



DESIGN GUIDELINES FOR

HISTORIC MANSFIELD

ACKNOWLEDGMENTS

This revision of *The Design Guidelines for Downtown Mansfield* is a work of the Mansfield Historic Landmark Commission. It builds on the 1991 guidelines and expands them to meet the needs of Mansfield today and in the future.



MANSFIELD HISTORIC LANDMARK COMMISSION

Dr. Robert Smith, Chair
David Littlefield, Vice-Chair
Allan Hudson
Bob Klenzendorf
Amanda Kowalski
Tom Leach
Mark Walker

CITY OF MANSFIELD STAFF

Jason Alexander, Director of Planning
Arty Wheaton-Rodrigues, Assistant Director of Planning
Art Wright, Planner/Historic Preservation Officer
Jennifer Johnston, Development Coordinator

Historic photographs are courtesy of the Mansfield Historical Society.

Illustrations are by Kirk Voich Gist, Inc., architecture, engineering and interior architecture firm of Fort Worth, Texas.

Contact Information:

Historic Preservation Officer
City of Mansfield
1200 E. Broad Street
Mansfield, TX 76063
Phone: 817-276-4226
www.mansfieldtexas.gov/1167



The Man and Feild Mill, 1895

TABLE OF CONTENTS

INTRODUCTION.....	1
About these Design Guidelines.....	2
Mansfield’s Preservation Policies.....	3
Regulatory Framework.....	4
Understanding Historic Mansfield.....	5
Chapter 1: USING THE DESIGN GUIDELINES.....	7
The Design Review Process.....	8
Design Guidelines Organization.....	10
Applying the Design Guidelines.....	11
Where the Design Guidelines Apply.....	12
Design Guidelines Components.....	14
Chapter 2: PLANNING A PRESERVATION PROJECT.....	15
Planning Your Project.....	16
Selecting a Treatment.....	17
Levels of Treatment.....	18
Where to Locate Façade Improvements.....	19
Chapter 3: GUIDELINES FOR HISTORIC PROPERTIES.....	20
General Principles.....	21
General Design Guidelines.....	22
Historic Commercial Storefronts.....	29
Building Components.....	33
Additions.....	39
Special Considerations.....	41
Conservation and Energy.....	44
Chapter 4: GUIDELINES FOR SITE DESIGN.....	49
Outdoor Amenities.....	50
Awnings and Canopies.....	52
Site Lighting.....	54
Building Lighting.....	55
Public Art.....	56
Service Areas, Building Equipment, and Fencing.....	58
Surface Parking Lots.....	60
Chapter 5: DESIGN GUIDELINES FOR NEW CONSTRUCTION.....	61
General Principles for New Construction.....	62
New Commercial Building Design.....	64
Chapter 6: SIGNS.....	67
Treatment of Historic Signs.....	68
Design of New Signs for Pre-War Buildings.....	69
Design of Specific Sign Type.....	71
Design of Signs for Mid-Century Buildings.....	72
Appendix: GLOSSARY OF TERMS.....	73

Aerial photograph, 1948

INTRODUCTION

Mansfield was founded on the vision of the pioneers who settled the area and made lives for themselves here. The buildings they left behind are irreplaceable links to Mansfield's past and historic identity. These design guidelines are intended to aid in the preservation of the unique character and identity of Mansfield's landmarks and their environment, and to ensure that future construction will harmonize and support existing historic landmarks.

As a basis of preservation decisions, the *Design Guidelines* promote:

- Consistency, by providing a common understanding to inform projects and to assure they are applied equally to all properties with like circumstances.
- Predictability, through focused and accessible non-technical language. Clear expectations provide users a collective understanding, allowing a project to move through each step of the approval process smoothly.
- Flexibility, by encouraging an innovative and original approach that reflects evolving community values and expectations, which can influence the ways in which they are applied over time.

The guidelines apply only to the exterior of a historic building and to improvements on the property, including accessory structures, parking lots and fencing. The guidelines do not apply to interior restoration or remodeling projects.

WHY PRESERVE MY HISTORIC BUILDING?

1. **Old buildings have intrinsic value.** Historic buildings tend to use better materials such as rare hardwoods and wood from old-growth forests that no longer exist.
2. **You never know what's being destroyed when destroying a historic building.** Historic buildings have design elements that cannot be replaced, like hardwoods, bricks and glass.
3. **New businesses prefer old buildings.** Businesses like bookstores, restaurants, neighborhood pubs and start-ups tend to thrive in old buildings.
4. **Old buildings attract people.** Older architecture generates interest for residents and tourists.
5. **Old buildings are reminders of a city's culture and complexity.** A city needs old buildings to maintain a sense of permanency and history.
6. **Regret goes only one way.** Once a historic building is destroyed, it is lost forever.

Source: Julia Rocchi, National Trust for Historic Preservation



View of Main Street, 2021 (top) and 1907

ABOUT THESE GUIDELINES

The *Design Guidelines* aid in making decisions on the appropriateness and compatibility of planned improvements to historic buildings. Decisions are made based on the goals of the historic preservation ordinance and the criteria in these guidelines.

WHO SHOULD READ THESE DESIGN GUIDELINES?

These guidelines are of particular importance to property owners, professional design consultants, contractors, city staff and the Historic Landmark Commission.

Property Owners

Property owners and their tenants should read these guidelines when planning exterior improvements to their historic landmarks. The guidelines will help determine the appropriate standards for any alterations, restorations, rehabilitations or exterior changes to avoid compromising the historic character of a building.

Other Users

Designers, architects, contractors and developers planning to work with historic landmark properties should consult the guidelines to understand the expectations for a proposed project and the review process for a Certificate of Approval (CoA).

The Historic Landmark Commission

The *Design Guidelines* are administered by the Historic Landmark Commission, a seven member board appointed by the City Council. The Commission is charged with the review and approval of projects to rehabilitate, restore, expand, alter or demolish designated historic landmarks. Work on a landmark should not begin until the Commission has reviewed and approved a project and issued a CoA.

City Staff

City staff assist the Commission with the administration of the *Design Guidelines*. Staff use the guidelines to review CoA applications and provide recommendations to the Commission regarding approval of projects. The Historic Preservation Officer (HPO) in the Planning Department is the primary staff support to the Commission.



View of Water (Main) Street looking north

MANSFIELD'S PRESERVATION POLICIES

The *Design Guidelines* serve to promote the visual continuity, economic value and preservation of historic landmarks for the residents of Mansfield and visitors to the City. The guidelines are developed from the overall City's preservation policies, described in the following documents.

MANSFIELD HISTORIC PRESERVATION PLAN

Mansfield's guiding preservation policies are established in the Historic Preservation Plan. The plan combines goals, objectives, and policies with implementation strategies that provide guidelines and principles for preservation decision making and the on-going management of historic resources.

MANSFIELD LAND USE PLAN

The Official Land Use Plan recognizes that historic preservation is necessary to tie the City's heritage to its population and culture. The plan contains Historic Preservation strategies to help revitalize historic neighborhoods, preserve the City's historic environment and promote rehabilitation, restoration and adaptive reuse of historic properties, including:

- Create conservation or historic districts to preserve the City's built environment
- Create incentives to encourage the rehabilitation of historic homes and commercial buildings
- Adopt regulations to accommodate the special needs of historic properties such as the International Existing Building Code
- Protect individual sites or aspects of areas identified as being of historic significance through landmark and cultural landmark designations
- Develop guidelines that encourage bulk, construction and aesthetics standards to ensure that the historic integrity of the area is not diminished

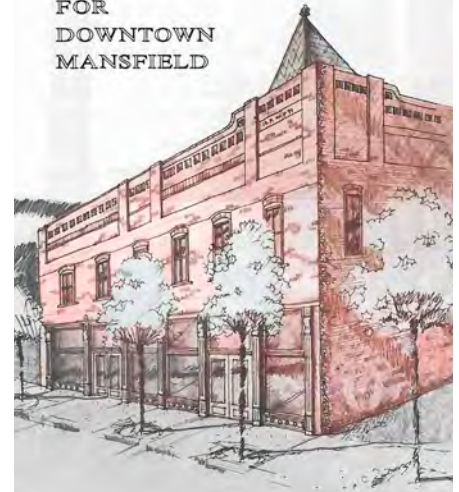
DISCOVER HISTORIC MANSFIELD: A Vision and Action Plan

The Vision and Action Plan provides a framework for downtown property owners, businesses, residents and all interested community members to follow as they work to implement a shared vision for the heart of the city. The plan sets out four goals for the historic downtown:

- Goal 1: Revitalize neighborhoods in Historic Mansfield
- Goal 2: Preserve Historic Mansfield's authentic unique built environment
- Goal 3: Make Historic Mansfield a gathering spot
- Goal 4: Create a thriving business environment

Design Guidelines for Downtown Mansfield

DESIGN
GUIDELINES
FOR
DOWNTOWN
MANSFIELD



Written in 1991, the commercial historic landmarks on Blocks 1 and 2 of the Original Town plat follow the standards of the *Design Guidelines for Downtown Mansfield*. While the standards are still applicable today, they do not account for changes in Mansfield's preservation needs over the last thirty years.

Since 1991, there have been changes that extend beyond the limits of the *Design Guidelines for Downtown Mansfield*. New historic landmarks have been designated away from the original two blocks, many Mid-Century buildings are coming into historic status and new technologies like solar panels have evolved that need consideration on historic buildings.

This revision of the 1991 guidelines seeks to update and improve on the original document to support Mansfield's preservation efforts for a new century.

Certified Local Government

Mansfield is one of only 77 cities and counties in Texas to qualify as a Certified Local Government (CLG) by the Texas Historical Commission (THC).

As a member of the CLG program, Mansfield has access to grants, technical assistance, training opportunities, and the experience and knowledge of the other participating CLG communities.

In exchange, the City must honor a commitment to maintain a strong local preservation program. The City reports to the THC each year on the progress of Mansfield's preservation program to maintain CLG status.



REGULATORY FRAMEWORK

The regulatory authority behind the *Design Guidelines* is set out in Chapter 155 “Zoning” of the Mansfield Code of Ordinances.

ZONING CODE

Chapter 155 regulates land uses and sets the development standards for all properties in the City. It also contains specific regulations governing historic properties in the Historic Landmark Overlay District and allows the Historic Landmark Commission to review and approve all exterior improvements to historic landmarks using these *Design Guidelines*.

HISTORIC PRESERVATION ORDINANCE

The Historic Preservation Ordinance is intended to accomplish the following purposes:

1. To protect, enhance and perpetuate historic landmarks which represent or reflect distinctive and important elements of the City's architectural, cultural, social, economic, ethnic and political history.
2. To safeguard Mansfield's historic and cultural heritage, as embodied and reflected in the City's historic landmarks by appropriate regulations.
3. To stabilize and improve property values in historic neighborhoods.
4. To foster civic pride in the beauty and accomplishments of the past.
5. To protect and enhance the City's attractions to tourists and visitors and provide incidental support and stimulus to business and industry.
6. To strengthen the City's economy.
7. To promote the use of historic landmarks for the culture, prosperity, education, and general welfare of the residents of Mansfield and visitors to the City.

THE SECRETARY OF THE INTERIOR'S STANDARDS

As a Certified Local Government, Mansfield adopted by ordinance the Standards for Historic Properties. The Standards are intended to aid the public in making sound historic preservation decisions. The Standards and associated guidelines offer four distinct approaches to the treatment of historic properties: preservation, rehabilitation, restoration, and reconstruction.

ZONING STANDARDS

Zoning Standards address:

- Density
- Use
- Building placement
- Lot coverage by buildings
- Height
- Setbacks

DESIGN GUIDELINES

Design Standards address:

- Compatibility
- Site design
- Building scale, orientation and massing
- Historic rehabilitation
- Entries and windows
- Materials and finishes

CHARACTER-DEFINING FEATURES

Many of downtown's historic buildings still retain their character-defining features. These historic photographs provide examples of these features on one- and two-story Pre-World War II buildings.

Single-story commercial building:

- Brick construction
- Brick patterning on the upper wall
- Corbelling on the parapet
- Central doors with display windows on either side.
- Canopy
- Transom windows
- Cast iron piers and sills



Two-story commercial building:

- Brick construction
- Evenly spaced second floor windows
- Decorative brickwork and cornice
- Central doors with display windows on either side.
- Canopy
- Transom windows
- Cast iron piers and sills



UNDERSTANDING HISTORIC MANSFIELD

From the late 1800s to the 1960s, the commercial core of downtown Mansfield was comprised of the buildings on Blocks 1 and 2 of the Original Town. These blocks contain a cohesive streetscape of 21 one-story commercial buildings punctuated at regular intervals by five two-story structures. The line of buildings on the east side of Main Street is interrupted mid-block by a parking lot.

Most of the buildings on these two blocks are constructed of brick, some with cast iron sills and piers. The brick structures are characterized by consistent brick patterning and corbeling on the parapets, with two occurrences of galvanized metal friezes and cornices. Most storefronts have been altered. The condition of the buildings is generally good.

Of the properties on these blocks, 12 are contributing elements which have been listed on the Historic Resources Survey Update; five are historic elements which have been altered but retain sufficient architectural integrity to contribute to the historic fabric of the district following rehabilitation or restoration.

Fourteen of the buildings were built between 1890 and 1904. Most of these retain a high degree of integrity. All appear to be eligible for the National Register as an architecturally cohesive ensemble that embodies Mansfield's prosperity in the years around the turn of the century.

On and beyond these two blocks of historic commercial buildings are Mid-Century buildings 50 years of age or older that have come into historic significance in their own right. These buildings represent a style of construction from post-World War II and the advent of the automotive age.

Further east of the historic downtown are the 1924 High School and 1940 Old Rock Gym, now designated Mansfield historic landmarks. Other historic structures beyond the buildings in the commercial core are or may soon become eligible for landmark designation, such as the old gin in the Britton Community and the Percy Cook Clinic on South Main Street.

Vernacular (Pre-World War II) Buildings

The period of significance for downtown Mansfield is 1890 to 1940. Some of the features common to buildings of this era include: 1) the storefront with an entrance, display windows, and transoms, 2) the cornice which caps the building, and 3) for two-story buildings, an upper façade with regularly spaced windows.

Mid-Century Buildings

The Historic Preservation Plan identifies the period of significance for downtown Mansfield as 1890 to 1940, but the importance of the commercial district continued well into the 1970s. During this time, the style of buildings on Main Street changed. The Victorian storefront gave way to modern, functional buildings that featured anodized aluminum storefronts.

Another way of modernizing the appearance of older buildings involved the use of slipcovers, metal panels that covered the original brick façade. The 1894 Post Office Building is an example of this treatment. After 50 years, slipcovers may become part of the historic character of the building. If the historic fabric is intact, a property owner may decide to remove the slipcover.

Some of the features common to Mid-Century buildings include: 1) a canopy made of steel, aluminum, concrete or wood, 2) a clear, anodized aluminum storefront, and 3) an asymmetrical façade.

Restoring Historic Facades

The appearance of historic building facades in Mansfield has changed over time to fit the needs of new property owners and tenants. The success or failure of these changes often depends on how sensitive they are to the building façade. Insensitive changes ignore and often eliminate the historic features of the original building and create a clash between new and old design elements.

Sensitive changes accept the design of the original building. The result is a harmonious blending of new and old design features. Assess your building to determine what historic features exist, and design your project to complement them.

Storefronts are typically the focus of historic commercial buildings and can be extremely important in defining the overall historic character. Properly restored storefronts also play a crucial role in a store's advertising and merchandising strategy to draw customers and increase business.

CHARACTER-DEFINING FEATURES

Mid-Century buildings exhibit a modern appearance using metals and glass. In Mansfield, the historic Mid-Century buildings have a simple design that relies on large display windows.

Mid-Century commercial building:

- Brick, stucco, stone, tile
- Asymmetrical façade
- Aluminum storefront with plate glass windows
- Recessed entry
- Flat metal canopy or awning



The 1894 Post Office before and after the addition of a 1980s slipcover

CHAPTER 1: USING THE DESIGN GUIDELINES



This chapter describes how to use the Design Guidelines for Historic Mansfield and the review process of applications for proposed work on historic landmarks.

The Historic Landmark Commission and city staff use these guidelines when reviewing applications. Property owners, business owners, design professionals and contractors should consult these guidelines to understand the review process and specific guidelines that apply to their project.

MISCONCEPTIONS ABOUT DESIGN REVIEW

Misunderstandings concerning historic preservation and design review are common. But historic preservation is not meant to prevent change but to manage it. Here are some misconceptions about design review:

Design review DOES NOT:

- Follow an arbitrary standard
- Make decisions based solely on “what is pretty”
- Always have a “one size fits all” solution
- Mean a building cannot make compatible changes

Design review DOES:

- Follow the local Code provisions & criteria
- Consider the elements of integrity
- Consider the quality of significance
- Fall under one of four treatment options specified by the Secretary of the Interior’s Standards

Source: Aimee Sunny, AICP
Design Review Exercise:
Alterations and Infill
August 27, 2021

TERMS USED IN DESIGN REVIEW

Some specific terms used in the design review process include:

Certificate of Approval. A signed and dated document stating the approval of the Historic Landmark Commission and any special conditions for work proposed by an owner or applicant within a Historic Landmark Overlay District.

Guideline. The term “guideline” is a criterion with which the Commission will seek compliance when applicable to a specific project. A guideline is subject to some interpretation when determining compliance.

Shall. The term “shall” is mandatory.

Should. The term “should” indicates that compliance is expected, except where the Commission finds that a guideline is not applicable or that an alternative means of meeting the intent is acceptable.

THE DESIGN REVIEW PROCESS

Section 155.069(F) of the Mansfield Code of Ordinances sets out the process to obtain approval for any exterior alteration to a historic landmark or properties in the Historic Landmark Overlay District. Approval must be obtained from the Historic Landmark Commission through the design review process for any of these projects:

- Exterior alterations and additions to a historic structure construction
- Reconstruction, rehabilitation or restoration of local landmarks and contributing structures in local historic districts
- Relocation of a historic structure
- Demolition of a historic structure

Applications for approval of changes to historic landmarks and properties in the Historic Landmark Overlay District are available from the Planning Department or online at: www.mansfieldtexas.gov/1167. The application must be submitted to the Planning Department with all required supporting materials, including site plans, drawings, sketches and elevations, photographs and material samples.

