

# Eastland Historic Preservation

Preserving the past for the future

## Eastland Historic District Design Guidelines



NOW . . .

THEN!



# Eastland Historic District **Design Guidelines**

November 1, 2010

**Mayor:**

Mark Pipkin

**Eastland City Commission:**

Jerry Mathews  
Norman Owen  
Richard Rossander  
Larry Vernon

**City Manager:**

Ron Holliday

**Planning Director:**

Bill Dolen

**Historic Preservation Board:**

Anne Zoellick  
Terry Simmons  
Katherine Rice  
Jeanie Griffin  
Dean Vernon

**Design Guideline Developer:**

Jamie Mulholland

# Historic District Design Guidelines

## Table of Contents

<b>Introduction to the Design Guidelines</b>	1
<b>Map of Historic District of Eastland, Texas</b>	2
<b>History of Eastland, Texas</b>	4
<b>General Principals of the Design Guidelines</b>	6
Secretary of Interior’s Guidelines for Rehabilitation	6
<b>Guidelines for the Rehabilitation of Existing Buildings</b>	8
Building Façade Material	10
Storefronts	12
Doors	15
Windows	17
Awnings and Canopies	20
Details and Ornamentation	23
Cornices and Parapets	26
Signage	28
<b>Guidelines for the Development of New Construction &amp; Additions</b>	32
Location	33
Scale	34
Proportion	35
Rhythm	36
Materials	37
Roof Shape	37
Details and Ornamentation	37
<b>Guidelines for a Pedestrian Friendly District</b>	38
<b>Certificate of Appropriateness within the Eastland Historic District</b>	41
<b>Glossary of Architectural Terms</b>	42

# Introduction to the **Design Guidelines**

## **Abstract**

The *Eastland Historic District Design Guidelines* are meant to serve the City of Eastland, owners of historic properties within the city, and indeed, all property owners of Eastland. The city of Eastland has developed these guidelines out of concern for the public appearance of the community, and in order to preserve the heritage of the city, protect property values and investments, promote a sense of identity for the historic district and encourage civic pride. The Historic Preservation Board uses the guidelines and applies the U.S. Secretary of the Interior's *Standards for Historic Preservation Projects* to evaluate the appropriateness of changes to a historic building and to the Historic District as a whole.

The guidelines do not dictate solutions, but rather offer general information to direct owners in making decisions on project renovations within the historic district. This manual provides owners and contractors with appropriate choices to a variety of specific design issues through written, illustrative and graphical solutions. The design guidelines take effect only when a project is initiated by a property owner or tenant to alter an existing structure or to construct a new one within the historic district. The guidelines do not require property owners or tenants to initiate repairs, nor is there any deadline that forces properties into compliance.

The city has a large stock of historic resources and the maintenance and preservation of these assets are integral to the community's design identity and fiscal growth.

## **Purpose of the Guidelines**

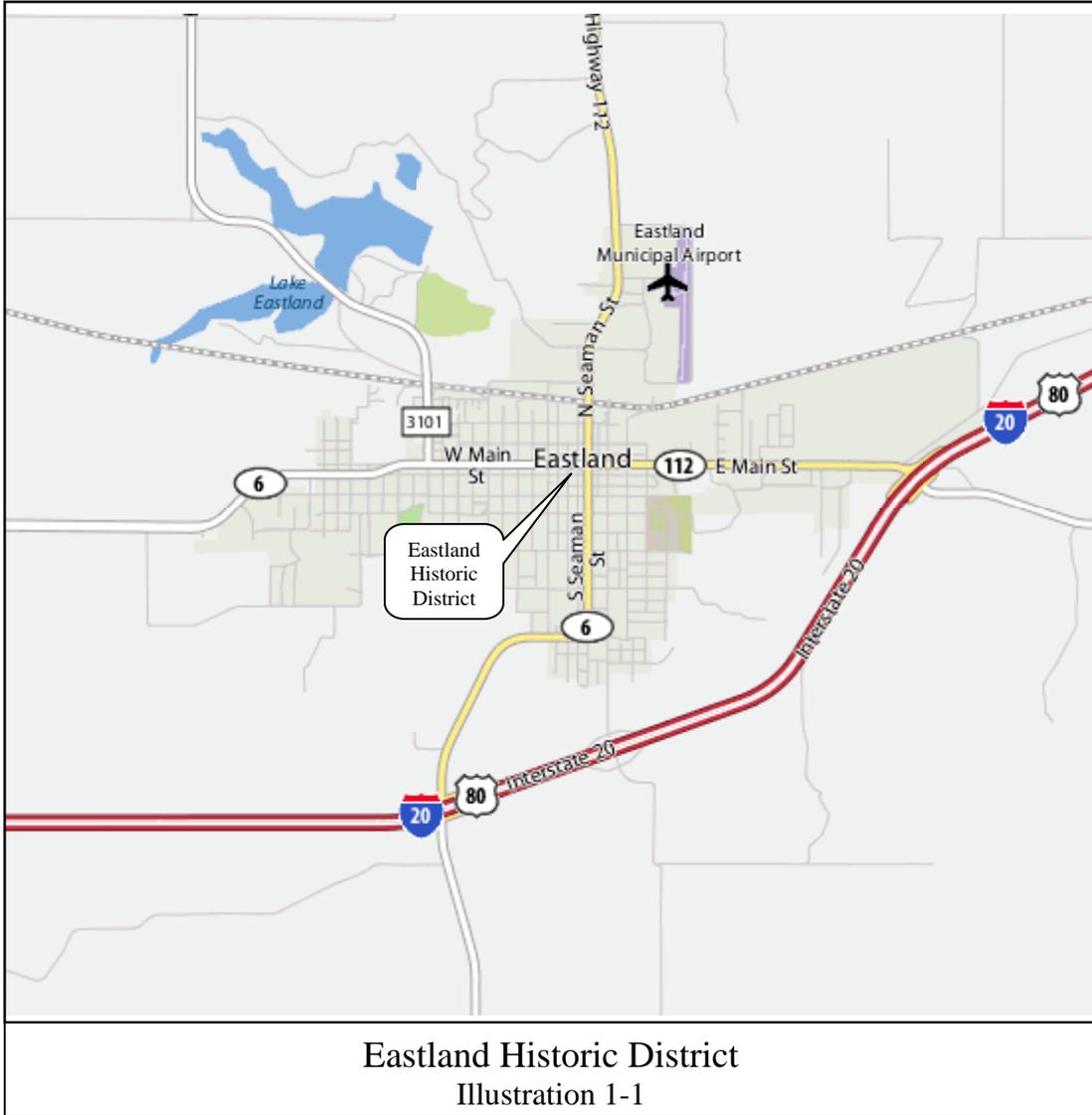
The intent of these design guidelines is to preserve the integrity and resources of the historic district and to ensure that new construction is in character with Eastland's valuable historic fabric in both appearance and scale. The guidelines provide a common ground for making decisions about design that affect individual properties within the historic district as well as the overall character of the district.

