

CERTIFICATE OF APPROPRIATENESS

Applicant: The Alley Theatre

Property: 615 Texas Avenue, Lots 1-3, Lots 6-8 & Lots 11-12, Block 60, South Side of Buffalo Bayou, an unrecorded subdivision in Harris County, Texas

Significance: The Alley Theatre was constructed between 1966 and 1968. New York architect Ulrich Franzen (b. 1921) designed the new Alley Theater. Franzen would associate with the Houston architecture firm MacKie & Kamrath. In 1972, the Alley Theatre won a national Honor Award from the American Institute of Architects for its architectural design. It embodies the distinctive typological characteristics of American theaters designed for live performance in the 1960s. During the 1950s very few theaters for live performance were built in the U.S., as listings under the heading "theater" in the Architectural Index, an annual index of U.S. architectural magazines first published in 1950. The Alley Theatre is nationally significant in the category of Architecture because it embodies the distinctive characteristics of theaters associated with the New Brutalism, an architectural movement of the 1960s period. The New Brutalism was the name given to the assertively profiled modern buildings characteristic of American modern architecture of the 1960s.

Proposal: Alteration-sign

See photos below and documents attached for details

Public Comment: No comment received.

Civic Association: No comment received.

Recommendation: Denial and Issuance of COR for work performed

HAHC Action: -

All materials in exterior walls, including windows, siding, framing lumber, and interior shiplap must be retained except where removal or replacement has been explicitly approved by HAHC. Shiplap is an integral structural component of the exterior wall assembly in balloon framed structures and its removal can cause torqueing, twisting and collapse of exterior walls. Shiplap may be carefully shored and removed in small portions to insulate, run wire or plumbing, and should be replaced when the work is complete. Maintenance and minor in-kind repairs of exterior materials may be undertaken without HAHC approval, but if extensive damage of any exterior wall element is encountered during construction, contact staff before removing or replacing the materials. A revised COA may be required.

CERTIFICATE OF APPROPRIATENESS

Basis for Issuance: -
Effective:



PLANNING & DEVELOPMENT DEPARTMENT

COA valid for two years from effective date. COA is in addition to any other permits or approvals required by municipal, state and federal law. Permit plans must be stamped by Planning & Development Department for COA compliance prior to submitting for building or sign permits. Any revisions to the approved project scope may require a new COA.

