



DR. MARTIN LUTHER KING, JR. COMMEMORATIVE COMMITTEE

HISTORIC LINCOLN THEATER

1132 Avenue D,
FT. Pierce, FL 34950



HISTORY OF LINCOLN THEATER
EXISTING CONDITIONS
PROPOSED MASTER PLAN
HISTORIC PRESERVATION STANDARDS
PROJECT ESTIMATE / BUDGET

History of The Lincoln Theater



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Lincoln Park Neighborhood

The **Lincoln Park neighborhood** is one of the **oldest communities in Fort Pierce**. As the city expanded beyond the original Fort established in 1800's, a settlement called Edgartown emerged and over time, the community developed a bustling commercial district.

During its heyday in the 1950s and 1960s, Avenue D was the main corridor in the Village of Lincoln Park – it was St. Lucie County's bustling center for African American-owned shops, restaurants, businesses and a theater. Today, the area is experiencing revitalization, celebrating its rich cultural history and making progress to again become the center of pride for the community.

Lincoln Park is a culturally and historically rich community. It was home to Zora Neale Hurston, author of "Their Eyes Were Watching God." It is also home to many of the world-renown Florida Highwaymen artists, a group of 26 African-American self-taught, self-mentoring landscape artists inducted into the Florida Artists Hall of Fame in 2004. The neighborhood is also **home to the historic Lincoln Theater**, one of only four African-American owned theaters in the country, and Lincoln Park Academy, an academic magnet school, one of the nation's top performing schools.

The City of Fort Pierce, along with Lincoln Park residents have been instrumental in revitalization efforts, such as streetscape and infrastructure projects, along with the removal of substandard housing units to help encourage businesses to return to the area. The City provides matching commercial façade grants for properties along the Avenue D corridor. The City, along with the Fort Pierce Redevelopment Agency and St. Lucie County, recently completed the construction of a beautiful Intermodal Bus Terminal and Moore's Creek Linear Park.

While exploring this interesting area of St. Lucie County, visitors can learn about **Zora Neale Hurston by following her "Dust Tracks Heritage Trail"** commemorating the life and times of this world-renowned Harlem Renaissance author, anthropologist, storyteller and dramatist. **Zora spent many years in Lincoln Park** including the final years of her life – her grave site is located at the Garden of Heavenly Rest. Visitors can also enjoy a wonderful cultural heritage experience in Lincoln Park by following the Highwaymen Heritage Trail. The trail features The Florida Highwaymen, a group of 26 African American artists from Fort Pierce who created idyllic, colorful images of Florida landscapes and sold some 200,000 of them from the trunks of their cars during the 1960's-80s – thus receiving the name "The Highwaymen." Inducted into the Florida Artists Hall of Fame in 2004, the artists are recognized as an important part of American folk history.

Lincoln Park celebrates the Highwaymen artists on the 3rd Saturday each February with **The Highwaymen Heritage Trail Art Show/Sale and Festival**, featuring many of the original artists. Their beautiful Florida landscapes are collected widely by enthusiasts and displayed in the Florida Governor's Mansion, the White House and around the world.



Zora Neale Hurston



2007 REG RENDERING / ARTIST RENDERING

Lincoln Theater is a historic gem in the Lincoln Park Neighborhood and is one of the few remaining original **African American Movie Houses**. Built in 1948, the theater served as a movie house, as well as a live performance center for the **Lincoln Park Community**. It was built by local residents, Dr. Clem C. Benton and Dr. Harry Center.



NOTE: THIS SITE PLAN IS FOR REFERENCE PURPOSES ONLY



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Existing South Facade (South Aerial)



Existing North Facade (Rear)



Existing South Facade (Front)



Site/Building Aerial (North East)



Existing Facade (East)



Existing Facade (West)



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Existing Lobby Storefront



Existing Wall Conditions With Roof Structure



Existing Wall Conditions



Existing Column Structure with Views of Main Entrance and Bathrooms



Existing Lobby Roof Structure (Looking at the Gorter)