## **How to Use the Guidelines**

Property owners, tenants and architects are encouraged to use these guidelines when beginning projects in the historic district. For projects subject to review, reference to the guidelines in the initial planning stages of projects can avoid designs that may prove inappropriate and unacceptable. The Eastland Historic Preservation Board will use the guidelines when considering the issuance of a Certificate of Appropriateness. This document will "guide" their decisions, but will not necessarily dictate the final outcome.

Because each project has special circumstances that require consideration, the Board makes its determination on a case-by-case basis. In making their decisions, the Board's overall concern is that the integrity of individual historic buildings be preserved and that the historic character of the historic district be protected.

# Map of Historic District Of Eastland, Texas

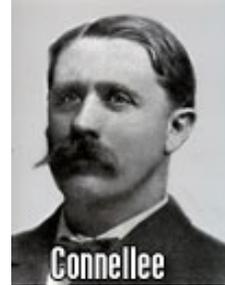




Eastland Historic District  
Illustration 2-1

## History of Eastland, Texas

What an amazing sight the crosstimbers prairie must have been as C.U. Connellee arrived in the winter of 1874 to create the city of Eastland! Eastland County, organized by the legislature in 1858 and named after Captain William Eastland of the ill fated Mier Expedition, already had a county seat at Flannigan's Ranch (now Merriman). Early ranchers such as the Allens, Strawns, and Manskers lived near there. The Blairs, Ellisons and others were "forted up" at Fort Blair (near present day Desdemona) for protection against the Indians.



However, C.U. Connellee and his two partners, J.S. Daugherty and J.B. Ammerman, had a grander plan for a county seat. Eastland City would be created from the Betts Survey, 320 acres Connellee purchased in the state required geographical center of the county. By 1875, Eastland was the official county seat. Building began around the square and a town was planned.

Over the next forty two years Eastland grew as the center of an agricultural county. A beautiful Victorian courthouse, which later burned, was constructed as well as commercial sites around the square. The three men enticed the Texas and Pacific Railway to stop in Eastland, thus assuring the city's permanence. By 1910 the Eastland County census showed a population of 23,421.



*First Courthouse of Eastland  
County, 1875*

As World War I blazed in Europe, a gusher oil well in Ranger, the McCleskey #1, began the most famous period of Eastland's history. No longer was the community a sleepy center of agriculture, but a thriving, booming legal center, with many oil company offices and important oil men looking to make a fast fortune. According to the late Emily

Perkins (wife of Joseph Perkins, geologist for States Oil), ninety nine lawyers lived here, all looking for a bed to rent and a good bath.

Nowhere was America's prosperous 1920's lived out greater than Eastland, Texas. Beautiful bungalow homes covered the city as well as office buildings for oil companies and banks. A stop along the Bankhead Highway, the beautiful new art deco courthouse, an eight story hotel, a movie theater which attracted road shows from New York, and a new high school on a hill, all personified the growth and prosperity of America.



*Eastland County Courthouse, 1928*



*The Connellee Hotel*



*The Connellee Theatre*



*Eastland High School*

Today the large city population is gone, but the buildings of earlier exciting boom times still remain. These are the structures of which the Eastland Historic Preservation Board hopes to save. We are thrilled that you also are interested in preserving our architectural heritage.

# General Principals of the Design Guidelines

## **Introduction to the Design Guidelines**

The State of Texas recognizes the Eastland Historic District as a special place, one that should be protected as a community resource, both because its history is a part of our heritage and because its character helps to create an identity of the city today. The district is enjoyed by residents and visitors alike, and it is the intent of these guidelines to assure that it is preserved for future enjoyment.

The design guidelines contained in this manual are for use when planning changes to buildings within the historic district. The guidelines are based on historic characteristics of the district when it was first developed, as well as visual characteristics as it exists today.

## **Objectives of the Design Guidelines**

The *Eastland Historic District Design Guidelines* have been created to assist property owners and tenants of historic buildings in maintaining, preserving and enhancing the character of their property. The guidelines are also intended to assist architects, engineers, contractors and others involved in maintaining and enhancing the buildings and landscapes within the historic district. In addition, the guidelines provide assistance to those undertaking new construction and additions to existing buildings within the historic district.

## **The Secretary of Interior's Guidelines for Rehabilitation**

The *Eastland Historic District Design Guidelines* have been developed in accordance with the U.S. Secretary of the Interior's *Standards for Historic Preservation Projects*.

The Eastland Historic Preservation Board uses the *Secretary of the Interior's Standards for Rehabilitation*, as well as these guidelines, as the basis for determining the appropriateness of proposed changes to buildings and landscapes within the historic district. Originally developed in 1976 to determine the appropriateness of proposed changes to income-producing National Register buildings, the standards were revised in 1983 and again in 1995. The *Secretary of Interior's Standards for Rehabilitation* are considered the basis of sound preservation practices.

## Secretary of Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic building shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. When the severity of deterioration requires replacement of a distinctive feature, the new features shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical and physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize a property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of a property and its environment.
10. New additions or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Guidelines for the Rehabilitation of **Existing Buildings**

This chapter provides guidance for the rehabilitation and maintenance of all existing historic buildings in the historic district. Each of the following sections contains Recommended and Not Recommended changes, methods and procedures. These guidelines are not meant to be an exhaustive list, but rather illustrative of what is acceptable and unacceptable to the Historic Preservation Board in accordance with the *Secretary of the Interior's Standards for Rehabilitation*.

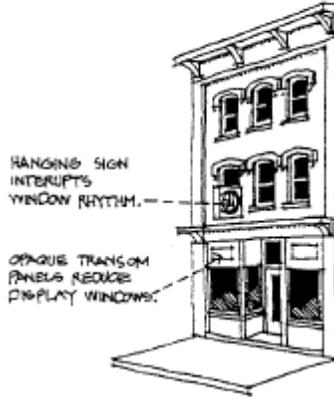
In many instances, the historic buildings have been altered over time. The illustration on the following page represents this digression over time. In all likelihood, the historic buildings will continue to be altered to meet the needs of owners and tenants. These guidelines and the *Secretary of the Interior's Standards for Rehabilitation* recognize this certainty. These guidelines do not discourage change; rather they encourage appropriate changes that do not significantly alter the historic character of the building. It is for this reason that appropriate measures be taken to understand the materials, forms, features, and details that are important to the defining characteristics of the building.

The facades of historic buildings, particularly the front façade, are among the most important character-defining features of buildings. This includes the design and materials of the façade, proportion and scale of windows and doors, massing and rhythm of features and details and ornamentation. Alterations, repair or replacement of elements and features of front facades must be carefully considered so as not to detract from the building's or the district's unique character.

