



MACARTHUR PARK **LITTLE ROCK**

HISTORIC DISTRICT
DESIGN GUIDELINES

AR

Acknowledgments



Mayor and City Board of Directors

- Mayor Frank Scott, Jr.
- Virgil Miller, Jr. – Ward 1
- Ken Richardson – Ward 2
- Vice-Mayor Kathy Webb – Ward 3
- Capi Peck – Ward 4
- Lance Hines – Ward 5
- Andrea Hogan Lewis – Ward 6
- B.J. (Brenda) Wyrick – Ward 7
- Dr. Dean Kumpuris – Position 8 At-Large
- Antwan Phillips – Position 9 At-Large
- Joan Adcock – Position 10 At-Large



The Lakota Group
1 East Wacker Drive,
Suite 2700
Chicago, IL, 60601

City Staff

- Bradley Jordan, Interim Planning and Development Director
- Jeremy Gosdin, Planning Manager
- Hannah Ratzlaff, Urban Designer & Historic Preservation Officer

Little Rock Historic District Commission

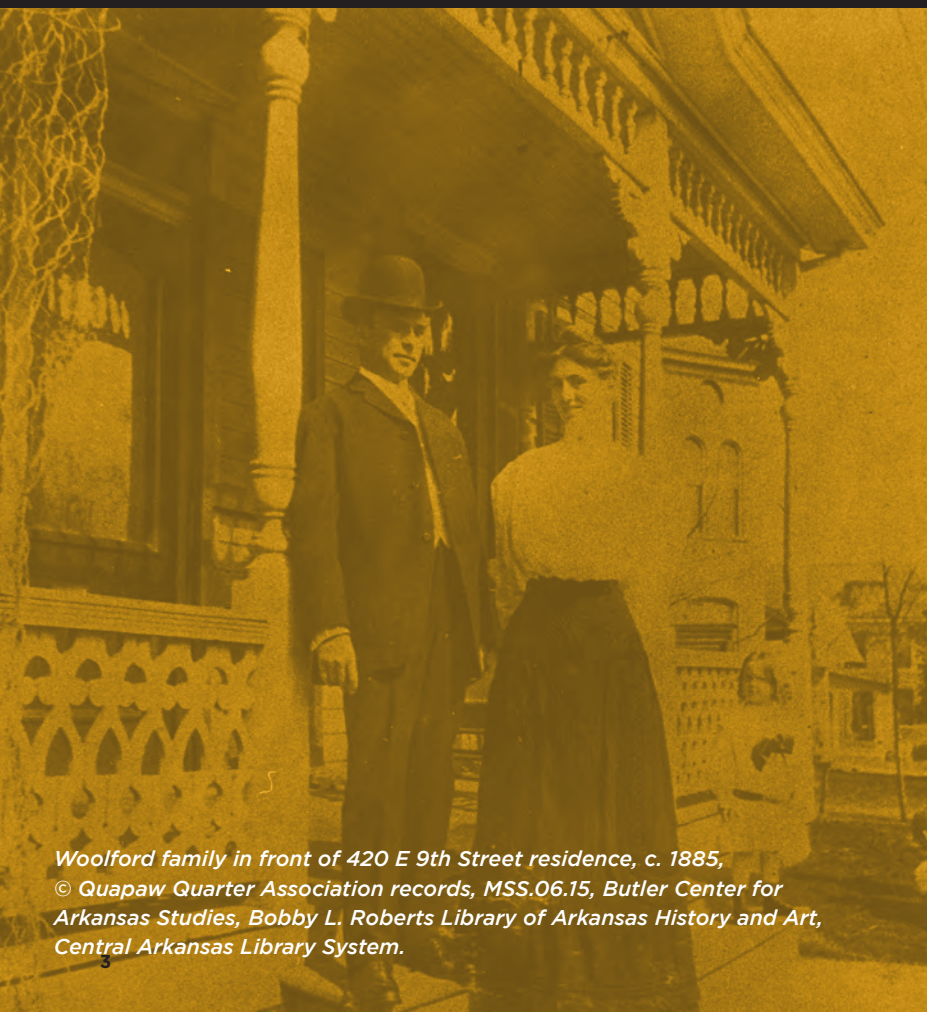
- Amber Jones, Chair
- Christina Aleman, Vice-Chair
- Jonathan Nunn
- Tom Fennell, AIA
- Amber Haugen
- Scott Green
- Dr. Thomas DeGraff III

This material was produced with assistance from the Historic Preservation Fund, administered by the National Park Service, Department of the Interior and the Arkansas Historic Preservation Program, an agency of the Division of Arkansas Heritage. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the Department of the Interior, Arkansas Heritage, the Arkansas State Historic Preservation Office, or the City of Little Rock, Arkansas.

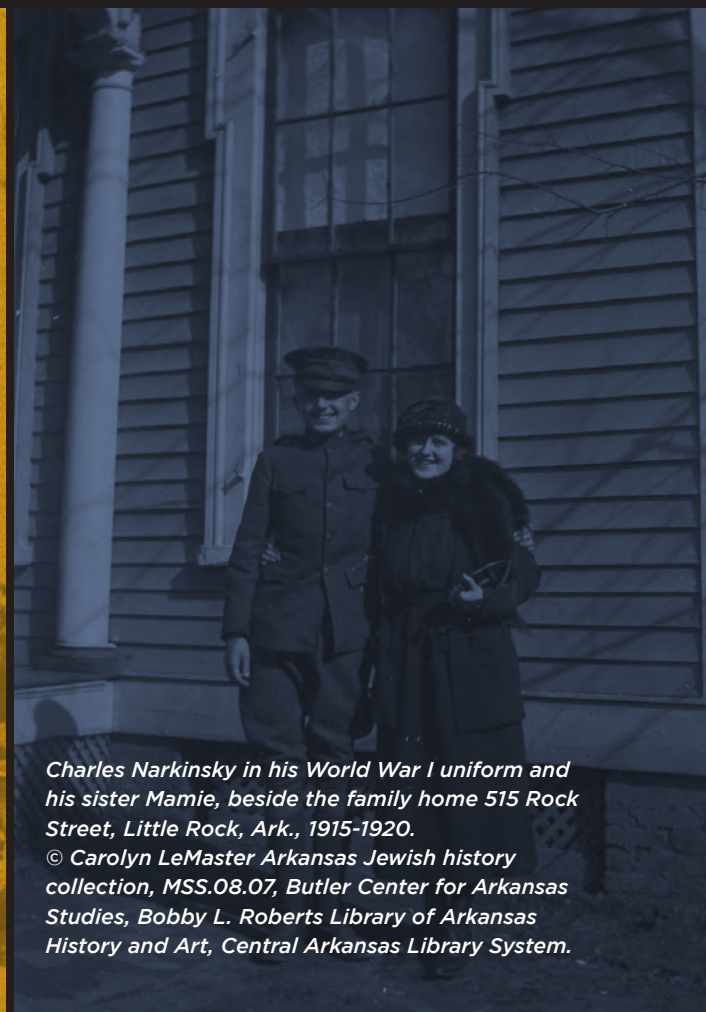
This project receives Federal funds from the National Park Service. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in departmental Federally Assisted Programs based on race, color, national origin, age, or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Director, Equal Opportunity Program, U.S. Department of the Interior, National Park Service, 1849 C Street, N.W., Washington DC, 20240.



*Christian Education Building located at 714 S. Rock St, 1947
© Newby Family Photo Album, Matt Pekar records.*



*Woolford family in front of 420 E 9th Street residence, c. 1885,
© Quapaw Quarter Association records, MSS.06.15, Butler Center for
Arkansas Studies, Bobby L. Roberts Library of Arkansas History and Art,
Central Arkansas Library System.*



*Charles Narkinsky in his World War I uniform and
his sister Mamie, beside the family home 515 Rock
Street, Little Rock, Ark., 1915-1920.
© Carolyn LeMaster Arkansas Jewish history
collection, MSS.08.07, Butler Center for Arkansas
Studies, Bobby L. Roberts Library of Arkansas
History and Art, Central Arkansas Library System.*

Table of Contents

SECTION 1

Introduction.....	08
<i>Design Guidelines Approach & Principles.....</i>	<i>10</i>
<i>Using the Secretary of the Interior’s Standards.....</i>	<i>10</i>
<i>Using the Historic District Design Guidelines.....</i>	<i>12</i>
<i>Application and Design Review Process.....</i>	<i>15</i>
<i>Little Rock Historic Preservation Program.....</i>	<i>18</i>
<i>Benefits of Historic Preservation.....</i>	<i>22</i>
<i>Preservation Principles and Best Practices.....</i>	<i>24</i>

SECTION 2

MacArthur Park Local Ordinance Historic District.....	26
<i>Historic District Features.....</i>	<i>28</i>
<i>History & Architecture.....</i>	<i>31</i>
<i>National Register of Historic Places.....</i>	<i>36</i>

SECTION 3

Guidelines for Building Materials.....	38
<i>The Value of Property Maintenance.....</i>	<i>40</i>
<i>Substitute Materials, Longevity, & Lifecycle Comparisons.....</i>	<i>41</i>
<i>Wood & Wood Substitute Materials.....</i>	<i>42</i>
<i>Masonry & Masonry Substitute Materials.....</i>	<i>49</i>
<i>Roofing Substitute Materials.....</i>	<i>57</i>
<i>Stucco & Stucco Substitute Materials.....</i>	<i>59</i>
<i>Metal & Metal Substitute Materials.....</i>	<i>62</i>
<i>Glass.....</i>	<i>66</i>
<i>Paint, Coatings, and Colors.....</i>	<i>68</i>

SECTION 4

Guidelines for Residential Architecture.....72

<i>Foundations.....</i>	<i>75</i>
<i>Walls, Exterior Siding, Cladding, and Architectural Details.....</i>	<i>77</i>
<i>Porches and Steps.....</i>	<i>83</i>
<i>Doors.....</i>	<i>88</i>
<i>Windows.....</i>	<i>90</i>
<i>Roofs and Related Features.....</i>	<i>95</i>
<i>Garages, Carriage Houses, and Accessory Buildings.....</i>	<i>101</i>
<i>Staircases, Fire Escapes, and Accessibility Ramps.....</i>	<i>103</i>

SECTION 5

Guidelines for Institutional and Commercial Architecture.....106

<i>Institutional and Commercial Facades.....</i>	<i>108</i>
<i>Traditional Commercial Storefronts.....</i>	<i>111</i>
<i>Upper Story Facades.....</i>	<i>114</i>
<i>Canopies, Awnings, and Balconies.....</i>	<i>116</i>
<i>Roof and Cornice Features.....</i>	<i>118</i>
<i>Signage.....</i>	<i>120</i>
<i>Lighting.....</i>	<i>124</i>

SECTION 6

Weatherization, Energy Efficiency, & Disaster Preparedness.....126

<i>Weatherization.....</i>	<i>127</i>
<i>Insulation.....</i>	<i>128</i>
<i>Green & Cool Roofs.....</i>	<i>132</i>
<i>Solar Panels.....</i>	<i>134</i>
<i>Solar Water Heaters.....</i>	<i>136</i>
<i>Disaster Preparedness.....</i>	<i>137</i>
<i>Wind Measures.....</i>	<i>144</i>

SECTION 7

Guidelines for Additions & New Construction.....146

<i>General Principles for Additions & New Construction.....</i>	<i>149</i>
<i>Guidelines for Additions and New Construction.....</i>	<i>150</i>
<i>Case Study Examples in the Historic District.....</i>	<i>159</i>

SECTION 8

Guidelines for Demolition & Relocation.....160

<i>Introduction.....</i>	<i>160</i>
<i>Demolition of a Historic Building.....</i>	<i>161</i>
<i>Demolition of a Non-Historic Building.....</i>	<i>161</i>
<i>Review of Demolition by the Historic District Commission.....</i>	<i>162</i>
<i>Relocation of Buildings in the Historic District.....</i>	<i>163</i>

SECTION 9

Guidelines for Site Features & Streetscape.....164

<i>Introduction.....</i>	<i>164</i>
<i>Landscape Features.....</i>	<i>166</i>
<i>Historic Markers and Monuments.....</i>	<i>167</i>
<i>Sidewalks and Walkways.....</i>	<i>168</i>
<i>Parking, Driveways, and Curb Cuts.....</i>	<i>169</i>
<i>Streetscape Features.....</i>	<i>171</i>
<i>Fences and Walls.....</i>	<i>173</i>
<i>Lighting.....</i>	<i>174</i>
<i>Mechanical Equipment, Garbage Collectors, and Recreational Structures.....</i>	<i>175</i>

Appendices.....176

<i>Appendix A: Bibliography.....</i>	<i>177</i>
<i>Appendix B: Glossary of Terms.....</i>	<i>178</i>
<i>Appendix C: Secretary of the Interior's Standards for the Treatment of Historic Properties.....</i>	<i>187</i>
<i>Appendix D: Historic Preservation Incentives.....</i>	<i>190</i>
<i>Appendix E: National Park Service Preservation Briefs.....</i>	<i>191</i>
<i>Appendix F: Additional Resources.....</i>	<i>193</i>
<i>Appendix G: Architectural Styles and Vernacular Forms of MacArthur Park.....</i>	<i>194</i>
<i>Appendix H: Arkansas Historic Districts Act of 1963.....</i>	<i>210</i>
<i>Appendix I: City of Little Rock Municipal Code for Historic Preservation.....</i>	<i>215</i>
<i>Appendix J: National Register and Local Ordinance District Comparison Chart.....</i>	<i>227</i>



1871 Bird's Eye View of Little Rock, with the subject area of MacArthur Park Local Ordinance Historic District boundaries highlighted in red. © Library of Congress



STATE HOUSE

REFERENCES:

- 1 State House
- 2 Asylum for the Blind
- 3 Penitentiary
- 4 U.S. Arsenal
- 5 City Hall
- 6 School College
- 7 St. John's College
- 8 Catholic Convent
- 9 Mt. Holly Cemetery
- 10 Little Rock & Memphis R.R.
- 11 Little Rock & Cairo & Fulton R.R.