APPROVAL CRITERIA

ALTERATIONS, REHABILITATIONS, RESTORATIONS AND ADDITIONS

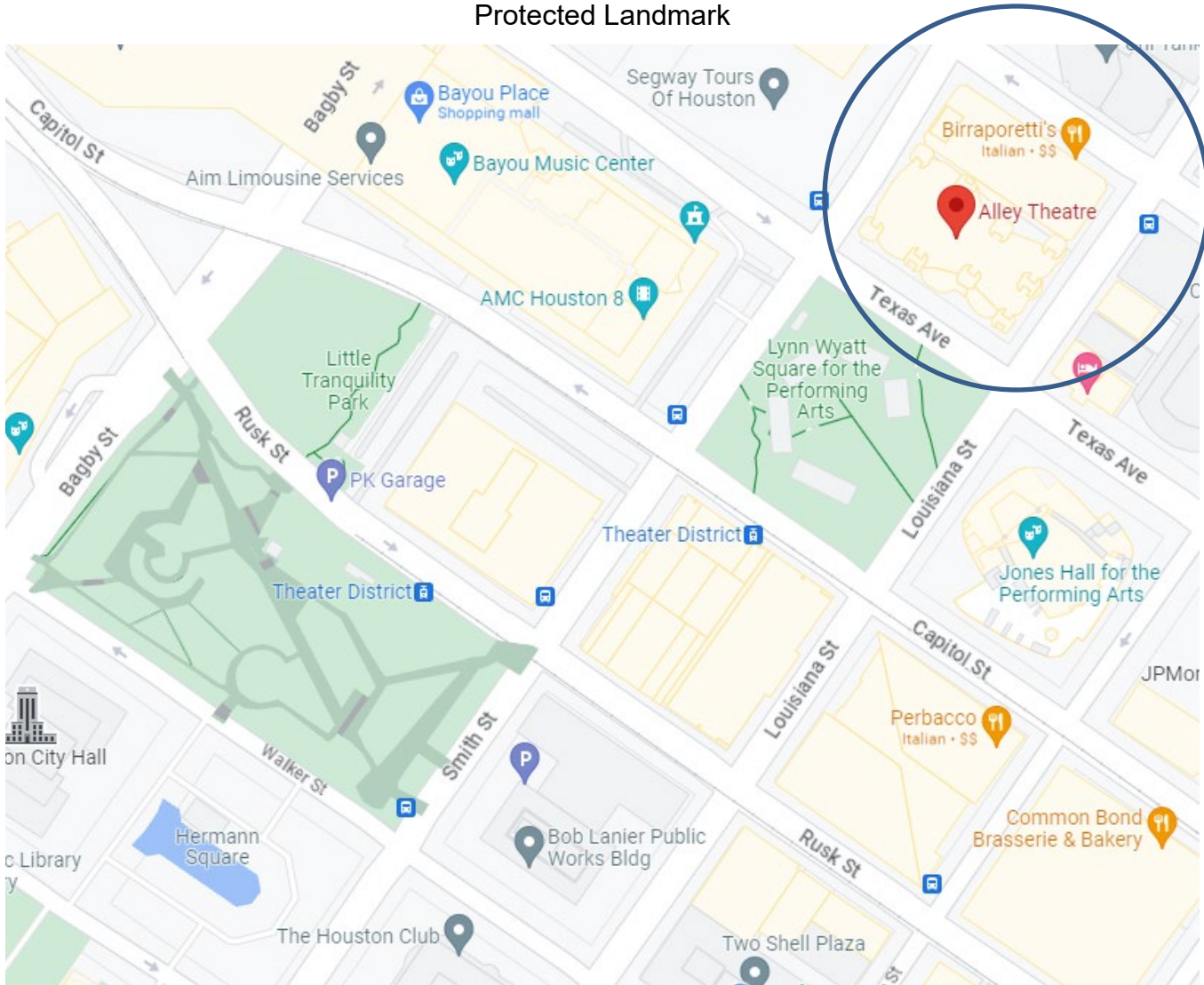
Sec. 33-241: HAHC shall issue a certificate of appropriateness for the alteration, rehabilitation, restoration or addition of an exterior feature of (i) any landmark, (ii) protected landmark, (iii) any building, structure or object that is part of an archaeological site, or (iv) contributing building in a historic district upon finding that the application satisfies the following criteria, as applicable:

S D NA S - satisfies D - does not satisfy NA - not applicable

- (1) The proposed activity must retain and preserve the historical character of the property.
(2) The proposed activity must contribute to the continued availability of the property for a contemporary use;
(3) The proposed activity must recognize the building, structure, object or site as a product of its own time and avoid alterations that seek to create an earlier or later appearance;
(4) The proposed activity must preserve the distinguishing qualities or character of the building, structure, object or site and its environment;
(5) The proposed activity must maintain or replicate distinctive stylistic exterior features or examples of skilled craftsmanship that characterize the building, structure, object or site;
(6) New materials to be used for any exterior feature excluding what is visible from public alleys must be visually compatible with, but not necessarily the same as, the materials being replaced in form, design, texture, dimension and scale;
(7) The proposed replacement of exterior features, if any, should be based on an accurate duplication of features, substantiated by available historical, physical or pictorial evidence, where that evidence is available, rather than on conjectural designs or the availability of different architectural elements from other structures;
(8) Proposed additions or alterations must be done in a manner that, if removed in the future, would leave unimpaired the essential form and integrity of the building, structure, object or site;
(9) The proposed design for any exterior alterations or addition must not destroy significant historical, architectural, archaeological or cultural material, including but not limited to siding, windows, doors and porch elements;
(10) The proposed alteration or addition must be compatible with the massing, size, scale material and character of the property and the context area; and
(11) The distance from the property line to the front and side walls, porches, and exterior features of any proposed addition or alteration must be compatible with the distance to the property line of similar elements of existing contributing structures in the context area.