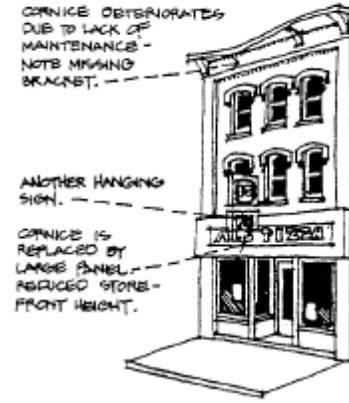
1. THE ORIGINAL FACADE – THE VISUAL RESOURCE



2. MINOR FACADE CHANGE



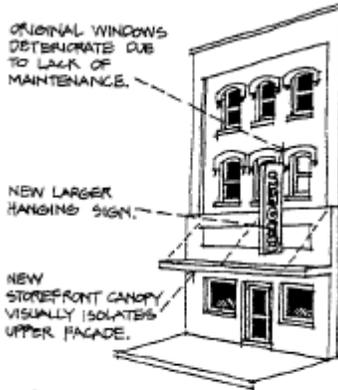
3. MORE MINOR FACADE CHANGE



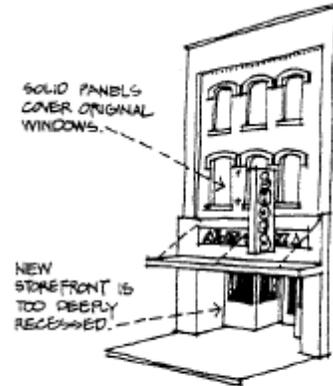
4. STOREFRONT REMODELING – THE FACADE LOOKS CUT IN HALF



5. MORE STOREFRONT CHANGE



6. ANOTHER STOREFRONT REMODELING



*Illustration of façade changes that meet the needs of owners and tenants over time.*

## Building Façade Material

A building's construction material contributes significantly to its character. The continuity of materials helps to unify the structures in the district and contribute to the unique character of downtown. Brick, and sometimes stone, is a common and prominent façade material for historic buildings in the Eastland Downtown Historic District. The historic integrity of the building can be insured if every effort is made to maintain and preserve this valued building element.

### Recommended

- Maintain and/or repair the original construction material of the building. If replacement is necessary, use materials that match the original as closely as possible.
- If a masonry façade has historically been painted, it can continue to be painted, ideally in colors that are sympathetic to its historic color scheme. If a masonry façade has been painted and removal is appropriate or necessary, proper methods should be taken to not harm the building's original façade.
- Remove modern covering materials that have been applied over original masonry. Repair or replace damaged or missing masonry units using materials that match the original as closely as possible.



*The original brick façade has been covered over with a modern metal fascia.*



*Wood coverings should be removed from original masonry.*

- If a masonry feature, such as a brick corbel, is missing or in disrepair, it should be replaced based on documentary or photographic evidence. If no evidence of the design exists, a new design compatible with similar details existing on the building or adjacent buildings should be used.



*Brick corbels are character defining elements of historic buildings and should be maintained.*

- If cleaning the building façade is appropriate, it should be undertaken with the gentlest means possible. Typically this means using water, detergent and brushes. Sandblasting should not be used as it can destroy the texture of the original material and/or cause severe deterioration of the structure itself.

#### **Not Recommended**

- Covering the original historic façade.
- Painting historically unpainted masonry walls.
- Sandblasting or using other inappropriate methods to clean the building façade.
- Removing or radically changing masonry facade features.

## Storefronts

A storefront is the most important component of a commercial building as it attracts visitors and creates a walking appeal on the street. Original storefront preservation is essential to maintaining the historic integrity of both the individual building and the historic district as a whole.

Storefronts usually consist of three major elements – display windows sometimes with transom windows above, entry doors, and enframing structural members. Many storefronts also contain important details such as bulkheads or kickplates, decorative trim and the signboard or storefront cornice.

### Recommended

- The original storefront should be carefully preserved whenever possible. Do not alter or obscure the original storefront openings or components.
- If an original storefront has historically been altered, do not restore such storefront to an earlier period.
- If an existing storefront configuration is inappropriate for the building or the districts integrity, it should be removed and new compatible storefront designed and installed.



*Existing storefront configuration is similar to the original and supports the building's historic integrity.*



*Original storefronts should never be replaced with historically inappropriate materials.*

- New replacement storefronts should be designed to fit within the original enframing storefront opening and replicate the original as closely as possible.
- The original storefront glass and framing should be preserved when intact. If the original storefront is missing, painted aluminum, steel and wood are appropriate replacement framing materials. Clear anodized aluminum should be avoided.

- Maintain the pattern of recessed entries.



*Recessed entryways are a strong feature of a well preserved historic district and should be maintained.*

- Maintain the buildings original transom windows. If transom windows have been filled in or built over, uncover existing transom windows. If transoms do not translate to the new building use, such is the case with low ceilings, consider maintaining the original transoms and painting the inside of the glass to block visibility.



*Transom windows lend unity to the district and provide ventilation and ambient light.*



*When transom windows are covered or painted over, the building loses historic integrity and the streetscape suffers.*

### Not Recommended

- Covering or removing original storefronts or display windows that can be restored or repaired.
- Designing a new storefront that is incompatible with the design of the building façade in which it is to be located.



*Building has been stripped of its historic features, including storefront configuration, transoms, and materials.*

- Stripping storefronts of historic materials such as glass, wood, cast iron, terra cotta, and brick.
- Using substitute materials for replacement parts that do not match the buildings original character.
- Flush recessed entryways to the sidewalk in order to modernize the look of the building.
- Covering, painting the exterior glass or filling in transom windows.

## Doors and Windows

The design, location and materials of doors and windows significantly contribute to the character of historic buildings. Typically, doors and windows are formally and symmetrically arranged on the front facades of buildings. Windows and doors located on side or rear facades are often informally arranged, located strictly for functional purposes.

### Doors

Main entry doors, typically located on the front façade, are usually designed to symbolically greet customers to a commercial building. They serve to establish the style and individuality of the buildings in the historic district. The main entries of commercial buildings are almost always constructed of a large pane of glass surrounded by wood. A transom window, often operable, is typically located above the door. Main entry doors designed as part of a storefront were often recessed to provide protection from the weather.

### Recommended

- Maintain and/or repair original location, design, surrounds, frames, sill, transoms and sidelights of doors to preserve the building's historic integrity.
- Maintain the original amount of glazing in the door appropriate to the period of the buildings construction.



*Doors appropriate to the historic district are mostly glass with narrow frames and varying kickplate widths.*

- If repair is not possible, replacement doors and surrounds on primary facades should be designed to duplicate the original as closely as possible.
- Any inappropriately designed, non-original door or surround should be replaced with a more appropriate door or surround based on documentary or photographic evidence. If evidence of the original is lacking, the design of the replacement door or surround should be compatible with the character of the façade in which it is located.

### Not Recommended

- Changing the location or size of doors, openings, transom windows or sidelights, particularly those located on the front façade.
- Using replacement doors, such as solid doors or metal construction, for the main entry doors that will significantly distract from the historic district charm.

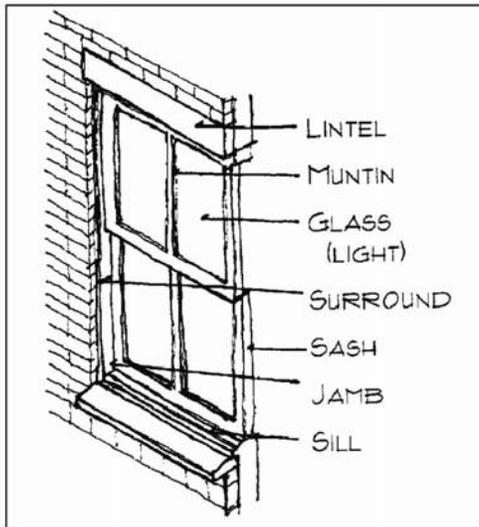


*When original storefronts are replaced with doors inappropriate to its history, the building lacks its original historic character.*

- Using replacement glass in the doors that is patterned, stained or etched glass.
- Adding details, surrounds, canopies or ornamentation that has no historical basis and is not in keeping with the character of the original doors.

