



Main Street Matters

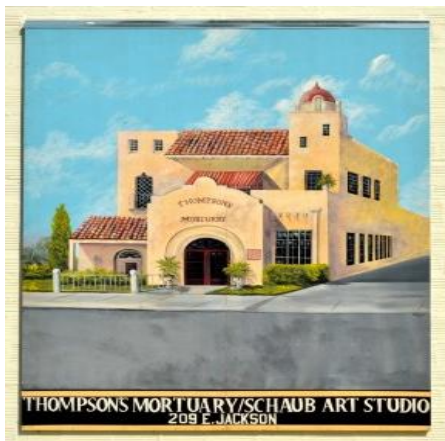
A MONTHLY PUBLICATION OF THE TEXAS MAIN STREET PROGRAM

JULY 2013 • COMMUNITY HERITAGE DEVELOPMENT DIVISION • P.O. BOX 12276, AUSTIN, TX 78711 • 512.463.6092

Spotlight on Murals in Harlingen

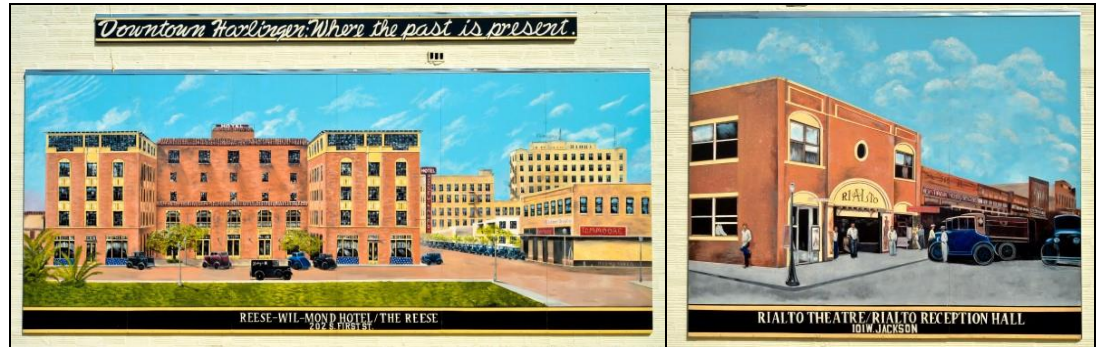
(Population approx. 65,000)

With more than 20 murals downtown and many others citywide, murals have become a top tourist attraction for Harlingen. The Harlingen Downtown District has worked with partners to preserve, create, and promote murals since the 1980s. Mural maps, guides, and walking tours give locals and visitors yet another reason to spend time and, hopefully, money in restaurants, shops, and service businesses.



Thompson's Mortuary/Schaub Art Studio featured in the *Where the Past is Present* mural collage.

Downtown Harlingen: Where the past is present



Downtown Harlingen: Where the Past is Present mural collage focuses on historic preservation and seven historic downtown buildings (two are featured above) which have all been repurposed.

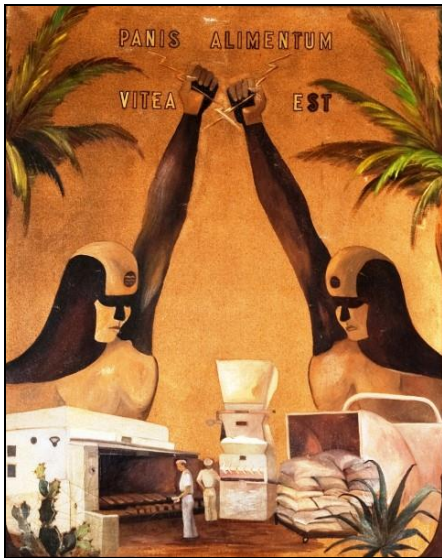
Murals help generate interest in and support for historic preservation, besides adding visual interest to plain walls and deterring graffiti. The colorful, larger-than-life-size format attracts attention. Downtown Harlingen deliberately commissions mural artists to tell stories and to celebrate aspects of the community's history and culture.

A good example is *Downtown Harlingen: Where the Past is Present*, a mural completed in March 2013, with funding in part from the Texas Historical Commission's Texas Heritage Trails Program. It portrays the concept of adaptive reuse by showing seven repurposed downtown buildings as they

looked previously, when open as a bank, hardware store, dress shop, post office, hotel, mortuary, and movie theatre. The mural (which is approximately 10 feet x 112 feet) was painted in full color by artist Brett Oberthaler from historic black-and-white photographs.