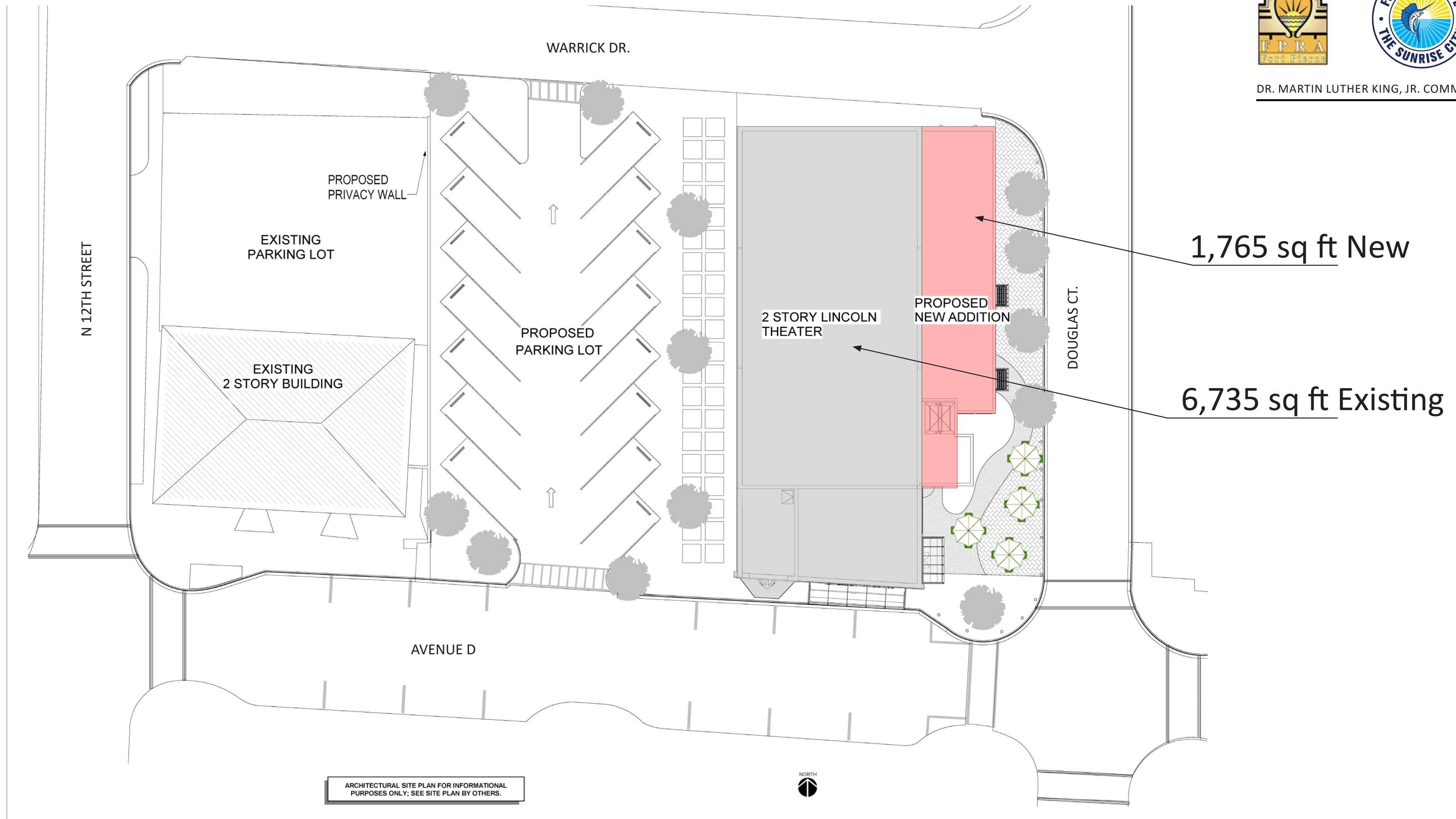


Existing Lobby Wall Condition

Existing Conditions



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1,765 sq ft New

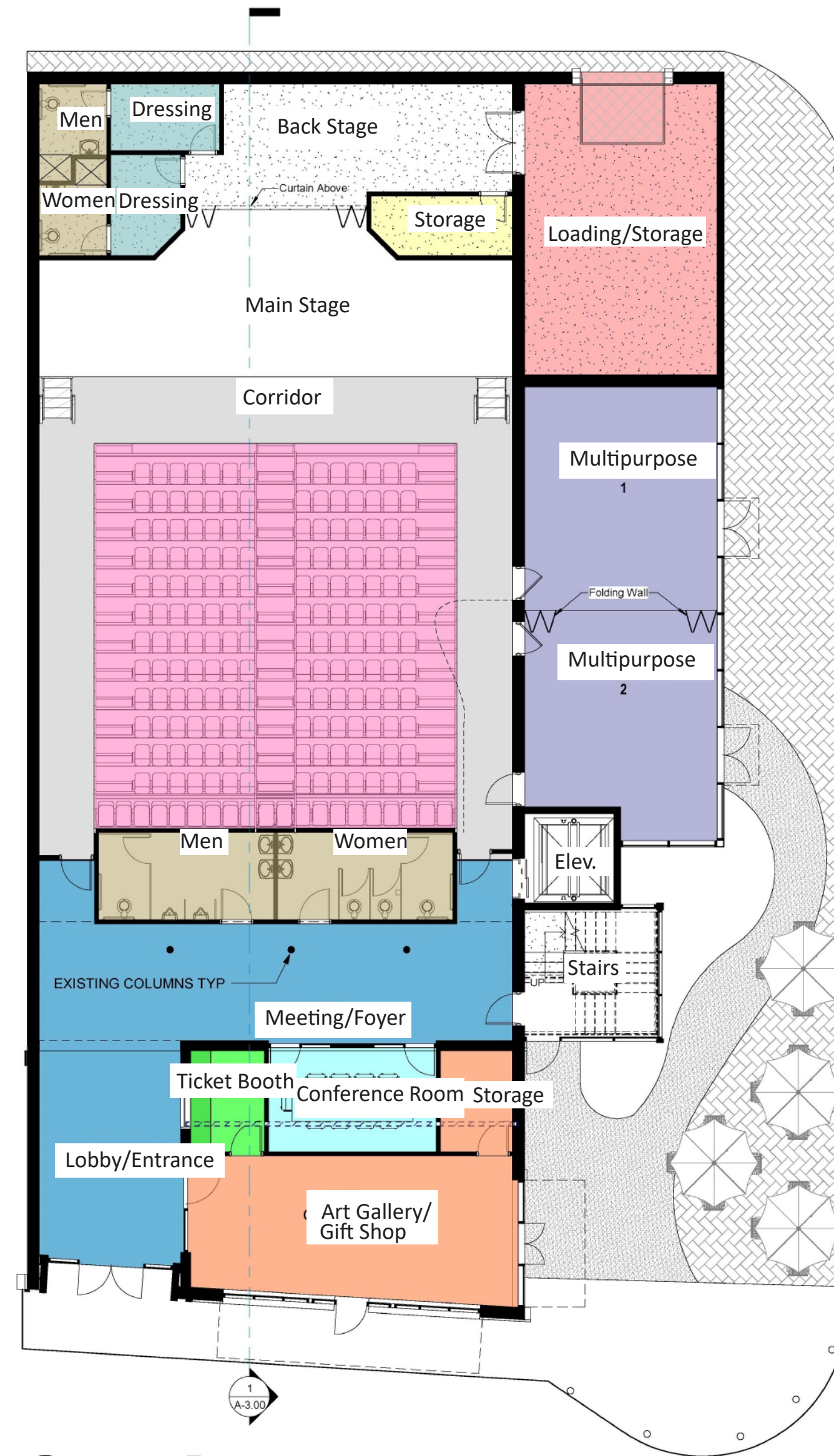
6,735 sq ft Existing



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SEAT COUNT 72 / EVENT SPACE /
WEDDINGS / BANQUETS

SEAT COUNT 188 / LECTURE /
FILM PRESENTATIONS / EVENT SPACE



PROGRAM LEGEND	
COLOR	LOCATION
[Pink]	MAIN SEATING
[Cyan]	CONFERENCE
[Yellow]	STORAGE/MECH./ELEC.
[Orange]	ART GALLERY/GIFT SHOP
[Grey]	CIRCULATION
[Green]	TICKET BOOTH
[Brown]	BATHROOM/SHOWER
[White]	MAIN/BACK STAGE
[Purple]	MULTI-PURPOSE
[Red]	LOADING/STORAGE
[Blue]	LOBBY/MEET & GREET
[Light Blue]	EVENT SPACE