## Windows

Some windows in the downtown historic district reflect the district's historic past, while others demonstrate the problems that arise when window replacement occurs with no guidelines. In the nineteenth century, the upper floor windows were normally double-hung windows with wooden sills and muntins (glazing bars). These windows are naturally prone to damage from the elements, as well as time. In most cases, the maintenance and repair required to maintain these windows was neglected, leading to replacement with modern materials, most commonly aluminum framing. There are three main window openings to be considered: display and transom windows (**See Storefronts**), and in two-part commercial structures, windows on the upper story.



*A wood window is composed of a number of elements, each of which contributes to its character.*

## Recommended

- Maintain and/or repair original location, design, sash, light-configuration and other defining characteristics of the building's original windows.



*Upper story window configuration and design has been maintained.*

- If repair is not possible due to advanced deterioration, replacement windows should duplicate the original in design, material, sash and light-configuration as closely as possible.



*Original window configuration and design maintained during recent building renovations.*

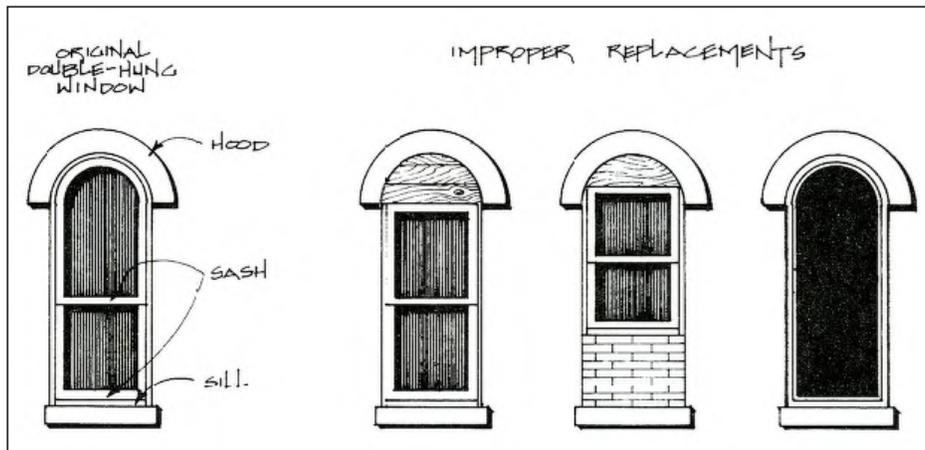
- Any inappropriately designed, non-original windows should be replaced with appropriately designed ones based on documentary or photographic evidence. If evidence of the original is lacking, the design of the replacement windows should be compatible with the character of the façade in which it is located.
- Uncover any original windows that have been covered or filled in over time.



*Upper story windows should never be painted over or filled in with any material. If the original windows no longer exist in the window opening, replacement windows that match the originals should be added.*

### Not Recommended

- Changing the location or size of windows and window openings, particularly those located on the front façade.
- Replacing original wood windows that can be repaired with inappropriately designed windows such as metal or vinyl-clad windows.
- Filling in upper story windows with any material, including brick or wood.
- Using replacement windows that do not completely fill original openings.



- Adding details, surrounds, shutters and other features that have no historical basis and are not in keeping with the character of the original window.

## Awnings and Canopies

When the downtown district was originally constructed, most of the commercial buildings were equipped with a canopy extending the full width of the building and the full depth of the sidewalk. Evidence of this can be found in early photographs of the district. The first canopies constructed in the district were made of wood with wooden columns for support. Such canopies offered protection from the sun and were used for hitching horses. By the late nineteenth century, very few of these wooden canopies still existed due to their fragile nature. In many locations, wooden canopies were replaced with sloping iron canopies, either with iron columns at the street face or iron brackets secured to the building façade.

Although canopy design has varied throughout the historical period of the district, the design of individual canopies has coordinated with the design of adjacent building canopies. These elements serve the public's convenience, providing shelter from spring showers and summer sun and encouraging foot traffic along the street. They also lend a strong visual continuity to the downtown district. In conclusion, when reconstructing canopies in the historic district, canopy design should be appropriate to the style for the period of construction of the building.

### Recommended

- Maintain and/or repair any appropriately designed existing canopies or awnings.



*Awnings and canopies add linear form and continuity along the block. They also provide shelter from the elements, encouraging foot traffic along the streetscape.*

- When repair or replacement is required, the canopy should align with the architectural features of the building.



*Structural metal canopy aligns with the storefront opening, transoms and brick pilasters.*

- Newly constructed canopies should be a structural canopy built of steel or wood rather than of cloth or canvas. Such structural canopies should be suspended, cantilevered, or column-supported.
- Maintain canopy depth with adjacent historic canopies.

**Not Recommended**

- Installing canopies that obscure building parapets, architectural features or ornamental detail.



*Canopy has no historical basis and is covering unique architectural features of the building, including the signboard and transom windows.*

- Removing existing historic canopies. Any such removal will compromise the historic integrity of the building.
- Installing canopies that are out of scale with the overall building façade.



*Historically appropriate canopies should never be replaced with modern materials. Large canopies that are out of scale of the retail should also be avoided.*

- Using inappropriate materials, especially shingles, when replacing awnings.

## Details and Ornamentation

Downtown Eastland contains several buildings that are rich in architectural detailing that help convey the history of this city and give distinction to the historic district. It is for this reason that preservation of these unique features be highly valued in renovation projects. Many different types of details and ornamentation are found on the historic buildings. The details are as varied as the resources: from the classically inspired Art Moderne/Art Deco of the County Courthouse to picturesque, eclectic Victorian.



*The Connellee Hotel, 1918*



*The Bank Building, 1923*

While downtown is fortunate to have such buildings adorned with special architectural details, other buildings tend to be more functional in nature. But even these modest buildings contain architectural details that must be respected, including decorative parapets or cornices, unique window or door treatments and historic signage.

## Recommended

- Recognize the unique character that architectural details lend a historic building and maintain these elements in good condition.



*Architectural details provide visual interest and greatly contribute to the buildings and districts historic integrity.*

- Maintain the original finish on details and ornamentation.
- Deteriorated details and ornamentation should be repaired and maintained if possible. If replacement is necessary, the deteriorated detail or ornament should be replaced with one that resembles the original and should be based on documentary or photographic evidence of their design, scale and texture.



*Architectural features, such as parapet details, should be preserved and maintained. Failure to do so will detract from the building's appearance and historic integrity.*

**Not Recommended**

- Removing details or ornamentation without replacing them.
- Covering details or ornamentation.
- Adding details or ornamentation, including historically incorrect details or ornamentation, to a building.

