

AGENDA

**FORT SMITH BOARD OF DIRECTORS
STUDY SESSION**

October 11, 2011 ~ 12:00 NOON

**CHAMBER OF COMMERCE
BOARD ROOM
612 GARRISON AVENUE**

1. Discussion regarding economic and riverfront development
2. Review preliminary agenda for the October 18, 2011 regular meeting



1

MEMORANDUM

Date: October 6, 2011

To: Ray Gosack, City Administrator

From: Jayne Hughes, Downtown Development Coordinator, CBID

RE: Economic Development - Riverfront Development and Marketing Plan Update

Economic Development - The economic development portion of the study session on October 11th will be presented by Mr. Paul Harvel, President and CEO of the Fort Smith Regional Chamber of Commerce. Mr. Harvel will be discussing the ways and means of the process called economic development. Mr. Harvel will also be on hand to add to the discussion on the Riverfront.

Riverfront Development - As you will remember the Central Business Improvement District Commission met in January, 2011 for their annual retreat. During that retreat one the main goals the commissioners set was to develop a marketing plan for attracting potential investors to the Riverfront along Riverfront Drive in Downtown Fort Smith. As you know, this area was taken in by the Commission as part of the expanded boundary of the CBID in 2009 and was included in the revision of the Design Guidelines in 2010. In addition the Board of Directors met in May of 2011 and also outlined Riverfront Development as a top strategic priority.

Included in this packet you will find a copy of the current Central Business Improvement District map as well as the revised Design Guidelines for 2010. Although the guidelines touch briefly on the Riverfront development area it is clear that each project along the Riverfront within the CBID boundary will be reviewed by the commission. They will require these projects to be compatible to the area. We do not want the designs to imitate historic structures but to use materials which are compatible to the natural area and to downtown. In addition to that we will not allow metal buildings. Only 20% of an exterior can be metal. So, you can see that the design standards will play a large role in the development process as we begin encouraging projects one by one.

In our recommendation we will be approaching potential investors to the Riverfront as individual projects, not as a master plan. Through the Cushman Wakefield Opportunity Analysis we are now more aware of what is possible as successful projects in this area so we are confident that getting dirt moving will encourage additional investment. A copy of the Project Overview from this analysis is included in this packet.

Phased infrastructure extensions for this area were also outlined as priorities by the Board of Directors. The cost estimate of this project which includes water and sewer lines from North B Street to the North P Street area will be about \$1.4 million. Currently phase one of this project will be to take the water and sewer extensions to run in front of the Marshals Service Museum along Riverfront Drive from North B to North H Street. We have received a grant for about \$250,000 for this first phase which is estimated at \$368,585. Another phase will take the water and sewer extensions from the North H intersection along Riverfront Drive to the North P intersection and has an estimated cost of \$1.1 million.

During Tuesday's study session we will be discussing a marketing plan to present this area to future investors in hopes of attracting a corporate headquarters for the Riverfront. Once this marketing package is completed we will be using several mediums to get the information out. Although this piece is not yet completed a site plan is included for your review. The exact location of the corporate headquarters has not been determined. We will be using a hypothetical 50,000 square foot office space as a beginning point. In addition, during the study session, we will present ideas on additional developments in the area in close proximity to the Riverfront development. These potential developments will add to the marketability of the Riverfront.

Fort Smith, Arkansas

Design Guidelines



1920's View Looking West from Garrison Avenue

*A Guide to Rehabilitation and
New Construction in the Central
Business Improvement
District*

Fort Smith, Arkansas

ORDINANCE NO. 70-10

AN ORDINANCE ADOPTING THE YEAR 2010 DESIGN GUIDELINES CODE FOR NEW CONSTRUCTION, RENOVATION OR DEMOLITION OF STRUCTURES LOCATED WITHIN THE BOUNDARIES OF THE 2008 EXPANDED CENTRAL BUSINESS IMPROVEMENT DISTRICT, ESTABLISHING PROCEDURES FOR THE IMPLEMENTATION OF THE UPDATED GUIDELINES, ESTABLISHING PROCEDURES FOR THE HEARING OF REQUESTS FOR VARIANCES FROM THE UPDATED GUIDELINES, MAKING VIOLATIONS OF THE CODE TO BE UNLAWFUL, AND FOR OTHER PURPOSES.

BE IT ORDAINED AND ENACTED BY THE BOARD OF DIRECTORS OF THE CITY OF FORT SMITH, ARKANSAS, THAT:

SECTION 1: The Year 2010 Design Guidelines Code for new construction, renovation and demolition of structures within the expanded 2008 Central Business Improvement District of the City of Fort Smith is hereby adopted. The Year 2010 Design Guidelines Code is adopted by reference, three copies of said Code having been previously filed of record in the office of the Clerk of the City of Fort Smith for inspection and view by the public as provided in the notice of such filing previously published in a newspaper of general circulation in the City of Fort Smith.

SECTION 2: It is noted that the Code contains introductory information providing general background applicable to the implementation of the guidelines. The mandatory provision of the guidelines are those provided for by the Code. The guidelines shall be applicable to any new construction, remodeling or demolition of a structure for which a building permit or demolition permit is required by the Building Code or other ordinances of the City of Fort Smith. The City Administrator, through his designated agents, shall cause the guidelines to be applied and enforced at the time of the issuance of any building permit or demolition permit.

SECTION 3: The Year 2010 Updated Design Guidelines Code shall be applicable to all structures and new construction within the updated 2008 Central Business Improvement District of the City of Fort Smith. The boundaries of the District which the Code is applied are set forth on the map attached as Exhibit A to the Year 2010 Design Guidelines Code.

SECTION 4: Any interested party may petition for a variance from the literal provisions of the Year 2010 Design Guidelines Code in instances where strict enforcement of the Code would cause undue hardship due to circumstances unique to the individual property under consideration. An application for variance may be filed with the Planning Department on forms

*Approved as to form
JSC
Publish 1 time*

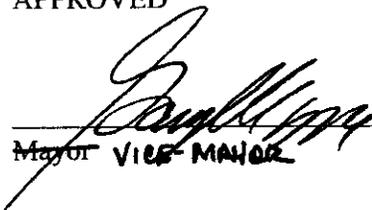
provided by the City. Notice of the pending application and any appeal shall be provided according to the procedures utilized with reference to variance requests from the provisions of the Zoning Code. The application for variance shall be heard by the board of the Central Business Improvement District at a meeting held within fourteen (14) days of the filing of the application. A variance shall be granted only when it is demonstrated that such action will be in keeping with the spirit and intent of the provisions of the Year 2010 Updated Design Guidelines Code. Within fourteen (14) days from the date of decision of the Board of the Central Business Improvement District, any interested party may appeal the decision regarding the granting or denial of the variance to the Board of Directors of the City of Fort Smith. With reference to any appealed variance request, the decision of the Board of Directors of the City of Fort Smith shall be final, subject only to any authorized judicial review.

SECTION 5: It shall be unlawful for any person to begin the construction, renovation or demolition, or to cause the beginning of the construction, renovation or demolition of any structure in the expanded 2008 Central Business Improvement District of the City of Fort Smith without first complying with the provisions of this Ordinance. Any person determined to be guilty of violating the provisions of this Ordinance shall be deemed guilty of a misdemeanor and, upon conviction, shall be subject to the penalties provided by Section 1-9 of the Fort Smith Municipal Code.

SECTION 6: Emergency Clause. It is determined that a danger to the health, safety and welfare of the inhabitants of the City exists by reason of the emergency created by the absence of exterior design controls on the construction, renovation or demolition of structures located within the 2008 expanded Central Business Improvement District of the City of Fort Smith. Based on that determination, an emergency is hereby declared to exist and, this Ordinance being necessary to preserve the health, safety and welfare of the inhabitants of the City, shall be in full force and effect from its adoption.

THIS ORDINANCE PASSED AND ADOPTED THIS 21st day of December, 2010.

APPROVED



Mayor VICE-MAYOR

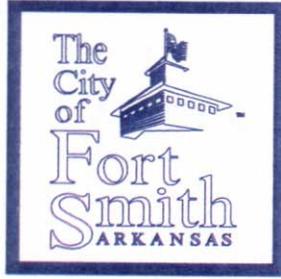
ATTEST:



City Clerk

CENTRAL BUSINESS IMPROVEMENT DISTRICT

EXHIBIT A



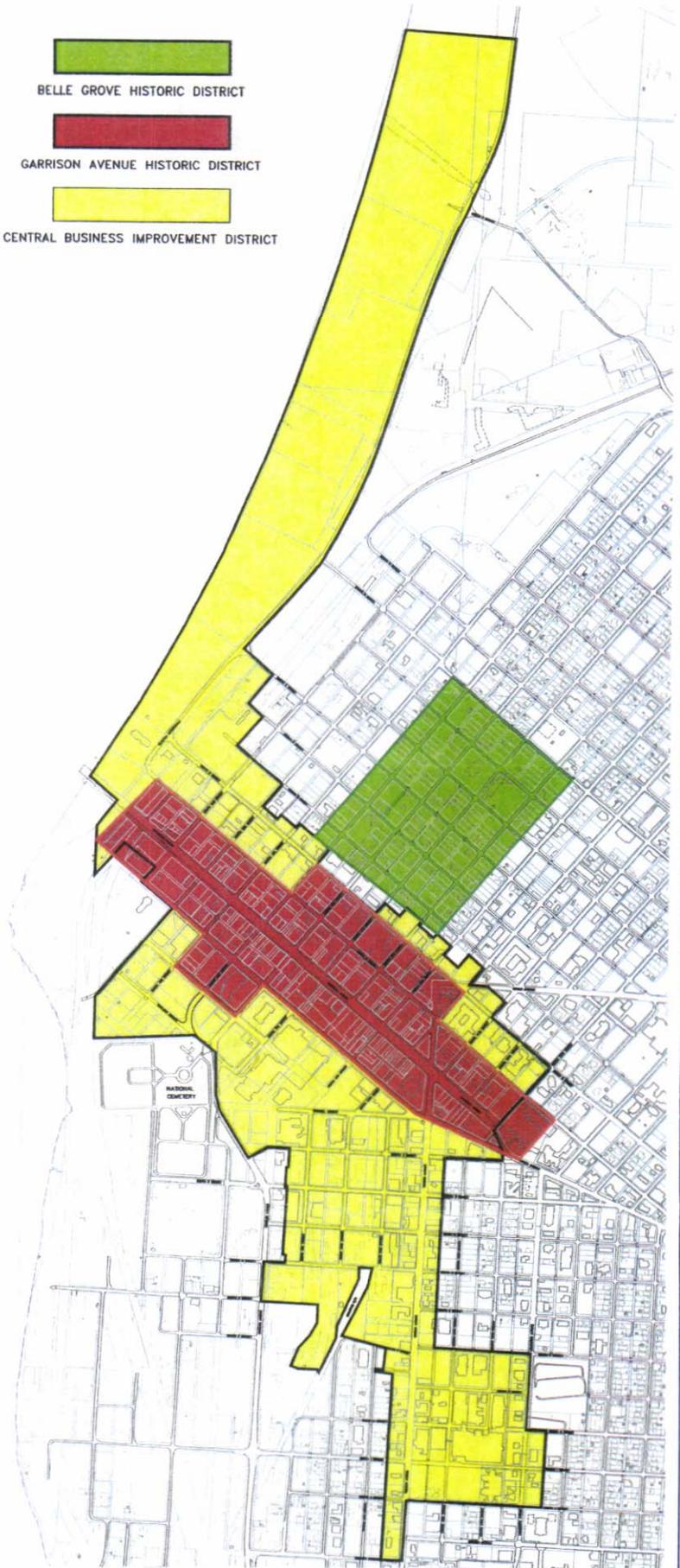
BELLE GROVE HISTORIC DISTRICT



GARRISON AVENUE HISTORIC DISTRICT



CENTRAL BUSINESS IMPROVEMENT DISTRICT



CREDITS

ORIGINALLY WRITTEN & COMPILED BY:

Sandra Taylor Smith
Preservation Consultant
To the City of Fort Smith, 1999

2010 REVISION COMPILED BY:

CENTRAL BUSINESS IMPROVEMENT DISTRICT COMMISSIONERS

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PHOTOS COURTESY OF

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INTRODUCTION

The intended result of these design guidelines is to preserve the historic resources of the Garrison Avenue Historic District and the commercial district within the boundary of the Central Business Improvement District (CBID). The guidelines apply to all building renovations, new construction, and projects within this boundary.

The original design guidelines have been amended to include the expansion of the Central Business Improvement District. The CBID will now include the Towson Avenue Corridor from Garrison Avenue to Dodson Avenue, the warehouse district on South D Street from Towson Avenue to Wheeler Avenue and the Riverfront property along Clayton Expressway from North "A" Street to just northeast of North "P" Street. See attached Exhibit A.

Within the boundary of the CBID, lies the Garrison Avenue Historic District. (Please refer to the map included in this publication.) These structures were surveyed in the late 1990's and were identified as either contributing or non-contributing. A contributing building site, structure, or object was present during the period of significance, relates to the documented significance of the property and possesses historic integrity. There are monetary incentives which can be applied for by the owners who wish to renovate the buildings within the Garrison Avenue Historic District. The value of the monetary incentive which comes in the form of federal and/or state historic tax credits is determined by the National Parks Service through the Arkansas Historic Preservation Program in Little Rock.