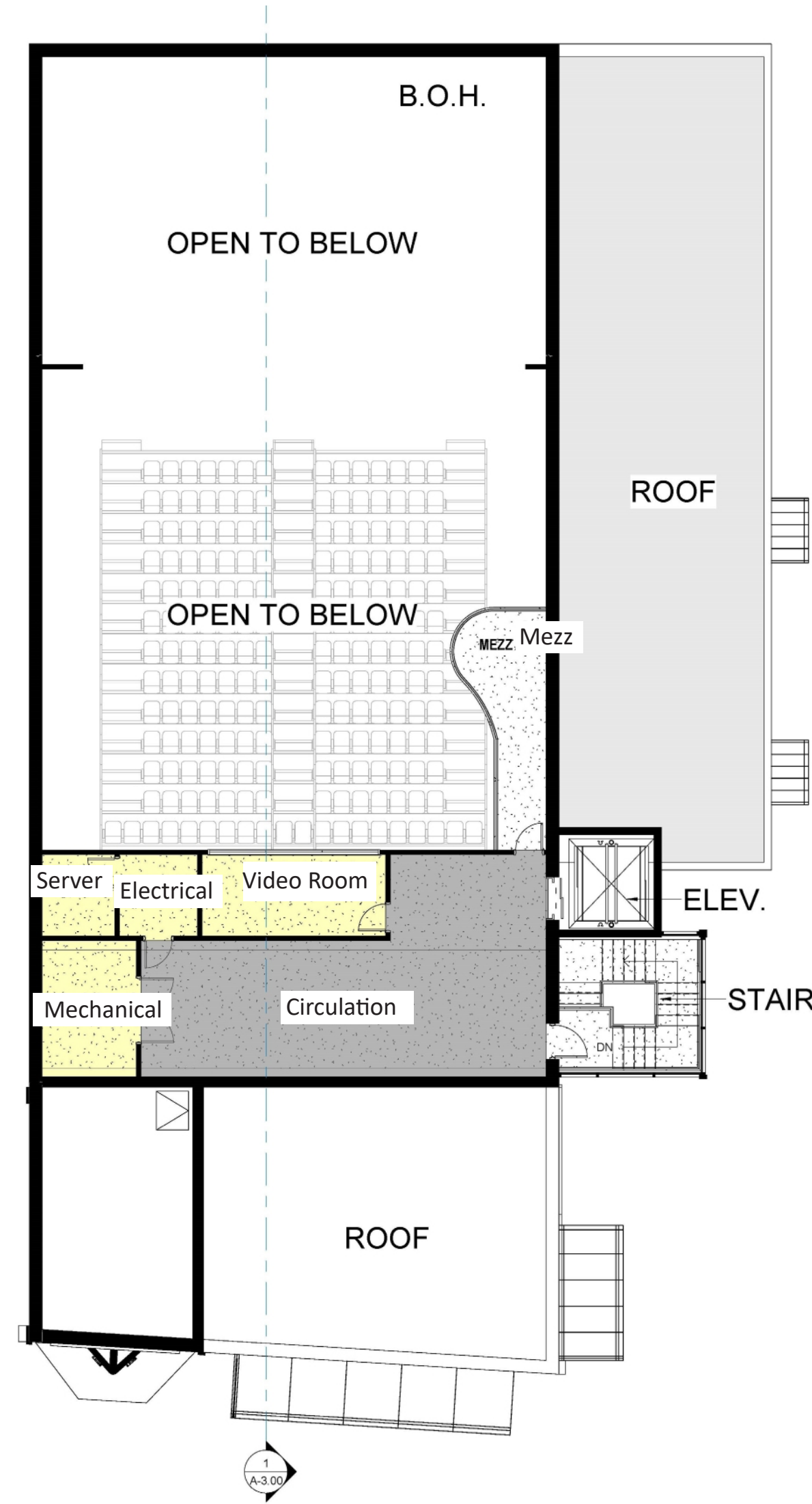
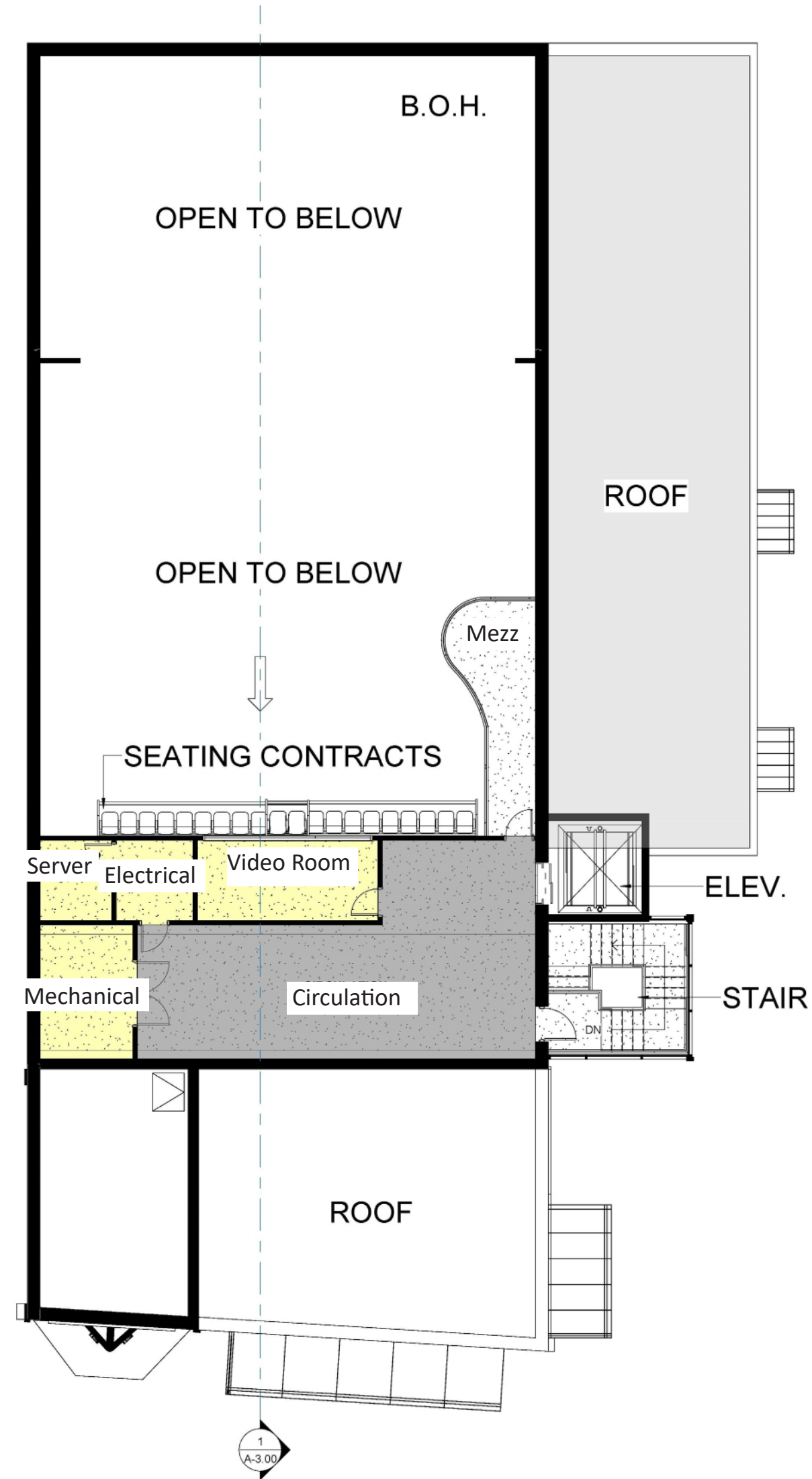
OF AUDITORIUM SEATS: 188

OF BANQUETS: 72





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PROGRAM LEGEND	
COLOR	LOCATION
[Pink]	MAIN SEATING
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[Yellow]	STORAGE/MECH./ELEC.
[Orange]	ART GALLERY/GIFT SHOP
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[Green]	TICKET BOOTH
[Brown]	BATHROOM/SHOWER
[White]	MAIN/BACK STAGE
[Purple]	MULTI-PURPOSE
[Red]	LOADING/STORAGE
[Teal]	DRESSING ROOMS
[Blue]	LOBBY/MEET & GREET
[Brown]	EVENT SPACE

OF AUDITORIUM SEATS: 188

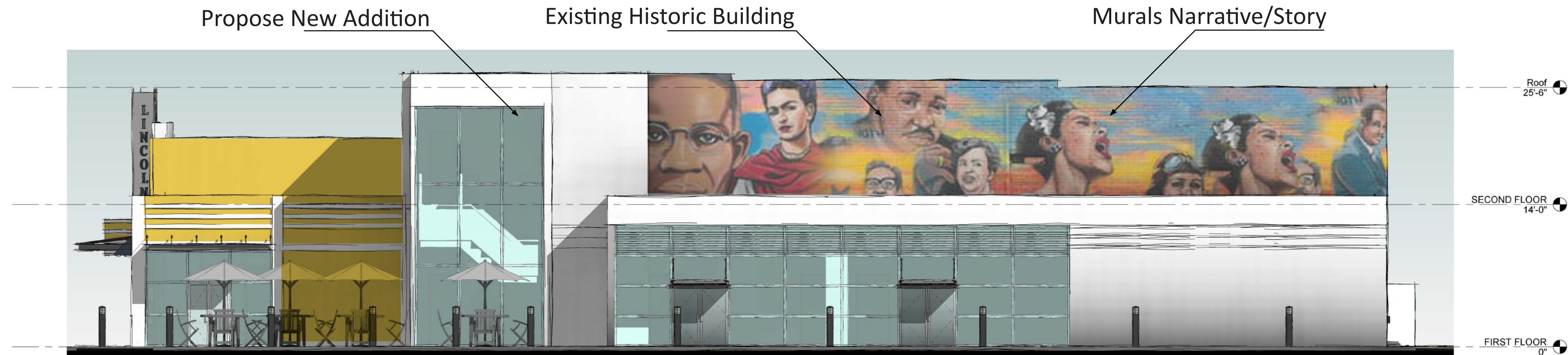




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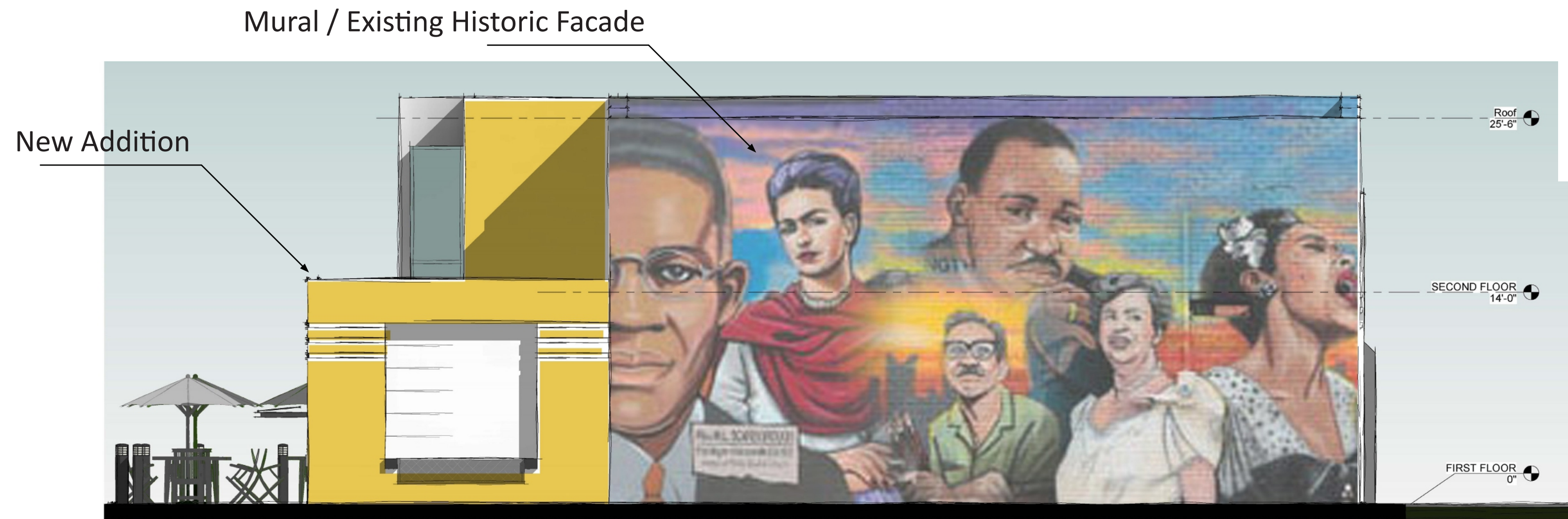
Proposed South Elevation (Front)



