

4069

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Walking Man Sign
Other names/site number: Walking Service Man Sign, Hawkes Plaza Sign
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)



2. Location

Street & number: 10 Hardy Road
City or town: Westbrook State: Maine County: 04092
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

X A B X C D

<u>Kip A. Mohney, SHPO</u>	<u>4/30/2019</u>
Signature of certifying official/Title:	Date
MAINE HISTORIC PRESERVATION COMMISSION State or Federal agency/bureau or Tribal Government	
In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title	State or Federal agency/bureau or Tribal Government

Walking Man Sign

Cumberland County, Maine

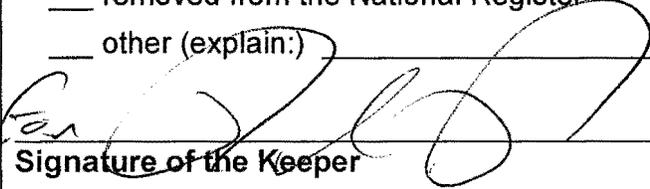
Name of Property

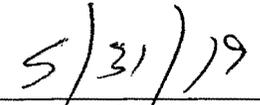
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)


Signature of the Keeper


Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
<u>1</u> _____	_____	objects
<u>1</u> _____	<u>0</u> _____	Total

Number of contributing resources previously listed in the National Register 0_____

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: work of art

COMMERCE/TRADE

OTHER: advertising

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: work of art

OTHER: advertising

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7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER: Goojie / Populuxe

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: concrete, Structure: Metal/Steel, Other: neon, incandescent lights

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Walking Man Sign stands at the southwest corner of the intersection of US Route 302 and Hardy and Duck Pond Roads in Westbrook, Maine. The area is known as Duck Pond Village and is a rural area north of suburban Westbrook and Portland, Maine. The topography is generally flat with a church, grange, residences and commercial buildings in the area on large lots. Built in 1962, the Populuxe style sign is perpendicular to US 302 and 35' west of the road. The sheet metal clad steel frame sign consists of two parts, a 13' tall mechanized TV repairman and an 18' tall by 12' wide illuminated sign. The arm of the repairman swings a toolbox giving the impression of walking although the legs in mid step do not move. The neon and incandescent lighted sign says, "Hawkes Plaza," and is composed of three shapes: an arrow point, a rectangle and a round cornered trapezoid. Since construction the sign has been maintained with painting, bulb replacement and minor in-kind repairs. Text has been changed on secondary sections of the sign due to closure of the TV repair business. Integrity of design and materials are slightly reduced by these changes, but the integrity of the character defining features of the sign are intact. The sign overall retains integrity to its period of significance.

Narrative Description

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The Walking Man Sign is located on the west side of a long, flat, straight stretch of US 302 with clear views from both north and south approaches. The sign is perpendicular to this road and parallel to Hardy Road to its north. The sign is centered in an open lawn at the southwest corner of the intersection. To the west is a restaurant, several sheds and a residence. To the south is a paved and gravel parking lot. The other three corners of the intersection are a gas station, grange hall and multifamily home. The wider surrounding area has a semi-rural feel with residential and commercial structures widely spaced on large lots.

The two-sided sign has identical mirror images and is made of two primary components set on a shared concrete foundation. The 13' tall TV repairman is supported by a single steel pole rising through one leg. The signboard portion is set on two more steel poles with all poles aligned east and west, and the sign presenting a 1' wide undecorated side in these directions. Both components have a steel angle iron skeleton with a sheet metal skin. The red and blue painted repairman is wearing a service uniform with hat and tie and carries a tool box. One leg is straight and on the ground with the other bent back as if in mid-step. The legs do not move, but the toolbox arm swings giving the impression of walking to the west. The north and south faces match including the turn of the chest toward the viewer and the back or east arm which holds the toolbox. When in motion, the swinging back arms with the toolbox are synchronized giving the same forward-facing, toolbox-in-the-foreground view from either side.