Design Goals for the Garrison Avenue Historic District which lies within the boundary of the CBID:

- To protect the integrity of the historic district
- To protect the sense of time and place conveyed by the historic buildings as a collection
- To promote a sense of identity and consistency for the district
- To enhance and protect property values and investments
- To minimize negative impact on adjacent properties by inappropriate developments
- To encourage pedestrian activity
- To convey a sense of human scale

Design Goals for the Treatment of Historic Properties within the Garrison Avenue Historic District which lies within the boundary CBID:

- To preserve the integrity of each individual historic structure
- To preserve character-defining features
- To avoid alterations that would remove or obscure historic character
- To enhance the perception of the historic character of the historic structure

- To restore damaged historic features and reconstruct missing ones (where adequate documentation exists of what was there historically) and to remove non-contributing alterations
- To preserve and enhance the sense of time and place in the historic Garrison Avenue Commercial District

Design Goals for New Buildings and Alterations of Non-Historic Structures within the boundary of the Central Business Improvement District:

- To accommodate change in a manner that is *compatible* with the historic character of Garrison Avenue without imitating it
- To preserve and enhance the historic, architectural and cultural features of the Garrison Avenue district

Design Goals for the Towson Avenue District from Garrison Avenue to Dodson Avenue including warehouse and industrial areas from South "D" Street to South 9th Street (Please refer to Exhibit A map)

- To recognize Towson Avenue District as the gateway to the CBID and the Garrison Avenue Historic District
- To encourage property owners to enhance and preserve structures
- To educate property owners that they shall be accountable to these design guidelines with respect to colors, materials used in renovations and new construction
- To require that any removal of important features of the buildings along this corridor will require the approval of staff and the CBID Commission
- To discourage demolitions and to require approval of staff and the CBID Commission
- To encourage appropriate paint colors and require the approval of staff and in some cases, as determined by staff, the CBID Commission

Design Goals for the Riverfront District along Clayton Expressway from North "A" Street to northeast of North "P" Street (Please refer to Exhibit A map)

- To encourage a mixed-use environment, which should include hotels, restaurants, residential, commercial developments, museums and various forms of entertainment venues
- To encourage green space, water features and other spaces that are compatible and will enhance the riverfront environment
- To require new construction to be complementary to the historic district but not attempt to create a false sense of historic development
- To require materials and colors including paint colors to be compatible to the Garrison Avenue Historic District.
- To require new construction to complement the natural environment of the riverfront and complement all of the CBID. Although some metal may be used in limited applications, metal buildings are prohibited. (No pre-engineered steel buildings are allowed unless the exterior design is such that all visible evidence of metal components are totally concealed.)
- To require that all new construction projects along the Riverfront within the boundary of the CBID to be presented to the CBID Commission early in the planning process of the specific project.

GUIDING THE CHANGES ON GARRISON AVENUE

Design guidelines serve as a means of guiding the inevitable changes which will occur in the Central Business Improvement District. Much of what is referenced in the next few pages concerns the Garrison Avenue Historic District which is listed on the National Register of Historic Places. In order to maintain this classification, the percentage of contributing structures (i.e. few changes to the actual structure) in the district must remain intact.

Changes to the built environment are inescapable and can be considered a sign of economic health and confidence in any downtown. The current phase of change in downtown Fort Smith reflects a process which has continued since the beginning of the city in 1817. Although alterations are a part of the evolution of a vital community, historic buildings must be treated with respect. Any additions or new buildings should strengthen the design context of downtown. For the imprint of new construction to be positive, thoughtful consideration must be given.

Uncontrolled demolitions, alterations, and insensitive new construction can irreparably alter the character of the area. Once lost, the ambience of the Garrison Avenue Historic District cannot be recaptured with any sense of authenticity.

The changes which will occur along Fort Smith's Garrison Avenue must be managed to assure that the heritage of the city's historic commercial corridor is protected. How and where new buildings are constructed and how older buildings are treated will determine the quality of life for current and future property owners and visitors.



Garrison Avenue Looking West, 2010

Photo courtesy of Tom Monaco

In order for all of the goals in these design guidelines to be important and obtainable, it is critical that the existing character of the Garrison Avenue Historic District, a part of the CBID, be understood through its historical development.

HISTORY OF FORT SMITH'S GARRISON AVENUE COMMERCIAL DISTRICT

Fort Smith, Arkansas is located on the eastern bank of the Arkansas River. The first European settlement in the vicinity, it was established as a federal military post, initially named Fort Belle Point, in 1817. The site, which is located at the junction of the Arkansas and Poteau Rivers, was selected by Major Stephen H. Long, a topographical engineer. The site was chosen over others in the vicinity because of the unusual beauty of the oak-shaded bluff, but largely due to an underlying layer of stratified sandstone, providing a solid foundation for the construction of a fort and other buildings. French settlers coined the name "Belle Point," or beautiful point.

Fort Belle Point or Fort Smith as it was later named for General Thomas A. Smith, the commander who had given orders for its construction, was established to protect the western border of the United States territories against attacks for the Native American residents of the newly-created Indian Territory, located in what is now known as Oklahoma. However, after the forced migrations of the Creek and Cherokee Indians from their ancestral homelands east of the Mississippi River that occurred in the first few decades of the nineteenth century, Fort Belle Point's primary directive shifted to keeping the peace between the newer Indian tribes and such older tribes as the Osage, the Choctaw and the Quapaw who had lived in this area for some time. The hostilities between neighboring tribes was of sufficient magnitude to prompt the U.S. War Department to convert what had been a temporary fort into a permanent facility as of 1825, after the signing of the Choctaw treaty.

The instability of the Native American situation discouraged any organized attempts to establish an associated community adjacent to the fort. It was not until the fort became a permanent facility in 1825 that the platting of the adjacent city of Fort Smith and the selling of lots for new construction began. One of the early white settlers, Captain John Rogers, arrived in 1822 from New Orleans to become a settler for the garrison. When a post office was established in 1829, Rogers became postmaster. In 1834 he bought almost the entire town site for \$450.00. Four years later, the Federal Government decided to establish a new fort and purchased 296 acres of Rogers' land for \$15,000.00.

A new fort, begun in 1838, was much more substantial than the log stockade that had been the garrison's first protection. Construction of the new fort caused a surge of growth in the settlement. Stonemasons, carpenters, and mechanics brought in to work on the fort mingled with soldiers and adventurers.

General Zachary Taylor, then at the beginning of a career that would eventually place him in the office of President of the United States, took command of the unfinished fort in 1841. Late in 1842 the Arkansas General Assembly incorporated Fort Smith, then a town of nearly 500 persons. However, work on the fort was lagging, and Taylor shared the common feeling that there was no need for a strong fortification against the Indians. At Taylor's suggestion, orders to abandon work on the nearly completed structure came from Washington in 1843 and construction came to an abrupt halt.

The pre-Civil War history of the city of Fort Smith centered around its role as a major embarkation point for traders, settlers and other adventurers heading to points west. The highlight of the pre-Civil war era was the excitement generated as wagon trains prepared to proceed westward to the California Gold Rush in 1849. Long lines of wagons, drawn by mules or oxen, rolled through the dusty streets of Fort Smith, the last settlement they would see before their journey west began. Fort Smith began as a merchant town with storehouses and suppliers which furnished guns, saddles, and supplies to the wagon trains of westerning Americans. By 1850 Fort Smith's population has increased to 964, or about twice the 1840 population. The town continued to grow rapidly and in 1851 the military fort was ordered reoccupied.

The Arkansas General Assembly created Sebastian County on January 10, 1851. After several years of contention about the location of the county seat, two juridical districts and dual county seats were established for Sebastian County by the Constitutional Convention of 1874. Fort Smith was the location of one of these county seats. The arrival of the first Butterfield stagecoach in Fort Smith in 1858 inaugurated rapid transportation to California and to St. Louis.

The end of the Civil War marked the arrival of such institutions as public schools, churches and dependable postal service in the city of Fort Smith. The fact that the federal government officially closed the fort as an active military garrison in 1871 attests to the city's firm state of security by this time. The steady growth of Fort Smith as a river port was boosted by several stage lines that connected it with other cities in the Midwest and southwest. Dramatic growth arrived with the Little Rock-Fort Smith Railroad in 1876 and later with the arrival of the St. Louis and San Francisco Railroad in 1883.

To the west of Fort Smith stretched Indian Territory, 74,000 square miles of sparsely populated plains over which the Federal Government exercised only a shadowy jurisdiction. The Indian tribes made their own law, but their tribal courts had no authority over white offenders. Remote, with no communications except by horsemen, the Indian Territory was a haven for train robbers, murderers, and bank bandits. The Federal District Court at Fort Smith was charged with enforcing the law in Indian Territory, in addition to handling Federal cases from western Arkansas. Judge Isaac C. Parker (1838-1896), a Republican from Missouri, was appointed to the Fort Smith bench in 1875 and served until his death in 1896. In twenty-one years as judge, Parker boasted of some 9,500 convictions and eighty-eight hangings. Parker's deputy marshalls brought in outlaws from wide reaches of the Indian Territory. The methods of the "hanging Judge", as Parker was known, were hard and direct, but at the end of Parker's career, life and property were much safer in the Indian Territory and the great days of the border bandits were over.

The growth of Fort Smith was intensified by the discovery in 1901 of natural gas fields to the east of the city. The source of dependable and cheap fuel made the establishment of industrial enterprise feasible.

Smelters, glass factories, furniture factories, and steel and iron works located in Fort Smith as a result of the discovery of the natural gas. The city had also become a major agricultural trade center, serving as the transportation hub for the wide variety of produce grown through the length of the surrounding Arkansas River valley.

Through these formative years, Garrison Avenue was the major part of Fort Smith, more than just a "main street". Many business owners lived on the second floor of their buildings on Garrison Avenue; other lived in boarding hotels, often located on second and third floors of Garrison Avenue buildings. The west end of Garrison Avenue was predominantly commercial while the east end of Garrison Avenue was lined with private residences until the early 1900s. At the turn of the century the business section, previously confined to the first six blocks of Garrison, expanded to encompass the full twelve blocks of the avenue.

It is recorded that city founder John Rogers laid out Garrison Avenue with New Orleans' Canal Street mind. Garrison Avenue is a grand thoroughfare spanning 120 feet wide. A description of Garrison Avenue in the Garrison Avenue Herald in 1900 described..."the Avenue itself is as handsome a street as could be seen anywhere even in Paris France. The Avenue is fully paved with hand-burned brick right down to the river side, where there is a landing for river boats not much used now [1900], since the several railroads in town provide much more dependable freight and passenger service....." The article went on to say that the buildings had been perfectly executed by the city's master masons and stoneworkers and referred to buildings along Garrison Avenue in the "very latest style", patterned after the famous designs which grace the cities of Chicago and St. Louis. This 1900 article stated, "No more can our fair city be maligned by Eastern newspapers as a "frontier hick town" and "Hell on the Border" as it was in the past. The mercantile blocks [along Garrison Avenue] stand as a monument to the forward-thinking and progressive citizenry of Fort Smith".

The population of Fort Smith doubled between 1900 and 1910. Fort Smith already the trading center for a large agricultural area, found new principal income from industries manufacturing furniture, glass products, clothing and brick. Other industries included coal, natural gas and zinc production. Fort Smith's economy was strong in the early twentieth century and weathered the Great Depression well. All three of the Fort Smith banks continued to operate on a sound basis during the economic crises in the United States during the 1930s. Just as it had been in the 1830s and 1840s, Fort Smith, because of its geographical location, became a crossroads for transients in the 1930s moving from one location to another seeking employment. During the troubled years of the Great Depression the Federal government built two barracks. They were used to house several hundred transients, on an eight acre tract owned by the city of Fort Smith.

The outbreak of World War II brought the establishment of large army training center near Fort Smith in 1941, called Fort Chaffee. The influx of military personnel brought a surge in the population and demand for businesses and services. Garrison Avenue flourished once again.

Despite the last four decades of suburban development on the eastern edges of Fort Smith, Garrison Avenue continues to serve as the city's major commercial thoroughfare. City, county, and federal offices are centered in the area as well as banks and a wide variety of retail, eateries and entertainment establishments. The buildings of Garrison Avenue represent the original core development of Fort Smith. An outstanding compendium of commercial architectural styles from the late nineteenth century through the 1940s, the Central Business Improvement District remains the center of local government and commerce with a strong night time economy and flourishing tourism.

CHARACTER OF FORT SMITH'S HISTORIC GARRISON AVENUE

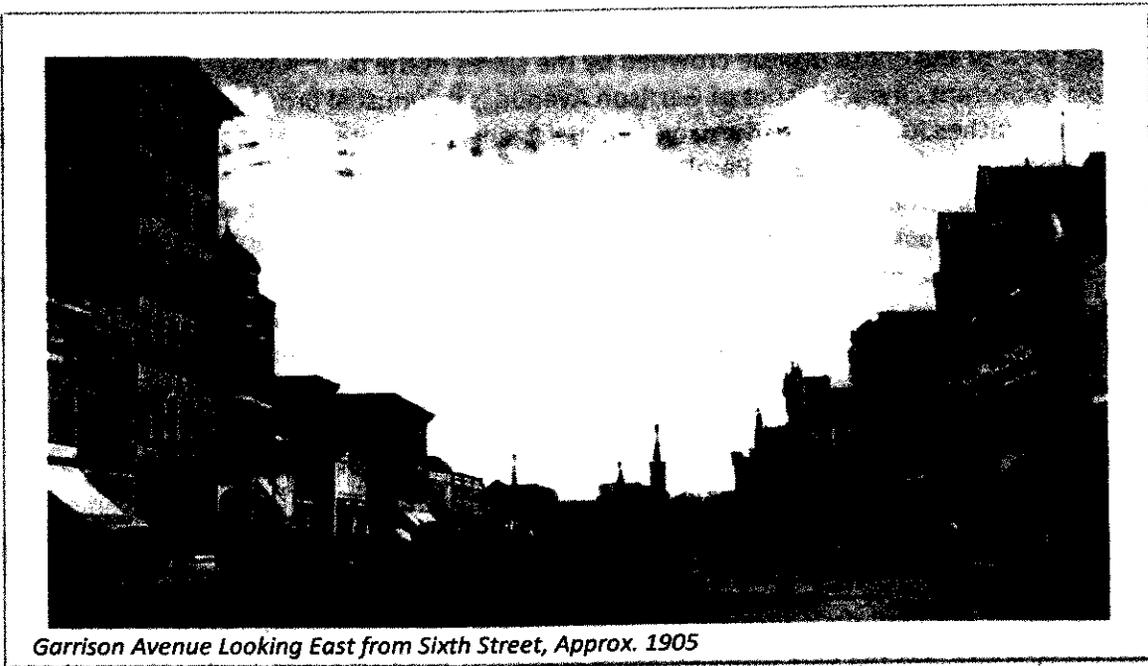
Fort Smith is situated on the western edge of Arkansas at the point where the Poteau and Arkansas Rivers meet. The Garrison Avenue commercial corridor is in a state of transition. Originally begun in 1817 as a military fort, the city which developed around it became a gateway for westward travelers during the pre Civil War period. Toward the end of the nineteenth century Fort Smith was the location of a Federal Court. This court had jurisdiction over Indian Territory which began just west of the Arkansas River. Many of the most desperate criminals in the United States sought and found sanctuary in this territory. Garrison Avenue is still Fort Smith's main commercial corridor and traffic artery. It is also U. S. Highway 64 and handles over 20,000 vehicles a day passing through the area.