## Cornices and Parapets

Many of the commercial buildings in the historic district have historically appropriate architectural detail at the top of the façade in the form of a cornice or parapet. Located at the junction between the wall and roof, cornices visually cap a building as well as hide the joint between the wall and roof. The cornice consists of an ornamental molding that often projects from the façade and runs along the top of the building. This molding might be a metal band, a brick pattern or an inset design. A few buildings are also crowned with a type of balustrade, referred to as the parapet. The parapets top the roof line in a variety of styles. It can be a succession of urns or railings, a series of rectangular blocks or even a combination of peaks and steps. Often the parapet consists of a feature element bearing the name of the building. Consider the cornice and the parapet as the crowning element of a well preserved historic structure.

### Recommended

- Maintain and/or repair any cornice or parapet that has suffered damage or neglect through the years.



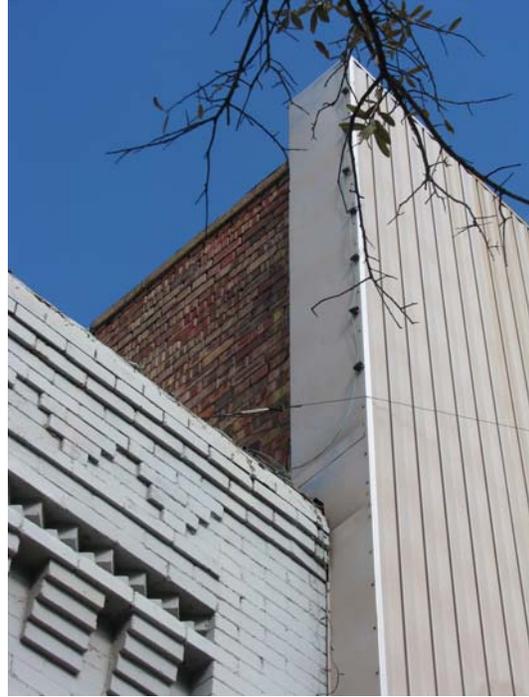
*Each building in the downtown historic district reflects a unique cornice or parapet; some are highly ornate while others are simple with name plates or signboards.*

- If repair is not possible due to deterioration, duplicate the original cornice or parapet based on documentary or photographic evidence.
- Incorporate historically appropriate materials original to the building when repairing or reconstructing a cornice or parapet.

### Not Recommended

- Failure to maintain and/or repair a neglected cornice or parapet can pose a danger to pedestrian traffic or canopies below.
- Changing or removing any part of the original cornice or parapet, as this will destroy the historic integrity of the building. If a new cornice or parapet is to be replaced with a replica of the original, it could be necessary to remove the original.

- Covering an original or appropriately designed cornice or parapet with modern signage, an awning or false façade.



*The original brick façade and parapet of this building has been covered with a metal false façade. Removal of this material would reveal the unique historic character of the building.*

## Signage

Business signs are an important element in defining the character of the historic district and an invaluable feature to the business. Well-designed business signs contribute to the appearance of a building as well as attract customers and clients. It is for this reason careful attention should be given to the size, shape, material and placement of signs in the historic district. It is the goal of the historic district to create a more unified downtown district and preserve the details of historic signage that still exists today. Photographic evidence of downtown Eastland can help generate ideas for appropriate signage in the historic district.

Important considerations in business signage:

- A building sign is the single most important advertising tool for small businesses.
- Signs are most effective when they are kept simple and easy to read.
- Signs are generally meant to advertise or identify a particular business, not upstage or overwhelm an entire building.

The most common types of business signage are:

**Projecting Signs** – Mounted perpendicular to the building face. Projecting signs are desirable because they work well with canopies and seldom obscure architectural details.



**Hanging/Suspended Signs** – Suspended from a canopy above the sidewalk or suspended from a bracket off the face of the building. Suspended signs provide an excellent way to identify businesses to pedestrians on the sidewalk and vehicular traffic.



**Signboard/Face Mounted Signs** – Flat sign or plaque mounted or applied to a building façade. Signs of this type are common to the historic district and help emphasize the architectural identity of the building.



**Display Window Signs** – Sign painted or applied to window or door glass or fixed parallel behind the glass. Window signs are aimed at pedestrian traffic and are an attractive form of signage for business owners because they're easily changed or relocated.



**Canopy Signs** – Mounted on canopy edge. Canopy signs are highly visible to the street and therefore aimed at vehicular traffic rather than the pedestrian. Canopy signs were common during the nineteenth century when canopies first emerged. As canopies were removed or relocated in the late nineteenth century, signage was also removed and relocated.

### **Recommended**

- Maintain and/or repair any original signage as it greatly contributes to the character of the building.
- Re-use historic signs and signboards. The business name, whether applied or painted, should be centered in the signboard area.
- New signage must never obscure original signs or disrupt the character of the building. New signage should never be applied to the historic building in a manner that would cause physical damage or a loss of historic integrity.
- All exterior wall and window signs must be permitted through the City Planning and Zoning Department; placement and size may vary based on the type of sign, number of signs and exterior wall area of the structure.
- New signs should be easily seen and clearly legible without being loud or obtrusive.
- New sign materials and lighting should be compatible with historic sign materials.
- Projecting signs should be mounted perpendicular to the façade with a minimum clearance of 8'-0" above the sidewalk.
- Hanging signs are allowed when they have a minimum clearance of 8'-0" and do not extend beyond an awning or canopy projection when provided and shall require a permit from the City Planning and Zoning Department; allowable size will vary depending on placement, size requested, number of signs and total exterior wall area of structure.
- Signs on display windows and entry doors should be located and designed so they do not obscure visibility into the ground floor. Signs on display windows should not occupy more than 25% of the total glass area to which they are displayed.
- Signage layout and design should meet Eastland Historic Preservation Guidelines and receive board approval.

**Not Recommended**

- Removing original signage without replacing it.
- Covering original signage or signboards.
- Covering any architectural details or ornamentation with new signage.
- Internally lighted signs or flashing or moving illumination.
- Signs projecting above the building façade.

## Guidelines for the Development of **New Construction & Additions**

This chapter provides guidance for the development of new construction and additions to existing historic buildings in the historic district. Each of the following sections contains Recommended and Not Recommended practice and procedures. These guidelines are not meant to be an exhaustive list, but rather illustrative of what is acceptable and unacceptable to the Historic Preservation Board in accordance with the *Secretary of the Interior's Standards for Rehabilitation*.

The design of new construction and additions in the historic district is critical to preserving the unique character of the historic resources found in the historic district. Additions and new construction should contribute to the character of historic resources by respecting the location, scale, proportion, rhythm, materials, roof shape and details and ornamentation of existing historic buildings. These guidelines encourage new construction that is compatible with surrounding historic buildings without creating an exact replica. To reproduce a historic building, or create an exact copy, will create a false sense of history of the new building and the existing historic resources of the historic district.

The key to the design of new construction that enhances the existing historic resources is its compatibility with neighboring buildings. This is based on a thorough understanding of the character-defining elements of the existing buildings and features of the district. After a careful analysis of how design principles were articulated in the existing buildings, an interpretation can be made using today's design philosophy, materials and construction techniques. This will ensure the new building or addition is seen as a product of its own time.

New construction that reinforces the continuity of the street and helps to highlight the historic resources of the district will satisfy these guidelines. It is the goal of the Historic Preservation Board and the City of Eastland to ensure that new buildings or additions in the historic district seek to contribute to the districts future evolution just as the existing buildings show its past.