Staff will conduct an initial review of the application and schedule the case for review and public hearing by the Historic Landmark Commission. The Commission meets the second Thursday of each month.

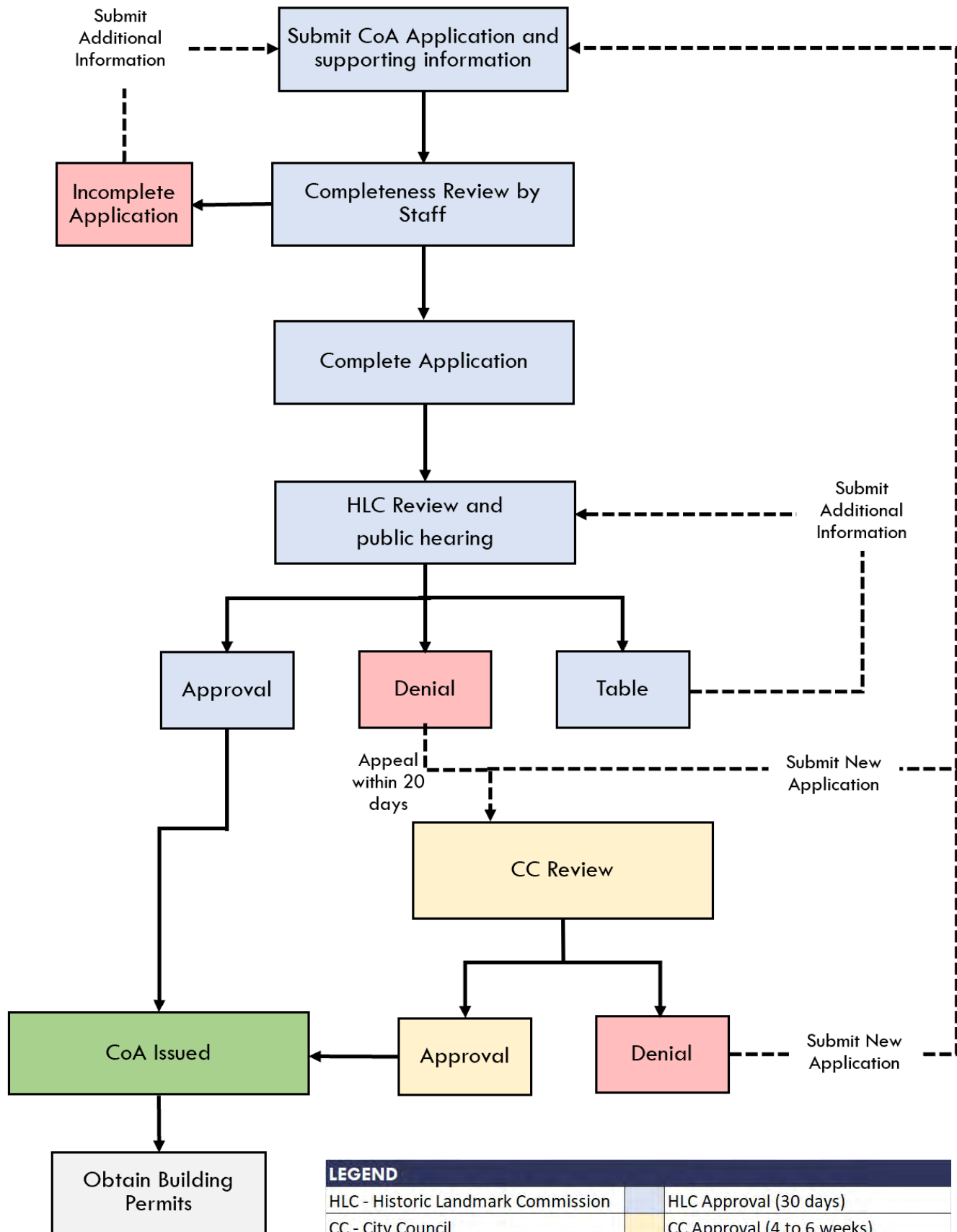
Applicants should plan to attend the hearing and be prepared to answer questions from the Commissioners. The Historic Preservation Officer or Planning staff are available to meet with property owners to help determine application requirements.

If the Commission finds that the proposed work conforms to the Design Guidelines, a Certificate of Approval (CoA) will be issued to the applicant. A CoA is required before any building permits can be issued for the work. An application that does not meet the guidelines may be denied. Denied applications may be appealed to the City Council within 20 days of the denial.

The chart on the next page illustrates the steps of the design review process.



DESIGN REVIEW PROCESS



LEGEND		
HLC - Historic Landmark Commission		HLC Approval (30 days)
CC - City Council		CC Approval (4 to 6 weeks)
CoA - Certificate of Approval		CoA Approved and Issued

Review times shown in the Legend are estimates. The actual review time may vary.

DESIGN GUIDELINES ORGANIZATION

The *Design Guidelines* are organized into sections and chapters that apply to different types of projects, whether a full restoration or phased improvements. Some chapters apply to all projects while some apply only to particular activities.

CHAPTER SUMMARY

Chapter 1. Using the Design Guidelines

This chapter describes how to use the Design Guidelines for Historic Mansfield and the review process of applications for proposed work on historic landmarks.

Chapter 2. Planning a Preservation Project

This chapter lays out the steps to plan improvements for historic landmarks and properties in the Historic Landmark Overlay District.

Chapter 3. Guidelines for Historic Properties

This chapter assists with the proper treatment for rehabilitating historic landmarks. It includes guidance on architectural details, materials and finishes, building component, storefront restoration, masonry repair, windows and doors and paint colors.

Chapter 4. Design Guidelines for All Projects

This chapter contains guidelines for preservation projects and new construction in historic areas. Site elements like outdoor amenities, awnings and public art are covered in this chapter.

Chapter 5. Design Guidelines for New Construction

This chapter addresses new construction and additions to historic landmarks and properties in the Historic Landmark Overlay District.

Chapter 6. Signs

This chapter provides criteria for design and placement of signs on historic landmarks. The guidelines should be read in conjunction with the City's sign regulations.



APPLYING THE DESIGN GUIDELINES

The chart below indicates which chapters are most relevant to different types of work. Some projects include more than one type of work and guidelines in several chapters will apply. Contact the Historic Preservation Officer or Planning Department staff for help with the chapters that may apply to your project.



PROJECT TYPE	CHAPTER	Introduction	Chapter 1. Using the Design Guidelines	Chapter 2. Planning a Preservation Project	Chapter 3. Treatment of Historic Resources	Chapter 4. Design Guidelines for All Projects	Chapter 5. Design Guidelines for New Construction	Chapter 6. Signs
Rehabilitate/Restore a historic property		✓	✓	✓	✓	-	-	-
Add an addition to a historic property		✓	✓	✓	✓	-	✓	-
Improve a non-historic property		✓	✓	-	-	-	✓	-
Construct a new building		✓	✓	-	-	✓	✓	✓
Site Work		✓	✓	-	-	✓	-	-
Signs		✓	✓	-	-	-	-	✓

Some guidelines in Chapters 4 and 5 may apply to your project, even if not checked on the chart above.

WHERE THE DESIGN GUIDELINES APPLY

The *Design Guidelines* apply to all commercial and non-residential historic landmarks and properties within a Historic Landmark Overlay District. A separate set of guidelines, the *Design Guidelines for Historic Residential Properties*, are used for improvements to residential landmarks.

The highest concentration of historic landmarks is located within the Original Town of Mansfield, but potential landmarks are located in other areas of the City such as the Britton Community. The map on the next page shows the location of the historic landmarks in Mansfield.

LOCALLY-DESIGNATED HISTORIC LANDMARKS

A number of commercial, institutional and residential buildings in Mansfield have been designated as individual historic landmarks. At present, there are no designated multi-property historic districts.

Locally-designated historic landmarks may also be a Recorded Texas Historical Landmark or listed on the National Register of Historic Places. However, not all Texas Landmarks or National Register-listed buildings are locally-designated as individual landmarks. Buildings with these designations are also shown on the map.

OFFICIALLY RECOGNIZED HISTORIC RESOURCES

Mansfield offers one other honorary historic designation. Officially Recognized properties are historic resources that are deemed worthy of preservation but are not landmarks. As such, Officially Recognized properties do not need to comply with these guidelines and are not subject to the City's preservation ordinance.

It is still recommended that the owners of Officially Recognized properties use these guidelines when making exterior improvements.




Mansfield High School, built in 1924, became a local landmark in 2020.



This map shows the location of Mansfield's locally-designated landmarks, National Register listed properties and state landmarks. It has been overlaid with the 1890 Original Town plat.

DESIGN GUIDELINE COMPONENTS

The individual guidelines in this document follow a specific format with several key components. All components of the *Design Guidelines* are used in the design review process. A typical design guideline is illustrated below.

Sample Guideline	Legend
<h2>GENERAL GUIDELINES</h2> <p>The general guidelines were derived from the Secretary of the Interior’s Standards for Rehabilitation. They are the foundation on which the specific guidelines are built. The Historic Landmark Commission will use them to evaluate rehabilitation work on historic landmarks.</p>	<p>Design Topic: Describes the design topic addressed by the Design Guidelines that follow.</p> <p>Intent Statement Explains the desired outcome for the design topic and provides a basis for the Design Guidelines that follow. If a guideline does not address a specific design issue, the intent statement will be used to determine appropriateness.</p>
<h3>3.1 Retain and preserve the historic character of the property.</h3> <ul style="list-style-type: none">• Avoid the removal of historic materials or alteration of features and spaces that characterize the property.• Avoid changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings. These can negatively impact the historic significance of the building.	<p>Design Standard Describes a desired performance-oriented design outcome.</p> <p>Additional Information Provides a bullet point list of suggestions on how to meet the intent of the design standard. These are not the only alterations that can be applied.</p>
	<p>Images Clarify the intent of the design standard by illustrating appropriate and inappropriate design solutions (see below).</p> <p>Appropriate Images marked with a check illustrate appropriate design solutions.</p> <p>Inappropriate Images marked with an X illustrate inappropriate design solutions.</p>

CHAPTER 2: PLANNING A PRESERVATION PROJECT



It is important to determine at the outset just how extensive a project will be. An owner may wish to undertake a minor rehabilitation, major rehabilitation or even a complete restoration project. The plan for each improvement project should fit the unique circumstances and needs of the building and its owner.

This chapter lays out the steps to follow when planning improvements for historic properties and describes appropriate treatment methods for preservation projects.

Each plan for improvements to historic properties will be reviewed in light of the standards in this chapter.

PLANNING YOUR PROJECT

The *Design Guidelines* serve as an outline for both the Historic Landmark Commission and property owners to guide restoration, rehabilitation and new construction in Historic Mansfield. Before undertaking one of these projects, it's recommended that a property owner follow these steps to determine how the scope of work will impact the historic character and features of the building.

STEP 1. WHAT IS THE BUILDING'S SIGNIFICANCE?



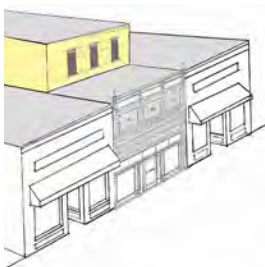
Historic Significance. Identify the building's architectural type (19th century vernacular, Mid-Century, etc.) and evaluate the building's construction materials, architectural features and the relationship of those features to the building's upper stories. This will help determine what should be preserved and what compatible alterations might be made.

STEP 2. WHAT IS THE BUILDING'S CONDITION?



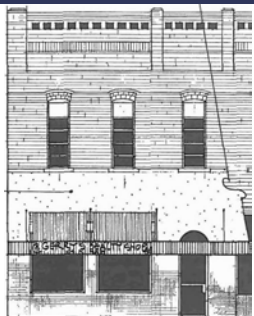
Physical Condition. The next step is a careful examination of the building's physical condition. How much of the historical construction materials and architectural features remain? Does the building exhibit any deterioration that requires repair or replacement? Preservation of the distinctive materials and features maintain the building's historical significance and status as a product of its period.

STEP 3. WHAT DO YOU WANT TO DO?



Proposed Use. What do you want to do with the building? Will the building be used for its historical purpose or for a new use that may require significant adaptations that might result in the loss of its key features? Restoration or rehabilitation may be the primary purpose of the work, or it may be a change of use that requires structural alterations. Preservation of character-defining materials and features must be balanced with the efficient contemporary use of the building when planning your project.

STEP 4. WHAT TREATMENT SHOULD BE USED?



Treatments. After the evaluation of the building and its character-defining features, determine the appropriate treatment or treatments necessary to carry out the project. A project may require the repair and maintenance of existing historic elements, replacement of missing or severely damaged features or new construction. A phased approach to the project may be indicated.

YOUR PROJECT IN RELATION TO ITS ENVIRONMENT

Any project must begin with the careful consideration of other nearby buildings and the general character of the area.

Traditionally, commercial building facades on the same block complement and reinforce each other. A project design should maintain the relatedness or visual continuity of a block. Some of the basic characteristics of a block are as follows:

- The height of the building is limited to one or two stories.
- The width of the building is limited to 25 or 50 feet, the typical lot width on the historic commercial blocks.
- The front of the building is located directly on the edge of the sidewalk creating a uniform alignment of facades.
- Brick is the dominant building material.
- The cornices of single-story buildings align, as do the cornices of the two-story buildings.
- Second story windows are aligned and create a pattern.
- Most buildings have large display windows and transoms.
- Most canopies and awnings are aligned.

SELECTING A TREATMENT

Choosing an appropriate treatment for a historic building is critical. The choice of treatment depends on a variety of factors, including the property's historical significance, physical condition and proposed use.

There are four appropriate treatments for historic properties in Mansfield, based on the Secretary of the Interior's Standards for Historic Preservation. These treatments may be used individually or in combination depending on the plans for a preservation project:

PRESERVATION

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Property owners are strongly encouraged to maintain their properties. Deferred maintenance contributes to the loss of the building's important material and features and add to the expense of later repairs.

REHABILITATION

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. Rehabilitation preserves materials and features of a building while accommodating a contemporary use.

RESTORATION

Restoration depicts a property at a particular period of time in its history. It may require the removal of later features that have not achieved significance in their own right.

RECONSTRUCTION

Reconstruction re-creates the form, features and detailing of non-surviving portions of a property to replicate its appearance at a specific time.

EXAMPLE OF A PRESERVATION PROJECT

Constructed in 1895, the McKnight Building is one of Mansfield's oldest and most prominent commercial buildings. By the 1980s, though, the building's appearance had been "modernized". The historic storefront was replaced with a concrete and aluminum storefront. The corner tower was removed and the columns on the parapet lowered. A corrugated metal canopy was added and metal siding covered the transom windows.

The Mansfield Historical Society began working in 1997 to reverse the inappropriate alterations. The storefront was restored and the transom windows uncovered. A canvas canopy more appropriate to the period was installed. Finally, the tower and the taller columns on the parapet were reconstructed. The photos to the right show the building before and after.

Photographs from top down:

The McKnight Building, c. 1907. Notice the tower on the corner of building.

The building with its modernized façade in the 1980s.

The building after restoration, with the historic storefront and reconstructed corner tower.

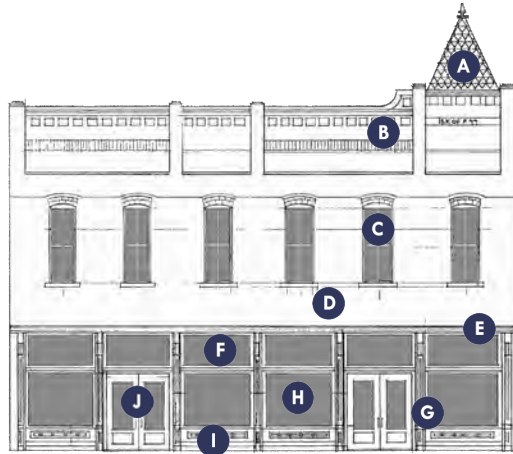


LEVELS OF TREATMENT

Once a plan has been made, owners should work with their design professionals to develop designs in accord with the *Design Guidelines* and the owner's budget. It may be necessary to implement the project in phases over time, each phase building on previous work. These illustrate different approaches to rehabilitating a building.

ORIGINAL BUILDING

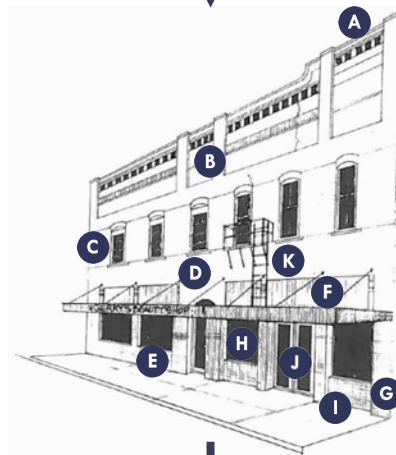
- A Decorative tower
- B Decorative cornice
- C Regularly spaced 2nd floor windows, double-hung with brick window hoods
- D Masonry wall
- E Storefront cornice
- F Transom window



- G Cast iron piers
- H Display window
- I Wood bulkhead
- J Wood door

ALTERED BUILDING

- A Decorative tower removed
- B Decorative cornice modified
- C 2nd floor windows replaced with modern windows that do not fit the opening
- D Masonry below 2nd floor windows replaced with stucco.
- E Historic storefront replaced by modern storefront. Door has been moved to the right.



