proposed work.

For those cases reviewed by the Historic Preservation Commission, the decisions of appropriateness (C of A) will be made according to the following principles that have evolved over time and reflect the accepted standards for historic preservation work today. These principles should be used in planning and undertaking work on the Pink Pony:

Understand the Character-Defining Features

Historic properties have specific physical characteristics that enable them to convey their association with historic events and people, illustrate historic building types, periods or methods of constructions and give them distinctive visual character. These features should be retained as part of any planned work, so as to not diminish the property's significance.

Preserve, Protect and Maintain

The identified character-defining features should be protected and maintained. Performing regular maintenance and upkeep is encouraged. This work will lessen the likelihood of the buildings needing major repairs or expensive replacement of features.

Repair

When character-defining features or materials become damaged or worn, repair should be done with the least degree of intervention possible. Repair should begin with patching and move to limited replacement in kind with matching materials and/or finishes.

Replacement

It is preferable to repair rather than replace but, when a feature is missing or the level of deterioration precludes repair, then replacement may be appropriate. Replacement should be with matching or compatible materials and repeat the original design. Features replaced or reconstructed should be reproduced according to physical evidence or archival documentation on its historic appearance.

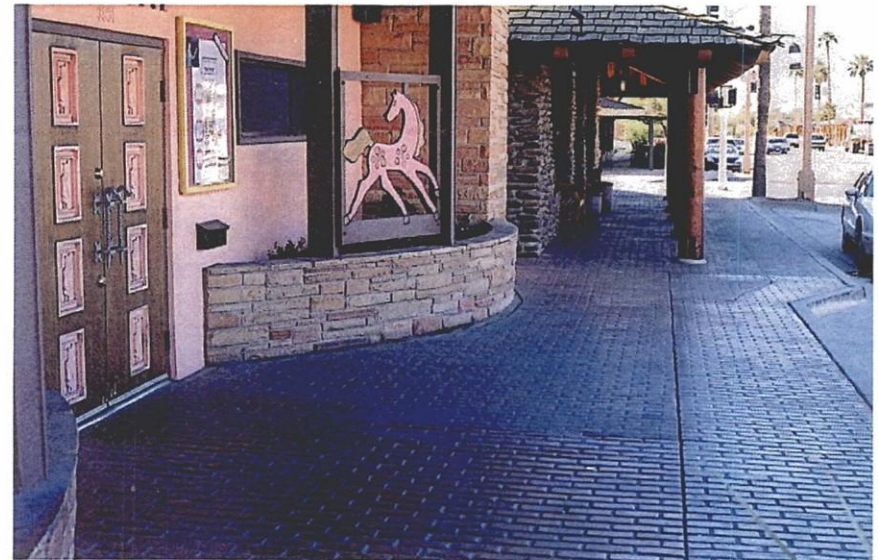
Pink Pony Character-Defining Features

Site and Setting:

- Building located downtown at the street side setback
- Wide walkway adjacent to the building reinforces its pedestrian-oriented, urban character

Massing and Form:

- Simple, monolithic massing
- Pedestrian scale created by one-story building height along street frontage
- Rectangular form
- Short side orientation of primary façade on Scottsdale Road



Wide sidewalk along Scottsdale Road



Rear and alley side elevations showing massing



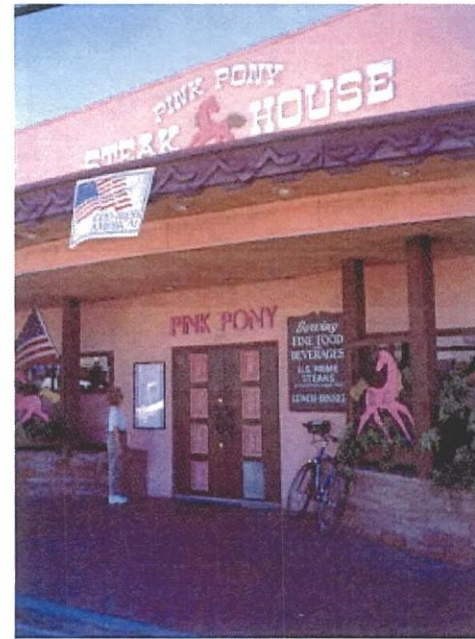
Simple rectangular massing of building along sidewalk

Massing and Form Continued:

- Primary façade with two forward projecting corner elements and a recessed central entry bay
- Very low pitch gable roof form
- Parapet roof walls on all four façades, with a higher false front on the primary façade



Looking south at corner elements and parapets



Recessed entry



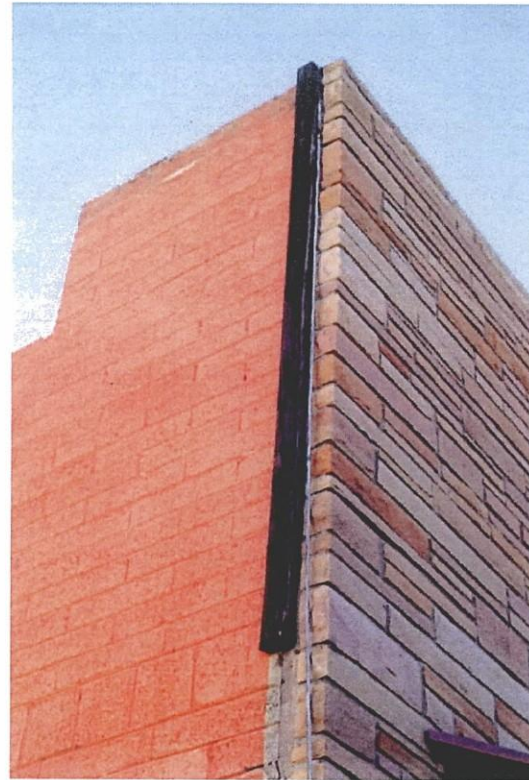
Parapets and simple massing

Walls:

- Exterior walls constructed of concrete block
- Stucco skin with sand texture applied to recessed entry bay and parapet roof wall on the primary façade
- Random ashlar cut sandstone veneer on corner elements on the primary façade



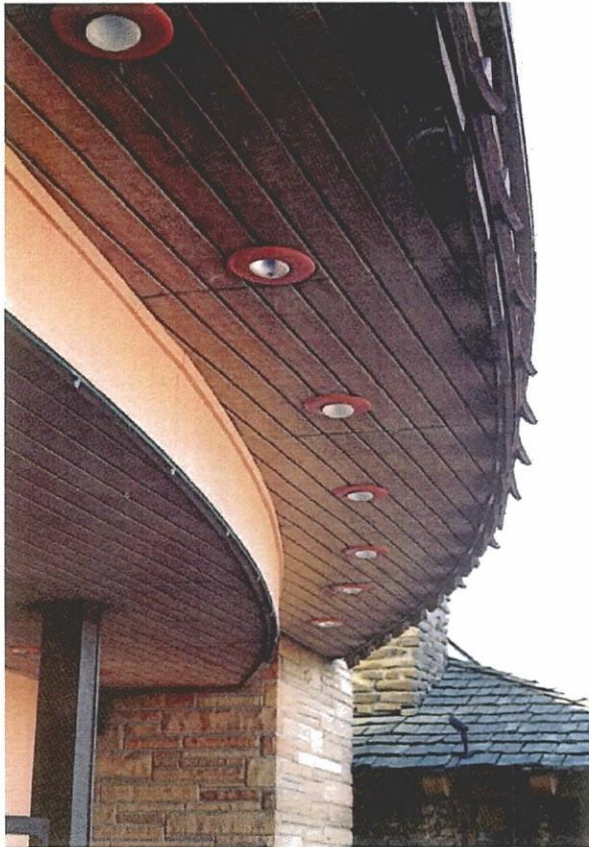
Stucco wall around recessed entry



Block walls on alley and sandstone veneer on primary façade on corner element

Porch, Windows and Doors:

- Wooden semicircular flat porch canopy projecting from the primary façade, with a stepped fascia, supported by four recessed wooden posts
- Narrow rectilinear windows with horizontal emphasis flanking entry doors
- Wood window frames



Semicircular canopy



Wooden posts supporting canopy and horizontal window



Canopy, wooden posts and horizontal windows by entry

Porch, Windows and Doors Continued:

- Double-leaf wood entry doors with four raised panels on each door
- Kachina design on raised door panels and ornamental iron entry door hardware