EXCHANGE BUILDING

BIRD'S EYE VIEW

LITTLE ROCK

THE CAPITOL 1871

POPULATION IN 1867 ABOUT 3200

LOOKING SOUTH WEST

1

Introduction

The MacArthur Park Local Ordinance Historic District (Historic District), listed in the National Register of Historic Places in 1977 and established as a Local Historic District by the City of Little Rock (City) in 1981, embodies a rich historical and architectural identity shaped by its early military significance and subsequent cultural and residential development. Nestled just east of downtown Little Rock, MacArthur Park has evolved into a sought-after multigenerational neighborhood for residential, commercial, cultural, and educational investment due to its charming blend of historical architecture, vibrant street life, and accessibility to urban amenities.

As one of the oldest neighborhoods in Little Rock centered around the city's oldest park, the Historic District's historical architecture, streetscapes, and archeological artifacts capture the various stages of Little Rock's development from its early European settlement to its transformation into a mixed-used residential and cultural haven characterized by Greek Revival, Federal, Italianate, Queen Anne, and Craftsman architecture. Exemplified through the neighboring U.S. Arsenal Building (503 East 9th Street, 1840), also known as the Tower Building, and Arkansas Museum of Fine Arts (501 East 9th Street, 1937/1963/2023), the Historic District showcases contemporary facilities in harmony with historic sites. These elements contribute to the distinctive visual character that makes MacArthur Park an appealing urban neighborhood. The community's residents and stakeholders value this unique historic identity and are committed to the preservation of the district's historical and architectural assets, recognizing that these efforts safeguard the neighborhood's community and civic identity.

This commitment is supported by the **MacArthur Park Historic District Design Guidelines** (Guidelines), a crucial tool for residents, property owners, developers, the Historic District Commission (HDC), City staff, and the Little Rock Board of Directors. These Guidelines will assist in making informed decisions regarding the preservation and enhancement of the district. They provide an overview of preservation concepts, a summary of Little Rock's historic preservation program, outline the procedures and ordinances guiding the Historic District Commission's decisions and outline the appropriate process for property owners in obtaining Certificates of Appropriateness. Enhanced with text, photographs, and graphic illustrations, these Guidelines offer clear and accessible information to educate stakeholders and guide property owners successfully through project approvals.

City Staff contact:

Hannah Ratzlaff, Urban Designer
 Planning & Development Department
 723 W. Markham, Little Rock, 72201
hrazlaff@littlerock.gov
 501-371-4789



Top: 503 E 9th, Little Rock Arsenal | © How We Lived, Little Rock, AR

Bottom: 423 E Capitol, Trapnall Hall | © How We Lived, Little Rock, AR

Design Guidelines Approach & Principles

The MacArthur Park Historic District Design Guidelines serve as a vital tool for the Little Rock Historic District Commission, City staff, and the local community, particularly benefiting residents and property owners within the Historic District. These Guidelines offer:

- Education on the history and architectural heritage of the Historic District, providing residents, contractors, and other stakeholders with knowledge about proper maintenance, preservation, and rehabilitation techniques.
- Procedures for obtaining a Certificates of Appropriateness, ensuring that changes to historic properties, existing properties, and the development of new properties align with the area's character.
- Guidance on designing compatible additions and new construction that respects the historic context without diminishing the area's historic and architectural value.
- Visual aids like illustrations and photographs to clarify best practices in maintaining and rehabilitating historic properties.
- Guidance on sustainability and energy efficiency improvements compatible to historic properties and neighborhood design improvements through landscaping, and streetscape improvements.

Adhering to the Secretary of the Interior's Standards for Rehabilitation, these Guidelines foster an understanding of preservation practices, as well as delineate the roles of various stakeholders in maintaining the architectural integrity of the Historic District. Property owners are encouraged to consult with skilled professionals and coordinate with City staff to ensure that any modifications or restorations avoid a loss in integrity and instead enhance the Historic District's charm and significance.

Using the U.S. Secretary of the Interior's Standards

The Standards for Rehabilitation is one of four sets of standards included in the U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties (revised in 2017). The Standards for Rehabilitation serve as the basis of the Guidelines and account for the need to adapt historic properties to modern life while maintaining and celebrating their architectural integrity and historic character. The Arkansas Historic Preservation Program (Arkansas's State Historic Preservation Office) and the National Park Service also use the Standards for Rehabilitation for the review of projects applying for historic preservation tax incentive programs. Property owners pursuing Certificates of Appropriateness and historic preservation tax credits can do so knowing that both sets of regulations follow the same basic principles and are often compatible.

See Appendix C for a more complete description of the ***U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties***. Review Appendix D for an overview of available preservation tax incentive programs.

The U.S. Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a 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.

1855 Survey Map - Sections 2, 3, 10, and 11 shown as Arsenal Grounds encompass today's MacArthur Park Local Ordinance Historic District © TIN R12W_survey_1855_BLM GLO_Henry M Rector

Using the Historic District Design Guidelines

The **MacArthur Park Historic District Design Guidelines (Guidelines)** provide appropriate procedures and practices for property owners, developers, contractors, architects, and design professionals when planning a project within the Historic District. The Guidelines are also used by City Planning and Development Department staff and the Historic District Commission when reviewing COA applications.

The Guidelines provide standards for decision-making when planning a project that will impact a property within the Historic District. While all exterior work, i.e. all work excluding interior-only work, requires a Certificate of Appropriateness, work that does not include a change in design, materials, or appearance – also referred to as ordinary maintenance and repair – may be administratively approved by City staff. For all other work, the Guidelines include design standards and criteria to be followed to ensure a project is appropriate to the historic character of the building and Historic District, requiring review by the Historic District Commission at a public hearing before a Certificate of Appropriateness can be issued.

When planning a project within the MacArthur Park Local Ordinance Historic District, property owners should do the following:

1. Consult each relevant section of the Guidelines for appropriate standards and procedures related to their project and prepare plans accordingly.
2. Contact qualified contractors, architects, and design professionals to design and construct the project where applicable.
3. Consult City staff to discuss how their project meets the Guidelines.
4. Submit documentation for Pre-Application Meeting if City staff determine one is required.
 - If required, meet with the Design Review Committee, a subcommittee of the HDC, to receive preliminary feedback before formally filing a COA application.
5. Submit a Certificate of Appropriateness application to the Planning & Development Department with all required submittals.
6. City staff will determine whether the project may be approved administratively or whether the Certificate of Appropriateness application will require review by the Historic District Commission at a public hearing.

The Guidelines also operate in conjunction with the Little Rock Municipal Code for Historic Preservation as an educational tool for property owners, residents, the Little Rock Historic District Commission, and City of Little Rock staff and elected officials. The Municipal Code for Historic Preservation takes precedence in all matters pertaining to the Historic District, the Historic District Commission, and the issuance of Certificates of Appropriateness. Consult Little Rock Code (LRC) Section 23 -77: Definitions and the Glossary of Terms in Appendix B of the Guidelines for assistance with the interpretation of terminology within this document.



Arkansas Museum of Fine Arts -
Little Rock, AR

Organization of the Historic District

Design Guidelines

The MacArthur Park Historic District Design Guidelines includes nine sections with appendices that provide guidelines for the preservation, maintenance, repair, rehabilitation, and replacement of historic building materials, residential, institutional, and commercial buildings, architectural features, site features, and streetscape elements, as well as additions, new construction, relocation, and demolition. This document also includes valuable information regarding weatherization, energy efficiency, and disaster preparedness for flooding and wind. The Guidelines also include information on the history and architecture of the historic district, as well as architectural styles and building forms. Within each section, the Guidelines are organized with educational, advisory recommendations highlighted in **blue** for maintenance and painting (when appropriate). Guidelines for preservation, repair, rehabilitation, and replacement, highlighted in **red**, are regulatory requirements for properties within the Historic District and require a Certificate of Appropriateness application.

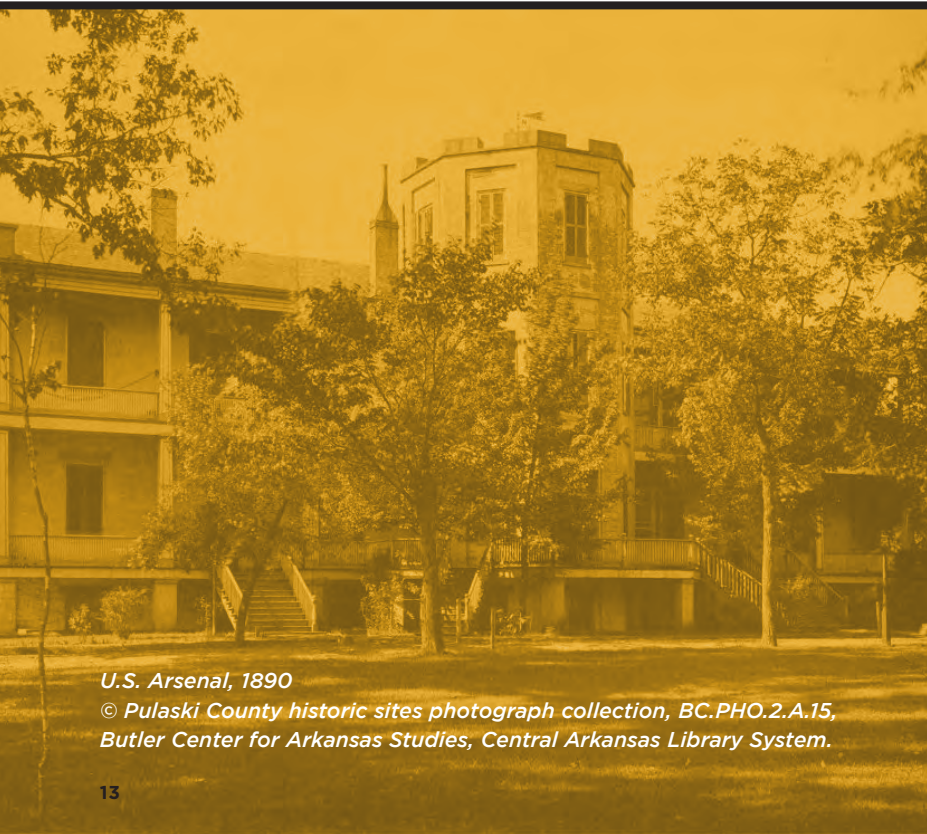
Guidelines: Maintenance

Guidelines: Painting

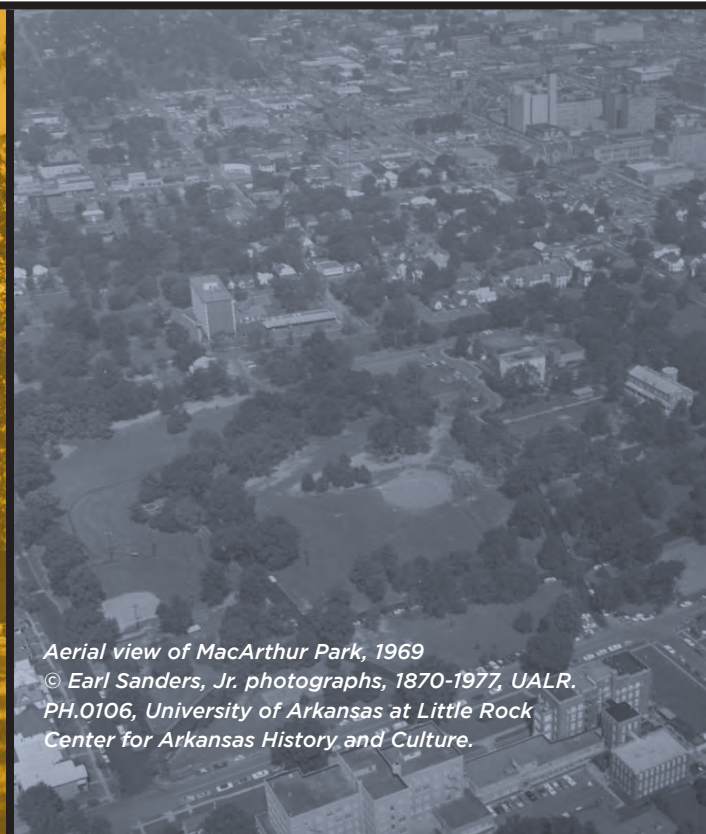
Guidelines: Preservation

Guidelines: Repair

Guidelines: Replacement



U.S. Arsenal, 1890
© Pulaski County historic sites photograph collection, BC.PHO.2.A.15,
Butler Center for Arkansas Studies, Central Arkansas Library System.



Aerial view of MacArthur Park, 1969
© Earl Sanders, Jr. photographs, 1870-1977, UALR.
PH.0106, University of Arkansas at Little Rock
Center for Arkansas History and Culture.

Following are brief descriptions of each section within the Guidelines:

1

Section 1: Introduction. This section includes the Guidelines' approach and principles and instructions on how to use this document, an overview of the Little Rock Historic Preservation program, the Historic District Commission, the Certificate of Appropriateness review process, the Secretary of the Interior's Standards for Rehabilitation, the benefits of historic preservation, and preservation best practices.