The ribbon cutting ceremony was held March 12.



Story of Bread, detail of one section.

Oberthaler’s beautiful images make people notice and appreciate buildings they pass by every day and have taken for granted. Several Harlingen residents have commented that this new mural is their favorite because it prompts memories of “the way Harlingen used to be.” In the wake of publicity about the mural, more people are posting historic photos and old postcard images of Harlingen buildings on Facebook. Former residents are inquiring about properties and businesses they remember, and newcomers are asking what the buildings they work in used to be.

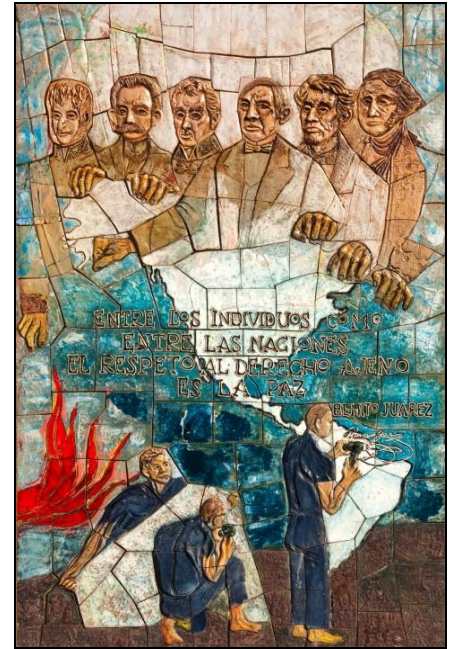
Downtown Harlingen also strives to preserve historic murals for future generations to enjoy. Three spectacular murals painted on canvas by the late Normah Knight had decorated walls inside Harlingen businesses for decades. In the 1980s, *The Story of Bread* (1948), the *Development of the Río Grande Valley* (1951), and the *Development of the Bottling Industry* (1954), were carefully removed from the now-defunct bakery, bank, and bottling plant where they hung and moved downtown, where they remain on public view.

In 2010, as part of Harlingen’s centennial celebration, a monumental mosaic mural was installed downtown entitled *The History of Mexico and Mankind* (see photos). This priceless work of art, consisting of 905 handcrafted tiles, was created in 1975 by the late Raúl Esparza Sanchez of Torreon, Coahuila (Mexico), for the California Museum of Science and Industry. Each of the nine panels depicts an aspect of Mexican legend and lore. How the mural was acquired and reassembled in Downtown Harlingen is a story in and of itself, involving many partners, chutzpah, and determination.

There is much to consider if you are thinking about a mural program to complement your historic preservation efforts. Here are tips that derive from years of experience:

Goals

Be clear about what you want to accomplish with your mural program. Set goals, put them on paper, and stick with them. In 2003, when the Harlingen Convention and Visitors Bureau, Downtown District, Historical Preservation Society, and Keep Harlingen Beautiful joined together to create new murals, these partners set goals that addressed each organization’s respective needs. Ten years later, the partners have changed, but the goals endure: 1) to create more public artworks that attract visitors to Harlingen and entice them to spend more time exploring the city;



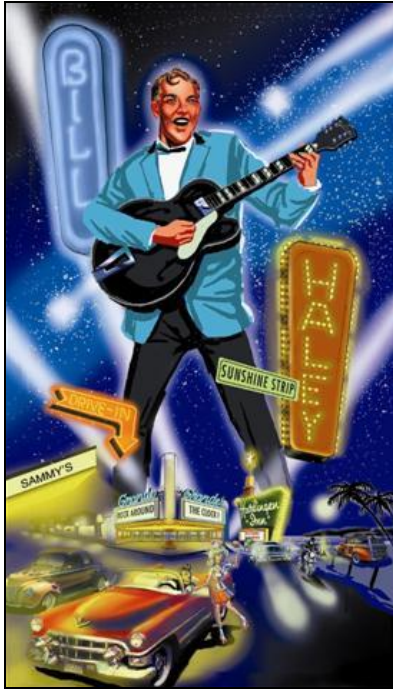
Detail of one panel in *The History of Mexico and Mankind* mosaic mural.

- 2) to revitalize downtown Harlingen and entice new merchants and more shoppers to the area;
- 3) to help preserve the history and heritage of the community; and
- 4) to beautify the city and add to the quality of life of citizens and visitors.