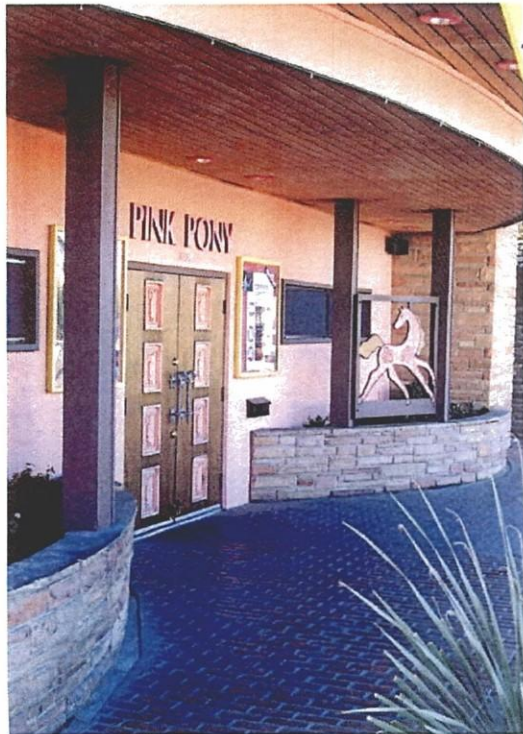
Kachina panel



Entry doors with iron hardware

Western and Southwest Modern Hybrid Ornamentation and Detailing:

- Low semicircular planter boxes flanking entry doors, projecting from recessed entry bay, clad in broken courses of cut sandstone and integrated with corner elements
- Southwestern patterned wood upper fascia board trims porch canopy
- Signage comprised of western style rustic wood letters and wooden pony logos applied to primary façade
- Recessed lighting can in porch canopy soffit



Planter boxes beside entry



Wood fascia board trim and recessed light underneath canopy



Canopy fascia and trim

Pink Pony Design Guidelines:

1. Retain the historic scale, massing, and proportions of the building.
2. Additions or expansions to the building should occur at the rear and should be subordinate to the historic building and similar in scale, massing, and proportions. Second story additions should be set back from the front façade.
3. Repair or replacement of the roof should retain the parapet walls that obscure the low-pitch gable form.
4. Repairs to the exterior walls and/or the new construction of exterior walls should match the existing materials, patterns, and texture.
5. Retain porch canopy and canopy detailing. Repair or replacement of the porch must be similar in form and appearance to the original.
6. The location and size of the narrow rectilinear windows should be retained to preserve interior privacy and low lighting.
7. Repairs to the Pink Pony entry doors should retain the southwestern character reinforced with a double-leaf Kachina design door panels and heavy metal entry door fixtures.
8. Repairs or replacement to planter boxes must retain the semicircular form and materials.
9. Repairs or replacement to the signage should use rustic wood lettering and an ornamental element is encouraged.
10. Repair or replacement of existing light fixtures should be designed with a low profile so they are not visually intrusive.
11. Decorative Pink Pony ornament should be retained on some prominent portion of the primary façade.
12. Retaining the distinctive pink colors along the primary façade is encouraged.



Historic Significance and Integrity Assessment Report for Listing Pink Pony on the Scottsdale Historic Register

Pink Pony

3831 North Scottsdale Road, Scottsdale, Arizona
Scottsdale Historic Register No. SHR -04-14
Zoning Case No. 19-ZN-2003

Background

The City Historic Preservation Office staff conducted an intensive survey of downtown Scottsdale with assistance from Arizona State University interns, local historians and architects during the period 2000-2001. The goal of the survey was to identify those properties that might be eligible for listing on the Scottsdale Historic Register. Approximately 750 properties, built for commercial use, were studied with particular emphasis on those properties that related to Scottsdale's historic development as an "Arts Colony and Tourist Destination." The Scottsdale Historic Preservation Commission and the members of the Commission's Historic Register Committee periodically reviewed the research collected and conducted field studies of the survey properties. Their relative significance and integrity were analyzed and compared. As a result of this effort, approximately two dozen properties were identified that merited further consideration for designation to the Scottsdale Historic Register for their association with important historic events and representation of the architectural influences that shaped Scottsdale development during the post World War II era. The building housing the Pink Pony restaurant was among those properties that were identified as having historic significance and a high degree of integrity of location, design, materials, setting and workmanship.

Description

The Pink Pony building is located on a .21-acre parcel on Scottsdale Road in Scottsdale, Arizona and is listed under Maricopa County Assessor PIN #130-23-124. Constructed in 1954 by the variety store Sprouse-Reitz, the building was modified in 1970 for use by the Pink Pony Steak House after the business moved from their original downtown location. The Pink Pony has occupied it ever since. It is located in the heart of Old Town Scottsdale in a bustling area of retail shops, restaurants and offices.