Garrison Avenue spans twelve blocks beginning at the foot of the Arkansas River Bridge and running eastward, to its end where on the crest of a hill is the majestic Gothic Revival style Church of the Immaculate Conception. The approach to Garrison Avenue from the river presents a spectacular view of the entire avenue crowned by the spires of the church towers at its end. One of the most important characteristics of Garrison Avenue is its unusual broadness, 120 feet wide. Laid out by city father John Rogers, Garrison Avenue's generous width is said to have been inspired by Roger's hometown New Orleans. Parallel to Garrison Avenue on the south is the city's second primary commercial street, Rogers Avenue, which runs northeast to intersect with Garrison Avenue at the 1200 block and continues on to the easternmost edges of Fort Smith. Paralleling Garrison Avenue on the north is "A" Street. Some of the streets in the historic commercial district centered along Garrison Avenue are laid out at 45 degree angles, creating an unusual pattern of intersections at some locations which spread out in five directions; at other locations there are odd trapezoids and triangles of blocks.

Garrison Avenue is surrounded by significant historic sites. Immediately south of this area is the Belle Point Site, location of the original foundation of the 1817 fort. These buildings became a major military supply center for western forts. In 1961 the area was designated a National Historic Site and has also been designated as a National Historic Landmark. South of the fort site is the fifteen acre National Cemetery which was laid out during the founding of the first fort. Near the National Historic Site, are the Fort Smith Museum of History, the Fort Smith Trolley Museum and the temporary offices for the U.S. Marshal Service Museum.

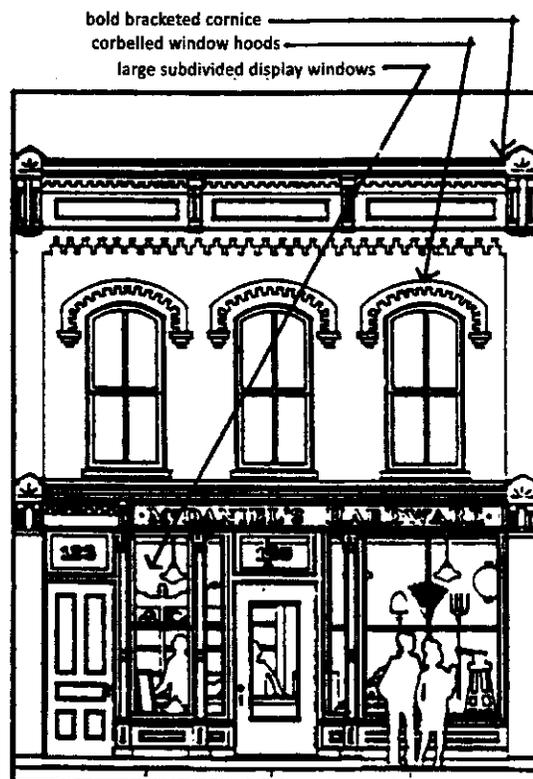
The Belle Grove Historic District (listed on the National Register of Historic Places in 1973) is located to the north of the Garrison Avenue area and is comprised of twenty-two square blocks of late nineteenth-century and early twentieth-century residences. (Please refer to Exhibit A.) Garrison Avenue contains the oldest surviving commercial buildings in Fort Smith. Construction dates of the earliest buildings are in the 1870s. The oldest buildings are of stone construction, though the majority of buildings are of brick construction. Vernacular adaptations of commercial Italianate and Renaissance Revival architectural styles of the 1880s are mixed with Richardsonian Romanesque and Classical Revival building designs. Common to many of the buildings in the district, particularly along Garrison Avenue, are elaborate dentillated and bracketed galvanized iron cornices. Many of the buildings have columns, window architraves, sill and other ornamental detailing of cast iron. Cut limestone trim is commonly seen on the buildings in the district which were constructed in the 1890s and early 1900s.

The majority of buildings along Garrison Avenue are considered historic, being at least fifty years old. These historic buildings are what form the character of the district. The rich texture of materials and decorative detailing are distinguishing characteristics to any historic building, but in a commercial streetscape form the variety and interest that give a city its uniqueness. Time has not stood still along Garrison Avenue. There are a number of buildings which have been constructed since 1950; a number of buildings have been razed; a number of buildings have been altered; and the 1996 tornado destroyed several historic buildings in the 200, 300 and 400 blocks, as well as damaging many others.



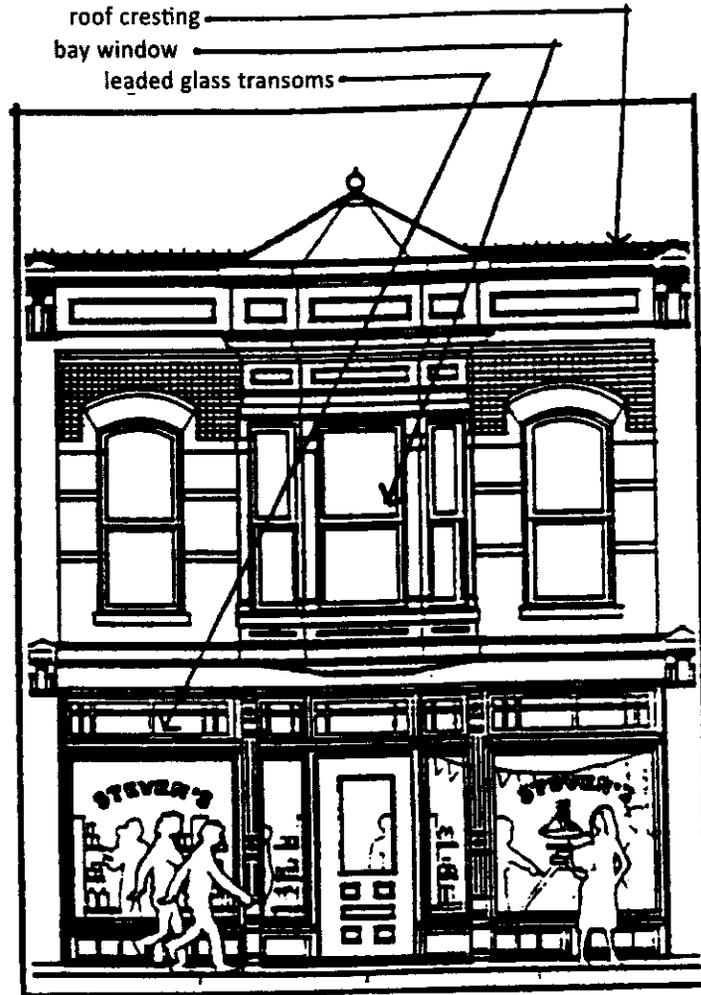
ARCHITECTURAL OVERVIEW OF THE GARRISON AVENUE HISTORIC DISTRICT

There are a variety of architectural styles found in the Garrison Avenue commercial corridor. These styles and their unique features are what give the particular character to this area of the city. Some are the most prominent styles found along Garrison Avenue include:



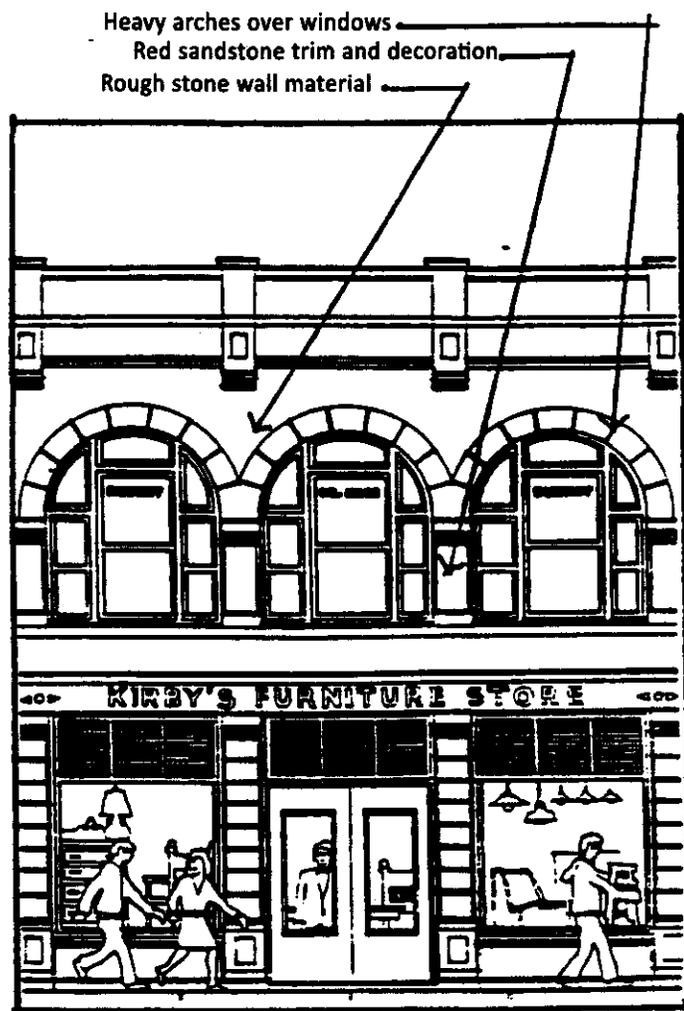
ITALIANATE 1840-1880

This style was popular for commercial buildings and for private homes during the time when many towns and cities were building and growing. Many main streets consist of one Italianate facade after another, side by side, lining the street. The decorated upper stories of these buildings can be seen standing with dignity over the storefronts. They are usually made of simple red brick with a wood or metal bracketed cornice projecting out over the street at the top. Just under the cornice there is often a decoration of corbelled brick. ("Corbelled" means a design laid in a stair step fashion out from the building.) Corbelled brick was also used extensively in the decorative hoods over the windows as was cast iron and sometimes wood. In its original form, a second, smaller cornice capped the tall storefront, which also featured decorative columns, perhaps of cast iron, and large subdivided windows.



QUEEN ANNE 1876-1900

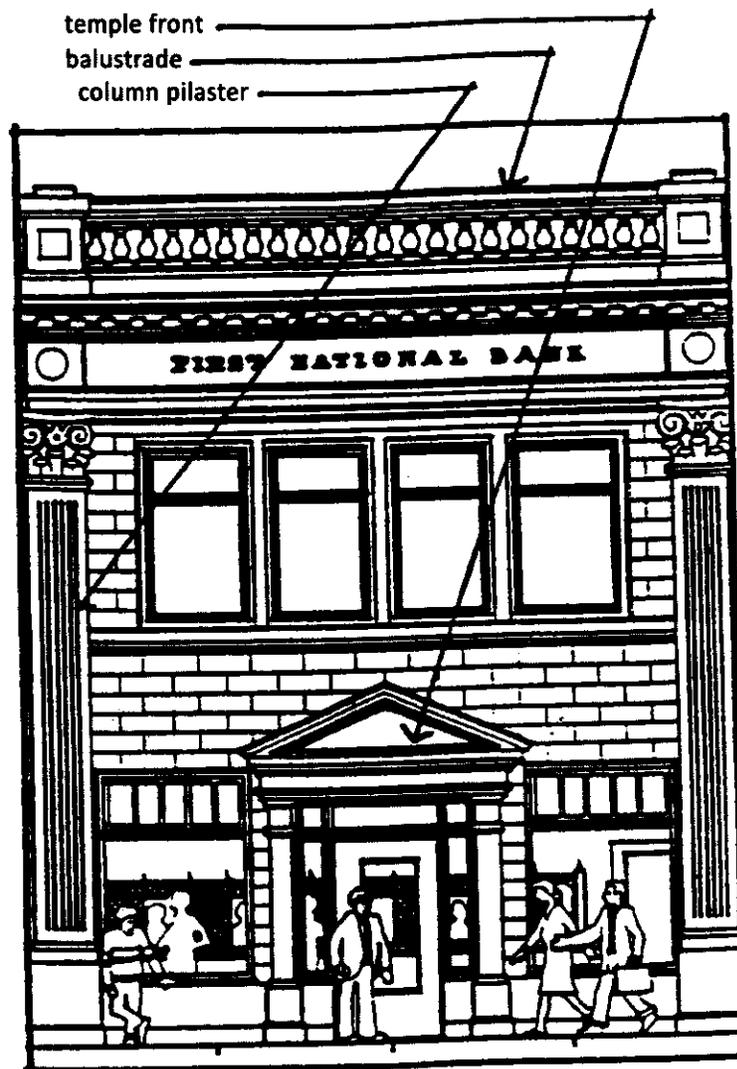
The most exuberant of the Victorian styles, the Queen Anne, is distinguished by the variety of decorative elements and treatments. It is not unusual to see stone, metal, brick, terra cotta, and tile on the same building. Both the façade and the storefront are topped by simplified bracketed cornices, while the street level displays refined wood or metal detailing and leaded glass transom. A high level of technical craftsmanship was reached in the mass production of building elements like cast iron columns, decorative sheet metal and large plates of glass, and these were extensively used in Queen Anne buildings. Also common were decorative turrets, especially at corner locations, and bay windows attached to the masonry façade. Some Queen Anne style commercial buildings also have cast iron roof cresting, which was popular in other Victorian styles as well. All these features combined to create a picturesque and richly textured façade character.