2

Section 2: MacArthur Park Local Ordinance Historic District. This section provides a description of the physical characteristics of the Historic District, an overview of its history and architecture, and a summary of the National Register program, including an inventory of individually listed buildings within the Historic District.

3

Section 3: Guidelines for Building Materials. This section provides guidelines and procedures for the preservation, maintenance, repair, and replacement of historic materials, including wood, masonry, stucco, metal, and glass, as well as guidelines and procedures for paint and colors. Discussion of substitute materials commonly used in the construction industry accompanies each material. The discussion of a substitute material does not mean it is considered an appropriate substitute for a project.

4

Section 4: Guidelines for Residential Architecture. This section focuses on guidelines for the preservation and rehabilitation of residential buildings, including architectural elements such as foundations, exterior wall surfaces, porches and steps, doors, windows, roofs, accessory buildings, staircases, and fire escapes.

5

Section 5: Guidelines for Institutional and Commercial Architecture. This section provides guidelines for institutional and commercial facades, storefronts, canopies and awnings, roof and cornice features, signage, and lighting.

6

Section 6: Guidelines for Weatherization, Energy Efficiency, and Disaster Preparedness. This section looks at weatherization techniques for doors and windows, green and cool roofs, solar panels and water heaters, and disaster preparedness for flooding and wind.

7

Section 7: Guidelines for Additions and New Construction. This section outlines guidelines for additions to existing buildings and the construction of new principal and accessory buildings on occupied and vacant lots.

8

Section 8: Guidelines for Relocation and Demolition. This section discusses appropriate circumstances and procedures for the relocation or demolition of a building within the Historic District.

9

Section 9: Guidelines for Site Features and Streetscapes. This section provides guidelines for site features such as driveways, fences, walls, and public streetscape improvements including sidewalks, lighting, and curbs.

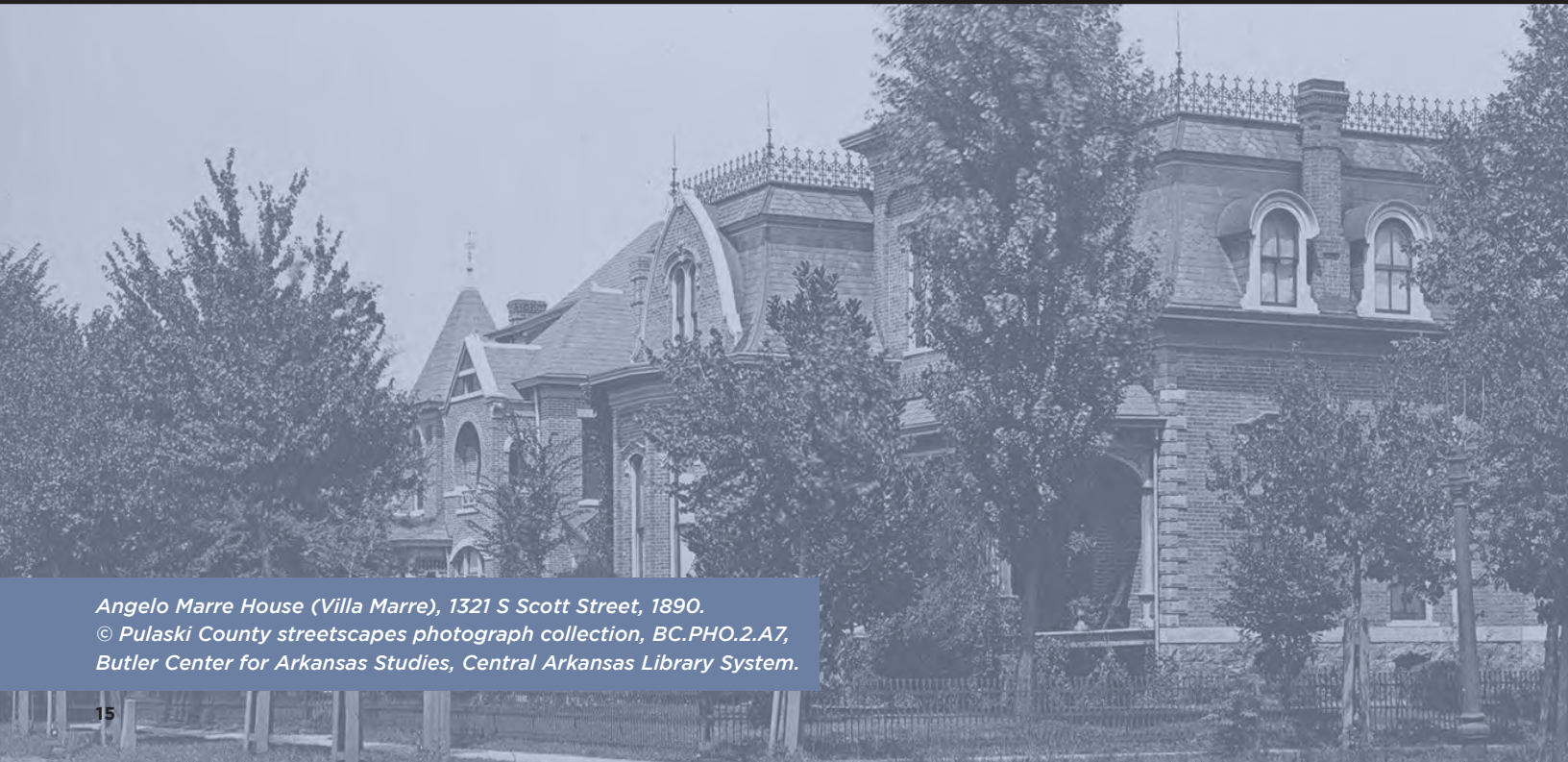
Appendices. The appendices include additional information such as a bibliography, glossary of terms, the Secretary of the Interior's Standards, preservation incentives, preservation briefs, architectural styles and building forms, the Arkansas Historic Districts Act of 1963, and the current Little Rock historic preservation ordinances.

Application & Design Review Process

The purpose of the MacArthur Park Historic District Design Guidelines is to outline requirements that must be met prior to undertaking work in the MacArthur Park Local Ordinance Historic District, assist property owners in project planning to ensure high-quality, sustainable, and preservation-focused outcomes, maintain the integrity of the Historic District's built heritage, and provide appropriate and consistent standards for new development that enhance the district's unique character.

A Certificate of Appropriateness (COA) is required for exterior alterations, restoration, additions, new construction, relocation, and demolition for any building, structure, site, or object within the Historic District, including accessory structures. Site improvements, including the installation of signage, lighting, fencing, retaining walls, steps, paving, or other similar features, also require a COA. The Historic District Commission (HDC) reviews COA applications at a regularly scheduled monthly public hearing. Applications for new construction, additions, or a major alteration must attend a Pre-Application review Meeting with the Design Review Committee, a subcommittee of the HDC, before formally filing a COA application. The HDC must review and approve a COA prior to the issuance of a building permit, or other related permits, by the Planning and Development Department. Depending on the proposed project scope, City staff may approve a COA administratively without the need for review by the HDC at a public hearing. Interior work that does not impact the exterior of a structure does not require a Certificate of Appropriateness or review by the Historic District Commission.

Applicants must also meet applicable City zoning and building code requirements and obtain relevant permits required by the Planning and Development Department prior to beginning work on a property. The issuance of a COA is required before building permits can be issued but does not guarantee approval of required building permits.



*Angelo Marre House (Villa Marre), 1321 S Scott Street, 1890.
© Pulaski County streetscapes photograph collection, BC.PHO.2.A7,
Butler Center for Arkansas Studies, Central Arkansas Library System.*

Design Review Flow Chart

Preliminary consultation with Planning and Development Department staff.

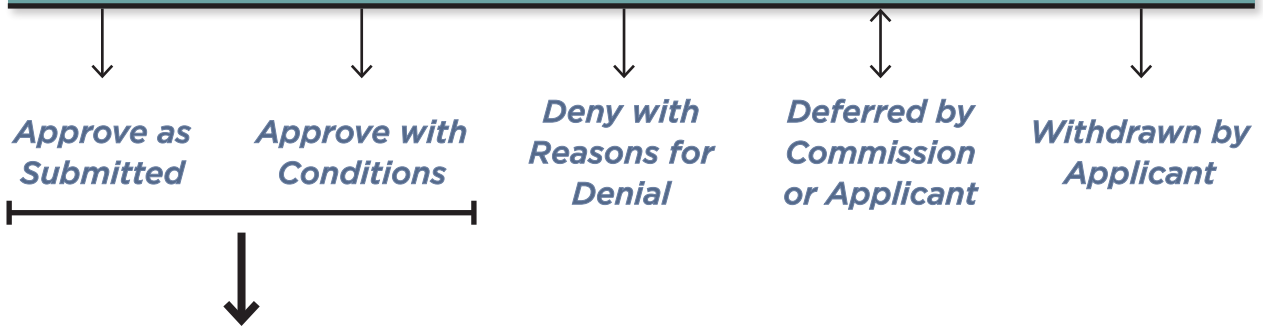
*Pre-Application review with the HDC Design Review Committee.
(Required for new construction projects and recommended for proposed major alterations).*

SUBMISSION OF A CERTIFICATE OF APPROPRIATENESS APPLICATION.

- 1. Issuance through administrative approval by City staff; or*
- 2. Review by Historic District Commission at a public hearing.*



Historic District Commission Review Outcomes



Approval by Historic District Commission



ISSUANCE OF A CERTIFICATE OF APPROPRIATENESS (COA)

Commission & Administrative Review

Planning and Development Department staff work with property owners, contractors, architects, developers, and other design professionals to facilitate the Certificate of Appropriateness design review process. Upon receipt of a completed COA application, City staff will determine whether the COA can be administratively issued or if the application requires review by the HDC at a public hearing.

Administrative Review

Planning and Development Department staff may issue a Certificate of Compliance without a public hearing or public notification on a case-by-case basis if the COA application constitutes ordinary maintenance (where there are no changes in design, materials, or appearance) or is determined to not materially affect properties within, or the collective special character of, the Historic District. Projects must meet specific requirements and conditions to be eligible for administrative review. Each relevant section of the Guidelines outlines these requirements where appropriate. Such projects include:

- [Demolition of small non-historic accessory structures](#)
- [Emergency and temporary maintenance and repair](#)
- [Non-historic fencing removal and repair](#)
- [Hang-on gutter and downspout systems installation, removal, repair, and replacement](#)
- [Historic streetscape feature repair, removal, and replacement](#)
- [Historical markers installation, removal, repair, and replacement](#)
- [Non-advertising sign replacement](#)
- [Non-historic roof material removal, repair, and replacement](#)
- [Mechanical equipment installation, removal, repair, and replacement](#)
- [Ordinary maintenance and repair where there are no changes in design, material, or appearance](#)
- [Storm window installation, removal, repair, and replacement](#)
- [Step handrails \(not porch handrails\) installation, removal, repair, and replacement](#)
- [Solar panel installation, removal, repair, and replacement](#)

Historic District Commission Review

In all other instances, exterior work – including alterations, restoration, additions, new construction, relocation, site improvements, and demolition – will require a Certificate of Appropriateness issued by the Historic District Commission and require the payment of a filing fee, public notification, and a public hearing. Upon the receipt of a completed COA application by Planning and Development Department staff, a hearing on the application will be scheduled for the next available monthly HDC public meeting. The Planning and Development Department will provide public notification of the hearing in a widely circulated newspaper. Public notification to surrounding property owners within 200 feet of the subject site must be provided by the applicant through certified mail. The COA Application document, provided by the Planning and Development Department, includes information and instructions regarding application submittals and public notification requirements.

In preparation for the scheduled public hearing, City staff will prepare a report about the COA application and subject site, outlining project objectives and their consistency with the Guidelines, including recommendations for the Commission based on the MacArthur Park Historic District Design Guidelines. At the public hearing, the HDC will review the COA application and staff report including staff recommendations, hear applicant testimony and public comment, and either approve, deny, or defer the application. **The Pulaski County Circuit Court hears appeals filed within 30 days after the HDC's determination.**

Little Rock Historic Preservation Program

National, state, and local preservation laws and state and local planning policies that support historic preservation activities provide influence, guidance, and direction for the Little Rock historic preservation program. The following is an overview of relevant legislation and planning documents, as well as information on the Little Rock Historic District Commission.

Enabling Preservation Legislation

National Historic Preservation Act of 1966

The National Historic Preservation Act, enacted by the U.S. Congress in 1966, created the National Register of Historic Places, the Advisory Council on Historic Preservation, the Section 106 review process, and other programs to protect historic and archaeological resources from impacts due to federally funded or licensed projects. The National Register program is the nation's official list of historic properties and, for Arkansas properties, is administered in Arkansas between the National Park Service, U.S. Department of the Interior, the Arkansas Historic Preservation Program, and the City of Little Rock through its designation as a Certified Local Government.

Arkansas Historic Districts Act of 1963

Recognizing the scenic and economic benefits of preserving historic areas, the Arkansas General Assembly passed the Historic Districts Act of 1963 (the "Act"). A.C.A. §§ 14-72-101, et seq. This legislation allows cities to establish local ordinance historic districts to manage changes including alterations, construction, relocations, and demolitions within these districts. Following this, the Little Rock Board of Directors created the MacArthur Park Local Ordinance Historic District in 1981. LRC § 23-129.