The simple, rectilinear plan is oriented with its short, front façade to Scottsdale Road, the main north-south street in the downtown area of the City. The footprint of the 8,200 square foot building occupies the entire parcel. The main façade is constructed to the sidewalk, facing Scottsdale Road. An alley separates the Pink Pony from another building to the north and an asphalt parking lot is located at the rear, accessible from Main Street. Another business is located to its immediate south. The building is a hybrid of Western, Southwestern and Modern Styles.

The Pink Pony is a single story building constructed with concrete block exterior walls laid in a stretcher bond pattern. The front façade has three bays, two that project forward at both ends and a recessed central bay. The roof is a very low pitch gable sheathed in built up material. The roof form is almost totally hidden by a simple parapet along all four facades. The middle section of the rear façade parapet has five extra courses of block and the entire front parapet rises an

additional seven courses high, providing a false front to the building's main elevation. These parapet walls are features of the building's original Western Style design.

The building's street façade was modified in 1970 in a transition to a more Modern Southwestern Architectural Style. The projecting bays are now sheathed in broken courses of cut flagstone. This material is also used in the construction of two low planter walls that arc from the end bays to each side of the central entry doors. Stucco has been applied to the recessed bay façade, including the parapet wall. A stepped semicircular flat canopy projects over the sidewalk along the front facade. Four simple wood posts support the overhangs. Wood flush-board adorns the ceilings of both canopy levels. Recessed lighting cans also punctuate the ceilings. A southwestern patterned fascia on the main canopy and double entry doors with four Kachina design panels are also defining features of the building's architectural style.

Narrow horizontal windows framed in wood flank the entry above the stone planters. Exterior screens on both windows provide privacy and ensure low natural interior lighting, characteristics of steak house ambiance. Three steel casement windows punctuate the building's rear façade and two service doors provide access from the alley.

Rustic wood lettering with the business name and a pony logo adorn the false front façade. Two additional pink pony logos cut from wood are attached to the porch posts. This is the original Western Style signage for the business and it was reused when the Pink Pony reopened at this location.

History

Sprouse-Reitz opened a new store of their nationally known variety chain in this building on October 14, 1954. Departing from their signature corporate design with a red-tile theme, the Scottsdale store was built instead in a Western Style with "an overhanging porch, shake shingles, and rustic sign in keeping with the town's western atmosphere." This theme was also carried inside with the use of Western wallpaper and natural oak grain fixtures. To further promote this atmosphere, the store's personnel even dressed in "Western garb" for the three day grand opening festivities.

The Chamber of Commerce deliberately cultivated an Old West identity for Scottsdale after proclaiming their community "The West's Most Western Town" in 1947. Almost immediately, downtown merchants began remodeling their buildings to reflect this adopted image and attract tourists who were vacationing at the nearby resorts and dude ranches. Newly constructed businesses also followed suit and in the 1950s the downtown took on a distinctly "Old West" appearance.

Following a prevailing trend in retail store design in the 1950s, Sprouse-Reitz was constructed with an open plan and large display windows on the street façade. The "open front" provided by the large windows ensured that the interior space also functioned as a street view display. The store's interior featured wide aisles and fluorescent lighting to further facilitate display of the almost 50,000 items of merchandise they offered for sale. Sparing no modern convenience, the building was also cooled for year round comfort with an 18 ton refrigeration unit.

Sprouse-Reitz operated from this building for more than 15 years until the Pink Pony Steak House took it over in 1970. The restaurant had been in business since 1947 at the southeast corner of Scottsdale Road and Main Street in the former Whitey's Café, which had been the first downtown business to remodel with Western features and "dress for the winter [tourist] trade." Known then as "Pings," it was originally owned by Ping Bell who later brought Claudia Ogden in as a partner. Ogden bought Bell out in 1949 with money she received from her good friend, developer Del Webb. Wanting to change the name, she consulted with another friend – artist Lew Davis – who thought up The Pink Pony and drew the pony logos still used today. Ogden also asked Charlie Briley to come work for her as the bar manager. Shortly thereafter she sold the restaurant to Briley for \$50,000 on a lease to buy option in 1950.