ROMANESQUE 1880-1900

This style, representing a return to the architecture of early medieval Europe for inspiration, enjoyed a brief but widespread popularity in the late nineteenth century. Its sudden impact was due in large part to the influence of this period's greatest architect, Henry Hobson Richardson. His Trinity Church in Boston redefined Romanesque architecture into a powerful hybrid often known as Richardsonian.

The distinctive trait of a Romanesque façade is the use of the semi-circular arch, used singularly or in a series. Invariably it was a masonry building that was rough hewn and massive, a red brick or stone façade with rusticated red sandstone trim. Granite, terra cotta, and pressed brick were also common. Massive arches over window and door openings dominated the design, and windows set back into the wall created a sense of great thickness and weight. This style marked the earliest movement away from the exuberant Victorian era toward increased simplicity which eventually led to today's modern commercial architecture.

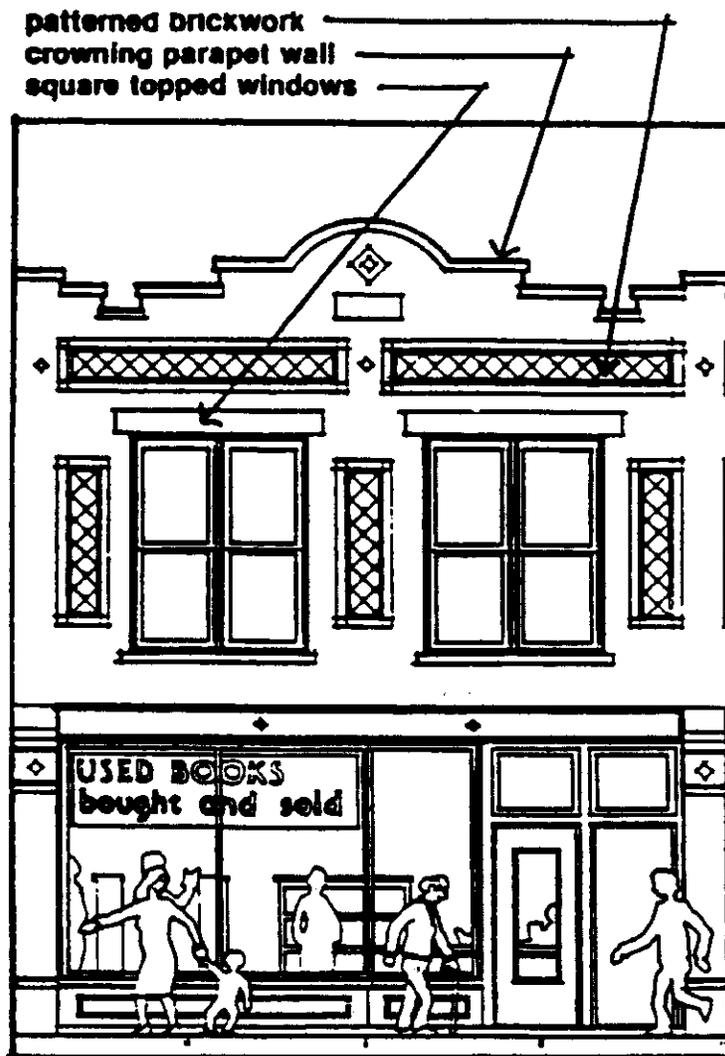


CLASSICAL REVIVAL 1890-1930

Reacting against the excess of the Victorian styles, architects again turned to ancient Greek and Roman models for inspiration and created the Classic Revival style. Because it suggested the timeless ideal of strength and stability, this style was popular for government, civic and mercantile structures and became almost a national symbol.

These facades were very formal in character and usually symmetrical in composition. The whole range of classical design motifs was used; the temple front composition (pediment, entablature and columns), columns and rows of dentils (trim under the cornice that looks like rows of teeth), moldings, balustrades. The overall character of the façade was of great refinement.

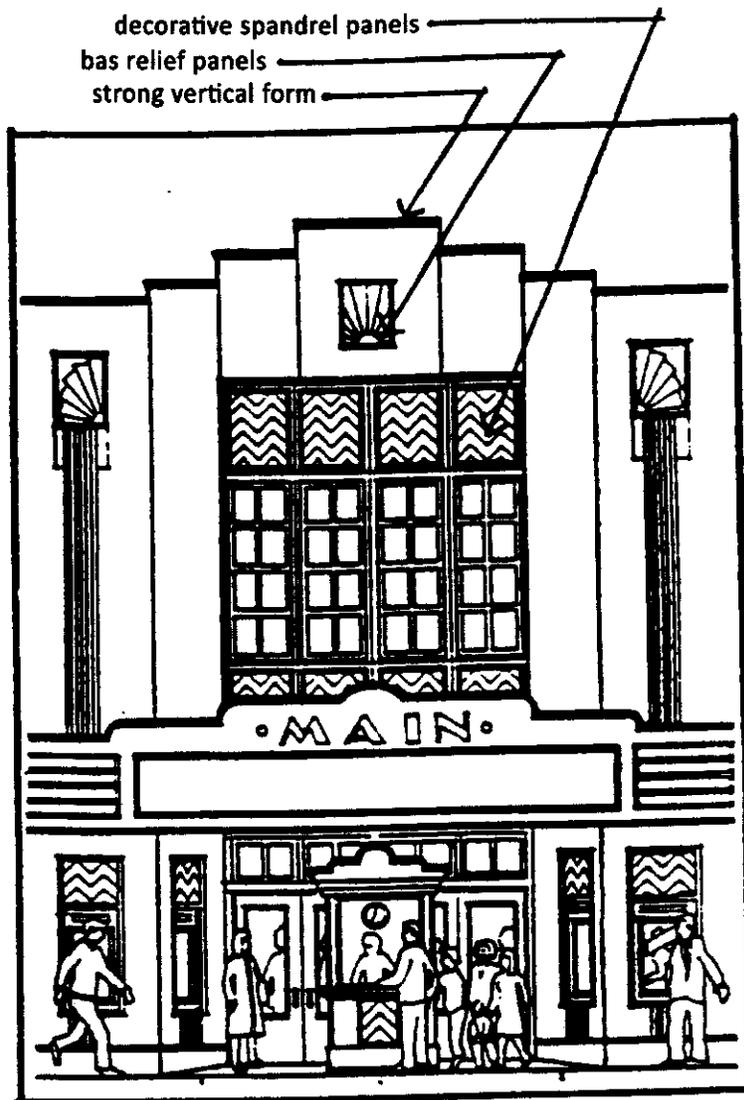
To emulate the bleached ruins of ancient classic architecture, the Classic Revival façade was always white or off-white in color. Brick, terra cotta and stone were all used with dark trim. The use of bronze for decorative detailing was also common.



TAPESTRY BRICK 1900-1930

Tapestry Brick is one of the most commonly used vernacular commercial styles of the early decades of the twentieth century. As a vernacular style it can be seen as a folk art. Because of its relative economy, simple brickwork was used by the builders of the day to decorate the office buildings, apartments, stores and garages of the expanding cities.

Bricks were used in a great variety of colors, types, and configurations to create many varied patterns. Because of the regularity of brickwork, these patterns were strongly geometrical. Natural stone, concrete, and terra cotta were all occasionally used for time and accent details. The facades were generally simple in composition where square-topped windows and decorative brickwork concentrated into panel-like design (tapestries). Often the façade was crowned with a distinctly profiled parapet wall.



ART DECO/MODERNE 1925-1945

These styles, stimulated by the *Exposition des Arts Decoratifs* held in Paris in 1925, reflected the growing fascination for the glamorous “modern” life style. This type of commercial façade represents quite a break for the earlier styles.

New materials and decorative motifs expressed the culture’s changing mood. Metal, opaque, glass, stone and terra cotta were all used in creating the streamlined surfaces. Geometric patterns like chevrons and fluting were played against blank wall areas for dramatic effect. Often stylized bas relief panels were used. Also metal casement windows in groups, often accented by decorative spandrel panels, created powerful visual compositions.

The strong shapes, vertical emphasis and monolithic quality of these facades set them apart from previous styles. Use of strong rich colors, lights, and unpainted shiny metal (stainless steel) combine to create a “jazzy” appearance.

WHAT ARE DESIGN GUIDELINES?

Design guidelines are community endorsed policy about design and provide a common basis for making decisions about exterior changes to buildings which may affect individual properties or the overall character of Fort Smith's historic downtown. Design review helps insure that changes in the area are in keeping with the original historic character of the commercial downtown.

The uniqueness of the historic American downtown is rapidly disappearing and those cities who maintain their historic downtowns are becoming tourist attractions. The design guidelines only guide the approach to certain design problems and do not dictate solutions. Instead, they define a range of appropriate responses to a variety of specific design issues. These guidelines are based on design principles and preservation standards set by the Department of the Interior and used by states and historic district commissions across the country. Information in the guidelines is intended to be used by property owners in making decisions about their buildings.

Neighborhoods throughout the country which have historic districts and design guidelines have generally seen stabilization or increases in property and resale values. Preserving historic resources makes good economic sense. A vital and attractive historic commercial district promotes a city's overall quality of life and illustrates its commitment to its heritage and identity. Design review maintains and enhances this character. Careful planning early during the renovation process of historic buildings allows property owners to apply for state and federal historic tax credits.

These design guidelines are divided into five major categories:

- 1) New Construction
- 2) Additions and renovations to existing buildings
- 3) Guidelines for renovative treatment of the historic buildings within the boundary
- 4) Riverfront Development District
- 5) Towson Avenue District

NEW CONSTRUCTION

Because the buildings in the Central Business Improvement District vary widely in date of construction and architectural style, the most significant elements taken into the design of new buildings will be the basic building volume, street alignment, and material uniformity. The overall homogeneity of the area is more important than individual buildings.

The importance of context, including the relationship of a proposed project to abutting buildings and side streets should be part of the design decisions for new buildings. The Garrison Avenue commercial district contains buildings which have evolved from the 1870s through the 1990s. Since characteristics differ within the district itself, particular attention to each block should be given in planning new structures. Emphasizing context and design elements, rather than styles, the broadest and most flexible interpretation for new construction is encouraged.

The broad issues to be addressed in any new construction (infill) in the Garrison Avenue district include **height, size, wall materials, windows and doors, roofline, and storefront**. In general, new buildings should be harmonious in form, material, siting and scale with the established district character. The following guidelines apply to all new construction in the Garrison Avenue Historic District:

New construction shall maintain, not disrupt, the existing pattern of surrounding historic buildings along the street by being similar in the following:

1. Scale (height and width)
2. Shape
3. Roof shape
4. Orientation to the street
5. Location and proportion of entrances and windows
6. Foundation/ first floor height
7. Floor-to-ceiling height
8. Material and material color
9. Texture
10. Placement on the lot

All projects, renovations or new construction shall be presented to the Fort Smith Planning Department. Most projects within the boundary of the CBID will be presented to the CBID Commission for review. All projects which are a variance to these design guidelines must be presented to the CBID Commission to approve or deny the variance. (A copy of the variance application may be obtained at the Fort Smith Planning Department or online at www.fortsmithar.gov/planning) (Refer to, Ordinance # _____, Section 4.)

BUILDING ORIENTATION

Align the façade of the new building with the established set-backs of the area.

BUILDING FORM AND SCALE

New buildings should appear similar in mass and scale with historic structures in the area. Where new building facades will be wider than those found traditionally, subdivide the surface into portions similar in scale to historic facades. Use building forms that match those used historically.

USE ROOF FORMS THAT MATCH THOSE USED HISTORICALLY

Roof types on new buildings in historic districts should conform to those found historically. For instance, in a commercial block where all existing buildings have flat roofs, it would be inappropriate to construct a new building with a gable or hip roof.

MATERIALS

- Use building materials that are similar to those employed historically for all major surfaces.
- Metal buildings or buildings with metal facades are prohibited. The use of any pre-engineered metal structural components will only be allowed if there is no exterior visual evidence of said components.
- No more than 20% of the total building façade, excluding window and door openings, will consist of Exterior Insulation and Finish Systems (EIFS), or similar material.
- Colors, including paint, shall be muted.

ENTRANCES

Orient the main entrances of the building in a manner similar to established patterns in the district.

WINDOWS

Use of window sizes and proportions similar to historic designs is encouraged.

SET DESIGN STANDARDS

Pay particular attention to the surrounding buildings in the affected block. The relationship of buildings and spaces along Garrison Avenue makes the block an especially significant visual unit. Less diffuse than an entire area and with greater impact and community significance than a single building, the block is a part of the urban environment that demands thorough treatment in design guidelines.

Each site should be developed to help define active spaces for people, to provide pedestrian connections between sites, and to define street edges. The placement of a building on a site should therefore be considered within the context of the block and how the structure will reinforce the broader design goals for the area.

ALIGNMENT OF BUILDING FRONTS

A building's front façade should be oriented to reflect the street grid and should be parallel with the street. Exceptions exist at the intersections of Garrison Avenue and Rogers Avenue where two different street grids intersect. This variation may be reflected in building alignments.

Locate a building front at the sidewalk edge. However, in looking at a block as a particular unit, exceptions can be made where the predominant character of adjacent properties reflects a setback from the sidewalk. If a portion of the building wall is to be set back from the sidewalk to create a courtyard or arcade, continue to define the sidewalk line with planter, columns, railings or similar features.