Before establishing a district, the Act mandates that in order to create a historic district, a city must form a historic district commission to assess the historical significance of structures and, once a historic district is established, to oversee any proposed changes through a detailed review process. This review process involves public notifications, discussions, and commission reviews, culminating in the issuance, deferral, or denial of a Certificate of Appropriateness based on whether or not the proposed changes maintain the district's historical integrity.

To provide clear standards for preservation, the City ordinance requires the Little Rock Historic District Commission to adopt design guidelines, as authorized by the establishing ordinance. These guidelines help define the architectural qualities worthy of preservation within the Historic District.

Little Rock Historic Preservation Code 1976

The City of Little Rock adopted a historic preservation ordinance in 1981 under the City's first historic preservation code (LRC §§ 23-76, et seq.) to administer the preservation and restoration of the City's important historic resources. The ordinances outline the benefits of preservation, establishes the Historic District Commission, outlines the commission's composition and duties and provides requirements and procedures for the filing and review of Certificates of Appropriateness.

Little Rock Historic District Commission

In 1976, the City of Little Rock created the Historic District Commission pursuant to A.C.A. § 14-172-206 and LRC §§ 23-96 - 97 . The Commission was given authority to adopt rules and regulations, adopt design guidelines, recommend historic districts for local ordinance designation, review Certificate of Appropriateness applications for work within a local ordinance historic district, and promote the preservation and restoration of the City's historic resources. The HDC's other duties include overseeing a local architectural survey program, recommending nominations to the National Register of Historic Places, and advising the Little Rock Board of Directors on citywide preservation activities. The Commission is comprised of seven members appointed by the Little Rock Board of Directors who serve three-year terms.

Certified Local Government Program (CLG)

The U.S. Congress amended the National Historic Preservation Act in 1980 to implement the Certified Local Government (CLG) Program, which allows for local communities to participate in statewide preservation planning activities, including access to grants and other resources. The Arkansas CLG Program is administered between the National Park Service, U.S. Department of the Interior, the Arkansas Historic Preservation Program, and the designated CLG communities to facilitate the development of strong, effective local historic preservation programs. To become a CLG in Arkansas, a local community must establish a Historic District Commission and adopt a historic preservation ordinance designating one or more local historic districts based on applicable state law. Local CLGs also play a role in National Register nominations by reviewing and commenting on nominations before their submittal to the State Review Board and may be eligible to receive planning, survey, and National Register grants. Little Rock has participated in the CLG program since 1986.

Local Ordinance Historic District

The City's historic preservation code provides a process for the Historic District Commission and the Little Rock Board of Directors to designate local ordinance historic districts and create review procedures used by the Historic District Commission and City staff to review Certificate of Appropriateness applications. A local ordinance historic district has defined boundaries which encompass significant historic and architectural resources worthy of preservation. The COA review process serves to preserve and protect the visual character and physical integrity of the historic district. Designated in 1981 by the City's first Historic Preservation Code (Little Rock Code §§ 23-76, et seq.), the MacArthur Park Local Ordinance Historic District is currently the only local ordinance historic district in Little Rock.

Contributing vs Non-contributing Properties

Little Rock Local Ordinance Historic Districts and National Register Historic Districts include contributing and non-contributing properties, which identify whether the property contributes to the district's historic significance and architectural character. Both classifications can include buildings, sites, structures, or objects. A contributing resource must be at least 50 years old and retain sufficient architectural integrity. A non-contributing resource is typically less than 50 years old or includes alterations which have impacted the property's architectural integrity. In some cases, a property that is less than 50 years old which has exceptional architectural or historical significance may be determined to contribute to the character of a Historic District. The Arkansas Historic Preservation Program maintains documentation of all historic resources within Little Rock and can provide information on the classification of a property upon request.

Additional Policy Framework

The MacArthur Park Historic District Design Guidelines support other long-range planning and preservation policies adopted by the City of Little Rock:

1. Little Rock Citywide Historic Preservation Plan (2009)

The Little Rock Citywide Historic Preservation Plan, adopted in 2009, emphasizes the City's commitment to enhancing and preserving its historical architecture and is a testament to Little Rock's role as Arkansas' capital and commercial center. This plan sets forth a strategy to increase the identification and recognition of the City's pre-1960 architectural assets, as well as to educate the community on the economic advantages

No old photographs of the Kadel House are known to exist, but the house still looks much as it did when built by George Kadel in 1859 or 1860. In 1879, Kadel, who had experienced financial reversals during the Civil War, sold the house to his son, George Kadel, Jr. It remained in the younger Kadel's family until the 1940s, then was converted into a duplex and rented to tenants for nearly thirty years. The current owner renovated the Kadel House after buying it in 1971. (Photograph by Greg Hursley.)



Kadel House at 417 E 10th St. © How We Lived, Little Rock, AR



The Kempner House, located at 521 Rock Street, was built in 1876 by Abraham Kempner, a prosperous retail merchant. Like Peter Hotze and Richard Bragg, Kempner constructed a traditional central-hall plan house but showed an awareness of current style by adding Italianate trim. A thorough renovation in 1980 rescued the Kempner House from a long period of neglect and deterioration and returned it to an approximation of its original appearance. (Photograph by Greg Hursley.)

Kempner House at 521 S. Rock St.
© How We Lived, Little Rock, AR

and sustainability benefits of historic preservation. Among its noteworthy goals, this plan advocates for the commission of comprehensive surveys to assess and catalog the City's historic buildings, promotes the integration of properties into the National Register of Historic Places to access tax incentives, and encourages the adoption of Conservation Zoning to protect these valuable resources. Through these efforts, Little Rock aims to foster a deeper understanding and appreciation of its rich heritage, ensuring its preservation for future generations.

2. A Way Forward | Strategies and Tools to Address Vacancy in Little Rock (2016)

Adopted in 2016 by the Little Rock Board of Directors and prepared by PlaceEconomics, this report provides an insightful analysis of urban vacancy and its impact on the City's neighborhoods, especially areas like Downtown and MacArthur Park, identified in the report as 'North Central'. The report leverages the Relocal concept as a tool that provides a data-based framework for tackling vacant and abandoned properties to assess and strategize revitalization efforts across Little Rock, focusing on turning vacant lots and buildings into assets that enhance community vitality. For the Downtown and MacArthur Park areas, the study highlights their architectural charm, low foreclosure rates, and strong economic opportunities despite having the lowest median household income. The areas are characterized by a high rate of renovation and rehabilitation, reflecting its attractiveness to a younger, transient population. The document also proposes actionable strategies for other City subareas, aiming to rejuvenate them through strategic investments and informed decision-making that aligns with community needs and priorities.



*Unidentified child from the Woolford family in front of 420 E 9th Street residence, c. 1885
© Quapaw Quarter Association records, MSS.06.15, Butler Center for Arkansas Studies, Bobby L. Roberts Library of Arkansas History and Art, Central Arkansas Library System.*

Benefits of Historic Preservation

DRIVING ECONOMIC GROWTH THROUGH REVITALIZATION.

Historic preservation is a powerful economic catalyst. Revitalizing historic structures often spurs broader community economic development, attracting investment in areas that might otherwise be overlooked. Restored buildings frequently become hosts to new shops, offices, and restaurants, which generate jobs and boost local economies while retaining and enhancing community identity. The restoration of the Historic District's pre-1960s buildings has preserved architectural treasures as well as spurred economic activity by attracting tourists and residents alike. Communities that preserve their historic fabric are uniquely positioned to attract visitors who contribute significantly to the local economy. This revitalization also supports neighborhood vitality, often turning previously neglected areas into bustling neighborhood hearts.

EMBRACING COMMUNITY CHARACTER.

Preserving historic areas helps maintain the unique character of a community, setting it apart from homogenized modern developments. Each preserved site acts as a tangible link to the past, contributing to a sense of identity and continuity. Such environments foster stronger community ties and a greater sense of pride among residents. The Historic District displays a strong sense of community character through its diverse architectural styles and the stewardship of Little Rock's oldest park. This neighborhood's historical layers, from Greek Revival and Italianate residences to Craftsman apartment buildings, create a distinct identity that distinguishes it from less historically integrated areas.

PRESERVING A SENSE OF IDENTITY.

Historic preservation protects the identity of a community by maintaining its physical landmarks and the stories they embody. Such landmarks serve as daily reminders of a community's roots and evolution, fostering a deep connection with the past. Preserving historically significant structures and elements helps prevent the loss of cultural significance that can occur with rapid modernization, ensuring that the unique narratives of a place are not lost to future generations. Landmarks in the Historic District, such as the U.S. Arsenal Building and the newly renovated Arkansas Museum of Fine Arts, narrate Little Rock's evolution from a strategic military site to a culturally rich urban neighborhood, ensuring that this unique heritage continues to be preserved in its physical form.

PRESERVING WALKABILITY.

Historic districts often inherently support walkability due to their traditional planning, layout, and compact nature. These areas typically feature a mix of housing, businesses, and amenities within walking distances, a stark contrast to many modern developments characterized by sprawl and single-use zoning. Enhancing walkability can lead to healthier lifestyles, support aging in place, and decrease dependency on vehicles, reducing traffic congestion and lowering emissions. Moreover, pedestrian-friendly areas like MacArthur Park foster lively street scenes and ample social opportunities, making them highly attractive to people of all generations seeking an enhanced quality of life with access to key amenities.

ENHANCING PROPERTY VALUES.

Historic designation often leads to an increase in property values. The distinctiveness and aesthetic appeal of historic properties, combined with their unique stories, tend to attract a premium on the market. This phenomenon is evident in the preservation of elaborate Victorian homes and the adaptive use of historic structures for modern needs. Additionally, the stability often seen in historic districts, due to active preservation efforts and community interest, tends to protect and enhance property values over time.

ENCOURAGING HIGH-QUALITY DESIGN.

Historic preservation encourages high-quality architectural design by setting standards that require thoughtful and intentional renovation and construction. These standards motivate property owners to achieve a level of craftsmanship and detail that respects the established historic and aesthetic context of the area. The recent renovation of the Arkansas Museum of Fine Arts by Studio Gang illustrates how historic preservation can inspire high-quality contemporary design that complements the historic context. This project not only respects but also enhances the existing architectural fabric, setting a high standard for future development.

SUSTAINABLE DEVELOPMENT.

Preservation is inherently sustainable, as it reduces demolition and construction generated waste and the need for manufacturing new materials. Restoring and repurposing buildings is an environmentally friendly alternative to new construction, aligning with the principles of reduce, reuse, and recycle. Older buildings are also often made with high-quality, durable materials that have stood the test of time, providing a level of craftsmanship and resilience that is not always matched in newer constructions.

FOSTERING CIVIC PARTICIPATION.

Historic preservation efforts can strengthen civic engagement by encouraging community participation in guiding development and change through the decision-making process. As residents and stakeholders come together to identify, preserve, and celebrate the Historic District's treasured historic assets, they develop a collective vision for their community's future. This collaboration fosters a deeper connection to the local community and promotes active involvement in other aspects of community life.

Preservation Principles and Best Practices

In addition to the Secretary of the Interior's Standards for Preservation and Rehabilitation regarding the preservation of building materials and architectural features, property owners and design professionals should follow these best practices in project planning within the Historic District:

- **Annual Inspections:** Regularly inspect historic properties to identify and address repair needs promptly, preserving original design features and materials.
- **Repair Over Replacement:** Focus on repairing rather than replacing historic features to maintain authenticity and integrity. Use matching materials for any necessary replacements.
- **Avoid Covering Historical Features:** Do not obscure historical architectural details with artificial materials as this can detract from the property's historic value.
- **Design Additions Carefully:** Ensure that additions respect the original architectural style and scale. Additions should be easily distinguishable from the original structure and located preferably at the rear to minimize visibility.
- **Preserve Historic Landscapes:** Maintain and protect historic landscape elements like masonry sidewalks, retaining walls, carriage steps, hitching posts, and traditional lighting to preserve the district's overall historical appearance.
- **Consult Experts:** Engage with architects, preservation specialists, and contractors who specialize in historic properties to ensure compliance with preservation standards and enhance project execution.
- **Follow Local Regulations:** Understand and adhere to local historic preservation ordinances, including obtaining a Certificate of Appropriateness for exterior changes to historic properties and sites.



After Trapnall estate was settled in 1871, Trapnall Hall had several owners during the late nineteenth and early twentieth centuries. It was still a family residence when this photograph was taken circa 1910, but by the 1920s it had been turned into a boarding house. (Photograph courtesy of John Truemper.)

Trapnall Hall and the Walters-Curran-Bell House, contemporaries of the Weaver-Field House, are situated in neighboring locations on East Capitol Street. Their builders both purchased one full block of property in "Stevenson's Square" (now Stevenson's Addition), Frederick Trapnall in 1843 and Ebenezer Walters in 1842. Both houses still stand; the Walters-Curran-Bell House has been owned by the same family for nearly a century.

Frederick Trapnall came to Little Rock from Kentucky shortly after his marriage in 1836. He was an attorney, and his practice in Little Rock soon was well established. In 1843 he began construction of a new home⁷⁴ in the Jeffersonian style, similar in appearance to the Crittenden House built some sixteen years earlier by another Kentuckian (see Ch. 1, p. 33).

Across the front of Trapnall Hall is the characteristic Jeffersonian portico with a semicircular opening in its pediment (the original opening, destroyed in a 1916 fire, was semi-elliptical). The house originally was comprised of two rooms on either side of a central hall and had a piazza in the rear. It also must have had the full array of outbuildings necessary to maintain the lifestyle of its well-to-do inhabitants.