The goal is not just to make walls pretty. Nor is it to make political statements, or install works that shock or offend. Partner with organizations and individuals when



Centennial celebration at *The History of Mexico and Mankind* mural site.



A Tribute to Bill Haley and His Comets, full mural on MDO board.

goals align; wish them well when they don't.

Subject Matter

Make a list of stories to tell about your community. Think about documenting key events, like downtown during World War II, or how people pulled together after a devastating hurricane or flood. The Harlingen mural entitled *The Early Days* (Jermain Steed, 2001) celebrates the coming of the railroad. Consider mural tributes to key individuals, organizations, prominent business people, or families. The mural, *A Tribute to Bill Haley and His Comets* (John Aretakis, 2003), memorializes Harlingen's most famous resident, the legendary "Grandfather of Rock 'n Roll." Showcase your top agricultural products, sporting traditions like fishing, birding, hunting, or team sports. Tap into nostalgia with murals based on old photographs and postcards.

Locations

Walk and drive around the downtown district to identify walls where murals might be installed. Take pictures, measure, and note whether the walls are brick, block, concrete, stucco, or frame. Consider traffic patterns and walking tour routes. Talk with property and business owners to determine who is receptive to having murals on their buildings and on what topics.

Materials

Some Harlingen murals have been painted on Medium Density Overlay (MDO) boards and affixed to buildings, rather than having artists paint directly on walls. This has been done for various reasons: to avoid damaging brick that had not been painted previously; to ensure that a work Downtown Harlingen owned could be removed from a building (private property) if it sold; and, to allow an artist to work indoors and at ground level rather than on a scaffold in the hot South Texas sun.

While artworks won't last forever in the elements, be proactive in protecting them. An automotive clear coat (or two or three) is applied on the completed murals in Harlingen to retard ultraviolet rays. Flashing is installed along the top of the murals on MDO boards to prevent rain, mold, and mildew behind.

Money

If murals are a priority, allocate money in your budget for them. Engage partners who might help with cash or in-kind contributions. Write grants if you have time to do so, and the ability

to manage the recordkeeping and reporting the grant agency will require. Develop a budget that is realistic and appropriate for the size of your project and your community.

No artist Downtown Harlingen ever hired was paid what they really should have been paid, if their time and talent is considered. But they understand the value in having a work on display downtown. It helps give artists credibility, build their portfolios, and gain other commissions. Do what you can to help them, acknowledge them, and promote them. Provide referrals when people call looking for mural artists for their projects.

Make clear how much money you have for the artist fee and what else your organization is able to provide, such as work space, a paint budget, or MDO boards. If painting directly on a wall, who will be responsible for washing and priming it? Who will provide scaffolding and lighting? Where will the artist get electricity, if needed, and clean and store materials overnight? If an artist is willing to work within the stated parameters, fine. If not, so be it. Some mural artists price their services by the square foot. Those you likely can't afford, especially if creating large works of 800, 1,200, or more than 2,000 square feet.



The Early Days mural faces the tracks on which the train arrived in 1904.

Artists

Working with artists can be fun and interesting; it also can be a challenge. As a project manager you likely are left-brained, organized, and detail-oriented. Many artists are the opposite. Even though there is an agreement on paper that clearly states your organization is the client, the project will be done to your satisfaction, and it needs to be finished within a certain timeframe, an artist might not relish your constructive input nor adhere to a schedule. It is important to keep focused on the goal and learn to be flexible. Set a payment schedule that provides the artist with an income stream as the project progresses, but reserve a good portion of the funds for payment once the work is completed. Meet with a prospective artist a few times before agreeing to a commission. Trust your instincts. If you sense any difficulty communicating or meet resistance to your ideas at the outset, it's guaranteed to get worse. Select someone else.

Promotion

Promote every step of the way. Adopt the philosophy of "tell them what you are going to do, do it, and then tell them what you've done." If you win a grant for the project, send out a press release when you get it, when you select the artist, select the location, approve the final design for the mural, etc. Post photos on Facebook of the artist at work. Call the local newspaper or TV station to do a story. Plan a gala celebration when it's done and invite all of the project partners, the media, local elected officials, and the public. The *Valley Morning Star* ran a series entitled "Creative Re-use Brings Historic Buildings to Life" for three Sundays following the ribbon-cutting for the *Downtown Harlingen* mural. Colleagues at the ABC affiliate produced a three-minute feature story on the new

mural, which aired during morning and evening newscasts March 28th. Get as much mileage out of the project as you can. Write stories like this one to share what you've learned and promote your community.