- F Transom windows covered
- G Cast iron piers covered
- H Display window replaced with aluminum frames
- I Bulkhead replaced with aggregate concrete
- J Wood doors replaced with aluminum doors
- K Fire escape added to front of the building



MINOR REHABILITATION

- Stabilization
- Remove stucco
- Remove panels over transoms
- Repair masonry
- Apply decorative paint scheme



MAJOR REHABILITATION

- All elements of a minor rehabilitation plus:
- Restore display windows and bulkheads
- Install new awnings and doors



COMPLETE RESTORATION

- All elements of a major rehabilitation plus:
- Restore tower
- Restore original architectural details
- Restore original storefront design

(Awnings not shown to better reveal details of complete restoration)

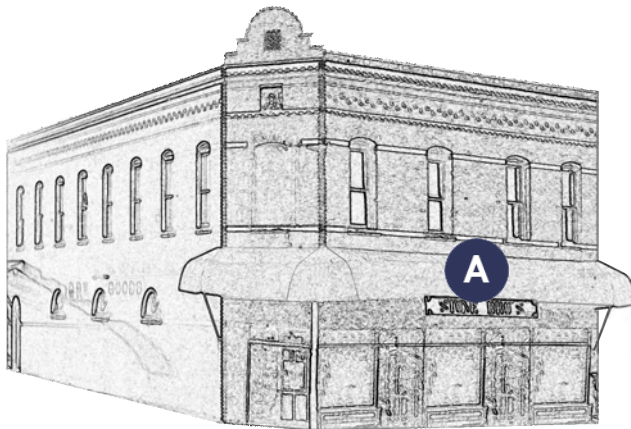


WHERE TO LOCATE FAÇADE IMPROVEMENTS

The location of façade improvements is an important consideration. Where façades are highly visible from the street or sidewalks, most alterations will be inappropriate.

Most of a historic building's architectural treasures are displayed on the front, such as brick patterning on the upper wall and cast iron piers and sills. These features should be preserved, maintained and repaired rather than altered or replaced. The same applies to corner buildings where the side wall is highly visible. The rear wall usually has fewer architectural attributes and may be the best location for external improvements to the building.

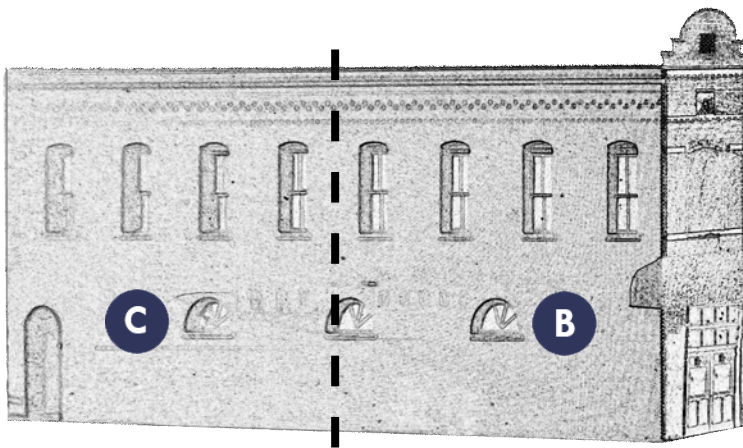
The illustrations below highlight the order of priority for improvements.



A: FRONT FAÇADE

The front façade is the public “face” of a historic building. The priority for this façade is preservation, maintenance and repair of the historic elements of the façade. Significant alterations are not appropriate on this façade.

Typical alterations to the front façade include canopies, paint colors and signage.

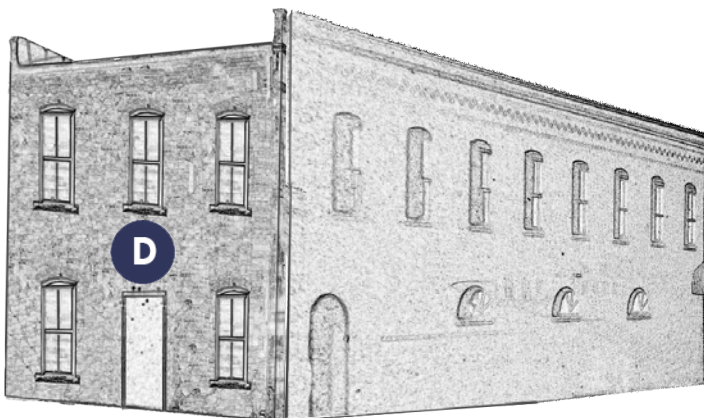


B: VISIBLE SIDE WALL

The front half of the side wall is highly visible. Again, the priority is preservation, maintenance and repair of the historic elements of the façade.

C: LESS VISIBLE SIDE WALL

The rear half of the side wall has less visibility. While preservation is preferred, compatible alterations may be appropriate in this location.



D: REAR WALL

With certain exceptions, the rear wall usually has the least architectural prominence on the building. With fewer architectural features, there is more flexibility for compatible improvements.

Improvements may be considered where they do not damage the historic materials of the façade or detract from the building's overall historic character.

CHAPTER 3: GUIDELINES FOR HISTORIC PROPERTIES



Mansfield's heritage is uniquely preserved in its historic buildings. With the proper application of these guidelines, the City's historic character will remain through these buildings.

This chapter assists with the proper treatment for rehabilitating historic landmarks. It includes guidance on architectural details, materials and finishes, building components, storefront restoration, masonry repair, windows, doors and paint colors.

GENERAL PRINCIPLES

The general principles were derived from the Secretary of the Interior's Standards for Rehabilitation. They are the foundation on which the specific guidelines are built. The Historic Landmark Commission will use them to evaluate rehabilitation work on historic landmarks.

3.1 Retain and preserve the historic character of the property.

- Avoid the removal of historic materials or features and openings that characterize the building.
- Avoid changes that create a false sense of historic development, such as adding conjectural features or architectural elements from other buildings. These can negatively impact the historic significance of the building.

3.2 Select uses that are compatible with the historic purpose of the property.

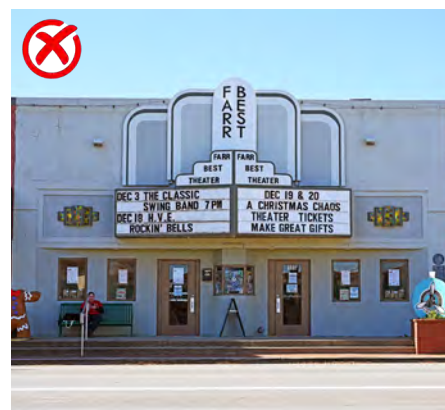
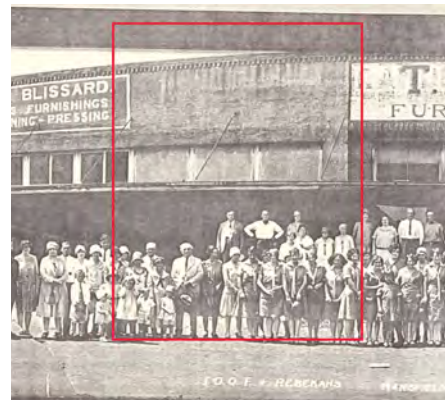
- A building should be used for the purpose it was constructed or for a new use that requires minimum change to the defining characteristics of the building, its site and environment.

3.3 Maintain character defining features and stylistic elements.

- Preserve distinctive features, finishes and construction techniques or examples of skilled craftsmanship that characterize the building.
- Changes made over time that have acquired historic significance in their own right should be retained.

3.4 Repair deteriorated historic features; replace only those features that cannot be repaired.

- Repair existing materials and features using recognized preservation practices whenever possible.
- Where the severity of deterioration requires replacement of a historic feature, the new feature must match the old one in design, color, size, texture and other visual qualities and where possible, materials. Replacement of missing features should be substantiated by documentary, physical or pictorial evidence.



Avoid changes that create a false sense of historic development. The Art-Deco marquee on this 1917 theater is an example of adding a faux theme design. It does not reflect the building's simpler design as shown in the top two photographs. An alteration like this can be mistaken as a real historical feature of the building.



Preserve distinctive features, finishes and construction techniques or examples of skilled craftsmanship that characterize the building.



Preserve significant stylistic and character-defining features such as this stamped metal cornice.



Do not remove architectural features that are in good shape or can be repaired. This lion's head ornamented a historic bank but was broken into pieces when it was removed from the building. The pieces were patched together with Portland cement, causing permanent damage to this feature.



Remove rust from metal features, caulk and repaint as necessary.

GENERAL DESIGN GUIDELINES

Mansfield's historic commercial buildings display many architectural details that contribute to the City's overall feeling of history. These include cast iron columns, stamped metal cornices, original footplates and brick detailing. The preservation of these features is key to maintain the historic character of these buildings.

ARCHITECTURAL DETAILS

This section includes general guidelines for the treatment of architectural details, building materials, finishes and storefront components. Proper preservation methods should be used to minimize the alteration of these features.

3.5 Preserve significant stylistic and character-defining features.

- Preserve the original design features of the façade like the storefront, decorative trim, cast iron columns, historic cornerstones and cornices.
- Use preventative maintenance to ensure the building's preservation. Remove rust from metal features, caulk and repaint as necessary.
- Do not remove or replace architectural features that are in good shape or, if damaged, can be repaired.

3.6 Repair deteriorated features.

- Where a partial repair of a feature is necessary, patch, piece-in or splice the repair with the same materials using best preservation practices.
- Epoxies or resins may be considered for wood repair on isolated areas of damage.
- Do not remove a damaged historic feature that can be repaired in place.
- Protect the area around features being repaired to prevent damage to other nearby elements.

3.7 Minimize damage to historic features that must be disassembled for repair.

- Document the location of historic features that must be removed for repair to ensure they are put back in the correct place.

3.8 Maintenance helps preserve the integrity of historic structures.

- Physical or chemical treatments, if appropriate, will use the gentlest means possible.
- Establish a maintenance plan, including a schedule of regular inspections and maintenance activities.
- Deferred maintenance can lead to the loss of important historic features and greater expense to replace those features.



When this stucco deteriorated, the exposed brick was damaged by water. A maintenance plan can ensure that regular inspections and appropriate maintenance are carried out in a timely manner before major repairs are needed later.

3.9 Replace an architectural feature accurately.

- The design should be substantiated by physical, photographic or documentary evidence.
- When it is necessary to repair or replace a historic feature, use the same material, type, design, dimension, texture, detailing and exterior appearance as the original.
- Do not alter an opening such as a window or door, on the primary façade. Maintain or restore them to their original configuration.
- Alternate materials may be considered if they are similar in size, shape, texture, color and finish and convey the visual appearance of the original.

3.10 Where a historic feature cannot be repaired or restored, provide a design that is a compatible interpretation of the original.

- New features should be comparable in massing, size, scale, shape, texture, materials and finish.



Where a historic feature cannot be repaired or restored, provide a design that is a compatible interpretation of the original. This reconstructed storefront keeps the form and scale of the original.

KEY FEATURES OF A HISTORIC COMMERCIAL FAÇADE



Preserve key historic features like these transom windows.



The wood bulkhead and the cast iron threshold seen here are important features of this historic storefront.

These are some common historic features on a commercial façade that should be preserved:

- **Parapet:** A low protective wall or railing along the edge of a roof.
- **Cornice:** The continuous projection at the top of a wall normally supported by brackets or corbels.
- **Materials:** The predominant building material on most commercial buildings in Mansfield is brick. Mid-Century buildings also have cement masonry units. Several buildings have stucco over the original brick wall.
- **Upper Story Windows:** Windows are regularly spaced with a vertical orientation.
- **Lintel:** A horizontal beam that forms the upper structural member of an opening for a window or door and supports the part of the structure above it.
- **Transom Window:** A window above a door or display window separated by a frame or bar.
- **Masonry Pier:** A thickened section of wall used to provide lateral support or bear concentrated loads.
- **Display Windows:** The main portion of glass on the lower floor storefront where goods or services are displayed.
- **Door:** A storefront door with large glass panels and a solid bottom panel that reflects the bulkhead.
- **Bulkhead:** The panel beneath a display window, generally constructed of wood.

BUILDING MATERIALS AND FINISHES

The materials used on Mansfield's historic buildings are different from modern materials used today. Most of Mansfield's vernacular commercial buildings used brick as the primary building material. The Mid-Century buildings also used brick, but some buildings might have cement masonry blocks on the sides and rear. During the 1970s and 1980s, several brick buildings were covered over with stucco and one building was covered with a metal panel slip-cover.

Brick, stone, cement masonry blocks, stucco, metal and wood can be found in the construction of buildings in Historic Mansfield. These materials contribute to the historic character of Historic Mansfield and should be preserved whenever possible. The goal when working on a historic building is to retain as much of the original building materials as possible.



3.11 Preserve the building's original materials.

- Do not remove original materials that are in good condition.
- Do not remove damaged or deteriorated masonry that could reasonably be repaired and preserved.
- Preserve the parapet walls, cornices and decorative brick-patterning that characterize the building.
- Do not rebuild large sections of masonry walls that can be repaired.

3.12 Repair deteriorated building materials.

- Patch, piece-in, consolidate or reinforce deteriorated building materials.

3.13 Replace extensively deteriorated or missing building materials with new materials that duplicate the historic material in strength, composition, color and texture.

- If the original building material is brick, replace it with brick. New brick should match the original in size, color, material composition and mortar. Other building materials should be treated in the same manner.
- Limit the replacement of original materials to those that need replacement. For example, if only a few bricks on a wall are damaged, do not replace the entire wall.



Preserve the parapet walls, cornices and decorative brick-patterning that characterize the building. During restoration of the storefront, the materials on this upper wall were retained.



New brick should match the original in size, color, material composition and mortar. The brick on the right side of this photograph is the original brick. The modern brick on the left was used to repair a large section of wall. The new brick is not the same size or material composition of the original and is not an appropriate material for this building.



Stucco covers the masonry walls of this 1892 building. Removing the stucco must be done with care to avoid damaging the historic brick.



Where an architectural detail is missing or damaged beyond repair, alternate materials may be considered. This is a replica of a cast iron column that was removed from the building earlier.



Consider removing any covering which obscures the original materials from view. This slipcover hides the upper story window openings and historic masonry.

3.14 Synthetic materials should not be used as a replacement for original materials.

- Synthetic materials such as aluminum, vinyl, stucco, EFIS, panelized brick or stone and metal panel slipcovers are not appropriate substitutes for the original building materials.
- Modular materials should not be used as replacement materials.
- Where an architectural detail is missing or damaged beyond repair, alternate materials may be considered. If a new material is used, its style and detail should match the historic model.
- Green building materials, such as those made with renewable and local resources, may be considered for replacement materials where they will not impact the integrity of a building or its key features.

3.15 Do not cover original materials with new materials.

- Vinyl siding, aluminum siding and new stucco are inappropriate on historic buildings.
- Other imitation materials designed to look like wood or masonry siding, such as cementitious planks or fiberboard, are also inappropriate.
- If a building already has an inappropriate material covering the original, do not add another layer of new material that further obscures the original.

3.16 Consider removing any covering which obscures the original materials from view provided that the removal process can be accomplished without damage to the original material.

- After removing a non-historic covering, repair the original material. For example, if stucco or a metal slipcover have been removed from an original brick wall, the mortar joints may need to be repointed.
- Do not remove firmly adhering stucco from masonry surfaces.
- If a structure has a stucco finish, remove weakened or deteriorated stucco using the most gentle preservation methods to avoid damaging the original building material.

MASONRY

Masonry is a common material for historic commercial buildings in Mansfield. Masonry is typically used for walls, parapets and decorative brick patterning. A building's original historic masonry should be repaired and preserved.

3.17 Do not coat masonry that was historically left uncoated.

- Masonry has a hard, outer layer that helps protect it from weather damage. If this layer is damaged, the softer, inner core is exposed and can accelerate deterioration of the masonry.
- Uncovered masonry and mortar are designed to promote the evaporation of water. Applying a coating like paint or stucco to masonry can seal in moisture and cause damage to the material.
- Consult a qualified preservation professional to determine the best way to remove paint, plaster, stucco or other surface covering to avoid damage to the historic masonry underneath.

3.18 Remove coatings from historic masonry whenever possible.

- Remove coatings like paint and stucco from masonry surfaces if it can be done without damaging the masonry.
- If the coating cannot be removed without damage to the masonry, it may be appropriate to retain it. A damaged or deteriorated outer coating should be removed only to the next sound layer using the gentlest method possible prior to re-coating.

3.19 Repoint mortar joints where deterioration is evident.

- If necessary, remove deteriorated mortar by hand-raking the joints to avoid damaging the masonry.
- Duplicate old mortar in strength, composition, color, and texture.
- Do not use mortar with a high Portland cement content as it will be substantially harder than the original and can damage softer historic masonry materials.
- Duplicate the mortar joints in width and profile.



Applying paint or stucco to masonry can seal in moisture and cause damage to the material. The brick in this wall was damaged after water was trapped between the paint and brick.



Remove coatings like paint and stucco from masonry surfaces if it can be done without damaging the masonry. It may be possible to remove the stucco from this parapet, but testing is necessary.



Repoint mortar joints where deterioration is evident, as seen on this section of wall.



Wood was historically used for trim and ornamental details. Repaint or treat wood elements when the surface shows signs of deterioration.

WOOD

Wood was historically used for trim and ornamental details, doors, window frames and storefront elements like bulkheads. Historic woodwork should be retained and repaired.

3.20 Protect wood elements from deterioration.

- Keep water away from wood elements by providing drainage and ventilation to avoid rot.
- Keep wood painted or treated to slow drying and ultraviolet damage. Repaint or retreat wood elements when the surface coating shows signs of deterioration.

METAL

Metals were used for a variety of uses on buildings in Historic Mansfield, including cast iron columns, thresholds and pressed tin panels. Historic metals should be retained and repaired.

3.21 Preserve significant architectural metal features.

- Proper drainage should be provided on and around metal surfaces to prevent standing water that can rust or corrode the metal.
- Maintain protective coatings like paint on exposed metals. Repaint or retreat metal features when the surface coating shows signs of deterioration.
- Filler compounds containing iron particles in an epoxy resin binder may be used to patch superficial, nonstructural cracks and small defects in cast iron.