Proposed East Elevation (Side View)



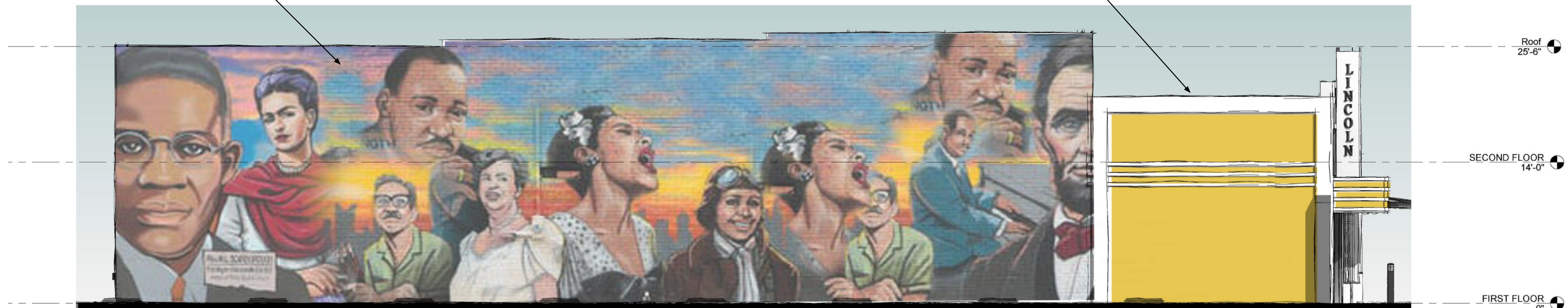
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Proposed North Elevation (Rear)

