DESIGN GUIDELINES: A PRACTICAL GUIDE TO PRESERVING THE HISTORIC, CULTURAL, AND ARCHITECTURAL HERITAGE OF GLADEWATER, TEXAS

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DESIGN GUIDELINES: A PRACTICAL GUIDE TO PRESERVING THE HISTORIC, CULTURAL, AND ARCHITECTURAL HERITAGE OF GLADEWATER, TEXAS

By

CONOR ERNEST HERTERICH, Bachelor of Arts

Presented to the Faculty of the Graduate School of Stephen F. Austin State University In Partial Fulfillment Of the Requirements For the Degree of Master of Arts

STEPHEN F. AUSTIN STATE UNIVERSITY August, 2018
DESIGN GUIDELINES: A PRACTICAL GUIDE TO PRESERVING THE HISTORIC, CULTURAL, AND ARCHITECTURAL HERITAGE OF GLADEWATER, TEXAS

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CONOR ERNEST HERTERICH, Bachelor of Arts

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ABSTRACT

In October of 1930, Columbus Marion Joiner’s oil rig, “Daisy Bradford No. 3,” blew a gusher of oil high into the East Texas sky. The subsequent storm of economic activity that resulted from the discovery of the East Texas oilfield irrevocably changed the built environment of many small towns in the region, including Gladewater, Texas. Oil-money that flowed into the city funded a flurry of building projects in the 1930s and 1940s that left an indelible mark on the landscape of Gladewater’s downtown area. Unfortunately, a lack of oversight, planning, and guidance has since led to the deterioration of the design, materials, and integrity of Gladewater’s historic downtown—resulting in a loss of visual cohesiveness and historic character. These design guidelines are a tool that will enable the City of Gladewater to take appropriate measures to properly preserve and rehabilitate its historic resources for the enjoyment of future generations.
ACKNOWLEDGEMENTS

First, I would like to thank my thesis director Dr. Perky Beisel. Completing your coursework and working for you as a graduate assistant was tough because you had high standards and a furious work ethic; however; you gave me a valuable gift—direction. Thank you for sharing your love and passion for historic preservation and architecture with me, it was contagious.

Second, I would like to thank my wife Amanda. Over the last year you have spent countless hours providing feedback, driving me around to take pictures, and listening to me complain. Your patience, encouragement, and insightfulness were always in ready supply. Thank you Amanda, your love was the coal that made this train roll...all the way to the graduation stage.

Third, I would like to thank my parents, Ernie and Lisa Herterich. You provided emotional, and sometimes financial, support through some of the darkest hours. You never questioned my decision to leave a comfortable job and plunge into the uncertainty of graduate school. Growing up you always told me to finish what I started—well I did.

Last, I would like to thank the supporting crew. These people helped me with my research along the way. In no particular order: Linda, Kyle, and Joy at the East Texas Research Center, the ladies at the Gladewater Historical Museum, and Mrs. Hagle at the Lee Public Library in Gladewater, Texas.
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INTRODUCTION

A society builds structures that reflect its needs, values, and desires. As time passes and societies change, earlier structures can become physical reminders of that society’s historical, cultural, and architectural heritage. In the early nineteenth century, Americans recognized that certain historic structures are irreplaceable and therefore must be protected and preserved. Born from this reverence of the past and a deep interest in saving built heritage, the historic preservation movement continues to seek a balance between tradition and progress. Design guidelines, which function within the theoretical contexts of historic preservation, are a tool that enables communities to strike that balance by adequately planning for future development and new economic opportunity while still recognizing the value of their historic resources.

Design guidelines are practical. Their purpose is to form a bridge between owners of historic structures and city officials tasked with enforcing design controls outlined in a municipal historic preservation ordinance. Guidelines are written to explain, clarify, and navigate the often murky waters of preservation theory and language so that all parties involved with the stewardship of historic resources can find a consensus that will allow the community to meet its contemporary needs while safeguarding those brick and mortar reminders of its rich heritage. It was the practicality of design guidelines and the
opportunity to complete a project with functional applications that inspired this set of design guidelines for the city of Gladewater, Texas.

In the spring of 2017 I began preparing for my thesis project knowing that I wanted to locate a city in Texas that was interested in pursuing its own preservation goals through the development and implementation of local design guidelines. I wanted my design guidelines to be practical rather than theoretical, so the goal was to locate a city that was a Certified Local Government (CLG) or interested in becoming one. One of the requirements a city must meet to become a CLG is to create and implement a set of local design guidelines that can be used in conjunction with a historic preservation ordinance.¹ An additional criteria in my search was that the city had to be somewhere in the vicinity of East Texas. I knew that I would need to travel to the city multiple times to conduct research, take photographs, and meet with city staff over the course of the project so I did not want to have to travel more than a few hours from my home in Lufkin. Dr. Beisel, my thesis chair, knew the Main Street director in Gladewater and was aware that the city was interested in becoming a CLG and developing a set of design guidelines for the city. Fortunately, Gladewater was less than a two hour drive from my home and thus met both criteria.

In addition to fulfilling graduate school requirements, my desire was to complete a thesis project that could be immediately utilized to promote the preservation and rehabilitation of historic structures in East Texas. For this reason I decided to collaborate

with the city of Gladewater, and met with the Main Street Director, City Planner, and the Director of the Gladewater Economic Development Corporation in March of 2017. In this meeting we discussed the scope, purpose, and desired outcome of the proposed project. All of these city representatives expressed initial enthusiasm and support, and reiterated their desire to have design guidelines created for the city. Over the course of the next year, these city officials provided generous amounts of information and were available to answer many questions. When the guidelines were finished, I met with city officials again in May 2018 to review the work and receive their feedback on the completed design guidelines document.

For these design guidelines to be effective they have to meet certain criteria. The content specifically addressed the unique architectural styles, building materials, and physical condition of the structures located within the boundaries of Gladewater’s Central Business District (CBD). These guidelines were made organically and the content was tailored to the physical character of the built environment subject to design review. Any generic design guideline templates, therefore, were impractical and inadequate for this project.

Chapter one provides a broad overview of the historical development of the town of Gladewater while emphasizing how the town’s economic development directly affected the appearance of the built environment. By explaining how and why the CBD developed and expanded as Gladewater’s main commercial hub, chapter one provides rationalization for the content of the design guidelines, which is adapted to reflect the
historic character of the area. Chapter two explains the purpose and role that design
guidelines play in the preservation and rehabilitation of a community’s historic resources.
In addition, by examining the origin and evolution of design guidelines within the context
of the historic preservation movement in the United States, this chapter establishes the
precedence of design guidelines as a powerful preservation tool that can be utilized by
local communities to effect protection for their local historic resources. Chapter three
details the process of creating these design guidelines. It elaborates on the rationale
behind the content and organization of the document, and justifies why certain decisions
were made or why specific topics were included or excluded.

The purpose of completing this public history thesis project is to make a
contribution to the field of public history and, more specifically, to the subfield of historic
preservation. The goal of this project was to create a set of design guidelines in
conjunction with the city of Gladewater. With these guidelines, the city will have the
resources available to implement a city preservation ordinance that is fair to property and
business owners, supportive of the local economy, and capable of protecting the valuable
historic resources which represent the history and heritage of the community.
CHAPTER 1:  
THE HISTORY AND DEVELOPMENT OF GLADEWATER, TEXAS

The town of Gladewater did not exist before 1873. That year the Texas and Pacific Railroad (T&P) built a depot near Glade Creek, forming the core of the future town. Following a period of modest growth, oil was discovered nearby in 1931, and the rural town was virtually transformed into a city overnight. The impetus for the town’s early development was linked to profit from the region’s natural resources. Driven by cotton, timber, and oil, the local economy relied on the railroad to link it to distant markets. As each of these various economic modes occurred, they stimulated commerce and construction in Gladewater’s downtown area, changing its built environment and leaving lasting impressions on the landscape.

Before the arrival of the railroad, the area was heavily forested and sparsely populated. Anglo-American settlers had arrived in small numbers after the Cherokee and Caddo Indians were driven out by forces of the Republic of Texas during the Cherokee War of 1839.1 The trickle of settlers to the eastern region turned into a flood when Texas was annexed by the United States in 1845. Most of these early settlers came from older southern states such as Alabama, Georgia, and Louisiana. Incorporated around small-

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1 Eugene W. McWhorter, Traditions of the Land: The History of Gregg County, Texas (Longview, TX: Gregg County Historical Foundation, 1989), 22.
scale farming, cotton production, and trading, the towns of Red Rock, St. Clair, Rock Springs, Bethel, and Point Pleasant were established in northwest Upshur County. Most of the earliest structures in these communities were simple one-room buildings made from roughhewn logs, although later additions were common. Most communities featured a school, church, general store, blacksmith shop, and cotton gin. Due to the rural and undeveloped nature of the area and the poor navigability of the nearby Sabine River, farmers transported their crop by ox-wagons along fifty miles of dirt trails to sell at the market in Jefferson, Texas. Lack of access to navigable bodies of water and rough roads stymied the economic growth and prosperity of the small communities in the area. The Civil War further impoverished the region and resulted in a period of stagnation and decline which continued until the 1870s, when the railroad linking Marshall to Dallas brought new economic opportunities and connected the area to markets across the United States.

In 1872, two landowners who had been living in the area since the 1850s, Jarrett Dean and Anderson White, sold the land that became the town site of Gladewater to the Texas and Pacific Railroad (T&P) for five dollars apiece. The T&P announced that the new town, Gladewater, would be the only mail stop in the area, and established a post

\textsuperscript{2} All of these communities were located within ten miles of present day Gladewater in today’s Gregg County.

\textsuperscript{3} Arthur Waldo Stickle, \textit{The State of Texas Book: 100 Years of Progress} (Austin, TX: Capital Print, 1937), 363.
office there in August of 1873. Residents from the nearby communities of St. Clair and Point Pleasant, which had been bypassed by the railroad, moved to Gladewater. While there are several stories about how Gladewater received its name, it is likely that the town’s namesake originated from its proximity to Glade Creek. At the same time Gladewater was being organized as a stop on the T&P railroad, political developments were taking place to carve out a new county. In 1873, state representative Bluford Brown from Upshur County introduced a bill to create a nine hundred square mile county called Roanoke. After several amendments, which reduced the county size to 420 square miles and renamed it after a Brigadier General in the Confederate Army, the Texas Legislature established Gregg County on April 12, 1873 with Longview designated as the county seat.

The railroad was a vital transportation artery for the area’s cotton and timber industries and provided steady economic growth for Gladewater during the first sixty years of the town’s existence. Although it was officially incorporated as a city in 1874, Gladewater’s charter lapsed and the city did not have a municipal government again until 1931. Despite the absence of a city government, the town remained viable due to its location on the T&P railroad and a burgeoning regional timber industry. In 1881 the T&P railroad, which had lain over five hundred miles of track since 1873, transported millions

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5 McWhorter, *Traditions of the Land*, 57.
of feet of lumber from sawmills in East Texas. The *Texas Almanac* reported, “The road is one of the most important in the United States and is contemplated with interest by the commercial world.” The manufacture of lumber was certainly one of Gladewater’s principal industries during its early history. By 1881, the town had three fully operating lumber mills which produced 45,000 board feet a day. Gladewater’s lumber production was on par with Shreveport’s, and dwarfed that of much larger nearby towns such as Longview, Marshall, and Jefferson. By 1904, the population of Gladewater was 259 and grew steadily until the discovery of oil in the 1930s.

Although lumber was an important industry in rural Gladewater and Gregg County, farming was still the primary means of making a living for the majority of residents from 1880 to 1930. As stands of timber were cut for sawmills, farmable land increased as land was cleared and prepared for agricultural cultivation. Cotton, the principal cash crop, was processed at local cotton gins located all over the county. Several steam-powered gins operated in Gladewater during this time period including J. I. Morgan’s gin at the intersection of East Pacific and Broadway streets, and W. H. York’s gin which was located on Main Street just south of the T&P Railroad tracks. In addition

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8 James B. Burke, *Burke's Texas Almanac and Immigrants' Handbook for 1881* (Houston: J. Burke, Jr., 1881), 168. This figure is a calculation based upon Burke’s claim of 610,000 board feet of lumber produced daily by sawmills along the Texas and Pacific line in East Texas.


to corn, many farmers grew alfalfa, sugarcane, tomatoes, potatoes, onions, peaches, and watermelon. The number of farms in Gregg County grew steadily during this era, and reached a peak of 2,000 in 1930.

The built environment of Gladewater during the latter part of the nineteenth century was emblematic of other railroad towns of that size. All structures were made from wood, roads were unpaved, and the railroad formed the core area of the town’s commercial district. An 1873 description of Marshall, a moderate-sized town about thirty miles east of Gladewater, provides an insight into the type of structures that were typically found in a town of Gladewater’s size and geographic location. The author, who described Marshall as a “fair standard of East Texas towns,” listed the town as having dry goods and mercantile stores, a church, a school, a woodsmith shop, a blacksmith shop, a shoe maker and a boarding house. Gladewater also had railroad infrastructure. Wooden water tanks were constructed along the railroad tracks so engines could take on water and a small, wooden, two-story train depot was built just north of the tracks in 1873. The post office was a wood frame building located just west of J. A. Ponder’s general store, which stood on the northwest corner of Main and Pacific Streets. The majority of businesses,

13 The Texas Almanac and State Industrial Guide 1925 (Dallas, Texas, 1925), 285.
15 The Texas Almanac for 1873, and Emigrant’s Guide to Texas, 1873, 100.
including mercantile stores, barbershops, hotels, and banks, and some of the largest residences were located along East Commerce and East Pacific Streets. These streets ran parallel to the T&P railroad track. Most of these structures on Commerce and Pacific were concentrated in the area between Main and Center Streets. A three-story wooden hotel stood on East Commerce on the site currently occupied by the Walker-Lewis House. A blacksmith shop, which would have been the first building encountered when entering Gladewater from the south, was located on the corner of Dean and South Tyler streets. The town’s first school, a one-story wood frame structure, was built in 1895 on the block enclosed by Dean, Quitman, Ferry, and Upshur Streets. With two teachers and eighty-one students, this school represented the extent of the town’s public education until increased enrollment made it necessary to build a bigger school. A two-story, wooden frame schoolhouse with four classrooms downstairs and a single large room upstairs, was built in 1902 on the site where Broadway Elementary School now stands.

After an initial period of rapid growth following its founding in 1873, Gladewater’s economic development was lethargic in the first three decades of the twentieth century. The rural town was not particularly affected by American involvement in World War I, although approximately fifty local men are listed as veterans of the

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17 Lucy Farmer, “A Regional Geography of Gladewater, Texas” (research paper, Stephen F. Austin State University, 1960), 7.
conflict. The local lumber mills, which had churned out hundreds of thousands of board feet each day in the 1880s, saw a gradual decline in production as the area’s timber was depleted. To make matters worse, there was a boiler explosion at the Gladewater Company Sawmill in 1913 which killed three people and caused great financial loss. Cotton, which had been the local cash crop since the area was first settled in the 1840s, began to lose its economic viability as yield steadily declined due to soil depletion. The number of cotton gins in Gregg County fell from twenty-two in 1912, to thirteen in 1929. While many areas of the United States were experiencing an economic boom during the 1920s, agriculture in Texas suffered and the state’s farmers experienced little prosperity. Gladewater, however, experienced modest population growth despite the region’s struggling economic climate: the town’s population doubled from 1900 to 1925. Longview, on the contrary, saw its population decline during the same period despite being the largest city in Gregg County and the county seat.

The commercial heart of Gladewater initially developed around the intersection of Main Street and the T&P Railroad. Commerce and Pacific Avenues, which run parallel to the track, were home to the town’s earliest businesses and its first brick buildings. Lots along these streets were highly prized because of their close proximity to the railroad.

21 McGuire, Cotton and the Cotton Gins of Gregg County, Texas, 28.
24 McWhorter, Traditions of the Land, 85.
which was the town’s main economic artery. While Gladewater was not a thriving metropolis, the type of commercial structures constructed there from 1900 to 1930 suggested that it was a viable rural town. The primary commercial district was a four by three city block area bordered to the north by Commerce Avenue and to the south by Sabine Avenue with Main Street acting as the primary north-south artery. Commerce and Pacific Avenues, which ran parallel to the T&P railroad track, had the highest concentration of stores and became the site of Gladewater’s core business activity.