For more information on Harlingen murals, mural artists, or other details involved in managing a mural program, contact Cheryl LaBerge, Downtown Manager (and article author), via email at cheryllaberge@myharlingen.us or by phone at 956.216.4910. Harlingen murals may be viewed on the website www.downtownharlingen.com.

FOCUS ON MAIN STREET DESIGN...

Mural Considerations from a Design Perspective

A mural can be an exciting and beautiful addition to downtown when carefully planned and executed. Murals are desired for many reasons: to act as a gateway or entrance to downtown, to brighten and add color to a location, to advertise a business or product, to depict a city/region's heritage, or to tell a story. When done well, a mural can accomplish many of these things as well as foster a sense of community involvement. Choosing the right surface, materials, and artists are key design issues to consider in ensuring a successful mural project.

Choosing the right surface

An ideal surface for a mural is an already plastered or stuccoed wall with a very smooth texture. If the existing texture is not

very smooth, a mural that does not have a significant amount of small detail is suggested. In a simpler mural, the texture is not as important. It is possible to apply products to make the wall surface smoother in the higher detail areas. The wall should be cleaned (no sandblasting at all or power washing over 200 psi) and primed before the mural is begun. Ensure that after cleaning the surface is allowed to dry completely before priming or painting. A wall with loose paint or extensive cracking is not a good candidate, as these are indicative of serious issues that will likely carry over onto the mural, even if repaired before the mural is begun. If there is an existing coating on the surface that cannot be removed, proceed with caution as it may not be compatible with the paint to be used. It is usually a good idea to test the wall's pH levels which measures the acidity or alkalinity of the surface if any issues are suspected. Inspect the wall to ensure that there are not visible moisture issues. If there are moisture issues on a wall, this moisture will be very detrimental to the longevity of a mural. Metal walls can also be a good candidate for a mural surface. Choosing a north facing, or otherwise shaded wall, will help minimize fading.

A brick surface that has not previously been painted should not have a mural painted on it. Painting ma-



Murals can give an illusion of reality such as this Trompe l'oeil mural in downtown Huntsville.



Prepare the surface correctly. Paint has created moisture issues and the surface of the brick has spalled off. Bastrop, TX

sonry creates an ongoing maintenance problem and can potentially cause brick failure. Normally occurring moisture originating from within the building (showering, cooking, even breathing) makes its way through the brick on its way to the atmosphere. To allow for this, brick is designed to breathe so that moisture can pass through the brick and evaporate. When trapped by the layers of paint, moisture build-up causes paint to bubble and peel. After a relatively short period of time this paint failure necessitates the application of a new coat of paint. Moisture trapped within bricks will also directly cause the bricks themselves to deteriorate and fail. In a freeze, the trapped moisture will expand the brick, which can cause cracks as well as the surface of the brick to pop off, a process known as spalling. If a brick surface is already painted, it can be considered for a mural as long as the texture of the brick and the potential decreased longevity of the paint application is taken into account. If an unpainted brick surface is found to be a highly desirable location for a mural, as much surface area as possible should be left unpainted (see the Midland, TX example). This will allow the brick wall to still breathe through the unpainted areas.

In many instances, painting the mural on panels and mounting them to the building is the recommended course of action (see the Bill Haley mural in the spotlight article.) This method leaves the masonry intact and does not risk the build-

ing's envelope. Some widely available materials for these panels are marine plywood or sign painters' boards, often known as Crezon board, or even aluminum skinned panels. Before beginning a project, these surfaces must be well prepared according to the manufacturer's instructions, and primed with a compatible primer. The edges and joints of the panels must be sealed and flashed to ensure water does not infiltrate. Panels have an advantage in that they can be painted in a conditioned studio. Conversely, if the mural painting is to be a community event, mount the panel, or series of panels, to the building and start painting. Use an armature or mounting system with rust and corrosion proof metal fasteners to attach the mural panels to the wall. This sets the panels away from the building to allow air to circulate behind so that moisture issues are not created. Drilling into masonry can allow moisture to seep into the brick, and cause the brick, or even the wall, to fail, so fasteners should be installed only through the mortar joints of a masonry building.