Mural / Existing Historic Facade

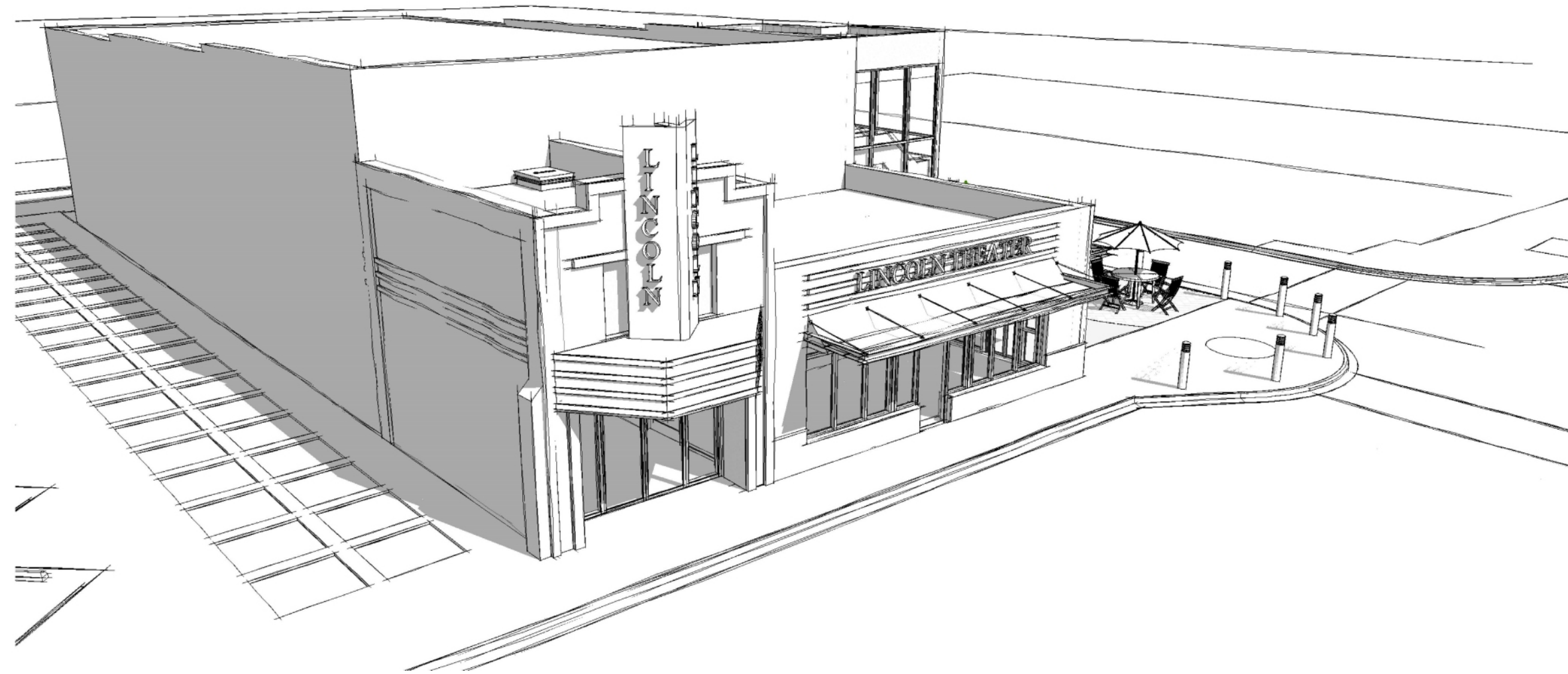
Existing Historic Building



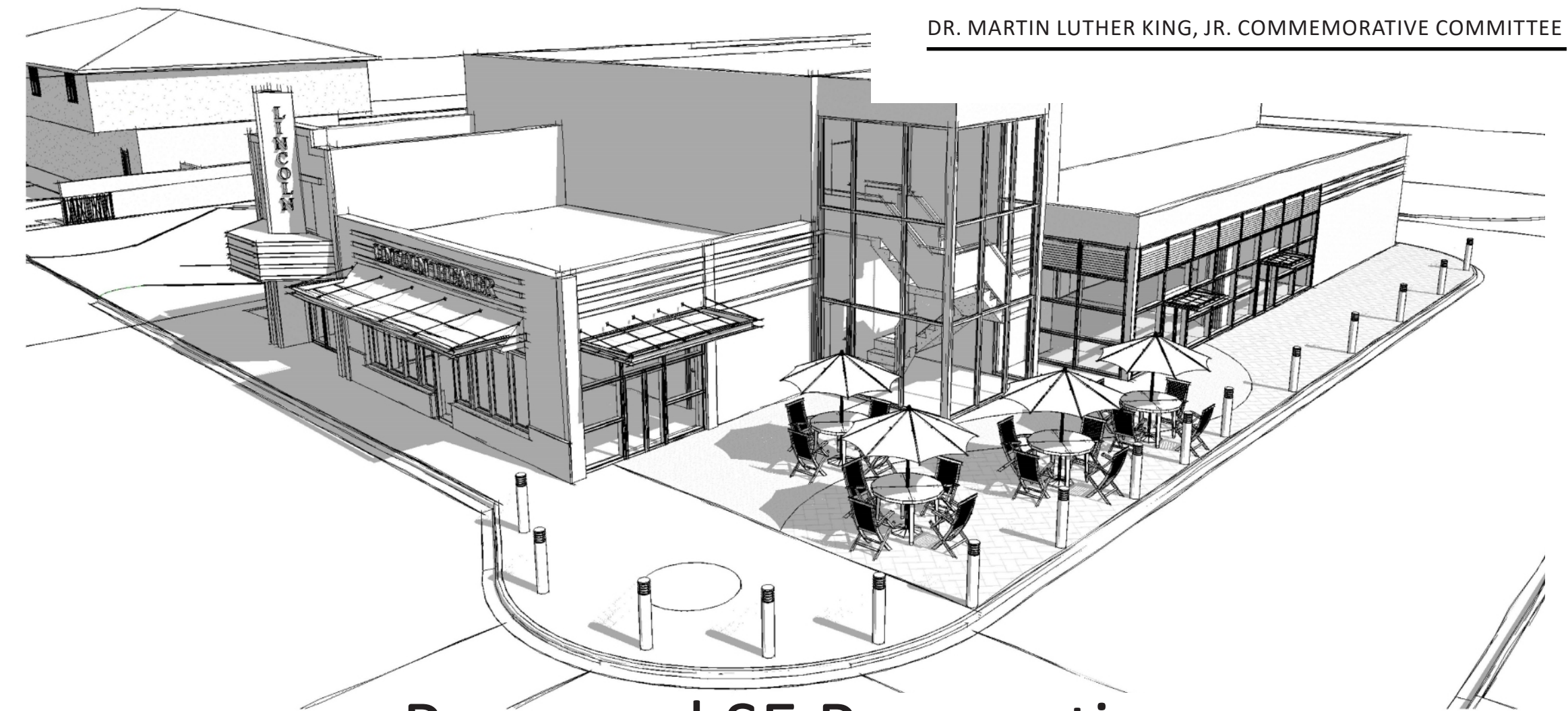
Proposed West Elevation (Side View)



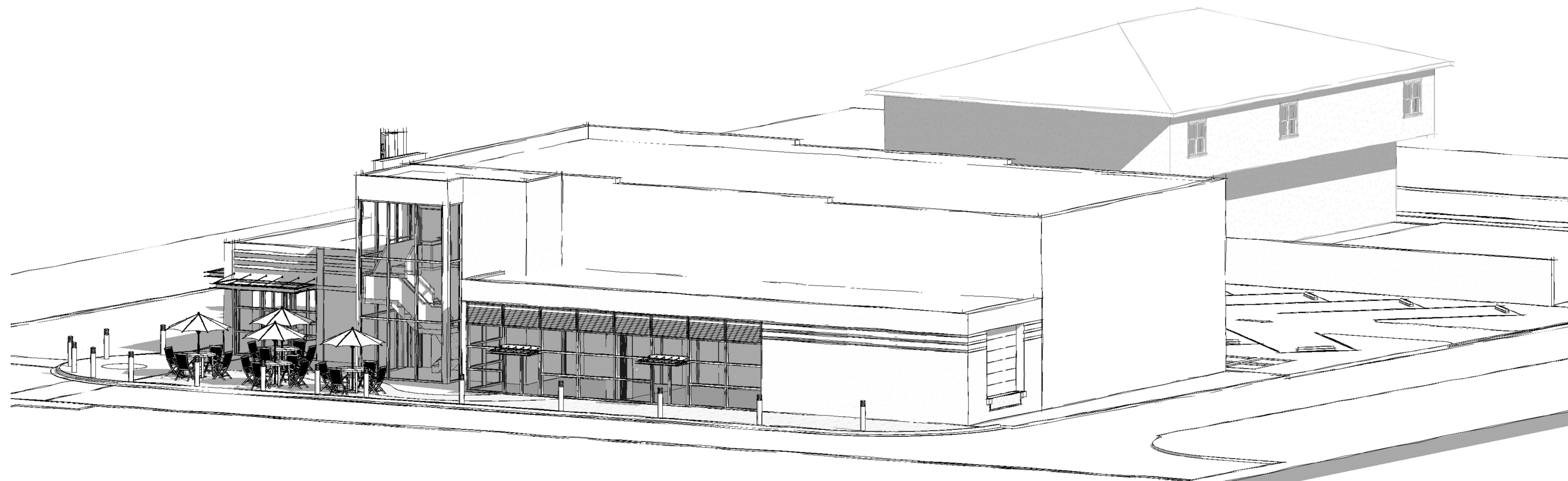
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Proposed SW Perspective