BUILDING HEIGHTS

Maintain the alignment of building heights to those in the block. The height of new buildings should be within range of heights already found along the block. Buildings at the ends of the block should be similar in height to buildings along adjoining blocks. Buildings on corner sites are usually larger and more highly ornamented than buildings in midblock, which makes them centers of visual interest. Maintain the visual emphasis of each block at its corners. Care should be taken to not block views that are an important part of the historic area.

ALIGNMENT OF HORIZONTAL ELEMENTS

Window frames, clerestories, the tops of first-floor display windows, sign bands and moldings should align horizontally along the block, helping strengthen the visual ties among buildings. Maintain the horizontal alignment of window frames. The front facades of buildings along the blocks of Garrison Avenue have many windows and large areas of glass. Maintain the same high proportion of glass in new construction.

First floors, which have large areas of glass and small areas of opaque materials, are clearly separated visually from upper floors, which reverse the pattern; small areas of glass, predominance of opaque materials.

Maintain the clear distinction between first floors and upper floors. Use of horizontal moldings, awnings or sign bands to emphasize the distinction should be considered. New construction should provide large areas of glass on the first floors. Window sizes and shapes in new buildings should be similar to existing historic buildings in the block.

ADDITIONS TO EXISTING BUILDINGS

RELATIONSHIP TO MAIN BUILDING

Additions to existing buildings should be compatible in size, scale, color, materials and character of the main building and its environment.

ORIGINAL DESIGN CHARACTER

Wherever possible, new additions or alterations to buildings should not obscure or confuse the essential form and character of the original building. Avoid new additions or alterations that would hinder the ability to interpret the design character of the historic period of the district. Alterations that seek to imply an earlier period than that of the building are inappropriate. Alterations that seek to imply an inaccurate variation on the historic style are also inappropriate.

LOCATION

When locating additions to historic buildings, maintain the pattern created by the repetition of building fronts in the area. Avoid impacts to special moldings, or decorative windows.

MATERIALS

Materials shall be used that are compatible with the original building. No more than 20% of the project, excluding window and door openings, will have metal, Exterior Insulation and Finish System (EIFS), or similar materials.

PHILOSOPHY OF DESIGN GUIDELINES

The design guidelines were developed with the information found in "The Secretary of the Interior's Standards for Rehabilitation" and with the specific needs of the Central Business Improvement District.

The principal approach in design guidelines is the emphasis on preservation over complete restoration. This view is illustrated through the use of such words as REPAIR, RETAIN, MAINTAIN and PROTECT. It is important to REPAIR original materials rather than replace them where feasible; RETAIN original features like bulkheads and "ghost signs"; MAINTAIN the first floor storefront and display windows because it is integral in displaying historic character; and PROTECT the original setting of the building to protect its integrity.

The primary façade of buildings is emphasized in the design guidelines. Primary facades are those readily visible from the street or sidewalk such as the fronts and sides of a building. Primary facades are the areas generally given the greatest amount of detail and decoration and largely define the architectural character of the property.

While providing a framework and philosophy for design review by the Central Business Improvement District Commission, (property owners appointed by the Fort Smith Board of Directors) these guidelines describe solutions for rehabilitation which might best preserve the character of the historic downtown of Fort Smith.

The guidelines will be used by city staff and the CBID Commissioners when reviewing applications during the permitting process for new construction, additions or renovation projects. It is recommended that people planning to do rehabilitation, new construction, or an addition, contact the City's staff representative of the CBID early in the planning process.

These guidelines apply to the exterior only. The part of the building environment visibly accessible to the public is subject to the guidelines for preservation. Decisions regarding the interior of private property are strictly reserved to the owner. However if the property owner is applying for State or Federal Historic Tax Credits, early discussion with Arkansas Historic Preservation is encouraged. Interior renovation can be a concern when seeking historic tax credits. City staff can assist you in contacting the correct individuals in Little Rock.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

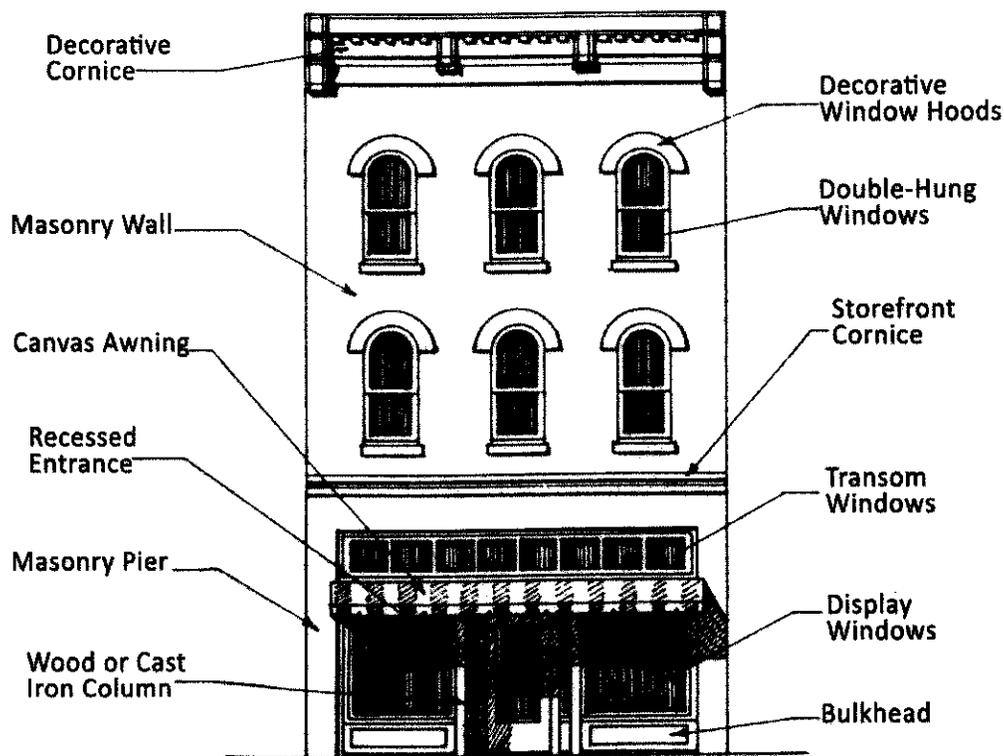
The standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes and occupancy and encompass the exterior and the interior of historic buildings. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*
- 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
- 3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from another building, shall not be undertaken.*
- 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
- 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.*
- 6. 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.*
- 7. 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 in the gentlest means possible.*
- 8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*
- 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize 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.*
- 10. 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.*

THE HISTORIC COMMERCIAL BUILDING

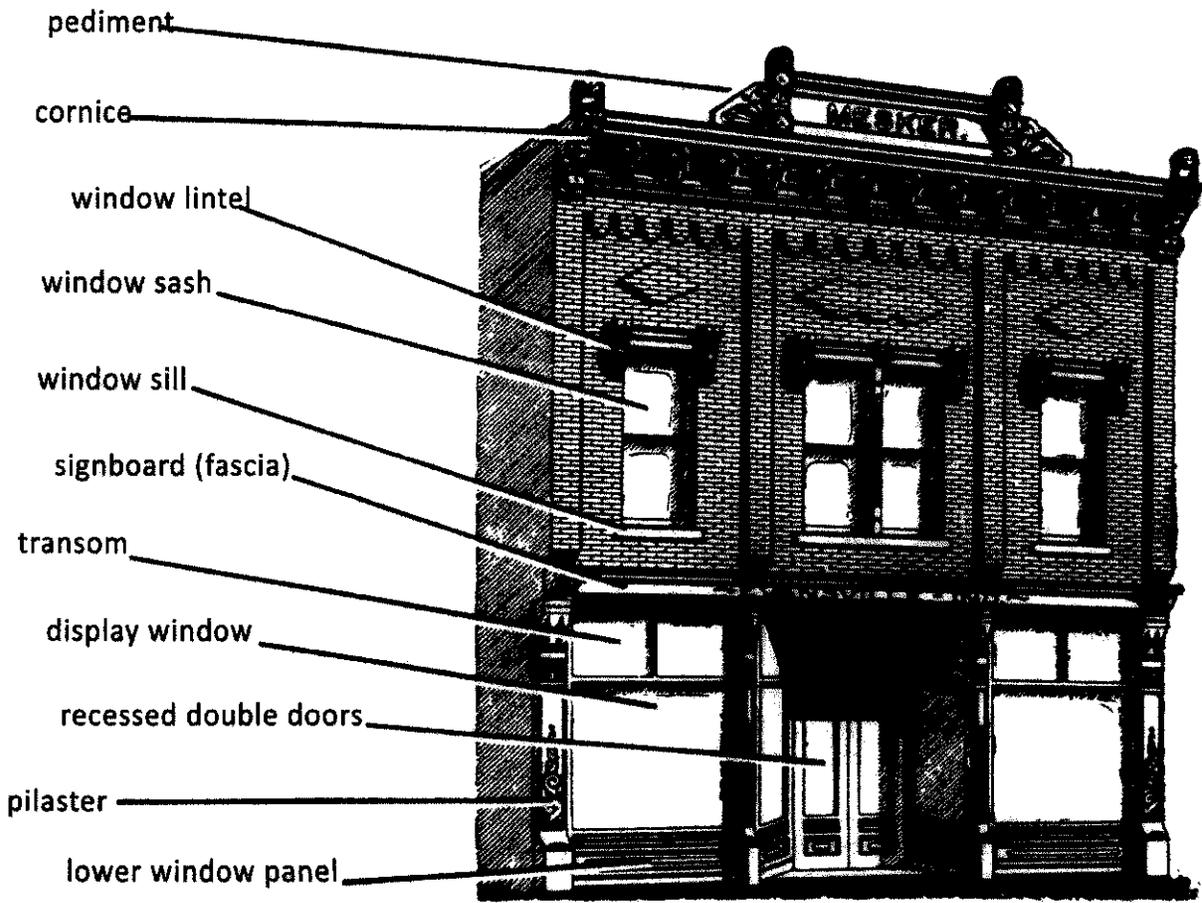
The traditional commercial storefronts found on Garrison Avenue date from the late nineteenth through the early twentieth centuries. The front façade of a building was constructed with the most expensive materials and construction techniques, and it is the front façade which projects the image and character of the downtown. Although styles and appearance evolved over the years, the traditional facades remain unchanged in their basic form and proportions. This similarity and consistency of form creates a strong, coordinate, visual image.

The storefront is the most important architectural feature of many historic commercial buildings. It also plays a crucial role in a business' advertising and merchandising strategy. The storefront has become the feature most commonly altered in a historic commercial building. As more people come to recognize and appreciate the architectural heritage of America's downtowns, a growing interest can be seen in preserving the historic character of commercial buildings. The basic commercial façade consists of three parts: the storefront, with an entrance and display windows; the upper façade, usually with regularly spaced windows; and the cornice, which caps the building. Although these components appear in many shapes and styles, the result is essentially the same traditional façade.



The general principle in rehabilitating a front façade is to be as respectful to the original elements, materials and construction techniques as is practical. During the rehabilitation it will almost always be necessary to remove recent building "improvement". Metal panel facades, screen walls, stucco, vinyl and aluminum siding, and other contemporary wall coverings should be removed. The original building material should be cleaned and repaired.

The original scaled, proportion and character of the building should be retained. The building should not be increased or decreased in overall height; stories should not be added or removed from the building. It is also important to retain or restore all original window, doorway and alleyway openings in the front façade. In many cases it will be necessary to remove brick and other types of infill in existing openings. The openings should be restored to their original size, shape and proportions. New openings should not be created in the front façade. The locations of window, storefront and doorway openings are the most visually important design elements on the front façade. It is of paramount importance to respect the nature and character of these openings in order to maintain the original scale of the building. Buildings with multiple storefronts should also be restored to the original design treatments.



DESIGN GUIDELINES FOR EXISTING BUILDINGS IN THE GARRISON AVENUE HISTORIC DISTRICT

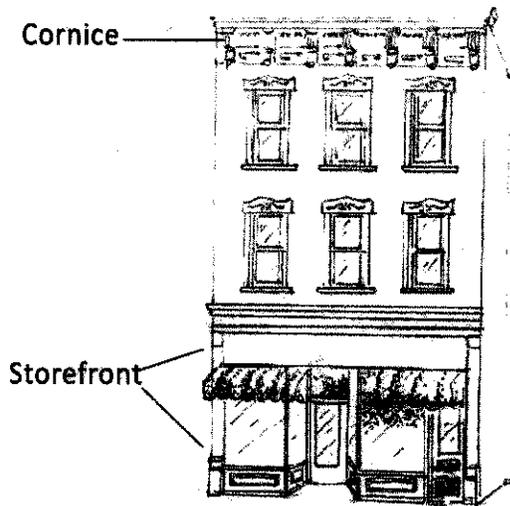
ACCESSIBILITY

The Americans with Disabilities Act (ADA) mandates that places of public accommodation be accessible to all users. These guidelines should not prevent or inhibit compliance with accessibility laws. All new construction should comply completely with ADA. Owners of historic properties also should comply to the fullest extent possible, while also preserving the integrity of the character-defining features of their buildings. For example, historic door thresholds often made of stone or cast metal should be preserved when feasible. Original archway widths should be preserved as well, where feasible. Special provisions for historical buildings exist in the laws that allow some alternative solutions in meeting the ADA standards.

ADDITIONS

Because most lots already have structures on them, any additions are likely to occur as roof-top, side, or rear additions. An addition should be compatible in scale, materials, and character with the main building. Using similar material is appropriate. In some cases, a simpler, less noticeable material also may be appropriate. The materials should be in proportion to the historic building. Materials, finish and details on any addition should not call attention to the new space. See section on Additions to Existing Buildings.