PROPERTY LOCATION

Protected Landmark

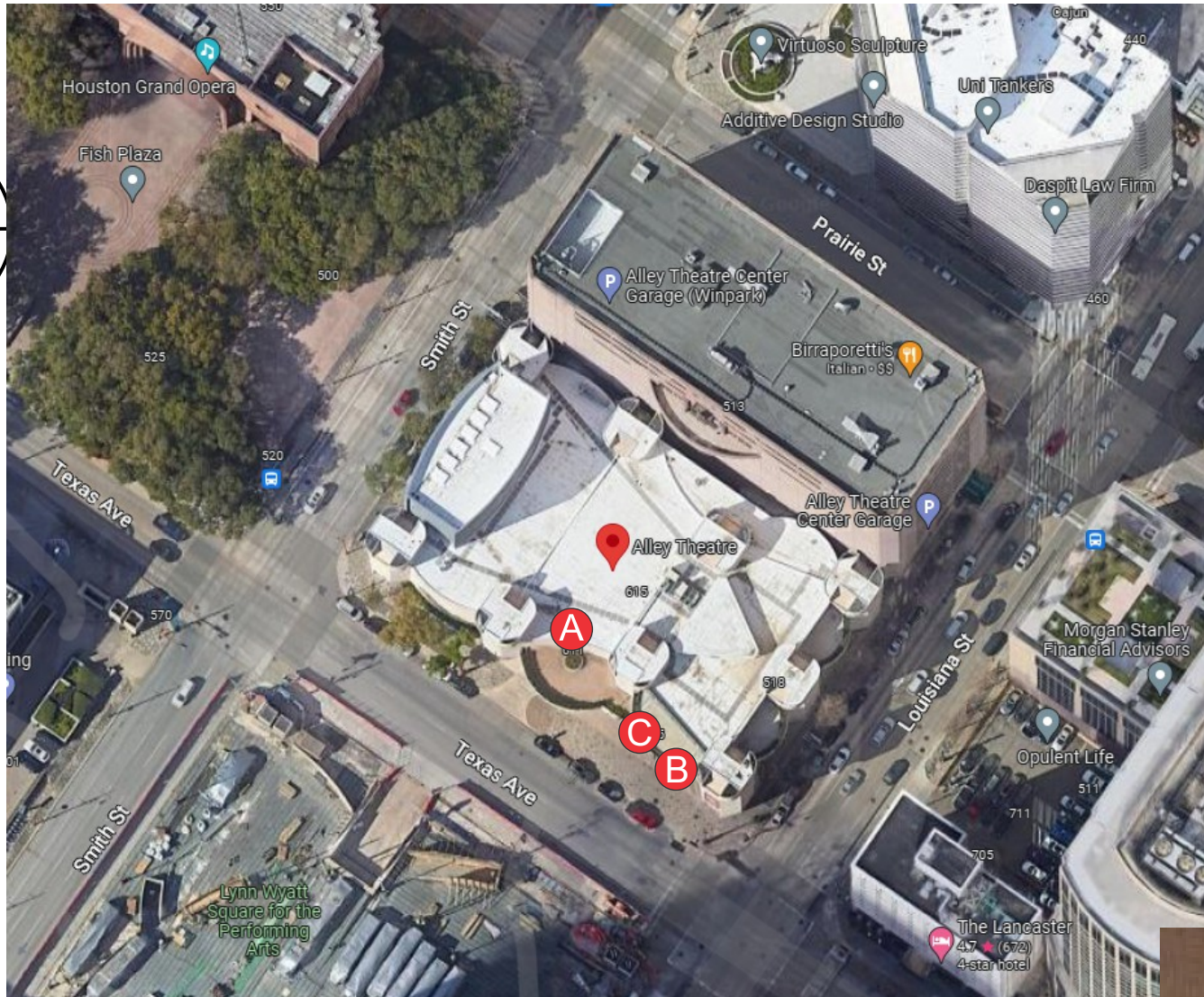