Three feet to the west is the back edge of the blue and yellow painted signboard. An inverted isosceles trapezoid with rounded corners is the upper shape with a smaller rectangle overlapping it below. To the west a boomerang shape is incorporated pointing like an arrow in that direction. A smaller rectangular sign is inserted between the support poles just below the upper rectangle. (See Photo 1). The trapezoid section is 12' wide and 18' high at the top and has "Hawkes" written in large sanserif block letters which are filled with neon lights. The engaged rectangle below is a light box with "Plaza" written in cursive on it. This section formerly read, "Television Sales Service," also in cursive when the business was active. The boomerang to the west is attached to the west support pole at the bottom and embedded in the trapezoid along the upper leg. Incandescent light bulbs projecting from the exterior skin light this section. The separate lower rectangle is another lightbox suspended below the upper sign. This sign's text changed frequently over time now reading, "Lenny's" which advertises the restaurant to the west. A ground level spotlight on either side of the sign provides additional illumination.

Major changes to the sign are limited to the two rectangular text sections which changed to reflect the businesses and products being advertised. The text was changed on these sections, but the materials used were in-kind replacements. The font and style of text were also similar. The text on the lower sign had multiple versions since construction suggesting periodic change may have been intended. Other changes involved in-kind light bulb replacement, rewiring, and painting. The sign retains its character defining features including the characteristic shapes, neon, incandescent lights, and movement. Although moving signs are now prohibited by the State of Maine, the sign is still functional and is operated periodically for brief periods. Overall the sign retains a high degree of all aspects of integrity.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance (Enter categories from instructions.)

ART

COMMERCE

Period of Significance

1962-1969

Significant Dates

N/A

Significant Person (Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Allerton Hawkes (1932 - 2018)

Amos Hawkes (1903 - 1984)

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.) (Refer to photographs)

The Walking Man Sign in the Duck Pond Village section of Westbrook, Cumberland County, Maine was built in 1962 along US 302 to advertise a nearby television repair and sales business. The Populuxe style sign is a good example of large, mechanized and illuminated roadside advertising designed to be visible to the fast moving automobile traffic of its day. The movement, lights, size and unique appearance of the sign drew driver's attention and increased sales as intended. The sign became a destination in its own right as a piece of pop art drawing visitors interested in the unusual, large scale, illuminated signboard and animated serviceman. The sign reflects the Populuxe or Googie style of roadside signage of the period and is an unusual well-preserved example in Maine. The sign is nominated to the National Register of Historic Places under Criteria A and C, at the local level of significance, for its highly visible and early representation of post WWII, commercial, roadside architecture. The areas of significance are Commerce, and Art. The period of significance starts when the sign was constructed in 1962 and ends in 1969 which represents 50 years before the present.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Westbrook, Cumberland County, Maine is a suburb of Portland today. It initially grew as a separate community with manufacturing centered around various water powers. The city center is located around the Saccarappa Falls of the Presumpscot River. The Duck Pond Village area where the Walking Man Sign is located is at the northwest corner of the city limits about 5 miles from the population center. This area was a smaller manufacturing village with water powered factories around the out flow of Highland Lake to the north. Development and population increase in Westbrook continued steadily with no population declines reported on any US census. Industry in Duck Pond was a smaller enterprise compared to the large mills in the city center. The factory was demolished in the first half of the twentieth century at the same time agriculture was declining in the area. About the same time in the early twentieth century the lakes to the north of Westbrook became a more developed recreation area for the greater Portland area, and with the post WWII housing boom and general growth of suburbs, single family homes became more prevalent on larger lots in the built-up rural environment. US 302 which runs through the area sent commuters to Portland or brought vacationers to the lakes. The highway was not a built-up strip as it stretched from the center of Westbrook through other small villages on its way to Duck Pond Village, but the increasing use and speed of automobiles along the route necessitated highly visible signage to catch the eye of prospective customers moving quickly past the widely separated businesses.