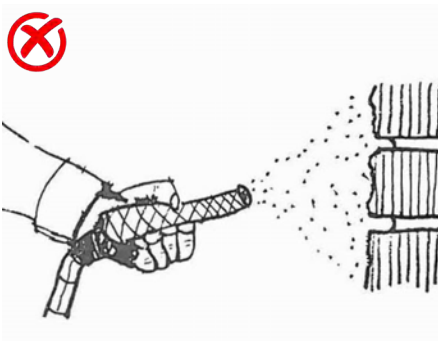
Maintain protective coatings like paint on exposed metals. The paint scheme on this column not only preserves a significant architectural feature of the building, but also highlights the column's decorative details.

CLEANING HISTORIC MATERIALS

Cleaning the historic materials on a building must be done with care to prevent damage to the materials.

3.22 Use the gentlest means possible to clean a building's surface.

- Carry out a small cleaning test to ensure that the cleaning method will not cause damage to the material surface. Tests should be observed over a sufficient period of time so that both the immediate period effects and the long range effects are known.
- Appropriate cleaning methods include low pressure water cleaning and scrubbing with a non-metal brush and a gentle detergent.
- Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Do not use sandblasting or other abrasive cleaning methods which could permanently damage the surface of the masonry.



Do not use sandblasting or other abrasive cleaning methods which could permanently damage the surface of the masonry.

HISTORIC COMMERCIAL STOREFRONTS

The storefront is the most important architectural feature of most historic commercial buildings, but is also the most altered feature of the building. In many cases, the original storefront has been completely changed or destroyed.

Before attempting a storefront restoration, it is important to evaluate the existing storefront's construction materials and architectural features, including the storefront's physical condition and any missing historical features.

The historic buildings in Mansfield generally fall into two time frames: 1890 to 1940 and 1940 to 1960. The first period is represented by the vernacular buildings; the second by the Mid-Century buildings.

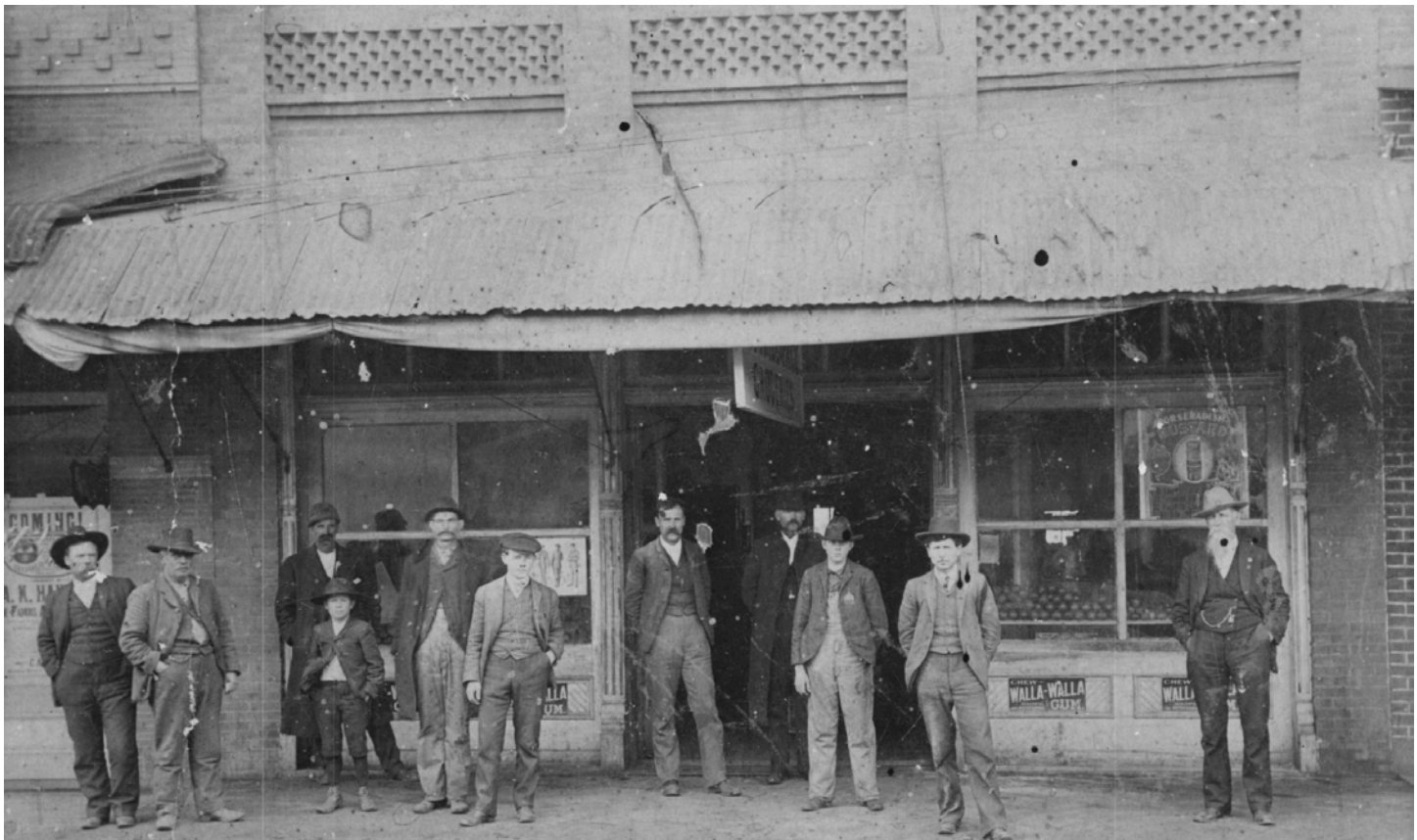
Buildings of these periods have different storefront designs and components. The appropriate storefront design should be respected during repair or restoration. For example, it is not appropriate to use aluminum elements on a vernacular storefront, or to add elements of a vernacular storefront to a Mid-Century building.



This reconstruction incorporates the elements of a traditional storefront, including display windows, bulkheads and transom windows.



This storefront is a simple interpretation of the original. The arrangement of the windows and doors follows the established ratios and scale of other historic buildings on the block.



This is the original storefront of the building in the middle photograph above. The traditional storefront elements are present: display windows, bulkheads, wood doors, transom windows and cast iron columns.



Do not remove, enclose or cover original transom window openings.



Restore a storefront to its original design based on its time period.



Do not remove, enclose or cover original transom window openings.

3.23 Repair or restore an altered storefront to its original design.

- Where possible, repair or restore an altered or missing storefront to its original appearance using historic photographs.

3.24 Retain the original size and shape of the transom window openings.

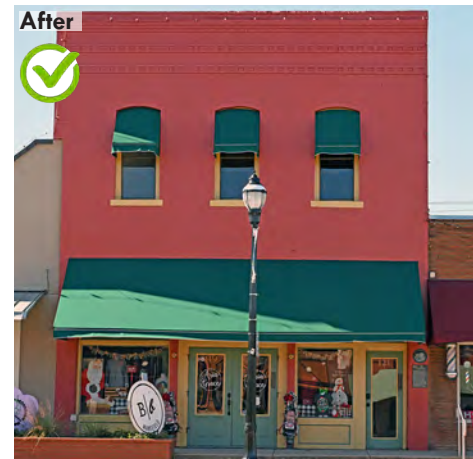
- Do not remove, enclose or cover original transom window openings. Transom windows allow natural light to enter the building and may reduce lighting costs.
- The size and shape of transom windows helps define the proportions of the storefront. Do not reduce or enlarge the size and shape of the transom window openings.
- Replace any missing original glass with new glass.
- Where transom windows must be blocked out, retain the original size and shape of the transom window openings.

3.25 Where there is no evidence of a missing storefront, design a contemporary interpretation of the historic storefront.

- A contemporary interpretation should reflect the character and design features of a historic storefront.



The original storefront of this building was removed during a modernization of the façade. The restoration involved a contemporary interpretation of the historic storefront.



BULKHEADS

3.26 Retain or restore the bulkhead below a display window.

- Maintain or restore bulkheads at the base of display windows to protect the windows, define entrances and add a decorative element to the storefront.
- If possible, expose the original bulkheads if they have been covered by a modern or inappropriate material.

3.27 Design a compatible replacement bulkhead if the original is missing.

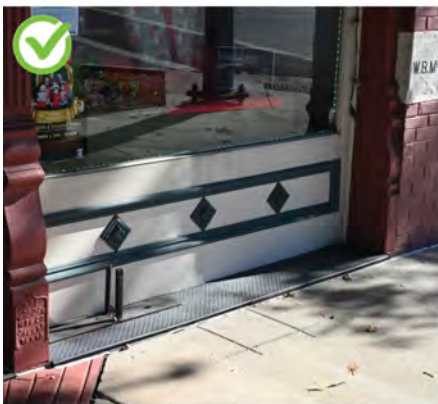
- Use a new simple design that reflects the traditional character of typical bulkheads if information on the original design is not available from historic photographs.
- Wood is an appropriate material for replacement bulkheads on vernacular storefronts. Alternate materials may be considered if compatible with the building style.
- A bulkhead panel may be recessed or raised.
- The top of a bulkhead should generally align with the bottom panel of a traditional door. In the absence of a traditional door, refer to historic photographs or to bulkheads on nearby buildings for guidance.



Wood is an appropriate material for replacement bulkheads on vernacular storefronts. This replacement wood bulkhead is designed in a traditional style that complements the storefront.



The top of a bulkhead should generally align with the bottom panel of a traditional door. The bulkhead above is close to the same height as the top of the bottom panel on the door.



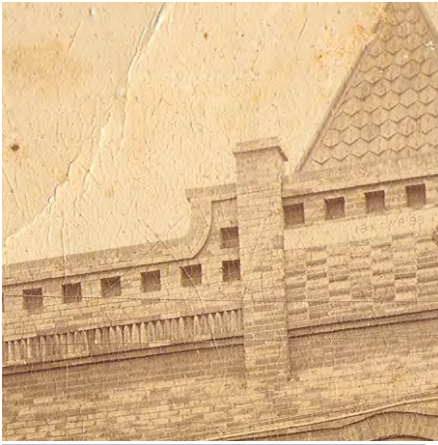
Use a new simple design that reflects the traditional character of typical bulkheads. The restored bulkhead matches the original in character and detail.



These wood bulkheads are simplified interpretations of the originals, seen in the top photograph. They keep the proportions and character of historic bulkheads.

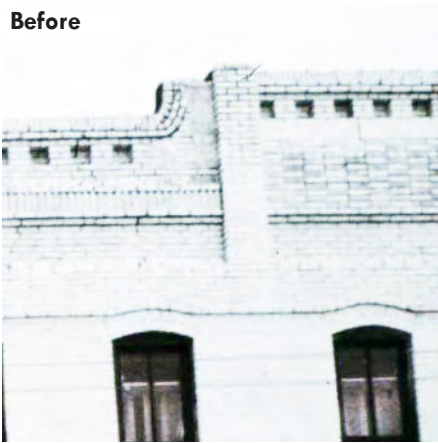


This replacement bulkhead is shorter than the original. It changed the scale of the original historic storefront. Compare to the original storefront in the photograph above.



When historic evidence is available, reconstruct a missing cornice to its original form.

Before



After



CORNICES

3.28 Preserve the character of a building's historic cornice.

- Continue the repetition of the cornice line along the street to contribute to the visual continuity of the block.
- Align the building's cornice with the same elements on other buildings in the block.
- Retain stamped metal cornices, and enhance their appearance with decorative paint scheme.
- Reconstruct a missing cornice when historic evidence such as photographs is available.
- Replace a missing cornice with a simplified interpretation if historic evidence is not available using appropriate materials such as brick, stamped metal, wood or other approved alternative materials.

3.29 Do not alter a parapet wall on a highly visible façade.

- Parapets are exposed to weather more often than other parts of the building. Inspect parapets on a regular basis for deterioration (such as missing mortar) and water retention.
- Avoid waterproofing treatments. Waterproofing, rather than proper maintenance of the brick and mortar, can prevent the natural evaporation that the parapet is designed to provide.
- Add coping to the top of the parapet to protect the masonry.

BUILDING COMPONENTS

The retention of the original components of a historic façade add to the sustainability and preservation of the building. These should be preserved and maintained.

WINDOWS

Windows are an important feature of a historic building. Original wood windows, usually made out of old-growth wood, were made to be taken apart and repaired. Properly maintained, they do not contribute to heat and air conditioning loss in old buildings.

Original windows should be repaired, weather-stripped and insulated to maintain energy efficiency. Repairs also cost less than replacement. Replacement windows should match the character, size and proportion of the original windows.

3.30 Preserve the features and materials of a historic window.

- Preserve the functional and decorative features of a historic window.
- Repair frames and sashes rather than replacing them. Repairs can be made by patching and splicing wood elements in place of damaged or missing pieces.
- Replacement windows should fill the entire opening and duplicate the original pattern. Do not replace a double hung sash window with a single fixed pane of glass.
- Replacement windows should reflect the profile of the original, with the sash stepping back to the plane of the glass in several increments.

3.31 Maintain the number, spacing and arrangement of historic windows in a building wall.

- Unblock closed or covered windows.
- Restore or re-establish the original shape and size of upper story windows.
- Do not close-up historic window openings or add new windows on primary facades.

3.32 Preserve the ratio of window openings to solid wall on a primary façade.

- Increasing the amount of window glass on a primary façade is accomplished by removing the historic building materials, considerably reducing the historic character of the building.

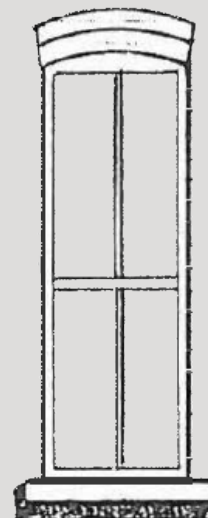
3.33 Maintain the size and proportion of historic window openings.

- Do not reduce an original opening to accommodate a smaller window or increase it for a larger window.

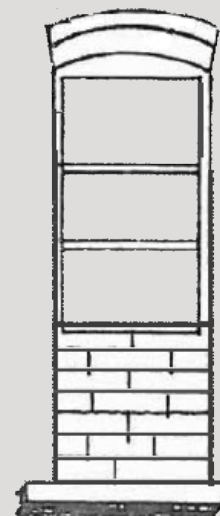
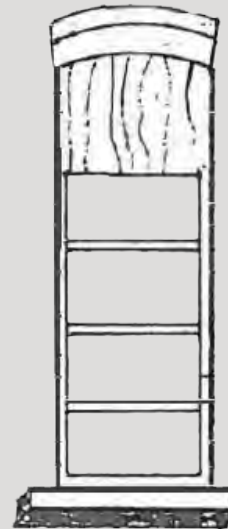
WINDOW PROPORTIONS

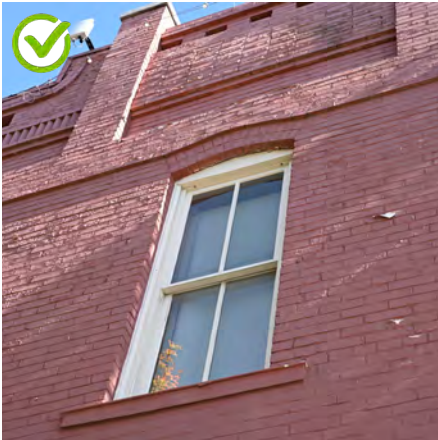
Preserve the size and proportion of the original historic window opening.

ORIGINAL WINDOW OPENING



ALTERED WINDOW OPENINGS





Replicate the character of historic sash divisions in a replacement window. The top image shows an original double-sash wood window from 1900, divided into two panes in each sash.

The middle photograph shows a restoration of a similar wood window with two panes in each sash, maintaining the original division of a historic window.

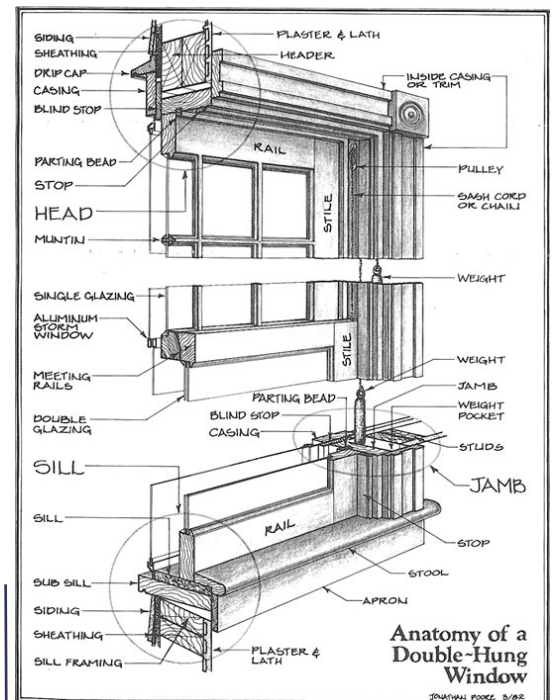
The bottom photograph shows a replacement window with an aluminum frame. Although it is a double-sash window, each sash only has one pane of glass, which does not maintain the character of the window divisions. A strip of material has been affixed to the inside of the window to simulate divided panes, but that is an inappropriate treatment when replacing historic windows.

3.34 Use the same materials or materials that appear similar to the original when replacing a window.

- Use the same material as the original where possible, especially on primary or character-defining facades.
- Substitute materials may be considered if the appearance of the window matches those of the original in style, dimension, profile and finish.
- New glazing should reflect the visual appearance of historic glazing.
 - Glazing should be clear.
 - Single pane, putty-glazed glass that matches or is similar to the original panes is preferred.
 - Transparent low-e type glass is appropriate.
 - Vacuum insulated glass may be considered.
 - Dual pane insulated glass panels are not appropriate.
 - Metallic and reflective finishes are inappropriate.
- Vinyl and unfinished metals are inappropriate window materials.