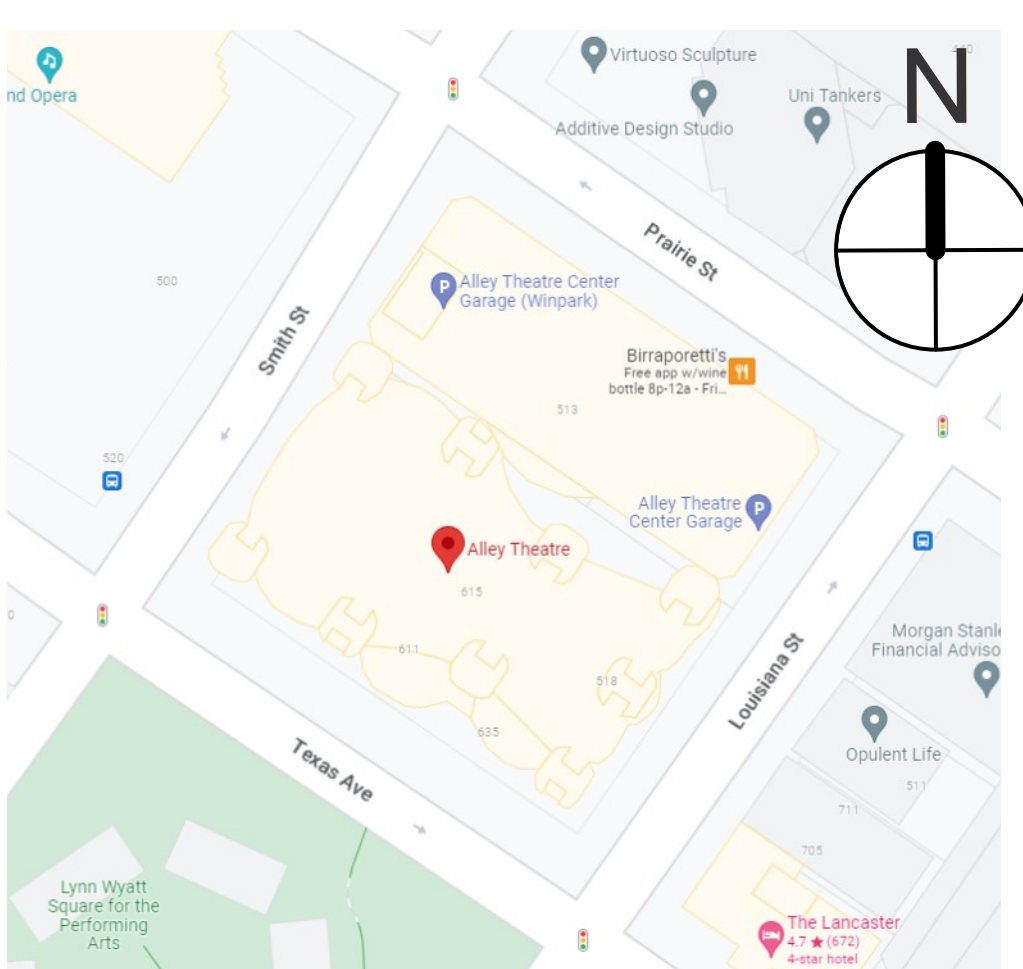