In the early 1900s, Gladewater’s first brick structures were built by some of the town’s leading businessmen. Doctor E. L. Walker built the town’s first brick building, a drugstore where he also operated a medical practice.25 A poem written in 1904 by Dr. T. J. Allison, one of the first doctors in Gladewater, describes many of the town’s buildings and businesses at that time. Along East Pacific Avenue there was a boarding house called “The Commercial,” L. J. Everett’s “brand new” brick grocery store, and A. M. Phillip’s two-story brick hardware store. J. I. Morgan’s Cotton Gin was located at the corner of East Pacific and Broadway.26 J. H. Victory’s Grocery and Feed Store, C. L. Bray’s General Store, and J. H. Wood’s Pharmacy and Dry-Goods Store were located in a row of wooden structures along West Commerce Street.27 In 1905 J. Roy Knox opened the first bank in Gladewater, a brick structure located on the corner of Main and East Pacific. L. J.

25 Mayer et al., Gladewater, Texas: 1873-1973, 115; The History of Gregg County, 1st ed. (Fort Worth, TX: University Supply & Equipment Company, 1957), 24. At the time of the publication of The History of Gregg County in 1957, Dr. E. L. Walker’s brick drugstore was located at the site of B.F. Goodrich Store.
26 Mayer, et al., Gladewater, Texas: 1873-1973, 11-26. As of 2017 there is currently no extant building at 100 East Broadway in Gladewater, TX.
Everett, a successful local businessman and owner of the town’s first telephone and automobile, opened Gladewater’s second bank in 1911 and by 1925 had driven the Knox bank out of business.\textsuperscript{28} Photographs from the 1910 \textit{East Texas Industrial Magazine} show that J. A. Ponder’s general store, a two-story brick building, was located on the corner of North Main and West Pacific streets.\textsuperscript{29} This building also housed the post office after 1910, and was home to the local Masonic Lodge and Ku Klux Klan Chapter.\textsuperscript{30} Just a few doors down from Ponder’s, on West Pacific, there was a photography studio and print shop operated by W. W. Pettit. The Gladewater Progressive League was formed in 1908 to promote the economic development of Gladewater, and in their initial report they listed the town as having ten mercantile firms, one bank, two blacksmith shops, two hotels, a gin, saw mill, planing mill, three churches, and a school. In addition to those businesses, the Longview Chamber of Commerce in 1910 credited Gladewater with having a newspaper, the \textit{Gladewater Gazette}, and a glove factory.

Before the 1930s oil boom several notable residences were built on the outskirts of town along North Main Street while others were built in the central commercial district along Commerce Street. The Victory, Phillips, Foshee, and Wood families built homes along Main Street just north of Upshur Avenue. Both the Wood and Foshee homes remain today. Other notable town residents chose to build elsewhere. For instance, the Bray, Walker, and Jeter homes were built along Commerce Street. Located at 114 East

\begin{thebibliography}{9}
\bibitem{28} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 31.
\bibitem{29} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 11.
\bibitem{30} Mayer ed. \textit{Gladewater, Texas: Bicentennial Edition, 1976}, 11, 84. The J. A. Ponder store was demolished in the 1920s and a filling station was built in its place.
\end{thebibliography}
Commerce, the Bray home was a wooden, one-story hall and parlor built in the late 1800s. It was heavily remodeled in the early 1900s as multiple rooms and chimneys were added along with a porch extension. Unfortunately, this home no longer stands. Town doctor E. L. Walker built a large, three story home for his family at 210 East Commerce around 1905. Still extant, it is a Neoclassical style home constructed of concrete blocks with a symmetrical façade, and a pronounced two-story portico with Ionic columns. The Jeter home, still located at 217 W. Commerce, is a one story, basic Queen Anne Victorian. The homes described here were built by the town’s leading families. The record of these buildings in the form of photographs and written sources were created because the size and style of the structures were notable in a small town where only a handful existed. The homes of Gladewater’s other residences were probably scattered around the outskirts of town or along the side streets that branched off Main Street before it reached Upshur Avenue. A description of Kilgore in the 1920s, a similar sized town nearby, reported the residential section as consisting of “rows of cottage homes along shady streets.” These small residential homes were mostly vernacular wooden structures.

While the Great Depression of the 1930s brought hardship, economic stagnation, and poverty to most of the United States, it was a time of unparalleled growth and prosperity in Gregg County that permanently changed the economy of the region. In the same way that the railroad boom turned Gladewater into a town, the oil boom

32 Helen Ray McHaney, Cultural Landscape of Kilgore, Texas (Nacogdoches, TX, 1947), 73.
transformed it into a city. On October 5th, 1930, Columbus Marion Joiner’s “Daisy Bradford No. 3,” located about forty miles south of Gladewater, brought forth a gusher of oil that vanquished the specter of the Great Depression that had been threatening the area. Speculation about an East Texas regional oilfield shifted from local rumors to nationwide news when the Crim-Bateman well near Kilgore was opened in December, 1930. Producing 22,000 barrels a day, word of this latest oil discovery brought a “surging horde of humanity” upon Kilgore almost overnight. On January 26, 1931, the Lathrop Well was brought in just west of Longview and became the first oil well in Gregg County. A couple months later it was Gladewater’s turn. On April 7th, a well located south of town in the Sabine River bottom on Judge H. R. Snavely’s land was opened up and started producing 26,000 barrels a day. Gladewater’s population, like that of other East Texas oil towns, exploded. By Christmas of 1931, an estimated 8,000 people from around the country had flocked to the town as news of a legendary East Texas oil field reached the far corners of a Depression-stricken nation. The town responded by incorporating a city government to manage the frenzy. A. J. Wood was elected mayor, and a police chief, fire chief, health director, building inspector, oil well inspector, and secretary were hired to manage city affairs.

34 McWhorter, *Traditions of the Land*, 111.
The sudden influx of people to Gladewater initially caused a severe housing shortage. As the two hotels in Gladewater quickly filled up, tourist courts and new hotels were constructed. When those were filled to capacity, the residents opened up their homes, and “virtually every spare room in the small community” was rented out as opportunistic locals took advantage of the situation by turning their four and five room cottages into immensely profitable apartments.37 One observer highlighted the severity of the situation in nearby Kilgore when he stated, “No old shack was sufficiently dilapidated and mean to escape occupation during the early stages of the boom.”38 After the parlors, dining rooms, garages, and spare bedrooms of local residents filled to capacity, the newcomers erected small shacks made from an array of scrap materials, or slept in automobiles and under trees. A tent city was hastily established on the north end of town because of the lack of available shelter. After an initial period of chaos, more permanent structures began to be built. Some oil companies provided rudimentary cottages for their employees while others purchased land, furnished utilities, and allowed employees to build their own shelters. The most common type of residential structure built was the wooden shotgun style house. These buildings, built on small rented plots that were scattered amongst the town’s towering oil derricks, were typically twelve to sixteen foot-wide and three rooms deep with a screened in porch on the back.39

37 Mayer et al., Gladewater, Texas: 1873-1973, 55.
Downtown Gladewater’s growing pains were not limited to housing. In 1931, the town did not have water or sewage utilities. People got water from local water wells or bought overpriced jugs of water shipped in on trains from other areas. Private privies were everywhere as people were responsible for their own waste. Understandably, White’s Super Service, on the corner of Main and Pacific, was one of the most popular spots in town because it had a private well and septic system. One citizen of Gladewater remarked “The most impressive feature of the downtown scene was the number of privies.” Unsurprisingly, this led to outbreaks of cholera and typhoid among the people crowded into the family cottage-turned apartments, which lacked water main or sewer connections. Even worse were the areas occupied by tents and improvised structures. Malaria was rampant as heavy rainfall throughout 1931 caused drainage problems and standing water—a perfect environment for mosquitoes. In June of 1931, the Gladewater Journal remarked that, “The sanitary conditions of the city are growing worse and worse...and the health of the people is being preyed upon by disease.” The unsanitary situation was brought under control by 1935 as the city built sewer and water mains, and the Works Progress Administration helped to build a drainage system that reduced local flooding and problems caused by standing water.

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40 Mayer et al., Gladewater, Texas: 1873-1973, 55.
42 McWhorter, Traditions of the Land, 111.
44 Mayer et al., Gladewater, Texas: 1873-1973, 92.
The accounts of East Texas oil field towns during the early 1930s almost always mention mud. In 1931 the only asphalt road in Gregg County was Highway 80, which ran through Gladewater as Upshur Avenue. Gladewater’s North Main Street was also paved all the way to the county line with gravel based-bituminous asphalt. Besides this one and a quarter mile of paved road, every other street within the city limits lacked sidewalks and was dirt or oiled dirt.\textsuperscript{45} Unfortunately, as soon as the oil wells started to flow, so did the rain. From Thanksgiving of 1931 to July of the next year, the area experienced an unusual amount of rainfall.\textsuperscript{46} Heavy rainfall combined with dirt roads which were clogged with automobiles and oxcarts hauling heavy oilfield equipment created atrocious conditions. A Gladewater resident reported that during the early part of 1932 no car traveled down South Center Street and those that attempted were pulled out by winch trucks. A car was reportedly stuck on the 100 block of Commerce Street for six weeks because the street turned into "soup," while the asphalt on North Main broke apart.\textsuperscript{47} One observer in nearby Kilgore remembers it raining for the first three months of 1932, and mentioned that, "you had to keep walking or you would sink to your knees."\textsuperscript{48} The T&P railroad attempted to fill the transportation gap left by the poor road conditions, but it was

\textsuperscript{45} Sanborn Fire Insurance Map from Gladewater, Gregg County, Texas (Sanborn Map Company, 1934. Retrieved from the Perry-Castañeda Library Map Collection, http://www.lib.utexas.edu/maps/sanborn/g.html. Used by permission of the University of Texas Libraries, The University of Texas at Austin.

\textsuperscript{46} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 62.

\textsuperscript{47} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 67.

\textsuperscript{48} Johnson, "Oil in the Pea Patch," 36.
overwhelmed by the high demand for heavy industrial equipment destined for the
Gladewater oil field.⁴⁹

Thousands of people descended on Gladewater for a chance to profit from the
discovery of oil. The 1933 Texas Almanac reported that the town had 5,000 residents—
although this number is difficult to calculate since numerous inhabitants were transitory
and did not live in permanent structures. While many of the automobiles displayed Texas,
Oklahoma, Arkansas, and Louisiana plates, most of the newcomers arrived from other oil
fields or areas hard hit by the Great Depression. These oil operators, drillers, royalty
buyers, geologists, engineers, teamsters, roustabouts, and roughnecks came to Gladewater
to directly profit from the oil, others followed to profit from the money these men earned.
Surveyors, doctors, lawyers, clerks, contractors, cooks, teachers, merchants, thieves,
gamblers, and prostitutes saw Gladewater as an opportunity to make a living during a
time of economic downturn.⁵⁰ The lure of the rich East Texas oilfield crossed social and
economic barriers as farmers from the Panhandle and college graduates from the
University of Texas alike sought to make a living.⁵¹ Violet Morrison painted a vivid
picture when she described Gladewater during the oil boom as a place where money
flowed freely and the stores stayed open all night. “Excitement, adventure, an air of
impending experiences, some happy, some sad... Mix all of this with mud and oil, the
noise and billowing white steam of drilling rigs, crude, greasy oil field workers, greasy

⁵¹ Johnson, Oil in the Pea Patch, 35.
hamburgers and the aroma of onions, hundreds of gas flares, blaring music from honky tonks, Model Ts, Cadillacs, mules...add a little more mud and oil and you might be ready to describe a boom town."\textsuperscript{52}

Although the explosive growth of Gladewater’s population irrevocably changed the built environment of the town, it was the oil industry infrastructure that dominated the landscape. G. I.’s Cotton Gin gave way to oil derricks and an ice factory while A. D. Palmer’s brick mercantile store was replaced by a filling station. Because Gladewater was unincorporated when oil was discovered in 1931, there were no regulations on well placement. As a result, hundreds of oil wells were drilled on city lots alongside homes, schools, churches, and even in the local cemetery.\textsuperscript{53} These wells were accompanied by iron or wooden derrick, boilers, and thousands of feet of pipe which flowed into slush pits. Exhaust pipes, where excess gas was burned off to prevent contamination of water and sewer lines, “stood like candles thirty or forty feet in the air.”\textsuperscript{54} By 1934 there were four hundred wells and twenty-six refineries operating within the city limits.\textsuperscript{55} Not including the derricks, which were could be found on almost every city block, most of the heavy oil infrastructure was on the outskirts of town. On the north side of Gladewater, just north of Gregg Avenue, there were three large refineries and the city water works. On the east side of town along Mill Street there were several refineries that operated adjacent to the Broadway School. The heaviest concentration of refineries, over a dozen,

\textsuperscript{52} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 68.

\textsuperscript{53} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 99.

\textsuperscript{54} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 72.

\textsuperscript{55} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 83-84.
were clustered along Tyler Street on the southern edge of town. Not even the downtown commercial district was spared. In the area of South Dean, South Ferry, and West Glade Streets five oil derricks, ten oil tanks, a block-sized slush pit, and the Phillips Lumber Company took up the majority of the city blocks.\textsuperscript{56} Machine and tool shops also sprang up in the early 1930s to service the heavy oil machinery and produce pipe. Spencer-Harris Machine and Tool Company established a metal shop building on Commerce Street while Jack Yates built a pipe manufactory along East Upshur Avenue. While the oil derricks were constructed of wood, most of the industrial buildings such as warehouses and refineries were metal-clad structures.\textsuperscript{57}

The overwhelming majority of non-oil structures that existed in Gladewater during the 1930s were wooden. Scattered amongst the oil infrastructure were wooden shotgun homes and buildings erected to serve the commercial needs of the town’s inhabitants. The area from South Main and along the curve of the Tyler Highway was a hub of around the clock activity. There was a Chinese restaurant, skating rink, and a couple dance halls, or “honky tonks” as they were commonly called.\textsuperscript{58} The majority of the town’s temporary lodging, which included hotels, tourist courts, and camps, were built south of Sabine Street along a half mile segment of Tyler Road.\textsuperscript{59} The cheaply constructed hotels were typically two story, single walled, board and batten structures.

\textsuperscript{56} Sanborn Fire Insurance Map from Gladewater, Gregg County, Texas, 1934, Sheets 1-4.  
\textsuperscript{57} Sanborn Fire Insurance Map from Gladewater, Gregg County, Texas, 1934, Sheets 1-4. 
\textsuperscript{58} Mayer et al., Gladewater, Texas: 1873-1973, 72.  
\textsuperscript{59} Sanborn Fire Insurance Map from Gladewater, Gregg County, Texas, 1934, Sheet 3.
with a center hall dividing twenty to forty rooms on each side. A various assortment of simple wooden buildings were interspersed along the muddy streets: dance halls, stores, garages, restaurants, movie theatres, oil derricks, and storage tanks.

Only permanent structures such as schools, churches, commercial, and government buildings were constructed from brick. Photographs and a series of Sanborn Fire Insurance Maps from 1934 depict the majority of the town’s one and two story brick commercial buildings clustered around the economic hub of Main and Central Streets near the tracks, and facing the tracks along Commerce and Pacific Streets. The Hotel Lea, which faced north toward the railroad, occupied a quarter of a block on the corner of Commerce and Dean. Almost adjacent was the St. Clair Hotel, which sat on the corner of Pacific and North Main and faced south towards the railroad. The City Hall was a brick building located at 301 West Commerce, where the Loft Apartments now stand. A community building which housed the Chamber of Commerce and library was built in 1939 on the corner of Dean and Pacific Streets. This two story, Art Deco style brick structure still stands and currently houses the Gladewater Museum.

The discovery of oil created a source of wealth that enabled rural communities in the area to build new schools and churches, many of which were Spanish-influenced architecture. Enrollment in Gladewater schools soared in just a single year, from 231 in

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62 Texas Almanac, 1939-1940, (Dallas, TX, 1939), 417. (texashistory.unt.edu/ark:/67531/metapth117163/; accessed April 28, 2017), University of North Texas Libraries, The Portal to Texas History, texashistory.unt.edu; crediting Texas State Historical Association.
1931, to 1,200 in 1932, and two large brick schools were constructed to accommodate the influx of students. Completed in 1933, an Art Deco style high school was built along Melba Street on “the summit of the highest location around Gladewater, overlooking…miles of surrounding country dotted with pine forests and oil derricks.”63 Two years later Broadway Elementary School, a Spanish Colonial style structure, was erected on Mill Street where it still stands.64 The sudden arrival of thousands of people to Gladewater’s oilfields brought many new religions and groups of people to the town. While many newcomers practiced their faith in rented rooms or small, wooden structures, the large well-established congregations built large brick buildings to hold services. In 1933, the First Baptist Church constructed a Spanish Colonial brick building with a three-story bell tower on the corner of West Upshur and North Dean. In 1935 the First United Methodist Church built a Neo-Classical style brick structure with a large central cupola on the corner of Quitman and Ferry Streets.65 The construction of these large, architecturally stylistic brick buildings in the 1930s was emblematic of Gladewater’s sudden influx of wealth generated by the discovery of oil.

