Guidelines for Rehabilitation and New Construction for

Belle Grove
HISTORIC DISTRICT

Fort Smith Arkansas

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Photographs
All photographs were taken within the Belle Grove Historic District.

Sketches
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Contents

6 Appendixes **Page Reference**

Foreword

The Guidelines for Rehabilitation and New Construction for Belle Grove Historic District have been developed for several purposes. One important purpose is to educate the general public, and especially the residents of the Belle Grove Historic District, as to the importance of this very special place and how to care for the district and the exteriors of buildings and sites which are an important part of the heritage of Fort Smith and the State of Arkansas.

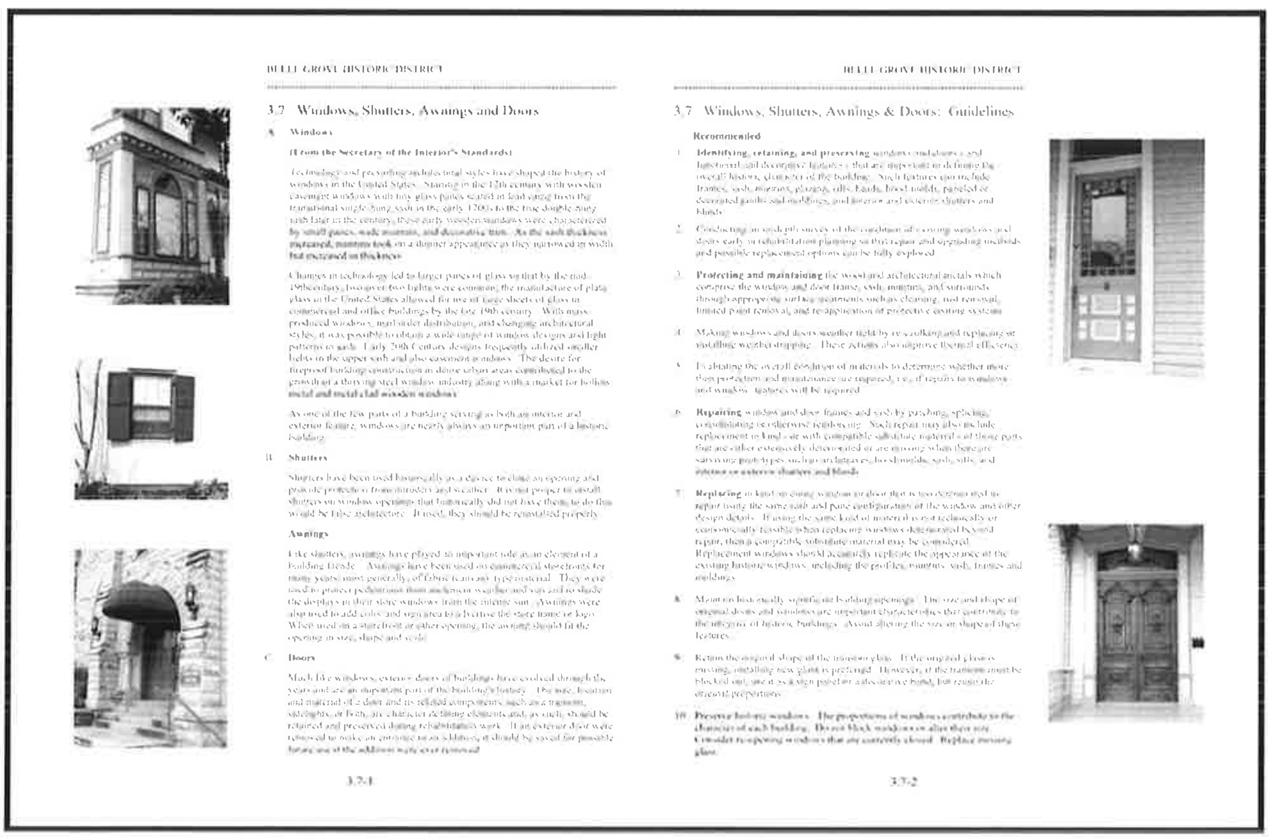
In developing this guidelines document, references to building exteriors and sites from the Secretary of the Interior's Standards for Rehabilitating Historic Buildings have been incorporated. They have been transformed into sections and numerical order for ease of reference. Modifications to some of the secretary's recommended and not recommended items have been incorporated to fit circumstances within this historic district.

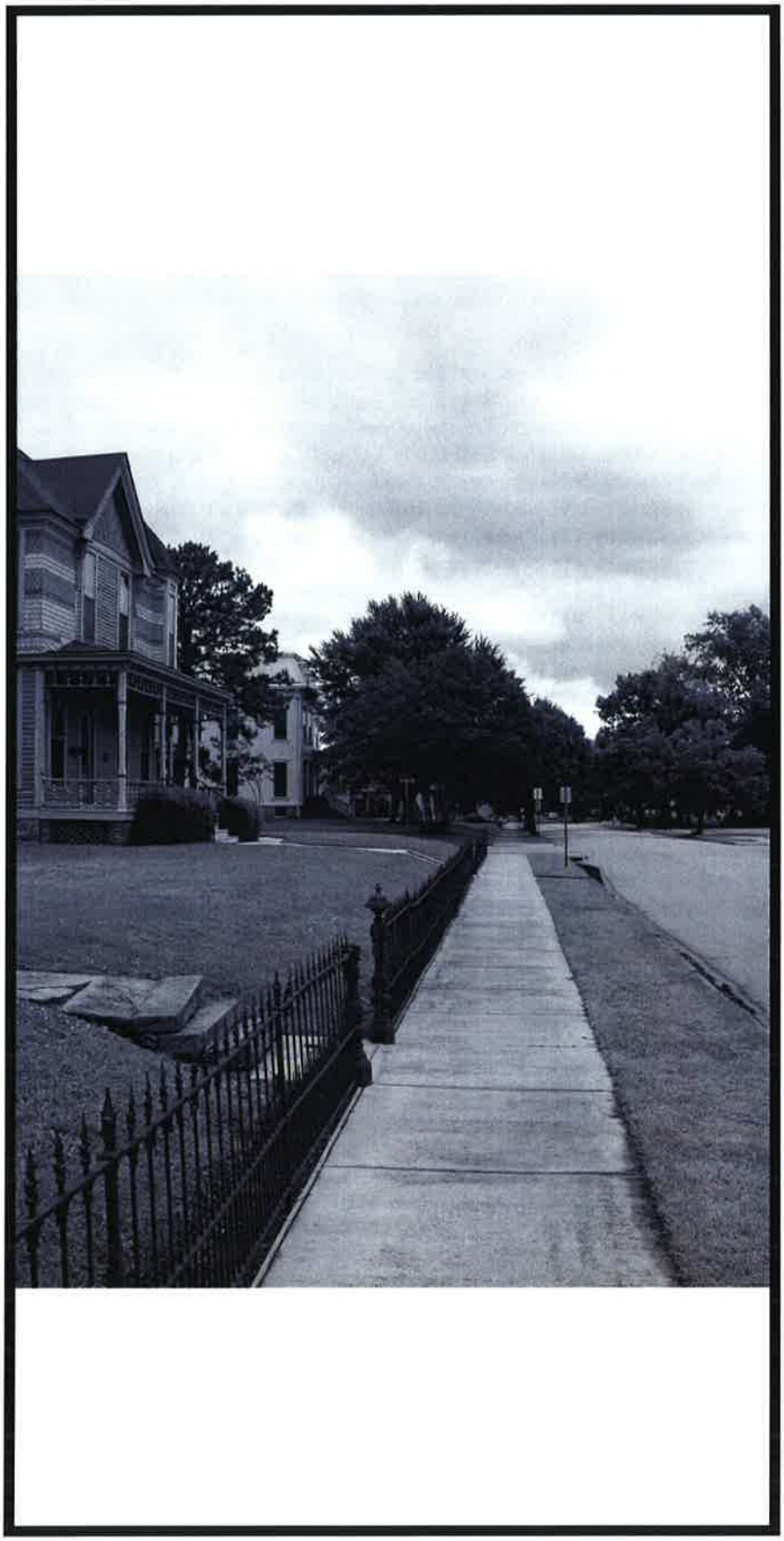
This document should provide for historic district property owners to properly submit Certificate of Appropriateness (COA) applications and for the district commissioners to properly evaluate and review the COA's.

Guidelines Format

Guideline's information is presented in the format as illustrated below in order to create a user-friendly, easily accessible reference. Photographs have been inserted in various sections, which will aid in visualizing the written portions. Each section contains pertinent information and provides for it to be useful if used independently.

In Sections 2, 3, 4 & 5, on the left page when opening the guideline's book is general information and helpful suggestions on things to consider when undertaking work of that particular section. The right page, when opening the guideline's book, provides specific guidelines, recommended and not recommended points, which apply to the work discussed in the section.





Section 1

Introduction

1.1 Historic Overview of the Belle Grove Historic District

Belle Grove Historic District, situated near Belle Point, the site of the original Fort Smith, is the oldest neighborhood in the city. Listed on the National Register of Historic Places on July 16, 1973, the twenty-two square block area is the second oldest residential historic district in the state. On September 3, 1974, the City of Fort Smith established the area as an historic district by local ordinance pursuant to state law. A treasure of preserved mid to late 19th century and early 20th century buildings, the Belle Grove Historic District reflects a variety of architectural styles. These styles include Victorian Gothic Revival, Victorian Renaissance, Victorian Baroque, Victorian Second Empire, Queen Anne Victorian, Eastlake Victorian, and Classic Revival. The most prominent building, Belle Grove School, now the Belle Grove School House Apartments, is the landmark of the neighborhood from which the district is named.

The history of Fort Smith is intimately tied to the westward expansion and the American Frontier. From the time that Fort Smith was established in 1817 until the end of the Civil War, life in Fort Smith centered on Belle Point and Belle Grove. In 1803, the United States purchased the Louisiana Territory from France, including what is now the State of Arkansas. From 1803 until the creation of the Arkansas Territory in 1819, the area was administered as the Territory of Upper Louisiana and later as the Missouri Territory from St. Louis. Beginning in 1814, the United States forced the Cherokee nation to cede its more attractive lands in the East in exchange for a tract in the Louisiana Territory, which now constitutes portions of Arkansas. These lands were already occupied by the native Osage Tribe and conflict rapidly developed between the two tribes over the land. As a result, settlers in the area sought the protection of the Federal government. In 1817, the War Department ordered Brevet Major William Bradford to establish a post on the Arkansas River as near as possible to the western boundary of the Cherokee lands. On Christmas Day in 1817, Major Bradford and Company A of the Army's famous Rifle Regiment set up camp on Belle Point overlooking the confluence of the Arkansas and Poteau Rivers.

From the establishment of the Fort in 1817 to the turn of the century, Fort Smith boasts a colorful past that is rich in history. American literary figures Washington Irvin and Josiah Gregg spent time in Fort Smith and military leaders Zachary Taylor, George McClellan and Benjamin Louis Eulalie Bonneville were stationed at the Fort or lived in the city. During the Civil War, Fort Smith, like most of Arkansas, was a city of divided localities. The Federal troops evacuated their garrison at Fort Smith on April 23, 1861, and the city remained in Confederate hands until September, 1863. At the end of the Civil War, Fort Smith experienced a period of growth which expanded its boundaries far beyond the limits of the 1840 town plat. During this period of postwar prosperity, many stately and ornate homes representative of the late Victorian Period were built in the area surrounding the Belle Grove School. Belle Grove School was the first public school and was established soon after the Civil War.

Early in 1875, President Ulysses S. Grant appointed Isaac Charles Parker to preside over the United States Court for the Western District of Arkansas. His predecessor had vacated the office under threat of impeachment proceedings and when Judge Parker assumed office, he found the court in a state of disrepute and held in scorn by both law-abiding citizens and criminals. For twenty-one years, Judge Parker ruled with an iron hand over this vast territory of 74,000 square miles stretching from the Arkansas border to the Rockies and from Kansas to Texas. Parker brought law and order to the frontier by breaking up criminal gangs and delivering swift and certain justice. During Parker's tenure he presided over 12,000 criminal cases.

Fort Smith continued to grow and in the early 20th century, the city extended its boundaries more than two miles northeast and east of the original township location. This pattern of growth continued and shifted the center of population further and further away from the original central business district. The trend culminated in 1970 with the construction of Central Mall, a large enclosed regional shopping center three miles east of the downtown area and the Belle Grove neighborhood. As a result, the oldest section of the city went into a serious decline and many significant historic buildings fell into disrepair and were threatened by demolition. Although some limited preservation efforts had occurred, the major impetus for preservation can best be attributed to local resident Julia Yaden.

Appalled by the continuing destruction of beautiful and historically significant buildings in Fort Smith, Julia Yaden established the Fort Smith Heritage Foundation in 1970. Consisting of a handful of like-minded preservationists, Yaden and the other Foundation members successfully halted the demolition of many significant buildings and restored other buildings. The first project undertaken by the Foundation was the restoration of the historically-important home of W.H.H. Clayton, a prominent United States district attorney who served under Judge Parker. In 1973, the Foundation worked to successfully place the twenty-two square block area on the National Register of Historic Places.

Today, due to the past efforts of Julia Yaden, the Fort Smith Heritage Foundation, and other preservation-minded citizens who continue to preserve the architectural treasures in the city's oldest neighborhood, the Belle Grove Historic District survives to reflect our city's unique historical character and identity.

1.2 Overview of Belle Grove Historic District Architectural Styles

.1 Fort Smith and the Belle Grove Historic District are very fortunate to have within the District such an architecturally diverse group of building styles from different periods. It is a living museum of our architectural heritage that allows us to better understand our history. There are perhaps very few (if any) other historic districts in this country that have so many different styles of historic buildings. Surrounding the District and throughout other areas of Fort Smith there are many other historic structures.

Architectural styles are not a result of just the construction method or ornamentation. Several other components must be considered in determining a style. The plan, building materials, roof shape, shape of the footprint, openings, porches and dormers, etc., have a bearing on a particular style identity.

Since most architectural styles have been introduced in cities, some have been altered for smaller towns. During the development of our nation, such things as mail-order plans were used. Sears Roebuck and Company had many plans in a catalog where one could purchase a "kit" including everything from the foundation up including the sink, stove, roof covering, etc.

In the Belle Grove Historic District there are numerous architectural building styles including one of the earliest French Colonial from around 1850 and the Federal style in 1869. The District also contains buildings in the Colonial Revival, Italianate, Second Empire, Carpenter Gothic, Folk Victorian, Queen Anne, Stick, Eastlake, Romanesque Revival, Richardson Romanesque and Classical Revival styles. These are part of the Victorian period of circa 1837-1920, named for Queen Victoria of England who reigned from 1837-1901. Later building designs were constructed in American Foursquare, Craftsman, Prairie and Mission styles.

Many buildings include parts from several styles in their design, as people were influenced by their neighbors or local adaptations of a particular style. Some are identified simply as Vernacular style.

Architectural style as used in the dictionary: "A definite type of architecture distinguished by special characteristics of structure and ornament."

.2 **The U.S. Department of the Interior, National Park Service, National Register Bulletin, Pages 25-26, list the following information**:

DATA CATEGORIES FOR ARCHITECTURAL CLASSIFICATION

The following list has been adapted from *American Architecture Since 1780. A Guide to Architectural Styles* by Marcus Whiffen; *Identifying American Architecture* by John J.G. Blumenson; *What Style Is It? By* John Poppeliers, S. Allen Chambers, and Nancy B. Schwartz; and *A Field Guide to American Houses* by Virginia and Lee McAlester.

The categories appearing in capital letters in the far-left column relate to the general stylistic periods of American architecture. The subcategories, appearing in the middle column, relate to the specific styles or stylistic influences that occurred in each period. The right column lists other commonly used terms.

CATEGORY	SUBCATEGORY	OTHER STYLISTIC TERMINOLOGY
COLONIAL	French Colonial	-
	Spanish Colonial	Mexican Baroque
	Dutch Colonial	Flemish Colonial
	Postmedieval English	English Gothic; Elizabethan; Tudor; Jacobean or Jacobethan; New England Colonial; Southern Colonial
	Georgian	-
EARLY REPUBLIC	Early Classical Revival	Jeffersonian Classicism; Roman Republican; Roman Revival; Roman Villa; Monumental Classicism; Regency
	Federal	Adams or Adamesque

CATEGORY	SUBCATEGORY	OTHER STYLISTIC TERMINOLOGY
MID-19TH CENTURY	-	Early Romanesque Revival
	Greek Revival	-
	Gothic Revival	Early Gothic Revival
	Italian Villa	-
	Exotic Revival	Egyptian Revival; Moorish Revival
	Octagon Mode	-
LATE VICTORIAN	-	Victorian or High Victorian Eclectic
	Gothic	High Victorian Gothic; Second Gothic Revival
	Italianate	Victorian or High Victorian Italianate
	Second Empire	Mansard
	Queen Anne	Queen Anne Revival; Queen Anne-Eastlake
	Stick/Eastlake	Eastern Stick; High Victorian Eastlake
	Shingle Style	-
	Romanesque	Romanesque Revival; Richardsonian Romanesque
	Renaissance	Renaissance Revival; Romano-Tuscan Mode; North Italian or Italian Renaissance; French Renaissance; Second Renaissance Revival
LATE 19TH AND 20TH CENTURY REVIVALS	Beaux Arts	Beaux Arts Classicism
	Colonial Revival	Georgian Revival
	Classical Revival	Neo-Classical Revival
	Tudor Revival	Jacobean or Jacobethan Revival; Elizabethan Revival
	Late Gothic Revival	Collegiate Gothic
	Mission/Spanish Colonial Revival	Spanish Revival; Mediterranean Revival
	Italian Renaissance	-
	French Renaissance	-
	Pueblo	-
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS	-	Sullivanesque
	Prairie School	-
	Commercial Style	-
	Chicago	-
	Skyscraper	-
	Bungalow/Craftsman	Western Stick; Bungaloid
MODERN MOVEMENT	-	New Formalism; Neo-Expressionism: Brutalism; California Style or Ranch Style; Post-Modern; Wrightian
	Moderne	Modernistic; Streamlined Moderne; Art Moderne
	International Style	Miesian
	Art Deco	-
OTHER	-	-
MIXED	-	More than three styles from different periods (for a building only)

.3 The following "style" briefs present an explanation of the various "architectural styles" included in the Belle Grove Historic District.

A. French Colonial Style (c.1700-1830) (to 1860)

The Illustrated Dictionary of Architecture defines French Colonial Style architecture:

> "A style developed by the French colonists in America, particularly in New Orleans from 1700 onward; featured a symmetrical facade with a porch reached by steps and a projecting roof across the entire front and sometimes around the sides; wrought-iron balconies extended over the sidewalk. They typically had high steeply pitched roofs, decorated with ornamental finials at each end of the roof ridge."

French Colonial style characteristics include:

- Stone foundations with partial basement.
- One full-story with a second-story in the sloped roof.
- High pitched, dual pitched, hipped, or side gabled roofs with wood shingles.
- Pitched roof gabled dormers.
- Stucco or wood siding over wood frame exterior walls.
- A veranda or porch under the main dual pitched roof overhang.
- Double hung windows with vertical board shutters on lower windows.
- Floor plan usually rectangular.

B. Federal Style (c.1760-1850)

The Illustrated Dictionary of Architecture defines Federal Style architecture:

> "Low-pitched roofs, a smooth facade and large glass areas characterize this style. Geometric forms accentuate the rhythm of the exterior wall, which is elegant and intentionally austere. Although it rejected Georgian decoration, it retained its symmetry, pilaster-framed entrance, fanlight and sidelights. Windows were simply framed, and quoins were abandoned."

One version of the Federal style had a rectangular plan that included solid brick walls over a stone or rock foundation. The end walls were tall with high pitched, parapeted brick corbeled raking brick caps, and dentils. At the center high point of the end walls were two symmetrical brick chimneys on the same plane as the wall. The top of the wall between the chimneys was a flat parapet that matched the pitched parapets. The chimneys had brick corbeling and dentils to match the walls.

The roofs were of wood shakes and had a high pitch matching the end walls.

The front and rear had full width wood porches covered by the wide overhang of the roof, supported by symmetrically located wooden columns. Between the columns was a wood railing with thin wooden balusters.

The front and rear walls below the overhangs contained a door at the center with symmetrical rectangular windows on either of its sides. The end walls had two symmetrical windows on the main level and one at the center of the second floor. Most of the windows had louvered wood shutters.

C. Carpenter Gothic Style (c.1800-1880)

The Illustrated Dictionary of Architecture defines Carpenter Gothic Style architecture as:

> "A style characterized by the application of Victorian Gothic motifs, often elaborate: by artisan woodworkers using modern machinery to produce ornamentation for building facades."

"This style was sometimes called "Wooden Gothic."

The invention of the steam powered scroll saw (jig saw) made mass production of "gingerbread" trim, balusters, columns and other ornamental details an opportunity for the carpenters who were using "plan books" to construct generally small to medium sized economical houses and cottages of wood frame construction.

Balloon framing was used for multi-story wood framed structures and the houses had wood clapboard or board and batten siding. Liberties were taken by the builders to change or add to the plans and exterior ornamentation. Some of the "Wooden Gothic" style examples can appear to be too whimsical and overdone.

Many similarities with the "Victorian Gothic" style (c.1860-1890) make it difficult to separate the two. Carpenter Gothic" is similar to the "Gothic Revival" style (c.1830-1860) and "Folk Victorian" style (c.1830-1860).

Some architectural historians consider the "Carpenter Gothic" or "Wooden Gothic" one of the best examples of American Craftsmanship. This style was popular throughout the country in the mid 1800's.

Some characteristics of this style include:

- Gabled, medium to high pitched roofs with asphalt shingles.
- Rectangular or "L" shaped plan
- Low to the ground with little exposed masonry base.
- Lancet arched or squared window heads
- Trellis like ornamented columns which could have lattice or filagree panels between (2) square columns. This provided for flowering vines to climb.
- Siding and gable ends with an applique at the top.
- Gable end, cornice rake cutout patterns were also used.
- Wooden shingles in several shapes could be applied on wall surfaces for further ornamentation.

D. Gothic Revival Style (c.1830-1880)

The Illustrated Dictionary of Architecture defines Gothic Revival Style architecture as:

> "A romantic style (1830-1860) distinguished by vertically pointed arches, steeply pitched complex gable roofs, finials, and medieval decorative motifs. Country houses featured wide verandas and octagonal towers or turrets. Windows in dormers had hood molds with gingerbread trim running along the eaves and gable ends. Variety was the standard of the style."

Architectural historians differ on the time frame for the popularity of this architectural style which occurred from about 1820-1860, and some indicate its period as 1840-1880. The style probably continued into the 1890's.

The Gothic Revival style was popularized by the American architect Alexander Jackson Davis. Many of his house plans were published in the books of Andrew Jackson Downing, a well known American landscape architect.

Additional characteristics of this style are:

- Floor plans were rectangular or 'L' shaped and asymmetrical.
- Exterior walls were of wood frame with horizontal or board and batten siding, brick with or without stone quoins and cut stone.
- The steep pitched gabled roofs have tall ornate topped chimneys with corbeling.
- The roof coverings ranged from wood or asphalt shingles or slate tile on the more elaborate mansions.
- The gable ends or "rakes" had decorative ornate "gingerbread" bargeboards.
- Dormers were often called "wall dormers" because they were an extended part of the lower wall. There could be one, two or even three wall dormers on a side.
- One-story, very low sloping roof-topped porches could extend across the entire front and have low arch-like tracery between single or double columns. There could be a decorative, balustraded wood railing over the porch.
- Tops of window openings could be arched, triangular or flat and have plain or stained glass windows in casement or double-hung sash.
- Lintels over brick or stone window openings were of an inverted "U" (hood mold) or arched stone or crown moldings if in wood walls.
- Bay or oriel windows were often featured.