Materials

High quality paint is recommended for exterior murals. Exterior house paint (acrylic latex) and artists' quality acrylic paints are popular choices that come in a wide variety of colors, but that may have issues with fading. A harder medium can be added to increase durability. Silicate paints provide a more permanent bond with the surface, and are a good choice, although industrial paints such as auto paint are options that can hold up well to the sun. The most important consideration is that the pigments have high light stability rating (lightfast rating of one is recommended) to limit fading. Titanium oxide white can decrease the colorfastness of the colors it is mixed with; therefore, it should never be used. Fluorescent paints are also not recommended because of the high potential for fading. Using all paints from the same manufacturer can ensure compatibility. Talking to mural artists and communities with existing murals about what products they have used helps provide accurate information on product longevity. Timing the mural so that the extreme weather conditions are avoided is necessary for proper and long lasting application. Too hot, too cold, or too humid weather conditions can decrease the lifespan of your mural. All colors and products used should be carefully documented in case they are needed



If painting on brick, do not paint the entire surface so that the brick can breathe. Midland, TX

for future touch ups, or in case of maintenance issues. Always look into health and safety issues related to the application of all products used for the mural, such as if a vapor mask is recommended. Local paint stores may donate the paint or materials in exchange for recognition. Stencils, charcoal and overhead projection are all design application tools that are helpful. Some of the necessary painting supplies are drop cloths, multiple width brushes, scaffolding or ladders (ensure proper harnessing is taken into account), access to clean water, small cups and large buckets to hold water, paint palettes and tape for straight lines.

and the trapping of moisture inside. If a sealer is decided upon it is important to use a breathable sealer that is chemically stable and compatible with the paint used. Before deciding upon a sealer, it is important to fully investigate the options. As when deciding upon paints, talk to other communities or mural artists who have used sealers, and get some recommendations of those applied on projects similar to yours. Contact the sealer's manufacturer for information on the coating's properties and recommended use. Test the sealer on a similar paint and surface, if possible, and assure that the manufacturer's instructions are followed for

The design should have some cultural or historic relevance to the community or building. Designs should be presented to, and approved by, the Main Street Board. A rendering should be created to advertise what the final outcome will look like, as well as a basis for the mural itself. Advertising to the community allows the opportunity to ask for volunteers and increase community involvement.

It helps to have one person in charge of the design and execution, and this person should be an accomplished artist. This person can be in charge of organizing the people painting and finishing the pro-



Coca Cola advertisement mural in downtown Lufkin, Texas Downtown Association award winner for mural series.

Once a mural is complete, sealers can provide protection for a mural. Before application, the pros and cons must be weighed. The most common reasons to desire a sealer are: to protect a mural from fading due to ultraviolet rays from the sun, to provide stain protection due to wear due to touch and dirt, and to allow for ease of cleaning if the mural becomes soiled or tagged with graffiti. Sealers can create very serious issues, such as yellowing, discoloration, clouding, peeling,

proper application. It is better not to apply a sealer than to apply one that could damage your mural. It is also important to judge by the location and the amount of direct sunlight received on the mural area if a sealer is even necessary. A tree can be strategically placed to help with shading.

Choosing a design and artist

As mentioned in the Spotlight article, professional mural artists can be used. Another option is a community and volunteer lead mural.

ject. The person in charge of design should be able to identify the painters' strengths and specific areas for them to paint based on their talents. However, you may find that these talents are revealed on site and you may want to switch them to different areas based on their talents. If volunteers are used, time blocks should be set up. You may find a few community artists that will ask if they can paint at their own pace, when the group is not working. This can be helpful if they are supervised or know the area



(top)Volunteers working on a community mural on an ideal shaded, stucco wall. Georgetown, TX; (bottom) Completed Georgetown mural "Discover Georgetown All Over Again" with coordinator and lead artist Sarah Jane Blankenship.

[in-
des/articles/murals/
creating-eng.aspx](#)

[www.bikemural.org/
muralprotec-
tion.html](http://www.bikemural.org/muralprotection.html)

[www.heritagepreser-
va-
tion.org/RPM/Mur
alBestPractices.html](http://www.heritagepreservation.org/RPM/MuralBestPractices.html)

[http://muraliname-
rica.com/](http://muralinamerica.com/)

Thanks to Audrey Holt, Project Design Assistant for the Texas Main Street Program, for providing this article.