The East Texas oilfield was unique since it was largely developed by independent operators who used homemade equipment to drill without restraint. In 1932 alone there were 5,652 wells completed throughout the regional oil field.66 Oil wells quickly sprang up on lots that covered almost every city block, and thousands of miles of pipes twisted

65 Longview Junior Chamber of Commerce, “Churches” in The History of Gregg County.
their way across the city’s streets. Owners pumped the oil out of the ground as fast as it would flow—regardless of waste or market price. The glut of oil from the East Texas field eventually depressed the market and reduced the price of oil from $1.10 in 1930 down to a low of two cents per barrel within the course of a year.\textsuperscript{67} In response, the Texas Railroad Commission put a limit on production in 1931 known as proration. The state capped the East Texas oil field at 400,000 barrels a day, but this order was ignored by the independent operators who continued to run “hot” oil.\textsuperscript{68} Pipelines were laid like “spaghetti” as operators buried pipes, ran oil at night, and hid cut-off valves from the eyes of enforcement officials. Running hot oil was considered every man’s right, and government officials found little cooperation from the individual operators of the East Texas oil field who understood proration as a tool utilized by large corporations to run the small operators out of business.\textsuperscript{69} One Gladewater well operator even built a concrete wall around his well to avoid being caught running hot oil by state officials. Known as the Gladewater Fortress, the owner declared it a homestead which gave him the legal right to require search warrants from militia and civilian inspectors who tried to enter. By the time search warrants were obtained and the doors unlocked, the flow of oil would be shut off.\textsuperscript{70}

Due to the unregulated and independent nature of the oilfield, dozens of independent operators frantically, and often illegally, drilled, pumped, and refined crude

\textsuperscript{67} Campbell, \textit{Gone to Texas}, 381.
\textsuperscript{68} McWhorter, \textit{Traditions of the Land}, 117.
\textsuperscript{70} Mayer et al., \textit{Gladewater, Texas: 1873-1973}, 83.
oil around the clock in and around Gladewater—often with disastrous results. The largest loss of life occurred just two miles south of town when the Cole-Sinclair #1 exploded and killed nine men in May of 1931. Fortunately for the town, this disaster and the dozen or so other oil-related explosions and fires that occurred near Gladewater never resulted in major fires or wide-spread structural damage that significantly altered the built environment.  

Joint efforts of state and federal governments effectively enforced proration and drove the small, independent producers out of business. In September of 1931 the governor of Texas, Sterling Ross, had declared martial law in in Gregg, Upshur, Smith, and Rusk counties after state leaders realized that the Railroad Commission could not effectively enforce proration. Ross directed over a thousand members of the Texas National Guard to set up camps near Kilgore, Gladewater, and Overton to shut down illegally operating wells. Major oil companies operating in the area played their part and refused to ship the “hot oil” to distant refineries where it could be processed into gasoline for profit. As a result, twenty-six independent refineries sprang up in Gladewater. These operations were known as “tea pots,” and processed hot and stolen crude oil into a cheap, white gasoline known as East Texas gas. Illegal oil production peaked in 1933, but despite the spirited resistance of the independent operators who ran

72 Mayer et al., Gladewater, Texas: 1873-1973, 81.
73 Mayer et al., Gladewater, Texas: 1873-1973, 83-84.
hot oil through hidden pipes and processed it in the unregulated and inefficient “teapot” refineries, proration was effectively enforced by 1935.

Proration ultimately succeeded because of federal intervention. Laws were passed that made interstate transportation of hot oil illegal. In addition, a force of federal investigators helped root out illegal oil operations in the region.\(^7\) By 1940 most of the easy oil had been extracted. Major companies, whose owners bought out the small producers squeezed by proration, now owned eighty percent of the East Texas oilfield and most of the small refineries had closed.\(^7\) Although the wild, unregulated, and independent spirit of the initial oil boom had faded, steady oil production and oil-related industries continued to sustain Gladewater’s economic development.

World War II and the two decades that followed brought industrialization, urbanization, and spectacular economic growth to Texas. After the war, oil and gas production became a fixture of the state economy, and by 1972 the industry employed more than 75,000 people. During that period the value of Texas manufacturing grew three-hundred percent as Texas shifted from an agricultural province to a manufacturing center.\(^7\) The state’s population grew by forty-five percent from 1950 to 1970, with eight out of ten Texans living in towns larger than 2,500.\(^7\) In Gregg County, the rural population dropped from 28,000 in 1950 to 13,000 the following decade.\(^7\) Gladewater,

\(^7\) Harter, *East Texas Oil Parade*, 125-127.
\(^7\) McWhorter, *Traditions of the Land*, 117-118.
\(^7\) Campbell, *Gone to Texas*, 408-410.
\(^7\) Campbell, *Gone to Texas*, 408-410.
\(^7\) McWhorter, *Traditions of the Land*, 122.
however, did not experience the population decline faced by other rural towns in the region. The town’s location along major transportation networks—including being positioned along Highway 80, the region’s only super highway—plus the establishment of new businesses which serviced the oil industry allowed the economy and population of Gladewater to remain relatively stable during the second half of the twentieth century.  

Gladewater crude oil, which had flowed freely in the 1930s, was reduced to a trickle by 1970s. Nevertheless, the city remained viable as a service and supply center for the rest of the field. Major oil production companies such as Shell, Gulf, Magnolia, Sinclair, and Humble operated large camps in the area and many small businesses sprang up to meet the transportation and equipment needs of the oil field. In Gladewater, the Spencer-Harris Machine & Tool Company and the Gladewater Refining Company were major employers. In 1953 the town had a population of 5,300 and was the third largest in Gregg County behind Longview and Kilgore.

In the 1970s, Gladewater’s economy became more diversified and the town outgrew its dependence on the oil industry. Major roads, which became important transportation routes through East Texas, served as vital arteries to sustain the town’s

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79 David Rumsey Map Collection, “Highway Map of Texas (Eastern Portion)” (Chicago: Shell Oil Company, 1956), http://www.davidrumsey.com/luna/servlet/workspace/handleMediaPlayer?qv=q%3atexas%2b1956%3bsort%3apub_list_no_initialsort%2cpub_date%2cpub_list_no%2cseries_no%3blaRUMSEY~8~1&trs=2&mi=0&lunaMediaId=RUMSEY~8~1~212151~5500252. Accessed August 24, 2017. Prior to the passage of the Federal-Aid Highway Act in 1956 which created the interstate system, the largest highways were known as “Super Highways” and featured four or more lanes. The only Super Highway in northeast Texas was a stretch of Highway 80 that ran from Gladewater to Hallsville and was about twenty-two miles long.

80 McWhorter, Traditions of the Land, 125.

economy. Businesses developed along Upshur Avenue, a section of US Highway 80 which runs east/west through the town. Among these were the Duncan Mattress Company, Economy Machine Works, and Honey Togs clothing factory. US Highway 271, which becomes Main Street when it enters Gladewater, connected the city to I-20 in the south and to Paris in the north. Many of the city’s retail businesses are located along this stretch of road today.

By 1990 there was a flourishing antiques trade in downtown Gladewater which influenced town leaders to embrace heritage tourism as another mode of economic opportunity. Many antique stores were located in the historic brick buildings along Main Street and Commerce and Pacific Avenues. These buildings previously served as mercantile stores, pharmacies, hotels, and movie theatres and were constructed as a result of the wealth brought into town initially by the railroad, and later, the oil boom. Changing economic circumstances led to the repurposing of these structures. By the 1990s many were home to various small businesses, including a number of antique stores. Gladewater city officials rebranded the city “The Antique Capitol of East Texas” and adopted the Main Street Program in 1999 to revitalize the downtown district through building preservation and tourism.

The railroad and discovery of oil brought economic prosperity and regional relevance to Gladewater. The initial development of commercial and residential buildings around the railroad depot is a testament to the power and importance of railroads to the

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economies of rural communities in the late-nineteenth century. In the 1930s, a new phase of development spurred by a frenzy of oil-related economic activity occurred. During this period, Gladewater was incorporated into a city, a municipal government was established, and infrastructure such as sewer lines, electric poles, and paved roads were built. Alongside new brick schools, municipal buildings, and churches, numerous large brick commercial buildings were constructed to meet a growing demand for storefront property along Main Street, Pacific Avenue, and Commerce Avenue. This was a period of unprecedented growth and change for the city, the likes of which had not been seen before the boom or since. As a result, the oil boom left an indelible mark on the built environment of downtown Gladewater that can be still be seen in the architectural styles, building materials, and visual character of the area today—a character which is unmistakably historic and unmistakably Gladewater.
CHAPTER 2: DESIGN GUIDELINES: A TOOL FOR HISTORIC PRESERVATION

Design guidelines are a set of professional standards and best practices that facilitate the preservation, restoration, and rehabilitation of contributing structures within a historic district. Primarily used in a planning capacity by design review boards and historic property owners, design guidelines have become an effective preservation tool implemented by many communities across the United States to ensure that the architectural, historical, and cultural heritage of their built environment remains intact. According to Nore Winter, design guidelines “…provide a common basis for making decisions about work that may affect the appearance of individual properties and the character of a district.”¹ In addition, guidelines facilitate community awareness about the value of local historic resources and provide knowledge of how to implement decisions conducive to the protection of the aesthetic and historical integrity of the built environment. To create content that is both useful and forward-thinking, it is essential to understand how design guidelines function as a planning tool and their significant role within contemporary preservation practice. This requires a review of the historic preservation movement in the United States, which has seen the parameters of what constitutes a historic resource and the role of both citizens and the government greatly

expand since the movement began. In addition, an examination of the history of the preservation standards and their significance to current preservation projects will provide the basis for the content included in these design guidelines.

The practicality and value of design guidelines is a product of the evolution of the historic preservation movement itself. The scale of the artifact to be preserved has grown from a single structure to an entire district. In addition, the type of artifacts considered worthy of preservation has broadened from historical landmarks or monumental high-style architecture to include vernacular, commercial, and industrial buildings. In her 1874 farewell address to the Mount Vernon Ladies Association (MVLA), founder Anne Pamela Cunningham stated, “Let no irreverent hands change it; no vandal fingers desecrate it with the touch of progress.” Founded in 1853, the MVLA is considered the first preservation organization in the United States. Through successful efforts at Mount Vernon, the MVLA raised public awareness about the importance of historic preservation, inspired other groups to organize, and established a paradigm of preservation in the nineteenth century. This preservation model maintained that private citizens, primarily women, should focus on buildings and sites associated with events and figures of patriotic and national value, and restore or preserve these structures to an

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aesthetic that minimized controversy and propagated national pride.  

Progressive policies during the first half of the twentieth century induced the federal government to become more involved in the nation’s economic, social, and political systems—including environmental and cultural preservation. The Antiquities Act of 1906 was one of the earliest examples of federal preservation legislation. It gave the president authority to designate and protect historic resources on federally owned land, and tasked the Secretary of the Interior with overseeing federal historic preservation efforts such as surveying and identifying potential historic sites on federally-owned land. In 1916 the National Park Service (NPS) was established to administer national parks and facilitate environmental conservation, but its role as a steward of historic sites and structures continued to expand throughout the twentieth century.

Following WWI, the private sector largely continued to operate independently on a set of preservation principles similar to those of its predecessors as amateur preservationists focused on saving local landmarks. Two notable exceptions, however, forever changed preservation in the United States by expanding the scale of what

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5 The United States government first became involved in historic preservation through protecting sites designated as National Cemeteries as early as 1863 when the Gettysburg Soldiers’ National Cemetery was laid out several days after the Battle of Gettysburg. Throughout the latter half of the nineteenth century, the War Department established and administered national cemeteries and national military parks on grounds where major Civil War battles took place. For a more comprehensive look at the history of battlefield preservation and how it influenced later preservation efforts in the U.S., see Timothy B. Smith’s “Altogether Fitting and Proper”: Civil War Battlefield Preservation in History, Memory, and Policy, 1861-2015 (Knoxville, TN: University of Tennessee Press, 2017).
constituted a historic resource and introducing standards of professionalism: Virginia’s Colonial Williamsburg and the city of Charleston, South Carolina’s Old and Historic District. A notable preservation project during the 1920s that dwarfed previous preservation efforts was Colonial Williamsburg.\textsuperscript{7} Brainchild of Dr. William Goodwin, the project attempted to resurrect an eighteenth century colonial environment through restoration, reconstruction, and reenactment. It was funded by wealthy oil tycoon John D. Rockefeller Jr., who had the ethos of traditional preservationists and sought to use historic preservation as a tool to teach national pride and devotion to the founding fathers.\textsuperscript{8} With the help of archeologists and architects, Goodwin worked to recreate a colonial landscape as he envisaged it appeared three hundred years earlier. This included aggressive restoration efforts on original buildings that had since been heavily altered, and the reconstruction of many structures and landscapes that were no longer standing.\textsuperscript{9} Although eighty-eight of Colonial Williamsburg’s original buildings were still standing, two of the town’s primary buildings, the Capitol and the Governor’s Palace, had to be completely reconstructed.\textsuperscript{10} Contemporary critics of Colonial Williamsburg argue that restoration and interpretation at the site represented an idealized version of history

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\textsuperscript{7} Murtagh, \textit{Keeping Time}, 20.
\textsuperscript{8} Tyler, \textit{Historic Preservation}, 37.
\textsuperscript{9} Fitch, \textit{Historic Preservation}, 95; Anders Greenspan, \textit{Creating Colonial Williamsburg: The Restoration of Virginia’s Eighteenth-Century Capital}, 2nd ed. (Chapel Hill, North Carolina: The University of North Carolina Press, 2009), 6. Greenspan explores the transformation of Williamsburg, Virginia into a living history museum and popular tourist destination. He also examines why the site’s preservation and interpretation programs initially ignored the role of working class men, women and slaves in the Williamsburg community, and how the programs have been changed to reconcile uncomfortable elements of Colonial Williamsburg’s past.
\textsuperscript{10} Murtagh, \textit{Keeping Time}, 80.
designed to promote patriotism while white-washing inequality and ugliness inherent in the seventeenth century Virginian landscape.\textsuperscript{11} Despite subsequent concerns about its original interpretation and restoration, Colonial Williamsburg positively influenced the preservation movement. Rockefeller’s belief in expert advice led to the foundation of advisory boards, most notably in the National Park Service as well as the first interdisciplinary training program for preservation professionals at Williamsburg.\textsuperscript{12} Colonial Williamsburg marked the first time preservation activities were directed at a collection of buildings as a whole, which set the stage for an ideological shift in preservation philosophy.

In 1931, the city of Charleston, South Carolina, introduced the concept of the historic district and pioneered the use of design review as a mechanism to control change to the built environment of its districts. To accomplish this, Charleston initiated the practice of using zoning regulation as a tool to protect the visual integrity of historic neighborhoods from threats such as demolition, new construction, or unsightly alterations. These actions were in response to the proposed construction of non-residential infrastructure and the pillaging of materials from historic homes in the Battery.

\textsuperscript{11} Richard Handler and Eric Gable, \textit{The New History in an Old Museum: Creating the Past at Colonial Williamsburg} (Durham, North Carolina: Duke University Press, 2002), 3-5. Handler and Gable examine how historical interpretation at Colonial Williamsburg has changed since its inception. The authors accuse the site’s original interpretive programs of sanitizing history by being exclusive, celebratory, and deliberately ignorant of social conflict in colonial America. The authors then study how social historians and administrators have since changed the original narrative to reflect a dirtier past, both literally and metaphorically, to include a broader spectrum of American society and create more historical authenticity.

neighborhood. Believing that these events detracted from the architectural and historical setting of the neighborhood, the city designated it as the “Old and Historic District” and passed zoning ordinances to restrict new development and regulate exterior alterations to existing housing stock. To enforce the new ordinance, a board of architectural review was created to review and certify that proposed alterations were appropriate and maintained the historical aesthetic of the neighborhood. Like Colonial Williamsburg, the designation and protection of a collection of buildings in Charleston indicated an increasingly inclusive preservation philosophy which broadened to incorporate neighborhoods where ordinary Americans lived. In addition, Charleston’s “district” designation enabled the city to use the regulatory power of zoning and design review to enforce preservation, thus recognizing planning as an effective preservation tool to save large portions of an area’s historic fabric.