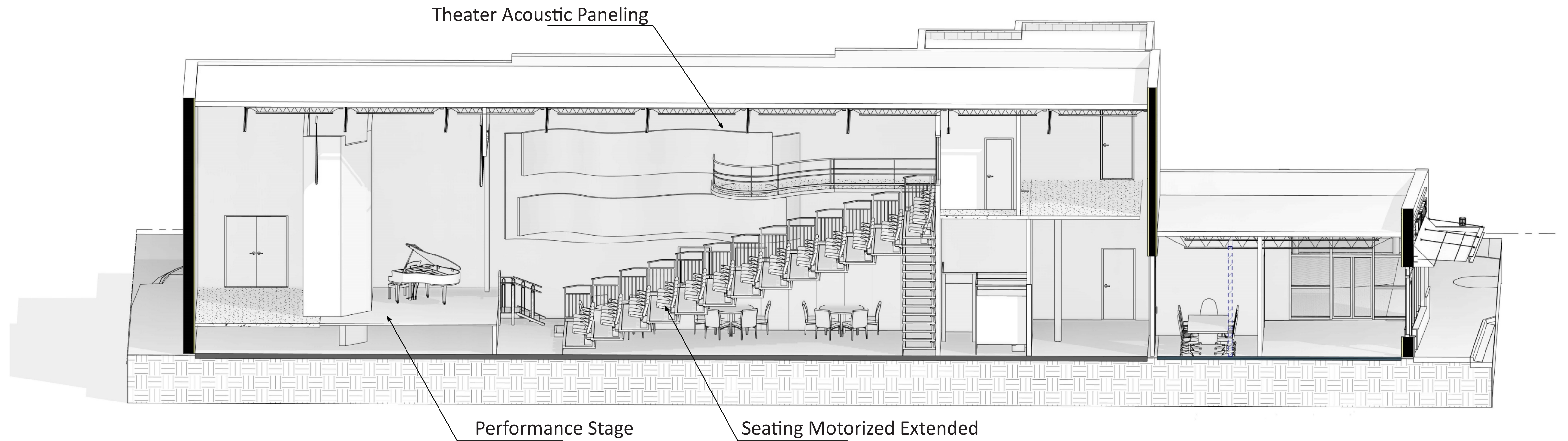
Proposed SE Perspective



Proposed NE Perspective



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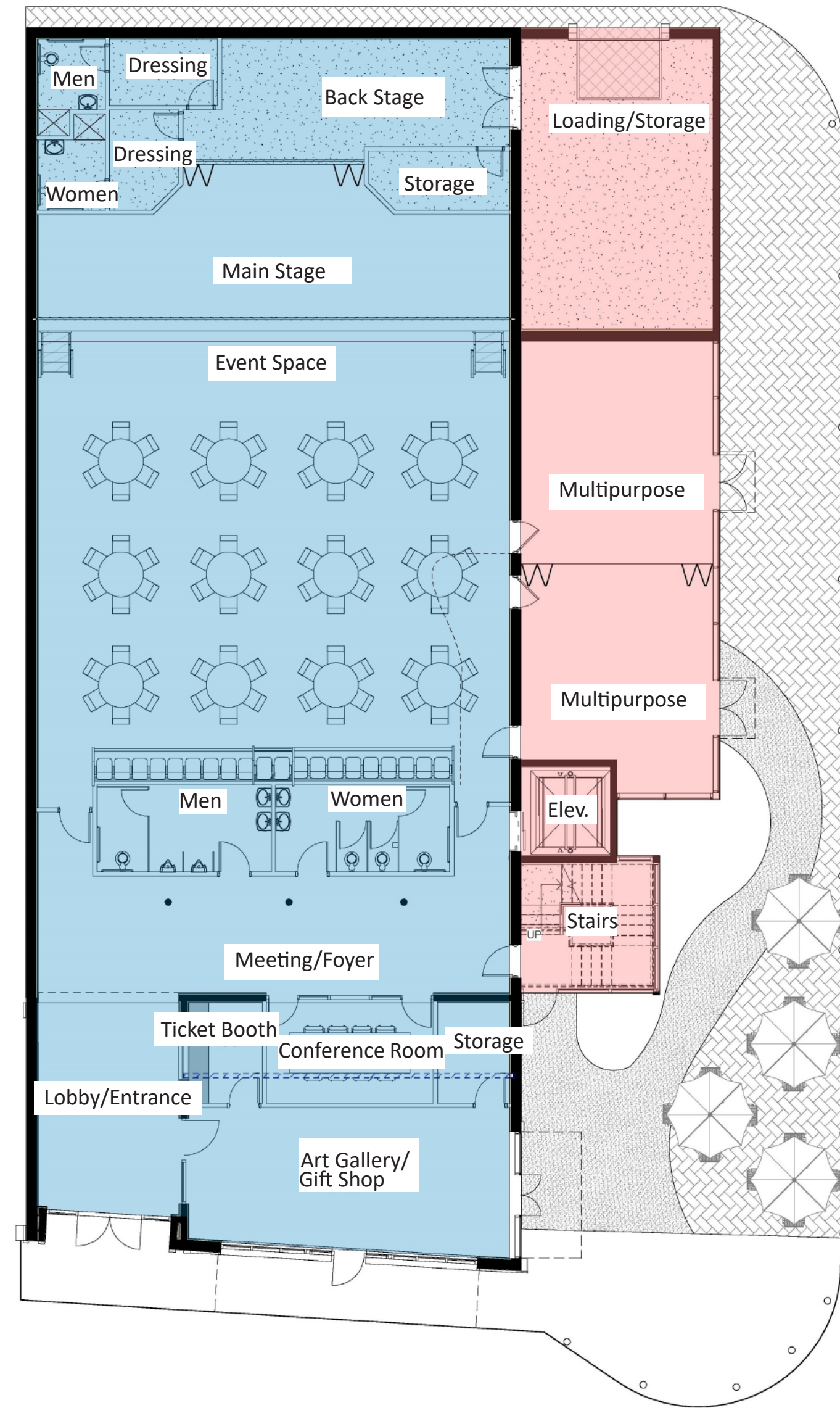


17 Theater Interior View/ Auditorium Seating

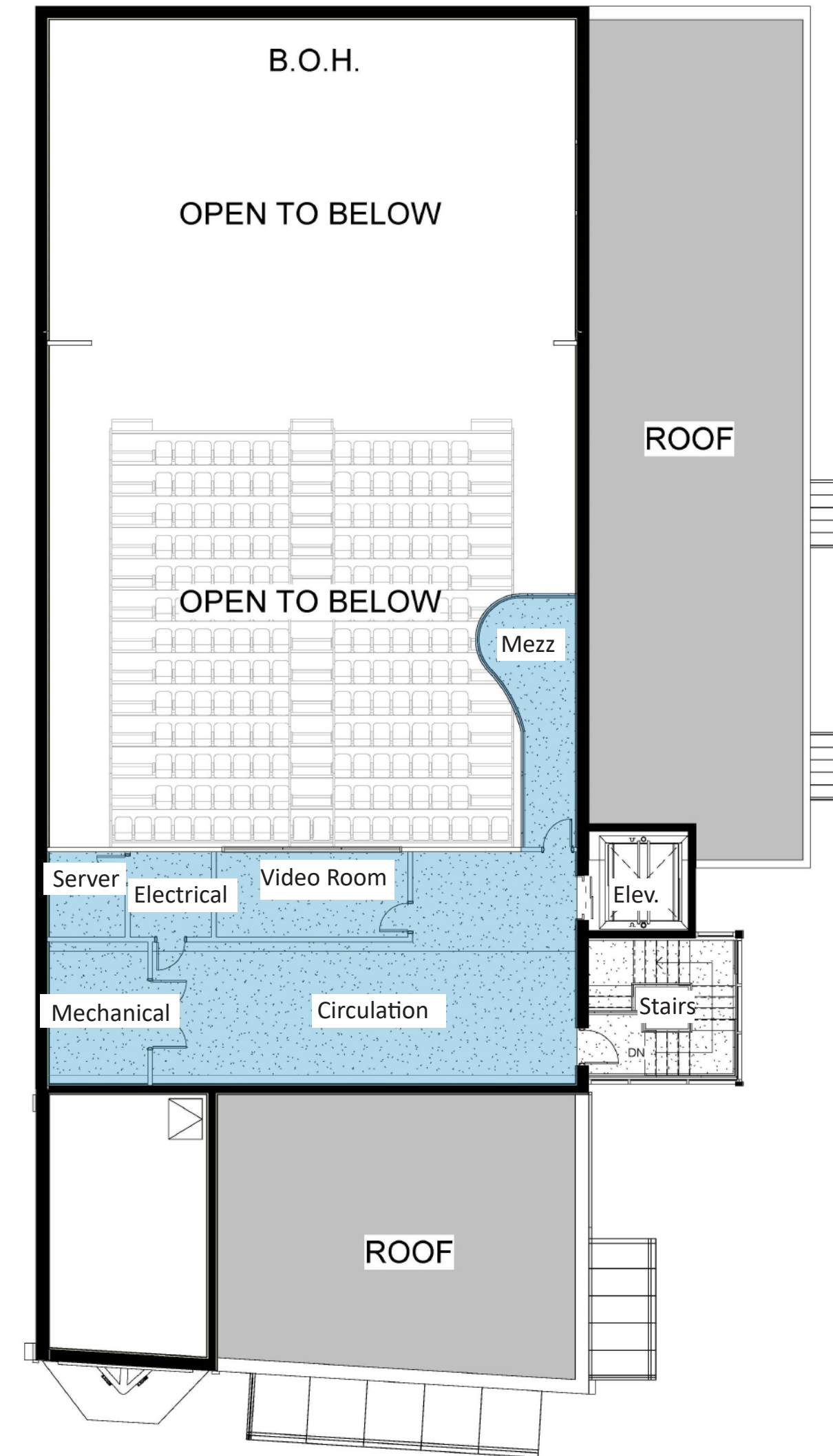
Proposed Rendering



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Proposed First Floor Plan



Proposed Mezz Floor Plan

PROGRAM LEGEND	
COLOR	LOCATION
	EXISTING 6,735
	PROPOSED 1,765

Estimate Project Cost / Budget



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<u>6,735</u> Existing Square Footage at \$250.00 S.F. =	\$1,683,750
<u>1,765</u> New Square Footage at \$350.00 S.F. =	\$616,700
+ Site Improvements (Parking/Streetscape) =	\$400,000

Subtotal	\$2,700,250
+ 15% Contingency	\$405,037

Construction Total =	\$3,105,557
+ A/E Fees at 8% =	\$248,444
+ B/P/CA Assistance =	Hourly

Project Grand Total	\$3,354,000
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**THANK YOU,
ANY QUESTIONS?**

6 PRESERVATION BRIEFS

Dangers of Abrasive Cleaning to Historic Buildings

Anne E. Grimmer



"The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken."—The Secretary of the Interior's Standards for Historic Preservation Projects.

Abrasive cleaning methods are responsible for causing a great deal of damage to historic building materials. To prevent indiscriminate use of these potentially harmful techniques, this brief has been prepared to explain abrasive cleaning methods, how they can be physically and aesthetically destructive to historic building materials, and why they generally are not acceptable preservation treatments for historic structures. There are alternative, less harsh means of cleaning and removing paint and stains from historic buildings. However, careful testing should precede general cleaning to assure that the method selected will not have an adverse effect on the building materials. A historic building, water protective surface should be cleaned using only the "gentlest means possible" to best preserve it.

What is Abrasive Cleaning?