E. Italianate Style (c.1840-1880)

The Illustrated Dictionary of Architecture defines Italianate Style architecture as:

> "A style (1840-1880) typified by a rectangular two or three-story house with wide eaves supported by large brackets, tall, thin, first-floor windows, and a low-pitched roof that is topped with a cupola. There are pronounced moldings, details and rusticated quoins. Earmarks of the style are arched windows with decorative "eyebrows" and recessed entryways. The style appeared in cast-iron facades, whose mass produced sections featured many stylized classical ornaments."

Very few of these style houses were built in the southern states.

This style was also known as "the Bracketed Style" or "American Style" by some historians.

Additional characteristics of this style are:

- Floor plans could be almost square and ceilings were high; therefore, high windows were prevalent.
- Perhaps the first use of cast-iron ornament and lintels and window sills. Many of the window opening lintels were curved and similar to the rectangular "hood mold" of the Gothic Revival style.
- Brackets below the wide eaves may be single, evenly spaced wood modillions or be large and ornate pairs.
- Windows may be paired round arched windows surrounded by stone lintels, jambs and sills or a single curved lintel may be over a pair of round arched windows or a single window. Decorative cast metal window lintels or sills with brackets may be found. Low triangular shaped (pedimented) protruding "eyebrows" over windows also can be seen.
- Exterior wall materials included primarily brick with or without quoins. However, wood walls with wood siding were used in the western states as well.
- Entry doors were usually paired and paneled and with a single hood molding over the pair.
- Porches could be one bay wide or extend across the front facade.
- Many Italianate buildings have details similar to those of the Gothic Revival Style since the styles occurred during the same time period.

F. Romanesque Revival Style (c.1840-1900)

The Illustrated Dictionary of Architecture defines Romanesque Revival style architecture as:

> "A style (1840-1900) characterized by monochromatic brick or stone buildings, highlighted by semicircular arches over window and door openings. The arch was also used decoratively to enrich corbel tables along the eaves and courses marking horizontal divisions. The arches and capitals of columns are carved with geometrical medieval moldings. Facades are flanked by polygonal towers and covered with various roof shapes."

Derived from the Medieval Romanesque architecture of France and Spain, this style was most popular in this country in the 1870's-1880's due to the industrial revolution and the large fortunes of many people of that period. The materials used were stone and/or brick.

Some characteristics of this style are:

- Brick or stone walls
- Wide half rounded arches and flat lintels over doors and windows
- Brick corbeling at roofs
- No overhangs
- Voussoirs at rounded arches
- Bold, simple and heavy massing
- Tile or slate roofs with some flat roof elements
- Octagonal, square or round turrets with matching steeples
- Parapet gables
- Chimneys with corbeled tops
- Squat heavy columns
- Carved panel inserts

The style was elaborated and developed by H.H. Richardson. Later a similar style became Richardson Romanesque, or Richardsonian style.

G. Eastern Stick Style (c.1850-1890)

The Illustrated Dictionary of Architecture defines Stick Style architecture as:

> "An eclectic wooden-frame style of the late 1800's that was usually asymmetrical in plan and elevation. It had wood trim members applied as ornamentation on the exterior that expressed the structure of the building, as corner posts and diagonal bracing; also featured porches and towers ornamented in the same manner, and ornamented gable apexes."

The term "Stick Style" was coined by Yale Professor, Vincent J. Scully about 1960, and refers to "Eastern Stick Style."

The "Eastern Stick Style" (c.1850-1890), as described here, differs from "Western Stick Style" (c.1890-1920). The Western Stick Style was more similar to the "Prairie Style," which occurred (c.1900-1920), and may have influenced Frank Lloyd Wright in his designs in the "Prairie Style."

The "stick style" design was an eclectic part of the Victorian era from circa 1850 to 1890. It is a distinct American architectural style of wood-frame construction with tall walls and steep, usually wood shingle, roofs with wide overhanging eaves supported by wooden brackets. The basic premise of its concept was that architecture should be "truthful" and the exterior should resemble the inner structural framing which, during its time (circa 1830-1945), was called "balloon framing." Balloon framing was a term given to a method of wood stud framing for the exterior building walls. The studs were extended from the sill plate on the foundation to the roof rafters in one piece. The ends of the intermediate floor supports (joists) were placed over "end joists" which were nailed between the sides of the wood studs. A 4x4 corner post was placed at each corner. "Balloon framing" was later (circa 1940's) replaced by "platform framing" where each floor was constructed over the exterior stud walls as they were erected. Thus the "platform" was built at each level.

On the "stick" exterior, vertical boards were placed at corners and window and door jambs and extended upwards to the roof eaves. To facilitate this stick trim, openings were often stacked directly above the lower openings where possible, thus the extension from foundation or baseboard to the eaves. Between the vertical trim boards, which were generally about 4 inches wide, horizontal trim boards could be placed; thus, a framed area was formed in which various patterns of shingles or siding boards could be placed, including "X" diagonal trim. The placement of the exterior trim did not match the actual structural elements of the interior.

The stick style was asymmetrical with porches (or verandas) which could wrap around much of the front and side elevations. The porches had plain or ornate round or square columns with straight or curved knee-brackets that formed a "Y." Second and third story porches were also incorporated to take advantage of wide roof overhangs.

Roof elements were very steep, including some steeples. Gabled end-walls and dormers often had decorative wood trusses set out from the wall at the roof rake fascia. The ornate trim and ornamentation resembled some earlier Gothic Revival elements and transitioned it to the later Queen Anne style which incorporated some of the "stick" style elements, such that it can be difficult to differentiate between the styles.

Being a part of the Victorian Era, the buildings were painted numerous bright colors.

H. Second Empire Style (c.1855-1885)

This "Victorian" style evolved during this country's industrial revolution in the late 19th Century. The style took its name from the French program to rebuild Paris under Emperor Louis Napoleon III (1852-1870), called the Second Empire. One of his favorite projects was enlarging the Louvre with a mansard roof, which started a popular trend in Paris and transferred to America.

Many of our national capitol buildings, built during President Grant's two terms, are of this style. As a result, the style has been called "the General Grant Style" by some historians. Many mansions were also designed in this style, which reflected wealth.

Some originally built "Italianate" style buildings had mansard roofs added above the cornice line to replicate the Second Empire style, which became fashionable for the time. The most distinguishable feature of the style is the high one-story "mansard" roof of metal, wood shingle, or slate tiles, which was invented by a 17th Century French architect named Francois Mansart (1598-1666). The Second Empire style was replaced in popularity around 1880 by the Queen Anne style and the Colonial Revival style.

The General style is monumental and ornate.

Other characteristics of this style:

- Usually there were two (2) massive full stories below the full story attic or finished third floor dormered mansard roof. On top of the mansard sloping roof was a low, nearly flat, metal covered roof."
- The mansard roof can have several different side silhouettes; straight slope, straight slope into a flair, concaved, convex or 'S' curved. Below the soffits of the mansard overhang were ornate wooden brackets and metal cornices similar to the Italian style. Dormers had either flat roofs, gabled or arched pedimented roofs.
- Large, high, double-hung single light sash on the exterior had cast iron ornate lintels and plain cast iron sills.
- The mansard roof can be placed on nearly any style building; therefore, it is something difficult to recognize whether it is a real Second Empire building.
- Cupolas were sometimes placed at the center of the roof.
- Entry doors were usually paired, as was the "French" door.
- Italianate features can be found in the porch detailing.
- In many cases the porches were flat roofed and may act as a balustraded balcony.
- The porch ceilings were generally beaded board.
- If tile shingles were used for the roof, it was fashionable to use multicolored, different shapes, and lay them in an interesting pattern.
- Tall brick chimneys penetrate the mansard roof.
- The wood turnings were usually machine made and the pressed or cast metal trim, lintels, and sills were readily available.

I. Richardson Romanesque/Richardsonian Style (c.1870-1900)

The Illustrated Dictionary of Architecture defines Richardsonian Style architecture as:

> "Named for Henry Hobson Richardson, this style (1870-1900) featured a straightforward treatment of stone, broad roof planes and a select grouping of door and window openings. It also featured a heavy, massive appearance with a simplicity of form and rough masonry. The effect is based on mass, volume, and scale rather than decorative detailing, except on the capitals of columns. The entry includes a large arched opening without columns or piers for support."

"Romanesque Revival" became "Richardson Romanesque" circa 1870-1900.

H.H. Richardson is recognized by many historians as one of the three greatest American architects, along with Louis Sullivan and Frank Lloyd Wright. This uniquely American style of architecture was transformed from the Romanesque Revival style to "Richardson Romanesque" due to his great influence in America after he designed the Allegheny Courthouse in Pittsburgh and won a competition to design Boston's Trinity Church in 1872.

Cost was one factor that contributed to this very popular style of building to be short-lived. Only wealthy patrons could afford to build a residence in this style.

The "Richardson Romanesque" style was popular for churches, university buildings, and public buildings such as railroad stations and courthouses.

Characteristics of this style include:

- Massive monumental fortress-like scale
- Short, wide, massive rounded towers or turrets or curved corners.
- Wide arched or arcaded entries
- Round arched windows with masonry mullions
- Short, stocky chimneys and columns
- Concrete porches and steps with stone balustrades
- Concrete porches and steps with stone balustrades
- Steep roofs usually of slate and hipped or gabled with no overhangs
- Many gables of masonry

J. Eastlake Style (c.1870-1880)

The Illustrated Dictionary of Architecture defines Eastlake Style as:

> "A style (1870-1880) characterized by a massive quality, in which posts, railings and balusters were turned on a mechanical lathe. Large curved brackets, scrolls and other stylized elements are placed at every corner or projection along the facade. Perforated gables, carved panels and a profusion of spindles and latticework along porch eaves are typical. Lighter elements are combined with oversized members to exaggerate the three dimensional facade."

The style is named after Charles L. Eastlake, an English architect and interior designer, (1833-1906).

Other characteristics of the style:

- Oversized decorative elements such as posts.
- Gable end decorative elements on the roof rake overhang were typical.
- Many of the Eastlake decorative elements were used on Queen Anne and Stick Style houses.

K. Folk Victorian Style (c.1870-1910)

The Illustrated Dictionary of Architecture defines Folk Victorian architecture as:

> "Simple structures usually intended to provide only basic shelter suitable for the surrounding terrain, without concern for following any architectural style; built of local materials and available tools by the people who would inhabit them."

The term "Folk Victorian" denotes the use of Victorian decorative elements on smaller simple house forms.

Some style characteristics are:

- Small footprints
- Low platform or raised porches usually full-width of the front at the entry except for an "L" plan extending out to the front of the porch.
- The porch had decorative shaped Queen Anne type round columns, or square wood posts with chamfered corners, with decorative knee braces and decorative spindles or flat cut-out patterned wood elements below the porch beams. Porch railings between columns were varied from thin square balusters to turned spindle balusters.
- Gable ends could have a raked cornice and/or a return cornice with wooden brackets underneath its soffit.
- Most roofs were of the gabled end type and were high pitched but, occasionally, there were hipped or pyramidal roof shapes. Roof materials varied from sheet metal or wood shingles to asphalt shingles.
- Numerous Victorian decorative elements might be added at porches, gable ends or railings.
- Windows were generally double-hung with one over one or two over two panes, and some had wood shutters.
- The exterior walls were wood frame with wood siding or, occasionally, wood shingle siding.

L. Queen Anne Style (c.1875-1910)

The style became popular in the United States after the construction by the British of two Queen Anne buildings at the 1876 Centennial Exposition in Philadelphia. Many historians labeled the Queen Anne style the most "picturesque" in our history.

The first American Queen Anne building was the William Watts Sherman House in Newport, Rhode Island, by H.H. Richardson in 1874.

Characteristic of the style:

- Floor plan is usually asymmetrical and 'L' shaped.
- Foundations are of stone.
- Exterior wall materials were of brick, stone or wood, and could have had the first story of brick or stone with the upper stories of stucco or wood with wood siding and/or decorative shingles of various patterns and colors. Some have Stick Style patterns. On brick walls, some terra cotta panels or patterned brick insets were used.
- Roofs were of steep hipped or gabled with multiple roofs intersecting and overlapping. Gable ends often include the open lacy woodwork (perforated gables) by Eastlake on the fascia rake cornice, or half-timber with stucco, siding or shingles.
- Chimneys are tall massive, ornate, patterned and corbeled.
- There are corner turrets and multi-sided towers with conical or steep pyramidal roofs or steeples. Some towers or turrets have onion-shaped Islamic type domes covered with patterns or plain wood shingles.
- Porches or verandas are of varying sizes from a one-bay offset entry type to a full facade width or wrap-around veranda-type similar to the Stick style. The posts (which are sometimes paired) and railings are usually made of machine-turned pieces and brightly colored.
- Roof dormers and wall dormers similar to the Gothic Revival style were used.
- There is not a place on the walls that does not have multiple details, patterns, carvings, materials or textures.
- Windows vary from double-hung one-over-one to tall casement, any of which may have some stained glass panes.

M. Mission Style (c.1890-1920)

The Illustrated Dictionary of Architecture defines Mission Style (c.1890-1920) as:

> "A characteristic of this style (1890-1920) is its simplicity of form. Round arches supported by piers form openings in the thick stucco walls, with roof eaves that extend beyond the wall surface. Towers, curvilinear gables and small balconies were used on large buildings. The only ornamentation is a plain string course that outlines arches, gables or balconies."

The style began in California.

Some features which characterize this style:

- The entries and front facades can be symmetrical or asymmetrical.
- Most have raised partial or full width porches of concrete with or without tile.
- Spanish tile roof covering, most of which was usually red. The building at 404 N. 7th, in the Belle Grove Historic District, has green tile.
- Stucco was the most popular wall material; however, brick and rough ashlar stone or combinations of these were used.
- Mission shaped parapets and mission shaped dormers on the front, and often on a side, especially on corner lots.
- Roofs were hipped with a high pitch or had Mission shaped parapeted gables and Spanish tile.
- Mission shaped parapets had stone copings with concave or convex curves and horizontal or vertical surfaces.
- Wide, open overhangs with exposed roof outriggers and eave fascia.
- Most often two or more story's high.
- Balconies over porches would have solid mission shaped curved parapets with stone copings in lieu of railings.
- Porch columns were wide, usually square or, occasionally, round.
- Windows were usually double-hung and some windows had arched tops.

N. Colonial Revival Style (c.1890-1940)

The Illustrated Dictionary of Architecture defines Colonial Revival architecture as:

> "The reuse of Georgian and Colonial design in the United States towards the end of the 19th and 20th Centuries, typically in bank buildings, churches, and suburban homes."

This style was used to reflect an interest in America's past and American Colonial architecture such as Georgian and Federal styles, after the 1876 Philadelphia Centennial Exposition.

Characteristics of the Colonial Revival style also include:

- Plans were generally symmetrical.
- Porches have columns with plain or Ionic capitols and are either round or square.
- Roofs usually had dormers for the attic or a third-story and were gabled, hipped or gambreled, and covered with metal, slate tile or asphalt shingles. The overhangs were narrow and could have modillions on the closed soffits.
- Large double-hung windows and could have twelve lights in each sash.
- Paladian windows were often used.
- Chimneys were simple and plain.
- Smaller porches were replacing the wide verandas.
- Entryways were accentuated and had a decorative panel door with sidelights and/or a transom or fanlights above the doorway.
- Exterior walls could have brick or beveled wood siding.

O. Classical Revival Style (c.1895-1940)

The Illustrated Dictionary of Architecture defines Classic Revival architecture as:

> "An architectural movement based on the use of pure Roman and/or Greek forms, in reaction to Rococo and Baroque design."

Several terms for this style are used by different architectural historians. Classic Revival, Classical Revival and Neo Classicism and Neo Classical are used to describe this style and period. Architects of this style based their design on the elements of Greek and Roman architecture.

In "A Field Guide to American Architecture," Author Carole Rifkind states:

> "Make no little plans; they have no magic to stir men's blood and probably will not be realized. Make big plans; aim high in work and in hope. Let your watchword be order and your beacon beauty." These are the words of architect Daniel Burnham, whose magnificent scheme for the Columbian Exposition at Chicago in 1893 inflamed the nation with passion for the City Beautiful."

As a result of this passion and the principles developed at the Ecole des Beaux-Arts in Paris, the Classical Revival style had started. Most public buildings were designed in this style. Classical orders and columns were used to add prominence and symmetry to facades with porticos, most often two-stories with a gabled pediment above.

The Greek orders were the most popular; therefore, the Roman arch was seldom used. The buildings were generally two-stories high. If a one-story portico was used, it could have an open porch with a balustrade above. If a full width porch was used, a center section might extend outward with a plain or decorative pediment above it.

Roofs could be hipped or gabled and with or without dormers. They could be covered with slate, metal roof tile, or asphalt shingles. Eaves were closed with a soffit which was of medium width. Under the eaves were plain wooden modillions (outriggers) evenly spaced.

The building foundations of stone raised the floor and concrete porch levels several feet above grade and supported brick or stone exterior walls.

Windows were large rectangular and double-hung with multi-pane or single upper and lower panes. The window openings had stone lintels and sills. Occasional bay windows, transoms (some with stained glass) or paired windows, can be found on this style of building.

Entry doors were wide, usually paired or with sidelights. Side extensions and covered and columned porches could be added to the design.

P. Prairie Style (c.1897-1940)

The Illustrated Dictionary of Architecture defines Prairie Style architecture as:

> "A style (1900-1940) that is typical of the low horizontal house associated mostly with the work of Frank Lloyd Wright and his followers. Horizontal elements were emphasized in these one or two-story houses, built with brick or timber and covered with stucco.
>
> The central portion that rises above the flanking wings were separated by clerestory windows.
>
> The eaves of the low-pitched roof extend well beyond the wall. A large chimney is located at the axis of intersecting roof planes. Casement windows are grouped into horizontal bands continuing around the corners.
>
> Exterior walls are highlighted by dark wood strips against a lighter stucco finish or by a coping of smooth stucco at the top of brick walls."

Part of Frank Lloyd Wrights's (1867-1959) philosophy of architecture was that a building should be "organic," represent nature, and "grow out of the site." He studied under Louis Sullivan in Chicago as an apprentice. Sullivan coined the phrase "Form follows Function." Frank Lloyd Wright stated "Form and Function are One."

Influenced by his respect for Japanese architecture, most of Wright's house designs were horizontal and low to the ground, as if to represent the rolling Midwest topography of Chicago where he practiced; thus, the "Prairie Style" evolved. Wright also believed that specially designed, built-in fixtures and furniture, light fixtures, urns, tiles and even stained glass windows, were a part of an architect's responsibilities, as well as the concept and creation of the entire building site. This is a truly American architectural style by an American architect. It was one of the architectural styles that was adapted to pattern books in the Midwest during its popularity. A study of Frank Lloyd Wright is a worthwhile adventure for anyone interested in architectural history.

"Prairie School" or "Prairie Style" characteristics also include:

- Strong, low and massive horizontal emphasis with complimenting elements such as chimneys, planters and buttress piers.
- Low-pitched pyramid, hipped, or multi-gabled roofs with tile or asphalt shingles. Additionally, extra-wide projecting closed eaves and some with articulated fascia made of wood or metal.
- Exterior wall materials can include; wood framing with wood siding, stucco with accented wood trim forming panels, brick veneer or solid masonry such as narrow Roman style bricks with stone bands around the building and stone window sills and/or lintels.
- Tall casement windows in rows of windows to form a band as a design element and to let the light in and not just serve as a fenestration design element.
- No attic spaces since the interior ceilings follow the roof pitch for low cathedral-like spaces.
- No basements since the first floor concrete slab was to be part of the earth and usually paved with flagstone and ground smooth.
- Much like the "Craftsman" style and "Western Stick" style, the "Prairie" style houses were an honest expression of the materials used.
- Most footprints were asymmetrical.
- The designs combined low one and two-story components.
- To help emphasis the horizontal aspect, carports, patios, porches, decks or gardens with low masonry walls were often included.

Q. American Four Square Style (c.1900-1940)

Influenced by the "Classical Revival Style" (c.1895-1940) and somewhat resembling the "Prairie Style" (c.1900-1920) with its wide overhangs, this house's "foot print" was, as its name denotes, "square" on the exterior. There were usually four square rooms on the first floor, which was raised several feet above the ground adding height to make its "cube like" shape. The two-story height with hipped roof and wide hipped roof attic dormers was typical.

The exterior walls may be of brick or of wood framing with wood siding or stucco. A one-story masonry based porch extended the full width of the front.

On a brick structure, four square brick columns could extend up to the porch roof. A concrete porch and steps between brick buttresses were used on the brick structures.

On the wood frame construction, four short, square, straight or tapered wood columns sitting on low square masonry column bases extending about three feet above the porch level supported a low pitched hipped roof. Steps with no railings led up to the porch. Wood framed structures usually have concrete steps and wooden porch decks.

The front entrance was either centered or asymmetrical.

Large double-hung windows and an occasional bay window or carport on one side were typical of the style.

R. Craftsman Style (c.1900-1930)

The Illustrated Dictionary of Architecture defines Craftsman Style Architecture:

> "A style of house most popular in the early 1900's, influenced by the Arts and Crafts movement, and published by Gustav Stickley in his magazine, The Craftsman, published from 1901 to 1916."

The Craftsman style period was circa 1900-1930's. This style is considered as "eclectic" which the dictionary defines: "Composed of elements selected from diverse sources."

The "Craftsman" style was influenced also by the "Bungalow" style developed in California in circa 1890-1940 according to some architectural historians. The two terminologies are often synonymous.

The Stickley's magazine, "The Craftsman," featured home plans available for homeowners to build. Charles and Henry Greene of California were featured as the first architects to promote the English Arts & Crafts movement in America. Their designs combined technology, materials and craftsmanship with an influence from Japanese architecture. The publicity of the style through national magazines made the "Craftsman" house the most popular smaller, middle-class American home.

The "Western Bungalow" Craftsman style was similar to the "Prairie" style which was being adopted in the middle of the country through the influence of Frank Lloyd Wright.

Identifying characteristics of the "Western Bungalow" or "Craftsman" style home include:

- Exposed stone or brick foundation walls.
- Low pitched gabled or sometimes hipped roofs with tile or asphalt shingles.
- Wide roof overhangs with exposed rafters and roof deck supported by decorative wood brackets extended to support a thin fascia beam at the gables.
- Porch or extended gable column supports of short square wood columns (posts), resting on stone caps of square masonry bases which were often tapered upward (battered piers) extending beyond the porch floor level.
- Roof dormers matching the gables or shed roof dormers.
- A clear span tie-beam across the front below the gable overhang of the porch which spans from column to column.
- Raised porches and floors to promote more height and provide crawlspace for pipes, etc.
- Usually one-story or with a partial second-story (due to the limited area below the one-story roof).
- Some porches have masonry railings with stone caps and others do not have railings.
- Small casement or double-hung windows with combinations of small upper lights and a single lower light. This can also be found in the Prairie style house.
- Building plan and roof shapes included: Front gabled roof, 'L' shaped with gables, side gabled, which had the front entry and porch on the long side and, perhaps, a shed or hip roofed dormer above that, or hipped roof.

S. Vernacular Style (c.1900-1930's)

The Illustrated Dictionary of Architecture defines Vernacular architecture as:

> "Architecture that makes use of common regional forms and materials at a particular place and time; usually modest and unpretentious, and a mixture of traditional and more modern styles, or a hybrid of several styles."

This style includes many of the bungalows that were popular nationwide during the early part of the 1900's.

House forms usually took boxy, small rectangular shapes. It incorporated low roof pitches, either gabled or hipped, with a variety of porches and their treatments. Exterior wall materials vary from brick, stucco or wood siding, or combinations of these.

In studying Vernacular houses, there can be seen in many of these a close resemblance to the Craftsman style elements.

T. WPA (1935-1943)

WORKS PROGRESS ADMINISTRATION (1935-38) and WORK PROJECTS ADMINISTRATION (1939-43) were both names used for the WPA during its tenure from 1933-1943.

Although not an architectural style, the WPA era made a lasting contribution to the welfare of our country and our national cultural and architectural heritage.