Following the deaths of Frederick Trapnall and his wife, ownership of Trapnall Hall changed several times. A number of alterations were made to the house in the late nineteenth and early twentieth centuries, but it has since been restored to much of its original appearance.

Construction of the Walters-Curran-Bell House, located about a block east of Trapnall Hall, began late in 1842. The house was a wedding gift from Colonel Ebenezer Walters to his young bride, Mary E. Starbuck. Just as the house was nearing completion in the summer of 1843, Mrs. Walters died. Stricken by her death, Colonel Walters soon sold the house and moved to Texas.⁷⁵

The second owner of the house



In 1929 Julia P. Taylor bought Trapnall Hall to prevent its demolition and deeded it to the Junior League of Little Rock as a memorial to her husband Dr. Charles M. Taylor. For over thirty years the Junior League used Trapnall Hall for various projects and as headquarters. (Photograph courtesy of Charles M. Taylor, Jr.)



Dr. Charles M. Taylor (c. 1833-1905) was a Kentuckian who was appointed by President James Buchanan to a position at the Marine Hospital in Napoleon, Arkansas, shortly before the Civil War. Dr. Taylor resigned that post to join the Confederate Army, in which he served as surgeon for the Trans-Mississippi Department that included Arkansas, Texas, and Louisiana. After the war he moved to Little Rock to practice medicine and later entered the mercantile business. Following the death of his first wife, in 1895 he married Julia Prewitt of Winchester, Kentucky. Dr. Taylor is shown here in about 1900 with his daughter Elizabeth, one of two children he had with his second wife. In 1929, twenty-four years after Dr. Taylor's death, his widow purchased Trapnall Hall as a memorial to him. (Photograph courtesy of Charles M. Taylor, Jr.)



MacArthur Park Local Ordinance Historic District

The MacArthur Park Local Ordinance Historic District, located just east of the core of downtown Little Rock, encompasses approximately 50 square blocks. The Historic District represents one of Little Rock's earliest neighborhoods and encompasses MacArthur Park, the City's oldest park, named in honor of General Douglas MacArthur and which includes the U.S. Arsenal Building where MacArthur was born. The Historic District, listed in the National Register of Historic Places in 1977 and established as a Local Historic District by the City of Little Rock in 1981, is significant for its architecture, community planning and development, education, culture, and military history. The Historic District has a period of significance from 1842-1960. The buildings in this period are mostly one- and two-story frame and brick construction designed in a variety of architectural styles, including Greek Revival, Federal, Second Empire, Italianate, Folk Victorian, Queen Anne, Classical Revival, Colonial Revival, Dutch Colonial Revival, Tudor Revival, Craftsman, Mid-Century Modern, and the International style.

Map: Local and National Register Boundary



500 E 9th Street, Holtzman-Vinsonhale House, 1898, Queen Anne



1311 Cumberland Street, 1883, Colonial Revival

Historic buildings in the Historic District include single-family homes, residential apartments, churches, and cultural, institutional, and commercial buildings. While most historic uses have not changed, some residences have been converted to office space and some larger institutional buildings have been repurposed for residential use. The Historic District is bound by Interstate 30 to the east and bisected by Interstate 630 to the south. The Historic District includes 20 sites listed individually in the National Register of Historic Places and one National Historic Landmark, the U.S. Arsenal Building, which is one of nine buildings and sites that contribute to the Camden Expedition Sites National Historic Landmark designated in 1994.

Historic Designation

- Date listed in the National Register: 1977
- Date of Local Designation: 1981
- National Register Listed Sites: 20
- National Historic Landmarks: 1
- Period of Significance: 1842-1960
- Level of Significance: State

Historic District Features

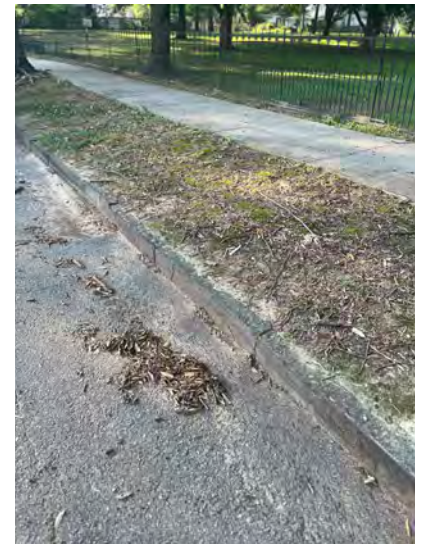
District Streetscape Features

The MacArthur Park Local Ordinance Historic District includes the following streetscape features significant to defining its historic character:

- Street Layout:** The Historic District encompasses approximately 50 blocks between East Capitol Avenue on the north, East 15th Street on the south, Ferry Street and McGowan Street on the east, and Cumberland Street and the alley west of South Scott Street on the west. Blocks are most commonly 300 feet by 300 feet in a grid pattern or rectilinear plan with alleyways running between. In most cases, streets are 60 feet wide with 20-foot alleys midblock in most cases. Earlier plats comprised larger blocks incorporating early mansion estates, like the Trapnall, Fowler, and Terry blocks, between South Rock Street and Sherman Street.
- Thoroughfares:** Cumberland and South Scott Streets, running north-south, and East 6th and East 9th Streets, running east-west, are primary thoroughfares through the neighborhood. East Capitol Avenue historically was a major thoroughfare before Interstate 30 rerouted an interchange to East 6th Street. Interstate 630 bisects the south end of the Historic District running east-west, resulting in only two continuous north-south corridors throughout the Historic District, Cumberland Street and South Scott Street.
- Signage:** Street sign toppers exist periodically at intersections identifying the Historic District.
- Public Sidewalks:** Concrete public sidewalks are present throughout the Historic District, with carriage walks of varying width with grass and mature trees on most blocks. Historic brick sidewalks are present in some areas. These streetscape features provide a unifying appearance throughout the Historic District and maintain the neighborhood's walkability, a touchstone to the area's pre-car transportation heritage.
- Curbs:** Historic stone curbs line many of the streets with concrete curbs on some blocks.
- Horse and Carriage Features:** In addition to some brick sidewalks and stone curbs, there are several stone carriage steps. Although the district originally featured historic stone hitching posts, those currently present are non-historic period-style posts installed in the 1980s. Most historic carriage steps in the neighborhood are most typically limestone, concrete, sandstone, or local syenite.
- Street Lighting:** Decorative free-standing streetlights located within the public carriage walks are interspersed throughout the northern blocks of the Historic District. In addition, modern streetlamps are affixed to utility poles on some blocks.



Terry House at 411 E 7th St.



Concrete public sidewalks

Lot & Landscape Features

The MacArthur Park Local Ordinance Historic District includes the following lot layout features:

- **Lot Size:** The residential lots vary in size, from 40 feet to 300 feet wide with institutional buildings encompassing larger lots.
- **Lot Shape:** The residential lots are rectangular with the narrow lot line located along the street side.
- **Setbacks:** Front and side yard setbacks vary throughout the Historic District depending on lot size, the size and original use of the structure, and placement of the structure on the lot. Primarily, front yard setbacks are 10-25 feet with minimal side yard setbacks.
- **Private Walkway Locations:** Most buildings in the Historic District have a front concrete walkway in the form of a paved straight path centered on the lot leading from the front entrance to the street. Older materials, such as brick and stone, may also be found.
- **Driveway Locations:** Driveways are primarily located at the rear of the lot accessed through alleyways. Several lots in the Historic District utilize front driveways located along the side leading to a rear garage. These side lot driveways were typically installed as ribbon concrete drives if there was enough side yard space. Some examples of brick and cobblestone driveways exist in the Historic District.
- **Yards:** The residential front and side yards are grass, and many include landscaped vegetation, shrubs, and trees. Most commercial buildings are constructed at or near the front sidewalk and have no front yards. Institutional buildings vary in setback, with some at the street and some with larger front yards.
- **Fences and Walls:** A number of properties include a front yard fence, including cast iron, wrought iron, or wood picket style fences. Several properties have stone or brick retaining walls. A few of the properties have side or rear yard fences or low stone or brick walls.



Uniform setbacks on the 900 block of Cumberland St.

Architectural Characteristics

The MacArthur Park Local Ordinance Historic District includes the following architectural characteristics:

- **Architectural Styles:** The Historic District includes a variety of mid-to-late 19th and early-20th century architectural styles, including Greek Revival, Second Empire, Italianate, Folk Victorian, Queen Anne, Classical Revival, Colonial Revival, Dutch Colonial Revival, Tudor Revival, Craftsman, and Craftsman Bungalow.
- **Vernacular Forms:** The cottage, American Foursquare, and bungalow are the most common vernacular building forms within the Historic District. The larger houses in the Historic District represent specific architectural styles rather than vernacular forms.
- **Materials – Wall Surfaces:** Historic siding and cladding materials found in the Historic District include limestone, fieldstone/river rock, wood clapboard, wood shingles, brick, and stucco. Most historic foundations are made of stone or brick, and some include parged coating. There are some instances of non-original synthetic siding. Sheet metal is not a wall surface material found historically in the Historic District for principal structures.



624 S Rock St is designed in the Colonial Revival style

- **Materials – Roofing:** Historic roof materials previously found in the Historic District included slate, wood, tile, and metal. Most buildings in the Historic District have had their original roofing materials replaced with asphalt shingles and later architectural shingles. There are several historic slate roofs remaining and instances of ornamental iron features.
- **Materials – Windows:** Most buildings in the Historic District retain their original or historic wood double-hung or casement windows, most with divided lights and some with stained glass. A majority of buildings have storm windows.
- **Materials – Architectural Ornamentation:** Elaborate architectural ornamentation in the Historic District includes brackets and dentils in the house or porch eaves, gable detailing, window hoods, cornices, motifs, textured shingles, patterned masonry, and metal ornamental cresting on some flat roofs.
- **Porches:** Full-width, partial-width, and wrap-around front porches are common architectural features of most of the Historic District’s homes. Most are one-story in height, with several reaching two-stories. Most porches have a shed or hipped roof, with some featuring a front gable. Porch supports exist in a range of designs dependent on architectural style, including round and square wood and brick columns and metal scroll columns. Porch railings are also dependent on architectural style and are typically wood. In some instances, a low masonry wall is used.
- **Doors:** Most historic doors are made of wood with full or partial glazing, often with multiple lights. Some homes feature doors with sidelights and transoms. Stained glass is featured in some of these elements. Storm doors are featured in a few houses in the Historic District.
- **Height:** The residential and commercial buildings within the Historic District are one- to two- story in height. Residential apartments range from two to eleven stories in height. Institutional buildings range from two to five stories in height.
- **Roof Form:** Residential and institutional roof forms in the Historic District include flat, hipped, gabled, cross-gabled, mansard, and gambrel roofs. Some roofs feature a combination of hipped and gabled roofs. Several house styles feature gabled, hipped, or shed dormers. Flat roofs, often with parapets, are a common commercial roof form.
- **Massing/Scale:** The variety of roof forms and building types contribute to the character of the Historic District’s buildings. Residential and commercial buildings are relatively small in scale compared to institutional buildings.
- **Garages and Carriage Houses:** Many residential lots in the Historic District have rear detached garages or carriage houses accessible from a rear alley or a front or side driveway. Most of these accessory buildings are of frame construction with minimal architectural ornamentation.



Beverly Apartments at 406 E 7th St.



Historic door with sidelights and transom at 601 S Rock St., Nash House

*Arkansas Female College (Pike-Fletcher-Terry House) 411 E. 7th Street, Little Rock, Ark., 1870-1880,
© Quapaw Quarter Association records, MSS.06.15, Butler Center for Arkansas Studies, Central Arkansas Library System.*

History & Architecture

The significance of the MacArthur Park Local Ordinance Historic District's historic buildings can best be understood when placed in the context of the City's growth and development beginning with the early days of settlement in the 1820s and continuing to the late 20th century. Four key periods define Little Rock's architectural history : (1) the era of indigenous habitation, the first years of Euro-American settlement, and the creation of the Little Rock Arsenal; (2) the post-Civil War economic and population growth of the late 19th century which helped to transform the Historic District into an urban neighborhood; (3) the greatest period of development in the Historic District during the early 20th century; and (4) the post-war boom, impacts of the Urban Renewal program and State Highway projects, and infill development within the Historic District.

Located adjacent to downtown Little Rock, the Historic District encompasses one of the oldest and most intact sections of the City and includes many of its most important buildings and significant architecture. Featuring significant architectural styles from the 19th and 20th centuries, including Greek Revival, Federal, Italianate, Queen Anne, Colonial Revival, Craftsman, and International style, the Historic District evolved from a rural area of scattered wealthy farmsteads to an urban neighborhood of large brick mansions and modest frame cottages sharing the tree-lined paved streets. The Historic District's heart is its namesake, MacArthur Park, Little Rock's oldest park, named in honor of General Douglas MacArthur, born at the Little Rock Arsenal in 1880. The Arsenal Building – part of the Camden Expedition Sites National Historic Landmark – the Museum of Fine Arts, and the park's monuments, pond, paths, and mature trees all serve as a nucleus to define the character of the Historic District.

The development of the Historic District is a microcosm of the City's growth from the 1820s to the 1970s, and its diverse range of residential, commercial, and institutional architecture, along with the historic fences, walls, and mature trees along the streetscape, create a unique and significant historic character in the heart of downtown Little Rock that is worthy of preservation and continued curatorial care.