TRADITIONAL FAÇADE & STOREFRONT DESIGN



A traditional downtown commercial facade

The basic traditional commercial façade consists of three parts: the storefront with an entrance and large display windows, an upper masonry façade and a decorative cornice. The basic storefront design includes large windows with thin framing members, a storefront cornice, transom, bulkheads and often a recessed entrance.

If planning improvements to a storefront, the original proportions should be carefully considered and respected. On occasion, one business utilizes more than one historic storefront. The individual identities of the original buildings should be retained, and the use of awnings, colors and signage should be used to unify the storefronts, rather than

removing original materials and creating one new, modern storefront out of several buildings.

STOREFRONT FEATURES

Existing historic storefronts date from the late 19th and early 20th centuries and are designs typical of commercial architecture of the period. Storefronts generally had five main characteristics:

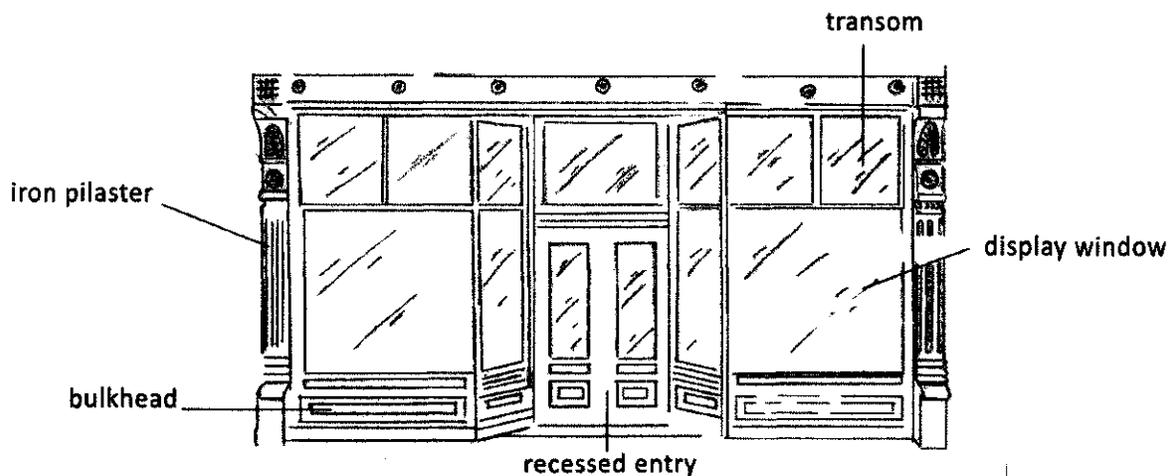
Lower panels or bulkhead: The large plate glass windows for the display of goods rested on lower panels called bulkheads. These were primarily rectangular in design, of frame or brick construction and often had raised patterns.

Display windows: Merchants in the early 20th century relied on extensive window displays to advertise their goods. High visibility was a priority for these merchants and the installation of large sheets of plate glass provided maximum exposure of wares.

Cast iron pilasters: To support the weight of the brick masonry above the storefront, cast iron columns or brick piers were often added. The cast iron was shaped into decorative forms that supported the load of the brick upper façade allowing large display areas. Brick piers were also used to support the weight of the upper façade brick.

Large central or corner entrances: Many commercial buildings originally had large central or corner entrances of single or double doors.

Transoms: Over the display windows and entrances were usually transom bars and transoms. Transoms allowed light into the building and were used for additional areas of signage and display. Transoms utilized clear, textured, leaded or stained glass.



STOREFRONT GUIDELINES

1. Original storefronts or historic storefronts that are more than fifty years old should not be altered but repaired and retained.
2. Future storefront remodeling or renovation should follow historic guidelines such as retaining historic features, reconstruction based on historic photos or illustrations, or renovation based on typical storefront designs of the period.
3. All decorative metals or glass on historic storefronts should be retained and maintained.
4. If an original storefront has been removed, a new storefront design should take the original proportions and materials into account. Modern materials are acceptable so long as they are in proportion to traditional design. Shiny, brushed aluminum is not appropriate. Original materials or aluminum with a baked enamel finish are more appropriate.
5. A storefront should be composed almost entirely of clear glass. Tinted or reflective glass is inappropriate. Should privacy be desired, interior window treatments or movable barriers should be considered.
6. Transoms over doors or display areas should not be enclosed or painted out.
7. Designs and materials such as sloping mansard roofs, metal siding, vertical siding, stucco/EIFS, wood shingles, imitation brick, imitation stone, vinyl and aluminum siding are not appropriate and should not be added to storefronts or upper stories.
8. Avoid concealing original façade materials. If original material must be replaced, duplicate the element utilizing the original material. Avoid the use of shiny, reflective materials such as mirror, glass and plastic panels as façade materials. New materials should be similar in texture and pattern to those found historically.
9. Cast iron should be painted to prevent rust and corrosion. Rust or paint build-up may be removed by chemical treatment or low-pressure dry grit blasting (80-100 psi), taking care to protect any adjacent building materials that might be damaged.

STOREFRONT ENTRIES

Traditionally, entrance doors were made of wood with a large pane of glass. Standard aluminum and glass commercial doors have replaced many original doors. Aluminum can be made more compatible by being painted a dark color and by selecting a design in the proportions of the original. The rhythm of entries is important in the downtown area. Historic entry systems, whether recessed or flush with the public walk, shall be retained.



STOREFRONT ENTRY GUIDELINES

1. Original entry doors should be retained and restored in their original location and configuration when appropriate. If modifications have been made, a new entry should be designed based upon the traditional design elements.
2. Use doors with large areas of glass and a painted or baked enamel frame.
3. Avoid unfinished bright aluminum or stainless steel frames.
4. Avoid residential style doors, including those from historic residences.
5. Finished frames may be varnished or painted wood or metal with anodized or painted finish. Wider metal frames are generally encouraged over narrow frames.

STOREFRONT WINDOWS

For most downtown buildings, large windowpanes at the first floor level are advisable for both retail and office use. Avoid multi-pane designs that divide the storefront window into small components. This look is not typical of most downtown buildings, and is therefore inappropriate. Tinted glass is generally discouraged except for decorative transoms. Awnings and interior window treatments can protect from the sun, but allow its warmth to enter in colder seasons while retaining the traditional appearance.

STOREFRONT WINDOW GUIDELINES

1. Original storefront window configuration should be maintained.
2. Tinted and/or reflective glass is inappropriate.
3. Avoid multi-pane designs.
4. Preserve existing transoms. Leaded and prismatic decorative transoms should be preserved in place. For other transoms, clear glass is generally preferable.
5. Use the transom as a place for a sign or decorative plane if the use of glass is not feasible, but retain the original proportions of the opening.

BULKHEAD GUIDELINES

1. Existing storefront bulkheads should be retained and repaired as needed. If bulkheads have been removed, appropriate bulkheads should be installed, based upon the historic elements.
2. If the original design is missing, use historic documentation to duplicate an appropriate design. If original information is not available, develop a new simplified design that retains the original character.
3. For renovations where there is no physical or documentary evidence, appropriate bulkhead materials are painted wood, brick, stone or painted metal. Plywood may also be acceptable when no original material exists. Artificial siding, plywood and EIFS are not appropriate if replacing original material.

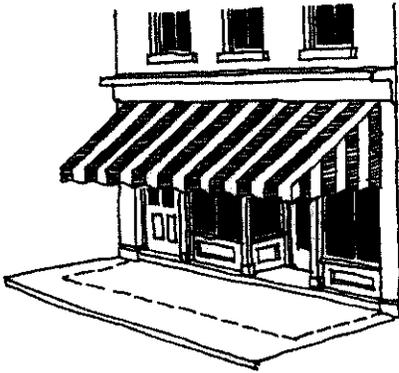
AWNINGS & CANOPIES

- A.** Horizontal, fixed canopies are encouraged where historic evidence demonstrates that a canopy once existed. Appropriate supporting mechanisms are wall-mounted brackets, chains and posts. Wall-supported canopies also may be considered for new construction.
- B.** Fabric awnings are appropriate and encouraged for historic buildings and new construction.
- C.** Operable awnings also may be considered.
- D.** Rigid frame awnings also may be considered.
- E.** Rigid canopies are encouraged to provide recessed lights and illuminate the sidewalk.
- F.** Use colors that are compatible with the overall color scheme of the façade. Solid colors or simple muted striped patterns are appropriate.
- G.** Simple shed shapes are appropriate for rectangular openings. Semi-circle shapes are appropriate for arches. Odd shaped awnings are inappropriate.
- H.** Awnings and canopies should be mounted to accentuate character-defining features. They should be mounted to highlight moldings that may be found above the storefront. Their mounting should not damage significant features and historic details.
- I.** When awnings are used on buildings, canopies must be in good condition and comply with the City of Fort Smith's Property Maintenance Code. Colors of canopies shall be approved by the staff of the City or the CBID Commission. If a change of ownership occurs with the business occupying the space and a canopy is used for identification of the business the current business must be identified on the canopy.

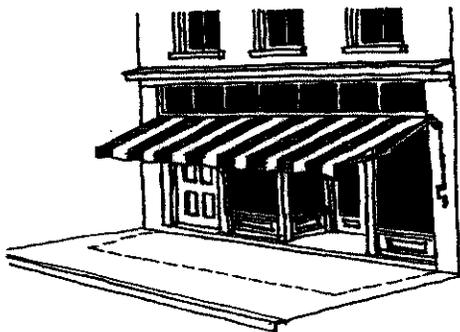
AWNINGS

The canvas awning was an important design element in the traditional storefront. It provided cover, added color and served as a transition between the storefront and the upper façade. Most buildings that face the sun had awnings. Look at old pictures of your building to see how awnings were used.

A standard street-level awning should be mounted so that the valance is about 7 feet above the sidewalk and projects out between 4 and 7 feet from the building. A 12-inch valance flap is usually attached at the awning bar and can serve as a sign panel.



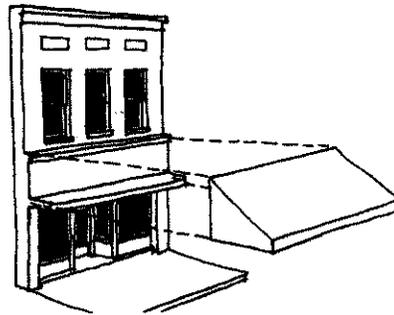
An awning can be attached above the display windows and below the cornice sign panel. Sometimes it is mounted between the transom and the display windows, allowing light into the store while shading the merchandise and pedestrians from the sun.



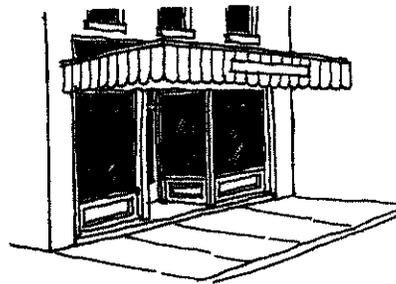
An awning should reinforce the frame of the storefront and should not cover the piers or the space between the second-story window sills and the storefront cornice.



Inappropriate storefront alterations can be effectively disguised by mounting an awning over the alterations while maintaining the proportions of a traditional storefront.



Aluminum awnings or canopies generally detract from the historic character and should not be erected. If a flat canopy exists, it can be dressed up with a 12-to 24-inch awning valance.



Various awning materials offer different colors and patterns. There are several to choose from: canvas, vinyl coated canvas and acrilan, a synthetic material. Each varies in cost and relative durability.

BRICK AND MASONRY

- A. Materials original to the building should be preserved.
- B. Brick and masonry should never be sandblasted or subjected to any kind of abrasive cleaning. Do not clean with high pressure water which exceeds 450 pounds per square inch. These processes damage brick surfaces and erode mortar joints.
- C. To avoid needlessly introducing moisture or chemicals into the building, brick and masonry should be cleaned only when necessary to remove heavy soiling and to stop deterioration.
- D. Paint removal should not be done if the paint is firmly adhered to and therefore protecting the masonry surface.
- E. Water-repellent coating should not be added unless masonry repairs have failed to stop water penetration problems.
- F. As a general rule, brick and masonry shall not be painted unless in the case of brick, the brick is extremely mismatched from earlier alterations or cannot withstand weather.
- G. Brick and masonry shall not be covered with Exterior Insulation Finish System (EIFS), stucco or any similar material.
- H. Repointing should match original width, depth, color, raking profile, composition and texture.
- I. Repoint should never be done with Portland cement or other hard mortar but with original compounds, if it can be determined, or with a historic compound such as one part lime and two parts sand. Original type mortar compounds allows for expansion and contraction while hard mortar or cement prevents the expansion and contraction process.

CODES

- A. All standard construction projects must comply with the City of Fort Smith, Arkansas building, fire, plumbing, mechanical, and electrical codes in the most recent adopted edition.

COLOR

- A. Use colors to create a coordinated color scheme for the building. The façade should "read" as a single composition.
- B. Base or background colors should be muted. Use the natural colors of the building materials, such as the buff color of limestone, as the base for developing the overall color scheme. Historic color charts are now available at most paint stores. City staff is also available as a resource to meet with owners regarding appropriate color selections.

C. Matte finishes are preferred to high glossy ones.

D. Reserve the use of bright colors for accents only. Bright colors may highlight entries, for instance.

E. Using the historic color scheme of the building is preferred. When historic colors are to be used, provide evidence of their historic application. Brickwork was usually unpainted.

CORNICES

A. Most historic commercial buildings have cornices to cap their facades. Their repetition along the street continues to the visual continuity on the block. They may be a straight or stepped parapet.

B. Cornice that is intact should be preserved. Reconstruct a missing cornice when historic evidence of its character is available. Use historic photographs, if available, to determine design details of the original cornice.

C. Substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

D. If it is not possible to find photographs or evidence of the original cornice, a simplified interpretation is appropriate. Materials for reconstructed cornices include stone, brick and stamped metal.