The WPA was started in 1933 by then President Franklin D. Roosevelt as part of his program to hire the unemployed and help to bring the country out of the 1929 "Great Depression." There were many agencies under the WPA umbrella. It employed approximately 3.3 million people to work on public work projects such as highways, bridges, art works, writing, as well as educational, public and civic buildings.

Many WPA construction projects were completed in Arkansas. Most of our State & Federal Parks have bridges, roads, cabins and other buildings which still remain as a tribute to the people in the Civilian Conservation Corps (CCC) from 1933-42 who were involved.

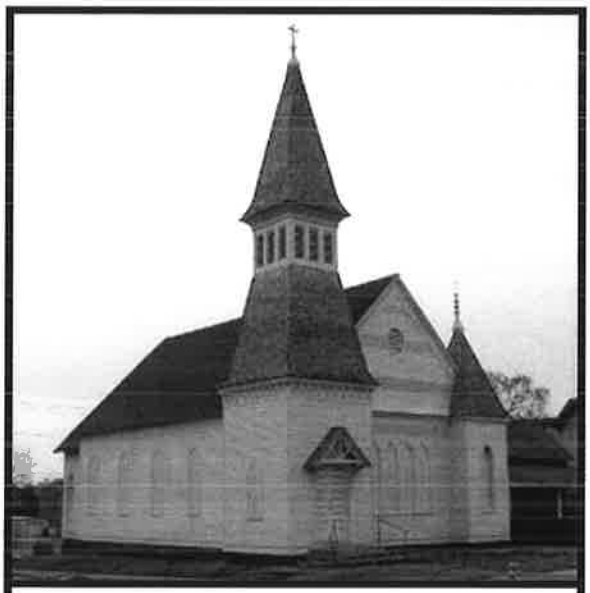
The Belle Grove Historic District has an excellent example of the WPA rock work construction. The original Girls Club (Girls, Inc.) building located at 622 North 7th Street was constructed in 1942 with the help of the WPA.

This WPA period was a unique time in our national history.

ARCHITECTURAL STYLES

Casper Reutzel House
5th & D Sts.
c. 1850
French Colonial

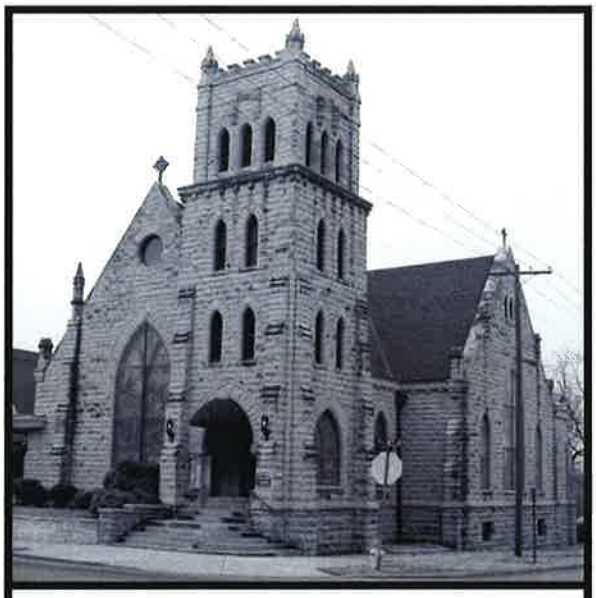
Louis Tilles House
400 N. 8th
c. 1869
Federal



First Christian Church
220 North 7th
c. 1886
Gothic/Ecclesiastical

Bernard Bear House
410 N. 8th
c. 1869
Carpenter Gothic Influence

ARCHITECTURAL STYLES



St. John's Episcopal Church
215 North 6th
c. 1898
Gothic Revival

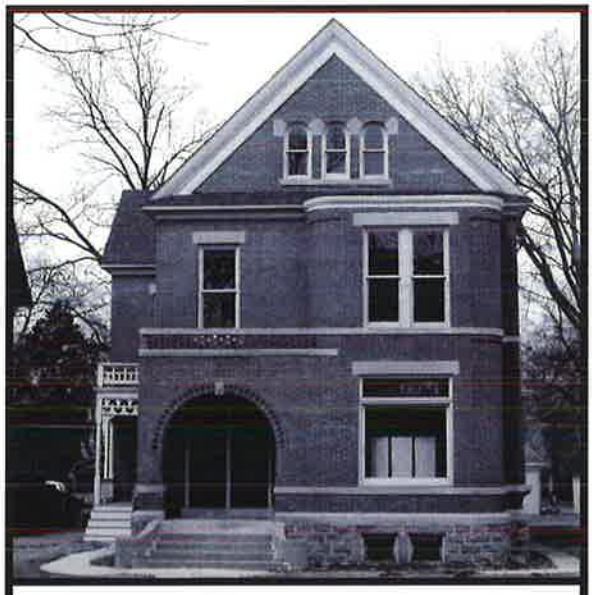
McKibben-Booneville House
318 N. 7th
c. 1870
Italinate

Belle Grove School
600 North 6th
c. 1886
Italinate/Romanesque Revival

Residence
507 North 6th
c. 1900
Eastern Stick

ARCHITECTURAL STYLES

Ben Atkinson House
309 North 7th
c. 1882
Second Empire



James K. Barnes House
515 North 6th
c. 1893
Richardson Romanesque/(Richardsonian)

W. J. Johnston House
623 North 6th
c. 1885
Queen Anne/Eastlake

Sengel Cottage
504 North 8th
c. 1886
Folk Victorian

ARCHITECTURAL STYLES

E.C. Haskett House
321 North 8th
c. 1882
Queen Anne/Eastlake

Win Harper House
404 North 7th
c. 1910
Mission

Sarah Mincer House (restaurant)
407 North 8th
c. 1901
Colonial Revival

Blair Amis House
708 North 7th
c. 1898
Classical Revival

ARCHITECTURAL STYLES

Residence
509 North 7th
c. 1905
Prairie

Matthew Russell House
515 North 7th
c. 1925
American Foursquare

Residence
723 North 6th
c. 1919
Craftsman

Girls Club
622 North 7th
c. 1942
WPA- (Era)

.4 Belle Grove Historic District - Excellent Examples of Historic Architecture

5th Street	C. W. Jones House 415 North 5th c.1900 Colonial Revival	Thomas Ward House 523 N. 5th c.1895 Queen Anne
Casper Reutzel House 5th & D Sts. c.1850 French Colonial		
Klingensmith Cottage 611 North 5th c. 1904 Queen Anne	George R. Horton House 720 N. 5th 1888 Queen Anne	
6th Street	Baer Memorial Temple 302 N. 6th 1888 19th Century Commercial Romanesque	Vaughn-Schaap House Ft. Smith Art Center 423 N. 6th c.1871 Second Empire
St. John's Episcopal Church 215 N. 6th c.1898 Gothic Revival		
Residence 507 N. 6th c.1900 Eastern Stick Style	Clayton House 514 N. 6th c. 1882 Italianate	James K. Barnes House 515 N. 6th c.1893 Richardson Romanesque (Richardsonian)
Belle Grove School 600 N. 6th c.1886 Italianate/Romanesque Revival	Lucas Nance House 601 N. 6th c.1895 Queen Anne	Apple House 607 N. 6th c.1900 Colonial Revival/Queen Anne
W. J. Johnston House 615 N. 6th c.1880 Queen Anne	W. J. Johnston House 623 N. 6th c.1885 Queen Anne/Eastlake	Louisa Robinson House 701 N. 6th c.1882 Queen Anne
Residence 723 N. 6th c.1919 Craftsman		
7th Street	First Christian Church 220 North 7th c.1886 Gothic/Ecclesiastical	Herman Baer House 221 North 7th c.1881 Queen Anne
Yadon House 216 N. 7th c.1900 Traditional/Queen Anne		
Ben Atkinson House 309 N. 7th c.1882 Second Empire	McKibben-Booneville House 318 N. 7th c.1870 Italinate	Win Harper House 404 N. 7th c.1910 Mission

7th Street (con'd)

McGinty House
410 North 7th
c. 1900
Queen Anne

Matthew Russell House
515 N. 7th
c.1925
American Foursquare

Blair Amis House
708 N. 7th
c.1898
Classical Revival

Birnie House
418 N. 7th
c. 1915
Craftsman

Abbie Neis House
523 North 7th
c.1905
Classical Revival

Residence
509 N. 7th
c.1905
Prairie Style

Girls Club
622 No. 7th
c.1942
WPA - (Era)

8th Street

Sigmund Baer House
301 N. 8th
c.1880
Classical Revival

Charles Smart House
319 N. 8th
c.1890
Queen Anne/Eastlake

Louis-Tilles House
400 N. 8th
c.1869
Federal

Bernard Bear House
410 No. 8th
c.1869
Carpenter Gothic influence

Reynold's House
315 N. 8th
c.1891
Eastlake

E.C. Haskett House
321 N. 8th
c.1882
Queen Anne/Eastlake

Sarah Mincer House (restaurant)
407 N. 8th
c.1901
Colonial Revival

Sengel Cottage
504 N. 8th
c.1886
Folk Victorian

Sophia Stebler Rent House
318-320 N. 8th
c.1885
Folk Victorian

Benedict Stebler House
322 N. 8th
c.1874
Italianate

Wilhemina-Heyman House
409 N. 8th
c.1890
Queen Anne

Quinn Chapel - AME Church
723 N. 8th
c.1920
Neo-Gothic (Gothic Revival)
Ecclesiastical

1.3 Fort Smith Historic District Commission

Pursuant to Section 19-71 of the Code of Ordinances of the City of Fort Smith, the Historic District Commission for the City of Fort Smith (FSHDC) was established to promote the educational, cultural, economic and general welfare of the public through the preservation and protection of buildings, sites, places, and districts of historic interest in the city through the development of appropriate settings for such buildings, places, and districts.

The FSHDC consists of five members appointed by the Mayor and subject to confirmation by the Fort Smith Board of Directors. Appointments on the Commission are arranged so that the term of at least one (1) member expires each year, and their successors are appointed in a like manner for terms of three (3) years. Vacancies are filled in a like manner for the unexpired term. All members shall serve without compensation. All Commission members must be electors of the city and should be in preservation-related professions, to the extent available in the community.

The FSHDC's powers and responsibilities include issuing Certificates of Appropriateness for proposed exterior architectural changes to the Bell Grove Historic District that are congruous with the historic aspects of the District; investigating and reporting on the historic significance of the buildings, structures, features, sites, or surroundings included in any proposed historic district; and recommending an area or areas to be included in a historic district or districts; and recommending amendments to established districts or additional districts; and conducting meetings and public hearings necessary to carry out these duties.

1.4 The Design Review Process

The review process was enacted in 1974 by Ordinance 3193, as amended, to protect the historic character of the Belle Grove Historic District. The ordinance requires that no building, structure, including stone walls, fences, light fixtures, steps and paving or other appurtenant fixtures shall be erected, altered, restored, moved, or demolished within the historic district until after an application for a Certificate of Appropriateness (COA) as to exterior architectural features has been submitted to and approved by the Fort Smith Historic District Commission. The Commission does not consider interior alterations.

A COA is not necessary for ordinary maintenance. Ordinary maintenance includes "replacement in kind" with no changes in design, color, material or exterior appearance. Examples of ordinary maintenance are repainting a structure or building in the same color, minor repairs with no additions or removals, such as replacing rotted porch flooring and siding or replacing the roofing in the same material and color. For assistance in determining if a project is ordinary maintenance, property owners are encouraged to contact the Fort Smith Planning Department at (479) 784-2219.

Property owners proposing new construction or work that will create a change in the design, materials, color, or general appearance of the exterior of structure must submit a COA to the Fort Smith Historic District Commission. A COA application can be obtained at the Fort Smith Planning Department, 623 Garrison Avenue, Room 331 or by visiting the Fort Smith Historic District's website at <www.fsark.com>. The Fort Smith Historic District Commission meets in voting meetings on the first Thursday of each month at 6:00 p.m and in study session at 4:00 p.m. on the Thursday before the regular meeting. Meeting locations are available by contacting the Fort Smith Planning Department.

Depending on the scope of work, a property owner's application for a COA will be classified at a regular meeting by the Fort Smith Historic Commission in one of two categories: Category II– exterior changes that do not materially affect surrounding property owners or Category III-- exterior changes that materially affect surrounding property owners. Examples of Category II projects include repainting a building or structure in a new color scheme, restoring the original exterior appearance by removing enclosures that are not original to the building or structure, and reconstruction of original porches. Examples of Category III projects include demolition of buildings and structures, new construction and additions to existing buildings, tree removal, and the removal of original architectural elements, such as doors, windows, and ornamental trim.

Category II Project Procedures:

Property owners submitting applications that have been determined as a Category II Project by the historic district commission must submit all required attachments to the Fort Smith Planning Department at least seven (7) days prior to the next regularly scheduled meeting of the historic district commission. The historic district commission will then review the application to ensure compliance with the *Guidelines for Rehabilitation and New Construction for the Belle Grove Historic District and the Secretary of the Interior's Standards for Rehabilitation.* Once a Category II application is approved by the historic district commission, the property owner can obtain a building permit and commence work.

Category III Project Procedures:

Property owners submitting applications that have been determined as a Category III Project by the historic district commission must submit all required attachments to the Fort Smith Planning Department at least twenty (20) days prior to the next regularly scheduled meeting of the historic district commission. Adjacent property owners are notified by mail of the regular meeting date, time, and place at which time a public hearing will be held on the application. A sign will be posted at the property and a legal notice in the newspaper will be published notifying the general public of the public hearing.

After receiving public comments on the application, the historic district commission will review the application to ensure compliance with the *Guidelines for Rehabilitation and New Construction for the Belle Grove Historic District and the Secretary of the Interior's Standards for Rehabilitation.* Once a Category III application is approved by the historic district commission, the property owner can obtain a building permit and commence work.

Appeals:

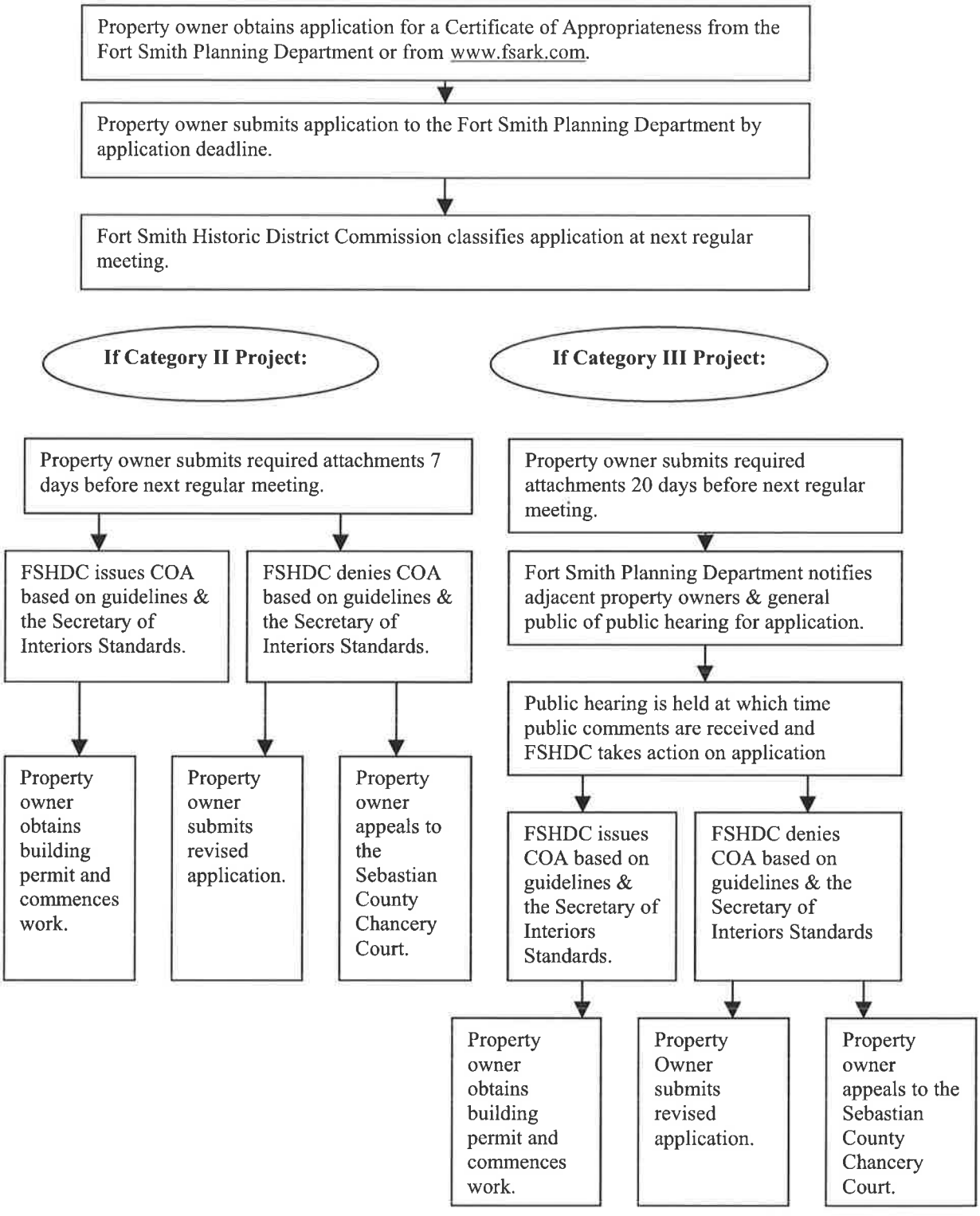
Any applicant aggrieved by the Commission's decision may, within 30 days after the making of such decision, appeal to the Sebastian County Chancery Court. The Court shall hear all pertinent evidence and shall annul the termination of the Commission if it finds the reasons for such determination to be unsupported by the evidence or to be insufficient in law and make such other decree as justice and equity may require.

Compliance:

In accordance with Section 11 of State of Arkansas Act 484 of 1963, any person who violates the local ordinance regulating the Belle Grove Historic District may be found guilty of a misdemeanor, and upon conviction may be fined not less than $10.00 nor more than $500.00. Each day that a violation continues to exist shall constitute a separate offense.

See Section 4.3 for Sample-Site Layout Sketch.

1.5 Certificate of Appropriateness Flow Chart
Categories II and III Applications



1.6 The Secretary of the Interior's Standards for Rehabilitation: Overview

Originally written in 1977 and revised in 1990, the Secretary of the Interior's Standards for Historic Preservation Projects were developed to guide work undertaken on historic buildings. The Standards for Rehabilitation (codified in 36 CFR 67) comprise that section of the overall preservation project standards. The Standards were initially developed to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, and have been widely used over the years. They have been adopted by historic districts and planning commissions across the country using the Secretary of the Interior's Standards and Guidelines for Preservation, Rehabilitation, Restoration, or Reconstruction Projects:

As noted, while the treatment Standards are designed to be applied to all historic resource types included in the National Register of Historic Places - buildings, sites, structures, districts, and objects - the Guidelines apply to specific resource types; in this case, buildings.

The Guidelines have been prepared to assist in applying the Standards to all project work; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. Therefore, it is recommended that the advice of qualified historic preservation professionals be obtained early in the planning stage of the project. Such professionals may include architects, architectural historians, historians, historical engineers, archaeologists, and others who have experience in working with historic buildings.

The Guidelines pertain to both exterior and interior work on historic buildings of all sizes, materials, and types. Those approaches to work treatments and techniques that are consistent with The Secretary of the Interior's Standards for the Treatment of Historic Properties are listed herein as "Recommended," those which are inconsistent with the Standards are listed herein as "Not Recommended".

Protect and Maintain - After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work.

Repair - Following repair in the hierarchy, guidance is provided for replacing an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; or a complete porch or storefront.

While the National Park Service guidelines recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they never recommend removal and replacement with new material of a feature that - although damaged or deteriorated - could reasonably be repaired and thus preserved.

To provide clear and consistent guidance for owners, developers, and federal agency managers to follow, the "Recommended" courses of action in each section are listed in order of historic preservation concerns so that a rehabilitation project may be successfully planned and completed - one that, first, assures the preservation of a building's important or "character-defining" architectural materials and features, and, second, makes possible an efficient

protection and maintenance that work which should be maximized in every project to enhance overall preservation goals. Next, where some deterioration is present, repair of the building's historic materials and features is recommended. Finally, when deterioration is so extensive that repair is not possible, the most problematic area of work is considered: replacement of historic materials and features with new materials.

Identify, Retain and Preserve - The guidance that is basic to the treatment of all historic buildings - identifying, retaining, and preserving the form and detailing of those architectural materials and features that are important in defining the historic character. When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade, or a principal staircase), it no longer plays a role in physically defining the historic character of the building, unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the first or preferred course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations/Additions to Historic Buildings - Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character. The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

1.6 The Secretary of the Interior's Standards for Rehabilitation

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. 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 other buildings, shall not be undertaken.

.4 Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

.5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a 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 using the gentlest means possible.

.8 Significant archeological 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

NOTES

Section 2

Site And Setting

NOTES

2.0 Site and Setting: Overview

(From the Secretary of the Interior's Standards)

A. **Building Site**

The building site consists of a historic building or buildings, structures, and associated landscape features within a designed or legally defined parcel of land. A site may be significant in its own right, or because of its association with the historic building or buildings. The relationship between buildings and landscape features on a site should be an integral part of planning for every work project.

B. **Setting (District/Neighborhood)**

The setting is the larger area or environment in which a historic property is located. It may be an urban, suburban, or rural neighborhood or a natural landscape in which buildings have been constructed. The relationship of buildings to each other, setbacks, fence patterns, views, driveways and walk- ways, and street trees together create the character of a district or neighborhood.

C. **Special Considerations**

For these guidelines, corner properties are to be considered as having two front yards.

See Section 4.3 for Sample-Site Layout Sketch.

2.1 Public Rights-of-way and Alleys:

The Belle Grove Historic District is composed of 22 square blocks. The boundaries are as shown on the area map in Appendix Section 6.4. The district is located in an area designated as "Original Fort Smith." The topography varies from a high point of 443.5ft. above sea level at 'E' Street and North Sixth, to a low point of 416.8 ft. above sea level at 'H' Street and North Eighth Streets. The (rights-of-way) are narrow and were originally paved with brick pavers. There are some sections of the streets that have exposed brick, but most of the streets are paved with asphalt. One alley between 6th & 7th Streets and 'C' and 'D' Streets has brick pavers. Other alleys are asphalt or gravel. The brick pavers have had rough wear due to automobile traffic, and numerous dips and bumps are present.

Some of the curbs are made of cut stone sections. Sidewalks are located on all of the streets. They are separated from the streets by a grass median. The lots in the District are as originally platted and typically are 50 ft. x 140 ft.

Utilities such as gas, sewer and electric poles are located in the alleys, except gas meters are located at the street on 5th Street. Water lines are located in the streets. Sewer manholes are located in the streets at C, D, E, F, G, & H Streets. There are some underground storm water lines, but most of the storm water runs off. On several streets, storm water drainage is by way of channel or drain flumes made of rock. At the corner of 'C' and Seventh Streets there are original large slabs of stone covering an area for water to drain below the crosswalks at the curbs.

Vehicular traffic at most of the residences use the alley as access to garages or properties. There are several concrete carriage steps at the curb such as at 309 North '7th' Street. On North 'C' Street between 7th & 8th Streets there is an original arched concrete structure with steps to each side. This structure (platform) was used by the nearby church for funerals. The casket would be carried up the steps and the horse-drawn hearse would back up to the platform and permit easy loading of the casket.

During the 1980's, light fixtures replicating gas lamps on pipe posts were added along the north south streets.

During the 1970's, Bradford Pear trees were added along some north and south streets.

A painted cast metal shield (boundary marker) with "Belle Grove Historic District" is mounted on a steel pipe at each entrance street to the District.

2.1 Public Rights-of-way and Alleys: Guidelines

Recommended

.1 Obtain proper permits for any work necessary in the alleys or street rights-of-way such as plantings, etc.