First Settlement and the Little Rock Arsenal (1820-1860)

Little Rock's earliest residents were the indigenous Quapaw peoples who settled in southeast Arkansas and along the Arkansas River until ceding their lands within the Arkansas Territory under the Quapaw Treaty of 1818. Euro-American settlement interests resulted in their removal following a second treaty in 1824. The Quapaw peoples were relocated to areas in Louisiana among the Caddo on the Red River. Following the Treaty of 1833, most moved to reserved lands in Oklahoma, though some remained in the area. (Quapaw, Encyclopedia of Arkansas, 2024).

French explorers traveling along the Arkansas River referred to the area as le Petit Rocher, or the Little Rock, as early as 1799, though the area remained sparsely settled in the first decades of the 19th century. (Little Rock Citywide Historic Preservation Plan, 2009, A.3). Permanent Euro-American settlement of the area began in 1820 and the forming community, known as Little Rock, was named the territorial capital in 1820, officially incorporating as a town in 1831. Due to its central location and site upon the Arkansas River, the newly formed state government named Little Rock as the state capitol in 1836. Little Rock grew slowly over the next 20 years, reaching a population of nearly 4,000 by 1860. As the area remained a frontier, the federal government purchased 36 acres of land in 1836 to construct an arsenal on land that is now MacArthur Park. Eventually expanding to over 30 buildings to service the arsenal, only the original building remains (503 East 9th Street, 1840). Known as the U.S. Arsenal, or the Tower Building, the Federal-style two-story red brick building with a central tower was used to store munitions served as a military barracks and is currently the MacArthur Museum of Arkansas Military History (MacArthur Park, Encyclopedia of Arkansas, 2024).



U. S. Arsenal, Tower Building, 503 E 9th St.

The designation of Little Rock as the state capital and the construction of the Little Rock Arsenal spurred early residential growth in the area as development moved south from the river in the 1840s. Four of the earliest homes in the Historic District date from this period. The Absalom Fowler House (502 East 7th Street, 1840) is the finest remaining example of the Federal style of architecture within the Historic District. The Pike-Fletcher-Terry House (411 East 7th Street, 1840) is a grand, two-story example of the Greek Revival style, while Curran Hall (615 East Capitol Avenue, 1842) and Trapnall Hall (423 East Capitol Avenue, 1843) represent more refined, one-story examples of the style. All three homes are listed individually in the National Register of Historic Places. The Pike-Fletcher-Terry House was the home of the Arkansas Female College from 1874-1889 and the meeting site for the Women’s Emergency Committee to Open Our Schools, hosted by Adolphine Fletcher Terry from 1958-1963, whose mission was to combat the closing of Little Rock’s high schools due to desegregation. (Women’s Emergency Committee to Open Our Schools (WEC), Encyclopedia of Arkansas, 2023). During the 1850s, an additional five Greek Revival farmsteads were built within the neighborhood, including the Kadel Cottage No. 1 (407 East 10th Street, 1853) and the Kadel Cottage No. 2 (417 East 10th Street, 1859). The Historic District is home to one of the largest collections of pre-Civil War buildings in the state. (Shinn and Taylor, MacArthur Park Historic District, 1977, p. 8-1).

Little Rock saw minimal growth in the decade prior to the Civil War as the City’s transportation system relied largely on the Arkansas River for trade and travel; the Memphis and Little Rock Railroad would not arrive until 1869. (Shinn and Taylor, MacArthur Park Historic District, 1977, p. 8-1). In 1873, construction of the Baring Cross Bridge allowed the railroad to cross into Little Rock. Although several roads led through Little Rock, the City was still a small town located in a sparsely populated region, which also hampered growth. Many of the earliest residents who constructed homes in the Historic District were attorneys or tied in some way to the practice of state government or land development.



417 E 10th St, Kadel Cottage No. 2

Civil War and Post Civil War Growth (1861-1900)

Little Rock grew tremendously during the Civil War as the City's population was over 12,000 by 1870. Following the secession of Arkansas from the Union in 1861, the state gradually fell to Union forces, and by 1863 Little Rock was under Northern control. (Emancipation, Encyclopedia of Arkansas, 2023). The influx of Union soldiers and African American freedmen and freedwomen helped to swell the city's population. Following the Civil War, the State of Arkansas pushed to attract immigrants to the state. Many German immigrants settled in Little Rock and the Historic District, where they constructed frame homes along the same blocks as their wealthier neighbors, creating a varied streetscape of humble cottages and large mansions. The First Lutheran Church (314 East 8th Street, 1888) and the National Register-listed St. Edward's Catholic Church (823 Sherman Street, 1901) were founded by the German community. Investment from northern banks created a healthy economic environment that encouraged new construction.

As the city's economic potential grew, construction of the Historic District's impressive late-19th century architecture occurred between 1870-1900. The most nationally popular architectural styles of the period are present in the Historic District, including Italianate, Queen Anne, and Folk Victorian. Imposing brick and simpler frame examples of the Italianate style, popular in the 1870s, can be found within the Historic District, including the Lincoln House (301 East 7th Street, 1878), constructed in brick with ornate decorative features, as well as the Cohn House (904 South Scott Street, 1871), a large frame house with an impressive two-story portico and decorative brackets. The Garland-Mitchell House (1404 South Scott Street, 1873), home to two governors of Arkansas, is another grand example of a frame Italianate house with a two-story porch. Other strong examples of the Italianate style include the Pollock House (914 South Scott Street, 1870) and the Welch-Cherry House (700 South Rock Street, 1881).



Garland-Mitchell House, 1404 S Scott St. © Quapaw Quarter Association

The Queen Anne style was dominant at the end of the 19th century with many excellent examples remaining within the Historic District. The Ferling House (401 East 10th Street, 1883) and the Hanger House (1010 South Scott Street, 1889) both have multiple roof forms, wood clapboard and shingle cladding, and decorative porches. The Holtzman-Vinsonhale-Vogler House (512 East 9th Street, 1890) is a fine brick example with multiple turrets, wood shingles, and stone detailing. The Chisum House (1320 Cumberland Street, 1894) is an eclectic example with a large corner tower, imposing brick chimney, and decorative porches. Both the Hanger House and the Chisum House are individually listed in the National Register of Historic Places. The Folk Victorian style, identified by ornate porch details on vernacular frame homes, was also popular within the Historic District during this period. The homes at 1116 South Rock Street (1880), 1016 South Rock Street (ca. 1890), and the Bouillion House (419 East 10th Street, 1899) are good examples. One of the most recognizable homes in the Historic District is the Angelo Marre House (1321 South Scott Street, 1882) designed in the Second Empire style with a mansard roof clad in slate tiles, listed in the National Register of Historic Places in 1970.

The last two decades of the 19th century were ones of growth for the city. Little Rock became a wholesale and distribution center due to its central location, port access, and nexus for the state's railroads. (Shinn and Taylor, MacArthur Park Historic District, 1977, p. 8-2). It also served as a secondary market for cotton. During this period, the city saw the installation of multiple modern conveniences, including telephone, electric and water service, sewer lines, and the first paved cobble streets. The Little Rock Fire Department was formed in 1892. (Little Rock (Pulaski County), Encyclopedia of Arkansas, 2024). By 1900, the city's population was over 38,000.

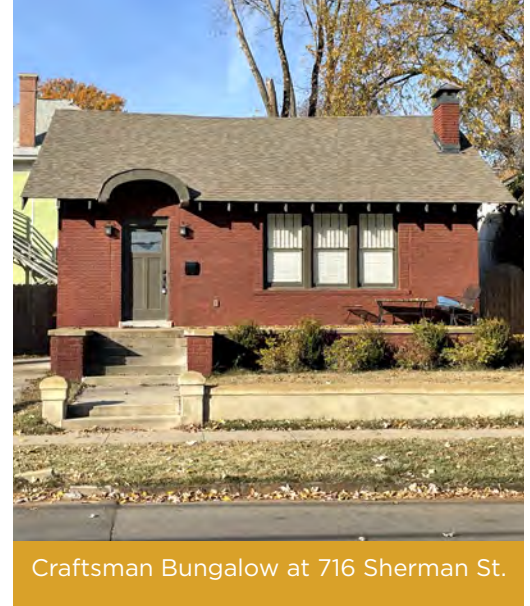
In 1892, the federal government moved the U.S. Arsenal facility to another location in a land swap and the property became the City's first public park. All but one of the buildings was removed and the new park, named Arsenal Park, was landscaped and opened to the public in 1893. It was renamed MacArthur Park in 1942 in honor of General Douglas MacArthur who was born at the arsenal. (MacArthur Park, Encyclopedia of Arkansas, 2024). During this period the Historic District transformed from a rural area of scattered homes to an urban neighborhood defined by a modern street grid with limestone curbs, tree-lined streets, and built-up blocks of homes. The defining characteristics of the Historic District were in place.

Early Twentieth Century Development (1901-1945)

The early 20th century was the greatest period of development within the Historic District. As the City provided paved streets and streetlights, along with improved utilities and other amenities, larger lots were subdivided for the construction of new homes as people desired to live in the vicinity of

MacArthur Park. Several schools were constructed in response to the growing population, including the Little Rock High School, later renamed East Side School (1401 South Scott Street, 1904), and Auditorium buildings (1400 Cumberland Street, 1911), which replaced an earlier school on the site. Both buildings are outstanding examples of the Classical Revival/Neoclassical style, with two-story stone columns and stone details on the imposing brick facades. The Little Rock High School building became the East Side Junior High School in 1927 and now serves as apartments. (East Side/Little Rock High School, Little Rock School District, n.d.). The new school provided additional educational opportunities in the neighborhood, as the earlier Fred Kramer School (715 Sherman Street, 1895), designed in the Romanesque Revival style, served only elementary students.

The City constructed Fire Station No. 2 (1201 South Commerce Street, 1917) that exhibits design elements of the Craftsman style, popular during the period with many excellent single-family and multi-family examples found within the Historic District. The Craftsman style represented the Arts and Crafts movement and utilized brick and stucco materials, often with low-pitched roofs, wide eaves, and brackets. The Baer House (1010 South Rock Street, ca. 1910), listed individually in the National Register of Historic Places, and the house at 1015 South Scott Street (1919) are two fine single-family examples. The Craftsman Bungalow at 716 Sherman Street (ca. 1930) is an excellent example of the use of the Craftsman style on a bungalow house type. Apartment buildings grew in popularity at the beginning of the 20th century, providing affordable housing for small families and single workers. Many of these incorporated the Craftsman style and were constructed of brick, including the Ber-Dud Apartments (1100 South Rock Street, 1900), the Rainwater Building (519 East Capitol Avenue, 1914), the St. Clair Apartments (500 East 6th Street, 1920), and the Beverly Apartments (406 East 7th Street, 1925).



Craftsman Bungalow at 716 Sherman St.

Other early 20th century styles within the Historic District include Colonial Revival and Tudor Revival, such as the Hill Street Apartments (318 East 7th Street, 1920), designed in the Colonial Revival style. In addition to the many high-style homes, vernacular building forms such as gable and wing, gable front, bungalows, and cottages add to the diverse character of the Historic District. The Historic District also saw the construction of several brick commercial buildings during this period, including 316 East 11th Street (1921) and 402 East 9th Street (1922). These buildings integrated into the residential fabric of the neighborhood, complementing the scale and materials of the residential architecture.

Within MacArthur Park, the U.S. Arsenal, also known as the Tower Building, served many uses following the closure of the U.S. Arsenal in 1892, including a library, a school, the Aesthetic Club – an early women’s club – the Museum of Natural History and Antiquities, and currently is home to the MacArthur Museum of Arkansas Military History. (MacArthur Park, Encyclopedia of Arkansas, 2024). The building, listed in the National Register in 1970, became a National Historic Landmark in 1994 as part of the Camden Expedition Sites National Historic Landmark. The park itself includes a pond, bandstand, gazebo, several monuments, and mature trees within manicured lawns.

Adjacent to the Arsenal Building is the Arkansas Museum of Fine Arts (501 East 9th Street, 1937) constructed by the Works Progress Administration (WPA), which exhibits elements of the Art Moderne style popular with WPA building projects and featuring sleek limestone detailing. The museum was expanded in 1963 and again in 2023, enclosing the original façade within a new entrance. The University of Arkansas College of Medicine (1201 McMath Avenue, 1935), now the William H. Bowen School of Law, is another excellent example of the Art Moderne style constructed by the WPA.

The streetscape is a significant, character-defining element of the Historic District as it has changed little in the last 100 years. Many of the larger 19th century homes featured cast-iron fences or stone retaining walls around their yards. Several excellent examples remain, including fences at the Lincoln House (301 East 7th Street, 1878), the Pike -Fletcher-Terry House (411 East 7th Street, 1840), the Rozelle-Murphy House (1301 South Scott Street, 1887), and stone walls at 415 East 9th Street (1903). Historic stone curbs line most of the streets, and carriage walks feature strips of grass, shrubs, and mature trees. Several stone carriage steps remain at the Johnson House (507 East 7th Street, 1877) and the Cook-Rhein House (605 East 6th Street, 1873).

Urban Renewal and Infill Development (1946-1974)

World War II was an economic boon across the nation and Little Rock was no exception. With the city’s population exceeding 100,000, development expanded to the city’s outskirts. The Historic District was largely built out and by this time most post-war construction occurred as infill on vacant lots. Urban renewal in the post-war era sought to modernize older neighborhoods through the demolition of entire blocks for new development. The Historic District experienced substantial changes due to the urban renewal movement. The construction of Interstate 630 (1969-1985) and Interstate 30 (1960-1985) significantly disrupted the neighborhood’s cohesion, leading to the razing of over 15 blocks of pre-1960s structures within the Historic District. Furthermore, various urban renewal projects within the Historic District led to the demolition of smaller buildings, which were replaced with high-rise, large-scale developments and associated parking lots.