As a result of the Great Depression and President Franklin D. Roosevelt’s New Deal, the preservation movement enjoyed increased federal support throughout the 1930s. One such New Deal program, the Civilian Conservation Corps, was tasked by the NPS to

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13 Murtagh, *Keeping Time*, 89.
15 In addition to Charleston, efforts by local citizenry to save historic neighborhoods also occurred in New Orleans and San Antonio as early as the 1920s. The San Antonio Conservation Society was formed in 1924 with the goal of preserving the city’s Spanish missions, old buildings and anything distinctive of San Antonio. In 1925 the Vieux Carre Commission was formed to protect the unique aesthetic of the traditional architecture found in New Orleans’s French Quarter from commercial development.
develop various park sites and carry out preservation, restoration, and reconstruction projects at historic sites nationwide. Additionally, the federal government became involved in historic preservation through survey and documentation programs which expanded the focus of preservation beyond its nineteenth century boundaries. In 1933, Charles E. Peterson submitted a proposal for unemployed architects to survey and document America’s antique buildings. This led to the establishment of the Historic American Building Survey (HABS), which became a permanent program administered by the NPS after the Historic Sites Act was passed by Congress in 1935.16 Tasked to “preserve for public use historic sites, buildings, and objects of national significance” the Historic Sites Act gave the Secretary of the Interior regulatory power over federal preservation efforts, and encouraged federal cooperation with like-minded, private preservation organizations.17 Unlike the early preservationists whose definition of historical significance was extremely limited, HABS set out to survey “…structures of all types from the smallest utilitarian structures to the largest and most monumental…so that a complete picture of the culture of the times as reflected in the buildings of the period may be put on record.”18 As the definition of what constituted a historical resource continued to expand, the NPS established new programs to document those resources. The Historic American Engineering Record (HAER) was founded in 1969 to document

18 Tyler, Historic Preservation, 40.
historic sites and structures related to engineering and industry. Landscapes also fell under the NPS preservation umbrella in 2000 with the creation of the Historic American Landmark Survey (HALS).\textsuperscript{19}

It was not until after WWII that the preservation efforts of private citizens and the federal government coalesced. The private sector carried on much like it had during the previous century as wealthy individuals and organizations continued to utilize preservation as an educational tool to teach U.S. history and instill patriotic pride in American citizens. While these endeavors were successful in saving many local structures and sites of national historic significance and unique architectural value, preservationists in the United States recognized the need for a national organization that united the leadership and expertise of the public and private sectors.\textsuperscript{20} In 1947 Congress chartered the creation of a nationwide organization, the National Trust for Historic Preservation (NTHP). For the first time, this quasi-public organization placed preservationists, both private and public, under the same umbrella. Initially, the NTHP used federal funds appropriated by Congress to purchase and manage endangered historic properties that were problematic for the government to own, but over time the organization shifted to primarily advocating for historic preservation through congressional lobby, and educating and informing the public through conferences,

\textsuperscript{20} Murtagh, Keeping Time, 25.
publications, and programs.\textsuperscript{21} Embodying the grassroots approach of preservation in the U.S., the Trust focused on forging stronger links with state and local preservation organizations in 1998 when it cut ties with the federal government and became a private nonprofit organization. The coalition of public and private forces embodied by the National Trust for Historic Preservation provided legitimacy and organization for the preservation movement in the United States.

New preservation initiatives in the post-WWII era, which culminated with the National Historic Preservation Act of 1966, were in direct response to the unprecedented (yet destructive) growth of the American economy. Legislation such as the Housing Act of 1949 and the Urban Renewal Act of 1954, designed to modernize America, resulted in massive redevelopment and demolition projects which built new roads, expanded suburbs, and razed deteriorated urban areas.\textsuperscript{22} This policy inadvertently led to the demolition of many historic structures and whole inner-city districts across the country.\textsuperscript{23} The historical built environment was succumbing to the bulldozer at a rapid rate.\textsuperscript{24} In 1963 many Americans were shocked when the historic Pennsylvania Railroad Station in New York City was demolished in favor of a modern complex. As a result of the destructive policies of urban renewal, public awareness and support for historic

\textsuperscript{21} Murtagh, \textit{Keeping Time}, 33; Tyler et al., \textit{Historic Preservation}, 42.
\textsuperscript{22} Tyler et al., \textit{Historic Preservation}, 44.
\textsuperscript{23} Virginia O. Benson and Richard Klein, \textit{Historic Preservation for Professionals} (Kent, Ohio: Kent State University Press, 2008), 31-32.
\textsuperscript{24} The bulldozer became a symbol of the “clearance culture” of postwar urban renewal programs and was a pivotal piece of machinery in the transformation of the American landscape through its role in the demolition of blighted urban cores and the construction of new highways and suburbs. For more on the bulldozer’s role in the transformation of the physical landscape see Francesca Ammon’s \textit{Bulldozer: Demolition and Clearance of the Postwar Landscape} (New Haven, CT: Yale University Press, 2016).
preservation intensified. The NTHP responded to the alarming trend of demolishing many historic structures by lobbying Congress to enact preservation legislation and by supporting the publication of *With Heritage So Rich*. This book identified urbanization as an accelerating threat to America’s environmental heritage and argued the validity of preserving “landmarks of the past which give us stability and belonging.”25 In addition, it called for a reorientation of historic preservation doctrine to include structures based on architectural design and aesthetics, and advocated that preservation move beyond the scope of a single, landmark structure to include areas and districts that contain special meaning for the community. In 1966, Congress approved “the most sweeping single piece of preservation legislation to date,” when it passed the National Historic Preservation Act (NHPA).26 This law, which included many of the suggestions enumerated in *With Heritage So Rich*, became the foundation for the modern preservation movement.

While Charleston pioneered designating historic districts as early as 1931, the term was formalized into law by its inclusion in Section 101 of the National Historic Preservation Act of 1966.27 The NHPA defined a historic district as “a geographically definable area--urban or rural--possessing a significant concentration, linkage, or continuity of sites, buildings, structures, and/or object united by past events or

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aesthetically by plan or physical development.” In addition, the “district” was designated as a property type eligible for listing on the National Register of Historic Places, which is a comprehensive list of the nation’s historic resources. Historic districts nominated at the federal level are granted different avenues of protection from districts created at the local level. If a district is designated at the federal level as a National Register District, it qualifies for certain federal grants and tax credits, and enjoys a limited degree of protection from projects and activities funded or carried out by the federal government. A local historic district may be federally recognized by its inclusion on the National Register of Historic Places, although it is not a requirement. Most states have legislation that enables a community to designate a historic district at the local level. Districts designated at the local level generally benefit from increased protection and tighter design controls than districts that exist solely on the National Register because they fall under the jurisdiction of local zoning laws.

While some municipalities prefer a consensual or contractual design review process for their historic districts, many take a regulatory approach and pass a historic preservation ordinance (HPO) to establish design controls over a district’s properties through zoning. This type of ordinance, first utilized by Charleston in 1931 was reaffirmed by the United States Supreme Court 1954 *Berman v. Parker* decision which

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supported the “right to regulate private property to achieve aesthetic community goals.”

The legal justification for preservation ordinances was upheld again in the 1978 *Penn Central Transportation Company vs. New York City* decision when U.S Supreme Court ruled that the New York City Landmark Preservation Commission had the right to regulate the development of a historic property. HPOs allow for the greatest protection of properties within a historic district because they establish an objective and standardized process for designating and maintaining historic properties. Property owners who wish to make changes to a contributing structure in the historic “overlay district” are obligated by the preservation zoning ordinance to submit any plans for exterior alteration, demolition, or new construction to the design review board. The board then determines if the proposed plans are “appropriate” to maintaining the historic integrity of the structure as defined by the local preservation ordinances. Seventy-five percent of communities with designated historic districts have a design review process administered by a committee or review board to ensure best practices are followed.

The addition of historic district to the preservation lexicon and the legal power to regulate their development through zoning expanded the domain of preservationists and planning became a vital part of the preservation process. To properly manage and protect

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30 Tyler et al., *Historic Preservation*, 123.

31 The term “overlay district” is the most common type of zoning designation given to historic districts. With this form of zoning, the historic overlay district is superimposed over existing zoning. This does not alter property uses under previous zoning designations; rather it acts as an ancillary form of protection for structures within the overlay zone.

32 Tyler et al., *Historic Preservation*, 115.
local historic districts, communities implement planning in the form of design review. The design review process is often enforced through preservation ordinances and executed by a hired, appointed, or volunteer board. Guidelines facilitate the design review process by explaining, guiding, and instructing design review commissions and applicants alike about the best preservation practices and standards that should be implemented when building or altering structures within a historic district. Critics of the design review process point to its inherent subjectivity and the mixed success of design review commissions.33 Many local communities lack the resources to hire professional architects, preservationists, and historians to serve on design review boards. In many cases the board members are volunteers or political appointees whose inexperience, paucity of relevant knowledge, and personal sentiment can lead to a variability of opinion that is both harmful to historic preservation and unfair to property owners subjected to the design review process.34 The creation and use of design guidelines can mitigate these adverse situations and enable the board to make fair, consistent, and predictable decisions regarding the appropriateness of a proposed project.

As an integral part of the design review process, design guidelines directly contribute to maintaining the historical character of a district. They address the character-defining elements of a structure’s architectural style which include building components such as roofs, doors, windows, materials, and stylistic detailing. Guidelines that are

33 Tyler et al., *Historic Preservation*, 116.
34 Dr. Perky Beisel has served multiple terms on the city of Nacogdoches’s design review board. She has stated that proper utilization of design guidelines by all board members can mitigate uninformed and often detrimental design review decisions that derive from factors such as inexperience or personal bias.
designed for commercial districts and Main Street areas often incorporate the idea of facade continuity, which takes the scale and mass of the streetscape into consideration. Other important elements of the streetscape that contribute to the overall look and feel of an area include building alignment, setback, height, and massing. If properly preserved, rehabilitated, restored, or designed, the structures and streetscapes that make up a historic district not only bestow a sense of stability, belonging, and pride to members of the local community, they can also contribute to the economic revitalization and environmental sustainability of commercial downtowns and residential neighborhoods.  

All design guidelines contain specific instructions for the proper treatment of historic properties. These principles, which emanate from a set of preservation standards put forth by the Secretary of the Interior (SOI), represent the best practices of the field and are the origin for all preservation doctrine found in design guidelines. Responding to the public’s need for guidance and a codified set of standards to regulate the treatments of historic structures, the Department of the Interior first published the Secretary of the Interior’s Standards for the Treatment of Historic Properties in 1978. Illustrated guidelines were also published along with the 1978 standards and the revised 1992 standards to facilitate understanding and proper application of the principles. The

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preservation standards were revised in 1983, and again in 1992. The 1983 version included a major revision of the rehabilitation section. The 1992 version modified the ten original Standards for Historic Preservation Projects. Acquisition was eliminated because it is technically not a treatment, and the Protection and Stabilization standards were incorporated into the Preservation category. The revised standards consisted of four treatments based on a hierarchical set of four levels of intervention: preservation, rehabilitation, restoration and reconstruction. These degrees of intervention are based on the philosophy that the minimum effective intervention is always the best because it is easiest to undo. These standards have become the criteria against which the success or failure of most preservation projects are judged.

Responding to the increasing destruction and defacement of many historic buildings in downtown areas, the NTHP established the Main Street Program in 1980. Many communities across the U.S had been experiencing abandonment and blight in their historic downtown commercial areas because of shifts in transportation and economic trends that favored new commercial and residential development in the suburbs away from the city center. Recognizing that many downtowns were dying and that the survival of these districts was dependent on their ability to adapt to contemporary needs, the Main Street Program established a four point approach which partners historic preservation with economic development to revitalize decaying downtown areas. An

38 David Hamer, History in Urban Places: The Historic Districts of the United States (Columbus, Ohio: Ohio State University, 1998), 41-44.
integral part of Main Street’s revitalization plan has been the rehabilitation of the historic structures, storefronts, and streetscapes in order to restore the historic character of downtown and promote a unique sense of place that is attractive to visitors. Using historic preservation to create a distinct sense of place that can be experienced by visitors is called heritage tourism, and serves as a viable link between preservation and the local economy. The utilization of preservation tools such as district designation, zoning ordinances, design review, and rehabilitation grants help facilitate the revitalization process by ensuring the architectural integrity of downtown structure remains intact. The continuing growth of the Main Street program is evidence of its success. Today there are eighty-seven cities in Texas participating in the program. Since its inception, the economic revitalization of downtown commercial areas participating in the Main Street program has led to 3.4 billion in reinvestment, 35,000 new jobs, and 8,900 new businesses in Texas alone.\textsuperscript{39}

CHAPTER 3:
THE PROCESS OF CREATING DESIGN GUIDELINES

Design guidelines are a planning and development tool. Effective guidelines present information in a direct and clear manner so that the appropriate actions for preserving individual properties and the overall character of a historic district can be taken. Due to the varietal nature of the history, development, and architecture of downtown commercial districts across the United States, a universal set of design guidelines is impractical. On the contrary, design guidelines must be individually tailored to address the unique architectural characteristics in the modern landscape of the local district. The National Park Service (NPS) provides guidance for writing design guidelines on its website.1 The first actions recommended by the NPS for writing guidelines is to examine the present character of the district, learn its history, and analyze how the district has evolved over time. It is important to first establish the significance of a district and why it warrants protection. Chapter one was a critical step towards understanding how the built environment of Gladewater’s Central Business District (CBD) developed, and provided justification for the areas historic significance. Studying Gladewater’s history and development allowed me to recognize the types of historic

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resources in need of protection and provided a context from which to judge the extant landscape. Furthermore, this process enabled me to differentiate the unimportant or insignificant elements of the district from those identified as pertinent and historic. The preference of commercial architecture over residential or public buildings in these design guidelines is a reflection of the current landscape of Gladewater’s CBD as well as its historical development.

In chapter one I established the railroad and its infrastructure as the primary reason for Gladewater’s existence and paramount to Gladewater’s early growth; however, no structures remain from this era except the railroad tracks which are flanked by awkward areas of empty space on either side. The railroad depot, warehouses, and telegraph office which formerly occupied the now empty space have long since disappeared and practically all of the historic building stock still extant in the CBD originates from the transformative oil boom era of the 1930s. The overabundance of oil boom structures and complete lack of railroad infrastructure distorts the town’s origins and hides the complete history of its economic development. As a remedy, it would be pertinent to install interpretive signage bordering the vacant areas adjacent to the railroad, or reconstruct the outlines of several railroad buildings to acknowledge the crucial role that the railroad played in Gladewater’s distant past.

For design guidelines to be effective, they must identify the types of buildings found in the district, classify them, and illustrate their defining architectural characteristics. The structures located in the Central Business District (CBD) are almost
all commercial, however several public and residential structures are scattered throughout. The CBD’s commercial buildings were classified in the design guidelines as either one-part commercial block or two-part commercial block. These classifications were based on the same descriptions found in Richard Longstreth’s *Buildings of Main Street*, and are used by other commercial-oriented design guidelines such as those created by the cities of Elgin and Paris.²

In addition to functioning in a planning and design capacity, the goal was to create guidelines that would advocate the merits of historic preservation and foster public support for the implementation of design criteria in the CBD. To accommodate this objective, a section in the introduction outlined the social, economic, and environmental benefits of historic preservation. The basis of the argument for the social benefits of historic preservation is similar to those made by proponents of urban revitalization. Supporters encourage the idea that the historic built environment contributes to a sense of place and that a dense collection of historic buildings combined with existing amenities such as public transportation, sidewalks, and greenery can encourage social interaction and enhance livability—all key components of twenty-first century urban revitalization.³

The arguments made for the economic benefits of historic preservation were largely

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based on Donald Rypkema’s report *Measuring the Economics of Preservation* and the 2015 report *Economic Impact of Historic Preservation in Texas*. The economic argument was expanded in the sustainability section to include information about federal and state historic rehabilitation tax credits which encourage private investment into rehabilitation projects. The arguments for the environmental benefits were based on ideas outlined in publications by the National Trust for Historic Preservation and the U.S. Green Building Council.

These design guidelines address changes to historic structures within a specific geographic area in Gladewater, Texas. This area was defined using the boundaries described in Gladewater’s 1999 application to the Texas Main Street Program. The information in the application made defining the project area a straightforward process, however finding a suitable name for this area proved challenging. The natural choice was to label it the “Historic Main Street.” This label was initially chosen for several reasons: the project was being done in conjunction with Gladewater’s Main Street Program, the project area was designed to mirror the Main Street Program area, and Main Street itself is the area’s central thoroughfare. The problem with this name was that Gladewater’s

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6 City of Gladewater, “Texas Main Street Program Application,” 1998. This file was provided by the Texas Historical Commission’s Main Street State Coordinator Debra Drescher.
Main Street continues for several miles beyond the Main Street Program area, and this section is totally outside the scope of this project. Therefore, referring to the project area as Historic Main Street was not only confusing and misleading, it was technically incorrect. While using the term “district” was desirable as it indicates a geographically definable area, labeling the area as the “Downtown Historic District” was also not an option because the area has not been nominated as a historic district on the local or the federal level. The name that best represented the project area was the name it was given on Gladewater’s 1999 Main Street Program application, the “Central Business District.”