CURRENT PHOTO

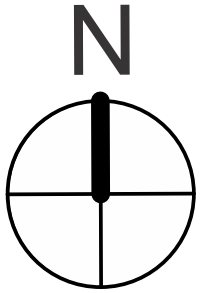




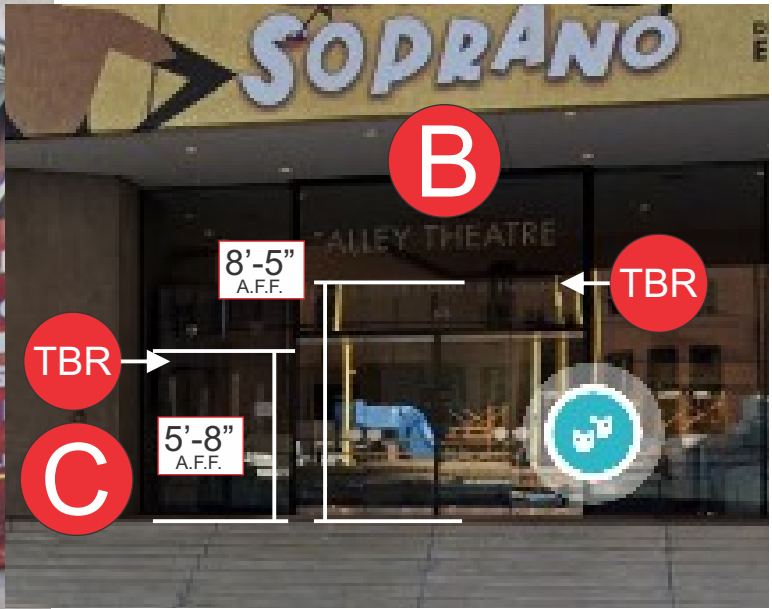




Alley Theatre
615 Texas Ave
Houston, TX 77002



- A** New Non-Illuminated Wall Sign
- B** OLD LETTERS T.B.R. New Non-Illuminated Wall Sign
- C** OLD LETTERS T.B.R. New Non-Illuminated Wall Sign