DEMOLITION

A. The demolition of original feature or part of a historic building should be avoided.

B. Demolition of a building which contributes to the historic or architectural integrity of the historic district shall not occur, unless:

1. Public safety and welfare requires the removal of a building or structure as determined by the building or code inspector along with concurring reports commissioned by and acceptable to the Fort Smith Planning Department from a structural engineer or architect.

2. Where economic hardship (the fact that no reasonable return on or use of the building exists) has been demonstrated and proven.

3. Where rehabilitation is undesirable due to severe structural instability or deterioration of a building.

4. The building has lost its original architectural integrity and no longer contributes to the district.

5. No other reasonable alternative is feasible, including relocation of the building.

C. All demolition requests within the boundary of the CBID will be presented to the CBID Commission to approve or deny .

FENCES AND WALLS

A. Fences and/or walls are not likely to have existed historically in the Garrison Avenue commercial district. If historic documentation of fences or walls on the square exist, it may be appropriate to reconstruct a similar type fence or wall.

B. All fencing projects regardless of size shall be presented to staff or the CBID Commission.

ENTRIES

A. Maintain existing recessed entries. The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale. These recessed entries were designed to provide protection from the weather, and the repeated rhythm of these shaded areas along the street helps to identify business entrances.

B. The original doorway should be preserved on all historic buildings. Some may be double-leaf, panel doors with glass in the upper one-half. Doors with metal frames and large areas of glass are appropriate on Art Deco and Art Modern style buildings.

C. If the original door design is unknown, replace with a single light (glass area) door design, not solid paneled door, decorative doors, or any kind of door based upon a different historical period or style.

D. Preserve, maintain, or repair original display windows. If a storefront is missing display windows, new windows should match the original in location, design, size, and materials. Glass used in windows shall appear similar to that used historically. Transparent, clear glass is appropriate. Opaque, tinted and mirror glass are inappropriate. Retaining extant historic glass is important and should be encouraged in all cases except where safety glass or wire glass is required by code.

KICKPLATES

A. The kickplate, or bulkhead, located below the display window, adds interesting detail to the streetscape and should be preserved.

B. If the original kick plate is missing, develop a compatible replacement design. Wood and masonry are appropriate materials for replacements.

C. Coordinate the color of the kickplate with other trim elements on the buildings.

Entry Way Name Plates

Some of the buildings within the CBID have name plates generally made out of tile or granite that give recognition to the original or previous owner. These shall be preserved when possible.

LANDSCAPING

A. Landscaping is encouraged where space allows. Landscaping will enhance the pedestrian experience and is therefore encouraged. Limited opportunities exist for landscaping in the historic commercial districts, but these should be explored whenever feasible.

B. The development of outdoor patios and courtyards in the rear is encouraged. Locating a patio along the street edge is discouraged, because the sidewalk edge should be defined with a building, not open space.

LIGHTING

A. Lighting designs should enhance the ability to interpret the historic character of the street, as seen at night, and should not overwhelm it.

B. Use lighting to:

- Accent architectural details
- Accent building entries
- Accent signs
- Illuminate sidewalks

C. All light sources shall be shielded. Lighting should not dominate a façade or the street. Washing the entire façade of a building with light is inappropriate. Lights focused upward to light the façade also are inappropriate.

D. Permanent animated lighting, such as chase lights is prohibited.

MECHANICAL EQUIPMENT & UTILITIES

A. Minimize the visual impact of mechanical equipment. Screen equipment from view.

B. Do not locate window air conditioning units on the building's façade, if possible.

C. Minimize the visual impacts of utility connections and service boxes.

D. Locate standpipes and other service equipment such that they will not damage historic façade materials. Cutting channels into historic façade materials damages the historic building fabric and is inappropriate. Avoid locating such equipment on facades of buildings.

PARKING

A. The historic character of Fort Smith's downtown was largely established by the time automobiles were introduced. Plan parking lots to be sub-divided into small components so that the visual impact of large paved areas is reduced. Side or rear locations are preferred for parking lots. Provide planting buffers at the edges of parking lots. Also include islands of planting in the interior of lots.

ROOFS

A. Preserve the historic character of the building's roof line.

B. Altering an existing historic parapet line is inappropriate.

C. Set any new roof terraces back from the building front.

SECURITY DEVICES

A. Minimize the visual impact of security devices. Historic precedent exists for using metal bars on openings. These were simple yet decorative in design. New bar designs should be simple in design as well.

B. Roll-down metal screens are discouraged because they obscure products on display and diminish the interest of the curb appeal to pedestrians when the screens are in the closed position.

SERVICE AREAS

A. Minimize the visual impact of trash storage and service areas. Location of these service areas should be in the rear of the property or in less visible areas. Screening dumpsters from pedestrian view is required by City code.

SIGNS

A. Signs should be sized in proportion to the building.

B. Signs should be of historic materials such as finished carved wood, glass, copper or bronze. Plastic substrate is inappropriate. Neon signage presenting the name and theme of the business is allowed with proper City permits. All signage is subject to design review by city staff.

C. Signs should contain lettering which does not exceed 18 inches in height and does not exceed more than 60% of the total sign area.

D. Signs should be placed at traditional locations such as on storefront belt courses, upper façade walls (not to exceed 20% of the overall wall surface), and hanging or mounted inside windows, or projecting from the face of the building.

- E. Position flush-mounted signs so they will fit within architectural features. Locate flush signs so they do not extend beyond the outer edges of the building front. Avoid obscuring ornament and detail.
- F. Lighting for signs should be concealed and spot or up-lit lighting is recommended.
- G. "Ghost" signs (historic painted wall signs) should be preserved and not removed.
- H. Painted wall signs or murals may be appropriate.
- I. Banner or fabric signs may only be used for special events.
- J. Where several businesses share a building, coordinate the signs.
- K. Sandwich style temporary signs may be used in the district as long as the sign does not block pedestrian movement.
- L. No new billboard style signage shall be allowed. As stated in the Fort Smith Unified Development Ordinance, no new billboard style signage will be allowed in the Commercial-6 zone.
- M. All signage must have the proper sign permits by the City of Fort Smith.

SITE DESIGN

- A. Set-backs- maintain the pattern and alignment of buildings established by the traditional set-backs from the street.
- B. Entrance Orientation- Maintain the traditional design elements used for defining building entrances.

WALLS

- A. Preserve original façade materials. Historically, brick and limestone have been the dominant *building materials* in the Garrison Avenue historic district. Historic building materials and the craftsmanship they exhibit add textural qualities, as well as visual continuity and character to the streetscape.
- B. When replacement of façade wall materials is necessary, the new materials should match the original in scale, color, texture and finish.
- C. Do not cover or obscure original façade materials. Covering of an original façade not only conceals interesting details, but also interrupts the visual continuity along the street. If the original material has been covered, uncover it, if feasible.
- D. Do not use harsh cleaning methods that could damage the finish of historic materials. Sandblasting, for example, is prohibited.

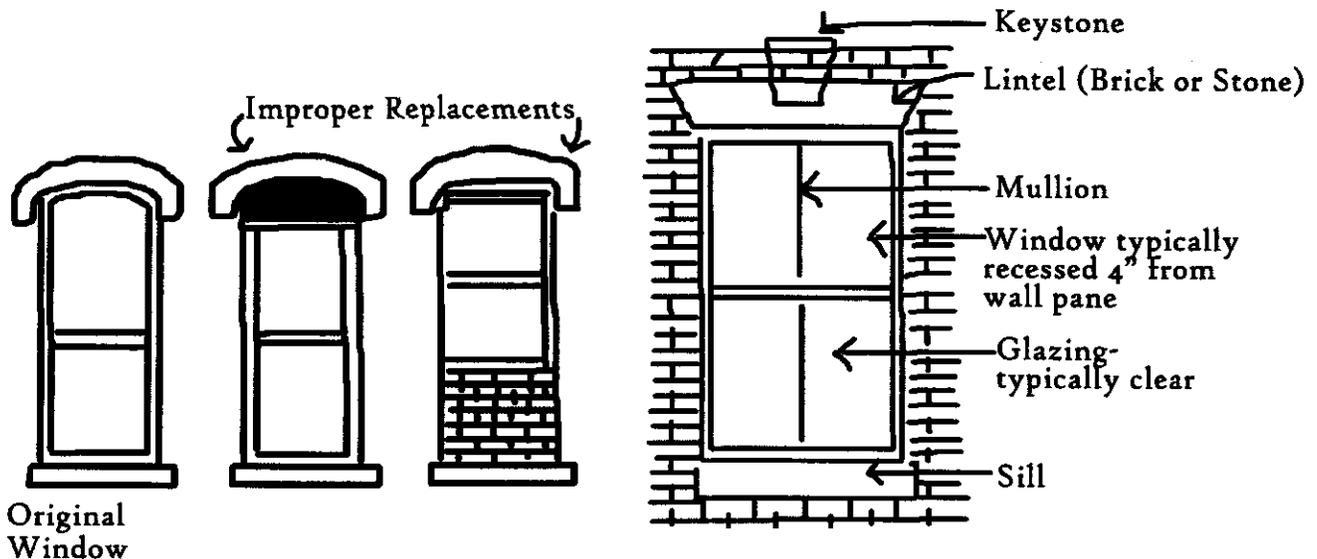
E. Saving deteriorated parts which must be replaced may later assist in matching reconstructed features. Wood sash windows, cornices and doors can often be restored or duplicated.

WINDOWS & DOORS

A. Maintain historically significant storefront openings. The size and shape of original doors and windows are important characteristics that contribute to the integrity of historic commercial buildings. Avoid altering the shape of these features.

B. Retain the original shape of the transom glass in historic storefronts. The upper glass band of traditional storefronts introduced light into the depths of the building, saving on lighting costs. These bands are found on many historic storefronts, and they often align at the same height. The shape of the transom is important to the proportion of the store front, and it should be preserved in its historic configuration. If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, use it as a sign panel or a decorative band, but retain the original proportions.

C. Preserve historic upper story windows. Historically, upper story windows had a vertical emphasis. The proportions of these windows contribute to the character of each commercial storefront. Do not block windows or alter their size. Consider re-opening windows that are currently blocked. Replace missing glass. Maintain the historic window sash when possible.



Riverfront Development and New Construction within the CBID

There have been continued discussions and studies on development along the Fort Smith Riverfront within the CBID boundary. The overall Riverfront development will be a mixed use project potentially containing entertainment venues, hotels, commercial or office space, green space, water features and possibly sports arenas. Additionally, at the time of this update, the U.S. Marshal's Service has selected the riverfront as the location for its national museum.

New construction should be complementary to the Downtown and historic areas although not attempting to recreate or imitate historic structures. Designs, materials and colors shall be compatible with the overall plan. Open spaces will be encouraged so as not to completely block the view of the river from the main thoroughfare along Clayton Expressway.

Metal buildings or buildings with metal facades are prohibited. Limited use of metal on the exterior of a building or structure is permitted as long as it does not exceed 20% of the gross wall area. Multi level buildings will be permitted. However, developers must be conscious of the view from Clayton Expressway and the Riverfront. Landscaping for all projects must be designed with consideration of the overall project and complementary to other existing development. Developers should be aware of the architecture and scale of the other projects in the area which may be in various developmental stages. In addition they should consider the overall natural beauty of the Riverfront in regard to materials and colors while designing their own projects. CBID Commission approval is required for exterior elevations on all projects along the riverfront within the CBID boundary. In order to save time and financial resources of the developer, it is recommended that preliminary meetings with staff are scheduled early in the planning stage of the particular project. For future planning, any modifications to the buildings along the Riverfront within the CBID shall go to staff or the CBID Commission for approval.

Towson Avenue from Garrison Avenue to Dodson Avenue and the Warehouse District along South D Street to South 9th

This portion of the CBID is considered the gateway into the Central Business Improvement District and entertainment district of Fort Smith. It is a fascinating area with several buildings constructed in the early 1900's. Recent construction projects include the renovated Sparks Hospital and the Sebastian County Courts Building completed in 2009. Currently, this area is not listed on the National Register of Historic Places. As a gateway into the CBID, this area must visually impressive to visitors and our own citizens. It will be the responsibility of staff and the CBID to encourage and expect current property owners to maintain and improve their structures within this area.

General Requirements for the Towson Avenue Corridor and Warehouse District

- Refer to the design standards for the Garrison Avenue District for specific requirements
- Special attention to renovations and maintenance will apply
- All projects with regard to colors and materials will require the approval of City staff or the CBID Commission
- All demolitions will be presented to the CBID Commission
- Demolitions will not be allowed unless decay is beyond repair
- Landscaping, window boxes or colorful planters are encouraged
- Landscaping must be maintained in good condition
- All businesses should have signs that are well maintained, effective and complementary to the district
- All signage must have proper sign permits from the City of Fort Smith.
- No new outdoor advertising shall be allowed.
- All windows and store fronts must be well maintained and free of visible decay

APPENDIX A- GLOSSARY OF TERMS

DEFINITIONS

1. Procedural Definitions

Certificate of Appropriateness: A document awarded by a preservation commission allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated area or site, following a determination of the proposal's suitability according to applicable criteria.

Certified Local Government: Any city, county, township, municipality, or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level. Fort Smith is a Certified Local Government City.

Due Process: The established procedure by which legal action is carried out.

Normally Required: Mandatory actions, summarized in the guidelines, whose compliance is enforced by the preservation commission.

Public Notice: The classified advertisement of an event, such as a preservation commission meeting, that is published in the local newspaper and posted in the city government building in order to notify the general public of the upcoming event.

2. Technical Definitions

Adaptive Use: Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

Addition: New construction added to an existing building or structure.

Alteration: Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.

Appropriate: Especially suitable or compatible.

Building: A structure used to house human activity such as a dwelling or garage.

Character: The qualities and attributes of any structure, site, street or district.

Configuration: The arrangement of elements and details on a building or structure which help to define its character.

Context: The setting in which a historic element, site, structure, street, or district exists.