MAIN STREET AROUND THE STATE

Cotulla

The City of Cotulla and the Cotulla Main Street Program celebrated the unveiling of their National Register of Historic Places marker on Friday, June 28. The downtown district was approved for listing in the National Register of Historic Places this past year.

Cuero

Cuero Main Street has teamed up with Full O Pep Ranch and Garden Center and the Cuero High School



National register district marker unveiled in Cotulla

FFA floral design students to put iron hanging baskets in downtown. Partnerships abound as the garden center will donate the plants, the students will assemble the planters and plant the flowers, and the city will hang and water the hanging baskets—all coordinated by Cuero Main Street Program.

Greenville

Regular weekend ghost walks are occurring in downtown Greenville on Friday and Saturday evenings for 1 ½–2 hours. The walks are conducted by lamp light and Victorian costume. The location of old gallows, a winery and a 1920's Egyptian Revival former mortuary building are among the stops.

EVENTS

If you would like one of your Main Street events posted here, email jill.robinson@thc.state.tx.us at least three weeks ahead of the month in which you want the posting.

July 13, Weatherford

Take a trip back to yesteryear at the 29th annual Parker County Peach Festival, held in historic downtown (45,000 attendance was estimated last year.) There will be an art show, food vendors, childrens' activities including mini-train rides, the annual peach pedal bike ride, live music and a 42 domino tournament. Food offerings will include home-made peach ice cream, peach snow cones, fresh peach cobbler, and more. For more information see www.parkercountypeachfestival.org

AWARD NOMINATIONS

Texas Downtown Association (TDA) President's Awards

The 2013 TDA President's Awards recognize and honor the people and projects that have achieved excellence in Texas downtowns.

they should work on. Kids are good press, but it can be difficult to get them to work for long periods of time, and quality should be carefully controlled. Two consecutive weekends organized for the community to work on the mural is a concentrated time that will keep the excitement level high. It is very possible it will not be done in two weekends, and the person in charge of the design and execution should expect to finish it, asking for additional help as needed. Document the entire process with photographs. Be sure to thank all volunteers and artists at an official city meeting and present them with a token of thanks.

Webliography and sites to visit for more info:

[www.cci-icc.gc.ca/caringfor-
prendresoin-](http://www.cci-icc.gc.ca/caringfor-prendresoin-)

Award categories include: design (best commercial interior, best renovation/rehabilitation, best restoration, best new construction, best public improvement), achievement (best marketing program, best promotional event, best downtown business, best downtown partner), Downtowner of the Year, and the Susan H. Campbell Award for Professional Excellence. Nominations must be postmarked by **July 19**.

For the awards guidelines and application, see www.texasdowntown.org/president-s-awards.html.

GRANTS

Lowe's Charitable & Educational Foundation Community Partners

Grants are available where Lowe's operates stores and distribution centers. Funding is targeted to nonprofits and local municipalities undertaking high-need projects such as building renovations/upgrades, grounds improvements, technology upgrades, and safety improvements. Grants generally range from \$5,000 to \$25,000.

The next funding cycle is open through **July 30**.
<http://responsibility.lowes.com/community-relations/>

Plum Creek Foundation

Grants available for community-based nonprofits that work to improve the general welfare and quality of life in communities served by Plum Creek in Texas and elsewhere. Application deadlines are **July 31 and October 31**. See www.plumcreek.com/CommunityInvolve-Ment/GrantApplication/tabid/161/Default.aspx

Rescuing Texas History Mini-Grants, 2013

The Portal to Texas History at the University of North Texas is accepting applications for its Rescuing Texas History Mini-Grant series. Each grant will provide up to \$1,000 of digitization services to libraries, archives, museums, historical societies, and other groups that house historical materials. All of the materials will be scanned at UNT libraries and hosted on the Portal to Texas History. Both newspapers and archival collections will be considered for digitization. Application deadline is **Aug. 15**. See www.library.unt.edu/call-submissions-portal-texas-history

The Texas Capital Fund (TCF) Main Street Improvement Grant

The TCF Main Street Improvement Grant through the Texas Department of Agriculture provides funds to expand or enhance public infrastructure in historic Main Street areas. The last application workshop will be held Aug. 9 from 9:30 a.m.-noon at the Former Students Building at 2509 Hendricks St., Gladewater, TX. For participation in this workshop through a webinar, see

<https://tdameetings.webex.com/tdameetings/onstage/g.php?d=749315656&t=a>

Event password: TCF

For Audio: Call-in toll-free number 877.926.9237

Attendee access code: 796 162 5
Registration for these workshops is not required, however, to assist the department in planning. Please provide a RSVP to Matthew Schmidt at 512.936.6613 or by e-mail, Mathew.Schmidt@TexasAgriculture.gov.