.2 Properly maintain lawn areas at streets.

.3 Screen with landscaping or approved materials such elements in the alleys as gas meters and trash cans and trash dumpsters. Obtain COA and properly screen roll-off dumpsters that will be in place for longer than (30) days,

.4 Prune and trim trees in the public right-of-way in a manner that preserves the existing trees and tree canopies in the historic districts.

.5 If repair or construction work in the public right-of-way is necessary, protect and retain historic features such as stone curbing, gutters, and street plantings. Replace in kind any damaged or deteriorated historic features. Repair or replace sidewalks, curbs and paving, where needed, to match adjacent historic materials in design, color, module, pattern, texture, and tooling.

.6 Maintain historic driveways and curb cuts.

2.2 Historical Research and Archaeology

A. **Historical Research**

An important part of any historical property is its ancestry, genealogy or lifecycle. When becoming involved with an historic building or site, or a property that had a building removed, it is important to research the complete history of the property to determine what uses, events or conditions may have occurred after the life cycle of the property and/or building(s). Research will establish dates that a property was acquired, and/or building built, and by whom. Primary sources for such important information include property deeds, wills, contracts, vital statistics, city or community history, church records, courthouses, Sanborn Fire Maps, photos, newspapers, libraries, neighbors, tax records, and bank records (loans, etc.).

B. **Archaeology**

Archaeology is defined as - "the science or study of history from the remains of early human cultures as discovered chiefly by systematic excavation; "Through systematic archaeological excavation of a site, a wealth of historical knowledge can be obtained. Since Fort Smith was constructed in the early 1800's, and since there were settlers and Native Americans in the area, since that time it is likely that many artifacts can be uncovered on properties in the Belle Grove Historic District.

If buildings existed prior to a present building, there may exist additional foundations exposed or covered over. If new construction is planned, it is important to investigate the areas where new construction may occur so as to protect (or remove as last resort) any underground archaeological artifacts or obstructions which may interfere with new construction.

2.2 Historical Research & Archaeology: Guidelines

Recommended

.1 Surveying and documenting areas where the terrain will be altered to determine the potential impact to important landscape features or archaeological resources.

.2 Protecting, e.g., preserving in place important archaeological resources.

.3 Planning and carrying out any necessary investigation using professional Archaeologists and modern archaeological methods when preservation in place is not feasible.

Not Recommended

.4 Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archaeological resources.

.5 Leaving known archaeological material unprotected so that it is damaged during rehabilitation work.

.6 Permitting unqualified personnel to perform data recovery on archaeological resources so that improper methodology results in the loss of important archaeological material.

2.3 Site Features and Plantings:

There are two types of "cultural landscapes," according to NPS Brief #36, that most historic properties fit into.

A Historic Designed Landscape - is a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.

A Historic Vernacular Landscape - is a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives.

A historic property consists of all its cultural resources - landscapes, buildings, archaeological sites and collections.

A property's landscapes, site features and buildings are an integral part of the neighborhood and district, in addition to their value to an individual site.

A property's topography, size, location, amount of open space, streets and alleys all are important factors in the defining characteristics of a particular historic site.

A range of issues may need to be addressed when considering how a particular cultural landscape should be treated. This may include the in-kind replacement of declining vegetation, reproduction of furnishings, rehabilitation of structures, accessibility provisions for people with disabilities, or the treatment of properties that are rehabilitated for new uses.

Any work that is undertaken on a historic property should be accomplished in a conscientious, caring and professional manner.

Refer to NPS Preservation Brief #36: Planning, Treatment and Management of Historic Landscapes.

See Section 4.3 for Sample -Site Layout Sketch.

2.3 Site Features and Plantings: Guidelines

Recommended

.1 Identifying, retaining, and preserving buildings and their features, as well as features of the site which are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, berms or grading; furnishings such as lights, fences, or benches; decorative elements such as sculpture, statuary or monuments; water features including fountains, streams, pools, or lakes, and subsurface archaeological features which are important in defining the history of the site.

.2 Preserving important landscape features, including ongoing maintenance of historic plant material.

.3 Protecting the building and landscape features against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies, and covering and/or securing all openings to prevent access by unauthorized persons.

.4 Providing continued protection of historic building materials and plant features through appropriate cleaning, rust removal, limited paint removal, and re-application of protective coating systems; and pruning and vegetation management.

.5 Evaluating the overall condition of the materials and features of the property to determine whether more than protection and maintenance are required, that is, if repairs to building and site features will be necessary.

.6 Designing and constructing a new feature of a site when the historic feature is completely missing, such as an outbuilding, terrace, or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

.7 Designing new onsite parking, loading docks or ramps when required by the new use so that they are as unobtrusive as possible and assure the preserva- tion of the historic relationship between the building(s) or landscape.

.8 Designing new exterior additions to historic buildings or adjacent new construction which is compatible with the historic character of the site and preserves the historic relationship between the building(s) or landscape(s).

.9 Removing non-significant buildings, additions, or site features which detract from the historic character of the site.

.10 Retain and preserve original features (or pre-1950) such as walks, patios, retaining walls, curbs, stepping stones, planting beds, gazebos, trellis', etc.

.11 Preserve and maintain; Historic and landmark trees such as oaks, walnut and hickory, locally rare species, trees with seasonal color (flowers, fruits, fall leaves), trees well situated in the landscape both artistically and functionally such as those that provide summer shade. Remove trees which are declining or weak species, insect and disease prone.

.12 Schedule routine inspections of trees and landscape materials.

.13 Replacing deteriorated or damaged landscape features in kind.

.14 Properly locate and minimize the visual impact of mechanical equipment by screening it from view.

.15 Plant ivy or vines on existing chain-link fencing and screen utility connections and service boxes with plantings.

.16 Provide plants as a buffer-edge at parking areas and along fences, walks, foundations, and porch edges and to highlight building features.

.17 Keep yard plantings simple and at a level for easy maintenance.

.18 Remove vines from building walls and roofs to prevent damage to the structure and historic materials.

.19 Design building additions, new construction, parking or other site improvements so that large trees and other significant site features are preserved.

.20 Research the site and records to ascertain previous planting and landscape areas which may be refurbished.

.21 Make an inventory of all existing landscape elements and prepare a scaled plan for future reference.

.22 Protect plants and trees during any rehabilitation work on the building or other site features.

.23 Retain traditional landscape elements used for defining building entrances.

.24 Maintain neighboring setbacks established for yard defining elements such as hedgerows, fences or buildings.

.25 Construct screens or trellises with vines around existing non-conforming site structures.

.26 Refrain from using heavy equipment on site that will damage the landscape and possibly archaeological artifacts.

.27 If an addition or accessory building is planned, be careful in excavating any excess areas of the site.

.28 Retaining the historic relationship between buildings and the landscape.

.29 Protecting and maintaining buildings and the site by providing proper drainage to assure that water does not erode foundation walls, drain toward the building, or damage or erode the landscape.

.30 Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archaeological resources.

.31 Replacing in kind an entire feature of the building or site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include an entrance or porch, walkway or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended

.32 Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archaeological resources.

.33 Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.

.34 Removing or relocating buildings or landscape features, thus destroying the historic relationship between buildings and the landscape.

.35 Removing or relocating historic buildings on a site or in a complex of related historic structures - thus diminishing the historic character of the site or complex.

.36 Radically changing the grade level of the site. For example, changing the grade adjacent to a building to permit development of a formerly below-grade area that would drastically change the historic relationship of the building to its site.

.37 Failing to maintain adequate site drainage or changing the site grading so that water no longer drains properly causing buildings and site features to be damaged or destroyed.

.38 Introducing heavy machinery into areas where it may disturb or damage important landscape features or archaeological resources.

.39 Allowing important landscape features to be lost or damaged due to a lack of maintenance.

.40 Permitting the property to remain unprotected so that the building and landscape features or archaeological resources are damaged or destroyed.

.41 Removing or destroying features from the site such as iron fencing, masonry balustrades, plant material, patios, stepping stones, trellises, arbors or walks.

.42 Failing to provide adequate protection of materials on a cyclical basis so that deterioration of building and site features results.

.43 Failing to undertake adequate measures to assure the protection of building and site features.

.44 Replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials and limited compatible replacement of deteriorated or missing parts are appropriated.

.45 Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or site feature or that is physically or chemically incompatible.

.46 Removing a feature of the building or site that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

.47 Adding conjectural landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that are historically inappropriate, thus creating a false sense of historic development.

.48 Creating a false historical appearance because the replaced feature is based on sufficient historical, pictorial, and physical documentation.

.49 Introducing a new building or site feature that is out of scale or of an otherwise inappropriate design.

.50 Introducing a new landscape feature, including plant material that is visually incompatible with the site, or that alters or destroys the historic site patterns or vistas.

.51 Locating any new construction on the building site in a location which contains important landscape features or open space. For example, removing a lawn and walkway and installing a parking lot.

.52 Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or landscape features, or be intrusive to the building site.

.53 Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials color and texture; which destroys historic relationships on the site; or which damages or destroys important landscape features.

.54 Removing a historic building in a complex of buildings or removing a building feature, or a landscape feature which is important in defining the historic character of the site.

.55 Using heavy equipment on a site to strip away all vegetation and topsoil from the entire site rather than within a restricted construction area.

NOTES

2.4 Fences and Walls

Numerous patterns and styles and several different materials of fencing are in the Belle Grove Historic District. These should be preserved and retained.

The materials used for the fences are wood and metal. Some of the metal fences are constructed above low stone or brick walls. Some of the fences have very decorative patterns, corner posts and gates. Fences and walls have served as security barriers and property line markers and to keep pets or children at home. Low stone or brick walls have been used as retaining walls at some locations.

For these guidelines, corner properties are to be considered as having two front yards.

See Section 4.3 for Sample-Site Layout Sketch.

2.4 Fences and Walls: Guidelines

Recommended

.1 Fences of iron, wood, stone or brick original to the historic site, or at least 50 years old, should be preserved and retained. If missing, may be reconstructed based on documentary and pictorial evidence.

.2 Iron fences are compatible with substantial-sized buildings other than bungalows and craftsman style houses which had wood fences.

.3 Protect and maintain wood, masonry and metal elements of fences and walls by appropriate means. Refer to Guidelines in Section 3 for further information.

.4 For repair and replacement of parts or all of the components, refer to Section 3.

.5 Introduce new fences or walls of traditional materials only in locations and designs which are characteristic of the District.

.6 Wood picket fences may be located in front and side yards of bungalows and craftsman style houses generally on property lines. They should be painted or stained white or light beige tones; have a height of three feet maximum; pickets no wider than four inches and spaced no further than three inches apart; and of a design that is compatible with the house.

.7 For these guidelines, corner properties are to be considered as having two front yards. Privacy wood board fences should be restricted to the rear yards; no taller than six feet; set back from the front facade at least one-half the distance between front and back walls of the building. Boards should be flat in a single row, and if painted should blend with the structure. The design should be compatible with the building.

.8 Planting of ivy, vines or shrubs to cover or screen existing chain-link fencing is encouraged.

Not Recommended

.9 Installing chain-link fencing or vinyl composite fencing.

.10 Removing historic fencing or cutting out sections for driveways or walkways.

.11 Installing non-appropriate fencing materials or patterns.

.12 Constructing concrete and concrete block, railroad ties or landscape timber walls or retaining walls.

.13 Locating fences incorrectly.

2.5 Walkways, Drives and Off-Street Parking

Only a few of the larger early Belle Grove Historic District residential properties had driveways from the street to the building or to the alleys, which preserved the beautiful, continuous grassy, tree lined streetscape of the District. Since in-fill construction has taken place, there are numerous driveways and off-street parking lots that serve a restaurant, apartments, offices and other building types.

Most of the walks, drives and off-street parking areas of the present Belle Grove Historic District are, in some instances, contrary to good guidelines and practices and are not examples to follow for such new construction.

In an attempt to provide for better, more historically compatible walkways, drives and off-street parking, these guidelines are presented.

See Section 4.3 for Sample-Site Layout Sketch.

2.5 Walkways, Drives & Off-Street Parking: Guidelines

Recommended

.1 If a walkway, drive or off-street parking area is historic, it should be retained and preserved.

.2 If replacement of a section of a historic walkway, drive or parking area is required, it should be replaced with materials matching or compatible with existing materials.

.3 Adhere to the Fort Smith Zoning Ordinances in reference to on-site parking requirements.

.4 Locate off-street parking so that the existing site topography, site features and trees are retained.

.5 Retain the public walkways and street access if a new driveway is required.

.6 Protect building and site elements and trees during site work.

.7 Construct screening of parking areas from the street by plants, shrubs, fences, or walls and provide interior planting islands to break up paved areas.

.8 Locate parking areas to the rear of the property and preferably off the alley.

.9 Materials recommended for paving parking areas include brick or stone pavers, concrete, compacted crushed rock or compacted crusher dust.

.10 For lighting walkways, driveways and parking areas follow the guidelines for lighting in Section 2.7.

.11 If locating a parking lot on a vacant lot, align the front of the parking area no closer to the street, than the front of an adjacent building furthest from the street.

.12 If locating a parking lot on a corner lot, it should be screened on both streets. See Number 11 above for alignment.

Not Recommended

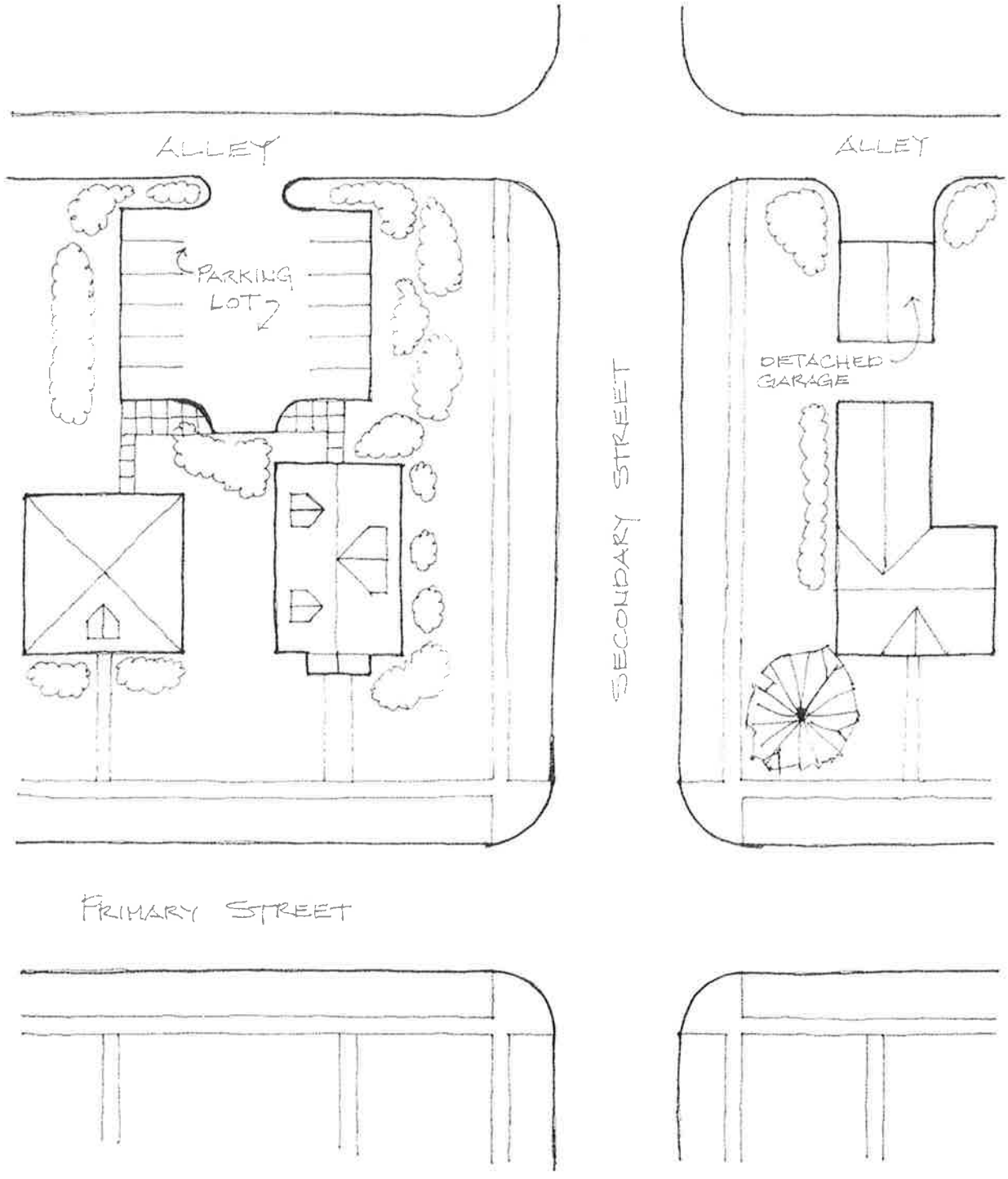
.13 Asphalt is not an historic building material and is not recommended for paving parking areas unless used in a colored patterned texture.

.14 Constructing parking areas, which damage or disturb historic character-defining building or site elements or mature trees.

.15 Parking areas visible from the street.

.16 Constructing parking areas in front yards of houses.

.17 Cutting or damaging curbs and streets.



PREFERRED PARKING DIAGRAM

NOTES

2.6 Garages & Accessory Structures

Within the Belle Grove Historic District there are several historic garages or carriage houses. Generally, they were constructed of the same materials and the same style as the main house. Since the alley was the prominent access to these structures, they were constructed at the alley property line. Some homes on corner lots have the garages opening onto the side street. Guests could be dropped off at the front walk and the automobile or carriage would be taken to the carriage house or garage. Most residents, who had automobiles then, like today, would put their automobile in the garage and enter their house from the back door.

Historic garages and accessory structures should be preserved and maintained. Use the same guidelines for such rehabilitation as for the main buildings noted herein.

See Section 4.3 for Sample-Site Layout Sketch.

2.6 Garages & Accessory Structures: Guidelines

Recommended

.1 Preserve and maintain existing garages and accessory structures that contribute to the historic character of the site.

.2 A historic structure may be missing or deteriorated beyond rehabilitation. In such cases replace it with a structure meeting the following:

a. A design based on accurate documentation.

b. A new design following the guidelines for additions to historic buildings or new construction.

c. A design in either "a" or "b" should be compatible with the principal structure and other similar structures in the District.

.3 Any new garage or accessory building should be located and oriented to match similar conditions on other sites within the neighborhood and District.

Not Recommended

.4 To introduce a prefabricated structure that is not compatible with the main structure or other similar historic structures within the District.

.5 To construct a garage or accessory building that requires removal of any portion of other historic buildings or their character-defining features, site elements such as trees, historic fences, walls or landscaping.

.6 To create a building with a false historical appearance.

2.7 Lighting

Lighting fixtures have evolved over the years since the invention of the electric light bulb. The gas lanterns of the earlier historic district were replaced with electric street lamps. The current street lamps resemble the early gas lamps.

Light fixtures on buildings should be researched to determine if there were exterior lights on porches or entrances, or yard lights, etc.

Since there have been many lighting fixtures and lamp posts created to resemble historic fixtures, it is important to determine what period and style of fixture and post may be appropriate for the intended use.

If lighting is to be placed on-site for parking or all-night illumination, it is important to consider the neighboring property as well as site being designed. Site, signage or building lighting should be located so as not to disturb a neighbor. Small, low area lights and walkway lights are preferable to larger pole-mounted lights.

2.7 Lighting: Guidelines

Recommended

.1 Original building and site light fixtures and lampposts should be refurbished and reused where possible.

.2 Security lights on buildings should be placed on the secondary and rear facades.

.3 Research the period of the building construction to ensure that earlier fixtures are not used.

.4 Post-mounted lights should not exceed 10 ft. in height and be of brass, copper, or painted metal.

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

.6 Lighting sources at signs and buildings should be shielded from view.

.7 Use lighting to:

Accent architectural details
Accent building entries
Accent signs
Illuminate sidewalks

Not Recommended

.8 Post-mounted or building-mounted lights that shine into neighboring yards or buildings.

.9 Lighting fixtures that represent a historical period earlier than the historic building.

.10 Flood lighting building facades.

.11 Animated lighting.

2.8 Signage

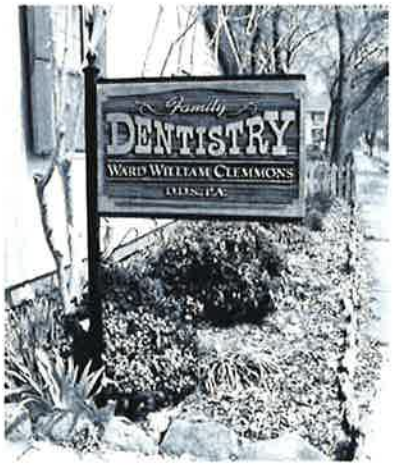
NPS Preservation Brief No. 25 "The Preservation of Historic Signs" notes that American sign practices originated largely in Europe. The earliest commercial signs included "symbols" of the merchants' goods or tradesman's craft. Emblems were mounted on poles, suspended from buildings or painted on hanging wooden boards. Symbolic signs were necessary since few could read. A sheep signified a tailor, a tankard a tavern, the red and white striped pole signified the barbershop, and three gold balls were hung outside a pawnshop.

Historical photographs of the original Belle Grove area show the residential aspect. Only several storefront buildings existed.

The present state of the Belle Grove Historical District includes residences, offices and apartment type structures which, in some cases, were converted to the new uses or constructed as in-fill buildings.

In planning for signage, it is important to match the historic styles for lettering, sizes, colors and the support structure and method of illumination.

2.8 Signage: Guidelines



Recommended

.1 Preserve and refurbish any existing historic signage.

.2 Coordinate the style of new signs, the style and size of lettering, colors, and the sign support structure with the building style.

.3 Signs should enhance the use and style of the building and District.

.4 Colors should be compatible with the building and the character of the neighborhood.

.5 Signs should be of historic materials such as painted wood, finished carved wood, glass, copper or bronze letters.

.6 Signs should contain lettering that does not exceed 6 inches in height, except for storefronts which will be considered on a per case basis.

.7 Lighting for signs should be concealed and spot or up-lit lighting is recommended.

.8 "Ghost" historic painted wall signs should be preserved and not removed.

.9 Painted historic murals may be appropriate on walls of existing commercial buildings.

.10 New yard signs should be freestanding and not exceed six square feet in area.

.11 Posts may be of wood or painted (matt finished) tubular steel.

.12 Brick or stone, end or base supports may be used.

.13 When several businesses share a building, signs should be combined.

.14 Small placard signs suspended at porch eaves may be appropriate.

Not recommended

.15 Banners or fabric signs are not permitted at any time. See H-1 zoning ordinance available in the planning department for other items not permitted.

.16 Plastic substrate signs and internally lighted signs.

.17 Single pole mounted signs.

.18 Signs of inappropriate sizes, heights, materials or colors.

.19 Wall or window signs on buildings other than storefronts.

.20 Portable, moving or flashing signs.

.21 Separate signs for businesses in the same building.

NOTES

Section 3

The Building Exterior

3.0 The Building Exterior - Overview:

(From the Secretary of the Interior's Standards)

Choosing an Appropriate Treatment for the Historic Building

Choosing the most appropriate treatment for a building requires careful decision-making about a building's historical significance, as well as taking into account a number of other considerations:

Relative importance in history: Is the building a nationally significant resource; a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their "exceptional significance in American history," or many buildings individually listed in the National Register often warrant Preservation or Restoration. Buildings that contribute to the significance of a historic district, but are not individually listed in the National Register, more frequently undergo Rehabilitation for a compatible new use.

Physical condition: What is the existing condition - or degree of material integrity - of the building prior to work? Has the original form survived largely intact or has it been altered over time? Are the alterations an important part of the building's history?

Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected.

Proposed use. An essential, practical question to ask is: Will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their historic character; special-use properties such as grain silos, forts, ice houses, or windmills may be extremely difficult to adapt to new uses without major intervention and a resulting loss of historic character and even integrity.