Briley remained proprietor of the Pink Pony until his death in 2002; leaving the restaurant to his wife Gwen who continues to oversee operations. Along the way, "The Pony" – as it is affectionately known – became a hangout for baseball greats, their fans and longtime locals. The establishment has received widespread acclaim. Baseball writer Roger Angell with *The New Yorker* touted it as "the best baseball restaurant in the land" and in 1986 *Sports Illustrated* declared it "the most popular hangout for baseball people in the civilized world."

Briley's route to ownership of the spring training landmark was fortuitous. As a kid in Kentucky he developed a passion for baseball, playing some as a left handed pitcher and traveling to Nashville on occasion to watch major league exhibition games. After hitchhiking from Kentucky to Arizona in 1936 to visit his sister, he stayed around Phoenix working the soda fountain at Walgreens and then as a meat salesman for Swift and Co. In 1942 he entered the Army and was assigned as a meat inspector. Returning to Phoenix after the war, Briley went to work as a bartender at The Steak House, a top restaurant in the area. There he met Del Webb, one of the restaurant's steadiest customers who had also become part owner of the New York Yankees. Briley and Webb talked baseball "by the hour" and it was through Webb that Briley met Claudia Ogden, the new owner of the Pink Pony who brought Briley over to tend the bar and subsequently sold him The Pink Pony.

At the time Briley acquired The Pink Pony, Phoenix was in its infancy as a spring training destination for major league baseball teams. Charlie Briley would soon have a hand in changing this. In the early 1950s Dizzy Dean, a pitching star Briley had met at a 1931 Nashville exhibition game, moved to town. Briley reintroduced himself and the two became fast friends. Dean became a Pony regular, talking up the restaurant and his buddy, Charlie Briley. Baseball aficionados took notice and began frequenting the establishment while in town. Momentum was building. After the Baltimore Orioles agreed to train in Scottsdale, Briley and nine other local businessmen pooled together \$56,000 to build Scottsdale Stadium in 1955.

Since that time a steady stream of spring training teams have come to Scottsdale and Briley's restaurant became their official "watering hole." The Pony was also a de facto office where trades and contracts were made and signed. Many baseball greats frequented the Pony including Ty Cobb, Ted Williams, Rogers Hornsby, Jimmy Foxx, Joe DiMaggio and Billy Martin. The inside of the restaurant is a virtual shrine to baseball with signed memorabilia, photos and the well-known caricature drawings of various ballplayers, coaches and other spring training regulars gracing much of the north wall. In the 1950s and 1960s Briley commissioned

Disney cartoonist Don Barkley to draw them for \$25 each, half paid in cash and half in trade. Gwen Briley continued the tradition in her own style after she and Charlie married in 1973. Over the years the restaurant also became a draw for the who's who of the social and political scene. Robert Wagner and Natalie Wood came for their wedding night dinner. Clark Gable, Senator Hubert Humphrey, and Senator Joseph McCarthy have eaten here. Cowboy star and California Angels owner Gene Autry had a favorite booth.

In 1970 Briley was forced to move the Pink Pony to its current location after a dispute with his landlord. He had earlier purchased the building in 1966 though Sprouse-Reitz stayed on as a tenant until The Pony took over. The remodeled façade incorporated Modern Southwest elements, borrowed from new buildings constructed in the late 1950s and 1960s as downtown businesses began transitioning from the strictly Western Style of the early postwar years. These changes in downtown building styles helped retailers stay current with an up-to-date image that "appealed to the same marketing impulses that merchants used to woo their customers."

The large display windows that characterized Sprouse-Reitz were partially in-filled to create privacy and block daylight from the interior of the steak house restaurant. Southwestern materials including stucco and cut stones were also applied to the main exterior facade. A flat projecting canopy with a semicircular form replaced the Western Style shake roof porch and sweeping planters were added to emphasize the fresh modern lines. A geometric patterned wood fascia, resembling the Native American influenced concrete panels that decorate the Hotel Valley Ho, was applied to the canopy. The interior was also remodeled to accommodate the building's new use. A kitchen was installed along with a prominent bar, 19 booths and 15 tables.