The Walking Man Sign was designed and built by Al (Allerton) Hawkes. He was born in Providence, Rhode Island in 1930 and moved to Westbrook, Maine at ten years old. A lifelong

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interest in music led to a life of performing in addition to work in radio broadcasting, sound recording, and TV and sound equipment sales and service. As a young man he broadcast a pirate radio station from his Westbrook home for around a year. In 1947 he and Alton Myers, a local African-American musician, formed a bluegrass duet which performed around New England. After military service in 1951 where he worked in broadcasting and recording, he studied at the Massachusetts Radio and Broadcast School. With this training, he started Event Records in Westbrook recording country and bluegrass music from 1956 to 1962. He also opened Hawkes TV sales and service in 1956. As a result of a warehouse fire that destroyed a large portion of the company's stock, Event Records closed in 1962, but Hawkes continued the TV and sound equipment sales and service shop. To promote his electronics business, Hawkes built the Walking Service Repairman Sign or Walking Man Sign. The sign was installed in 1962 with neon, incandescent lights and mechanical movement. While still functional today the sign stopped routine operation with the 1989 closure of the business. As operation of moving signs is prohibited by the State of Maine, the lighting and motor are only operated sporadically for very brief periods.

Commerce

Signs were present and in some places visually overwhelming long before cars, but the speed and freedom of car travel contributed to increased height, size and placement near the road. Travel by foot or horse was slow and did not necessitate the same level of visibility from afar. The pace allowed recognition of signs, reading the offered services, and a casual stop to shop. With the advent of railroads, travel speed increased, but the ability to casually stop was removed. While a track side sign could advertise offerings at the next stop if sized and placed appropriately, the enclosed seating within the train car did not allow all passengers a view of it. As Chester Liebs states in *Main Street to Miracle Mile*:

Advertising signs already inundated the nation's thriving Main Street business district by the mid-1850s, and toward the end of the century, advertisers had begun to erect large billboards beside railroad tracks and street car lines to catch the attention of passengers streaking by. However, it was not until automobiles became relatively commonplace that widespread commercialization of the landscape began in earnest.¹

With the advent of the automobile, speed and freedom were combined. As the network of roads improved and expanded and traffic increased, gas stations, restaurants, shops, lodging and entertainments developed on the roadside away from city centers. Any roadside sign could be seen by all passengers in a car, but if not sized and placed to allow reading at speed, it was of little use. As Liebs points out in the same book, "each sign and building had to visually shout: 'Slow down, pull in, and buy.'"² To create effective signs for auto traffic, roadside advertising needed to be large enough and tall enough with text visible from a distance to give the driver time to read it, decide to explore, and slow down and stop.

¹ Chester Liebs, *Main Street To Miracle Mile: American Roadside Architecture*, Baltimore: Johns Hopkins University Press, 1995, 5.

² *Ibid*, 5.

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The automobile also arrived as more widespread lighting and electricity became available. The available materials and power to operate them were integrated into the signs to draw drivers' attention. As stated in *Signs, Streets, and Storefronts* by author Martin Treu:

Signs reached, lunged, and commanded, with implied kinetic energy in their novel graphic arrangements. By 1955, sign manufacturing soared to an all-time high in response to the growth of automobile-oriented businesses. As commerce increasingly spread to the strip, a new sign type, the pylon, emerged. During the 1950s and early 1960s, this figural, fully independent structure grew to enormous scale with progressively ambitious design.³

As signs evolved, their height rose compared to past signs and often to the building containing the business they were advertising. The pylon sign arose lifting the sign board on a slender base from which it rose and extended out toward the road. The pylon sign enabled the separation of building and sign with its ability to rise high and visible without attachment to the building to achieve height. In addition, the advent of plastics created a decline in the use of neon lighting. Plastic could be easily formed inexpensively and back lighted to provide a similar effect with modern connotations. Plastic further added to the eye-catching variety of materials and initially provided its own style.

As stated by Chester Lieb's in *Main Street to Miracle Mile*:

All wayside entrepreneurs faced the same formidable commercial challenge: selling to customers enclosed in fast-paced vehicles. A roadside merchant need not only to grab the attention of the speeding motorist in a very short period of time, but also to prompt the critical decision to stop and purchase. To catch the passing motorists' attention in this brief "flash time," the merchant had to resort to anything that would make his business visible (signs, lights, shapes, heights, colors) and to devise a message (something intriguing, fun, comforting, unusual, or just promising cheap goods) that would draw them in without fail.⁴

Unlike signs along suburban strips, the Walking Man did not need to overshadow other closely packed signs and businesses, but it did need to draw attention to a business in a relatively remote area with a nondescript building.