Mandated code requirements. Regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, a series of code-required actions may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be seismically upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the American with Disabilities Act of 1990 should be designed to minimize material loss and visual change to a historic building.

3.0 The Building Exterior - Policy Information:

Substitute Materials and Replacement Windows

The Fort Smith Historic District Commission views the Belle Grove Historic District as a whole and thus the sum of its individual parts. For this reason, all buildings within the District are deemed to be of architectural significance, unless excepted by the Commission. Therefore, the Commission has adopted the following policy regarding the application of aluminum, vinyl, concrete siding, or any other substitute materials, and the replacement of original windows to existing buildings within the District.

To the greatest extent possible, the Commission encourages the maintenance and preservation of original historic exterior materials in all cases. The Commission is aware that the application of artificial siding frequently compromises the aesthetic integrity of a building through the removal of original architectural details and the alteration of both original sheathing materials and overall proportional relationships that are essential to preserving the building's historic character and visual identification with a particular period of the past. Therefore, the Commission will adhere to the Secretary of the Interior's Guidelines for Rehabilitation for substitute materials and will consider substitute siding materials used only on a limited basis and only when they will match the appearance and general properties of the historic material and will not damage the historic resource.

Windows on many historic buildings are an important aspect of the architectural character of those buildings. Their design, craftsmanship, or other qualities may make them worthy of preservation. This is self-evident for ornamental windows, but it can be equally true for non-residential buildings where the windows may be the most dominant visual element of an otherwise plain building. Unfortunately, windows are among the most vulnerable features of historic buildings undergoing rehabilitation. Because of the architectural importance of historic windows, the Commission discourages the removal of historic windows and encourages the maintenance and preservation of historic windows. Therefore, the Commission will adhere to the *Secretary of the Interior's Guidelines on Rehabilitation* for historic windows and will consider replacement windows only when the original windows are beyond repair and the replacement window retains as much of the character of the historic window as possible.

In each case, where application of substitute materials or replacement windows to an existing building is proposed, the Commission will carefully evaluate the effect of the new material or replacement window on the building's style, significance, structural integrity, location of the new material or window, and the effect on the District as a whole before a Certificate of Appropriateness is granted or denied.

3.1 Masonry:

(From the Secretary of the Interior's Standards)

Stone is one of the more lasting masonry building materials and has been used throughout the history of American building construction. The kinds of stone most commonly encountered on historic buildings in the U.S. include various types of sandstone, limestone, marble, granite, slate, and fieldstone. **Brick** varied considerably in size and quality. Before 1870, brick clays were pressed into molds and were often unevenly fired. The quality of brick depended on the type of clay available and the brick-making techniques; by the 1870s - with the perfection of an extrusion process - bricks became more uniform and durable. **Terra cotta** is also a kiln-dried clay product popular from the late 19th century until the 1930s. The development of the steel-frame office buildings in the early 20th century contributed to the widespread use of architectural terra cotta. **Adobe,** which consists of sun-dried earthen bricks, was one of the earliest building materials used in the U.S., primarily in the Southwest where it is still popular.

Mortar is used to bond together masonry units. Historic mortar was generally quite soft, consisting primarily of lime and sand with other additives. By the latter part of the 19th century, portland cement was usually added resulting in a more rigid and non-absorbing mortar. Like historic mortar, early **stucco** coatings were also heavily lime-based, increasing in hardness with the addition of portland cement in the late 19th century. **Concrete** has a long history, being variously made of tabby, volcanic ash and, later, of natural hydraulic cements, before the introduction of portland cement in the 1870s. Since then, concrete has also been used in its precast form.

Additional Overview:

Chimneys: Original chimneys that are features of the structure should not be removed or changed. Non-functional interior chimneys should be maintained and not removed above the roofline, which often occurs. If reconstruction of a chimney is necessary because it is structurally unstable, it should be rebuilt in the original configuration and materials.

Masonry Cleaning:

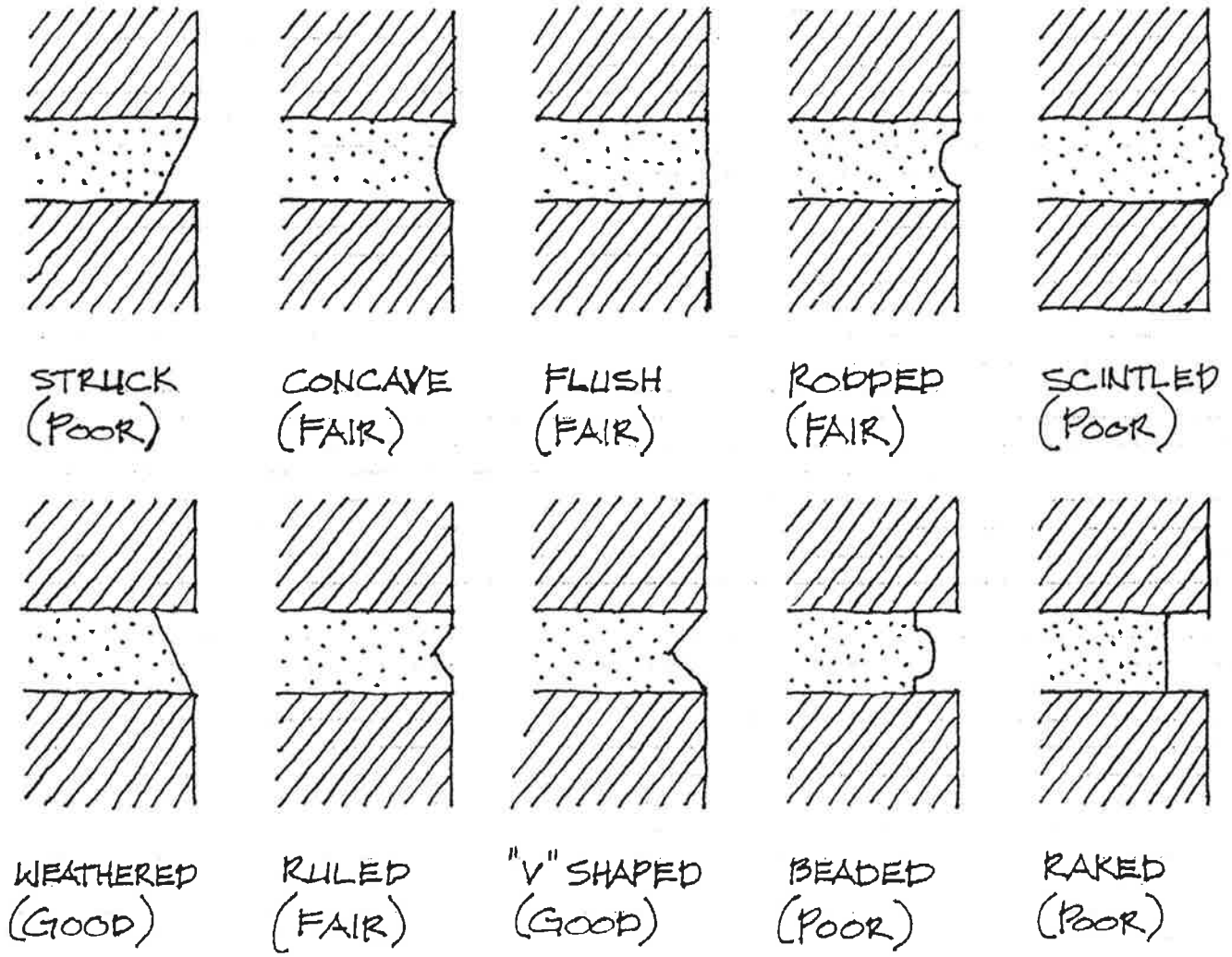
Masonry and mortar on historic buildings are different from masonry used today on new buildings and must be treated differently. Cleaning masonry is an important first step prior to attempting repairs on repointing mortar. Improper methods of cleaning can cause severe irreversible damage, which can affect the structural integrity of a wall or column.

The most "notorious" distinctive cleaning method is "sand blasting," which was popular in the 1960's. "Wet blasting," "mud slushing," and "mud slinging" can do much damage to the face of the brick, thus removing the hard covering and allowing moisture to penetrate the soft center of the brick. If that occurs, freezing and thawing of the brick will cause the brick to spall off. Water blasting can blast a brick to pieces and leave a hole in the wall, which in turn, can allow damage to the interior of the wall.

Painting Masonry can cause problems in the future. It conceals cracks, deteriorated mortar joints, and does not allow the masonry to "breathe" out any moisture that it may have absorbed. Once painted, masonry must continually be cleaned and repainted, sometimes at great expense.

Repointing Masonry: After cleaning, repointing, repairs or replacing loose or missing mortar and masonry may be required. Before repointing begins, an experienced historic mason should have a laboratory analyze the content, texture, and color of the existing mortar. Materials and techniques have changed much over time and newer products are not compatible with the historic materials. Old mortar joints should be raked out with hand tools no less than 2 1/2 times the joint width. The joints must be thoroughly cleaned prior to pointing in new mortar. A good mortar mix will match the old one in sand type, lime content, texture, and color.

Masonry Sealing: Applying a masonry sealer is not a cure-all for masonry deficiencies. An application with a sealer can cause the masonry to not allow moisture out of the masonry. If it were applied during humid or damp weather, the existing moisture would be trapped. Sealers may also change the appearance of the masonry.



MASONRY JOINT PROFILES

3.1 Masonry: Guidelines

(From the Secretary of the Interior's Standards)

Brick, stone, terra cotta, concrete, adobe, stucco and mortar

Recommended

.1 Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railing, cornices, window architraves, door pediments, steps, and columns; and details such as tooling and bonding patterns, coatings, and color.

.2 Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

.3 Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

.4 Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long-range effects are known to enable selection of the gentlest method possible.

.5 Cleaning masonry surfaces with the gentlest method possible, such as low-pressure water and detergents, using natural bristle brushes.

.6 Inspecting painted masonry surfaces to determine whether repainting is necessary.

.7 Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand scraping) prior to repainting.

.8 Applying compatible paint coating systems following proper surface preparation.

.9 Repainting with colors that are historically appropriate to the building and district.

.10 Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to masonry features will be necessary.

.11 Repairing masonry walls and other masonry features by re-pointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

.12 Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

.13 Duplicating old mortar in strength, composition, color, and texture.

.14 Duplicating old mortar joints in width and in joint profile.

.15 Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

.16 Using mud plaster as a surface coating over unfired, unstabilized adobe because the mud plaster will bond to the adobe.

.17 Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete.

.18 Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terra-cotta brackets or stone balusters.

.19 Applying new or non-historic surface treatments such as water-repellent coatings to masonry only after re-pointing and only if masonry repairs have failed to arrest water penetration problems.

.20 Replacing in kind an entire masonry feature that is too deteriorated to repair if the overall form and detailing are still evident - using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended

.21 Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

.22 Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

.23 Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

.24 Removing paint from historically painted masonry.

.25 Radically changing the type of paint or coating or its color.

.26 Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

.27 Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

.28 Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.

.29 Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

.30 Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

.31 Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

.32 Applying high-pressure water cleaning methods that will damage historic masonry and the mortar joints.

.33 Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

.34 Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high-pressure water blasting.

.35 Failing to follow manufacturers' product and application instructions when repainting masonry.

.36 Using new paint colors that are inappropriate to the historic building and district.

.37 Failing to undertake adequate measures to assure the protection of masonry features.

.38 Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

.39 Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to re-pointing.

.40 Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficients of expansion and the differing porosity of the material and the mortar.

.41 Repointing with a synthetic caulking compound.

.42 Using a "scrub" coating technique to repoint instead of traditional repointing methods.

.43 Changing the width or joint profile when repointing.

.44 Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

.45 Applying cement stucco to unfired, unstabilized adobe. Because the cement stucco will not bond properly, moisture can become entrapped between materials, resulting in accelerated deterioration of the adobe.

.46 Patching concrete without removing the source of deterioration.

.47 Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

.48 Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.

.49 Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry, as well as accelerate its deterioration.

.50 Removing a masonry feature that is unrepairable and not replacing it, or replacing it with a new feature that does not convey to the same visual appearance.

3.2 Wood & Siding:

A. (From the Secretary of the Interior's Standards)

Wood has played a central role in American building during every period and in every style. Whether as structural members, exterior cladding, roofing, interior finishes, or decorative features, wood is frequently an essential component of historic buildings.

Because it can be easily shaped by; sawing, sanding, planing, carving, and gouging, to create architectural features such as clapboard, cornices, brackets, entablatures, shutters, columns and balustrades. These wooden features, both functional and decorative, are often important in defining the historic character of the building.

B. Special Provisions

See Section 3.0 for policy statement concerning artificial siding materials.

3.2 Wood & Siding: Guidelines

(Clapboard, weather board, shingles, and other wooden siding and decorative elements)

Recommended

.1 Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as cornices, siding brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.

.2 Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

.3 Applying chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

.4 Retaining coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

.5 Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

.6 Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand scraping and hand sanding), then repainting.

.7 Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

.8 Using chemical strippers primarily to supplement other methods such as hand scraping, hand sanding and the above recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may, with the proper safeguards, be chemically dip-stripped.

.9 Applying compatible paint coating systems following proper surface preparation.

.10 Repainting with colors that are appropriate to the historic building and district.

.11 Evaluating the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.

.12 Repairing wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.

.13 Replacing in kind an entire wood feature that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended

.14 Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

.15 Removing a major portion of the historic wood from a façade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.

.16 Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

.17 Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

.18 Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.

.19 Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

.20 Using chemical preservatives such as creosote, which, unless they were used historically, can change the appearance of wood features.

.21 Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

.22 Removing paint that is firmly adhering to, and thus, protecting wood surfaces.

.23 Using destructive paint removal methods such as propane or butane torches, sandblasting or water-blasting. These methods can irreversibly damage historic woodwork.

.24 Using thermal devices improperly so that the historic woodwork is scorched.

.25 Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.

.26 Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

.27 Failing to follow manufacturer's product and application instructions when repainting exterior woodwork.

.28 Using new colors that are inappropriate to the historic building or district.

.29 Failing to undertake adequate measures to assure the protection of wood features.

.30 Replacing an entire wood feature such as a cornice or wall when repair of wood and limited replacement of deteriorated or missing parts are appropriate.

.31 Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

.32 Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

3.3 Architectural Metals

(From the Secretary of Interior's Standards)

Architectural metal features - such as cast iron facades, porches, and steps; sheet metal cornices, siding, roofs, roof cresting and storefronts; and cast or rolled metal doors, window sash, entablatures, and hardware - are often highly decorative and may be important in defining the overall character of historic American buildings.

Metals commonly used in historic buildings include lead, tin, zinc, copper, bronze, brass, iron, steel, and to a lesser extent, nickel alloys, stainless steel and aluminum.

Historic metal building components were often created by highly skilled, local artisans, and by the late 19th century, many of these components were prefabricated and readily available from catalogs in standardized sizes and designs.

3.3 Architectural Metals: Guidelines

(Cast iron, steel, pressed tin, copper, aluminum and zinc)

Recommended

.1 Identifying retaining and preserving architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building; and their finishes and colors. Identification is also critical to differentiate between metals prior to work. Each metal has unique properties and thus requires different treatments.

.2 Protecting and maintaining architectural metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.

.3 Cleaning architectural metals, when appropriate, to remove corrosion prior to repainting or applying other appropriate protective coatings.

.4 Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

.5 Cleaning soft metals such as lead, tin, copper, terne plate, and zinc with appropriate chemical methods because blasting methods can easily abrade their finishes.

.6 Using the gentlest cleaning methods for cast iron, wrought iron, and steel - hard metals - in order to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective, low pressure grit blasting may be used as long as it does not abrade or damage the surface.

.7 Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

.8 Repainting with colors that are appropriate to the historic building or district.

.9 Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.

.10 Evaluating the overall condition of the architectural metals to determine whether more than protection and maintenance are required; that is, if repairs to features will be necessary.

.11 Repairing architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized preservation methods. Repairs may also include the limited replacement in kind - or with a compatible substitute material - of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balusters, column capitals or bases, or porch cresting.

.12 Replacing in kind an entire architectural metal feature that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence as a model to reproduce the feature. Examples could include cast iron porch steps or steel sash windows. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended

.13 Removing or radically changing architectural metal features , which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

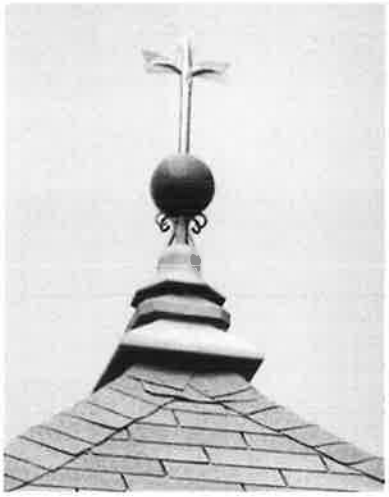
.14 Removing a major portion of the historic architectural metal from a facade instead of repairing or replacing only the deteriorated metal, then reconstructing the façade with new material in order to create a uniform, or "improved" appearance.

.15 Radically changing the type of finish or its historic color or accent scheme.

.16 Failing to identify, evaluate, and treat the causes of corrosion, such as moisture from leaking roofs or gutters.

.17 Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g., copper will corrode cast iron, steel, tin, and aluminum.

.18 Exposing metals which were intended to be protected from the environment.



.19 Applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.

.20 Using cleaning methods which alter or damage the historic color, texture, and finish of the metal; or cleaning when it is inappropriate for the metal.

.21 Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

.22 Cleaning soft metals such as lead, tin, copper, terne plate, and zinc with grit blasting which will abrade the surface of the metal.

.23 Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron or steel; or using high pressure grit blasting.

.24 Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

.25 Using new colors that are inappropriate to the historic building or district.

.26 Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.

.27 Failing to undertake adequate measures to assure the protection of architectural metal features.

.28 Replacing an entire architectural metal feature such as a column or a balustrade when repair of the metal and limited replacement of deteriorated or missing parts are appropriate.

.29 Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the architectural metal feature or that is physically or chemically incompatible.

NOTES

3.4 Paint and Paint Color

Exterior paint color selection can be one of the most exciting as well as one of the most difficult decisions for a property owner to make. However, when an exterior painting project is properly planned and prepared, a well-chosen selection of exterior paint colors can enhance a building by drawing attention to architectural details and disguising design flaws. Although enhancement is a major benefit of paint, the primary purpose for painting wood is to prevent moisture from penetrating the wood and causing deterioration of a building's siding, decorative features, and ultimately, its underlying structural members.

Points to Consider before Painting:

When selecting an exterior color-scheme, choose at least three colors—one for the siding, one for the trim, and one for the front door, window sashes, and other accent features. Window sashes of historic buildings are generally painted black or the darkest shade of the color scheme. Four to six colors may be appropriate for highly ornate buildings. Brick or stone buildings should have at least two colors–one color for the trim and one color for window sashes. When considering exterior paint colors, make sure your color scheme compliments the building's roof and any surfaces that will not be painted, such as brick. Earth tone colors were commonly used in the Victorian Period from 1865 to 1900. After 1900, in the Classic Revival Period, lighter colors including white were used. Several paint manufacturers, such as Pittsburgh Paints, Sherwin Williams, and Valspar have historic color charts that property owners can refer to when selecting an exterior color scheme. A building's original colors can be determined inexpensively by using an X-acto® or other craft knife and removing a small area of paint at an angle to expose the bottom most layers of paint. Property owners can also contact the Fort Smith Planning Department at (479) 784-2219 to view reference materials on historic color schemes.

Before applying exterior paint, property owners should make sure that the surfaces to be painted have been properly prepared. Most paint failures are caused by moisture problems or surface preparation and application mistakes. The following paint problems are commonly associated with historic buildings:

Peeling, blistering, and flaking are caused frequently by moisture from internal or exterior sources such as poorly ventilated bathrooms, kitchens, and poorly caulked openings. After correcting the source of the moisture problem, scrape away the loose paint with the gentlest means possible before repainting.

A crackling or alligator appearance is another common paint problem in historic buildings. This condition occurs when paint builds up to1/16" or approximately 16 to 30 layers of paint. To correct this problem, remove the layers of paint to the first sound layer using the gentlest means possible before repainting. Thick paint invariably fails at the weakest points of adhesion and crackling and peeling will be the result. Therefore, if there are no signs of paint failure and painting is only for cosmetic purposes, it is recommended that repainting be limited to trim or accent features of the house to avoid adding another layer of paint.

Mildew on exterior surfaces is still yet another problem that is commonly found on historic buildings and must be eliminated before repainting. Test for mildew by swabbing a small area with regular household bleach. If the spots disappear, they are mildew. To remove the mildew, prepare a solution of one part bleach and three parts water. Wearing protective gloves, scrub the mildew infected areas with the solution, let the solution set on the surface for several minutes, then rinse with clean water.

Lead-based paint, a toxic material, is on most homes built before 1978. Therefore, almost every historic house contains some lead-based paint. Property owners should use extreme care when removing paint from historic buildings. The preferred method for removing flaking paint is the wet sanding of surfaces to control lead dust. Do not use a belt sander, propane torch, heat gun, dry scrapes, or dry sandpaper. These actions create large amounts of lead dust and fumes. If lead-based paint is to be removed from an extensive area, it is recommended that the property owner contact a qualified contractor that is trained and certified in lead-base paint abatement procedures.

Once all wooden surfaces have been cleaned, gently scraped and sanded and joints and openings have been properly caulked, exposed surfaces should be coated with a high-quality paint. The type of paint finish depends on what was previously applied to the exterior. If the exterior wood has been painted with oil paint many times in the past, it is recommended that an oil paint be applied. Likewise, if latex paint has been applied to the surface many times in the past, a latex paint should be used. If, however, a latex topcoat is going to be applied over several layers of old oil paint, an oil primer should be applied first. The oil primer creates a flat, porous surface to which the latex can adhere. After the primer has thoroughly dried, a latex paint may be applied.

3.4 Paint and Paint Color: Guidelines

Recommended

.1 Prevent moisture penetration and protect wood surfaces from deterioration with a regular maintenance program of painting and caulking where necessary.

.2 Select an exterior paint-color scheme that is appropriate for historic buildings and enhances architectural details.

.3 Correct peeling, blistering, and flaking paint by correcting moisture problems.

.4 Maintain painted surfaces with regular cleaning and avoid adding unnecessary layers of paint to prevent a crackling or alligator appearance.

.5 Use the gentlest means possible, such as hand sanding or light scraping, to remove deteriorated paint down to the first layer of sound paint. Use mechanical, thermal, or chemical methods to remove paint only when the gentlest methods are ineffective.

.6 Take precautions against lead dust and dispose of lead paint residue properly.

Not Recommended

.7 Painting brick, stone, concrete blocks, copper, bronze and other masonry or metal surfaces that were historically unpainted.

.8 Paint colors that are garish and inappropriate for historic buildings.

.9 Stripping paint from wood surfaces that were historically painted and applying stains or varnishes to create a natural wood appearance.

.10 Using rotary drill attachments, water blasting above 600 psi, and sandblasting to remove deteriorated paint.

NOTES

3.5 Roofs

A. From the Secretary of the Interior's Standards

The roof - with its shape; features such as cresting, dormers, cupolas, and chimneys; and the size, color, and patterning of the roofing material - is an important design element of many historic buildings. In addition, a weather-tight roof is essential to the long-term preservation of the entire structure. Historic roofing reflects availability of materials, levels of construction technology, weather, and cost. Throughout the country in all periods of history, **wood shingles** have been used - their size, shape and detailing differing according to regional craft practices.

European settlers used **clay tile** for roofing at least as early as the mid-17th century. In some cities, such as New York and Boston, clay tiles were popularly used as a precaution against fire. The Spanish influence in the use of clay tiles is found in the southern, southwestern and western states. In the mid-19th century, tile roofs were often replaced by **sheet metal**, which is lighter and easier to maintain.