3.35 Replicate the character of historic sash divisions in a replacement window.

- Real muntins dividing a window into smaller panes of glass should be used on primary and character-defining facades.
- Faux muntins placed on both the inside and outside of a window may be used in secondary locations, but should have a similar depth and shadow line.
- Do not use strips of material between two panes of glass to simulate muntins.



This diagram shows the parts of a historic window. Many windows on commercial share these elements, particularly second story windows.

ENTRANCE AND DOORS

The character-defining features of a historic building's entrance, doors and distinct materials and placement should be preserved. When a new door is needed, it should be in character with the building, especially when it is located on a primary façade.

3.36 Maintain the original size, shape and character of the storefront entrance and doors.

- Restoration work should be based on documentary evidence on historic buildings downtown.
- Where historic evidence indicates, recess the entrance to identify business entrances and draw pedestrian interest.
- Avoid changing the position and orientation of an original front door.
- Maintain the original proportions of a historically significant door. Do not alter the original size (width or height) and shape of a historic door, sidelight or transom window.

3.37 Preserve the decorative and functional features of the doors in the primary entrance.

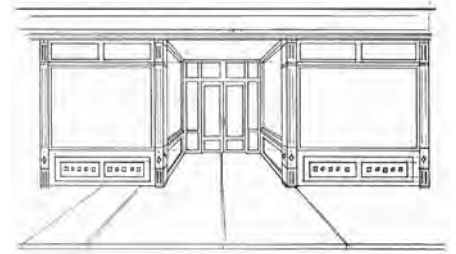
- Preserve the original proportions and form of a single or double door.
- Preserve these features of the entrance and doors:
 - Door frame
 - Thresholds, including the historic cast iron thresholds
 - Glass panes to maintain the transparency of the storefront
 - Paneling
 - Hardware
 - Detailing
 - Transom windows
 - Flanking sidelights

3.38 When repairing a damaged historic door, maintain its general historic appearance.

- Take care that the repairs to a damaged historic door maintain the fit of the door to the original opening.

3.39 Replace a historic door with one with similar materials and a similar appearance to the original door.

- Use materials that appear similar to that of the original.
- Use a door associated with the building style or type.
- Residential type doors decorated with moldings, cross bucks, or window grills are inappropriate for commercial buildings.



Recess the entrance to identify business entrances and draw pedestrian interest



A restored storefront with a recessed entrance.



Preserve the original proportions and form of the door.



Use a door associated with the building style. This entrance with a Mid-Century door is not appropriate for the building style.



Do not change one roof form to another roof form. These are flat roofed buildings. Other roof styles would be inappropriate.



Skylights should not project above the parapet. The skylight on this building is hidden by the front parapet.

ROOFS

The roofs on most historic commercial buildings in Mansfield are flat and bordered by a parapet. These features should be preserved whenever possible.

3.40 Preserve the original roof form of the building.

- Do not change one roof form to another roof form on a historic building. For example, if a building has a flat roof form, it is not appropriate to change it to a gabled form.
- Except as necessary for proper drainage, sloped roof forms are not appropriate for flat roofed buildings.

3.41 Minimize the visual impact of skylights and other rooftop equipment.

- A skylight that is flush with the roof plane may be considered where it remains hidden from view.
 - Skylights should not project above the parapet.
 - In the absence of a parapet, line-of-sight measures may be considered.
- Rooftop equipment such as HVAC units and vents should not project above the parapet.
 - In the absence of a parapet, line-of-sight measures may be considered.

PAINT COLORS AND FINISHES

Most wood surfaces on the exterior of a historic building were painted to protect them from weathering. Additionally, the appearance of a building could be dramatically improved by a coordinated paint scheme.

Some of the most noticeable results are achieved with a fresh paint job. Color can be used to minimize visual façade problems such as a poorly patched wall or incompatible materials. Also, a missing cornice can be re-created with a one-dimensional paint scheme.

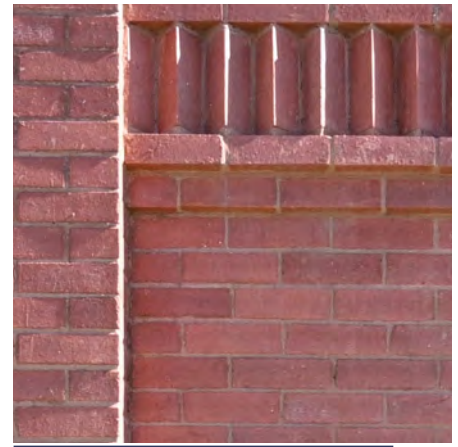
Proper painting will ensure protection of historic materials and promote the historic character of the building.

3.42 Use the building's historic color scheme whenever possible.

- If the historic scheme is not known, use an interpretation of schemes on similar historic buildings.
- Use compatible paints. Do not use high gloss paint or finishes.
- Do not use bright fluorescent or day-glow colors.

3.43 Select colors and a paint scheme that complement the building and maintain its historic character.

- Muted earth tones or pastels should be used as primary or base color.
- A major trim color that complements the base color can be used to highlight the decorative elements of the façade. Major trim elements include the cornice; window frames, sills and hoods; and the storefront frame, columns and bulkheads.
- A minor trim color can be used to enhance the color scheme established by the base and major trim. Often a darker tone of the major trim can be used to accentuate the window sashes, doors and selective details on the cornice and bulkhead.



A restored storefront with a recessed entrance.



Muted earth tones or pastels should be used as primary or base color. Pale yellow makes up the primary color supported by green and red trim colors.



Select colors appropriate to the era of the building.





A minor trim color can be used to enhance the color scheme established by the major trim. The black paint on this building accentuates the appearance of the white base paint.

- Do not over decorate the façade. One or two other colors are sufficient to highlight any façade.
- Matte, low luster, non-reflective finishes are preferred.
- Do not paint unpainted masonry. Painting should only be allowed on masonry if previously painted, in a color that mimics the color of the original masonry.
- Official color charts are available from the City HPO.

REAR ENTRANCE

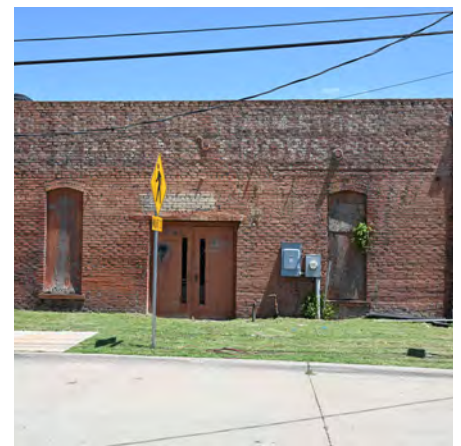
The rear entrance on a historic building was typically a service entrance for employees and deliveries. In more recent times, many rear entrances have come to serve as a second customer entrance or to provide access to parking or a patio/outdoor seating area. The rear façade tends to have fewer character-defining features than other street-facing facades, allowing opportunities for improvement. Enhancing the rear entrance as an incidental public face of the building is encouraged. A compatible paint scheme, new doors, windows and canopies or awnings can be added to the rear without affecting the overall character of the building.

3.44 A visually attractive rear entrance is encouraged.

- Design improvements for the rear entrance to be recognizable as a recent change. The improvements should not compete with the main entrance.
- Add planters, lighting, canopies and/or awnings to the rear entry.
- Where the windows on a rear façade have been closed up, consider reopening them to add visual interest to the façade.



A visually attractive rear entrance is encouraged. The rear of this building features outdoor seating, a mural and string lighting.



Where the windows on a rear façade have been closed up, consider reopening them to add visual interest to the façade. These windows have been closed-up. Reopening them with an appropriate replacement window can improve the appearance of the rear entry.

ADDITIONS

Additions have traditionally been made to historic buildings as the need for more space arises. Many buildings in the historic downtown have existing additions that have gained historic significance in their own right. New additions may be appropriate provided that the historic character of the building is maintained.

HISTORIC ADDITIONS

It is appropriate to preserve an addition constructed in a manner compatible with the original building and associated with the building's period of significance. More recent additions that detract from the character of the building should be considered for removal.

3.45 Preserve an older addition that has achieved historic significance in its own right.

NEW ADDITIONS

Two distinct types of additions to historic commercial buildings may be considered: A ground-level horizontal addition to the side or rear of the structure or a vertical rooftop addition that is subordinate in character and set back as recommended in these Guidelines.

3.46 Design new addition to be compatible with the main structure.

- Design a new addition to maintain and complement the mass, scale, character and form of the historic building.
- Maintain the roof form of the historic building on the addition. A pitched roof on an addition may be inappropriate if the historic building has a flat roof.
- Use materials that are of a similar color, texture, and scale to materials in the surrounding historic context.
- An addition to the front of a building is inappropriate. Greater flexibility on less visible facades may be appropriate.
- Incorporate window and door openings at a similar solid-to-void ratio, proportion and alignment as those on similar buildings. More design flexibility may be appropriate for one-story rooftop additions.
- Use simplified versions of building components and details found in the surrounding historic context. This may include: a cornice; a distinctive storefront or main door surround; window sills or other features.
- If the addition is removed in the future, the removal must not alter the historic character of the building.



Preserve an older addition that has achieved historic significance in its own right. The 1910 addition to the Masonic Lodge Building has become a historic structure in itself and should be preserved. The newer addition to the left could be considered for removal.

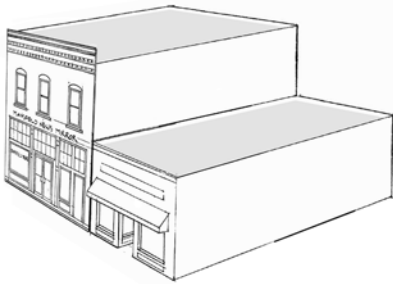


Incorporate window and door openings at a similar solid-to-void ratio, proportion and alignment as those on similar buildings. The windows and door on this addition are similar to the neighboring buildings.

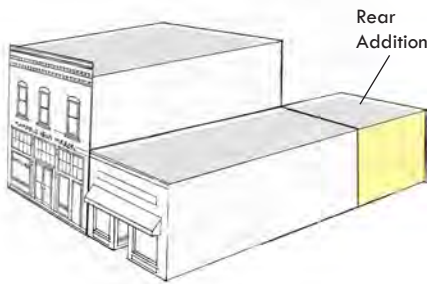
WHERE TO LOCATE A NEW ADDITION

An addition to a historic building may be located to the rear or to the side or roof as illustrated below.

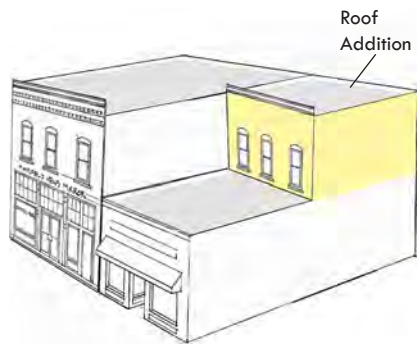
ORIGINAL BUILDING



NEW REAR ADDITION



NEW ROOF ADDITION



3.47 Protect the building's historic features.

- Construct new additions so that there is the least possible loss of or damage to historic materials and elements. Character-defining features must not be obscured, damaged or destroyed.

3.48 Design a roof addition to be compatible with the historic building.

- Set the addition back from the primary façade to maintain the historic scale of the building. On corner properties, locate the addition back from the secondary façade (the side wall facing the street) as well.
- General guidelines for roof addition setbacks:
 - The addition should be set back fifty feet from the primary façade or at the midpoint of the building, whichever is greater.
 - A roof addition is not appropriate for a building sixty feet in length or less.
 - An addition on a building located on a corner should be set back from the primary façade as noted above and from the street-facing side wall at least fifteen feet.
- The addition should be clearly identifiable as new without detracting from the historic character of the building. Use simplified interpretations of building components such as windows, doors, railings and cornices to distinguish the new from the historic.
- Use materials that are of a similar color, texture, and scale to materials in the surrounding historic context.
- Traditionally, historic buildings in Mansfield were one- or two-story. To maintain perspective, only one additional floor is appropriate for a historic building.

SPECIAL CONSIDERATIONS

Historic buildings are more than just building materials and architectural character. They also serve the needs of their occupants. Consideration should be made for projects that adapt historic buildings to new uses and energy-efficiency technologies. The accessibility requirements of the Americans with Disability Act (ADA) are also a factor to consider.

ADAPTIVE REUSE

Reusing a historic building is often less costly than replacing it with new construction and causes fewer environmental impacts. Because the building is not constructed from the ground up, resources in manpower and building materials for a new building are unnecessary. Historic buildings constructed before the 1940s generally used better building materials and construction techniques, creating a longevity that many newer buildings cannot match.

Many of Mansfield's historic buildings were used as stores, offices and meeting halls, usually with an open floor design. Whenever possible, a historic building should be used for the business or a related activity for which it was built. New uses are appropriate if they do not require alterations that negatively affect the historic character of the building.

While the Historic Landmark Commission may recommend appropriate uses for historic buildings, be sure to consult Chapter 155 of the Mansfield Code of Ordinances to determine if a proposed use is permitted.

3.49 Promote uses that are compatible with the design and historic character of the building.

- A new use should help interpret how the building was used historically.
- A new use should not adversely affect the historic integrity or alter character-defining features of the building to accommodate the use.

3.50 Promote uses that make minimal changes to the historic building.

- Uses that require the least alteration to significant elements are preferred, particularly where a building was not originally designed for the new use.
- Design adaptive reuse projects to respect the historic integrity of the building while also accommodating new functions.
- New door or window openings may be appropriate if located on the secondary or rear facades for additional access and natural light. The openings should maintain the proportions of the building's original door and window openings.



Design adaptive reuse projects to respect the historic integrity of the building while also accommodating new functions. The McKnight Building was originally constructed in 1895 for a drugstore, doctor's office and meeting hall. The building serves today as the Mansfield Historical Museum and Heritage Center. The historic form and structure of the building spaces have been retained, while careful alterations, such as a hidden elevator, have been made for visitors.



3.51 New uses on an upper floor should preserve the historic integrity of the building.

- Office and residential spaces are appropriate on upper floors of historic buildings. More active uses are appropriate on the ground floor.
- Adjacent historic buildings may combine upper floors if the character-defining features of the facades of both buildings are maintained.
- Elevators may be added to the rear of historic buildings to provide accessibility to upper floors.



Consider removing non-historic coverings and alterations as an initial phase. A rehabilitation of the 1894 Post Office Building might begin with the removal of the metal panel slipcover with the restoration of the storefront in a later phase.

PHASING/TEMPORARY DESIGN

It may be necessary to phase a preservation project to accommodate budget and other constraints. For example, a project may begin with structural and roof repairs to protect a building from weather damage, followed by removing any coverings from the exterior façade, repointing mortar joints and repainting in the second phase.

3.51 Plan the project to allow for future phases.

- Consider removing non-historic coverings and alterations as an initial phase.
- Consider ground floor storefront improvements such as restoration of the display windows, bulkheads and transoms that may set the stage for a later restoration of the complete building façade.
- Do not remove or alter the character-defining features of a building in a way that would prevent restoration at a later time.
- Refer to Levels of Treatment on page 18 for examples of phasing a project.

ACCESSIBILITY

Accessibility is meant to eliminate unnecessary barriers encountered by persons with disabilities, permitting them to engage in gainful occupations or to achieve maximum personal independence. The spirit of the Americans with Disabilities Act (ADA) can be met, if carefully planned, without destroying the historic characteristics of a building and sites.

3.52 Preserve the integrity and character-defining features of a historic building when integrating accessibility solutions.

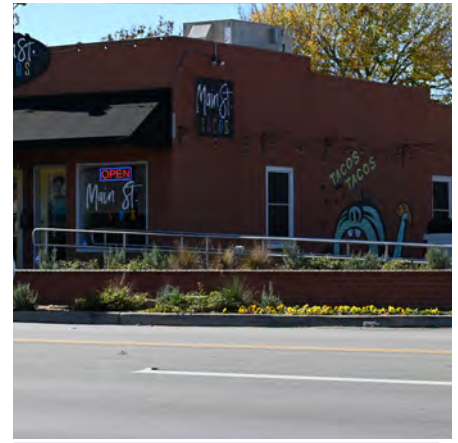
- Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- Alterations to historic properties that are designed to improve access for persons with disabilities should minimize negative effects on the historic character or materials.
- Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.

BUILDING MAINTENANCE

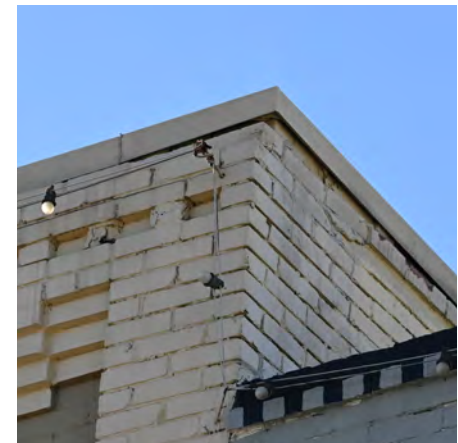
Regular maintenance can prevent the deterioration of a historic building. It is vitally important to perform maintenance that controls moisture and directs it away from the building.

3.53 Set up a regular maintenance schedule to protect the building.

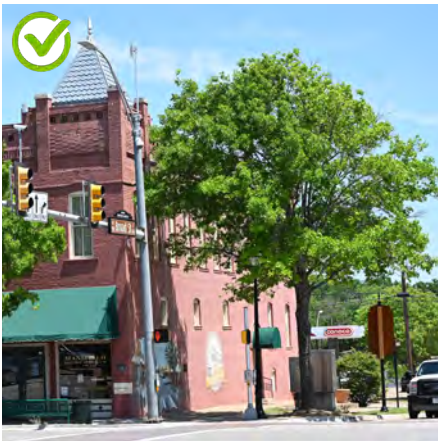
- Inspect the building for the effects of seasonal weather conditions.
- Inspect areas of the building that are exposed to weather or where water may gather, such as building parapets and roofs.
- Inspect the building interior for any signs of distress or failure including water damage or mortar dust.
- Do not defer maintenance. Basic repairs made at the first signs of deterioration can prevent more expensive repairs later.



Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.



Inspect areas of the building that are exposed to weather or where water may gather, such as building parapets and roofs. This parapet shows signs of water damage.

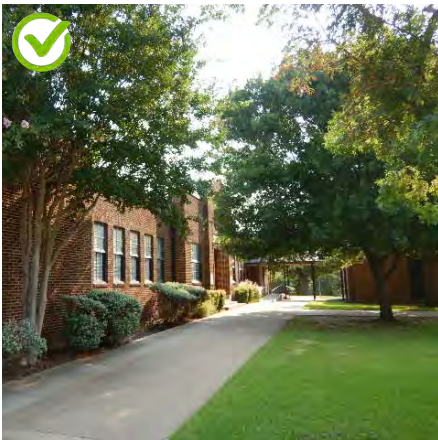


CONSERVATION AND ENERGY

Many older buildings were constructed before modern heating and air conditioning and relied on historic building construction methods and materials to maximize natural sources of heat, light and ventilation. Features like thick masonry walls, awnings and transom windows contribute to the energy efficiency of a historic building. These features may be augmented by the careful application of new energy technologies.

ENERGY EFFICIENT SITE DESIGN

Site designs, including landscapes and structures, should take advantage of micro climatic conditions for energy conservation. Consider solar and wind exposure in design decisions.



Retain existing mature landscape features that provide shade and protection from wind.

3.54 Design or preserve landscapes and site features that promote energy efficiency.

- Retain existing mature landscape features that provide shade and protection from wind.
- Position new landscape features to take advantage of the shade and wind break effects for the building.
- Use drought tolerant plants to reduce the need for irrigation.
- Locate deciduous trees and vegetation to provide for summer shading and allow winter solar access.
- Use an efficient site lighting design to minimize the amount of fixtures needed.

MAINTAIN THE ORIGINAL ENERGY FEATURES OF A HISTORIC BUILDING

Original sustainable building features should be maintained in good operating condition.

3.55 Preserve and maintain the original energy efficiency features of the historic building.

- Retain the building's original operable shutters, awnings and transom windows. These were designed to make the building comfortable without mechanical climate controls.
- Maintain the building's sustainability features in good, working condition.
- Repair or restore covered, damaged or missing features.

ENERGY EFFICIENCY IN HISTORIC STRUCTURES

Energy efficiency improvements should be designed to complement the original building and to preserve the building's character. Weather-stripping and insulation can improve the energy efficiency of a historic building.

3.56 Use noninvasive strategies when weatherizing.

- Weather-stripping, insulation and wood storm windows are appropriate.
- Weather-strip original framework on windows and doors.
- Where possible, install additional insulation in an attic, basement or crawl space. Provide sufficient ventilation to avoid moisture build-up in the wall cavity.
- Install weatherization without altering or damaging significant materials and their finishes.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

3.57 Enhance the energy efficiency of original windows and doors.

- Keep original windows in good repair and seal all leaks.
- Preserve, retain and reuse early glass. Use putty appropriate to the window.
- Maintain the glazing compound regularly. Remove old putty with care.
- Use operable systems to enhance performance of original windows. This includes wood storm windows, insulated coverings, curtains, and awnings.
- Place wood storm windows internally when feasible to avoid the impact upon external appearance.
- Use wood storm window inserts designed to match the original frame if placed externally.
- Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile.
- Add weather-stripping and caulking around the window frame.



Preserve, retain and reuse early glass. Use putty appropriate to the window.

ENERGY GENERATION

When mounting modern energy technology on a historic structure, maintain the resource's historic integrity and significance. Strategies to reduce energy consumption should be undertaken prior to using energy-generating technologies .

As new technologies are developed, it is important that they leave no permanent negative impacts to historic structures. The reversibility of their application is a key consideration when determining appropriateness.

3.58 Place energy generating equipment to minimize impacts to the historic character of the building.

- Locate equipment where it will not damage, obscure or cause removal of significant features or materials.
- Locate equipment where it is not visible on a principal or secondary façade. It is preferred to locate the equipment on the roof if possible. When installed on the roof, the equipment should be set back from the edge so as not visible from the street.

3.59 Install energy technology in a reversible manner.

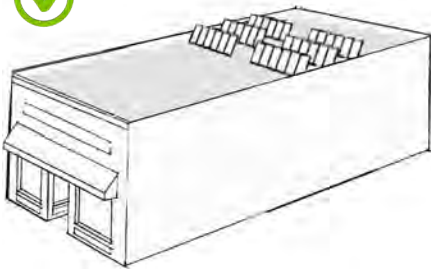
- Install energy generating equipment so that it can be readily removed and the original character of the building can be easily restored.

SOLAR ENERGY DEVICES

Solar energy devices should be designed, sized and located to minimize their effect on the historic character and structural integrity of the building.

3.60 Minimize adverse effects from solar energy devices on the character and structural integrity of a historic building.

- Install solar devices in locations that do not obscure significant features or adversely affect the overall character of the property.
- Size collector arrays to remain subordinate to the historic structure.
- Minimize visual impacts by locating collectors back from the front façade.
- Consider installing collectors on an addition or accessory building where applicable.
- Exposed hardware, frames and piping should have a matte finish, and match or complement the color scheme of the primary structure.



Minimize visual impacts by locating collectors back from the front façade.

3.61 Use the least invasive method feasible to attach solar energy devices to a historic roof.

- Avoid damage to significant features.
- Install a collector array in such a way that it can be removed and the original character easily restored.
- Collector arrays should not threaten the structural integrity of the building. Supporting equipment for solar panel systems, such as mounting brackets or frames, should make the fewest penetrations into the roof or walls as possible.

3.62 Consider using building-integrated photo voltaic technology where the use of new building material is appropriate.

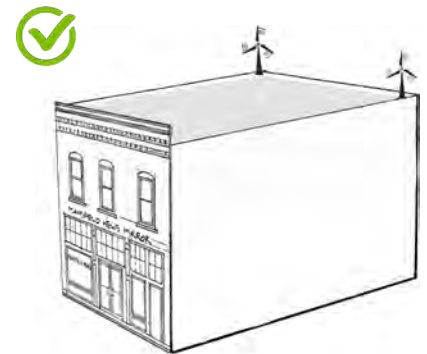
- Plan the installation of integrated photo voltaic systems to be where they do not hinder the ability to interpret the historic significance of the structure.
- Solar energy devices incorporated into building materials such as roof shingles or tiles, windows, siding, or other architectural features integral to the building's design that are reasonably indistinguishable from traditional building materials may be considered.
- For example, solar shingles on a rear or secondary roof where the original roof material is missing or significantly damaged would be appropriate.

WIND POWER

Small-scale wind generators may provide supplementary energy supply to a building, but careful installation is necessary. Minimizing impacts to the historic character of a building should be the primary consideration in an energy efficiency project.

3.63 Minimize the visual impacts of a wind turbine from public view whenever possible.

- Turbines should not obscure significant features or impair the ability to interpret the building's historic significance.
- The turbine and any exposed hardware should have a matte finish, and match or complement the color scheme of the primary structure.
- Design the scale and location of the turbine to remain subordinate to the historic structure.

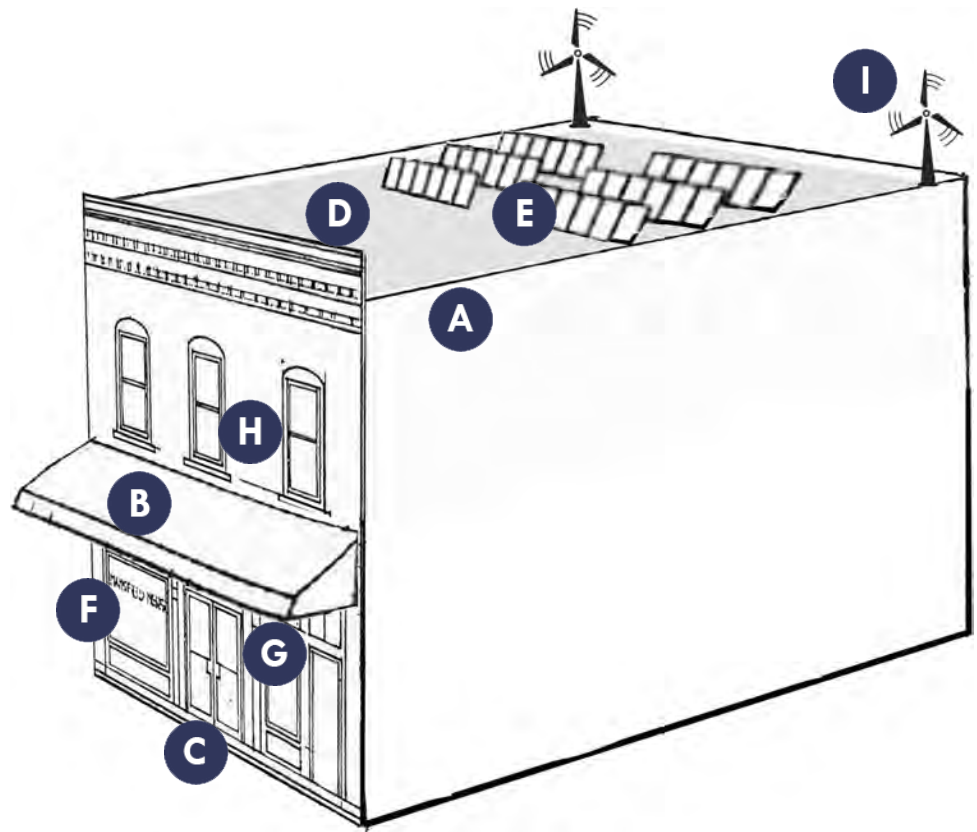


Design the scale and location of the turbine to remain subordinate to the historic structure.

HISTORIC BUILDING ENERGY EFFICIENCY

These are recommendations for energy conservation on a historic commercial building while retaining the integrity of the historic structure.

- A Insulate attic internally.
- B Use awnings to control solar access and heat gain.
- C Maintain original doors and weather-strip them.
- D Retain and repair roof materials.
- E Set solar panels back from the primary façade to minimize visibility from street.
- F Maintain the display windows and weather-strip them.
- G Retain or restore operable transom windows to circulate air.
- H Preserve and maintain original windows with weather-stripping and caulk. Use storm windows, preferably on the interior.
- I Set wind turbines back from primary façade to minimize visibility from street.



3.64 Install a turbine in such a way that it can be readily removed.

- Attach turbines in a manner that avoids damage to significant features.
- The original condition of the building should be easily restored.

3.65 Minimize structural impacts when installing turbines.

- Install turbines as freestanding structures in unobtrusive locations when feasible.
- When attaching to the building, turbines should not overload structural systems, or threaten the integrity of roof protection systems. Supporting equipment such as mounting brackets or frames should make the fewest penetrations into the roof or walls as possible.

STEPS TO ENERGY EFFICIENCY

Consider these basic steps when planning a rehabilitation project for energy efficiency:

Step 1: Set project goals.

Step 2: Maintain the building's components in sound condition.

Step 3: Maximize the building's inherent sustainable qualities.

Step 4: Enhance building performance with treatments like increased insulation, weatherization and landscaping.

Step 5: Add energy-generating technologies sensitively and in a manner that can be reversed in the future. Also consider that the building's original design may be as efficient as adding energy-generating equipment.

CHAPTER 4: GUIDELINES FOR SITE DESIGN



Historic preservation and new construction projects in historic areas of Mansfield should employ site designs and features that contribute to the historic character of the area and promote pedestrian activity along streets.

This chapter contains guidelines for site design and exterior improvements for preservation projects and new construction in historic areas. Special design features are included, such as plazas, courtyards, parking lots, lighting, awnings, colors and service areas.

While applicable to historic landmarks, these guidelines may also be used to guide new construction in historic districts. They should be reviewed in conjunction with the D, Downtown District regulations for projects in the Original Town of Mansfield.



Do not fully enclose an outdoor space to allow for pedestrian access.



The plaza or courtyard should be directly accessible from a public sidewalk.

OUTDOOR AMENITIES

The settings around historic buildings should encourage pedestrian activity and outdoor spaces. The design of these spaces should complement the historic character of the buildings they serve and be integrated into the overall project design.

4.1 Design outdoor spaces to encourage pedestrian activity.

- To allow for pedestrian access, do not fully enclose the outdoor space.
- Pave or landscape the outdoor space.
- The outdoor space should be even with or behind the line of building fronts.

SMALL PLAZAS AND COURTYARDS

Small plazas or courtyards may be encouraged in historic areas if carefully designed. In places where continuous historic storefronts extend to the sidewalk, as they do on N. Main Street, do not remove a historic façade to make space for a plaza or courtyard.

4.2 Situate a small plaza or courtyard where it will complement the character of the surrounding buildings.

- Locate a plaza or courtyard carefully within a historic area to avoid creating gaps in the existing historic street façade.
- Use compatible paving materials to those in the area such as concrete or brick pavers. For example, red brick pavers are used around Historic Downtown Mansfield.

4.3 Design a small plaza or courtyard for pedestrian access.

- The plaza or courtyard should be directly accessible from a public sidewalk.
- A plaza or courtyard should be level with the sidewalk.

4.4 Enhance a small plaza or courtyard with features that promote their use.

- The following features are encouraged for a small plaza or courtyard:
 - Street furniture such as benches
 - Public art
 - Historical or interpretive markers, plaques or interpretive panels
 - Green space or landscaping features
 - Lighting
 - Open area for street performances
 - Small stage with a cover
 - Trash receptacles
 - Shade

PATIOS AND OUTDOOR SEATING

Patios and seating areas can promote pedestrian activity along streets in historic areas. They should be designed to enhance an area's historic character.

4.5 Locate a patio, at-grade dining area or outdoor seating area to minimize impacts on the streetscape.

- Consider locating a patio, at-grade dining area or outdoor seating area at the side or rear of the building.
- Do not obstruct a sidewalk with a patio, at-grade dining area or outdoor seating area.

4.6 Design a railing or barrier to be simple.

- Simple metal and wood railings are appropriate.
- Railing or barrier should not exceed 42" in height.
- The railing should be mostly transparent.
- Install a railing or barrier so that it may be removed in the future without impairing the essential form and integrity of the historic building and canopy.
- Do not obscure character-defining features of the building with a barrier or railing.
- Do not destroy or damage character-defining features of the historic building or canopy when installing a railing or barrier.
- Temporary planters are appropriate to provide a barrier for outdoor dining areas.
- Composite, vinyl, or any PVC material are generally inappropriate.

SITE FURNISHINGS

Site furnishings such as benches, bike racks and street planters can enhance the overall appearance of the historic downtown and other sites. The quality of design is critical because these elements are highly visible. Site furnishings should be designed to be an integral part of the historic environment. They should be strategically placed to serve as a gathering spot and elevate the streetscape.

4.7 Use site furnishings to enhance the character of a historic building or site.

- Site furnishings should reinforce the existing historic context.
- Place site furnishings along the street to encourage pedestrian activity and interest.



Do not obstruct a sidewalk with a patio, at-grade dining area or outdoor seating area. The chairs in this picture encroach into the pedestrian path, highlighted in yellow.



Simple metal and wood railings are appropriate. The railing should be mostly transparent.



Place site furnishings along the street to encourage pedestrian activity.

AWNINGS AND CANOPIES IN HISTORIC MANSFIELD

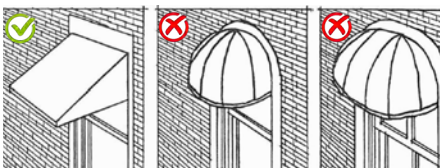
Early canopies in historic Mansfield provided shade to help cool buildings and for pedestrians on the boardwalks in front of the buildings.

Canopies were flat or sloping shed roofs, sometimes with a curve on the edge. These were supported below by posts or wall brackets, or above by metal rods or chains. As can be seen in the 1907 photograph below, most buildings had canopies. Fabric awnings were common.

The restoration or replacement of canopies and awnings is encouraged. An appropriate canopy or awning adds character to a building and visual interest to a pedestrian oriented streetscape.



A variety of canopies can be seen in this 1907 photograph of Water Street. Examples of shed roof and flat canopies can be seen on the buildings. Note the awning on the upper floor window on the second building from left.



Simple shed shapes are appropriate for rectangular openings. Do not use odd shapes, bull nose or bubble awnings.

AWNINGS AND CANOPIES

Awnings and canopies are traditional features on historic commercial buildings in Mansfield, and their use is encouraged. Awnings are usually fabric. Canopies use wood or metal construction. These elements are simple in detail, color and design.

4.8 Flat canopies should be retained if present and replaced where needed.

4.9 Design an awning or canopy to be in character with the building.

- Flat canopy and dropped style awnings are the most common on existing historic commercial buildings and recommended awning types.
- Install awnings and canopies to accentuate character-defining features of the building.
- Do not cover or obscure significant architectural features.
- Design the awning or canopy to be in proportion (opening, width, height) to the building.
- Use colors that are compatible with the façade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Do not use odd shapes, bull nose or bubble awnings.
- Awnings should be a drop-front style.
- Awnings should not be continuous, but rather relate to each window or bay. Flat canopies, however, may be full width or relate to each bay.
- Appropriate supporting mechanisms are wall mounted brackets, cable suspended and chains consistent with the style of the building.
- Canopies supported by posts are generally inappropriate.
- Internal illumination of an awning or canopy is inappropriate.
- Awnings and canopies are generally inappropriate on upper story windows unless historic evidence indicates that there were awnings on the original building.
- Historically, wood or metal canopies were common, but fabric was used as well. Awnings were generally canvas, but opaque fabrics with a matte finish are appropriate.
- Vinyl, plastic, leather, or any glossy or reflective materials are not appropriate construction materials.

IMAGES OF AWNINGS AND CANOPIES

Historic Mansfield Examples



Appropriate



Design the awning or canopy to be in proportion to the building. This canopy fits within the doorway.



Flat canopies may be full width or relate to each bay.