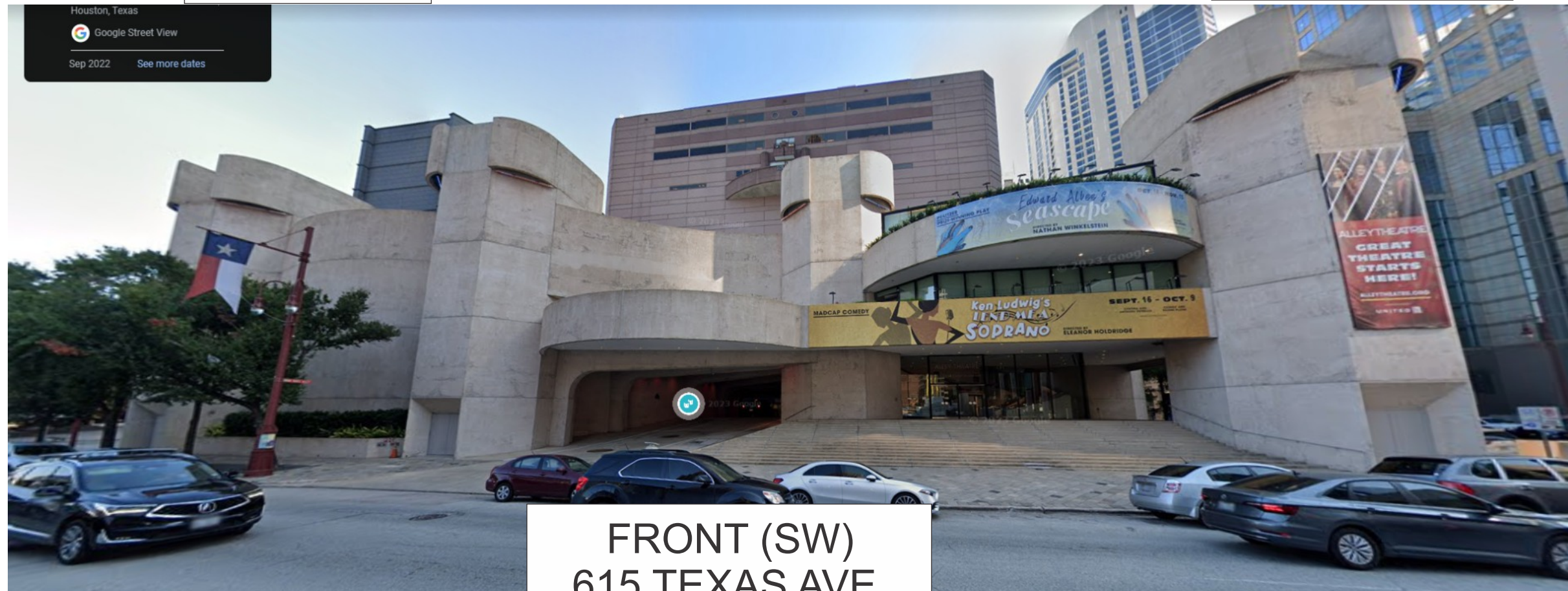
BACK (NE)
NO ACCESS



SIDE (NW)
SMITH ST.



SIDE (SE)
LOUISIANA ST.



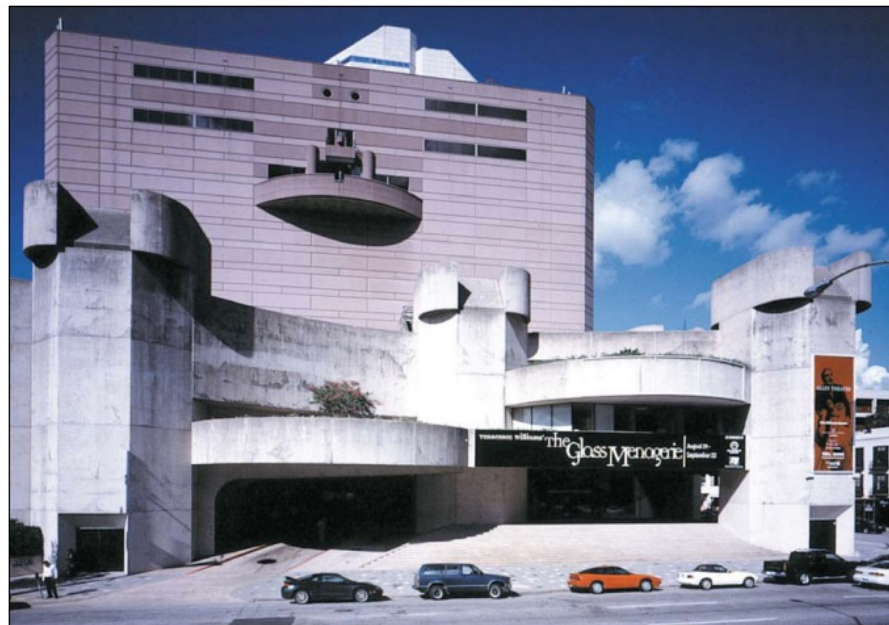
FRONT (SW)
615 TEXAS AVE.