Demolition: Any act which destroys in whole or in part a building or structure.

Demolition by Neglect: The destruction of a building or structure through abandonment or lack of maintenance.

Design Guidelines: Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

Element: A material part or detail of a site, structure, street, or district.

Elevation: Any one of the external faces or facades of a building.

Fabric: The physical material of a building, structure, or community, connecting an interweaving of component parts.

Harmony: Pleasing or congruent arrangement.

Height: The distance from the bottom to the top of a building or structure.

Historic District: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board of commission.

Historic Imitation: New construction or rehabilitation where elements or components mimic and architectural style but are not of the same historic period as the existing buildings (historic replica).

Infill: New construction in historic districts on vacant lots or to replace existing buildings.

Landmark: A building, structure, objects or site which is identified as a historic resource of particular significance.

Landscape: The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

Maintain: To keep in an existing state of preservation or repair.

Material Change: A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

New Construction: Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

Obscured: Covered, concealed, or hidden from view.

Preservation: Generally, saving from destruction or deterioration historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

Proportion: Harmonious relation of parts to one another or to the whole.

Recommendation: An action or activity advised but not required by these guidelines.

Reconstruction: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

Rehabilitation: The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

Restoration: The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retain: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

Re-use: To use again. An element, detail, or structure might be reused in historic districts.

Rhythm: Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

Scale: Proportional elements that demonstrate the size, materials, and style of buildings.

Setting: The sum of attributes of a locality, neighborhood, or property that defines its character.

Significant: Having particularly important associations within the contexts of architecture, history, and culture.

Stabilization: The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape: The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

Style: A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

3. Glossary of Terms

Addition: New construction added to an existing building or structure.

Alteration: Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Apron: A decorative, horizontal trim piece on the lower portion of an architectural element.

Arch: A curved construction of wedge-shaped stones or brick which spans an opening and supports the weight above it. (See- flat arch, jack arch, segmental arch and semi-circular arch)

Attic: The upper level of a building, not of full ceiling height, directly beneath the roof.

Baluster: One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Bargeboard: A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay: The portion of a façade between columns or piers providing regular divisions and usually marked by windows.

Bay Window: A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt Course: A horizontal band usually marking the floor levels on the exterior façade of a building.

Board and Batten: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond: A term used to describe the various patterns in which brick (or stone) is laid, such as “common bond” or “Flemish bond”.

Bracket: A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Bulkhead: The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. Nineteenth century bulkheads are often of wood construction with rectangular raised panels. Twentieth century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Bungalow: Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Capital: The head of a column or pilaster.

Casement Window: A window with one or two sashes which are hinges at the sides and usually open outward.

Clapboards: Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Classical Order: Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes- Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped Gable: A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Column: A circular or square vertical structural member.

Common Bond: A brickwork pattern where most courses are laid flat, with the long “stretcher” edge exposed, but every fifth t eighth course is laid perpendicularly with the small “header” and exposes, to structurally tie the wall together.

Corbel: In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian Order: Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Cornice: The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Cresting: A decorated ornamental finish along the top of a wall or roof often made of ornamental metal.

Cross-gable: A secondary gable roof which meets the primary roof at right angles.

Dentils: A row of small tooth-like blocks in a classical cornice.

Doric Order: A classical order with simple, unadorned capitals, and with no base.

Dormer Windows: A window that projects from a roof.

Double-hung Window: A window with two sashes, one sliding vertically over the other.

Eave: The edge of a roof that projects beyond the face of a wall.

Ell: The rear wing of a building, generally one room wide and running perpendicular to the principal building.

Engaged Column: A round column attached to a wall.

Entablature: A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Fanlight: A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia: A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fenestration: The arrangement of windows on a building.

Finial: A projecting decorative element, usually of metal, at the top of a roof turret or gable.

Fishscale Shingles: A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing: Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat Arch: An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish Bond: A brick-work pattern where the long “stretcher” edge of the brick is alternated with the small “header” end for decorative as well as structural effectiveness.

Fluting: Shallow, concave groove running vertically on the shaft of a column, pilaster, or other surface.

Foundation: The lowest exposed portion of the building wall, which supports the structure above.

Frieze: The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Gable: The triangular section of a wall to carry a pitched roof.

Gable Roof: A pitched roof with a downward slope on either side of a central, horizontal ridge.

Gambrel Roof: A ridge roof with two slopes on either side.

Ghosts: Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building’s façade.

Ghost sign: The faint remains of advertisement painted on a building wall.

Greek revival style: Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.

Hipped Roof: A roof with uniform slopes on all sides.

Hood Molding: A projecting molding above an arch, doorway, or windows, originally designed to direct water away from the opening; also called a drip mold.

Ionic Order: One of the five classical orders used to describe decorative scroll capitals.

Infill: New construction where there had been an opening before, such as a new building between two older structures; or block infill in an original door or window opening.

Jack Arch: (see Flat Arch)

Keystone: The wedge-shaped top or center member of an arch.

Knee Brace: An oversize bracket supporting a cantilevered or projecting element.

Lattice: openwork of grill interlacing wood strips used as screening.

Lintel: The horizontal top member of a window, door, or other opening.

Mansard Roof: A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Masonry: Exterior wall construction of brick, stone, or stucco laid up in small units.

Massing: The three-dimensional form of a building.

Metal Standing Seam Roof: A roof composed of overlapping sections of metal such as copper bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roofs are named.

Modillion: A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

Mortar: A mixture of sand, lime cement, and water used as a binding agent in masonry construction.

Mullion: A heavy vertical divider between windows or doors.

Muntin: A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

Neo-Classical Revival Style: Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

Oriel Window: A bay window which emerges above the ground floor level.

Paired Columns: Two columns supported by one pier, as on a porch or balcony.

Palladian Window: A window with three openings, the central one arched and wider than the flanking ones.

Paneled Door: A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet: A low horizontal wall at the edge of a roof.

Pediment: A triangular crowing element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pediment: A triangular crowing element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pier: A vertical structural element, square or rectangular in cross-section.

Pilaster: A square pillar attached, but projecting from a wall, resembling a classical column.

Pitch: The degree of the slope of a roof.

Portico: A roofed space, open or partly enclosed, forming the entrance and centerpiece of the façade of a building, often with columns and a pediment.

Portland Cement: A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry thereby causing serious damage over annual freeze-thaw cycles.

Preservation: The act of maintaining the form and character of a building or district as it presently exists. Preservation stops deterioration and stabilizes the structure.

Pressed Tin: Decorative and functional metal work made of molded tin used to sheath roof, bays, and cornices.

Pyramidal Roof: A roof with four identical sides rising to a central peak.

Queen Anne Style: Popular late nineteenth century revival style of early eighteenth century English architecture, characterized by irregularity of plan and massing and a variety of texture.

Quoins: A series of stone bricks, or wood panels ornamenting the outside of a wall.

Reconstruction: The accurate recreation of a vanished, or irreplaceably damage structure, or part thereof, the new construction recreates the building's exact form and detail as they appeared at some point in history.

Restoration: The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Ridge: The top horizontal member of a roof where the sloping surfaces meet.

Rusticated: Roughening of stonework or concrete blocks to give greater articulation to each block.

Sash: The moveable framework containing the glass in a window.

Segmental Arch: An arch whose profile or radius is less than a semicircle.

Semi-circular Arch: An arch whose profile or radius is half-circle the diameter of which equals the opening width.

Sheathing: An exterior covering of boards or other surface applied to the frame of the structure. (See Siding)

Shed Roof: A gently-pitched, almost flat roof with only one slope.

Sidelight: A vertical area of fixed glass on either side of a door or window.

Siding: The exterior wall covering or sheathing of a structure.

Sill: The bottom crosspiece of a window frame.

Spindles: Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stabilization: The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape: The over façade (big picture), not of a single structure, but of the many buildings which define the street.

Surround: An encircling border or decorative frame, usually at windows or doors.

Swag: Carved ornament of the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Transom: A horizontal opening (or bar) over a door or window.

Trim: The decorative framing of openings and other features on a façade.

Turret: A small slender tower.

Veranda: A covered porch or balcony on a building's exterior.

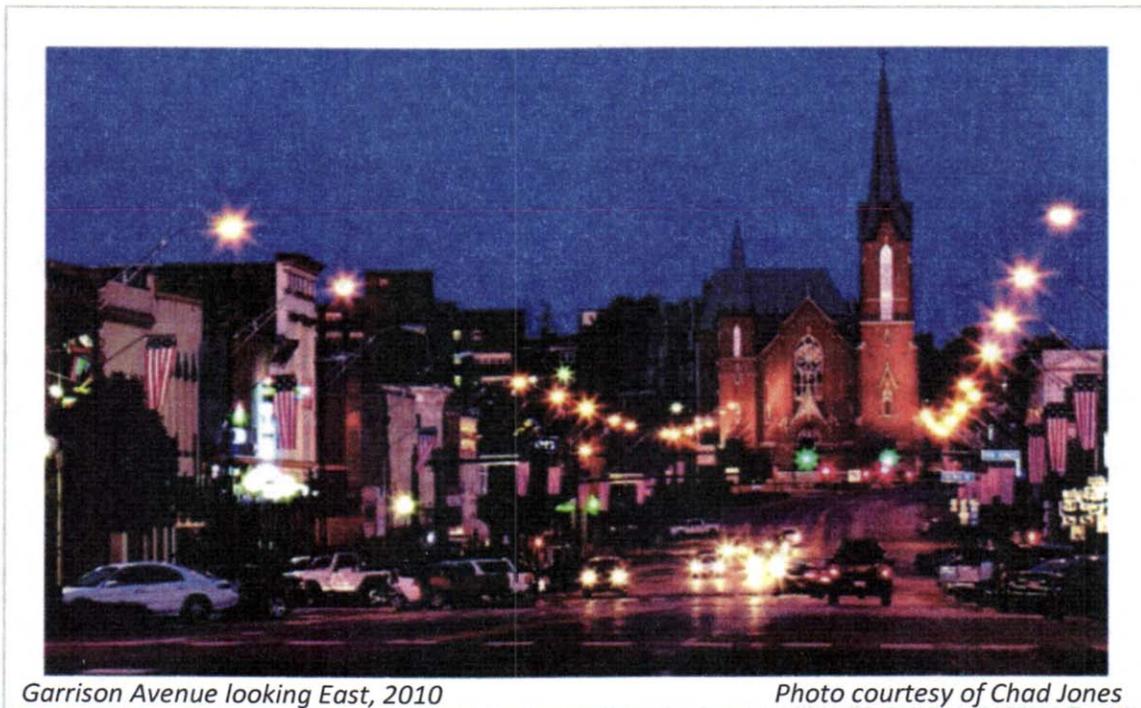
Vergeboard: The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular: A regional form or adaptation of an architectural style.

Wall Dormer: Dormer created by the upward extension of a wall and a breaking of the roofline.

Water Table: A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Weatherboard: Wood siding consisting of overlapping boards usually thicker at one edge than the other.



Garrison Avenue looking East, 2010

Photo courtesy of Chad Jones

Notes

Restaurants • Attractions • Shopping • Festivals
Museums • Urban Living • Available Property



live workplay



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PROJECT OVERVIEW

The subject property is 84.5+/- acres of land located between the Arkansas River and Clayton Expressway, just north of North B Street in Fort Smith, Arkansas. The purpose of this document is to provide a real estate overview of the competitive market environment which affects the proposed development at The RIVER Fort Smith.

- Multi-Use Development Opportunity
- Municipal Development Support
- Market Study Confirmation of Community Growth
- Land Use Opportunity Analysis Starts with Anchor Definition
- Proposed Land Use Allocations to be Better Defined

CONCLUSIONS OF THE OPPORTUNITY ANALYSIS

- Identified opportunity to provide some residential housing – likely apartment demand
- Retail demand will come from organic growth within the community
- Office demand will be limited to FIRE categories
- Sports and entertainment venues will be a regional attraction
- Based on regional growth, The RIVER Fort Smith Sports and Entertainment Venue will enhance commercial and retail demand
- A suite hotel can compliment land uses
- Given the anticipated development of sports and entertainment venues, there should be saleable and developable land

DEVELOPMENT COMPONENTS

Built Environment

- Arkansas River frontage and proximity to downtown
- Potential to integrate LEED building standards
- Community climate receptive to responsible growth
- Property ownership has successful development experience
- The U.S. Marshall Museum's ability to attract national attention
- A community setting with critical mass that desires a Live-Work-Play environment

Natural Environment

- Arkansas River creates a natural environment that can integrate with the Built Environment
- Opportunity to learn and explore the river ecosystem
- Temperate climate that provides year-round outdoor activities
- Opportunity to integrate with the National Park facility
- Wildlife and nature used as a key component of academic studies
- Use water as a central theme for open space, recreational amenities and landscape features

Infrastructure

- Utility and roadway infrastructure sufficient to accommodate mixed-use development

Intellectual Assets

- Public school and university support
- Well-trained workforce that attracts employer opportunities
- Young population that is looking for "technology" and Gen-X entertainment and employment opportunities
- Ownership and municipal staff that have the experience to implement a mixed-use Live-Work-Play environment



GARRISON AVENUE BRIDGE

HARRY E KELLEY RIVERPARK

NATIONAL HISTORIC SITE

U.S. MARSHAL'S MUSEUM

PROPOSED CORPORATE OFFICE BUILDING (LOCATION MAY VARY)

MISS LAURA'S VISITOR'S CENTER

COMMUNITY PAVILION

COMMERCIAL, RETAIL, ENTERTAINMENT

BELL GROVE HISTORIC DISTRICT

RIVERFRONT DRIVE

1ST STREET

2ND STREET

3RD STREET

4TH STREET

5TH STREET

6TH STREET

D' STREET

C' STREET

B' STREET

A' STREET

GARRISON AVE

ROGERS AVE

PARKER AVE

CATLAND AVE