This title describes the area’s historical role as the center of Gladewater’s commercial activity, and uses the word district without implying it has been designated as a historic district.

The proposed guidelines for the Gladewater CBD are organized into three chapters—introduction, design guidelines, and resources. Collectively, the chapters meet two specific goals for this thesis project. The first goal of these design guidelines is to cultivate community support for historic preservation activities in Gladewater. The introduction chapter is specifically tailored to meet this goal by educating the public about the purpose of design guidelines and explaining how they fit into the broader field of historic preservation. In addition, the introduction encourages the implementation of the guidelines based on arguments for environmental, social, and economic benefits of historic preservation. The logic behind the introduction is that education combined with justification will lead to increased community support for preservation activities.
Although Gladewater does not currently have a historic preservation ordinance, city officials have expressed interest in creating one in the near future. The introduction could also serve as a resource for City staff as they work towards gathering public support to implement a historic preservation ordinance.

The second goal of the design guidelines is to serve as an effective planning and design control tool which can utilized by a design review committee in conjunction with a preservation ordinance so that the historic character of the CBD will be preserved. The content in the design guidelines chapter is organized to work with a preservation ordinance and facilitate the design review process so that owners, developers, and public agencies can collaborate to make consistent decisions that ensure the integrity and character of the local historic district remains intact. The third and final chapter is titled “Resources.” It contains a glossary of terms (which will also serve as an index) and a list of historic buildings located within the boundaries of the CBD. This chapter meets both goals of the design guidelines. By explaining terminology, the glossary helps all parties make appropriate design decisions while the list of historic buildings addresses properties subject to the design guidelines.

The decisions regarding the type of content to include in the chapter sections were predominantly influenced by the Texas Historical Commission’s (THC) Design Guidelines & Standards CHECKLIST. The list outlines a series of suggested topics to include in new design guidelines, but the THC does not dictate what topics to include nor

provide any guidance on organization. While some topics such as “History/Development of the Community,” “General Maintenance,” and “Glossary of Terms” are standard inclusions in most design guidelines, the remaining topics suggested by the THC represent a broad spectrum of criteria that may or may not be relevant to the preservation, planning, and design needs of a particular city. The content of design guidelines should seek to create a balance between the importance of the total streetscape and individual buildings. The specific topics and approaches included in these design guidelines address the specific historic resources found in Gladewater’s CBD as well as the collective elements that distinguish its streetscape.

Although one purpose of design guidelines is to facilitate the preservation of an area’s historic character, identifying the character-defining elements and features which epitomize the area’s historic authenticity can be challenging. To help members of the community better understand the historic character of the CBD, two sections are included in the design guidelines—elements of the streetscape and building features. Elements of the streetscape pertain to the collection of buildings as a whole. They demonstrate how particular elements such as density, shape, height, and setback are consistent throughout the district and collectively form a visual pattern that is part of the CBD’s historic character. The building features section focuses on specific architectural characteristics such as roofs, windows, doors, and the historic commercial storefront. This section helps readers identify these specific architectural features that contribute to the area’s historical

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character and also provides guidance on their appropriate treatment. A list of additional resources for further reading is also included for each feature. The historic commercial storefront feature has greater detail than the other features. This is done for a couple of reasons. First, storefronts are a defining feature of the historical character of the CBD because the area originally developed as a center for commercial activity due to its proximity to the railroad depot. Second, the historic commercial storefront is more complex than the other architectural features because it has many different parts that vary in detail and function. The best approach to adequately address the complexity of commercial storefronts was to give each part of the storefront individual attention and to recommend specific treatment options.

Most of the historic buildings located in the CBD are of masonry construction. Brick and stucco are the most common of the building materials, although there are a few examples of decorative terra cotta. For this reason, these three materials are featured in the treating building materials section and other materials such as wood, metal, and stone are omitted. Since these three materials are all masonry, they share many of the same structural susceptibilities as well as similar approaches to treatment. These commonalities allowed for the treatment of all three materials to be combined into a four-step process which is advantageous for two reasons. First, it avoids repetition and reduces the amount of text in the document by combining the treatment of these three materials into a four-step process instead of repeating the four-step process three times (one for each building material). Second, the four-step process mirrors the preferred sequence of preservation
actions (best practices) on page twenty-six of the design guidelines. These best practices follow the hierarchy of work principle which states that the preferred treatment is the one with the least amount of intervention. This idea is encapsulated in the preservation motto, “We maintain rather than repair. We repair rather than replace.” By mirroring the best practices, the four-step process eliminates the need to reiterate the information already covered on page twenty-six. The only area where there is a significant difference between the treatment of these materials (brick, stucco, and terra cotta) is assessing them for damage and deterioration. To accommodate this, “Step One” lists brick, stucco, and terra cotta individually and common signs of damage are given for each material. The treatments for “Steps Two, Three, and Four” did not vary significantly for each material and therefore did not warrant an individual listing like each material in “Step One.”

Unfortunately, a very common feature seen on historic structures in the CBD is the application of non-historic materials that cover the original façade. The addition of non-historic materials to hide damage or give buildings a facelift is not recommended by the Secretary of the Interior’s Standards for the Treatment of Historic Resources. Specifically, many business owners have installed metal, plastic, or wooden slipcovers to cover the façade of their buildings or applied a stucco mixture over original brickwork in an attempt to modernize the store front or cover damaged materials. Information included in the treating building materials section addresses this issue. Descriptions of slipcovers

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is given and arguments for and against removal are presented to allow owners a degree of flexibility in determining the best course of treatment for their individual building.

Similar information concerning the application and removal of non-historic stucco is also presented in the same section.

Due to a number of vacant lots in the CBD and the recent destruction of a historic commercial store due to fire, a section is included in the design guidelines to address new construction. The recommendation made for new construction is that new buildings should be different, but compatible. This means that new construction should not mimic the historic structures to the degree that they cannot be differentiated. This idea goes back to the 1964 Venice Charter, an important document in the modern preservation movement which influenced the Secretary of the Interior’s Standard for Rehabilitation. Article 9 of the charter states that any addition to an existing landmark must be “distinct from the architectural composition and must bear a contemporary stamp.”¹⁰ There is debate within the historic preservation community about the seemingly contradictory terms of different and compatible and how to apply those terms to new construction. In his presentation to the National Trust for Historic Preservation, architect Steven Semes identified four strategies based on varying degrees of different or compatible: literal replication, invention within the same or a related style, abstract reference, and

intentional opposition. Semes favored compatibility over differentiation, and the content in the new construction section of these design guidelines reflects that philosophy by utilizing the strategy of invention within the same style.

Over the last couple of decades, the historic preservation movement has embraced the idea of sustainable development, arguing that the preservation and adaptive reuse of historic structures can be both environmentally friendly and profitable. Armed with new arguments and allies, the preservation movement’s adoption of the sustainability paradigm has broadened the appeal of preservation and is now attractive to people who are concerned more about culture, climate, and cash than history. To reflect the adoption of sustainable development by preservationists, a section on sustainability is included in the design guidelines. This section focuses on arguments for the economic and environmental sustainability of preservation. The economic arguments are based on three sources: data from a 2015 report by the University of Texas Center for Sustainable Development, a report from Donovan Rypkema and Caroline Cheong to the Advisory Council on Historic Preservation, and public information from the federal and state governments about rehabilitation tax credits. The environmental segment of the


Sustainability section focuses less on green arguments for preservation and more on illustrating lost-cost actions that can be incorporated into a rehabilitation project to increase the energy efficiency of a building.\(^\text{13}\) The various actions presented were gathered from the Secretary of the Interior’s Illustrated Guide on Sustainability and the City of Waxahachie’s design guidelines.\(^\text{14}\) Waxahachie’s guidelines do a wonderful job of integrating the concept of environmental sustainability throughout the guidelines and even include a five-step strategy for energy efficiency.

The National Park Service strongly recommends that photographs and drawings be utilized in design guidelines to reinforce key points.\(^\text{15}\) Presenting information using text and visual images, such as photographs and graphic organizers, appeals to both verbal and visual learners and increases the chance that the information will be understood. For these reasons, Gladewater’s design guidelines utilize both historic and contemporary photographs, maps, and a graphic organizer. The guiding principle behind the placement of visual images in the design guidelines is “the more the better.”

Using historic photographs depicting buildings and street scenes in Gladewater was a priority because photos are an authentic avenue to visually identify the historic

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\(^\text{13}\) Semes, “Differentiated and Compatible.”


character of the town. Acquiring those photographs for use in these design guidelines, however, proved difficult. The historic photographs included were graciously lent to me by the Gladewater Museum or were purchased postcards. The postcards were scanned at 600 dpi. Although some of these photographs were inserted for purely aesthetic purposes, the remaining pictures were deliberately placed in the section about the historical development of Gladewater in an attempt to help readers visualize the district’s story.

While some historic photographs are used in the design guidelines, most photographs are contemporary. The photos were either taken by me over the last year using the camera on an iPhone 8 or by other people who gave me their permission to use the images. Images used in the guidelines to demonstrate architectural styles or best practices described in the text, were preferably local examples from Gladewater. On the contrary, when using images to demonstrate improper design decisions or bad examples, buildings from elsewhere in Texas were chosen instead.

Taking the photographs required some planning. Downtown Gladewater is still an active commercial district, and many of the buildings had cars or pedestrians blocking portions of the building during regular business hours. In addition, many important buildings were located on streets that ran east/west, which meant that the sun’s glare made certain pictures during evening and early morning impossible. Although finding a moment when traffic and pedestrians were totally absent was not realistic, I mitigated this factor by choosing to photograph on Sundays when most businesses in Gladewater’s CBD are closed. To lessen the impact of sun glare, I chose to photograph the east-facing
streets in the morning and the west-facing streets in the evening.

Maps were another important visual tool used in the design guidelines. A map was employed to illustrate the boundary description of the CBD in the introduction. This map was created using a combination of GIS (Geographic Information System) software made publicly available through the Gregg County tax assessor’s office, a screen shot extension on Google Chrome, and Microsoft Paint 3-D. The second map used in the guidelines is a sheet from a six-sheet Sanborn Fire Insurance Map made for Gladewater in 1934.16 This map highlights the historical development of the CBD around the railroad depot and is a snapshot of a transformational period in the city’s history due to the discovery of oil nearby. The map is inserted in section three of the introduction chapter of the design guidelines.

The digital platform used to create these design guidelines was Microsoft Publisher. In contrast to Microsoft Word, Publisher is a graphic design program which focuses on page layout and design rather than word formatting or composition. This program was uniquely suited to the demands of this project because it enabled a user who is inexperienced in graphic design to easily incorporate visual images and text, and design a layout that looks professional. In addition to enhancing the quality of the final product, the PDF file format of the program is conducive to the future accessibility and adaptability of the design guidelines. Publisher and the PDF file type provide flexibility

because these programs are prevalent on most workplace computers in the United States. This means that the design guidelines can be easily updated or altered by the city of Gladewater if the boundaries of the CBD change, or the city incorporates a new historic district. The PDF file type is accessible because it can be easily uploaded to a website, and then quickly downloaded by users. These attributes made Publisher preferable to other professional graphic designer software programs which are expensive, less common, and not as user-friendly.

The process of writing design guidelines for Gladewater’s CBD was organic rather than formulaic. The THC’s Design Guidelines & Standards CHECKLIST was a good starting point because it identified a diverse list of topics that are typically included in design guidelines. In addition, the content, organization, and design decisions made by other small to medium-sized Texas cities in their design guidelines provided many examples of how to convey and arrange information. Ultimately, content in design guidelines should be chosen and arranged in a way that clearly communicates the professional methods and best practices involved with protecting and improving the historical character of a particular district. To achieve this purpose, the content, organization, and design of these guidelines could not be cut and pasted from other cities. It had to be dictated by the unique architectural heritage and development of Gladewater’s CBD, as well as by some of the contemporary challenges faced by its historic buildings. The guidelines were created to serve as a complimentary and explanatory tool that can be used in conjunction with a preservation ordinance. To
sufficiently perform this role, the guidelines rely on a combination of textual and visual information. Long blocks of uninterrupted text are avoided and most of the information is condensed or broken into bite-size bullets to facilitate understanding and reduce confusion. Photographs of local buildings, both modern and historic, are utilized in the guidelines whenever possible to provide relatable examples of abstract concepts or challenging terms found in the text.

In summation, all of the decisions that went into creating the guidelines were for two reasons—appropriateness and practicality. The guidelines had to be appropriate for the unique architectural characteristics specifically found in Gladewater’s CBD; therefore, information about other building materials or architectural styles not present was intentionally excluded. In addition the guidelines had to be practical. The information had to be presented in a user friendly way that would enable people unfamiliar with preservation practices and principles to carry out their own projects in Gladewater.
CONCLUSION

Gladewater’s history endures today through the efforts of its community members. The city continues to celebrate its heritage through festivals such as “Gusher Days” and “Rodeo Roundup,” while exhibits and educational programs at the Gladewater Museum showcase Gladewater’s unique place in the development of Northeast Texas. Since joining the Main Street Program in 1998, the city has promoted the historic buildings in the downtown area as viable locations for local businesses. Taking advantage of the outward charm of the old commercial buildings in the area around South Main Street, both city officials and small business owners have cultivated the image of Gladewater as the “Antique Capitol” of East Texas to attract heritage tourists and antique enthusiasts alike.

The city of Gladewater recognizes the economic value of heritage tourism and understands that the historic buildings in the downtown area can attract visitors looking to experience a place and setting not commonly found in the contemporary American landscape. Many of the buildings currently located in Gladewater’s Central Business District (CBD) date back a hundred years or more; however, none of the structures have been nominated to the National Register of Historic Places or been granted any local recognition and protection. As a result, decades of economic uncertainty and a lack of design controls at the municipal level have left a dissonant patchwork of textures, colors,
and additions that have drastically altered the façades of the old buildings and diminished the historic character of the area.

The goal of this project is to provide a tool that will enable the city of Gladewater to redress the lack of visual cohesion and eventually restore the historic look and feel of the CBD. In order for that to happen, the city must enact controls that will allow it to regulate alterations to the facades of the historic buildings as well as new construction in the area of the CBD. First, the city must designate the CBD as a historic district at the local level and pass a historic preservation ordinance. Gladewater could nominate the CBD to the national or state registers of historic places which would provide wider recognition and make federal and state preservation rehabilitation tax credits available; however, designating the district at the local level and coupling it with a historic preservation ordinance enables a higher level of protection by enabling the city to enforce design control restrictions.

Historic preservation ordinances utilize a type of zoning overlay to ensure that all proposed changes to the district are reviewed by a volunteer design review committee or a designated city employee. During the design review stage design guidelines play a crucial role. These design guidelines—if adopted by the city—will facilitate the design review process by explaining, expanding, and interpreting the general design criteria set forth in the local preservation ordinance. In addition, the guidelines will enlighten the public on some of the economic and environmental arguments in favor of preservation
activities and explain the accepted practices and standards of preservation work. Although the city cannot force property owners to undo earlier alterations to restore their building’s historic character, these guidelines will hopefully encourage current and future property owners to appreciate their historic structures and inspire them to take the appropriate steps to preserve or rehabilitate their buildings.

The city of Gladewater has expressed interest in becoming a Certified Local Government (CLG), a program administered by the Texas Historical Commission that provides technical assistance, training, and funding to cities that are serious about preserving their historic resources.¹ One of the requirements to join this program is that the city must have a local preservation ordinance and a set of design guidelines to work in conjunction with that law. If Gladewater pursues CLG membership and takes steps to enact a local preservation ordinance, these guidelines will be immediately available, thus satisfying CLG admission requirements.

If used correctly, these design guidelines can mitigate decades of neglect and misunderstanding surrounding the treatment of Gladewater’s historic resources. They can be utilized as a planning tool to eventually restore the visual cohesiveness and historical character of Gladewater’s CBD. The positive changes brought about by the implementation of these design guidelines may open up new opportunities for economic

growth. If the city meets the requirements to become a CLG it can receive technical assistance and funding to begin the preservation and rehabilitation work necessary to restore the historic character of the CBD and make it eligible for the National Register of Historic Places. These preservation activities will create local jobs, and the city will likely experience a boost in heritage tourism—thus benefiting the local economy.