Evidence of the use of **slate** for roofing dates from the mid-17th century. Slate has remained popular for its durability, fireproof qualities, and its decorative applications. The use of metals for roofing and roof features dates from the 18th century, and includes the use of **sheet metal, corrugated metal, galvanized metal, tinplate, copper, lead** and **zinc.**

New roofing materials developed in the early 20th century include built-up roll roofing, and concrete, asbestos, and asphalt shingles.

B. Essential Points of Interest for Roofs:

If you are confronted with leaks or deterioration, follow these steps:

(1) Locate the problem(s) - damaged surface materials (shingles, etc.) maybe the cause. For example, wood has a limited life expectancy as well as asphalt shingles.

(2) Check the substrate such as roof deck or roofing felts.

(3) Check the gutters and downspouts, which, if plugged and/or frozen, can back up water on and into the roofing system.

(4) Decide on repairs or replacement of parts or systems.

(5) Conduct research to determine if the present roof is the original or if it was changed. It may be that an original roof system should be considered.

(6) Get advice from a professional preservationist on deciding what should be done. This important work takes experience. Building codes may not allow some historic materials for replacement, in which case a historic alternative must be selected.

(7) Stabilize the roof system and prevent further damage to occur.

(8) Properly maintain roofs and all components such as gutters and downspouts.

3.5 Roofs: Guidelines

Recommended

.1 Identifying, retaining and preserving roofs - and their functional and decorative features - that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting chimneys, and weathervanes; and roofing material such as slate, wood, clay tile and metal, as its size, color, and patterning.

.2 Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration, and to ensure that materials are free from insect infestation.

.3 If new gutters and downspouts are needed, in lieu of repairing install them so that no architectural features are lost or damaged. Select new gutters and downspouts that match trim color, unless they are copper. Retain the shape of historical gutters and downspouts if replacing them.

.4 Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.

.5 Protecting a leaky roof until it can be properly repaired.

.6 Repairing a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind or with compatible substitute material of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.

.7 Replacing in kind an entire feature of the roof that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

.8 Designing and constructing a new feature when the historic feature is completely missing, such as chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

.9 Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

.10 Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

.11 Locate satellite dishes on a wall or roof surface remote from view and do not damage or obscure character-defining features.

.12 Locate skylights, roof vents, plumbing vents, etc., where they are not visible from the street and do not damage or obscure character-defining features.

Not Recommended

.13 Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

.14 Introducing a new roof feature that is not compatible in size, scale, material and color.

.15 Installing mechanical or service equipment so that it damages or obscures character-defining features or is conspicuous from the public right-of-way.

.16 Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

.17 Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

.18 Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.

.19 Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.

.20 Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.

.21 Applying paint or other coatings to roofing material which has been historically uncoated.

.22 Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.

.23 Installing new exposed gutters that are not of the historic shape or new downspouts that are not round.

.24 Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.

.25 Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials - masonry, wood, plaster, paint and structural members - occurs.

.26 Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

.27 Failing to reuse intact slate or tile when only the roofing substrate needs replacement.

.28 Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

.29 Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

3.6 Exterior Walls:

Exterior walls are one of the most effective elements in determining a historic building's "architectural style," "character," and date of construction. Every element of the walls or facades plays a role in its style. In maintaining and rehabilitating walls, the Secretary of the Interior's Standards for rehabilitation are important to follow. Things which determine "style" include: wall surfaces, openings for windows and doors, projections such as bay windows or chimneys, ornamentation and materials.

Many problems or potential problem areas can be avoided by cleaning the walls of dirt and grime. Keep vines from growing on the walls, since they can grow behind siding, into masonry cracks, and up into soffit boards or vents. Gutters often get full of leaves with so many large trees in the district. Clogged gutters and downspouts put strain on the gutter supports; also, cause dirt and debris from the roof to run over onto the walls, windows and doors below. Thus, the purpose of the gutter is not only defeated, but has caused much harm. If water freezes in the gutters due to clogged downspouts, the movement caused by freezing and thawing can loosen supports and allow water to dam up onto a roof surface and enter the roof, soffit and wall when it thaws.

If there is an uncovered hard surface such as a wood deck, porch or patio next to a wall, the rain will splash water onto the wall surface and may splash into the foundation vents or onto glass in doors, etc. Tree branches can cause damage to a wall in numerous ways. Roots can grow under foundations or into a foundation wall causing upheaval of the wall. Trees send out roots for water. Some- times the roots are close enough to the foundation that in dry periods it will suck the moisture from a clay type soil and cause the soil to shrink, then the foundation settles causing cracks in the walls above. Tree branches can scratch walls.

Moss or fungus (mold) may grow on a wall, which is usually caused by the wood or masonry not drying. This may be especially true on the north exposed walls that do not get sunlight to dry out and burn off the fungus or moss.

It is essential that historic exterior walls remain and be cleaned and maintained periodically. To develop a "maintenance schedule," follow the guidelines for the various materials which are included in these guidelines.

Preserve original materials. Historic building materials and the craftsmanship they exhibit, add textural qualities, as well as visual continuity and character to the streetscape and District. When replacement of facade wall materials is necessary, the new materials should match the original in scale, color, texture and finish. Do not cover or obscure original facade materials. Covering of an original facade 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. Do not use harsh cleaning methods that could damage the finish of historic materials. Sandblasting, for example, is prohibited. Saving deteriorated parts that must be replaced may later assist in matching reconstructed features. Wooden sash windows, cornices and doors can often be restored or replicated.

Foundation walls: Foundation walls should be preserved in their original design and with original materials and detailing. Infilling between masonry piers should be done as traditional for the type and style of the house, generally with wood lattice framed panels; with colors appropriate for the period of the house. Foundation walls should not be exposed concrete unless it was originally exposed.

3.6 Exterior Walls: Guidelines

Recommended

.1 Materials original to the building, such as wood siding or masonry, should be repaired rather than replaced.

.2 Original walls should be preserved.

.3 If an addition is necessary, cover and protect from damage rather than remove existing elements or materials so that if, in the future, the addition is removed , the original wall material will be there undamaged.

.4 Clean, maintain and repair wall surfaces and decorative elements with a routine maintenance program.

.5 If replacement is determined to be necessary due to severe deterioration, replace it with an element of the same design, size, texture, material and color as the original.

.6 Maintain paint and coatings to prevent deterioration.

Not Recommended

.7 Removing original doors, windows, siding, masonry or other elements which are historic.

.8 Replacing an original element with one that does not replicate the originals in design, size, texture, material and color.

.9 Using artificial siding materials and trim to cover or replace original wood. See Section 3.0 for policy statement concerning artificial siding materials.

.10 Attaching materials of an addition directly to the original wall materials causing damage to it.

.11 Closing openings such as windows or doors, thus changing the character of the facade.

.12 Making new openings such as doors or windows, thus changing the character of the facade.

3.7 Windows, Shutters, Awnings and Doors

A. Windows

(From the Secretary of the Interior's Standards)

Technology and prevailing architectural styles have shaped the history of windows in the United States. Starting in the 17th century with wooden casement windows with tiny glass panes seated in lead came. From the transitional single-hung sash in the early 1700s to the true double-hung sash later in the century, these early wooden windows were characterized by small panes, wide muntins, and decorative trim. As the sash thickness increased, muntins took on a thinner appearance as they narrowed in width but increased in thickness.

Changes in technology led to larger panes of glass so that by the mid-19thcentury, two-over-two lights were common; the manufacture of plate glass in the United States allowed for use of large sheets of glass in commercial and office buildings by the late 19th century. With mass-produced windows, mail order distribution, and changing architectural styles, it was possible to obtain a wide range of window designs and light patterns in sash. Early 20th Century designs frequently utilized smaller lights in the upper sash and also casement windows. The desire for fireproof building construction in dense urban areas contributed to the growth of a thriving steel window industry along with a market for hollow metal and metal clad wooden windows.

As one of the few parts of a building serving as both an interior and exterior feature, windows are nearly always an important part of a historic building.

B. Shutters

Shutters have been used historically as a device to close an opening and provide protection from intruders and weather. It is not proper to install shutters on window openings that historically did not have them; to do this would be false architecture. If used, they should be reinstalled properly.

Awnings

Like shutters, awnings have played an important role as an element of a building facade. Awnings have been used on commercial storefronts for many years; most generally, of fabric (canvas) type material. They were used to protect pedestrians from inclement weather and sun and to shade the displays in their store windows from the intense sun. Awnings were also used to add color and sign area to advertise the store name or logo. When used on a storefront or other opening, the awning should fit the opening in size, shape and scale.

C. Doors

Much like windows, exterior doors of buildings have evolved through the years and are an important part of the building's history. The size, location and material of a door and its related components, such as a transom, sidelights, or both, are character defining elements and, as such, should be retained and preserved during rehabilitation work. If an exterior door were removed to make an entrance to an addition, it should be saved for possible future use if the addition were ever removed.

3.7 Windows, Shutters, Awnings & Doors: Guidelines

Recommended

.1 **Identifying, retaining, and preserving** windows and doors - and functional and decorative features - that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hood-molds, paneled or decorated jambs and moldings, and interior and exterior shutters and blinds.

.2 Conducting an in-depth survey of the condition of existing windows and doors early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored.

.3 **Protecting and maintaining** the wood and architectural metals which comprise the window and door frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

.4 Making windows and doors weather tight by re-caulking and replacing or installing weatherstripping. These actions also improve thermal efficiency.

.5 Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e., if repairs to windows and window features will be required.

.6 **Repairing** window and door frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in kind - or with compatible substitute material - of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hood-molds, sash, sills, and interior or exterior shutters and blinds.

.7 **Replacing** in kind an entire window or door that is too deteriorated to repair using the same sash and pane configuration of the window and other design details. If using the same kind of material is not technically or economic-ally feasible when replacing windows deteriorated beyond repair, then a compatible substitute material may be considered. Replacement windows should accurately replicate the appearance of the existing historic windows, including the profiles, muntins, sash, frames and moldings.

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

.9 Retain the original shape of the transom glass. 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.

.10 Preserve historic windows. The proportions of windows contribute to the character of each building. Do not block windows or alter their size. Consider re-opening windows that are currently closed. Replace missing glass.

.11 **Storm windows** - consider mounting on the inside of the window opening. Match the materials of the existing window. The design of the storm window should match the overall design of the historic windows. Line up major divisions of the storm window with those of the historic window.

.12 If historic storm windows and/or screens exist, they should be retained.

.13 The color of storm windows should match the color of existing windows unless documentation shows otherwise.

.14 Add shutters only if they were historically on the building. They should be of wood and properly sized to fit the window opening if closed.

.15 If security bars on windows or doors are required, consider internal mounting so as not to alter the character-defining original window or door openings.

.16 If awnings are used, they should be of historic colors to compliment the building facade, be of the same shape of the opening, i.e., rectangular with rectangular topped openings and arched shape with arched openings. Locate within each bay or between columns.

.17 I the building code and safety laws will allow, consider using historic looking glass if originally in windows.

Not Recommended

.18 Removing or radically changing windows or doors which are important in defining the historic character of the building so that, as a result, the character is diminished.

.19 Changing the number, location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash that do not fit the historic window opening.

.20 Changing the historic appearance of windows or doors through the use of inappropriate designs, materials, finishes, or colors which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.

.21 Obscuring historic window or door trim with metal or other material.

.22 Stripping windows or doors of historic material such as wood, cast iron, and bronze.

.23 Replacing windows or doors solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.

.24 Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the window or door results.

.25 Retrofitting or replacing windows or doors rather than maintaining the sash, frame, and glazing.

.26 Failing to undertake adequate measures to assure the protection of historic windows or doors.

.27 Replacing an entire window or door when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

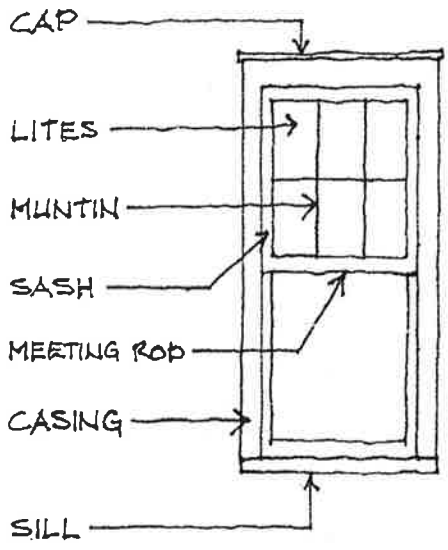
.28 Failing to reuse serviceable window or door hardware such as brass sash lifts and sash locks, or hinges and locksets.

.29 Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

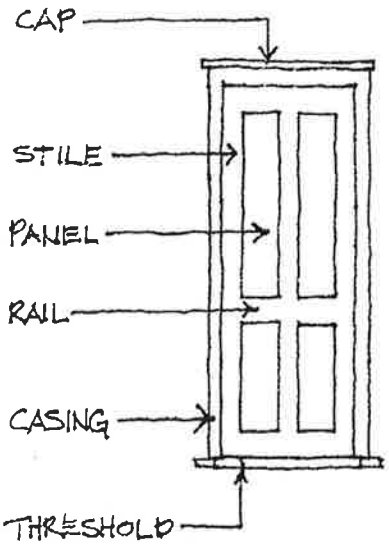
.30 Removing a character-defining window or door that is unrepairable and blocking it in; or replacing it with a new window or door that does not convey the same visual appearance.

.31 Metal storm or screen doors are not recommended.

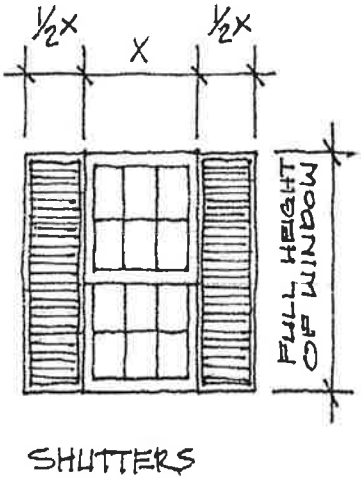
.32 See Section 3.0 for policy statement concerning vinyl windows.



DOUBLE-HUNG WINDOW ELEMENTS



PANELED DOOR ELEMENTS



SHUTTERS

3.8 Entrances, Porches and Balconies

A. Overview of the History of Entrances, Porches and Balconies (From the Secretary of Interior's Standards)

Entrances and porches are quite often the focus of historic buildings, particularly on primary elevations. Together with their functional and decorative features such as doors, steps, balustrades, pilasters, and entablatures, they can be extremely important in defining the overall character of a building. In many cases, porches were energy-saving devices, shading southern and western elevations. Usually entrances and porches were integral components of a historic building's design; for example, porches on Greek Revival houses, with Doric or Ionic columns and pediments, echoed the architectural elements and features of the larger building. Central one-bay porches or arcaded porches are evident in Italianate style buildings of the 1860's. Doors of Renaissance Revival style buildings frequently supported entablatures or pediments. Porches were particularly prominent features of Eastlake and Stick Style houses in which porch posts, railings, and balusters were characterized by a massive and robust quality, with members turned on a lathe. Porches of bungalows of the early 20th century were characterized by tapered porch posts, exposed post and beams, and low pitched roofs with wide overhangs. Art Deco commercial buildings were entered through stylized glass and stainless steel doors.

B. More Discussion

Generally porches and balconies, being the most open part of a building get the harshest treatment from wind. rain, snow, cold and sun. Each season brings another type of condition to wear on the surfaces above and below the porch flooring; therefore, more time and money is usually required for porch and balcony maintenance than on any other single area of a building.

Second floor porches, or decks, not only have problems at that level but any weather related problems will multiply as the water transfers to the lower area if it is an exterior area, but more especially if it is an interior part of the building. The ceiling and framing can be rotted and the ceiling and wall materials stained as a minimum.

Unfortunately as funds become less available for maintenance and repairs, the balcony, porch, stairs and railing repairs are the last priority since they are not essential living spaces.

It is too easy to close a porch or balcony off and wait until some extra money comes along. As neglect sets in, more decay and damage occurs over time and the repair becomes more costly, etc., etc., if it is ever done.

In early years of residential construction, before air conditioning, the porch and balcony were places to enjoy a cool summer breeze, eat, sleep and enjoy a view of the neighborhood happenings, or just enjoy ones own estate.

The porch being the main entry to the building presents a favorable or unfavorable impression on those who enter. This, then should be a factor to encourage good maintenance and upkeep for porches and balconies.

The openness and reasonable access to the porch and balcony framing, deck, railings, soffit and steps should allow for easier maintenance, repairs, or replacement of components than other parts of the building.

The dictionary defines "porch" as a covered structure or space at the entrance to a building; a stoop. "Veranda" is also used in the U.S. The word "porch" was derived from the Stoic School of Philosophy in ancient Athens, Greece, named from the Stoa Poecile, or Painted Porch. The Greek word "Stoikos" is the Colonnade at Athens where Zeno taught.

As one's status increased and larger residences were built around the turn of the century, the larger and more elaborate porches and balconies meant success and affluence.

It seems as though the advent of the automobile made sitting on porches or balconies less desirable due to the sound of passing autos and the fumes which engulfed them. As time went on, newer residences were designed with short entryways and foyers to buffer sounds and weather.

Side and rear porches were replaced with patios and decks with screening for privacy.

If significant damage has occurred to a porch or balcony or if an original was removed, historical research should be done before attempting to rebuild a likeness to the original. Research the building code for safety requirements for railing heights and spacing of balusters.

Follow the same procedure as for replacing or repairing historic elements or duplicating a likeness thereof on other character defining components of the building.

3.8 Entrances, Porches & Balconies: Guidelines

Recommended

.1 **Identifying, retaining, and preserving** entrances, porches and balconies - and their functional and decorative features - that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilaster, entablatures, columns, balustrades, and stairs.

.2 **Protecting and maintaining** the masonry, wood, and architectural metals that comprise entrances, porches or balconies through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

.3 Evaluating the overall condition of materials to determine whether more than protection and maintenance are required; that is, repairs to entrance and porch features will be necessary.

.4 **Repairing** entrances, porches or balconies by reinforcing the historic materials. Repair will also generally include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

.5 **Replacing** in kind an entire entrance, porch or balcony that is too deteriorated to repair - if the form and detailing are still evident - using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended

.6 Removing or radically changing entrances, porches or balconies which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

.7 Stripping entrances, porches or balconies of historic material such as wood, cast iron, terra cotta tile, and brick.

.8 Removing an entrance, porch or balcony because the building has been reoriented to accommodate a new use.

.9 Cutting new entrances on a primary elevation.

.10 Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

.11 Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances, porches or balconies results.

.12 Failing to undertake adequate measures to assure the protection of historic entrances, porches or balconies.

.13 Replacing an entire entrance, porch or balcony when the repair of materials and limited replacement of parts are appropriate.

.14 Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance, porch or balcony or that is physically or chemically incompatible.

.15 Removing an entrance, porch or balcony that is unrepairable and not replacing it, or replacing it with a new entrance porch or balcony that does not convey the same visual appearance.

3.9 Storefronts

The Belle Grove Historic District has few buildings with storefronts. Although a corner commercial building would have two facades which would be seen, the front facade was the most important. The rear was usually oriented toward an alley and was used for delivery or pick up. The storefront occurs only on the ground level and the upper facade generally had a repetitive pattern of window openings.

Most late 19th and early 20th Century storefronts had display windows, awnings and some transoms. Maintaining the historic elements and character of the storefront is important for preserving the integrity of the district.

3.9 Storefronts: Guidelines

Recommended

.1 Identifying, retaining, and preserving storefronts - and their functional and decorative features - that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures. The removal of inappropriate, non-historic cladding, false mansard roofs, and other later alterations can help reveal the historic character of a storefront.

Not Recommended

.2 Removing or radically changing storefronts - and their features - which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

.3 Changing the storefront so that it appears residential rather than commercial in character.

.4 Removing historic material from the storefront to create a recessed arcade.

.5 Introducing coach lanterns, mansard designs, wood shakes, non-operable shutters, and small -paned windows if they cannot be documented historically.

.6 Changing the location of a storefront's main entrance.

.7 Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

.8 Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

.9 Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

.10 Using inappropriately sealed signs and logos or other types of signs that obscure, damage, or destroy remaining character defining features of the historic building.

3.10 Utilities Retrofit:

A. Air Conditioning

If replacement of HVAC equipment is necessary, if adding air conditioning to the historic building or if designing new construction, consider the use of a geo-thermal system. Not only is geothermal an energy saver, but it also allows for removing existing ground mounted condensing units which are not historic. Thus, there will be no equipment imposed on the building facade.

If new air conditioning condensing units are to be used, it is necessary to screen them from view from the street. To screen from the street will require at least two (2) screens set at 90° to each other so that passers-by will not see the units on the side of the building or from the front.

HVAC unit(s) should be placed in a rear area to diminish view and the operational noise from the unit. Also, units that are placed between two buildings, or other type structures, can provide a source of heat and moisture that may encourage the growth of algae and mildew fungi.

In order for condensing units to operate properly, an open area around the unit and sometimes an open screen is required. This open space allows the fan to not be overworked. Thick bushes or shrubs placed too close to the unit can also cause stress on the fan unit. A lattice wood screen can be a good solution for this.

Before beginning this type project, refer to NPS Preservation Brief #24: "Heating, Ventilation and Cooling Historic Buildings: Problems and Recommended Approaches."

B. Electrical Equipment

If a new electrical main panel or phone panel is required to be outside of the building, place it on the wall to the rear where it will be least noticeable. This is normally the least expensive approach in the district, since the utility lines are in the alleys. Consider underground electrical, phone and tv/cable service to the building in order to prevent visual clutter.

The installation of surface lines, i.e., telephone, tv/cable, satellite, data and electrical lines on the exterior walls is discouraged as these can also damage the historic fabric of a structure and visually detract from the structure. Electric service lines should be placed under the structure, in the crawl space or in the attic.

3.10 Utilities Retrofit: Guidelines

Recommended

.1 Minimize the visual impact of mechanical and electrical equipment from view.

.2 Utilize screening such as lattice panels and planting to screen.

.3 Screen utility connections and boxes such as telephone, gas meters, and tv/cable, etc

.4 Locate stand pipes and other service equipment so that it will not impact the historic facade materials.

Not Recommended

.5 Locating window or through-the-wall air conditioning units on the building's front facade.

.6 Cutting channels into or removing historic facade materials to locate utility lines.

.7 Locating utility lines on the front facade.

.8 See Section 3.5.

3.11 Accessibility Considerations

Prior to beginning rehabilitation or new construction projects, it will be necessary to acquire a building permit. The permitting department will review plans and specifications for building code compliance.

During this review, the department does not review for ADA compliance. However, they do review accessibility criteria provided by (ANSI-A117.1) American National Standards Institute, which has many similar criteria as ADA-Americans with Disability Act.

Building owners should make themselves knowledgeable about these two important requirements before undertaking any rehabilitation or new construction project.

For advice on ADA matters, there is a regional office that offers assistance:

The Southwest DBTAC
ADA Hotline:
800-949-4232

For advice on ANSI, check with the Planning Department for the City of Fort Smith.

3.11 Accessibility Considerations: Guidelines

Recommended

.1 Identifying the historic building's character-defining spaces, features, and finishes so that accessibility code-required work will not result in their damage or loss.

.2 Complying with barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

.3 Working with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.

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

.5 Designing new or additional means of access that are compatible with the historic building and its setting.

Not Recommended

.6 Undertaking code-required alterations before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

.7 Altering, damaging, or destroying character-defining features in attempting to comply with accessibility requirements.

.8 Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

.9 Making access modifications that do not provide a reasonable balance between independent, safe access and preservation of historic features.

.10 Designing new or additional means of access without considering the impact on the historic building and its setting.

3.12 Health and Safety Considerations:

There are building code and life safety code requirements that must be adhered to as a part of any rehabilitation, new usage, new construction or additions. These requirements can affect the existing building function, as well as its historic appearance, and must be reviewed and considered with in-depth concern for both the building and the occupants. There are usually special case provisions in the building codes for historic properties compliance.

3.12 Health and Safety Considerations: Guidelines

Recommended

.1 Identifying the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.