The Walking Man Sign did its job in terms of drawing in business as Al Hawkes reported business increases from 20 to 40% in the following years.⁵ With the closing of the television sales and service shop, the walking serviceman is no longer directly associated with the shop building which now houses a restaurant or with other nearby houses and sheds. The iconic nature of the sign locally is identifiable and advertising only itself. It does contain a small

³ Martin Treu, *Signs, Streets, and Storefronts: A History of Architecture and Graphics Along America's Commercial Corridors*, Baltimore: Johns Hopkins University Press, 195-196.

⁴ Liebs, 63-64.

⁵ Design and construction of the Hawkes TV – Hawkes Plaza Sign with the Giant Walking Serviceman. DVD video interview of Al Hawkes. Portland, Maine: Sonic Pictures, 2016.

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advertisement on the smallest sign board for Lenny's Pub. It is named for Lenny Breau a local musician who recorded at Al Hawkes' recording studio while it was active.

Art

Sign designs evolve with input from four sources: the advertising businessman, materials available, consumer and designer. While the businessman's budget and preferences, materials, and consumer feelings are important, it seems after World War II that designers were increasingly driving new and innovative sign designs. As Treu states:

The relatively unrestrained creativity of sign designers and architects characterized these post war decades. More often, signs and buildings were physically independent of each other, permitting new design possibilities. The unconventional signs and trademark architecture across America resulted in large part from the influential design work of a few key individuals.⁶

While influential individuals may have shaped the direction of design, trade magazines and the proliferation of new signs provided a basis for less original designers or the owner/designer. Much like an architectural pattern book, a sign maker could conceive a new sign design relying heavily on details of a type presented but incorporate personal touches of his own.

Al Hawkes drew his inspiration for the Walking Man Sign from large modern signs he saw in Portland and further afield. Having studied in Boston and traveled widely as a musician, he had seen advertising across the country and had a clear idea of what should replace the flat signboard attached to his building prior to the Walking Man. Once he decided he needed better signage to advertise the business, he created a design from what he had seen which reflected the current trends of the day. As stated in Martin Treu's *Signs, Streets, and Storefronts*,

Signs of the Times stressed design originality because clients needed to have their signs stand out from the pack. . . . The combined force of competition--between sign companies to win a contract and between signs along the road to win the business of patrons—often led to the boldest, and sometimes most outlandish, designs.⁷

Al Hawkes found out these eye-catching signs could be expensive as well when he took his design to local Portland sign companies. When faced with a likely cost of \$20,000, Al decided to attempt the construction of the sign on his own. He took a night course in welding to be able to fabricate the structure himself. With the assistance of his father Amos, a high school science teacher, he constructed the lighted sign board and the articulated Walking Man.⁸

⁶ True, p 195.

⁷ Martin Treu, *Signs, Streets, and Storefronts: A History of Architecture and Graphics Along America's Commercial Corridors*, Baltimore: Johns Hopkins University Press, 2012, 227. *Signs of the Times* is a trade magazine for the sign industry.

⁸ Design and construction of the Hawkes TV – Hawkes Plaza Sign with the Giant Walking Serviceman. DVD video interview of Al Hawkes.

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In Maine there are a few similar large-scale roadside signs in existence such as the ca. 1940 Warren's Lobster House sign in Kittery, the ca. 1955 Sardine Man now located outside the former Stinson seafood plant in Prospect Harbor, and the ca. 1960s Big Freeport Indian along US 1. None of these signs combine the scale, illumination, movement, and Populuxe Style which are all present in the Walking Man. Each of these signs are well known locally and are recognized as part of Maine's iconic roadside architecture. There is no better example of this type of sign artistry represented by the Walking Man in Westbrook or the immediate urban area.