Public history occurs when the academic discipline of history is applied to the real world for public benefit. This project was a collaborative effort, done on behalf of the public, to facilitate the preservation of historic buildings in the CBD which serve as physical connections to the people and events of the town’s past. Although the historic buildings of the CBD are monuments from a time that brought unprecedented growth and prosperity to Gladewater, they can still help to sustain the town’s economic future. Concurrently, the guidelines provide an avenue for the rehabilitation and reuse of these buildings, giving them agency and a role to play in the future development of the town. These guidelines unmistakably bear the stamp of Gladewater, Texas, and by doing so they continue the tradition of historic preservation in the United States—a grassroots movement focused on saving the built heritage of a community so that it may be understood and enjoyed by future generations.
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Design Guidelines for the Central Business District (CBD) of Gladewater, Texas
City of Gladewater

Design Guidelines for the Central Business District

AUGUST, 2018

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Introduction
1. Introduction

I. DESIGN GUIDELINES: AN INTRODUCTION

WHAT ARE THEY?

♦ Design guidelines are a locally created document that use photographs, illustrations, and written design suggestions to outline the best practices for the preservation and rehabilitation of a community’s historic resources. They are often used to facilitate design review conducted by historic preservation commissions as part of compliance with local preservation ordinances.

♦ All design guidelines contain specific instructions for the proper treatment of historic structures. These principles emanate from a set of four treatment standards put forth by the Secretary of the Interior: Preservation, Rehabilitation, Restoration, and Reconstruction. Responding to the public’s need for guidance and a codified set of standards to regulate the treatments of historic structures, the Department of the Interior first published the Secretary of the Interior’s Standards for the Treatment of Historic Properties in 1978.

♦ Collectively, these standards are the origin for all preservation doctrine found in these design guidelines, however, the Standards for Rehabilitation are particularly suitable for the preservation needs of Gladewater’s CBD. By allowing for compatible alterations and additions to historic properties, the flexibility of the Rehabilitation standard facilitates the adaptive reuse of historic buildings so they can remain viable parts of the community.
1. Introduction

**The Secretary of the Interior’s Standards for Rehabilitation**

**I. Find an appropriate use**

A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

**II. Preserve the historic character**

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

**III. Do not create false history**

Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

**IV. Preserve significant changes**

Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

**V. Preserve the historic fabric**

Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

**VI. Repair before replace**

Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
1. Introduction

VII. Be gentle
Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

VIII. Protect archeological resources
Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

IX. New design should be compatible with the old
New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

X. New construction must be reversible
New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
1. Introduction

GUIDELINES VS. STANDARDS

- **Guidelines:** Not mandatory. Explanatory, helpful recommendations.
- **Standards:** Required and prescriptive. They can be definitively measured.

WHAT IS THEIR PURPOSE?

- Design guidelines help preserve the architectural features of individual historic buildings and provide guidance on new development.
- Specifically, the guidelines address any actions that affect the character-defining elements of a structure: materials, architectural features, and even its height, width, and setback from the street (streetscape).
- These guidelines are primarily concerned with the physical appearance of the downtown commercial historic properties as seen from public right of ways.

WHO USES THEM?

- Design guidelines are a valuable tool for property owners, contractors, architects, and design review boards. Many cities advance the protection of their historic resources by creating preservation ordinances under local zoning regulations. These ordinances typically address new construction, demolition, and exterior repairs and alterations to structures located within locally designated historic districts.
- Information contained in these design guidelines is organized to facilitate the preservation process so that owners, contractors, and public agencies can collaborate and make consistent decisions to ensure that the integrity and character of the local historic district remains intact.
1. Introduction

**WHAT IS THE GOAL?**

- The brick buildings that line Gladewater’s Central Business District (CBD) are a tangible link to the city’s heritage. They are the physical remnants of the community’s vibrant commercial past and embody the dynamic and resourceful nature of its citizens who turned a sleepy railroad stop into an important regional economic center.

- Through preservation and design-conscious development, the buildings of Gladewater’s CBD can continue to bestow a sense of stability, belonging, and pride to members of the local community. Furthermore, the preservation and rehabilitation of the area’s early-twentieth century commercial architecture will serve the needs of business owners and visitors by contributing to the economic revitalization and future sustainability of the area in the twenty-first century.

![Postcard shows view of Main Street, facing north circa 1940s. Image courtesy of TXGenWeb Postcards.](image_url)
II. THE BENEFITS OF HISTORIC PRESERVATION

SOCIAL

- The concentration of buildings and storefronts in the CBD is pedestrian friendly and promotes social interaction between community members and visitors.
- Preserving the historic character of this area can provide citizens with a visual reminder of their cultural heritage and contribute to a renewed sense of community identity, civic participation, and pride.
- Historic preservation reduces crime, especially building-specific crime such as arson and graffiti.
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**ECONOMIC**

The Historic Rehabilitation Project

- Rehabilitating a historic building can cost less than building a new one. Here are some reasons why:
  - Existing material in good condition can be reused.
  - The building already has mechanical, electrical, and plumbing systems, and is connected to power and sewer utilities.
  - No costs associated with demolition or site preparation.
  - There are numerous financial incentives such as preservation grants and federal and state tax credits for preservation projects to help offset the cost of rehabilitation projects.
- Rehabilitation projects typically benefit the local economy more than new construction because a higher percentage of each dollar spent on these projects is devoted to the purchase of local labor and materials.
- In 2013 Texas spent $772 million on historic rehabilitation projects, which led to the creation of 15,396 jobs.

*Increased Property Value*

- People invest in an area as much as the individual structure itself. In districts where the physical appearance of buildings is controlled and historic features are maintained, properties tend to increase in value.

*Heritage Tourism*

- Revitalizing Gladewater's central business district, through the preservation and rehabilitation of its historic buildings, will attract visitors seeking to experience the cultural heritage of East Texas.
- Heritage tourists spend more on local goods and services than non-heritage travelers.
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- Save your heritage, share it with visitors, and reap the economic benefits.

**ENVIRONMENTAL**

- Historic buildings are often more energy efficient.
  - Many historic buildings were built before climate control and electric lighting. As a result, their construction methods and materials often maximized natural sources of heating, lighting, and ventilation to respond to local climatic conditions.

- Reusing older buildings avoids the environmental impacts associated with demolition and new construction.
  - Building debris accounts for 1/3 of all waste generated in the United States.
  - It can take between 10 and 80 years for a new, 30% more energy efficient building to overcome the climate change impacts created by its construction.

- Reusing older materials reduces consumption of natural resources.

- Historic preservation saves energy and has a smaller environmental footprint when you take embodied energy into account.
  - **Embodied energy** is the energy consumed by all of the processes associated with the production of a building, from the mining and processing of natural resources to manufacturing, transport, and building construction.

- Rehabilitation projects create an opportunity to retrofit a building to make it more energy efficient.

All of these factors contribute to increased livability and quality of life for the residents of Gladewater!
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III. Economic Incentives: Tax Credits & Local Grants

The Historic Preservation Tax Credit
Both the federal and Texas state government promote the rehabilitation of historic buildings through tax incentives. These credits only apply to income-producing buildings that are certified historic. For more information on specific requirements you can visit the following links:

Texas
http://www.thc.texas.gov/preserve/projects-and-programs/preservation-tax-incentives/texas-historic-preservation-tax-credit

Federal

Federal Historic Preservation Tax Credit
20% of the amount spent on the certified rehabilitation of a certified historic structure can be redeemed for tax credits. This lowers the amount of tax owed dollar for dollar.

For example, if a company spends $100,000 rehabilitating a certified historic building and the rehabilitation work is done according to the Secretary of the Interior’s Standards for Rehabilitation, that company may deduct $20,000 from total amount of tax it owes to the IRS.

State of Texas Historic Preservation Tax Credit
Texas offers 28% tax credit for the certified rehabilitation of historic buildings. The state tax credit is defined as a credit earned against either the state franchise tax or the insurance premium tax.
1. Introduction

Note: Both the federal and the state tax credits may be used in conjunction for the same project and can be used over a multi-year period.

**LOCAL FINANCIAL INCENTIVES**

Through the Main Street Office, the city of Gladewater has established programs that offer financial and technical assistance to groups attempting to improve the appearance of historic commercial structures located in the Central Business District (CBD).

- **Façade Improvement Grant Program:** Participants may receive a one-year grant with a maximum reimbursement of $10,000 toward the total project cost. Eligible projects will improve the exterior appearance of historic sites and buildings located in the CBD.

- **Low Interest Loan Program:** Available for projects that seek to rehabilitate or restore commercial buildings within the boundaries of the CBD and buildings on West Highway 80 from the western Main Street boundary to East Lake Drive.

- **Incentive Grants:** These grants are available for signs, paint, and exterior building cleaning. They are a dollar for dollar match up to $250.

Note: For further information, please visit the Main Street Office or contact the Main Street Manager. Applications must be submitted to the Main Street Office, and must be approved by the Design Committee of the Gladewater Main Street Board.

*Remember! These design guidelines are a useful tool for determining the appropriate scope of work for projects affecting the exterior appearance of historic structures.*
III. Development of Gladewater's Central Business District

The current landscape of Gladewater's central business district is the result of successive waves of economic expansion and contraction, spurred initially by the railroad and later by the discovery of oil. Although practically all of the early railroad structures have been lost to time, the historic buildings that currently constitute the downtown area display the unique architectural legacy of the 1930s. These structures provide both locals and visitors alike with a physical link to the most transformative and exciting years in Gladewater's history.

The town of Gladewater did not exist before 1873. That year the Texas and Pacific Railroad (T&P) built a depot near Glade Creek, forming the core of the future town. The impetus for the town's early development was linked to profit from the region's natural resources. Driven by cotton and timber, the local economy relied on the railroad to link it to distant markets. As a result, the commercial heart of the town developed along two roads that ran parallel to the tracks—Commercial and Pacific Avenues. In the early 1900s, Gladewater's first brick structures were built.
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on these avenues by some of the town's leading businessmen. Among these were Dr. E. L. Walker's drugstore, L. J. Everett's grocery store, A. M. Phillip's two-story brick hardware store, and the first bank in Gladewater, opened by J. Roy Knox in 1905 on the corner of Main and East Pacific.

Following a period of modest growth, oil was discovered in 1931 and the rural town was transformed into a city overnight. Thousands of people flocked to Gladewater, attracted by the money that flowed as freely as the oil. The explosive growth of Gladewater's population and the sudden influx of wealth irrevocably changed the built environment of the town. Adjacent the hundreds of temporary wooden buildings that sprang up to provide shelter, food, and clothing for the newcomers, hundreds of oil wells were drilled on city lots alongside homes, schools, churches, and even in the local cemetery. These wells were accompanied by iron or wooden derricks, boilers, and thousands of feet of pipe which terminated in slush pits. More permanent buildings were constructed in Gladewater's downtown area as it also underwent significant changes during this period.

Many of the central business district's older commercial structures built in the early 1900s were replaced by new brick commercial and civic buildings in the trendy Art Deco style. These new buildings, located along Main Street, Pacific Avenue, and Commerce Avenue, included a
1. Introduction

community center, bus station, movie theatre, bank, service station and garage, post-office, and several retail stores.

In the 1970s, Gladewater's economy became more diversified and the town outgrew its dependence on the oil industry. Major roads, which became important transportation routes through East Texas, overtook the railroad as the town's main economic artery. Many businesses and new commercial development moved away from the historic downtown adjacent to Main Street, and developed along the outskirts of town and along Upshur Avenue (US Highway 80).

By 1990 there was a flourishing antiques trade in downtown Gladewater which influenced town leaders to embrace heritage tourism as another mode of economic opportunity. Many antique stores are located in the historic brick buildings along Main Street and Commerce and Pacific Avenues. Gladewater city officials rebranded the city “The Antique Capitol of East Texas” and adopted the Main
1. Introduction

IV. Map of the Central Business District

Boundary Description

Gladewater’s central business district includes all properties located along the section of Main Street (Highway 271) between Sabine Avenue and Upshur Street. Additional properties are located along Sabine, Glade, Pacific, and Quitman Avenues between Center and Dean Streets, as well as all properties on Commerce Avenue between Ferry Street and Stuart Street.
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Design
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2. Design Guidelines

I. BUILDING TYPES

Gladewater’s Central Business District (CBD) is a dense collection of one-part and two-part commercial buildings with the exception of several public and residential buildings scattered throughout the district.

One-Part Commercial Block: The one-part commercial block is a simple box with a decorated façade. These one story buildings are typically connected to another commercial structure and are not usually freestanding. They are characterized by large plate glass display windows and a recessed entrance. Many of these structures employ a large space between the windows and the cornice. Others have a false front, which is a front wall that extends above the roof and the sides of a building to create a more impressive façade. These features were designed to make the façade look larger and to provide a sizeable place for advertising and signage.

Design Guidelines for the Central Business District
2. Design Guidelines

**Two-Part Commercial Block:** The most common type of commercial structure found in the CBD, these buildings are two stories tall and divided horizontally into two distinct zones.

- **Lower Zone:** This is the commercial storefront. It starts at street level, and is designed for public use. It is typically characterized by horizontally-placed transom windows, an awning, large plate glass display windows, a recessed entrance, and a bulkhead.

- **Upper Zone:** This portion was often used for private functions such as professional offices, meeting rooms, or as residential space. It is typically characterized by a decorative cornice spanning the top of the structure, large windows often placed in pairs or in groups of three, and a horizontal band which clearly distinguishes it from the lower zone.

![Image of a two-part commercial block]
2. Design Guidelines

**Public**: There are several architecturally notable public structures built in the CBD.

The building which currently houses the Gladewater Museum was originally built in 1939 to serve as county offices and the local library. It is an example of Art Moderne style architecture popular during its period of construction.

The current United States Post Office, built in 1940 by the Federal Works Agency, is a Spanish Revival style building which follows the larger design trends of federally funded buildings during the 1930s and 40s.

The Lofts of Town Hall Apartments building was originally constructed in 1933 as the City Hall. The original building design was Art Deco with Spanish Revival accents, but it was expanded and heavily altered in a remodel during the 1960s.
2. Design Guidelines

**Residential:** Most of the houses in the CBD are one-story single family residences, constructed in styles that were popular between 1890 and 1940: Queen Anne Victorian, Neoclassical, and Tudor Revival.
2. Design Guidelines

II. ELEMENTS OF THE STREETSCAPE

The historical character of the CBD is not a product of one or two well-preserved buildings. Rather, it is the sum of all the district’s elements and their relation to each other that coalesces to produce a look and feel that can be characterized as historic. When applied to a collection of buildings along a street these elements form a streetscape. To maintain the integrity and character of the CBD, it is essential to preserve or replicate the following five elements of the streetscape:

1. **Building Density**: The dense development pattern seen in the CBD was a common characteristic of commercial development in the United States between 1850 and 1950. One-part and two-part commercial buildings were constructed adjacent to the sidewalk in addition to the structures next door. Spaces between these buildings were rare, but sometimes alleyways were constructed to provide service access or to allow natural light and ventilation into the interior.

☐ **Compatible**: High density of buildings is maintained without major gaps. Solid wall of building façade along street frontage.

☒ **Incompatible**: Empty space in the form of noticeable, irregular gaps between buildings resulting from demolished structures.
2. Design Guidelines

2. **Building Form:** Lot size and shape dictated the form of these buildings. Most lots were rectilinear and narrow. Buildings were often subdivided into several business with access to the street. As a result, the buildings in the CBD are rectangular in shape, and have a repeating pattern of bays separated by brick piers.

- **Compatible:** Buildings conform to the shape of their lot, and occupy the majority of lot space. The front of a building is broken up into bays consisting of an entrance and display windows.

- **Incompatible:** Irregular-shaped buildings, and building that do not utilize the majority of lot space. Long, uninterrupted facades.

![Illustration of CBD buildings]

Notice the long, thin rectangular lots of the CBD. Sanborn Fire insurance Maps. Sheet 2. Gladewater, Texas, 1936. Image courtesy of the Perry Castañeda Library Map Collection at the University of Texas at Austin.

3. **Building Height:** The commercial buildings of Gladewater's CBD are either one or two stories tall. Because the supply of commercial space never outpaced the demand, commercial development had adequate space for expansion and multi-story structures never became a necessity.

- **Compatible:** To maintain the historic pattern and rhythm, building heights will not exceed two stories.

- **Incompatible:** Buildings are taller than two-stories or less than one story.
2. Design Guidelines

4. Building Setback: Setback is measured as the distance from the front property line to the front of the building. Commercial structures in the CBD are built to the front of the property line with their front entrances facing the primary street and have no setback. This uniformity in setback creates continuity in the streetscape and should be maintained.

☑ Compatible: Buildings are located at the front of the property line, adjacent to the sidewalk.

☒ Incompatible: Buildings are set back and away from the sidewalk.