.2 Complying with health and safety codes, including seismic code requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

.3 Upgrading historic stairways and elevators to meet health and safety codes in a manner that assures their preservation, i.e., so that they are not damaged or obscured.

.4 Installing sensitively designed fire suppression systems, such as sprinkler systems that result in retention of historic features and finishes.

.5 Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.

Not Recommended

.6 Undertaking code-required alterations to a building or site before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

.7 Altering, damaging, or destroying character-defining spaces, features, and finishes while making modifications to a building or site to comply with safety codes.

.8 Using fire-retardant coatings if they damage or obscure character-defining features.

.9 Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator.

.10 Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street; or where it obscures, damages, or destroys character-defining features.

3.13 Energy Retrofit

The work in this section is most often part of interior rehabilitation and, as such, the Historic District Commission would have no direct concern. However, since some of the guidelines affect the exterior and the overall concept, and since the information is considered educational and important, it is included in these guidelines.

3.13 Energy Retrofit: Guidelines

Recommended

.1 **Masonry/Wood/Architectural Metals**
Installing thermal insulation in attics and in unheated cellars and crawlspaces to increase the efficiency of the existing mechanical systems. Install insulating material on the inside of masonry walls to increase energy efficiency where there is no character-defining interior molding around the windows or other interior architectural detailing.

.2 **Windows**
Utilizing the inherent energy conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.

Improving thermal efficiency with weather-stripping, storm windows, caulking, interior shades and, if historically appropriate, blinds and awnings.

Installing interior storm windows with airtight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and to avoid condensation damage to historic windows.

Installing exterior storm windows which do not damage or obscure the windows and frames.

.3 **Entrances and Porches**

Maintaining porches and double vestibule entrances so that they can retain heat or block the sun and provide natural ventilation.

.4 Interior Features
Retaining historic interior shutters and transoms for their inherent energy conserving features.

.5 **Mechanical Systems**
Improving energy efficiency of existing mechanical systems by installing in attics and basements.

.6 **Building Site**
Retaining plant materials, trees, and landscape features which perform passive solar energy functions such as sun shading and wind breaks.

.7 **Setting (District/Neighborhood)**
Maintaining those existing landscape features which moderate the effects of the climate on the setting such as deciduous trees, evergreen wind-blocks, and lakes or ponds.

.8 **New Additions to Historic Buildings**
Placing a new addition that may be necessary to increase energy efficiency on non-character-defining elevations.

(See next page for "Not Recommended")

Not Recommended

.9 Applying thermal insulation with a high moisture content in wall cavities which may damage historic fabric.

.10 Installing wall insulation without considering its effect on interior molding or other architectural detailing.

.11 Removing historic shading devices rather than keeping them in an operable condition.

.12 Replacing historic multi-paned sash with new thermal sash utilizing false muntins.

.13 Installing interior storm windows that allow moisture to accumulate and damage the window.

.14 Installing new exterior storm windows which are inappropriate in size or color.

.15 Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy conserving potential.

.16 Changing the historic appearance of the building by enclosing porches.

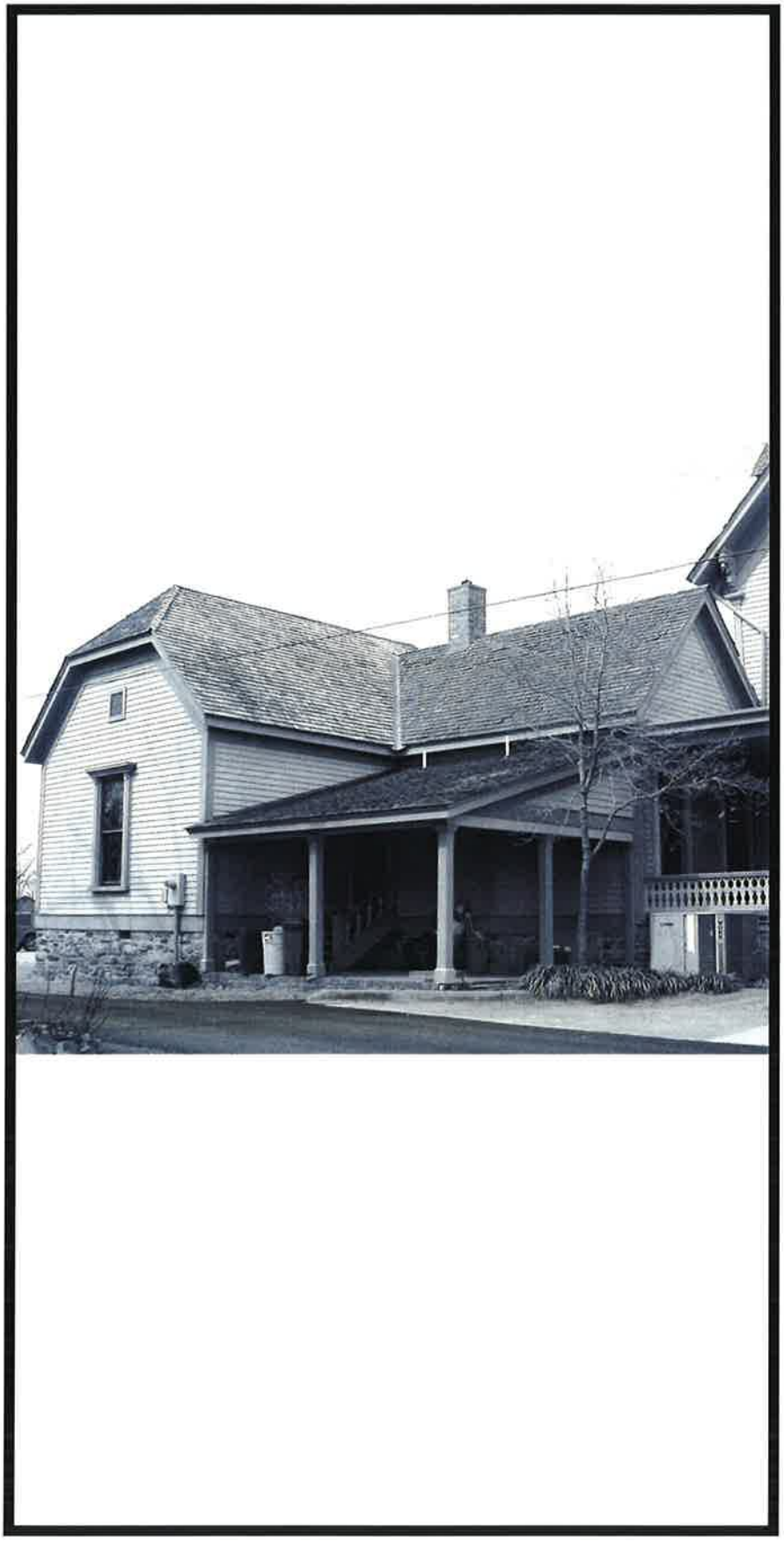
.17 Removing historic interior features which play an energy conserving role.

.18 Replacing existing mechanical systems that could be repaired for continued use.

.19 Removing plant materials, trees, and landscape features that perform passive solar energy functions.

.20 Stripping the setting of landscape features and landforms so that effects of the wind, rain, and sun result in accelerated deterioration of the historic building.

.21 Designing a new addition which obscures, damages, or destroys character-defining features.



Section 4

Additions and New Construction

4.1 Decks

Historic buildings generally did not have decks, as we know them today. A "deck" would have been a raised, paved or tiled patio with low masonry walls and steps. The paving and masonry construction usually matched the building materials and were designed to withstand the weather elements with little or no maintenance.

A deck should be constructed with the deck level close to the floor line of the building. It should be constructed of materials that are compatible with the building, but can be differentiated from the building. The scale must be reasonable so the size will not detract from the building. It should be located on the rear or concealed side of the building and be constructed so it could be removed without causing damage to the original building.

Points to consider before adding a deck:

When designing the deck, consider the location so as to be unobtrusive and not detract from the facade it adjoins or cause mature tree removal. Screening of the deck or yard where it is located will help provide privacy as well as any visual impairment from the street. Materials should be well researched to allow for minimum maintenance.

Copper, aluminum, or galvanized fasteners, nails, screws, etc. can be used. Pressure treated lumber should provide for a longer life cycle. Some pressure treated wood requires some time period to weather before painting. Any concealed structural framing and the wood decking should be pressure treated.

Lattice panels, masonry, or evergreen shrubs should be considered as a screen for the underside and structure of the deck.

The building code requires railings for decks that are over 30 in. above the ground level. Steps should have handrails.

Select a design and details that do not imitate the architectural style or details of the historic building, but that complement it in materials and scale proportions.

4.1 Decks: Guidelines

Recommended

.1 Locate the deck where it will be the least visible from the street.

.2 Do not damage the building facade or attach permanently to it.

.3 Do not remove site elements such as large trees but instead incorporate them into the design so as not to cause them damage.

.4 The deck floor level should be close to the building floor level.

.5 The colors should match the building colors.

.6 The scale of the deck and its components should not overpower the building scale

.7 The deck framing or other concealed parts should be of pressure treated wood.

Not Recommended

.8 Removal of original historic porches.

4.2 Additions to Historic Buildings

Identify, retain and **preserve** are key words throughout the Secretary of the Interior's Standards for rehabilitation and must be adhered to in planning any additions to a historic building. To damage or remove any historic elements to facilitate an arbitrary addition should not be considered.

The Secretary of the Interior's Standards makes the following statement:

"An attached exterior addition to a historic building expands its 'outer limits' to create a new profile. Because such expansion has the capability to radically change the historic appearance, an exterior addition should be considered only after it has been determined that the new use cannot be successfully met by altering non-character-defining interior spaces. If the new use cannot be met in this way, then an attached exterior addition is usually an acceptable alternative. New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation. New design should always be clearly differentiated so that the addition does not appear to be part of the historic resource."

When constructing an addition to a historic building, locate it at the rear or side. Connect to the original building by using as narrow a corridor as possible at an existing door opening. Do not cover the entire facade with the expansion. Any facade material should be protected and covered so that in the future, if the addition is removed, the original building elements will be intact.

An addition should be compatible in scale, materials, and character with the main building. Using similar materials is recommended. 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.

Points to Consider

In order to obtain a building permit for an addition, the building code requires that the original building be brought up to the current code requirements if an addition is proposed. Such things as electrical, plumbing, heating, cooling and exits may be affected. Buildings used for commercial purposes will require handicap accessibility as well.

Be sure to verify what the zoning ordinance allows for percentage of lot coverage. There are also parking space requirements based on certain occupancies. The property setbacks also affect the amount of area that can be used for building. A corner lot has a front yard and a corner side yard setback, which is more detrimental for allowable building area. Owners of corner lots should be discouraged from adding on to the historic building since it will be viewable from one or more streets.

As a checklist in contemplating an addition, consider the following:

a. Total percentage of lot coverage allowed
b. Building setbacks
c. Parking requirements
d. Building code changes to the original building
e. See Section 4.3 Sample-Site Layout Sketch.
f. See NPS Preservation Brief #14: "New Exterior Additions to Historic buildings: Preservation Concerns."

4.2 Additions to Historic Buildings: Guidelines

Recommended:

.1 Placing functions and services required for the new use in non-character-defining interior spaces rather than constructing a new addition.

.2 Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

.3 Designing a new addition in a manner that makes clear what is historic and what is new.

.4 Considering the design for an attached exterior addition in terms of its relationship to the historic building as well as the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

.5 Placing a new addition on a non-character-defining elevation and limiting the size and scale in relationship to the historic building.

.6 Designing a rooftop addition when required for the new use that is set back from the wall plane, and as inconspicuous as possible when viewed from the street.

Not Recommended:

.7 Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.

.8 Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

.9 Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be part of the historic building.

.10 Imitating a historic style or period of architecture in a new addition.

.11 Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

.12 Designing a new addition that obscures, damages, or destroys character-defining features of the historic building.

.13 Constructing a rooftop addition so that the historic appearance of the building is radically changed.

4.3 New Construction

New construction, whether for additions or new buildings, should not be considered a threat in a historic district. It shows a good sign that the district is active. A well designed new addition or new building can be an asset to the district. In neighborhoods where excessive demolition has left vacant lots, new buildings can be used to reinforce the district's heritage. Inappropriate new buildings also have the potential to destroy historic district character. A new building should not try to imitate earlier styles or building types but should stand as a compatible contemporary design. Part of any good design is a respect for the surroundings. Alterations and additions should be such that they could be removed in the future without destroying the original building. This leaves future owners the option of retaining the new addition or removing it to create a more original appearance.

Building setbacks are usually established by the zoning ordinances as a minimum distance to the property lines (see zoning and codes). In this district, there are enough buildings along a street that a setback has been established. Likewise, ancillary buildings off of the alleys have existing setbacks. The Belle Grove Historic District has such a variety of building sizes, masses, and heights within any given block that it will be a challenge to "match" these elements in new designs and additions. The new building should compliment the others on the street by using similar materials (usually brick or wood siding) to achieve a more unified block setting.

4.3 New Construction: Guidelines

Recommended:

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

a. Scale (height and width)
b. Shape
c. Roof shape
d. Orientation to the street
e. Location and proportion of entrances and windows
f. Foundation/first floor height
g. Floor-to-ceiling height
h. Material and material color
i. Texture
j. Placement on the lot

.2 **Building Orientation** - Align the front facade of the new building with the established setbacks of the area and to the street.

.3 **Building Form and Scale** - New buildings should appear similar in mass and scale with historic structures in the area. Use building forms and a scale that match those used historically.

.4 **Use Roof Forms That Match Those Used Historically** - Roof types on new buildings in historic districts should conform to those found historically.

.5 **Materials** - Use building materials that are similar to those employed historically for all major surfaces.

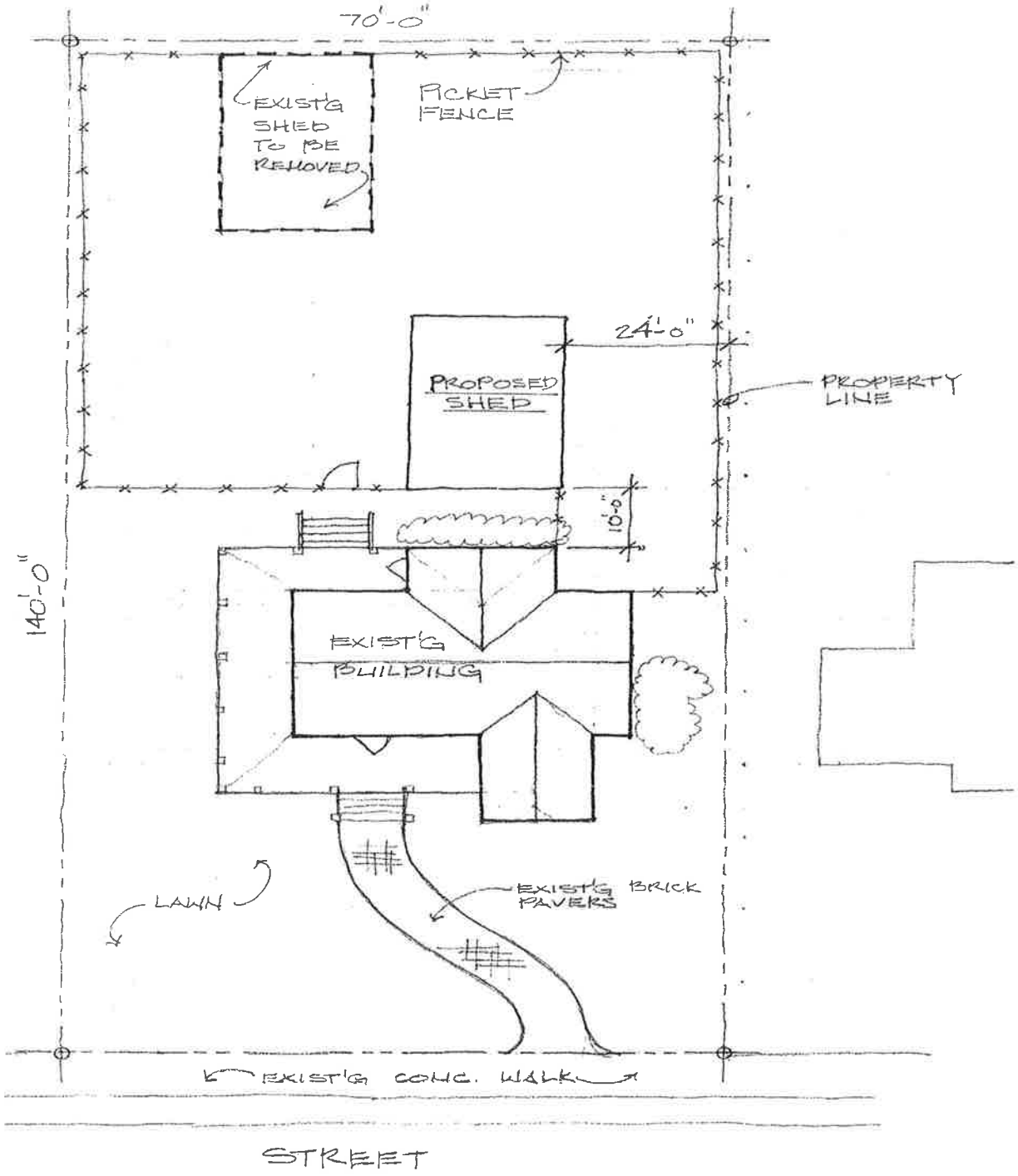
.6 **Entrances** - Orient the main entrances of the building at the front (street) in a manner similar to established patterns in the district.

.7 **Windows** - Use window sizes, proportions and lites (panes) similar to historic designs.

.8 **Site Design Standards** - Pay particular attention to the block.

Not Recommended:

.9 Arbitrary designs having no regard for the district, neighborhood or the historic significance of the district or those recommended elements.



SAMPLE SITE LAYOUT SKETCH

Section 5

Relocation And Demolition

5.1 Relocation:

Numerous historic districts are encouraging moving historic buildings into the district as in-fill construction. This is especially important to encourage in Fort Smith. As churches, schools or businesses expand in older parts of the city, historic properties are doomed for the wrecking ball and dozer unless another place can be located for them to live again. There are numerous vacant lots in the Belle Grove Historic District that could accommodate a relocated historic building.

Advantages of this consideration are:

a. Chances are the style will fit within the period of the neighborhood.

b. The historical value of the building should increase since it will be located next to friends who will benefit from their new neighbor's history.

c. The cost to relocate and construct a new foundation should be much less than having to construct a "new" building to "match" the texture, scale, mass, etc. of the neighborhood.

d. As each historic building is recycled into the district, it enhances the district and helps maintain the living museum of history for future generations.

e. Once the building is in the district, the Guidelines and HDC oversight will help perpetuate its value to history.

f. Relocating historic buildings from the Belle Grove Historic District will not be permitted.

g. The HDC must issue a COA (Certificate of Appropriateness) before any such relocation can be considered.

See Section 4.3 for Sample-Site Layout Sketch.

5.1 Relocation: Guidelines

.1 Prior to relocating a building into the historic district, apply for a COA.

.2 (COA) submittal information required includes the following:

a. A detailed procedure plan for relocation. i.e., the route of travel, any trees, power lines or other things that may be damaged or affected.
b. A site plan of the new location: Illustrating all existing and new elements such as ancillary buildings, landscaped areas and trees, setbacks, drives, etc.
c. A foundation plan by an architect or engineer.
d. A letter addressing the method for protecting existing elements of the site and district as a result of the relocation.
e. A financial plan detailing that the building will be rehabilitated and the financial certifications.
f. A detailed time schedule of work to be completed and dates for each phase.
g. A history of the building including style, features, previous owners and date of construction, etc.
h. Photographs of the building exterior from (4) views.

5.2 Demolition:

During the past several years there have been a number of historic buildings demolished due to the severe fire damage from unknown causes. It has been assumed by investigating the aftermath of some of the fires that someone had broken into a building that was vacant and caused the fire.

If a building is to be vacant, it is important that some type of security system or covering over openings be put in place so that vandals cannot enter the structure.

Neglect is another cause for deterioration of the building fabric such as walls, windows, roofs and porches, etc. Routine maintenance and repair are required to preserve any building, especially an historic building which usually has a more ornate facade fenestration from its place in time. The structural integrity may also be affected by neglecting weather, water or moisture damage.

As an historic district loses even a single historic building, it is diminished in its overall architectural context and significance.

Selective removal (demolition) of previous non-historic alterations or additions may be considered.

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

a. Public safety and welfare requires the removal of a building or structure as determined by the building or code inspector and concurring reports commissioned by and acceptable to the Historic District Commission from a structural engineer, architect or pertinent professional. The building official and pertinent reports shall specify the deficiencies of the structure that cause the structure to be unsafe and an imminent threat to public safety.
b. Where economic hardship (the fact that no reasonable return on or use of the building exists) has been demonstrated and proven.
c. Where rehabilitation is undesirable due to severe structural instability or deterioration of a building.
d. The building or addition has lost its original architectural integrity and no longer contributes to the district.
e. No other reasonable alternative is feasible, including relocation of the building.
f. To ensure public safety and welfare.

Outbuildings or ancillary structures may have historical significance and some may be more significant than the main building of the site. A COA is required for removal of part(s) of or any structure on a site.

Every effort must be put forth to repair and maintain an historic building before a request for demolition will be considered by the HDC. Before submitting a COA for demolition, the owner must provide photographic documentation and measured drawings of the building for keeping in the historic records of the district.

If a building in the District is fire-damaged beyond economical means to repair it, or if it has been so damaged that reconstruction would render it a "non-contributing resource," the possibility for demolition may be considered.

See Section 4.3 for Sample-Site Layout Sketch.

5.2 Demolition: Guidelines

Recommended

.1 Obtain a COA for demolition of part(s) or all of the structure.

.2 Prior to demolition, record through photographs and detailed drawings all historic elements and building plan(s).

.3 Prior to demolition, work with the HDC to allow any salvageable materials to be removed.

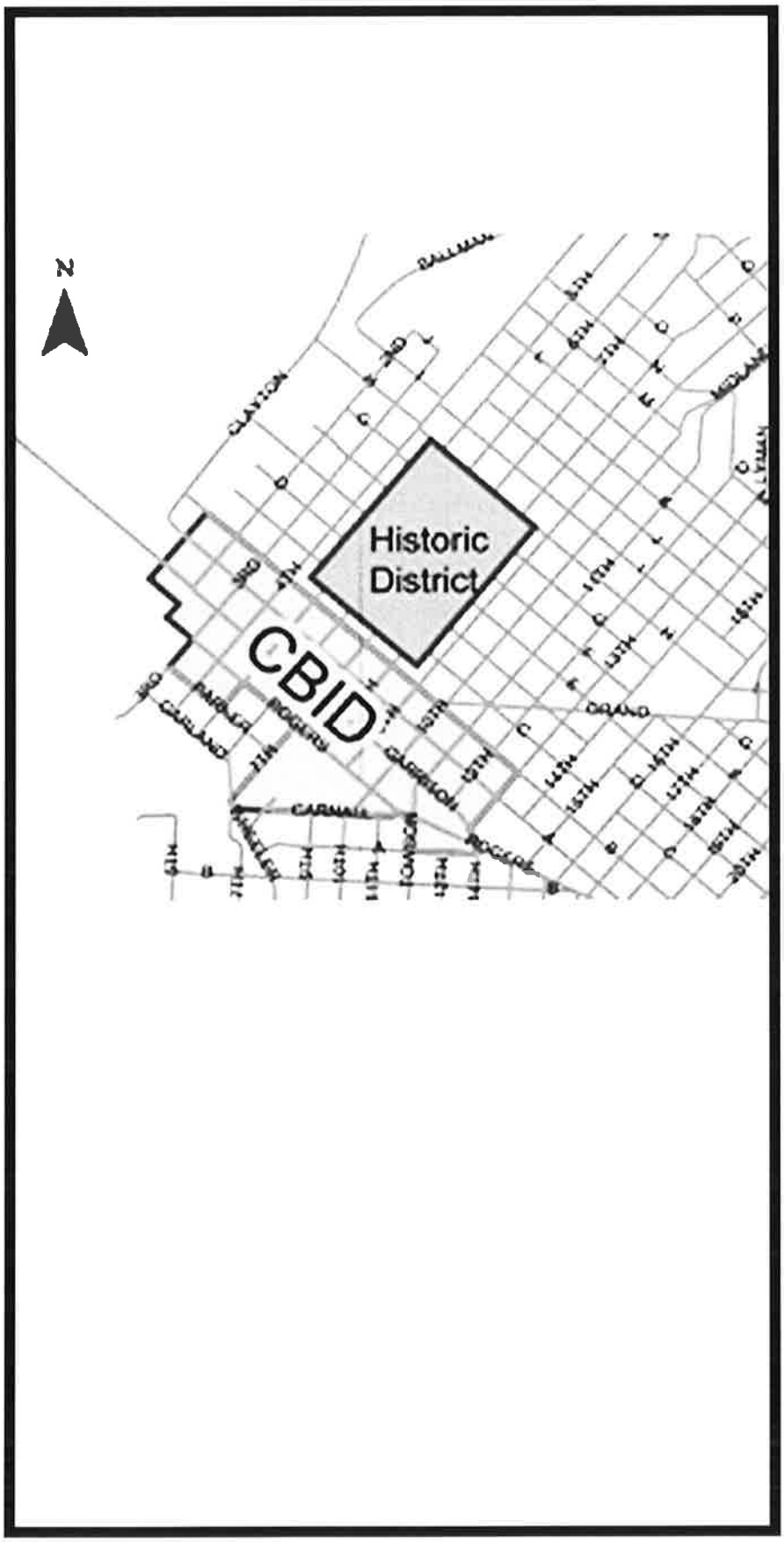
.4 During demolition, protect from damage elements of the property which are to remain and the neighboring buildings and structures.