Application deadline is **Oct. 3**

CONFERENCES/ WORKSHOPS

Apply for Texas

Historical Markers

Learn how to research and apply for an Official Texas Historical Marker. The THC Historical Markers program hosts free workshops around the state to provide an overview of historical research fundamentals and to walk participants through a sample marker application and narrative. The intended audience is potential marker applicants, as well as County Historical Commissions and other heritage organizations. The next workshops/webinars are:

Workshops:

Tues. July 9, Junction
Tues. July 30, Abilene

Webinars:

Wed. July 17, 2–3:30 p.m.
Thurs. Aug. 8, 2–3:30 p.m.
Call 512.463.5853 to register or email history@thc.state.tx.us

Friends of the THC Development Seminar Series

Understanding How to Secure Financial Resources for Your Nonprofit, Aug. 20, 9 a.m. –4 p.m. Topics will include: best practices for donor communications, creating your fundraising toolkit, using technology to advance your mission, building unrestricted resources through annual fund campaigns, etc.

Grant Writing Workshop: Understanding Special Project Funding, Wed. Aug. 21, 9 a.m. –4 p.m. Foundation, government, and corporate grants can provide generous support for an organization's special projects if you know how and where to solicit funding. This full-day seminar teaches par-

ticipants how to identify prospective funding partners and write proposals. Location is Austin and fees are \$225/day or \$400 for both days. Registration deadline: Aug. 5. See

www.thcfriends.org/development-series

Reclaiming Vacant Properties Conference

The Center for Community Progress will hold its fifth national Reclaiming Vacant Properties conference in Philadelphia Sept. 9–11.

The conference theme is Investing in the Future: Unlocking Hidden Values. Sessions and speakers will pay particular attention to the ways in which the nation's communities are recognizing and capitalizing on the value from their vacant and distressed properties in order to reduce costs, increase revenues, return equity to individuals, and create a stable foundation for future prosperity. See

www.communityprogress.net/events-pages-32.php?id=345

Calendar of Events

■ **Oct. 29–Nov. 2, 2013, Indianapolis, Indiana**

The National Preservation Conference will be held with the theme of Preservation at the Crossroads, see www.preservationnation.org/resources/training/npc/

■ **Nov. 5–8, 2013, Bastrop**

Texas Downtown Development and Revitalization Conference (annual conference of the Texas Downtown Association/Texas Main Street Program), see www.texasdowntown.org

Websites of Interest

Advisory Council on Historic Preservation: www.achp.gov

African American Heritage Preservation Foundation: www.aahpfdn.org

(The) Alliance for Historic Landscape Preservation: www.ahlp.org

(The) American Institute of Architects: www.aia.org

American Planning Association: www.planning.org

American Society of Landscape Architects: www.asla.org

(The) Cultural Landscape Foundation: www.tclf.org

(The) Handbook of Texas Online: www.tshaonline.org/handbook/online

Keep Texas Beautiful: www.ktb.org

League of Historic American Theatres: www.lhat.org

National Main Street Center: www.preservationnation.org/main-street

National Park Service: www.nps.gov

National Trust for Historic Preservation: www.preservationnation.org

Partners for Sacred Places: www.sacredplaces.org

Preservation Easement Trust: www.preservationeasement.org

PreservationDirectory.com: www.preservationdirectory.com

Preservation Texas: www.preservationtexas.org

Project for Public Spaces: www.pps.org

Rails-to-Trails Conservancy: www.railstotrails.org
Scenic America: www.scenic.org
Texas Department of Agriculture: www.TexasAgriculture.gov
Texas Commission on the Arts: www.arts.state.tx.us
Texas Downtown Association: www.texasdowntown.org
Texas Folklife Resources: www.texasfolklife.org
Texas Historical Commission: www.thc.state.tx.us
Texas Parks and Wildlife Department: www.tpwd.state.tx.us
Texas Rural Leadership Program: www.trlp.org
Texas State Preservation Board: www.tspb.state.tx.us
Urban Land Institute: www.uli.org

Texas Main Street Program
Texas Historical Commission
P. O. Box 12276
Austin, TX 78711-2276, 512.463.6092, Fax 512.463.5862