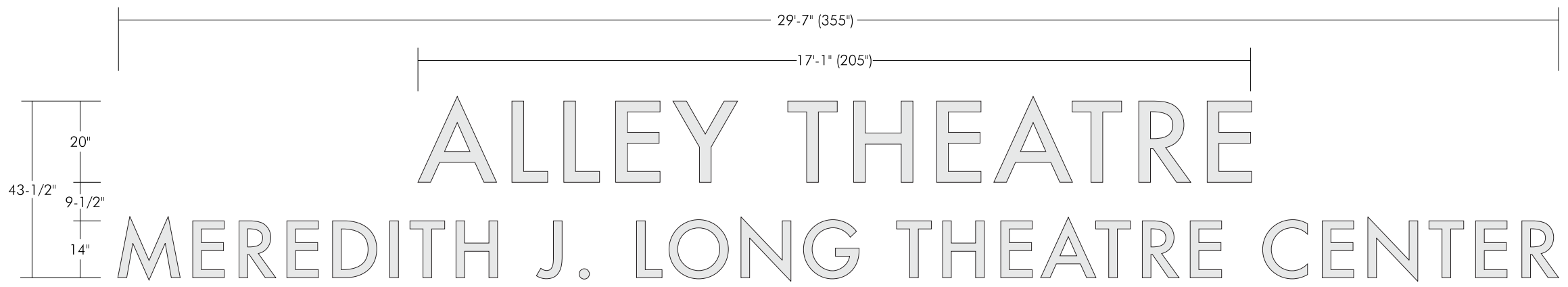
Alley Theatre

615 Texas St., Houston Texas 77002

The Alley Theatre is nationally significant in the category of Architecture because it embodies the distinctive typological characteristics of American theaters designed for live performance in the 1960s. During the 1950s, very few theaters for live performance were built in the U.S., as listings under the heading “theater” in the Architectural Index, an annual index of U.S. architectural magazines first published in 1950, attest. In the 1920s, “little theaters” had been built by community-based theater companies, most often involving amateur actors, in many American cities. In Texas, the San Pedro Park Playhouse in San Antonio (1929), the Dallas Little Theater (1930; demolished), and the Houston Little Theater (1930; destroyed) were the most architecturally ambitious examples of this building type. The little theater movement sought to preserve live theater after the introduction of motion pictures in the early twentieth century precipitated the economic collapse of commercial theater almost everywhere across the U.S., with the exception of Broadway in New York. The proponents of non-profit, professional, resident theater companies were critical of the little theaters because they were often socially exclusive, relied on amateur performers (depriving actors of the possibility of earning a living as theatrical professionals off Broadway), failed to provide opportunities for training aspiring actors, directors, and supporting professionals, and were intimidated by challenging, potentially controversial plays. Proponents of resident companies especially constructed consensus around a new type of performance space, the arena and theater in the round.

Margo Jones, who worked in Houston during the 1930s promoting theatrical performances for the Depression-era Federal Theater Project and was a mentor to Nina Vance before she moved to Dallas, was a major proponent of theater in the round productions. Jones's book *Theatre in the Round* (1951) influenced the design of a generation of American theaters. The Play House in Houston was an example of a U.S. theater designed for theater in the round performances. The Dallas Theater Center in Dallas (1955-59), designed by Frank Lloyd Wright for Paul Baker, was the first in the extraordinary line of architecturally distinguished American theater buildings to be designed with a thrust stage in accordance with the precepts Margo Jones outlined in *Theatre in the Round*. The Arena Stage in Washington, D.C. (1961, Harry Weese & Associates, architects), the Tyrone Guthrie Theater in Minneapolis (1963, Ralph Rapson & Associates), Mark Taper Forum in Los Angeles (1964, Welton Becket & Associates), the Vivian Beaumont Theater at Lincoln Center in New York (1965, Eero Saarinen & Associates and Skidmore, Owings & Merrill), the Morris A. Mechanic Theater in Baltimore (1967, John M. Johansen & Associates), the Alley Theatre, and the Mummer's Theater in Oklahoma City (1970, John M. Johansen & Associates) were the architectural landmarks associated with this mid-century movement in American theater production and design. The Alley Theatre is the only one of these landmarks that both retains its architectural integrity and is still occupied by the company for which it was designed.