☑ The storefronts of these buildings touch the sidewalk. This is the recommended setback for historic commercial structures.

8. The Storefront: The high density of commercial buildings in the CBD meant that they were designed to be seen from the front. As a result, distinct, uniform architectural elements appear on the building front.

☑ Compatible: See Section 4 “Building Features.”

*Your individual property is part of the larger streetscape of the CBD. It is important to keep the Five Elements (Density/Form/Height/Setback/Storefront) in mind when altering a building or constructing a new building within the district's boundaries.
2. Design Guidelines

Additional Historic Streetscape Features

Located within the CBD are concrete street sign posts and in-street brass stop sign plaques. These features are from the New Deal era and were likely built by the Works Progress Administration as part of a larger effort to upgrade the nation’s transportation infrastructure.

Unfortunately, many of these historic traffic signs built across the state have been destroyed over the years, and the examples found in Gladewater are a valuable asset that bolster the historic integrity of the CBD.

In-street brass stop sign plaque. Originally had a vertical sign as well. Located at the intersection of E. Pacific Avenue and Main Street.

Street sign encased in New Deal era concrete. Located at the intersection of E. Pacific Avenue and Main Street.
2. Design Guidelines

III. PLANNING YOUR PROJECT

Before starting a project, ask yourself these questions:

1. Is the building located in the area designated as the CBD in the map on page 14?

2. Will the proposed work affect the exterior appearance of the building as seen from any public right of way?

3. Is the project new construction?

If you answered “YES” to #1 and #2, the information contained in this chapter is directly relevant to you.

If you answered “YES” to #1 and #3, then please Section Six “New Construction” on page 46.

If you answered “NO” to any two of the questions, then these design guidelines are not applicable to your project.

When it comes to planning a historic preservation project, it is important keep the following in mind:

1. The goal: To protect the historic resources and the unique character of Gladewater’s Central Business District.

2. The motto: “We maintain rather than repair, and we repair rather than replace.”

3. The least amount of intervention is always preferable. Emphasis should be placed on the protection, maintenance, and repair of the historic materials and features of a building.

4. Only replace historic materials or building features if they are missing or damaged beyond repair. When doing this, it is important to match the original materials and design.

When doing historic preservation work, the terms preservation and rehabilitation are often used interchangeably when in fact they are two distinct and separate approaches.
2. Design Guidelines

**Preservation:** The act of applying measures necessary to sustain the existing form, integrity, and materials of a historic property.

**Example:** A family of four recently moved to Gladewater and purchased a poorly maintained, Tudor-style home within the CBD as their primary residence. When they repainted the exterior, they did not paint over the decorative half-timbering. They rebuilt the chimney in the same style as the original and used bricks that matched the original color.

**Rehabilitation:** The act of converting a building to a use other than that for which it was originally designed while making minimal changes to its defining characteristics (materials and features).

**Example:** A company bought a building in the CBD that was originally a bank. They converted it into a restaurant by adding a kitchen and installing new electrical and ventilation systems. They also created a large dining area by knocking down a non-load-bearing wall. In addition to the interior renovations that were necessary to change the building's use, the company removed the twenty-year-old metal slipcover on the building's façade, repaired the newly exposed bricks, and rebuilt missing columns that originally lined the entrance.

**How do I know if my project is Preservation or Rehabilitation?**

To determine if your project is considered “Preservation” or “Rehabilitation,” ask yourself the following questions:

1. Is your scope of work limited to stabilizing the building, repairing historic materials and features, and/or performing routine maintenance?
2. Does your scope of work include altering or adding new additions to the building so that it can perform a function different from its historical use?

**If you answered “YES” to question #1, your project is Preservation.**

**If you answered “YES” to question #2, your project is Rehabilitation.**
2. Design Guidelines

Keeping Your Project Up to Code: Historic Structures and the International Existing Building Code (IEBC)

In Texas, there is not a state building code, and local governments are free to adopt a specific code to meet their needs. The IEBC has been adopted by numerous municipalities across Texas for code compliance on historic buildings because it is adapted to meet the needs of historic structures while still ensuring public safety.

The IEBC

- Provides certain provisions that might allow you to maintain the architectural integrity of your building. For example, Chapter 12 allows building owners to use original materials and construction techniques that are not permitted under other building codes.
- Provides some exceptions from code requirements if the building is deemed to have historic value.

For more information on IEBC eligibility and code requirements for historic buildings, please visit the following link.

2. Design Guidelines

The Preferred Sequence of Preservation Actions

- **Maintain** features that are in good condition
- **Repair** features that are in poor condition
- **Replace** features that are beyond repair
- **Reconstruct** missing features
- **Design new features to be compatible**

More preferred

Preservation

Rehabilitation

Less preferred
2. Design Guidelines

**IV. BUILDING FEATURES**

The purpose of this section is to help the reader identify the key architectural features of a building and their character-defining elements, understand how each feature contributes to a building’s overall character, and plan projects which utilize the appropriate actions to preserve the historic integrity of buildings in the CBD.
2. Design Guidelines

1. Roofs

Characteristics: The roofs of commercial buildings are either flat or low-pitched and are often hidden by a parapet.

Treatment: Preserve the shape, decorative features, and materials of the roof.

Compatible Actions

☑ Maintain the size, shape, and pitch of the historic roof.

☑ Clean gutters and repair deteriorated flashing or damaged roofing material.

☑ Use materials similar to the original roof if repair or replacement is necessary.

☑ Place new mechanical or service equipment out of sight from the public right of way. Those can usually be hidden behind the parapet walls on commercial buildings.

☑ Design any new replacement features based on historical,

Incompatible Actions

☒ Radically change the size, shape, or pitch of the roof.

☒ Neglect to perform routine maintenance and repair, and allow water damage to occur.

☒ Replace an entire roof feature when repair or limited replacement is possible.

☒ Place mechanical systems in a position that can easily be seen from the street.

FOR MORE INFORMATION:


2. Design Guidelines

2. Windows

Characteristics: Commercial buildings typically have three types of windows:

- **Upper-story windows:** A row of windows located above street level. They are typically tall and narrow and are single or double-hung with a one-over-one window configuration.

- **Transom:** A horizontally oriented set of windows located above the display windows and door, separated by a frame.

- **Display window:** The main portion of glass on the storefront where goods and services are displayed.

Treatment: Preserve the original glass pane size as well as the window dimensions, location, arrangement, and materials. It is also important to maintain the historic window features such as the frame, sash, muntin, and molding.

**Compatible Actions**

- Maintain and repair rather than replace. Original components should be retained when possible.
- Periodically conduct surface treatments such as cleaning, repainting, rust removal, and reapplication of protective coatings such as paint.

**If window replacement is necessary:**

- Match original window frame material.
- Use window glass that is clear (non-tinted) and non-reflective.
- Fill the space of the original opening using the same window dimensions.
- Preserve the original position, number, and arrangement of windows in the wall.

**Incompatible Actions**

- Change the size or shape of the original opening.
- Create new window openings.
- Cover or paint over windows.
- Use Plexiglas or add window tint.
- Change the window material. For example, replace wood frames with aluminum.
- Change the window features. For example, installing double pane windows when the originals were single pane, or changing the configuration of the muntin.
2. Design Guidelines

For more information:


- Maintaining the Upper-Floor Windows and Transoms on Your Historic Commercial Building: [https://www.wisconsinhistory.org/Records/Article/CS4141](https://www.wisconsinhistory.org/Records/Article/CS4141)

☑️ The original position, spacing and arrangement of upper-story windows has been preserved on the Weeks and Hardeman buildings.

☒ The window features on the upper story windows below the Hardeman sign have been changed and do not reflect the two over one configuration of the rest of the upper story windows.
2. Design Guidelines

3. Doors

Historic doors for commercial buildings usually have large glass panels to let you see inside.

Treatment: Preserve the character-defining features of a historic door, its materials, and proportions.

- **Compatible Actions**
  - Repair a damaged door and replace damaged parts with materials, features, and designs that match the original.
  - Maintain the original proportions and location of the doorway.
  - If replacement is necessary, choose a door that matches the original in size, material, and design.

- **Incompatible Actions**
  - Change the proportions of the doorway by widening or reducing its size.
  - Change the type of door. For example, replace a double-door entry with a single door.
  - Add, remove, or change key features of the door, including changing the style of the door.
  - Add extra features, such as burglar bars.

**For More Information:**
- Repairing an Exterior Door on Your Historic Building: [https://www.wisconsinhistory.org/Records/Article/CS4310](https://www.wisconsinhistory.org/Records/Article/CS4310)

- The original proportions and location of the doorways have been maintained. The large plate glass in the door, which was a common feature on the 20th century commercial storefront, has been maintained also.

Design Guidelines for the Central Business District
2. Design Guidelines

4. Historic Commercial Storefront

The front façade of a historic commercial building, commonly known as the storefront, is the most important feature of that building. Collectively, the storefronts of the CBD have many character-defining elements which repeat to form a common visual organization and pattern. It is essential to avoid removing or altering these elements to protect the integrity of Gladewater’s historic commercial storefront.

Elements of the storefront (from the top down):
2. Design Guidelines

4.1 Parapet: A low wall or protective railing, usually used around the edge of a roof. 

Maintain the original line and design of the parapet.

- If parts of the parapet are damaged or missing, repair or replace those pieces.
- Do not alter the parapet.
- Do not build a parapet if the original building design did not include one.

4.2 Cornice: A decorative band at the top of a building. Most two-part commercial-style buildings will have also have a cornice that divides the upper and lower sections.

Maintain decorative brick molding.

- If decorative details are missing, it is suitable to restore the cornice using materials and design similar to the original.
- Any new design should be justified by physical or pictorial evidence to avoid creating a misrepresentation of the building’s heritage. Avoid guesswork.

4.3 Upper-story window: A row of windows located above street level. They are typically tall and narrow and are single- or double-hung with a one-over-one window configuration. 

Maintain the size and shape of upper story windows.

- If windows have been filled in, painted, or blocked, consider reopening the window space and installing new windows if necessary.
- Match the design and material of a replacement window to the original.
2. Design Guidelines

4.4 Sign band: A flat band running above the transom to allow for the placement of signs.  
*If this area is empty, consider moving the building’s signage to fill the space.*

4.5 Awning: A roof-like covering of canvas or rigid material over a window or a door to provide protection from the weather. Often extends to the edge of the sidewalk.  
*Historically, most commercial buildings in the CBD have awnings. If the building does not have an awning, consider installing one if evidence of an earlier awning can be found.*

- The awning should always fit the dimensions of the storefront.
- Metal or fabric awnings are encouraged.
- Many commercial storefronts with transom windows utilize a flat, bracket-mounted awning placed directly below the transom.

*Inappropriate awnings are...*

- Too large for the storefront and hide features of the building.
- Made from wood or asphalt shingles.

4.6 Transom: A horizontally-oriented set of windows located above the display windows and door separated by a frame.  
*Maintain the original proportion and shape of the transom.*

- Avoid removing, enclosing, or painting the transom. Historically, transoms were designed to provide a natural light source by allowing sunlight into the building’s interior.
- If air conditioning units have been mounted in the place of a transom panel, relocate the unit to the back or roof of the building.
- Replace missing or covered transom panels with new glass.
- If transom must be blocked, maintain the proportions and use the space as a sign panel or decorative band.
2. Design Guidelines

4.7 **Display window:** The main portion of glass on the storefront, where goods and services are displayed.

* Maintain the size and shape of the display windows.*

- Window displays should be not be empty or excessively cluttered.
- Signage in the display windows should be minimal and to the point.

4.8 **Entry:** A doorway, often recessed, not only to protect the entrance from inclement weather but also to increase the amount of space in which to display merchandise.

* Maintain the recessed or angled entry configuration.*

- Avoid changing the size and shape of a historic door opening.
- Historically, most storefront doors had a large glass panel.
- Do not enclose door transoms or sidelights.
- Preserve the materials and design of the **threshold**. If threshold is missing or damaged and evidence of the original can be found, it is suitable to repair or replace it in kind.

4.9 **Bulkhead:** The short wall below the display window, separating the window from the sidewalk. Bulkheads are generally between 18" and 24" high. Typically constructed of wood or brick, and sometimes surfaced with ceramic tile.

* Maintain the bulkhead that is found below the display window.*

- If the bulkhead is covered, consider exposing the original design.
- If the bulkhead is missing, reconstruct the feature using a design similar to others in the CBD.
- Appropriate materials are painted wood, ceramic tile, and/or brick.
2. Design Guidelines

“The storefront should generally be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.”

For more information:


- Enhancing your historic commercial building with awnings: https://www.wisconsinhistory.org/Records/Article/CS4150

One-part commercial: This type of structure is very common in Gladewater’s CBD.

- Brick pattern in the cornice has been maintained.
- Fixed awning is historically authentic, and painted to match color the scheme which accents the cornice.
- Size, shape, and location of original storefront doors and windows have been maintained.
- Transom has been covered.
- Air conditioning unit should not be visible from street.
- Display window on left has different configuration from display window on the right, which is has the solid plate glass typically found on 20th century commercial storefronts.
2. Design Guidelines

V. TREATING BUILDING MATERIALS

Masonry is the most common exterior material of historic commercial buildings in Gladewater's CBD. This includes brick, terra cotta, and historic stucco. Most of the buildings were constructed with load-bearing brick walls, and several feature decorative terra cotta masonry features along the cornice. This section contains some ideas on how to maintain, protect, and repair historic brick and stucco which is prevalent in the CBD. Before any repair or restoration of these materials is undertaken, consult a preservation professional to help determine the best course of action. This helps avoid unnecessary, and often irreversible, damage to historic materials.

Step 1: Inspection equals protection

Routine inspection and maintenance is vital to a building’s longevity. A thorough visual inspection of the building should be done annually, or even bi-annually depending on the building’s condition. This helps to determine the scale and scope of maintenance or repairs that should be performed on the masonry, and helps you catch small problems before they become big problems. Common signs of masonry damage include:

BRICK:
- Deterioration: Cracking or spalling (flaking) brick
- Major erosion of the brick surface.
- Structural failure: sections the walls are bowing inward, outward, or even falling.
- Stair step mortar cracks: cracks in the mortar between bricks that look like stair steps.
- Bricks covered with a white powdery substance: indication of excessive moisture in the walls.
2. Design Guidelines

STUCCO

- Soft areas of stucco will echo with a hollow sound when tapped gently with a wooden or acrylic hammer. This indicates moisture damage.
- Bulging, cracked or missing sections of stucco.

TERRA COTTA

- The formation of small random cracks in the glaze. This is known as crazing.
- The partial loss of the material itself. This is known as spalling.
- Deterioration of the metal anchoring which fastens the terra cotta to the building. This is difficult to diagnose because the metal anchoring brackets are hidden underneath the terra cotta material.

BRICK, STUCCO, AND/OR TERRA COTTA

- Surface debris such as dirt, moss and mold: it is not necessary to remove this patina from your building unless an excessive buildup has occurred.

![Image of brick wall with mortar cracks](image)

This section of brick wall is exhibiting the stair-step mortar cracks, and has lost a significant amount of mortar material. This section needs repointing.
2. Design Guidelines

Note: The following steps apply to brick, stucco, and terra cotta materials.

Step 2: Prioritize water damage

Uncontrolled moisture is the most prevalent cause of deterioration in historic masonry buildings. It leads to erosion, corrosion, rot, and ultimately the destruction of materials and eventually structural components. Maintenance and repairs that mitigate water damage should always take priority over other projects.

- Provide proper drainage to ensure all water drains away from the foundation and there is no accumulation of water on or around the structure.
- Immediately fix leaking roofs and gutters.
- Give special attention to areas that are subject to extreme weather exposure.

This photo shows non-historic stucco that has been applied over brick. The stucco is exhibiting signs of water damage. The cracking and flaking of the stucco is known as spalling.

The recommended treatment in this circumstance would be to carefully remove the rest of the stucco. Repair the original brick and mortar to restore the historic character and bolster the structural integrity of the building.
2. Design Guidelines

Step 3: Surface treatment—Clean or Coat?

Inappropriate cleaning and coating treatments are a major cause of damage to historic masonry buildings. Before you start a project, carefully consider your objective and identify the possible risks involved.

**Cleaning:** The type and source of stain will determine the appropriate cleaning technique of removal. Base your actions on the result of your visual inspection. *Always choose the gentlest method possible.*

- **Soaking:** Prolonged spraying or misting with water. Often good for removing heavy accumulations of soot, sulfate crusts or gypsum crusts that tend to form in protected areas of a building not regularly washed by rain.
- **Water washing:** Wash surface with low to medium pressure water and scrub using a soft bristle brush. This is often the least expensive and safest method.
- **Chemical Cleaning:** The use of acidic or alkaline cleaners in combination with water. This can be good for removing dirt, as well as paint and other coatings, metallic and plant stains, and graffiti. Acidic cleaners, of course, should not be used on masonry that is acid sensitive.