Developmental history/additional historic context information (If appropriate.)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Design and construction of the Hawkes TV – Hawkes Plaza Sign with the Giant Walking Serviceman. DVD video interview of Al Hawkes. Portland, Maine: Sonic Pictures, 2016.

Hine, Thomas. Populuxe. New York: Knopf, 1986.

Jawitz, Andrew. *The Eventful Life of Al Hawkes.* DVD video documentary. Portland, ME: Rockhouse Mountain Productions, 2013.

Liebs, Chester H. *Main Street to Miracle Mile: American Roadside Architecture.* Baltimore: Johns Hopkins University Press, 1995.

Treu, Martin. *Signs, Streets, and Storefronts: A History of Architecture and Graphics Along America's Commercial Corridors.* Baltimore: Johns Hopkins University Press, 2012.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

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recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

Historic Resources Survey Number (if assigned): 473-1434

10. Geographical Data

Acreeage of Property less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84:
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

- NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 19 | Easting: 390900 | Northing: 4844289 |
| 2. Zone: | Easting: | Northing: |

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3. Zone:	Easting:	Northing:
4. Zone:	Easting:	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary includes the object and the immediate surrounding land to a distance of 5' in all directions from the base of the sign. See Figure 2.

Boundary Justification (Explain why the boundaries were selected.)

Al Hawkes TV originally owned 10 acres at the southwest corner of this intersection. Lots have been subdivided and sold leaving the sign sitting on one acre together with the former Hawkes shop which has been enlarged and significantly altered. The current boundary only includes the nominated object and its immediate surrounding. The larger land area and buildings are not included as they are not significant contributors to the sign's setting.

11. Form Prepared By

name/title: Michael Goebel-Bain, Architectural Historian
organization: Maine Historic Preservation Commission
street & number: 55 Capitol Street, 65 State House Station
city or town: Augusta state: Maine zip code: 04333
e-mail: michael.w.goebel-bain@maine.gov
telephone: 207 287-5435
date: March 15, 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Walking Man Sign

City or Vicinity: Westbrook

County: Cumberland State: Maine

Photographer: Michael Goebel-Bain

Date Photographed: December 2015 (photo 1), September 2017 (photo 2)

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 2 ME_Cumberland County_Walking Man Sign_01.tif
South side of sign, facing north.