Cumberland Towers at 311 E 8th St.

The two most popular post-war styles found within the Historic District are Mid-Century Modern and the International Style. Known for its smooth wall surfaces, flat roofs, and no ornamentation, the International Style was the precursor to the Mid-Century Modern style. The Cumberland Towers (311 East 8th Street, 1973) is a later example of the International Style and is listed in the National Register of Historic Places. The Mid-Century Modern style retains flat roofs and wall surfaces but includes large windows and ornamentation, such as wall patterns. An excellent example of the Mid-Century Modern style is the former Price Chiropractic Clinic (200 East 13th Street, 1955) through its use of brick, large panes of glass, exterior clad and steel framing, and a decorative brick wall panel.

In response to urban renewal efforts in downtown Little Rock and adjacent neighborhoods, including the Historic District, the Quapaw Quarter Association formed in 1961 and incorporated in 1968 to preserve important historic places, spurring the local historic preservation movement.

National Register of Historic Places

The National Register of Historic Places is the nation’s official inventory of historic properties significant to the nation’s history and is a program of the National Park Service. In Arkansas, the National Register program is administered by the Arkansas Historic Preservation Program (Arkansas State Historic Preservation Office), an agency of the Division of Arkansas Heritage. Listing in the National Register is an honorary designation and does not restrict the use, alteration, or disposition of a property.

The MacArthur Park Local Ordinance Historic District was listed in the National Register of Historic Places in 1977 and includes 21 individual National Register sites and one National Historic Landmark.

National Historic Landmarks

- ***Camden Expedition Sites National Historic Landmark***
(includes the United States Arsenal Building, 503 East 9th Street, National Historic Landmark listed 1994)

National Register Listed Sites

- ***Baer House***
(1010 South Rock Street, National Register listed 1982, NR #82000876)
- ***Chisum House***
(1320 South Cumberland Street, National Register listed 1975, NR #75000403)
- ***Cumberland Towers***
(311 East 8th Street, National Register listed 2017, NR #100000706)
- ***Curran Hall***
(615 East Capitol Street, National Register listed 1976, NR #76000453)
- ***Fletcher House***
(909 South Cumberland Street, National Register listed 1982, NR #82000890)
- ***Absalom Fowler House***
(502 East 7th Street, National Register listed 1973, NR #73000387)
- ***Augustus Garland House***
(1404 South Scott Street, National Register listed 1975, NR #75000408)
- ***Frederick Hanger House***
(1010 South Scott Street, National Register listed 1974, NR#74000496)
- ***Johnson House No. 1***
(514 East 8th Street, National Register listed 1982, NR #82000902)
- ***Johnson House No. 2***
(516 East 8th Street, National Register listed 1982, NR #82000903)

- **Johnson House No. 3**
(518 East 8th Street, National Register listed 1982, NR #82000904)
- **Angelo Marre House**
(1321 South Scott Street, National Register listed 1970, NR #70000128)
- **Nash House**
(409 East 6th Street, National Register listed 1982, NR #82000913)
- **Nash House**
(601 South Rock Street, National Register listed 1982, NR #82000914)
- **Pike-Fletcher-Terry House**
(411 East 7th Street, National Register listed 1972, NR #72000208)
- **St. Edward's Church**
(823 South Sherman Street, National Register listed 1982, NR#82000929)
- **William L. Terry House**
(1422 South Scott Street, National Register listed 1976, NR #76000459)
- **Thurston House**
(923 South Cumberland Street, National Register listed 1982, NR #82000931)
- **Trapnall Hall**
(423 East Capitol Avenue, National Register listed 1973, NR #73000389)
- **Vanetten House**
(1012 South Cumberland Street, National Register listed 1982, NR #82000933)



Curran Hall at 615 E Capitol Ave.

3

Guidelines for Building Materials

Section 3 of the MacArthur Park Historic District Design Guidelines provides standards and guidelines for the appropriate preservation, maintenance, repair and replacement of historic building materials including wood, masonry, stucco, metal, and glass. In addition, information about common substitute materials and a material lifecycle comparison help to illustrate the importance of maintaining and preserving historic building materials. The substitute materials in this section outline the most common modern materials used in place of traditional building materials for rehabilitation and new construction projects. Whether or not a substitute material is considered appropriate for a project and property in the Historic District is determined by how the substitute material is similar to the original material in design, color, texture, dimension, shape, and other visual qualities. Vinyl and Exterior Insulation and Finishing System (EIFS) is discussed in this section as a common substitute material in the construction industry but is not considered an appropriate substitute material in the MacArthur Park Local Ordinance Historic District.



The use of natural materials such as wood, brick, and stone help to define the architectural styles and building types that characterize the MacArthur Park Local Ordinance Historic District. As an example, wood clapboard, wood shingles, and decorative wood trim for eaves, porches and windows provide a distinctive design that illustrates the Queen Anne style used for the Ferling House (401 East 10th Street). Wood clapboard is also a common element found on historic secondary buildings such as garages and carriage houses, including the carriage house for the Lincoln House (301 East 7th Street).

Exterior wall surfaces, chimneys, and foundations often utilize masonry materials such as brick and stone. Brick is a common exterior wall surface material used in many of the early 20th century Craftsman-style apartment buildings found in the district, often in combination with stucco. Stone is used in multiple forms throughout the district, as seen in the rusticated stone block foundations at the Holtzman-Vinsonhaler-Vogler House (512 East 9th Street), and the decorative stone window hoods at the Mills-Davis House (523 East 6th Street). Other materials found in the district include stucco cladding (722 Sherman Street), wrought-iron fencing at the Pike-Fletcher-Terry House (411 East 7th Street), and glass in windows and doors.

The Importance of Materials

Historic buildings in the MacArthur Park Local Ordinance Historic District feature high-quality natural materials such as old-growth wood, stone, brick, stucco, slate, and wrought iron. The high quality and longevity of these materials – which do not deteriorate quickly and are easily repaired – are an important factor in why historic buildings last. Historic materials also provide a building with historic integrity and authenticity, creating the architectural character that makes the district significant. Retaining historic materials in place through long-term maintenance and repair is crucial to maintaining the character and integrity of the historic district. While new materials may be less expensive in the short term, they do not provide the longevity and character of historic materials and over time will erode the significance of the district. Property owners should prioritize the maintenance, repair, and use of high-quality natural materials whenever possible.



Lincoln House at 301 E. 7th St.

The Value of Property Maintenance

3 Providing regular maintenance on your property will help to ensure the longevity of historic materials and preserve the architectural character and integrity of the building and district. Natural building materials, such as wood, brick, and stone, are sustainable in nature and easily repairable resulting in the preservation of the district's significant and irreplaceable character. In addition, simple repairs included in the maintenance of the building do not alter the materials or character and often do not require Historic District Commission review at a public hearing. See Section 1: Introduction for further information regarding work eligible for administrative review by City staff.

The first step in providing long-term maintenance is to conduct annual inspections of the exterior of the building, including windows, doors, siding, masonry, trim, roof, dormers, porches, and other architectural features. Look for areas of deterioration on siding and trim, flaked or peeling paint, missing roof shingles, cracks in stucco and masonry materials, missing mortar joints in walls and foundations, and cracked or warped glass in windows and doors.

When planning for repairs, use the simplest methods and in-kind materials for areas identified as deteriorated or damaged. The following guidelines include detailed guidance for maintaining and repairing historic materials.

General Material Guidelines

- **Retain Historic Materials in Good Condition:** Regular maintenance and repair of historic materials will ensure longevity and architectural integrity.
- **Keep Historic Materials Clean:** Keeping historic materials clean and free of dirt, grime, stains, and vegetation will help to prevent deterioration.
- **Repair and Replace Using In-Kind Materials:** Use matching or compatible materials to maintain the historic character of a property.
- **Consult Professionals When Necessary:** Employ professionals who have experience working with historic building materials and repair methods.



Substitute Materials, Longevity, & Lifecycle Comparisons

Most common historic construction materials have modern equivalent substitutes that are often marketed and used in the construction industry. ***While some historic materials in need of replacement can be substituted with new products, the HDC reviews all proposed substitute materials and may not permit the use of certain materials.***

Substitute materials can alter the appearance, design, system function, and character of historic buildings. Additionally, some substitute materials can cause damage or long-term harm to historic buildings, which were designed and built in ways that may not be compatible with newer materials and systems.

The marketing of “newer” substitute materials is designed to sell new products and may not always consider the negative effects they may have on historic buildings. Often, such marketing oversells the durability of new products, which typically have not had adequate time to observe durability, while underselling the longevity of historic materials. Homeowners face the challenge of filtering through sometimes-conflicting rhetoric to understand when newer materials are appropriate and beneficial substitutes. Whether or not a substitute material is considered appropriate for a project and property in the Historic District is determined by how similar the substitute material is to the original in design, color, texture, dimension, shape, and other visual qualities.

In this section, different historic materials found in the Historic District are discussed. Each material is followed by a section on substitute materials, where various substitutes are evaluated based on their durability, resistance to paint, moisture, sun damage, pest resistance, sustainability, and aesthetic/historic characteristics. ***While no materials are permitted without prior commission review, certain materials, such as vinyl and Exterior Insulation and Finishing Systems (EIFS), are not appropriate in the Historic District. Photographs of materials in this section marked with an X identify them as inappropriate substitute materials.***





Wood

Wood is one of the most common materials used in the construction of historic homes the MacArthur Park Local Ordinance Historic District and is vital to its visual character. Wood elements and features, including wood clapboard, wood shingles, dormers, bays, porches, stairs, windows, and other architectural detailing, help to create the area's historic identity. Wood clapboard comes in a variety of profiles such as beveled, board and batten, and others, and used in conjunction with various architectural styles within the Historic District, including Greek Revival (516-518 East 9th Street), Queen Anne (923 Cumberland Street), Folk Victorian (Bouillion House, 419 East 10th Street), and Georgian Revival (Nash House, 409 East 6th Street), as well as building types such as cottages (423 East 8th Street). Wood is a durable, long-lasting material when properly maintained, repaired, and painted. Wood is a repairable material that can be sanded, repaired, and painted where deterioration occurs without altering the character of the building.

Wood elements, such as cladding, trim, porches, and other wood features, will deteriorate with long-term exposure to the elements, including sunlight, water, snow, ice, hail, insects, and vegetation. Inspect wood elements for deterioration and damage such as splitting, softness, and peeling paint or paint loss. Consult the following **National Park Service Preservation Briefs** (listed in Appendix E) for detailed guidance on cleaning and repair methods:

- **Preservation Brief No. 6: Dangers of Abrasive Cleaning to Historic Buildings**
- **Preservation Brief No. 9: The Repair of Historic Wood Windows**
- **Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork**
- **Preservation Brief No. 45: Preserving Historic Wood Porches**



Wood architectural features of the Mills House, 523 E 6th St.

Old Growth versus New Growth Wood

When deciding between repairing or replacing historic wood features such as cladding, trim, or windows, it's crucial to understand the quality differences between old growth and new growth wood. Old growth wood, harvested from virgin forests over a century ago, is characterized by tightly packed growth rings, giving it superior strength, stability, and longevity. This wood was cut from trees that had grown for centuries, resulting in a material that is far more durable than what is available today. By the mid-20th century, virgin forests in the U.S. had largely disappeared, replaced by new growth wood, which is harvested more quickly for mass production. This newer wood has fewer growth rings, making it less durable and more prone to frequent repairs and replacements. To preserve the integrity and character of historic buildings, it's often best to maintain and repair old growth wood.



Old Growth vs New Growth Wood © Craftman Blog

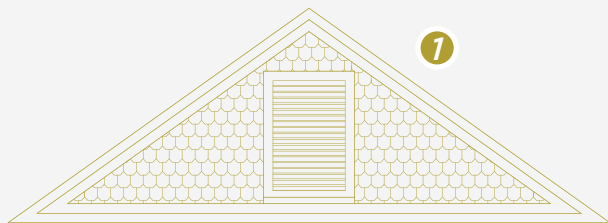
Unique Wood Patterns in the MacArthur Park Local Ordinance Historic District



1. Diamond Shingles

Description: Shingles cut into a diamond shape.

Characteristics: Diamond shingles offer a distinctive, geometric look that can add sophistication and uniqueness to a building. This pattern is often seen in historic homes and buildings with ornate architectural details.



2. Arrow Head Shingles

Description: Shingles feature long vertical planks with a distinct V-shaped or arrowhead cut at the bottom edge.

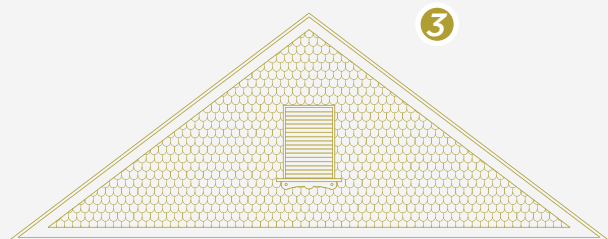
Characteristics: V-Cut shingles offer a unique and striking appearance, adding a sense of elegance and sophistication to a building. The pointed bottoms create a rhythmic and dynamic pattern that draws the eye.



3. Fish Scale Shingles

Description: These shingles have a rounded, scale-like bottom edge.

Characteristics: Fish scale shingles create an intricate, decorative pattern that adds elegance and charm. They are commonly used in Victorian-style architecture and for accent areas to enhance visual appeal.



3.1: Wood Maintenance – Maintain original and historic wood features and elements that are in good condition.