Significance

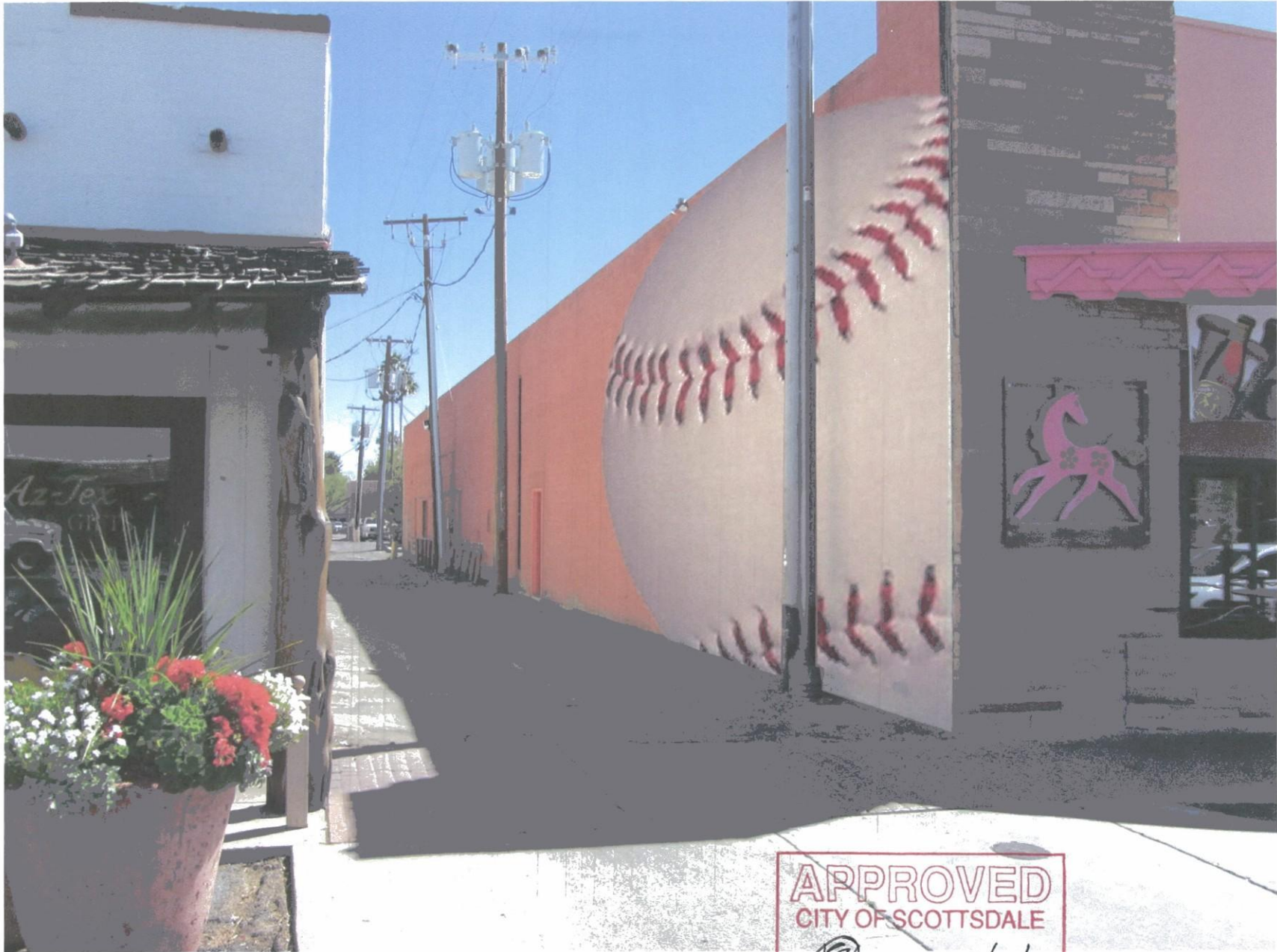
The Pink Pony building is historically significant for its association with Scottsdale's Post World War II community planning and development patterns and for its association with the town's social history. It is representative of a period when the town became a major baseball spring training and tourist destination. It helps to illustrate the evolutionary pattern of downtown retail development during this vital era, with a core group of "movers and shakers" who guided the process and ensured its success. It is also important for its association with Charlie Briley, considered "Arizona Sports Royalty" for his role in bringing the Cactus League to Scottsdale and establishing a nationally known draw for the baseball crowd. The architecture of the Pink Pony also is significant for its ability to illustrate the transition of the downtown design theme from Old West to a Modern Southwestern Style.