**AVOID:**

- Cleaning using high pressure water.
- Metal bristled brushes.
- Mechanical cleaning treatments such as sandblasting, grinding, or sanding. These often result in damage to the brick and can remove brick and stucco’s protective outer layer which accelerates deterioration of the material.
2. Design Guidelines

TIPS:

1. Test the cleaning treatment in a test patch first.
2. Start at the bottom of the building and progress upwards. This prevents water dripping from upper level from staining the lower level.
3. If the masonry is already painted, it is often safer to repaint rather than attempt to strip the paint.

Coating: Unlike wood, brick does not require paint as a protective agent. Painting brick that was historically unpainted is not recommended. In addition, water-proofing brick using water repellent coating is discouraged because it can trap moisture in the material.

Step 4: Repair or Replacement

If your building inspection reveals signs of masonry damage or significant deterioration of the brick, stucco, or terra cotta material, immediately address the problem. This damage is most often caused by moisture, so the root cause of deterioration should be dealt with before any masonry repair occurs.

Brick

Patching: The repair or replacement of deteriorated masonry.

- Use in-kind materials whenever possible.
- Match the original material, color, and dimension, if replacement in kind is not possible.

Repointing: The process of removing deteriorated mortar from the joints of a brick wall and replacing it with new mortar.

- Copy the strength, composition, color, and texture of the old mortar.
- Avoid using mortar with a high Portland cement content as it is significantly harder than a sand-lime recipe and can further damage the historic brick.
- The width and profile of the old mortar joint should be replicated.
2. Design Guidelines

- Preparing a test panel is recommended to ensure the mortar is the right strength and color.

**Historic Stucco**

3 Step Process for stucco repair:

1. Remove all deteriorated, severely cracked and loose stucco down to the lath.
2. Clean all debris with a non-metal, soft bristle brush, and all plant growth, dirt, loose paint, oil or grease should be removed.
3. Analyze the composition and texture of the original stucco and select a compatible mix to begin repairs.

**General Guidance for Historic Stucco Repair**

- Do not undertake in cold weather.
- To prevent cracking, ensure the stucco does not dry too fast.
- Stucco mortar should not be over-mixed. (Hand mix for 10-15 minutes after adding water)

Replacement is only necessary when extreme deterioration has occurred, which is about half of the total surface.
2. Design Guidelines

Removing non-historic materials

**Slip cover:** A metal, plastic or wood siding material that covers the original façade of a building.

Many owners of historic commercial buildings have installed slip covers to modernize a building's appearance, disguise deterioration of the façade, or create a new image for their business. Often hastily installed, these “facelifts” utilized inexpensive materials and are attached to the original façade by a series of furring strips or anchoring brackets.

**Case for removal:**

- They cover the character-defining elements and architectural details which give the CBD its identity and historical character.
- Light and ventilation from uncovered windows can open up new spaces in the building and can be a part of the adaptive reuse of a structure.
- The small openings and spaces between the slipcover and the original façade is an attractive nesting area for birds. In addition to their noise and presence being a nuisance, a build up of their fecal matter can be corrosive to the original building materials and can also cause health problems.

**Case against removal:**

- If the slipcover is flush with the storefront, some of the building details may have been totally or partially removed during installation.
- If the slipcover is attached in a way that its removal will severely damage the façade's original materials.
2. Design Guidelines

Top image: This is an example of a sheet metal slipcover.

Left image: This is an example of a wooden slipcover.

Note: Both slipcovers cover the original brick façade. The materials and patterns of these slipcovers conflict with the historic brickwork of the surrounding buildings, and detract from the overall historic character of the streetscape.
2. Design Guidelines

Risk vs. Reward

Before taking any action, perform a quick cost-benefit analysis. Keep in mind that removing slipcovers can produce a striking and immediate visual enhancement of both the building and the district as a whole; however, if removal severely damages the structure or money is not available to patch or repoint the historic masonry, it may be appropriate to leave the slipcover alone.

Non-historic stucco: A type of exterior plaster applied as a two-or-three part coating directly onto masonry. **Stucco should be considered non-historic if it has been applied over original brick masonry within the last fifty years.**

The following actions are not recommended:
- Covering damaged masonry with stucco.
- Applying stucco coating to masonry that was historically uncoated.

It is recommended to remove the stucco coating if it will expose an original brick façade that is intact and relatively undamaged; however, it may be necessary to repair or replace damaged masonry.

Before removal, prepare a test panel to ensure that underlying masonry has not been irreversibly damaged before proceeding.
2. Design Guidelines

VI. NEW CONSTRUCTION

The purpose of this section is to encourage the visual compatibility of new construction with the character and quality of the early and mid-twentieth century buildings that give the CBD its historic architectural significance and visual character.

*Note:* All new construction must follow current building codes and is not eligible for exceptions given to historic structures in the IEB.

**Different but Compatible**

The materials, scale, massing, and orientation of new construction should be similar to the existing historic buildings but must also be distinguishable so as not to confuse the historic development of the area. Compatibility should be given greater weight than differentiation.

How New Construction can be **compatible**:

- **Building Type:** New commercial structures should be one-part or two-part commercial blocks. New residential buildings should have architectural detailing that is similar to features on Queen Anne Victorian, Neoclassical, or Tudor Revival style homes.

- **Streetscape:** New construction should imitate the elements of the CBD's streetscape identified in Section 2 including density, form, height, street orientation, and setback.

- **Materials:** Materials used in new construction should be either brick, terra cotta, or stucco that is similar in color to the adjacent buildings. Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.
2. Design Guidelines

How New Construction can be different:

- Do not design a new building to exactly imitate a historic one.
- Consider incorporating modern interpretations of traditional designs and details into a new building.
- Use of contemporary window and door surrounds can provide visual interest while helping to convey the fact that the structure is new. Modern materials should be implemented in a way that does not distract from the nearby historic structures.

This building maintains the historic materials and design of the surrounding commercial buildings, but it does not copy them.

The pattern and configuration of the upper-story windows remain traditional, but differentiated by the curved decorative band. The windows are encapsulated by a dark-painted metal border which combined the feature into a single unit.

The setback of the entrance has been altered, and brought back from the sidewalk to create a sheltered porch area.
VII. SUSTAINABILITY

“The Earth is not given to us by our parents, it is lent to us by our children.”- African Proverb

Sustainable development is defined by UN World Commission on Environment and Development as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” Historic preservation is more than saving old buildings. It is compatible with sustainable development and can facilitate both the economic and environmental needs of current and future generations.

ECONOMIC SUSTAINABILITY

3 REASONS WHY PRESERVATION IS GOOD FOR THE ECONOMY

1. **Jobs**: In 2013, historic rehabilitation projects created 18,000 jobs in Texas.

2. **Increased Property Value**: Overwhelming evidence shows that historic designation has a positive effect on property values. This is due to the character, quality and prestige of historic properties. In addition, the designation, protection and design controls that often come with historic buildings encourages investment into their rehabilitation and preservation which in turn increases the aesthetic quality of the surrounding area.

3. **Heritage Tourism**: In 2013 alone, 2.25 billion was spent on heritage tourism in Texas. Also, heritage travelers tend to spend more per day on average than do non-
2. Design Guidelines

ENVIRONMENTAL SUSTAINABILITY

"The greenest building is the one already built." This quote by architect Carl Elefante encapsulates the argument made on page 9 of these guidelines that rehabilitating and reusing historic structures is inherently more energy efficient than constructing new buildings.

The purpose of this section is to illustrate various low-cost actions that can be taken to improve the energy efficiency of historic buildings.

Water
- Install a cistern to collect rainwater. This can be used as greywater for bathroom facilities and irrigation. Cisterns or rain barrels should be placed in a position that does not alter the building's historic character.

Weatherization
- Weather-strip and caulk original framework on windows and doors.
- Install operable systems such as awning, curtains, transom, and shutters that can be easily operated to alter sun exposure, airflow, and light.

Insulation
- Insulate unfinished spaces such as attics, basements, and crawl spaces.
- Install appropriate wall insulation

HVAC (Heating, Ventilation, and Air Conditioning)
- Upgrade existing HVAC systems to increase energy efficiency and performance
- Compliment the current HVAC system with less energy-intensive measures such as ceiling fans, vents, and programmable thermostats.

Lighting
- LED Lights and/or sensor lighting can be installed to minimize electrical consumption.
- Daylighting: Retain the buildings natural lighting systems such as transoms, glazed doors, and display windows.
- Add skylights on secondary roof elevations where they are not visible from the public right of way.
3

Resources
3. Resources

I. GLOSSARY

**Anchor**: A device such as a metal rod, wire, or strap for affixing one object to another.

**Art deco**: An architectural style prominent from 1920 to 1940. Common architectural characteristics include horizontal bands of decorative terra cotta with zig-zag, geometric, or other stylized motifs, and an emphasis on verticality often with towers or other vertical projections with stylized terra cotta.

**Art moderne**: Popular during the same time period as Art deco, common architectural characteristics include horizontal grooves or lines in the walls to give it a horizontal emphasis, glass blocks or small rounded windows, and windows that are continuous around corners.

**Awning**: A roof-like covering of canvas or rigid material over a window or a door to provide protection from the weather. Often extends to the edge of the sidewalk.

**Building**:
  - **Density**: The concentration of buildings in a particular area.
  - **Form**: The shape and configuration of a building.
  - **Height**: The elevation of a building measured in stories.
  - **Setback**: The distance from the front property line to the front of the building. Typically how far back the building is from the street.

**Bulkhead**: The short wall below the display window, separating the window from the sidewalk.

**Commercial block (One-part)**: A single-story commercial building. The form is typically a simple box with a decorated façade which employs plate glass windows and a recessed entry.

**Commercial block (Two-part)**: A commercial building that is two to four stories in height, and is horizontally divided into two distinct zones. The lower zone is typically public space utilized for commercial activity while the upper zone is often used for private offices or residences.

**Cornice**: A decorative band at the top of a building.
3. Resources

**Design review:** The process of reviewing proposed alterations or new construction in a designated historic district. It is typically conducted by historic preservation commissions as part of compliance with local preservation ordinances.

**Display window:** A window of a store facing onto the public right-of-way used to display merchandise for sale in the store.

**Double hung window:** A window having two vertically sliding sashes, each closing a different part of the window.

**Embodied energy:** The energy consumed by all of the processes associated with the production of a building, from the mining and processing of natural resources to manufacturing, transport and product delivery.

**Facade:** Usually the front exterior elevation or face of a building.

**False front:** A front wall that extends above the roof and the sides of a building to create a more impressive façade.

**Furring strips:** Narrow strips of wood that are attached to a wall or ceiling in order to make a true plane on which to attach or strap surface materials.

**Heritage tourism:** The use of historic structures and landscapes to attract and serve visitors.

**Historic character:** The visual aspects and physical features that comprise the appearance of every historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.

**Historic preservation ordinance:** A local zoning law that provides the basic rules for development in a historic district, which includes designating historic resources and establishing review procedures, including design guidelines.

**Lath:** A thin narrow strip of wood nailed to rafters, joists, or studding as a groundwork for slates, tiles, or plaster.
3. Resources

**Load-bearing wall**: A wall capable of supporting an imposed load in addition to its weight.

**Masonry**: A construction method that stacks masonry units, such as stones or bricks, and binds them with mortar to form a wall.

**Mortar**: A mixture of cement, lime, sand, or other aggregates with water; used in plastering stucco and bricklaying.

**Neoclassical**: An architectural style popular from 1895 to 1955. Common architectural characteristics include a full height entry porch supported by classical columns with symmetrically balanced windows and center door.

**Orientation**: The relationship of a building to a site feature such as a street or the direction a façade faces.

**Parapet**: A low wall or protective railing, usually used around the edge of a roof.

**Patching**: The repair or replacement of masonry only on areas that are deteriorated or damaged.

**Patina**: The evidence of wear and tear on a building’s materials and the natural accumulation of dirt and other organic materials which occur over a building’s lifespan.

**Preservation**: The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.

**Queen Anne**: An architectural style popular from the 1870s to the 1920s. Common architectural characteristics include a steeply pitched roof of irregular shape, decorative detailing, and an asymmetrical façade.

**Recessed entrance**: An entrance to a commercial building that is setback from the street, usually to protect the entrance from inclement weather and also increase the amount of space in which to display merchandise.

**Rehabilitation**: The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical,
3. Resources

cultural, or architectural values.

**Repointing:** The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

**Reputty:** The process of removing old glaze and applying new glaze to a window frame.

**Single hung:** A window having a single movable sash.

**Slipcover:** A metal, plastic or wood siding material that covers the original façade of a building.

**Spalling:** When pieces of masonry material flake off of the larger body of material. Usually due to exposure to moisture and weathering.

**Spanish revival:** An architectural style popular from 1915 to 1940. Common architectural characteristics include a low-pitched roof, red tile for roofing material, arches above doors and windows, and an asymmetrical façade.

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

**Stucco:** A paste-like substance used as an exterior finish, composed of Portland cement, lime, sand, and water.

**Sustainability:** Development that meets the needs of the present without compromising the ability of future generations to meet their own needs.

**Terra cotta:** Named after the Latin word for “cooked earth” terra cotta is an enriched molded clay brick or block. Glazed architectural terra cotta is commonly used as a decorative masonry material on commercial buildings in the United States.

**Transom:** A horizontally-oriented set of windows located above the display windows and door separated by a frame.

**Tudor revival:** An architectural style popular from 1890 to 1940. Common architectural characteristics include a steeply pitched roof,
3. Resources

II. HISTORIC BUILDING INVENTORY

Commercial Business District (CBD):
Out of approximately 65 buildings in the CBD – 43 could be contributing structures if the CBD became a historic district. The basis for this evaluation is that the building is older than 50 years and retains most of its original architectural features and character-defining elements. As a part of a district, it is important that the buildings relate to each other in a way to explain the importance of the district as a whole. With this being a downtown district, the buildings will be commercial structures, primarily retail, and within walking distance of each other.

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<tr>
<th>Address</th>
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<tbody>
<tr>
<td>200 E. Broadway Avenue</td>
<td>Broadway Elementary School</td>
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<td>112 N. Center Street</td>
<td>Center Street Properties</td>
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<td>114 N. Center Street</td>
<td>Vacant</td>
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<td>108 E. Commerce Avenue</td>
<td>The Gladewater Opry</td>
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<td>The Ribbon Bow-tique/World Finance</td>
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<td>The Lofts of Town Hall</td>
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<td>103 S. Dean Street</td>
<td>A Vita Bella (Childbirth Services)</td>
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<td>200 S. Dean Street</td>
<td>Special J Coins &amp; Antiques</td>
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<td>Former apartments/currently residential</td>
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<td>109 N. Main Street</td>
<td>Vacant Storefront</td>
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<td>Christie’s Collectibles</td>
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<td>205-209 N. Main Street</td>
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<td>Gladewater Mirror</td>
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<td>213-215 N. Main Street</td>
<td>Chamber of Commerce/GEDCO/Main Street</td>
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<td>217 N. Main Street</td>
<td>Unique Furniture &amp; Gifts</td>
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<td>108 S. Main Street</td>
<td>Hillie’s Airbrushing</td>
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### 3. Resources

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<th>Address</th>
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<td>Antiques II</td>
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<td>119 S. Main Street</td>
<td>Spindletop Antiques/Graf's Antiques &amp; Jewelry</td>
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<tr>
<td>120 S. Main Street</td>
<td>Antiques &amp; Oddities</td>
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<tr>
<td>121 S. Main Street</td>
<td>Bubba Stuff &amp; Pink Stuff Too</td>
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<td>Old Guadalupe's/currently vacant</td>
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<td>102-106 W. Pacific Avenue</td>
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<td>302 S. Tyler Road</td>
<td>Economy Towing &amp; Recovery</td>
</tr>
<tr>
<td>301-305 W. Upshur Avenue</td>
<td>Shelba's Beauty Salon/Gladewater Barber Shop</td>
</tr>
</tbody>
</table>
VITA

After completing his work at Hallsville High School, Hallsville, Texas, in 2007, Conor Herterich entered the University of Texas at Tyler where he studied for a year. He then transferred to Stephen F. Austin University in 2009 where he received a Bachelor of Arts in December of 2011. In January of 2012 he began work as a U.S. History teacher at Corrigan-Camden High School, and remained there until June 2015. In August of 2015 he entered the Graduate School of Stephen F. Austin State University and received the degree of Masters of Arts in August 2018.

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Chicago Style Manual

This thesis was typed by Conor Herterich