.5 After demolition, clean the site and surrounding area of all debris.

Not Recommended

.6 Demolition of any original feature or part of a historic building

NOTES



Section 6

Appendixes

6.1 Resources for Technical Information

Local Resources

Fort Smith Historic District Commission
City Hall
623 Garrison Ave
Fort Smith, AR 72901 www fsark.com

For information on Fort Smith, Belle Grove Historic District, certificates of appropriateness, and technical assistance, contact city staff (479-784-2219)

Arkansas Resources

Arkansas Historic Preservation Program
1600 Tower Building
323 Center St
Little Rock, AR 72201
501-324-9880 www.arkansaspreservation.org

National Resources

U.S. Department of the Interior
National Park Service
1849 C Street, NW
Washington, DC 20240

Office of the Director: 202-208-4621

Office of Communications: 202-208-6843

Cultural Resource Stewardship and Partnerships: 202-208-7625

Heritage Preservation Services: http://www2.cr.hps.gov

Midwest Regional Office of the National Park Service
1709 Jackson St
Omaha, NE 68102

Public Information Office: 402-221-3448

6.2 Technical Guidance Publications and Reference Resources

The Preservation Assistance Division, National Park Service, conducts a variety of activities to guide Federal agencies, States, and the general public in historic preservation project work. In addition to establishing standards and guidelines, the Service develops, publishes, and distributes technical information on appropriate preservation treatments including Preservation Briefs, Preservation Case Studies, and Preservation Tech Notes.

These books, handbooks, technical leaflets and data bases are available through sales from several outlets, including the U.S. Government Printing Office, National Technical Information Service, American Association for State and Local History, and Historic Preservation Education Foundation. A Catalog of Historic Preservation Publications with stock numbers, prices, and ordering information may be obtained by writing: National Park Service, Preservation Assistance Division, P.O. Box 37127, Washington D.C. 20013-7127.

.1 Preservation Briefs

Preservation Brief 1: The Cleaning and Waterproof Coating of Masonry Buildings. Robert C. Mack, AIA

Preservation Brief 2: Repointing Mortar Joints in Historic Brick Buildings. Robert C. Mack, AIA, de Teel Patterson Tiller, and James S. Askins

Preservation Brief 3: Conserving Energy in Historic Buildings, Baird M. Smith, AIA

Preservation Brief 4: Roofing for Historic Buildings. Sarah M. Sweetser

Preservation Brief 5: The Preservation of Historic Adobe Buildings. National Park Service

Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.

Anne E. Grimmer

Preservation Brief 7: The Preservation of Historic Glazed Architectural Terra-Cotta. de Teel Patterson Tiller

Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings. John H. Myers, revised by Gary L. Hume

Preservation Brief 9: The Repair of Historic Wooden Windows. John H. Myers

Preservation Brief 10: Exterior Paint Problems on Historic Woodwork. Kay D. Weeks and David W. Look, AIA

Preservation Brief 11: Rehabilitating Historic Storefronts. H. Ward Jandl

Preservation Brief 12: The Preservation of Historic Pigmented Structural Glass

(Vitrolite and Carrara Glass). U.S. Department of the Interior

Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows. Sharon C. Park, AIA

Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns. Kay D. Weeks.

Preservation Brief 15: Preservation of Historic Concrete: Problems and General Approaches. William B. Coney, AIA

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors. Sharon C. Park, AIA

Preservation Brief 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character. Lee H. Nelson, FAIA

Preservation Brief 18: Rehabilitating Interiors in Historic Buildings – Identifying Character-Defining Elements. H. Ward Jandl

Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs. Sharon C. Park, AIA

Preservation Brief 20: The Preservation of Historic Barns. Michael J. Auer

Preservation Brief 21: Repairing Historic Flat Plaster – Walls and Ceilings. Marylee MacDonald

Preservation Brief 22: The Preservation and Repair of Historic Stucco. Anne E. Grimmer

Preservation Brief 23: Preserving Historic Ornamental Plaster. David Flaharty

Preservation Brief 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches. Sharon C. Park, AIA

Preservation Brief 25: The Preservation of Historic Signs. Michael J. Auer

Preservation Brief 26: The Preservation and Repair of Historic Log Buildings. Bruce D. Bomberger

Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron, John G. Waite, AIA

Preservation Brief 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs. Jeffrey S. Levine

Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs. Anne E. Grimmer and Paul K. Williams.

Preservation Brief 31: Mothballing Historic Buildings. Sharon C. Park AIA

Preservation Brief 32: Making Historic Properties Accessible. Thomas C. Lester and Sharon C. Park, AIA

Preservation Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass. Neal A. Vogel and Ralph Achille

Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation. Travis C. McDonald, Jr.

Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes. Charles A. Birnham, ASLA.

Preservation Brief 38: Removing Graffiti from Historic Masonry. Martin E. Weaver

.2 **Technical Reports**

A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments. Anne F. Grimmer

Access to Historic Buildings for the Disabled: Suggestions for Planning and Implementation. Charles Parrott

Cyclical Maintenance for Historic Buildings. J. Henry Chambers, AIA

Epoxies for Wood Repairs in Historic Buildings. Morgan W. Phillips and Dr. Judith E. Selwyn

Gaslighting in America: A Pictorial Survey. 1815-1910. Denys Peter Myers

Keeping it Clean: Removing Dirt, Paint, Stains, and Graffiti from Historic Exterior Masonry. Anne E. Grimmer

Metals in America's Historic Buildings: Uses and Preservation Treatments. Margot Gayle and David W. Look, AIA

Moisture Problems in Historic Masonry Walls: Diagnosis and Treatment. Baird M. Smith, AIA

Moving Historic Buildings. John Obed Curtis

.3 **Preservation Tech Notes**

PTN 1: Windows (1): Planning Approaches to Window Preservation by Charles E. Fisher, January, 1984.

PTN 2: Windows (2): Installing Insulating Glass in Existing Steel Windows by Charles E. Fisher, January, 1984.

PTN 3: Windows (3): Exterior Storm Windows: Casement Design Wooden Storm Sash by Wayne Trissler and Charles E. Fisher. January, 1984.

PTN 4: Windows (4): Replacement Wooden Frames and Sash: Protecting Woodwork Against Decay by William C. Feist, January, 1984.

PTN 5: Windows (5): Interior Metal Storm Windows by Laura A. Muckenfuss and Charles E. Fisher. January, 1984.

PTN 6: Windows (6): Replacement Wooden Sash and Frames with Insulating Glass and Integral Muntins by Charles Parrott. January, 1984.

PTN 7: Windows (7): Window Awnings by Laura A. Muckenfuss and Charles E. Fisher. September, 1984.

PTN 8: Windows (8): Thermal Retrofit of Historic Wooden Sash Using Interior Piggyback Storm Panels by Sharon C. Park, AIA, September, 1984.

PTN 9: Windows (9): Interior Storm Windows: Magnetic Seal by Charles E. Fisher, September, 1984.

PTN 10: Temporary Protection (1): Temporary Protection of Historic Stairways During Rehabilitation Work by Charles E. Fisher. March 1985.

PTN 11: Windows (10): Temporary Window Vents in Unoccupied Historic Buildings by Charles E. Fisher and Thomas A. Vitanza. August 1985.

PTN 12: Windows (11): Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass by Charles E. Fisher. September 1985.

PTN 14: Museum Collections (1): Museum Collection Storage in a Historic Building Using a Prefabricated Structure by Don Cumberland, Jr. September 1985.

PTN 15: Windows (13): Aluminum Replacement Windows with Sealed Insulating Glass and Trapezoidal Muntin Grids by Charles Parrott. September 1985.

PTN 16: Historic Interior Spaces (1): Preserving Historic Corridors in Open Office Plans by Christina Henry. October 1985.

PTN 17: Exterior Woodwork (1): Proper Painting and Surface Preparation by Sharon C. Park, AIA. May 1986.

PTN 18: Exterior Woodwork (2): Paint Removal from Wood Siding by Alan O'Bright. September 1985.

PTN 19: Windows (14): Reinforcing Deteriorated Wooden Windows by Paul Stumes, P. Eng. November 1986.

PTN 20: Windows (15): Interior Storms for Steel Casement Windows by Charles E. Fisher and Christina Henry. November 1986.

PTN 21: Windows (16): Repairing and Upgrading Multi-Light Wooden Mill Windows by Christopher Closs. December 1986.

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PTN 23: Masonry (1): Substitute Materials: Replacing Deteriorated Serpentine Stone with Pre-Cast Concrete by Robert M. Powers. September 1988.

PTN 24: Mechanical Systems (1): Replicating Historic Elevator Enclosures by Marilyn E. Kaplan, AIA. June 1989.

PTN 25: Doors (1): Historic Garage and Carriage Doors: Rehabilitation Solutions by Bonnie J. Halda, AIA. July 1989.

PTN 26: Historic Interior Spaces (2): Preserving Historic Office Building Corridors by Thomas G. Keohan. July 1989.

PTN 27: Metals (1): Conserving Outdoor Bronze Sculpture by Dennis R. Montagna. August 1989.

PTN 28: Exterior Woodworks (3): Log Crown Repair and Selective Replacement Using Epoxy and Fiberglass Reinforcing Rods by Harrison Goodall. September 1989.

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PTN 30: Museum Collection (2): Reducing Visible and Ultraviolet Light Damage to Interior Wood Finishes by Ron Sheets and Charles E. Fisher. September 1990.

PTN 31: Finishes (1): Process Painting Decals as a Substitute for Hand-Stenciled Ceiling Medallions by Sharon C. Park, AIA. September 1990.

PTN 32: Metals (2): Restoring Stamped Zinc and Galvanized Steel Roof Cornices by Richard Pieper. September 1990.

PTN 33: Metals (3): In-kind Replacement of Historic Stamped-Metal Exterior Siding by Rebecca A. Shiffer. September 1990.

PTN 34: Masonry (2): Stabilization and Repair of a Historic Terra Cotta Cornice by Jeffrey S. Levine and Donna Ann Harris. September 1991.

PTN 35: Site (1): Restoring Vine Coverage to Historic Buildings by Karen E. Day. October 1991.

PTN 36: Windows (19): Aluminum Replacement With True Divided Lights, Interior Piggyback Storms, and Exposed Historic Wooden Frames by Charles Parrott. October 1991.

.4 **Reference Publications**

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..5 **Periodicals**

Preservation Magazine

Attn: Membership Department
National Trust for Historic Preservation
1785 Massachusetts Ave NW
Washington DC 20078-6412
www.preservationonline.org
800-944-6847

Old House Journal

Business Offices:
Restore Media. LLC
1000 Potomac St. NW
Suite 102
Washington, DC 20007
(202) 339-0744

Period Homes

69A Seventh Ave
Brooklyn, NY 11217
www.period-homes.com
Fax: 718-636-0750

Clem Labine's
Traditional Building
The Professional's Resource for Public Architecture
69A Seventh Avenue, Brooklyn, NY 11217
Fax: (718) 636-0750
www.traditional-building.com

.6 **Other Resources**

Tradeshows

Manufacturer's Catalogs

Seminars

Television Documentaries

Individuals involved in Historic Preservation

Public Libraries

6.3 Definitions and Architectural Terminology

Included in this section are many procedural and technical definitions and architectural terminologies that you may wish to be familiar with and use in your projects. Some of these words are repeated from the Fort Smith, Arkansas Garrison Avenue Design Guidelines; the Construction Dictionary completed by the Greater Phoenix Arizona Chapter #98 of the National Association of Women in Construction, 7th Edition www.construction dictionary.com or common sense 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 an upcoming event.

Recommended: Suggested, but not mandatory actions summarized in the guidelines.

.2 Technical Definitions

Adaptive Use: Rehabilitation of a historic structure for use other than what 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.

Contemporary: Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Compatible: In harmony with location and surroundings.

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 association. 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 an 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, object 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 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.

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 Architectural Terminology

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

Alkyd Resin Paint: a modified form of resin used principally for lacquer paints, varnishes and metal finishes.

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

Aluminum Siding: Aluminum sheets cut and formed into siding and trimpieces resembling wood siding.

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).

Architrave: A chief beam; that part of an entablature which rests upon a column head and supports the frieze. A decorative molding framing a panel, doorway or window.

Asbestos Siding: Shingle form cementeous material containing asbestos used during the 1940's and 50's. It came in several pastel colors and white.

Ashlar (ashler): (1) Squared and dressed stones used for facing a masonry wall. (2) Short upright wood pieces extending from the attic floor to the rafters forming a dwarf wall.

Asphalt Shingle: Composition roof shingles made from asphalt impregnated felt covered with mineral granules.

Asphalt Siding: Used in the 1940's and 50's. Made of asphalt roofing felts in small rectangular panels, used to resemble brick.

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

Attic Ventilator: In home building, openings in gables or roof; also, mechanical devices to force ventilation by the use of power-driven fans in the ventilators.

Awning: A roof-like shelter extending over a doorway, window, porch, etc., which provides protection from the sun or rain.

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

Balustrade: An entire rail system with top rail and balusters.

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 facade between columns or piers providing regular divisions and usually marked by windows.

Bay Window: The 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 facade of a building.

Bevel: Any inclination of two surfaces other than 90 degrees.

Blinds: (shutters) Light wood sections in the form of doors to close over windows to shut out light, give protection, or add temporary insulation. Commonly used now for ornamental purposes, in which case they are fastened rigidly to the 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 hinged at the sides and usually open outward.

Casing: The framework around a window or door.

Cast Iron: A commercial variety of iron containing more than 1.7 percent carbon, poured molten into a mold so as to solidify in a desired shape.

Caulking: (calking) Filling of cracks and crevices, chiefly along the intersection of wood or metal with masonry, using a non-hardening putty-like compound often applied from a pressure gun; the blocking of a seam or joint to make it air-tight, water-tight or steam-tight.

Chalking: Disintegration of coatings such as paint, manifested by the presence of a loose powder evolved from the paint at, or just beneath the surface.

Chamfer: The beveled edge formed at the right-angle corner of a construction member.

Checking: Development of shallow cracks at closely spaced but irregular intervals on the surface of mortar or concrete.

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.

Clerestory: Part of roof extending above the main roof, usually with windows.

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

Colonial Architecture: A classification pertaining to any architectural style that is transplanted from the motherland to their overseas colonies. Examples are the Portuguese Colonial in Brazil, Dutch Colonial in New York, French Colonial in New Orleans, and English Colonial in all the North American colonies.

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 to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

Composition Board: Panels manufactured by subjecting wood fibers, with or without binding agents, to heat and pressure.

Coping: The cap or top course of a wall, usually of stone, set to shed water.

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.

Corner Board: Used as trim for the external corners of a house or other frame structure against which the ends of the siding are finished.

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

Cornice Return: The extension of a cornice in a new direction, particularly where the raked cornice of a gable end returns a short distance in a horizontal direction.

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.

Cupola: A dome, a small structure built on top of a roof.

Deck: An unsheltered floor of wood construction.

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

Downspout: A pipe for carrying rainwater from roof gutters to the ground or the storm sewer system.

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.

Dressed: To plane and sandpaper lumber; to cut and shape stones.

Dry Set: (Dry Masonry) Block, stop rock or brick laid without mortar.

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 principle 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.

Escutcheon: Shield or decorative plate for door hardware, plumbing fixtures, etc.

Etching: Lines cut into a metal surface, either by a cutting tool or by acid guided by wax or other covering; removal of the surface of concrete with acid to expose the aggregate.

Facade: (face) The whole exterior side of a building that can be seen at one view: strictly speaking, the principal front.

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

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

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.

FlatArch: 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.

French Drain: (rubble, stone drain) A covered ditch containing a layer of fitted or loose stone or other previous material.

French Window (Door): A doorway equipped with two glazed doors hinged at the jambs.

Fret: Ornament, usually in band form, which originated in Greece; a geometrically meandering strap pattern.

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.

Galvanize: To dip iron or steel into molten zinc, hot-dip galvanizing, or to electroplate with zinc. This process prevents rusting. Not all zinc coatings are galvanized.

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

German Siding: A type of weather-boarding with the upper part of the exposed face finished with a concave curve and the lower portion of the back face rebated.

Gingerbread: A gaudy type of ornamentation in architecture, especially in the trim of a house.

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 facade.

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.

Gutter: A shallow channel or conduit of metal or wood set below and along the eaves of a house to catch and carry off rainwater.

Header: (1) In masonry, a brick or building stone laid across the thickness of a wall with one end toward face of wall. (2) In carpentry, a wood beam set at right angles to joists to provide a seat or support; a wood lintel.

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 an original door or window opening.

Jack Arch: (see Flat Arch)

Jamb: In building, the exposed lining of an opening, such as the vertical side posts used in the framing of a doorway or window. The jambs of a window outside the frame are called reveals.

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

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

Latex Paint: Water base paint, sometimes called "vinyl" or "acrylic" paint; cleanup and thinning are done with soap and water.

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

Light: (1) The term used in the glass industry for a piece of glass or a section of a window sash for a single pane of glass. (2) The amount of illumination, generally daylight, captured in a room or an interior. Borrowed light is that which is received through or over a partition from an outside lighted space. (3) A light fixture.

Lintel: A piece of wood, stone or steel placed horizontally across the top of door and window openings to support the walls immediately above the openings.

Lunette: The French term for a small round or arched-top window in a vaulted or coved ceiling or roof.

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 concrete block 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.

Molding: Material, usually patterned strips, used to provide ornamental variation of outline or contour, such as cornices, bases, window and doorjambs and heads.

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.

Newel Post: An upright post supporting the handrail at the top and bottom of a stairway, or at the turn on a landing.

Ogee: The name applied to a molding, partly a hollow and partly a round, and derived, possibly, from its resemblance to an O placed over a G.

Oil Paint: A paint that contains drying oil or oil varnish as the basic vehicle.

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

Panel: A section of form sheathing, constructed from boards, plywood, metal sheets, etc that can be erected or stripped as a unit.

Pantile: A curved roofing tile, somewhat like a prone letter S.

Patio: A courtyard or open paved area, may be partially or entirely surrounded by a residence.

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.

Panelled 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 crowning 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 facade of a building, often with columns and a pediment.

Porte-Cochere: A shelter for vehicles outside an entrance doorway.

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.

Primer: The first coat of paint in a paint job that consists of two or more coats; also the paint used for the first coat.

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

Quarter Round: Small molding presenting the profile of a quarter circle.

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 textures.

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

Rake: A board or molding placed along the sloping sides of a frame gable to cover the ends of the siding.

Raking Cornice: (raking coping) A cornice or coping placed on a slope such as over a gable.

Recessed Light: A light that is recessed above or into a material such as a soffit.

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

Repointing: Properly removing existing mortar from masonry to a correct depth and replacing it with new to match existing in texture, color, and hardness.

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.

Riser: The vertical board under the tread in stairs.

Roofing Tiles: Concrete, burnt-clay or asbestos-cement tiles for covering roofs. Tiles are of three general types: (a) plain tiles, (b) shingle-lap tiles, (c) Italian tiling or Spanish tiling.

Rubble: Rough, broken stone used in uncoursed work of walls or for other fillings; rough broken stone direct from the quarry.

Rubblework: Masonry built of rubble or roughly dressed stones laid in irregular courses.

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

Sand Blasting: A system of cutting or abrading a surface such as concrete by a stream of sand ejected from a nozzle at high speed by compressed air.

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 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.

Sheet Metal: Thin metal, usually galvanized iron, used in the manufacturing of pipe, ductwork and fittings.

Shingle: Roof or wall covering of asphalt, asbestos, wood, tile, slate or other material cut into stock lengths, widths and thickness.

Shutter: An extra closure for a window or door, usually of wood, paneled or louvered, and one of a pair hinged at the outside jambs.

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.

Soffit: The underside of any subordinate member of a building, such as the under surface of an arch, cornice or stairway.

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.

Steel Siding: Steel sheets cut and formed into siding strips and trim pieces resembling wood siding.

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

Stretcher: A masonry unit laid with its length horizontal and parallel with the face of a wall or other masonry member.

Stucco: A term denoting plaster used on exposed exterior location. The term stucco is used without regard to specific composition of the material. Also termed "exterior plaster."

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

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

Tabby: A mixture of stone or shell with mortar; a type of concrete made of lime, gravel, etc.

Terne (terne plate): Sheet steel coated with an alloy of 80 percent lead and 20 percent tin; used chiefly for roofing

Terra-cotta: Cast and fired clay units, usually larger and more intricately modeled than brick. A composition of baked clay and sand.

Textured Siding: Siding material sheets formed to resemble grains of wood or other materials and cut into strips and trim pieces.

Tongue and Groove: Sheeting, usually wood, in which one edge of the sheet is cut with a projecting tongue that fits into a corresponding groove or recess in the edge of the next sheet.

Tracery: An architectural term applied to any delicate ornamental work consisting of interlacing lines such as the decorative designs carved on panels or screens. Also, the intersecting of ribs and bars, as in rose windows, and the upper part of Gothic windows. Any decorative design suggestive of network.

Tread (tred): The horizontal surface of a step.

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

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.

Vinyl: Any of various tough, flexible plastics made from polyvinyl resin.

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

Water Blasting: The use of water pressure to remove paint or other materials from any surface.

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.

Wrought Iron: A soft, pure form of iron easily molded into bars and worked into ornamental shapes; widely used for decorative railing, panels, gates, etc.

6.4 Maps


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G
H
G
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E
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C
B
5TH
6TH
7TH
8TH
N
Historic District
CBID
BELLE GROVE
HISTORIC DISTRICT

6.5 Certificate of Appropriateness (COA)

This form is available at the office of the Historic District Coordinator, City of Fort Smith Planning Department in City Hall, or by visiting the Fort Smith Historic District's Website at www.fsark.com.

6.6 Zoning Ordinances and Building Code

These references are subject to periodic change and the current applicable publications should be reviewed at the City of Fort Smith Planning Department in City Hall.

6.7 Historic District Ordinances

These references are available for review or copying at the office of the Historic District Coordinator, City of Fort Smith Planning Department in City Hall, or by visiting the Fort Smith Historic District's Website at www.fsark.com.

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6.8 Index of Key Words By Section Numbers

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