The color of awnings should be compatible with the exterior color of the building. This green awning fits with the building's color scheme.

Inappropriate



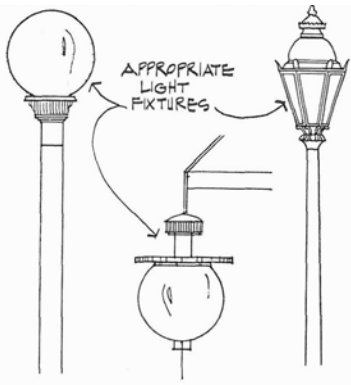
Do not cover or obscure significant architectural features. This awning covers the transom windows.



Flat canopies should be retained if present and replaced where needed. The flat canopy on this building was replaced with drop-front style awning.



Do not use odd shapes, bull nose or bubble awnings.



Fixtures should be compatible with architectural and site design elements of the setting.



The street light on the right side of this photograph is typical of a light fixture in the historic downtown.

SITE LIGHTING

The light level from a private property at the property line is a key design consideration. The number of fixtures, their mounting height, and the amount of light emitted per fixture are important aspects of site lighting. Light fixtures should be shielded and directed away from adjacent properties.

Site lighting should generally be located on streets, plazas, and surface parking lots. However, lighting may also be located on a side or rear yard within dining areas.

4.10 Design lighting to fit the historic character of the setting.

- Fixtures should be compatible with architectural and site design elements of the setting.
- Avoid using light fixtures that are not compatible with the historic building style. Light fixtures which duplicate the original historic fixtures in form and construction material are acceptable.
- Do not install light fixtures which are more elaborate than the original fixtures. A void using historic theme lighting that may confuse the true heritage of the historic setting.

4.11 Shield lighting to prevent off-site glare.

- Light fixtures should incorporate shields to direct light downward.
- Lamps should not be visible from adjacent streets or properties.
- Fixtures should be shielded to prevent light spill onto adjacent properties and into the night sky.

4.12 Provide lighting along walkways that is scaled for pedestrian activity.

- Install lights for walkways on shorter poles or consider using ground-mounted light posts like bollards.

BUILDING LIGHTING

Care should be taken to select exterior light fixtures that complement the historic character of the building. Building lighting encompasses any permanent lighting that is attached to a building, including string lights that are strung between multiple buildings or other structures.

Traditionally, exterior lights were simple in character and were used to highlight signs, entrances, and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of simple, focused, building lighting should be continued.

4.13 Use lighting to accent building features.

- It is appropriate to accent building entrances, first floor details and signs.

4.14 Minimize the visual impacts of architectural lighting.

- Use simple light fixtures.
- Use exterior light sources with low luminescence.
- Use lights that cast a similar color to daylight.
- Do not wash an entire building façade in light.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

4.15 Use shielded and focused light sources to prevent glare.

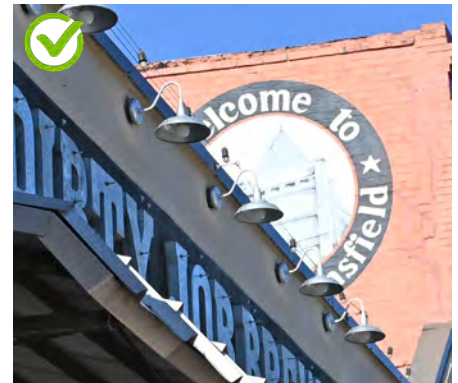
- Provide shielded and focused light sources that direct light downward.
- Do not use high intensity light sources or cast light directly upward.
- Shield lighting at services areas, parking lots and parking structures.

4.16 Install building lighting that does not damage the historic fabric of the building.

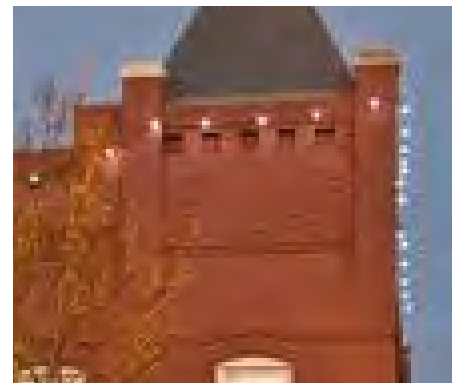
- Building lighting should be removable at a later time without damaging the historic fabric of the building.



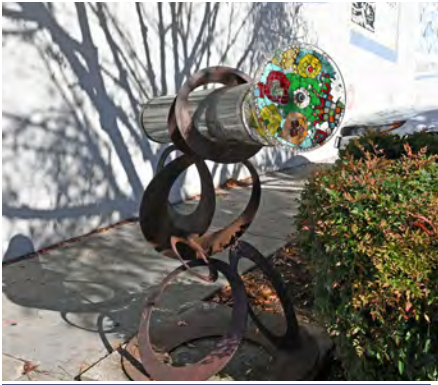
Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.



Traditionally, exterior lights were simple in character and were used to highlight signs, entrances and first floor details.



String lights are a type of building lighting. How they are used should be considered with care. There is a difference in the impact of lights that outline a building (top) and lights concentrated under a canopy (bottom).



Locate public art to enhance the urban environment. This kaleidoscope is a functional artwork that contributes to the streetscape.

PUBLIC ART

Public art is welcomed as an amenity. Art should be designed as an integral component of the urban environment and strategically located to serve as an accent to a streetscape, plaza, park or other public area.

4.17 Public art should complement the character of a building or site.

- Public art should complement the surrounding context.
- Public art should be used to accent civic facilities.

4.18 Select and locate art to be compatible with the historic context.

- Public art should not interfere with interpretation of nearby historic sites and buildings.
- Do not place large public artworks directly in front of historic buildings.

4.19 Locate public art to enhance the urban environment.

- Select strategic locations such as gateways or use as focal points in public plazas or parks.
- Public art should be woven into the urban environment. For example, an artist could customize or reinterpret conventional features of a streetscape such as a tree grate or planter.



Paint or print murals on canvas or panels. These panels are affixed to an unpainted brick wall using a wood frame.

MURALS

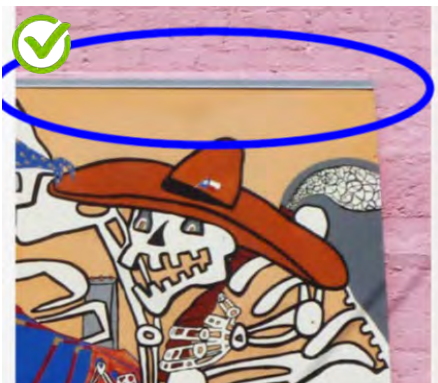
Murals are a popular form of art in downtown Mansfield. Typically a paint medium, care must be taken to prevent damage to historic building materials and architectural features. The following are guidelines for murals on historic structures.

4.20 Do not paint on unpainted masonry.

- Painting takes away the historic integrity of the building.
- The paint may trap water that damages the brick or stone underneath.

4.21 Paint or print murals on canvas, panels or similar materials

- Affix murals through the mortar joints, not through the masonry.
 - Mortar can be more easily replaced.
 - Drilling into the masonry permanently damages it and can lead to further deterioration.
- Temporary artwork on vinyl sheets may be adhered to a wall if the heat application will not damage the historic building materials.
- Prevent water from getting trapped behind the mural. For example, leave space between the wall and the mural frame or use a sloped cap at the top.



Prevent water from getting trapped behind the mural. The cap on this mural directs water away from the wall.

4.22 A new mural should not compromise the historic character or integrity of the original resource.

- New murals should respect the size, scale and design of the historic building.
- Murals should be located on the side, interior or rear walls of existing commercial buildings, and have minimal impact on surrounding buildings, views and vistas.
- Consider a location that faces east or north or is shaded to extend the life of the mural.
 - A mural will fade and peel faster if it is in direct sunlight.
- Reflective, neon and fluorescent paints should not be used.
- Painting a portion of the wall, especially on large walls, instead of the entire wall is recommended to avoid sign blight/overwhelming the streetscape.
- The number of murals per block face should be limited to discourage visual clutter.



Consider a location that faces east or north or is shaded to extend the life of the mural. This mural is shaded by a large canopy tree.

4.23 Subject matter that reflects an aspect of Historic Downtown Mansfield or the City's history or that relates to a building or its occupant is encouraged.

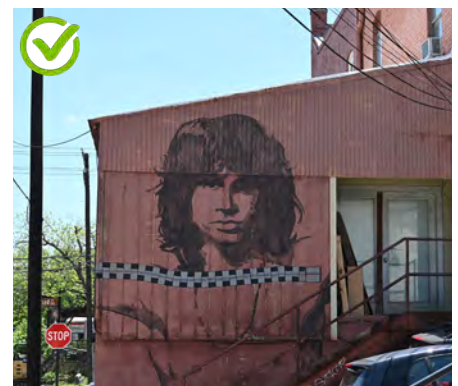
- The theme of the mural should be appropriate within the context of the surrounding neighborhood and complement its existing character.
- No advertising, logos, or political messages should be included in the mural.



Subject matter that reflects an aspect of Historic Downtown Mansfield or the City's history is encouraged.

4.24 Do not paint over other historically significant murals.

- Do not paint over other historically significant murals, even if they are faded, including but not limited to advertisements from the late-19th to the mid-20th centuries.



This mural of musician Jim Morrison is painted on a building occupied by a music lesson studio, tying the mural to the business.



Screen equipment from public view. The roof-top HVAC units on this building are set back from the rear wall and screened by a board-on-board enclosure.



Locate satellite dishes and mechanical equipment out of public view. This dish is mounted on the rear of the building behind the parapet.

SERVICE AREAS, BUILDING EQUIPMENT AND FENCING

Service areas, building equipment, accessory buildings, fencing and screening is a part of both historic redevelopment and new construction. They should be visually unobtrusive and should be integrated with the design of the site and the building. Junction boxes, external fire connections, telecommunication devices, cables, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar equipment devices should be screened from public view to avoid negative effects on all properties.

4.25 Orient service entrances, waste disposal areas and other similar uses to service lanes away from major streets.

- Where possible, screen these service areas with a wall, fence or plantings.

4.26 Position service areas to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley or rear of the property where possible.

4.27 Minimize the visual impacts of building equipment on public streets, sidewalks and the surrounding neighborhood.

- Screen equipment from public view.
- Do not locate equipment on a primary façade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes and mechanical equipment out of public view.
- Locate roof-top equipment away from the facades of the building.

4.28 Minimize the visual impacts of utility lines, junction boxes, gutters, downspouts and similar equipment.

- Locate utility lines and junction boxes on secondary and tertiary facades, and group them where possible.
- Where possible, group lines in conduits.
- Paint these elements to match the existing background color.
- Ground-mounted utility pedestals should be located at the rear of the building.
- Gutters and downspouts should be located on the least visible face of a building and away from character-defining architectural features.
- If gutters and downspouts must be located on the front of a building, they should be designed simply to avoid altering the perception of a historic façade.



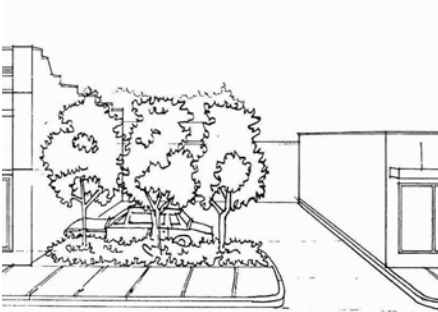
Locate utility lines and junction boxes on secondary and tertiary facades, and group them where possible. These electric meters are grouped together on the rear wall of this building.

4.29 Limit fencing to the rear of the structure.

- Fences should be 70% open and constructed of brick, cast stone, iron, or a combination of these materials, or other appropriate materials.
 - Plastic, vinyl, and chain-link are not appropriate materials.
 - Wooden privacy fences are not allowed.
 - Solid masonry is only appropriate when screening is required by ordinance for dumpsters or mechanical equipment.
- Fences should not exceed six feet in height.



Minimize the visual impact of surface parking. This parking lot is located to the side of the site and screened with landscaping.



Use planters or landscape strips with trees and shrubs as a visual barrier.

SURFACE PARKING LOTS

Sufficient parking is vital to the businesses in historic Mansfield, but should be visually subordinate to other uses. Parking areas should be screened from the street and neighboring properties through design features and landscaping.

4.30 Minimize the visual impact of surface parking.

- Locate parking lots at the rear or side of a site, or to the interior of the block, particularly on corner properties which are more visible than interior lots.

4.31 Locate a surface parking lot to minimize gaps in the continuous building wall of a commercial block.

- Where a parking lot shares a site with a building, place the parking at the rear of the site, or if this is not possible, beside the building.
- Limit the number of curb cuts to as few as possible.
 - Locate curb cuts on a minor street or alley.

4.32 Provide a visual barrier along the edge of a parking lot and between parking lots.

- Use planters or landscape strips with trees and shrubs as a visual barrier.
- Provide a landscaped edge and/or low screening wall to screen cars and to maintain the structural setback along the sidewalk.
- Maintain pedestrian connections to street and sidewalks.

CHAPTER 5: GUIDELINES FOR NEW CONSTRUCTION



Authenticity is an essential characteristic of any historic district. Surviving historic construction in Mansfield’s historic districts should be easily differentiated from new construction and modern additions. New construction should help reinforce the authenticity of a historic district by clearly referencing the time in which it was built, and convey the evolution of the area through building design.

This chapter provides suggestions to developers of infill and redevelopment projects on the design of new buildings in historic areas. It includes general guidelines for the architectural character, building orientation and materials of all new construction projects as well as design standards for parking structures.

These guidelines can also be used for improvements to existing non-historic structures to ensure that they remain compatible with the overall historic context. The general preservation principles and design standards in Chapters 2 and 3 do not apply to new construction or to existing non-historic structures.

GENERAL PRINCIPLES FOR NEW CONSTRUCTION

New infill construction should be scaled to promote a pedestrian-oriented streetscape. New development should build on the heritage of Mansfield's historic built environment.



Incorporate a bulkhead, display window and transom in a new storefront design. New designs for windows, storefronts and architectural features provide visual interest while indicating that the building is new.

ARCHITECTURAL CHARACTER

New buildings in Mansfield's historic districts should be distinguishable from historic buildings, and appear as a contemporary product of its own time while maintaining general compatibility with the surrounding context.

5.1 Design a new building to reference the time in which it was built, while respecting key features of the surrounding historic environment.

- New buildings should reflect the basic mass and scale of surrounding historic buildings while incorporating compatible design features.
- Use of historic building materials is encouraged.

5.2 Consider incorporating contemporary interpretations of traditional designs and details into a new building.

- Incorporate a bulkhead, display window and transom in a new storefront design as illustrated in "Key Features of Historic Commercial Façade" on page 24.
- Design storefront components and upper story windows to be similar in height, depth, profile and proportion to traditional historic buildings.

5.3 Do not imitate historic styles in the design of a new structure.

- Design a structure in a contemporary style to avoid blurring the distinction between old and new, which makes it more difficult to visually interpret the architectural evolution of a historic district.
- Design a structure using a contemporary interpretation of a historic style that is authentic to the environment while ensuring that it is distinguishable as being new.



Although the parapet on this modern storefront resembles the parapet of an older building in the same location, the storefront elements (bulkheads, display windows, doors and transoms) are distinguishable as new construction.

BUILDING ORIENTATION

Traditionally, the primary entrance of a building faced the street as can be seen on the historic buildings on Main Street. The entry was often recessed on commercial buildings. New buildings should be oriented to continue this traditional pattern.

5.4 Maintain the traditional orientation of a building to the street.

- Locate the primary entrance to face the street.
- The setbacks for new construction should match the setback of other buildings on the block. Where historic buildings abut the sidewalk, new buildings should do the same.

MATERIALS

Building materials used in new construction should contribute to the visual continuity of Mansfield's historic districts.

5.5 Use building materials appropriate to the surroundings.

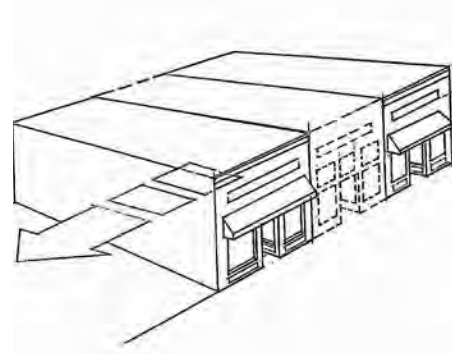
- Use brick as the primary exterior building material.
 - Brick was typically the dominant construction material on historic commercial buildings in Mansfield.
- Building materials should have a modular dimension similar to that used traditionally.
- All wood details should have a weather-protective finish.
- Traditional stucco, metal cladding, and composite panels may be considered as an accent material on upper floors of larger buildings.

5.6 Ensure that any new materials are similar in character to historic materials.

- New materials should appear similar in scale, proportion, texture, color and finish to those used traditionally.
- Using new materials as an accent is appropriate to help convey individual building modules or units.
- Do not use imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic.
- Avoid highly reflective materials, such as unfinished metals or those without a matte finish.



Maintain the traditional orientation of a building to the street.



Where historic buildings abut the sidewalk, new buildings should do the same.



Use building materials appropriate to the surroundings. This red brick resembles the brick used on nearby historic buildings.

NEW COMMERCIAL BUILDING DESIGN

Historic Mansfield is composed primarily of traditional commercial buildings with storefronts along the ground floor and upper story office or residential uses. New commercial buildings are encouraged as infill development, especially in the historic downtown district.

MASSING

Traditionally commercial buildings in Mansfield were one to two stories in height, with 25' to 50' lot widths. They employed parapet details and pedestrian-scaled street fronts that contributed to a sense of human scale. A new building should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. A new building should also reflect the traditional mass, scale, size, proportions and form of neighboring historic buildings.