Abrasive cleaning methods include all techniques that physically abrade the building surface to remove soils, discolorations or coatings. Such techniques involve the use of certain materials which impact against the surface under pressure, or abrasive tools and equipment. Sand, because it is readily available, is probably the most commonly used type of grit material. However, any of the following materials may be substituted for sand, and all can be classified as abrasive substances: ground slag or volcanic ash, crushed (pulverized) walnut or almond shells, rice husks, ground corncobs, ground cotton-seeds, crushed eggshells, silica flour, synthetic particles, glass beads and micro-balloons. Even water under pressure can be an abrasive substance. Tools and equipment that are abrasive to historic building materials include wire brushes, rotary wheels, power sanding disks and belt sanders.

Why Are Abrasive Cleaning Methods Used?

Usually, an abrasive cleaning method is selected as an expedient means of quickly removing years of dirt accumulation, smudges, stains, or deteriorating building fabric or finishes, such as stucco or paint. The fact that sandblasting is available, is probably the most commonly used type of grit material. However, any of the following materials may be substituted for sand, and all can be classified as abrasive substances: ground slag or volcanic ash, crushed (pulverized) walnut or almond shells, rice husks, ground corncobs, ground cotton-seeds, crushed eggshells, silica flour, synthetic particles, glass beads and micro-balloons. Even water under pressure can be an abrasive substance. Tools and equipment that are abrasive to historic building materials include wire brushes, rotary wheels, power sanding disks and belt sanders.

For more by the Department of Documents, U.S. Government Printing Office, Washington, D.C. 20540

posed to kiln-fired masonry materials such as brick and architectural terra-cotta, building stones are particularly homogeneous in character at the time of a building's construction. However, over the years, they are subjected to weathering and environmental pollutants, the surface may become friable, or may develop a protective skin or patina. These outer surfaces are very susceptible to damage by abrasive or improper chemical cleaning.

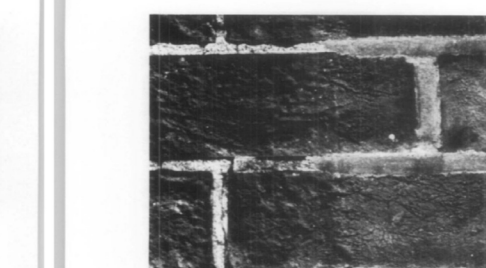
Building stones are frequently cut into ashlar blocks or "dresses" with tool marks that give the building surface a specific texture and contribute to its historic character. Such detailing such as ornate carved decorative stonework, such as dentils, scrolls, and other decorative elements, are particularly susceptible to tooling or cutting or eroded, and the crisp lines of moldings or carvings are worn or pitted.

Occasionally, it may be possible to clean small areas of rough-cut granite, limestone or sandstone having a heavy dirt encrustation by using the "wet grit" method, whereby a small amount of abrasive material is injected into a controlled, pressurized water stream. However, this technique requires very careful supervision in order to prevent damage to the stone. Polished or honed marble or granite should never be treated abrasively, as the abrasion would remove the finish in much the way glass would be etched or "frosted" by such a process. It is generally preferable to underclean, as to using a cleaning procedure will erode the stone, exposing a new and increased surface area to collect atmospheric moisture and dirt. Removing paint, stains or graffiti from most types of stone may be accomplished by chemical treatment carefully selected to best handle the removal of the particular type of paint stain without damaging the stone. (See section on the "Gentlest Means Possible.")

However, conservation specialists are now employing a sensitive technique of glass bead peening to clean some of the harder metals, in particular large bronze outdoor sculpture. Very fine (75-125 micron) glass beads are used at a pressure of 60 to 80 psi. Because these glass beads are completely spherical, there are no sharp edges to cut the surface of the metal. After cleaning, these stains undergo a lengthy process of polishing. Coatings are applied which protect the surface from corrosion, but there are no sharp edges to cut the surface. An alternative delicate cleaning technique employing compressed air in Europe to clean historic masonry structures without causing damage. But at this time the process has not been tested sufficiently in the United States to recommend it as a building conservation measure.

Sometimes a very fine smooth sand is used at a low pressure to clean or remove paint and corrosion from copper flashings and other metal building components. Restoration architects recently found that a mixture of water and fine sand and copper slag at a pressure of approximately 200 psi was the only way to remove corrosion successfully from a mid-19th century terra-cotta iron roof. Metal cleaned in this manner was not painted immediately to prevent re-encrustation of the surface. It is thought that these methods "work harder" the surface by compressing the outer layer, and actually may be good for the surface of the metal. But the extremely complex nature and the time required by such processes make it very expensive and impractical for large-scale copper flashings. Cast and wrought iron architectural elements may be gently sandblasted or abrasively cleaned with a wire brush to remove layers of paint, rust and corrosion. Sandblasting with a flat, or rotary wheel, or railroad rolling stock—in order to clean and prepare them for repainting. Because iron is hard, an eraser

Abrasive Cleaning of Wood. This wooden window sill, molding and paneling have been sandblasted to remove layers of paint in the rehabilitation of this commercial building. Not only is some paint still embedded in cracks and crevices of the woodwork, but more important, grit blasting has actually eroded the summer wood, an effect raising the grain, and resulting in a rough surface.



Abrading the Surface without Removing the Paint. Even though the entire outer surface layer of the brick has been sandblasted off, spots of paint still cling to the masonry. Sandblasting or other similarly abrasive methods are not always a successful means of removing paint.

Abrasive Cleaned vs. Unetched Brick. Two brick masonry walls are compared. The brick on the left has been sandblasted, while the brick on the right has not. The brick on the left is eroded, and the mortar joints are exposed. The brick on the right is smooth and the mortar joints are intact.

Architectural and/or Historic Character.

Through cleaning a historic building may not only sacrifice some of the building's character, but also, misguided cleaning efforts can cause a great deal of damage to historic building fabric. Unless there are stains, graffiti or dirt and pollution deposits which are destroying the building fabric, it is generally preferable to do as little cleaning as possible, or to repeat where necessary. Wet grit methods, which eliminating dust, deposit a messy slurry on the ground or other surfaces surrounding the base of the building. In colder climates where there is the threat of frost, any wet cleaning process applied to historic masonry structures must be done in warm weather, allowing ample time for the wall to dry out thoroughly before cold weather sets in. Water which remains and freezes in cracks and openings of the masonry surface eventually may lead to spalling. High-pressure wet cleaning may force an inordinate amount of water into the walls, affecting interior materials such as plaster or joint coats, as well as metal building components within the walls.

Variable Factors.

The greatest problem in developing practical guidelines for cleaning any historic building is the large number of variable and unpredictable factors involved. Because these variables make each cleaning project unique, it is difficult to establish specific standards at this time. This is particularly true of abrasive cleaning methods because their inherent potential for causing damage is multiplied by the following factors: —the type and condition of the material being cleaned; —the size and sharpness of the grit particles or the mechanical equipment; —the pressure with which the abrasive grit or equipment is applied to the building surface; —the consistency of the material being cleaned; —the skill and care of the operator; and —the consistency of the pressure on all surfaces during the cleaning process.

which is naturally somewhat uneven, will not be noticeably damaged by controlled abrasion. Such treatment will, however, result in a small amount of pitting. But this slight abrasion creates a grain which will be more easily washed away by abrasive blasting or power tools, leaving an uneven surface with the grain raised and often frayed or "fuzzy." Once this has occurred, it is almost impossible to achieve a smooth surface again except by extensive hand sanding, which is expensive and will quickly negate any cost savings earlier by sandblasting. Such dry cleaning treatment also obliterates historic tool marks, fine carving and detailing, which are the building's character.

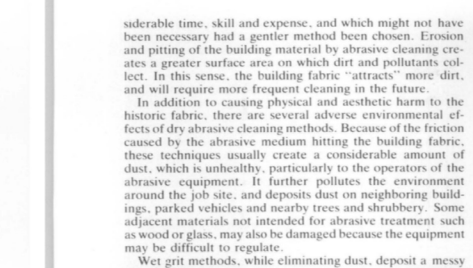
Metals: Like stone, metals are another group of building materials which vary considerably in hardness and durability. Softer metals which are used architecturally, such as tin, zinc, lead, copper or aluminum, generally should not be cleaned abrasively as the process detaches and destroys the original surface texture and appearance, as well as the acquired patina. Much applied architectural metal work used on historic buildings—tin, zinc, lead and copper—is often quite thin and soft, and therefore susceptible to denting and pitting. Galvanized sheet metal is especially vulnerable, as abrasive treatment would wear away the protective galvanized layer.