## Location

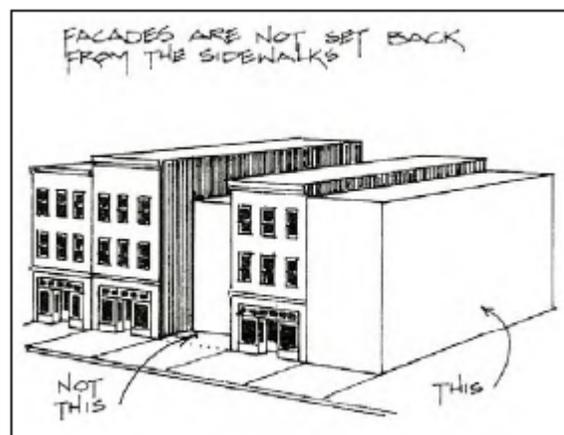
The location of a new building or addition is critical to its compatibility to the district. If a new building or addition is to be added, it should be located to enhance the character of neighboring structures and continue the visual continuity on the street.

### Recommended

- New buildings should be oriented toward the street in the same manner as existing historic buildings so their entrances face onto the street.
- The setback of the new buildings façade should align with adjacent historic buildings along the sidewalk edge. Courtyards or patios should be placed behind a wall and should not extend across the entire front of a building.
- Upper level additions to existing buildings should be set back from the historic building front as not to detract from important historic elements of the existing structure.

### Not Recommended

- Placing parking lots in front of the building along the streets edge.
- Locating additions to historic resources in front of or in line with the existing buildings primary façade.
- Locating new buildings that will detract from the overall character of a historic resource.
- Locating new buildings primary façade in front of or set back from adjacent historic buildings.



## Scale

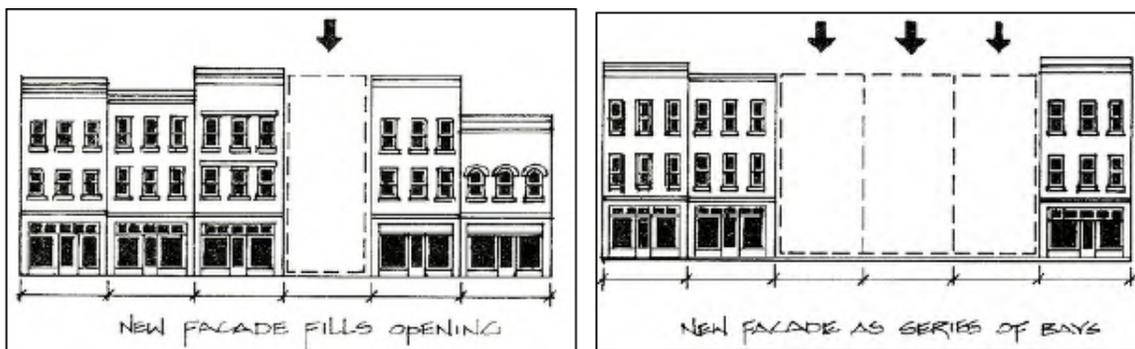
Scale is the relative size of a building in relation to its neighbors. Scale is also the relative size of building elements, such as windows, doors, cornices and other features to each other and to other buildings. Most buildings are designed to be of *human scale*. These buildings appear to be of a size appropriate for human occupancy and use. Other buildings are designed to be of *monumental scale*, giving them prominence and symbolic importance. The Eastland County Courthouse is of monumental scale.



*Monumental scale of the Eastland County Courthouse and its building features, including the bays, cornices and details.*

## Recommended

- The scale of a new building or addition should respect the prevailing scale of surrounding buildings in both height and width.
- The primary facades on new construction should reinforce the rhythm created by historic lot widths. This can be achieved visually through the use of architectural features such as pilasters, storefront window patterns, and/or awnings.



- The scale of a new buildings or additions elements, including windows, doors, cornices and other features should respect the prevailing scale of surrounding buildings.

#### **Not Recommended**

- Designing an addition or new building that does not respect the scale of the historic building to which it is attached or near.
- Designing monumental scale building features on a building of human scale.

### **Proportion**

Proportion is the relative dimension of elements of a building to each other and to its overall façade. Many historic buildings use mathematical proportions to locate and size windows, doors, columns, cornices and other building elements. Proportions of building features in the historic district have already been articulated and should be appreciated.

#### **Recommended**

- The design of new buildings or additions should respect the existing proportions of the surrounding historic buildings. This includes window size, storefront configurations and parapet heights.
- Proportions of existing buildings can be more easily respected by having similar floor to ceiling heights on new construction or additions.

#### **Not Recommended**

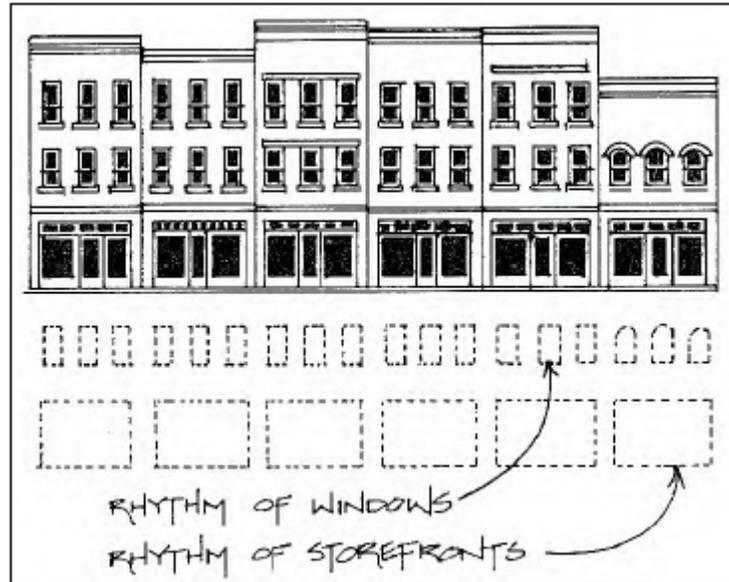
- Drastically changing the proportions of additions to historic buildings.
- Drastically changing the proportions of new buildings adjacent to historic buildings.

## Rhythm

Rhythm of front facades of historic buildings is articulated through the spacing and repetition of building façade elements, such as windows, doors and storefront. The heights of roofs, cornices and other roof projections also help establish the rhythm of the street.

### Recommended

- New buildings should reflect the scale and rhythm of surrounding historic structures.



- New buildings should not only reflect the scale and rhythm of neighboring structures but also the structures of similar building height.
- Additions should respect the rhythm of the existing historic building in which it is attached as well as neighboring historic buildings.
- New buildings and additions should respect the rhythm of recessed entries in the storefront. This generally includes a symmetrically located recessed entry.

### Not Recommended

- Designing an addition or new building that does not respect the rhythm of existing historic buildings.
- Designing an addition or new building that eliminates an essential element, such as upper level windows or storefront, of the historic districts rhythm.