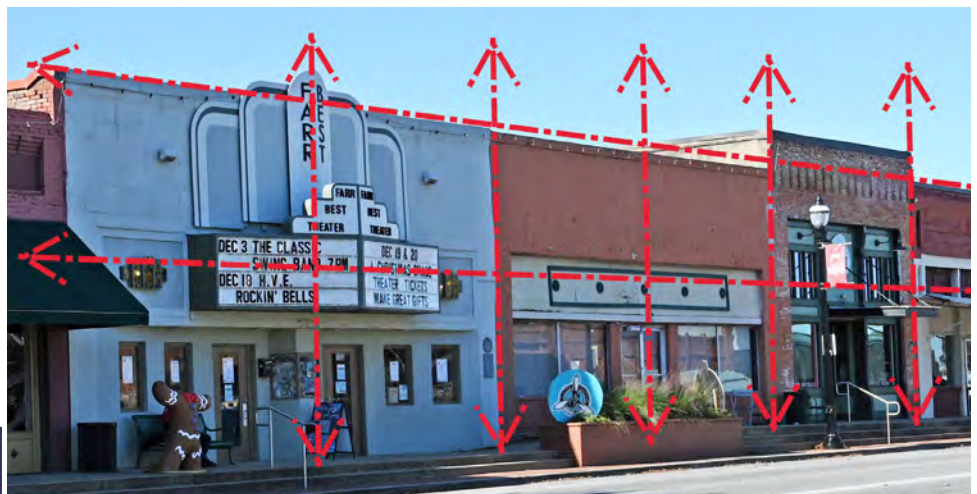
A new building should be designed with a pedestrian-scaled street front.

5.7 Maintain the traditional size of buildings as perceived at the street level.

- The height of a façade of a new building facing the street should follow the historic context of the area and respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of the surrounding historic buildings, especially those at ground level.

5.8 Establish a sense of human scale.

- Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.
- Incorporate changes in color, texture and materials to help define human scale.
- Use architectural details to create visual interest.
- Use materials that help to convey scale in their proportion, detail and form.



A new building should reflect the traditional mass, size, proportions and form of existing buildings seen along the street in historic Mansfield.

5.9 Maintain traditional spacing patterns created by the repetition of uniform building widths along the street.

- A new façade should reflect the established range of the traditional building widths seen downtown.
- A change in design features may be used to suggest traditional building widths.
- Changes in materials, window design, façade height or decorative details may be used to reflect traditional façade widths in the design of a larger new building.
- Provide variations consistently throughout the structure, such that the composition appears to be a composition of smaller building modules.

5.10 A new building should incorporate a base, middle and cap.

- Using a base, middle and cap on a new building helps reinforce the visual continuity of the area.



A new building should incorporate a base, middle and cap.

BUILDING AND ROOF FORM

Having a similar appearance in building and roof forms is a unifying element in a commercial area. New construction should be designed with simple forms.

5.11 A rectangular form should be dominant on a commercial façade.

- The façade should appear as a flat surface, with any decorative elements and projecting or setback articulations appearing to be subordinate to the dominant form.

5.12 A roof form should be similar to those used traditionally.

- Flat roofs are appropriate.
- Non-traditional roof forms, such as pitched roofs, A-frames and steep shed roofs, are inappropriate.



The façade should appear as a flat surface, with any decorative elements and projecting or setback articulations appearing to be subordinate to the dominant form. The decorative pilasters on this building project just enough to define the storefronts but are clearly subordinate to the overall rectangular building form.

COMMERCIAL FAÇADE CHARACTER

Historic commercial building facades incorporate a regular pattern of transparency and proportion. Traditional patterns should be incorporated into new construction whenever possible.

5.13 Maintain the traditional spacing pattern created by upper story windows.

- Use traditional proportions of windows, individually or in groups.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.



Maintain the distinction between the street level and the upper floor.

5.14 Maintain the distinction between the street level and the upper floor.

- The first floor of the primary façade should be predominantly transparent glass.
- Upper floors should be more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Convey a distinction in floor heights between street levels and upper levels through detailing, materials, fenestration and a belt course.



Incorporate traditional building components into the design of a new storefront.

5.15 Incorporate traditional building components into the design of a new storefront.

- Use a bulkhead, display window and transom in a new storefront design.
- Storefront components and upper story windows should be similar in height and proportion to traditional historic buildings.
- When portions of a storefront are folding, all of the storefront components should still be visible.

5.16 Incorporate recessed entries along the street, where appropriate.

- Consider recessing the primary entry door from the front façade to establish a distinct threshold for pedestrians, typically four feet.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use a transom over a doorway to maintain the full vertical height of the storefront.
- Oversized (or undersized) interpretations are discouraged.



Consider recessing the primary entry door from the front façade to establish a distinct threshold for pedestrians, typically four feet.

CHAPTER 6: SIGNS



Signs are important visual elements in historic Mansfield. Balancing the functional requirements for signs with the objectives for the overall character of the area is a key consideration. Orderly sign location and design can make fewer and smaller signs more effective.

These design guidelines promote the use of signs which are aesthetically pleasing, of appropriate scale, and integrated with surrounding buildings in order to meet the community's desire for quality development. This chapter provides design standards for the treatment of historic signs, and the design of new signs. All signs throughout the city are subject to the requirements of Chapter 155 of Mansfield's Code of Ordinances, which provides the legal framework for a comprehensive and balanced system of signage.

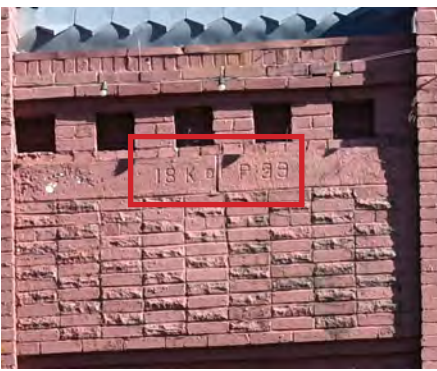
TREATMENT OF HISTORIC SIGNS

Historic signs contribute to the downtown character. They also have individual value, apart from the buildings to which they are attached. Historic signs of all types should be retained and restored whenever possible.

Historically, most signs were relatively small in scale. Many were suspended below the canopies, to be read by pedestrians. Others were mounted flush with the building face, often fitting within architectural frames or sign bands that were built into the façade

ALL HISTORIC SIGNS

While all historic signs should be retained whenever possible, it is especially important when they are a significant part of a building's history or design.



Retention is especially important when a sign is integral to the building's design or physical fabric.

6.1 Consider history, context, and design when determining whether to retain a historic sign.

- Retention is especially important when a sign is:
 - Associated with historic figures, events or places.
 - Significant as evidence of the history of the product, business or service advertised.
 - A significant part of the history of the building or the historic district.
 - Characteristic of a specific historic period.
 - Integral to the building's design or physical fabric.
 - Integrated into the design of a building such that removal could harm the integrity of a historic property's design or cause significant damage to its materials.



Historic painted wall signs, or "ghost signs" should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building's age and historic function.

HISTORIC WALL SIGNS

Historic painted wall signs, or "ghost signs" should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building's age and historic function.

6.2 Leave historic wall signs exposed whenever possible.

6.3 Do not over-restore historic wall signs.

- Do not restore historic wall signs to the point that all evidence of their age is lost.
- Do not significantly re-paint historic wall signs even if their appearance and form is recaptured.
- It is acceptable to restore a ghost sign to some degree and it still would be historic.
 - If they are so faded that the content is being lost, retouching with a diluted paint is recommended over 100% full coverage.

DESIGN OF NEW SIGNS FOR BUILDINGS

Whether it is attached to a historic building or associated with new development, a new sign should exhibit qualities of style, permanence and compatibility with the historic building and surrounding area.

SIGN CHARACTER AND LIGHTING

A sign should be in character with the materials, colors and details of the building. Illumination sources should be shielded to minimize glare and light pollution.

6.4 Design the sign to be subordinate to the building.

- Design a sign to be simple in character.
- Locate a sign to emphasize design elements of the façade itself.
- Mount a sign to fit within existing architectural features, such as the sign frame or sign band, using the shape of the sign to help reinforce the horizontal lines of the building.
- All sign types should be subordinate to the building and to the street.

6.5 Use sign materials that are compatible with the architectural character and materials of the building.

- Use permanent, durable materials that reflect the historic context. Materials may include painted or carved wood, individual wood or cast metal letters or symbols, and painted, gilded or sandblasted glass.
- Painted metal or forged signs may also be appropriate if they are compatible with the architectural character of the building.
- Do not use highly reflective materials on a sign.

6.6 Assure that the sign location does not obscure the design features of the historic building.

- A sign should be designed to integrate with the architectural features of a building, not distract from them.

6.7 Use colors that contribute to legibility and design integrity.

- Limit the number of colors used on a sign. In general, no more than three colors should be used, although accent colors may also be appropriate.
- Design signs with a dark background and light colored lettering, or a light background with dark lettering, to achieve maximum visibility.
- Sign colors should complement the colors of the building.



Mount a sign to fit within existing architectural features, such as the sign frame or sign band, using the shape of the sign to help reinforce the horizontal lines of the building.



Limit the number of colors used on a sign. In general, no more than three colors should be used, although accent colors may also be appropriate.



Use a simple typeface design and colors that contribute to legibility.



Direct lighting towards a sign from external, shielded lamps.

6.8 Use a simple typeface design.

- Avoid hard-to-read or overly intricate typefaces.
- Use a typeface that is similar to traditional typefaces in the area when possible.
- Do not use more than two or three distinct typefaces on a sign.

6.9 Consider using a compatible, shielded light source to illuminate a sign.

- Direct lighting towards a sign from an external, shielded lamp.
- Do not overpower the building or street edge with lighting.
- Use a warm light, similar to daylight.
- If halo lighting is used to accentuate a sign or building, locate the light source so that it is not visible.
- Back-lit signs are inappropriate.
- Exceptions may be made for historic buildings of later eras, such as a Mid-Century building.

SIGN INSTALLATION ON A HISTORIC BUILDING

When installing a new sign on a historic building, it is important to maintain its key architectural features and to minimize potential damage to the building façade.

6.10 Avoid damaging or obscuring architectural details or features when installing signs.

- Minimize the number of anchor points when feasible.
- Do not penetrate brick when attaching a sign to a masonry building.
- Install at mortar joints.

DESIGN OF SPECIFIC SIGN TYPES

A variety of sign types may be appropriate if the sign contributes to a sense of visual continuity and does not overwhelm the architecture of the building.

AWNING SIGN

An awning sign is any sign painted or applied to the face, valance, side or top panel of an awning, or any sign made by removing material from an awning.

6.11 Use an awning sign in areas with high pedestrian use.

6.12 Use an awning sign when other sign types would obscure architectural details.

WINDOW SIGN

A window sign is any sign, banner, poster, or display located on the internal or external surface of the window of any establishment for the purpose of advertising services, products, or sales available within such establishment.

6.13 Design a window sign to minimize the amount of window covered.

- Scale and position a window sign to preserve transparency at the sidewalk edge.

WALL SIGN

A wall sign is any sign attached parallel to a wall of a building including individual letters, cabinet signs, or signs painted on the surface of a wall.

6.14 Place a wall sign to promote design compatibility among buildings.

- Place a wall sign to align with other signs on nearby buildings.

6.15 Place a wall sign to be relatively flush with the building façade.

- Design a wall sign to minimize the depth of a sign panel or letters.
- Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of a building.

6.16 Place wall signs to integrate with historic building details and elements.

- Do not obstruct the character-defining features of a building with signage.
- Locate a flush-mounted wall sign to fit within a panel formed by decorative moldings or transom panels where they exist.
- Install at mortar joints.

SIGN EXAMPLES

A variety of sign types may be appropriate if the sign contributes to a sense of visual continuity and does not overwhelm the architecture of the building.



Example of an awning sign.



Example of a window sign.



Example of a wall sign.

SIGN EXAMPLES



Example of a projecting sign.

PROJECTING AND HANGING SIGNS

A projecting sign is attached perpendicular to the wall of a building or structure.

6.17 Design a bracket for a projecting sign to complement the sign composition.

6.18 Locate a projecting sign to relate to the building façade and entries.

- Locate a small hanging or projecting sign near the business entrance, just above or to the side of the door.
- Mount a larger projecting sign higher on the building, centered on the façade or positioned at the corner.

DESIGNS OF SIGNS FOR MID-CENTURY BUILDINGS

Mid-Century signs were often the focal point of a building. Fins, flagpoles and elaborate shapes were used to call attention to the business advertised. Neon lights and groupings of small individual light bulbs were used to trace lettering, logos and images.

MID-CENTURY SIGN GUIDELINES

Mid-Century signs and lighting should form an integral element of the building design, rather than being merely an extraneous addition.

6.19 Use indirect lighting such for signs on Mid-Century buildings.

- Indirect light sources on signs or letters individually lit with neon or small decorative light bulbs are historically appropriate for Mid-Century buildings.
- Internally illuminated, plastic-faced box signs are not recommended.

6.20 Re-use historic Mid-Century signs.

- Re-use existing Mid-Century signs for new business to create a memorable image.
 - The reuse of a historic sign provides a sense of longevity and permanence for the business, while reinforcing the character of the building.

6.21 Use symbols and illustrations to augment text.

- The use of symbols and illustrations, as well as text, is encouraged in signage.
- A picture or symbol can help express, without language, the types of products or services that are offered.
- Graphic art can add color and texture to the streetscape and make the pedestrian experience more interesting.



Letters individually lit with neon or small decorative light bulbs are historically appropriate for Mid-Century buildings.



Graphic art can add color and texture to the streetscape and make the pedestrian experience more interesting.

APPENDIX: GLOSSARY OF TERMS



GLOSSARY

Alignment. The arrangement of objects along a straight line.

Awning. Roof like structures that serve as a shelter over a storefront, window, door, deck, loading dock or other building opening. Awnings are most often fabric.

Awning Sign. Any sign painted or applied to the face, valance, side or top panel of an awning, or any sign made by removing material from an awning.

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

Canopy. Roof like structures that serve as a shelter over a storefront, window, door, deck, loading dock or other building opening. Canopies are most often wood or metal.

Certificate of Approval. A signed and dated document stating the approval of the Historic Landmark Commission and any special conditions for work proposed by an owner or applicant within a Historic Landmark Overlay District.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital, also known as a pillar. It is usually a supporting or ornamental member in a building.

Contributing Property. A property which has been determined to be historically significant because it was present during the period of significance for the district, possesses integrity or is capable of yielding important information about the period.

Corbel. An architectural block or bracket projecting from a wall, often in the eave of a roof overhang. Its function is to support (or appear to support) a ceiling, beam, shelf, or the roof overhang itself.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Deconstruction. The process of dismantling a building such that the individual material components and architectural details remain intact.

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called jambs and a horizontal top member called a lintel.

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Façade. The front or principal face of a building, any side of a building that faces a street or other open space.

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

Fenestration. The arrangement of windows and other exterior openings on a building.

Flush-mounted Sign. Any flat sign mounted or applied to a building façade.

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Guideline. For the purpose of this document, the term “guideline” is a criterion with which the Commission will require compliance when it is found applicable to the specific proposal. A guideline is subject to some interpretation when determining compliance.

Hanging Sign. Any sign suspended from an awning, canopy, bracket or brace.

Head. The top horizontal member over a door or window opening.

Historic Landmark Overlay District. A building or site of immeasurable value in preserving the cultural heritage, or an outstanding example of design or a site closely related to an important personage, act or event in history. Such designation marks the site for preservation and restoration to its historical character and is intended to discourage modification which detracts from its historical significance.

Historic District. An area of Mansfield that holds historic significance. Properties within a historic district may or may not be landmarks.

Historic Property. A historic property is one determined to be historically significant because it dates from the established period of significance and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period.

Human Scale. A sense achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one’s experience.

Integrity. In order to convey significance, a property must retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building's structural system and materials and its character-defining features should remain intact.

Interior Illuminated Sign. Any sign designed to be lit from the inside (including awning, canopy, hanging or flush-mounted signs).

May be Considered. The phrase "may be considered" indicates that the Commission has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of "integrity" of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Module. The appearance of a single façade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Mural. A painting located on the side of the building.

Non-Historic Property. A "non-historic" property lacks historic significance either because it is not yet 50 years old or because it has been so substantially altered that it no longer retains its integrity.

Non-Contributing Property. A "non-contributing" building is a more recent property (less than 50 years old), or an older building that has been substantially altered that does not retain its historic integrity.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Panel. A sunken or raised portion of a door with a frame-like border.

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Pilaster. An upright architectural member that is rectangular in plan and is structurally a pier but architecturally treated as a column and that usually projects a third of its width or less from the wall.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Preservation. The act or process of applying measures to sustain the existing form, integrity and material of a building.

Projecting Sign. Any sign attached to and placed perpendicular to or at an angle to a building façade.

Property. Area of land containing a single historic resource or a group of resources.

Reconstruction. The act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location.

Rehabilitation. The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values.

Remodeling. The process of changing the historic design of a building.

Restoration. The act or process of accurately depicting the form, features and character of a property as it appeared in a particular time period.

Scale. The size of structure as it appears to the pedestrian.

Shape. The general outline of a building or its façade.

Shall. Where the term “shall” is used, compliance is specifically required if applicable to the proposed action.

Should. The term “should” indicates that compliance is expected, except in conditions in which the Heritage Preservation Commission and/or Heritage Preservation Officer finds that the guideline is not applicable, or that an alternative means of meeting the intent of the guideline is acceptable.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Sidewalk Furniture. Any item used to embellish the façade of a building or the streetscape (including statues, planter boxes, pots or vases, benches, trash receptacles, art or signs).

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Stile. An upright structural piece in a panel or frame, as the edge of a door or window.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional. Based on or established by the history of the area.

Transom Light. A window band supplying natural light over a door or other feature.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Wall Sign. Any sign attached parallel to, but within 18 inches of a wall of a building including individual letters, cabinet signs, or signs painted on the surface of a wall.

Window Sign. Any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service that is placed inside within one foot of the inside window pane or upon the windowpanes or glass and which is visible from the exterior of the window.



Detail from the 1933 Sanborn Insurance Map for Mansfield, Texas