2 of 2 ME_Cumberland County_Walking Man Sign_02.tif
North side of sign, facing south.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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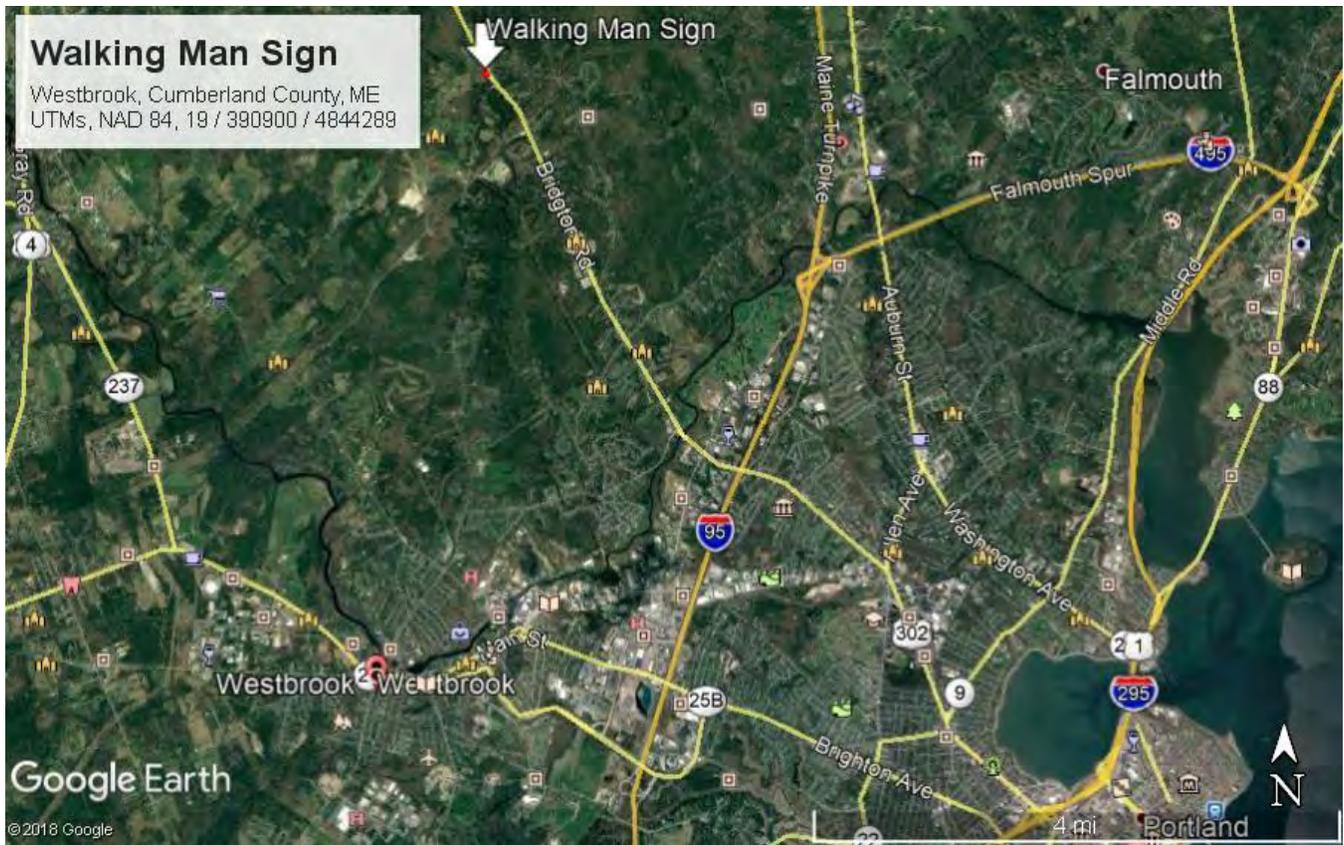


Figure 1 Arrow at top center.

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Figure 2 Map of Walking Man Sign with boundary in yellow.



HAWKES

Plaza



HAWKES

Plaza



Lenny's
Food • Music • Friends
NOW OPEN



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Walking Man Sign

Multiple Name:

State & County: MAINE, Cumberland

Date Received: 5/3/2019 Date of Pending List: 5/16/2019 Date of 16th Day: 5/31/2019 Date of 45th Day: 6/17/2019 Date of Weekly List:

Reference number: SG100004069

Nominator: SHPO

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input checked="" type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 5/31/2019 Date

Abstract/Summary Comments: The period of significance of 1962 (construction) to 1969 reflects the fact that the TV repair business associated with the sign lasted beyond that date (1989), and that the sign is still used to advrtise a local business.

Recommendation/ Criteria

Reviewer Roger Reed  Discipline Historian

Telephone (202)354-2278 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



MAINE HISTORIC PRESERVATION COMMISSION
55 CAPITOL STREET
65 STATE HOUSE STATION
AUGUSTA, MAINE
04333

JANET T. MILLS
GOVERNOR

KIRK F. MOHNEY
DIRECTOR

2 May 2019

Alexis Abernathy, Control Unit
National Register of Historic Places
Mail Stop 7228
1849 C Street NW
Washington, DC 20240



Control Unit:

Enclosed please find two National Register nominations for properties in the State of Maine.

Merriconeag Grange #425, Cumberland County, Maine – submitted on disk. The enclosed disk contains the true and correct copy of the nomination for Merriconeag Grange #425 to the National Register of Historic Places. A second CD contains the digital images. A hard copy signature page is included.

Walking Man Sign, Cumberland County, Maine – submitted on disk. The enclosed disk contains the true and correct copy of the nomination for Walking Man Sign to the National Register of Historic Places. A second CD contains the digital images. A hard copy signature page is included.

If you have any questions relating to these nominations, please do not hesitate to contact me at (207) 287-5435.

Sincerely,

Michael Goebel-Bain
Architectural Historian

Enc.