## **Materials**

The materials on front facades of buildings in the historic district are among the most important character-defining elements of the building. These materials include the facade construction material, windows and storefront elements. The size, texture, surface finish and other defining characteristics of exterior materials are as important as the type of material itself.

### **Recommended**

- Materials used in the design of additions should be compatible in size, texture and surface finish with neighboring historic buildings.
- Brick is the preferred material for new construction in the historic district. Brick should be similar in size and texture to that of neighboring historic buildings.
- Brick color should match original brick used within the historic district.
- Use of local stone or brick.

### **Not Recommended**

- Using inappropriate materials for the exterior of additions and new buildings
- Use of reflective glass or imitation materials.
- Use of glazed brick.

## **Roof Shape**

All buildings in the historic district have low-slope, flat roofs. Any new building or addition should have a similar roof and provide proper drainage. Introducing a different roof shape, such as a gable roof, would not be compatible to the character of the district. Parapets and cornices are also appropriate character-defining elements of the historic district.

## **Details and Ornamentation**

The details and ornamentation of additions and new buildings are important to making them compatible with existing historic buildings. The design of a new building or addition should consider the amount, location and elaborateness of details and ornamentation found on adjacent historic structures. It is important that details and ornamentation on new construction not detract from the historic integrity and uniqueness of details on historic structures.

## Guidelines for a Pedestrian Friendly Historic District

The Eastland Historic District strives to address the need for higher density in the downtown area as well as the demand for a more pedestrian-focused, community-oriented lifestyle. The district aims to draw in walkers and shoppers and restore the prosperous commercial district that once existed when downtown Eastland was the social hub of the community.

The Historic District already encourages and facilitates pedestrian activity through a number of key elements:

- There are destinations that draw people in, including the Eastland County Courthouse, the Majestic Theatre, the Connellee Hotel and many unique stores and businesses.
- The area is built at a pedestrian scale, meaning distances are short enough to walk and buildings are close to the sidewalk. This was achieved in the initial design of the area as it was developed to be the pedestrian hub in the early twentieth century.
- Destinations are reachable and interconnected by means of a continuous network of safe, convenient, comfortable, and interesting sidewalks and paths. The city has addressed the paths through:
  - Decorative plantings
  - Pedestrian-scale pole lighting
  - Street furniture
  - Accessible paths and crosswalks
  - Bike storage
  - Historical plaques
  - Public art
- Walks feel safe from crime, traffic, and weather conditions. This has been achieved in the district by putting “eyes on the street,” safe traffic speeds, and shelter from trees and awnings at frequent intervals.

It is a goal of the historic district to continue its efforts in creating a pedestrian-focused, community-oriented lifestyle. Every decision should be made with consideration for the pedestrian and bicyclist. If a place has a healthy street life – a critical mass of activity – people are more likely to incorporate it into their daily lives. This, in turn, will restore commercial property values within the historic district and create the social activity the community strives for. Below are recommendations to consider when doing renovations and additions within the historic district. The intent of these recommendations is to continue in the city's efforts to create a sense of place visitors and residents of the city want to be a part of.

**Recommendation: Provide street and sidewalk lighting**



The city has already identified a pedestrian-scale street lighting within the district. The lighting is bright enough to ensure safety but not so bright as to create glare. It should be a goal of businesses within the district to also create appropriate lighting schemes at building entrances.

**Recommendation: Screen parking lots**



Surface parking lots in front of buildings are off-putting to pedestrians and create an environment that is welcoming to cars. Instead, it's best to provide parking lots located behind buildings. The building will act as an existing buffer to the pedestrian. If a parking lot is to be provided off the street, natural buffers should be used. This would include walls, fences or plantings that minimize the visual impact of parked cars while still ensuring safety to pedestrians and drivers. It

is also necessary to provide appropriate lighting and shade trees within the parking lot.

**Recommendation: Provide appropriate screening of utilities**

Utilities such as garbage bins and hvac units should be screened from pedestrian view. It is recommended that garage bins be placed out of view of pedestrians in alleys or back of buildings. Hvac units should be placed on roof tops or at the back of buildings. If placement of utilities does not allow these natural buffers, as described above, a screen should be provided to disrupt pedestrian view. Some ideas include walls, fences or plantings.



**Recommendation: Preserve sidewalks, curbs, and accessible paths**



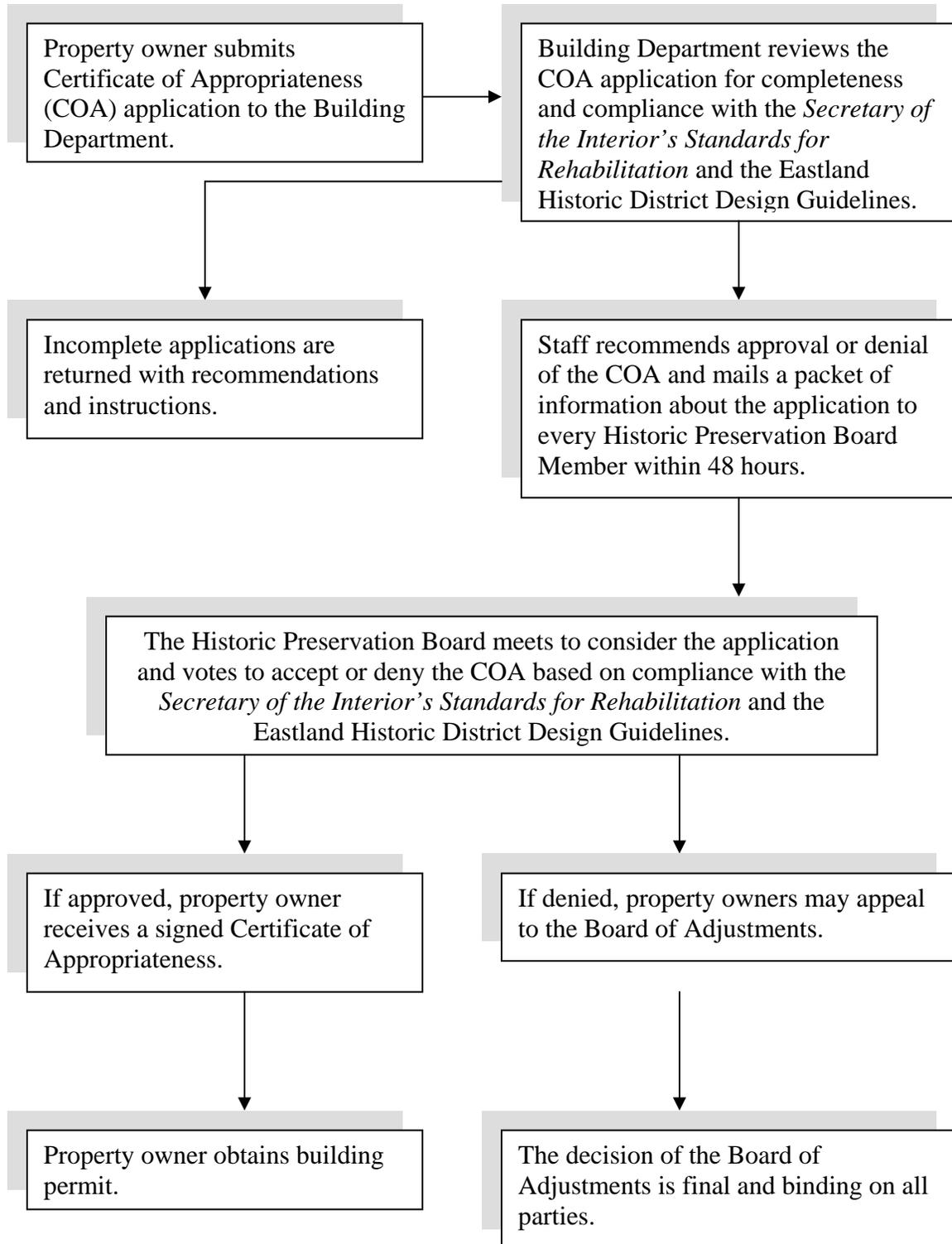
The sidewalk is the most important public open space within the district. It is the generator of commerce and the social connector. Pedestrians feel most comfortable in places with well-defined edges, thus sidewalks are essential. Street trees, bollards, and unique curbing can further reinforce the street edge. It is also vital to provide an accessible path from street parking to all businesses within the district. Signage should also be visible from a seated position.