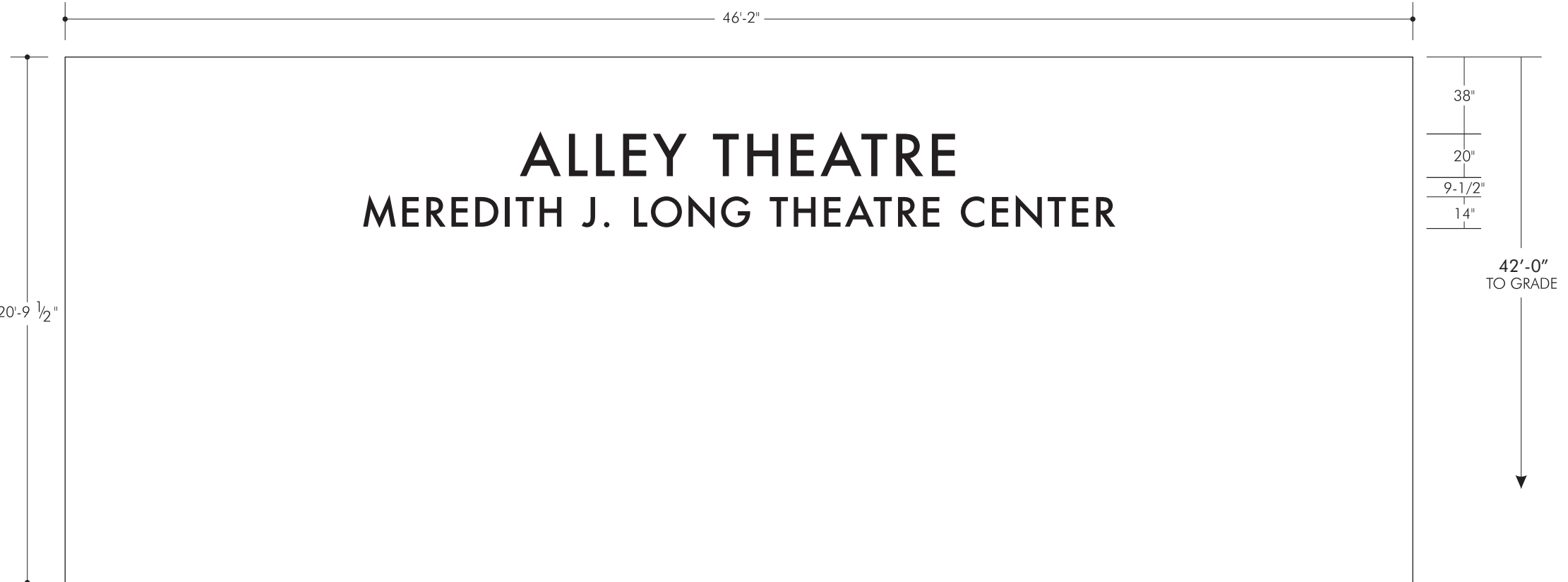
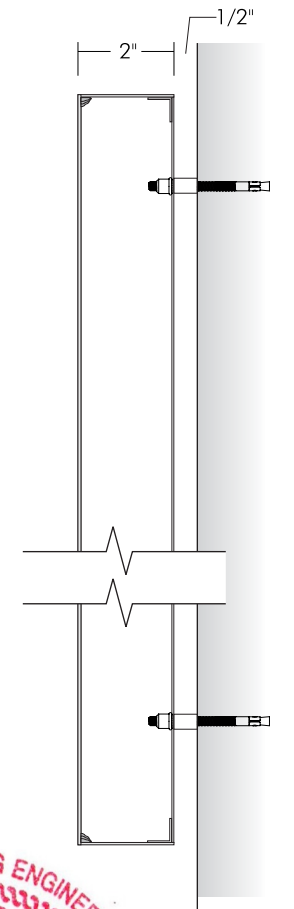




ALLEY THEATRE

MEREDITH J. LONG THEATRE CENTER

1- FABRICATED STAINLESS STEEL LETTERFORMS WITH 2" RETURNS;
 HORIZONTAL BRUSHED FINISH ON FACE AND RETURNS;
 1/2" STAND-OFF; ATTACHED TO CONCRETE WALL
 WITH MIN 1/2" x 6" ANCHORS



ALLEY THEATRE
 MEREDITH J. LONG THEATRE CENTER



03-23-2023



VATANI CONSULTING ENGINEERS, PLLC
 DESIGN CONSULTANTS

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 phone: 713-690-9999
 signs@graphtecinc.com

ALLEY THEATRE
 615 TEXAS AVENUE
 HOUSTON, TX 77002

Sign Type
 Donor ID

DATE	01/20/23
REVISED	3/20/23
DRAWN BY	DM
SCALE	AS SHOWN
DRAWING NUMBER	G11647-23R3

SCALE: 3/16" = 1'-0"