The physical features of the Pink Pony building continue to express their association with these themes of significance. The building sits in its original location on Scottsdale Road, in a setting within the heart of bustling Old Town. The numerous art galleries, gift shops, restaurants, and entertainment venues that opened downtown during the postwar period made the area a prime destination for vacationing tourists from all over the Valley. Briley's restaurant has a key location only a half-mile walk from Scottsdale's baseball stadium, which he helped fund. Abutting a wide sidewalk and one of the City's major roads, the Pink Pony building continues to prominently address passing pedestrian and automobile traffic, a typical feature of downtown business establishments.

The blending of Modern, Western and Southwest Style architecture still convey the historic design intentions. These elements include an open plan that made the building readily adaptable to its new use. In addition, an exaggerated false front parapet wall and rustic signage express the Old West Style that local businessmen consciously promoted in the early postwar era of Scottsdale's downtown development. The flat, arcing porch canopy and planters reflect the trend toward use of modern features while the geometric fascia pattern illustrates the shift to Southwestern designs in the later years of the postwar era.

Specific materials also articulate the historic significance of the Pink Pony. The use of concrete block for the building's exterior walls was distinctly modern. Block was the least expensive and most readily available building material in the metropolitan area as a result of the phenomenal postwar success of the locally operated Superlite Builders Supply Company. In addition, wood flush-board canopy ceilings and lettering were used to influence the building's Western Style. The application of stucco and broken courses of cut flagstone to the front façade provided a Southwestern feeling. These materials reflect the innovative manufacturing practices that became possible in the postwar era with the application of new industrial technologies.

The Pink Pony's physical features continue to convey a sense of the building's historic character and its association with postwar development patterns, social history, and architectural styles in downtown Scottsdale.



APPROVED
CITY OF SCOTTSDALE

INITIALS
10/31/12
DATE

CASE 357-SA-2012

3. Presentation/Discussion: Murals Concepts for Downtown Including One for the Historic Pink Pony Building – Dan Semenchuk, Creative Connect

Dan Semenchuk from Creative Connect described his background, his interest in public art and the bland appearance of the downtown with the dominance of beige. His aim is to de-beige downtown. Mr. Semenchuk described a variety of ideas for making the area more vibrant and showed pictures of what has been done to add murals and what could be done. One of his proposals is to add a large mural of a baseball on the alley side of the Pink Pony historic property. City staff have determined that a mural on the Pink Pony would not require review by the Development Review Board (DRB) or the HPC. Mr. Semenchuk noted that he is a member of Scottsdale's Public Art Master Plan Advisory Committee and has supported separating from the Cultural Council. The downtown improvement districts and recent Tucson ordinance on historic signs were also described.

Mr. Semenchuk stated that downtown merchants live for March and Spring Training. He encouraged Commissioners to attend the exhibits on Spring Training for major league baseball. He has also proposed more visible colors for bike racks downtown so they are easier to find. Mr. Meserve noted that the HP Plan guidelines for the Pink Pony do not include any guidelines that could be used by staff or the Commission to review a mural on the alley side of the property.

The Chair called for a brief break in the meeting at 7:00 p.m. following the two presentations.

4. Election/Possible Action: Elect a Vice-Chair for the Remainder of 2012

The Commission discussed the fact that two new members were appointed to serve on the Commission but Ann Brandes was not able to attend this meeting and Commissioner Southard, present, cannot vote until October 14, 2012. Following discussion the Commission agreed to vote on a Vice-Chair at the next regular meeting when all seven current members could be present and vote.

5. Report/Discussion/Possible Direction: Updates on Top Five Places of Worship and McCormick-Stillman Railroad Park - Don Meserve, HPO

Mr. Meserve reported that all five of the Commissioner's top five places of worship have said that they are supportive of the concept of being designated historic. He provided a handout listing the next steps in the process including his setting up pre-applications for each of the five locations and that he will be planning open houses. An open house conducted by the applicant is required for city rezoning applications so holding these meetings to obtain feedback on the historic designations are a logical next step towards local recognition. Mr. Meserve will proceed with scheduling the open houses, posting the properties with an early notification sign and doing a mailing to owners within 750' as required. The Commission supported proceeding.

6. Report/Discussion/Possible Direction: HPO Report on Activities, Projects & Upcoming Events

Mr. Meserve reported briefly on items or activities:

- October 4, 2012 talk – Mr. Meserve described his presentation on historic compact neighborhoods as part of the Green Building lecture series at Granite Reef Senior Center and provided copies of the handouts in Commissioner's packets.