In the late 18th and early 19th centuries, these metals were often cut, pressed or otherwise shaped from sheets of metal into a wide variety of practical uses such as roofs, gutters and flashing, and facade ornamentation such as cornices, friezes, dormers, panels, cupolas, steel windows, etc. The architecture of the 1920s and 1930s made use of metals such as chrome, nickel alloys, aluminum and stainless steel in decorative exterior panels, window frames, and doorways. Harsh abrasive blasting would destroy the original surface finish of most of these metals, and would increase the possibility of corrosion.

However, conservation specialists are now employing a sensitive technique of glass bead peening to clean some of the harder metals, in particular large bronze outdoor sculpture. Very fine (75-125 micron) glass beads are used at a pressure of 60 to 80 psi. Because these glass beads are completely spherical, there are no sharp edges to cut the surface of the metal. After cleaning, these stains undergo a lengthy process of polishing. Coatings are applied which protect the surface from corrosion, but there are no sharp edges to cut the surface. An alternative delicate cleaning technique employing compressed air in Europe to clean historic masonry structures without causing damage. But at this time the process has not been tested sufficiently in the United States to recommend it as a building conservation measure.

Sometimes a very fine smooth sand is used at a low pressure to clean or remove paint and corrosion from copper flashings and other metal building components. Restoration architects recently found that a mixture of water and fine sand and copper slag at a pressure of approximately 200 psi was the only way to remove corrosion successfully from a mid-19th century terra-cotta iron roof. Metal cleaned in this manner was not painted immediately to prevent re-encrustation of the surface. It is thought that these methods "work harder" the surface by compressing the outer layer, and actually may be good for the surface of the metal. But the extremely complex nature and the time required by such processes make it very expensive and impractical for large-scale copper flashings. Cast and wrought iron architectural elements may be gently sandblasted or abrasively cleaned with a wire brush to remove layers of paint, rust and corrosion. Sandblasting with a flat, or rotary wheel, or railroad rolling stock—in order to clean and prepare them for repainting. Because iron is hard, an eraser

Permissible Abrasive Cleaning. In accordance with the Secretary of the Interior's Guidelines for Rehabilitation Projects, it may be acceptable to use abrasive cleaning methods on interior surfaces such as the aluminum base, because the masonry surfaces do not have significant design, detailing, carving or finish, and the wooden window frames, and railroad rolling stock—in order to clean and prepare them for repainting. Because iron is hard, an eraser



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Abrasive Cleaned vs. Unetched Brick. Two brick masonry walls are compared. The brick on the left has been sandblasted, while the brick on the right has not. The brick on the left is eroded, and the mortar joints are exposed. The brick on the right is smooth and the mortar joints are intact.

Architectural and/or Historic Character.

Through cleaning a historic building may not only sacrifice some of the building's character, but also, misguided cleaning efforts can cause a great deal of damage to historic building fabric. Unless there are stains, graffiti or dirt and pollution deposits which are destroying the building fabric, it is generally preferable to do as little cleaning as possible, or to repeat where necessary. Wet grit methods, which eliminating dust, deposit a messy slurry on the ground or other surfaces surrounding the base of the building. In colder climates where there is the threat of frost, any wet cleaning process applied to historic masonry structures must be done in warm weather, allowing ample time for the wall to dry out thoroughly before cold weather sets in. Water which remains and freezes in cracks and openings of the masonry surface eventually may lead to spalling. High-pressure wet cleaning may force an inordinate amount of water into the walls, affecting interior materials such as plaster or joint coats, as well as metal building components within the walls.

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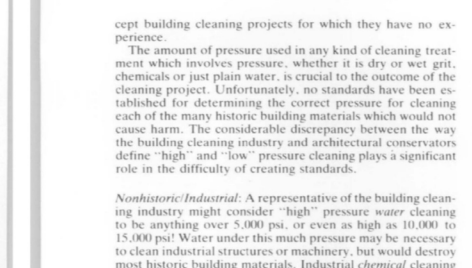
Metals: Like stone, metals are another group of building materials which vary considerably in hardness and durability. Softer metals which are used architecturally, such as tin, zinc, lead, copper or aluminum, generally should not be cleaned abrasively as the process detaches and destroys the original surface texture and appearance, as well as the acquired patina. Much applied architectural metal work used on historic buildings—tin, zinc, lead and copper—is often quite thin and soft, and therefore susceptible to denting and pitting. Galvanized sheet metal is especially vulnerable, as abrasive treatment would wear away the protective galvanized layer.

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However, conservation specialists are now employing a sensitive technique of glass bead peening to clean some of the harder metals, in particular large bronze outdoor sculpture. Very fine (75-125 micron) glass beads are used at a pressure of 60 to 80 psi. Because these glass beads are completely spherical, there are no sharp edges to cut the surface of the metal. After cleaning, these stains undergo a lengthy process of polishing. Coatings are applied which protect the surface from corrosion, but there are no sharp edges to cut the surface. An alternative delicate cleaning technique employing compressed air in Europe to clean historic masonry structures without causing damage. But at this time the process has not been tested sufficiently in the United States to recommend it as a building conservation measure.

Sometimes a very fine smooth sand is used at a low pressure to clean or remove paint and corrosion from copper flashings and other metal building components. Restoration architects recently found that a mixture of water and fine sand and copper slag at a pressure of approximately 200 psi was the only way to remove corrosion successfully from a mid-19th century terra-cotta iron roof. Metal cleaned in this manner was not painted immediately to prevent re-encrustation of the surface. It is thought that these methods "work harder" the surface by compressing the outer layer, and actually may be good for the surface of the metal. But the extremely complex nature and the time required by such processes make it very expensive and impractical for large-scale copper flashings. Cast and wrought iron architectural elements may be gently sandblasted or abrasively cleaned with a wire brush to remove layers of paint, rust and corrosion. Sandblasting with a flat, or rotary wheel, or railroad rolling stock—in order to clean and prepare them for repainting. Because iron is hard, an eraser

Abrasive Cleaning of Wood. This wooden window sill, molding and paneling have been sandblasted to remove layers of paint in the rehabilitation of this commercial building. Not only is some paint still embedded in cracks and crevices of the woodwork, but more important, grit blasting has actually eroded the summer wood, an effect raising the grain, and resulting in a rough surface.



Abrading the Surface without Removing the Paint. Even though the entire outer surface layer of the brick has been sandblasted off, spots of paint still cling to the masonry. Sandblasting or other similarly abrasive methods are not always a successful means of removing paint.

Abrasive Cleaned vs. Unetched Brick. Two brick masonry walls are compared. The brick on the left has been sandblasted, while the brick on the right has not. The brick on the left is eroded, and the mortar joints are exposed. The brick on the right is smooth and the mortar joints are intact.

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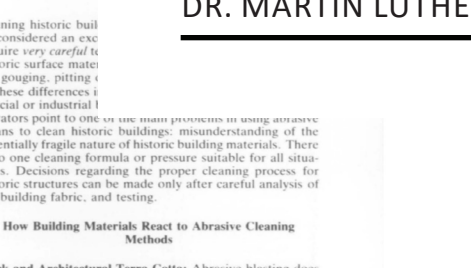
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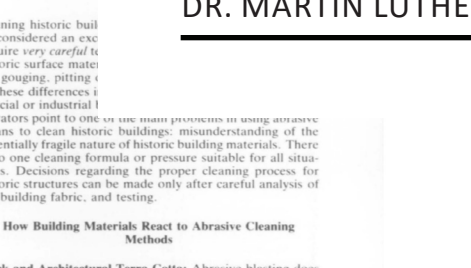
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DR. MARTIN LUTHER KING, JR. COMMEMORATIVE COMMITTEE



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