**Recommendation: Provide appropriate seating**

The more activity within the district, the more need for adequate seating for pedestrians. Seating may include benches, ledges and movable chairs. It's best to give people choices about where to sit: in sun or shade; alone or in groups; out in front or away from the street. Low retaining walls can serve a double purpose if they are the right height for sitting and are not pointed, sloped, or spiked to prohibit sitting. Some current seating within the district is shown below.



## Certificate of Appropriateness within the Eastland Historic District



# Glossary of Architectural Terms

## **Arch**

A structure built to support the weight above an opening. A true arch is curved and consists of wedge-shaped stones or bricks called voussoirs that make a curved bridge to span the opening. The center voussoir is called a keystone.

## **Archivolt**

An ornamental molding around an arch.

## **Art Deco**

Architectural style of the 1920s and 1930s, characterized by bold outlines, geometric and zigzag forms and the use of modern materials.

## **Art Glass**

A type of stained glass from the late 19th century popularized by Tiffany and other artists such as LaFarge. It is generally composed of milky or opalescent colors.

## **Awning**

Any structure made of cloth, metal or other material attached to a building to provide shade and protection from the elements.

## **Baluster**

A short upright column or post supporting a railing. Many balusters are commonly urn-shaped.

## **Balustrade**

A row of balusters and the railing connecting them. It is often used as a stair rail, for a balcony, or placed above the cornice on the exterior of a building.

## **Bracket**

A supporting member for a projecting element, sometimes in the shape of an inverted “L” and sometimes as a solid piece or a triangular truss.

## **Canopy**

A roofed structure constructed of metal, wood or other material placed so as to extend outward from a building providing a protective covering for doors, windows and other openings. The canopy can be supported by columns or posts, or cantilevered out from the building and supported by metal ties.

## **Cap**

The top member of a column, pilaster or post.

## **Clerestory Windows**

Windows located relatively high up on a wall, often forming a continuous band.

**Coffering**

Decorative pattern on the underside of a ceiling, dome or vault consisting of sunken square or polygonal panels.

**Column**

A vertical shaft or pillar that supports, or appears to support, a load.

**Coping**

A capping to a wall or parapet.

**Corbel**

A bracket of stone, wood or metal projecting from the side of a wall and serving to support a cornice, the spring of an arch, a balustrade, or other element.

**Cornice**

The exterior trim of a structure at the meeting of the roof and wall.

**Dentil**

One of a series of small rectangular blocks, similar in effect to teeth, which are often found in the lower part of a cornice.

**Eaves**

The underside of a sloping roof projecting beyond the wall of a building.

**Elevation**

A head-on drawing, often depicted to scale, without any three-dimensional perspective.

**Façade**

Any side of a building.

**False Front**

A front wall which extends beyond the sidewalls of a building to create a more imposing façade. It is generally non-structural.

**Fascia**

A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal (eaves) side of a pitched roof. The rain gutter is often mounted on it.

**Fenestration**

The arrangement and design of windows on a building.

**Gable**

The portion of a wall where it meets the roof and forms a triangular shape. The term is often used to refer to the whole end wall where this occurs.

**Hood Molding**

A projecting molding around the top of a doorway or window to shield it from water.

**Indirect Lighting**

Light from a concealed source which reflects onto a building or object.

**Internal Illumination**

Light from a source that is concealed or contained and is visible only through a translucent surface.

**Joist**

One of the horizontal wood beams that support the floors or ceilings of a building. Joists are set parallel to one another, usually from one to two feet apart, and span between the supporting walls or larger wood beams.

**Kickplate**

A decorative panel supporting the main display window on a storefront.

**Molding**

A decorative band or strip of material used in cornices and as trim around window and door openings. It is also used to delineate floors in a building.

**Muntins**

Thin constructions that subdivide one large pane of glass into smaller panes, often called glazing bars.

**Parapet**

A low protective wall at the edge of a roof.

**Pediment**

A low-pitched gable over a portico taking the shape of a triangle and formed by the sloping roof and a horizontal cornice at the base of the triangle. If the horizontal cornice is lacking, the space is a gable. This form is found over doors and windows, and is sometimes found atop a building.

**Pitch**

The angle of slope of a roof (i.e. 30° pitch or low-pitched roof ) and is typically expressed as a ratio of units of vertical distance to 12 units of horizontal distance (i.e. 8/12).

**Plan**

A drawing representing the footprint of the building or the horizontal section through the building. It shows the arrangement of the rooms, walls, and partitions as well as the location of doors and windows. Vernacular buildings are usually classified by their type of floor plan.

**Pointing**

The outer and visible finish of the mortar between the bricks or stones of a masonry wall.

**Porch**

A covered entrance to a building which may be open or partly enclosed.

**Portico**

A porch or covered walk consisting of a roof supported by columns.

**Preservation**

The act or process of applying measures to sustain the existing form, integrity, and materials of a building. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Protection**

Measures designed to defend or guard the physical condition of a property from deterioration; such steps are usually temporary and followed by preservation.

**Reconstruction**

The reproduction of a historic building by new construction imitating the exact form and detail of a vanished building as it appeared at a specific point in time.

**Rehabilitation**

Returning a building to a state of utility through the repair or alteration which makes possible an efficient contemporary use while preserving important historic, character-defining features of a building. The Secretary of the Interior's Standards for Rehabilitation provide guidelines for this process.

**Renovation**

Returning a property to a state of utility through repair or alteration while preserving portions or features which are significant to architectural, historic, and cultural value.

**Restoration**

To bring back to previous condition. Recreation of an earlier appearance both in form and detail. Exposing of original elements and replacement of missing elements, matching originals.

**Sash**

The moving units of a window, that move within the fixed frame.

**Sill**

The lowest horizontal member in a frame or opening for a window or door. It is also the lowest horizontal structural member in a framed wall or partition to which the wall studs are attached.

**Storefront**

The street level façade of a commercial building, usually with display windows.

**Stabilization**

Applying measures that re-establish an enclosure secure from the elements and re-establishment of structural stability, maintaining essential elements of form.