1. Conduct annual inspections of exterior wood materials such as siding, shingles, trim, and other features to identify areas of weathering, damage, rot, and peeling or blistering paint.
2. Maintain exterior wood surfaces by cleaning, repainting, and clearing away vegetation.
3. Remove existing artificial siding to expose historic wood siding or other features. Assess, repair, clean, and repaint uncovered wooden siding where needed.



Maintain exterior wood surfaces by cleaning, repainting, and clearing away vegetation, Butler House at 609 S Rock St.



3.2: Wood Preservation – Preserve original and historic wood features and elements that are in good condition.

1. Do not remove wood materials that are in good condition.
2. Do not cover historic wood materials with artificial siding or other non-original materials.

3.3: Wood Cleaning and Painting – Clean wood surfaces using soap or mild detergent to prevent damage. Rinse cleaned surfaces with water at a low pressure.

1. To avoid damaging wood surfaces, do not use aggressive cleaning methods such as sandblasting, high pressure washing, or use mechanical stripping tools. Damaged wood surfaces will allow water to infiltrate causing further deterioration and may lead to the need for replacement.
2. Wash dirt accumulation using the gentlest means possible. Start with natural bristle brushes and water only and add mild phosphate-free detergent or trisodium phosphate (TSP) if necessary. Remove mold and stains from wood surfaces using oxygen bleach (hydrogen peroxide) or other appropriate commercial products.
3. Scrape and remove peeling, loose, or warped paint by hand. Sanding is an appropriate alternative. For more ornamental surfaces, consider using a low caustic thermal or chemical paint stripper. Prior to repainting, clean off dirt, grime, and vegetation and make necessary repairs.
4. Remove only the outer layer of peeling paint to allow new paint to adhere to the wood surface. Sanding and stripping paint layers down to the original wood surface is not necessary unless blistering and cracking are visible on the original wood surfaces.
5. Use a quality paint primer on bare wood surfaces prior to repainting following the manufacturer's instructions. For new growth replacement boards and Dutchman repairs, apply primer to the front, back, and edges of new boards or sections.

3.4: Wood Cleaning & Painting

1. Do not coat exterior wood surfaces with non-breathable products. These coatings trap moisture which can lead to damage to exterior and interior finishes.

- 2. Exterior wooden architectural features shall be painted rather than stained or untreated, unless originally stained as a character-defining feature.

3.5: Wood Repair – Repair deteriorated wood using commercial wood epoxies rather than replacing it with new wood. Do not remove or replace historic wood that is in good condition.

- 1. For small areas of deterioration, patch with wood putty. For larger areas of deterioration, repair using wood epoxies. For large areas that are significantly deteriorated, remove only the damaged area and replace with in-kind materials using the Dutchman repair method by cutting out the deteriorated wood and inserting new wood matching the original material, size, shape, profile, and texture.
- 2. Do not remove architectural features that are in good condition such as trim, belt courses, brackets, and dentils during the repair of wood siding.
- 3. Repaint the repaired section of siding to match the existing type of paint and color scheme. Back prime new sections by applying a coat of primer to the reverse side and edges.



For small areas of deterioration, repair wood using commercial wood epoxies. © Repair Care Co UK



3.6: Wood Siding Replacement – Replace original wood siding only when large areas are too deteriorated to repair, such as an entire façade or facades. These circumstances of irreparable deterioration and damage are typically a result of fire, insects, water, or other causes.

- 1. Replace wood siding using in-kind materials, where possible, or a similar species of wood, which match the original siding in size, shape, profile, and texture.
- 2. When it is not feasible to replace the original wood siding with in-kind materials, use a compatible substitute material that matches the original in appearance. See the end of this section for additional information on substitute materials and the circumstances in which they are appropriate to use.
- 3. Do not remove architectural features that are in good condition such as trim, belt courses, brackets, and dentils during the replacement of deteriorated original wood siding. When deteriorated beyond repair, replace with in-kind material to match the original material, size, shape, texture, and design.
- 4. Back prime new boards by applying a coat of primer to the reverse side and edges. Repaint the new wood siding to match the existing type of paint and color scheme.
- 5. Determine siding placement and design using onsite evidence, historic photographs, drawings, or other documentation. When no documentation exists, refer to other historic buildings of similar age or architectural style.



Do not use replacement materials that do not match the character of the original wood, as this can lead to architectural failures. © Scribeware



Wood Substitute Materials

Fiber Cement



Fiber-Cement is an engineered material, often recognized by the brand name Hardie. It is a durable material that needs minimal maintenance over its 30-to-50-year lifespan. Fiber cement products can be used as clapboard siding, shingle siding, and trim. It is generally cut to size and installed much like wood.



Durability: Fiber- -cement manufacturers will typically warranty their product, some as much as 30 years. Warranties typically only apply to the building owner who purchases the product. The product is exceptionally durable compared to new growth wood and resists damage from moisture, sun, heat and storm damage.



Paint: Fiber cement typically comes with a color which is integrated into the product during manufacturing. This provides for durable color, but colors may fade over time. Another disadvantage is that color preferences may also change over time. Fiber cement can be painted, but once painted, the time cycle and costs for painting is similar to that of wood.



Moisture/Sun Damage: Fiber cement is generally not susceptible to decay from moisture or sun. Prolonged exposure or immersion in water may eventually deteriorate the material or fade the color.



Pest Resistance: Fiber cement is not a food source for insects. If fiber cement is installed over wood siding or wood framing, pest control will be necessary to prevent the infiltration of insects and the damage they cause which will be hidden under the material. This is a key reason why covering historic wood siding with an additional layer of material is prohibited.



Sustainability: Fiber cement production can result in high emission levels and cause environmental issues, although some manufacturers use recycled materials or minimize environmental impacts. As a finished product, fiber cement is not generally considered harmful to the environment or people. As waste, it cannot be recycled and does not rapidly degrade in landfills.



Aesthetics/Historic Characteristics: In some cases, fiber cement can be a potentially appropriate substitute for wood siding and trim in new construction. However, as a replacement for wood siding, fiber cement dimensions and profiles do not match those of wood, so patching or integrating fiber cement with historic wood is not recommended and is generally considered inappropriate. Fiber cement is much thinner than wood, and replacement with fiber cement will change shadow lines on siding. In addition, some fiber cement siding and trim products have exaggerated wood grain surfaces which is not accurate to historic wood surfaces and is not recommended.

Photo © DaBella

X Vinyl Siding



Vinyl is a polyvinyl chloride resin (PVC), which is a petroleum-based product. It is a durable material that needs little maintenance over its lifespan. While not recommended, vinyl products have been used as clapboard siding, shingle siding, and used in manufactured components such as doors and windows.



Durability: Vinyl manufacturers will typically warranty their products, ranging from 20-40 years. Warranties typically only apply to the building owner who purchases the product. Vinyl siding is exceptionally durable; it will not decay from moisture and is resistance to sun damage. However, vinyl siding is susceptible to damage from high winds and high heat.



Paint: Vinyl comes with a color which is integrated into the product during manufacturing. This provides for durable color, but colors may fade over time. Another disadvantage is that color preferences may also change over time. Paint does not adhere well to vinyl and painting vinyl is not recommended.



Moisture/Sun Damage: Vinyl is generally not susceptible to decay from moisture. However, prolonged sun exposure may eventually deteriorate the material or fade colors. Vinyl can become brittle over time with prolonged sun exposure.



Pest Resistance: Vinyl is not a food source for insects. If vinyl is installed over wood siding or wood framing, pest control will be necessary to prevent the infiltration of insects and the damage they cause which will be hidden under the material. This is a key reason why covering historic wood siding with an additional layer of material is not recommended.



Sustainability: As a petroleum product, vinyl is a part of the overall petroleum industry which has a detrimental effect on the environment. As a finished product, it is not generally considered harmful to the environment or people. As waste, it cannot easily be recycled and does not rapidly degrade in landfills.



Aesthetics/Historic Characteristics: Vinyl is not an appropriate material for historic properties or new construction within the Historic District. Although vinyl siding can be easily applied over the top of historic wood siding, its application changes the wall thickness and dimensional relationships of the siding to adjacent architectural features. Vinyl siding must have corner boards, which may not have existed on some historic clapboard buildings. Vinyl also requires edge channels around window and door openings, something that does not exist with wood clapboard. In addition, many vinyl siding products have exaggerated wood grain surfaces, which is not accurate to historic wood surfaces.

Photo © Marshall Building & Remodeling

Epoxy Resin



Epoxy resins are synthetic materials that can be molded and shaped into decorative forms and details. They are lightweight compared to wood, plaster, or masonry. Epoxy resins are commonly used to patch or repair deteriorated sections of wood rather than replacing the wood.



Durability: Epoxy resins are very durable and resist decay and damage from impact. They must be securely anchored to their substrate, which is the weakest link. A mechanical fastener in addition to adhesives is typically recommended.



Paint: Resins can be painted and have lifecycles comparable to exterior paint applications. Color can also be integrated into the material, but painting is a very common finish.



Moisture/Sun Damage: Excess moisture can damage adhesives and anchors and intense sun exposure can cause deterioration.



Pest Resistance: Epoxy is not a food source for pests. However, some animals may chew on it, such as squirrels, which can damage it.



Sustainability: Epoxy resin production has a similar emissions level to that of wood production. As a finished product, it is not generally considered harmful to the environment or people. As waste, it cannot be recycled and does not rapidly degrade.



Aesthetics/Historic Characteristics: Because it can be painted and easily molded into decorative shapes, epoxy resins are a potentially appropriate substitute for patching and replacing decorative features of wood, plaster, stucco, cast iron, and masonry.

Photo © Industrial Clear



Masonry

Masonry materials – including brick, stone, and concrete – are common in the construction of homes, apartments, and religious buildings in the MacArthur Park Local Ordinance Historic District. The variety of scale and design of the district’s historic masonry buildings – including homes, apartments, commercial buildings, churches, and schools – are instrumental in portraying the architectural character of the district. Common masonry features include exterior wall surfaces, porch elements, chimneys, foundations, slate roofs, and, in some cases, decorative or retaining parged concrete or stone walls. Masonry is long-lasting when properly maintained. Annual inspections for damage to masonry and mortar joints will help to prioritize repair and prevent additional damage or water infiltration.

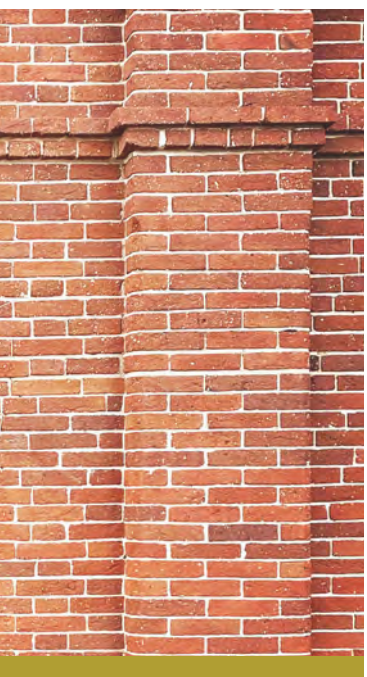


Bracey-Manning House at 620 E 6th St.

Annual inspections for damage to masonry and mortar joints will help to prioritize repair and prevent additional damage or water infiltration.

Cleaning, repairing, and repointing historic masonry materials requires the expertise of a skilled mason in most cases. Consult the following **National Park Service Preservation Briefs** (listed in Appendix E with link) for detailed guidance on cleaning and repair methods:

- **Preservation Brief No. 1: Assessing Cleaning and Water-Repellent Treatments for Masonry Buildings**
- **Preservation Brief No. 2: Repointing Mortar Joints in Historic Masonry Buildings**
- **Preservation Brief No. 6: Dangers of Abrasive Cleaning to Historic Buildings**
- **Preservation Brief No. 15: Preservation of Historic Concrete**
- **Preservation Brief No. 38: Removing Graffiti from Historic Masonry**
- **Preservation Brief No. 42: The Maintenance, Repair, and Replacement of Historic Cast Stone**



Brick

Historic bricks are comprised of baked clay that form a hard exterior surface, allowing for their use in the construction of walls and foundations. Historic brick and mortar compositions are softer than their modern counterparts and require care when repointing or replacing individual bricks. Hard modern bricks and modern mortar composition can lead to future damage to historic bricks during expansion and contraction. Bricks come in a variety of colors and textures and can be laid in multiple patterns and courses that often correlate to the scale and architectural style of the building. The features of mortar joints used in the construction of brick walls, such as the color, width, and profile, are also important characteristics of a brick façade. In the Historic District, a variety of 19th and 20th century architectural styles utilize brick, including Italianate (Lincoln House, 301 East 7th Street), Queen Anne (Holzman-Vinsonhale House, 500 East 9th Street), Colonial Revival (Bracy-Manning House, 620 East 6th Street), Tudor Revival (1301 Cumberland Street), and Craftsman (1015 South Scott Street). Brick is the primary material found in the district’s institutional and commercial buildings, such as the East Side School (1401 South Scott Street). Historic brick sidewalks also contribute to the character of the historic district.

Limestone

Limestone, cut into smooth or rusticated blocks, is a material often used in the historic district for foundations and architectural detail on homes. Limestone is also used as an exterior wall surface and architectural detail on larger buildings such as apartments, churches, and schools. Late 19th century residential styles such as Queen Anne (1001 Cumberland Street), Gothic Revival (Fred Kramer School, 715 Sherman Street) and Second Empire (Angelo Marre House, 1321 South Scott Street) often use rusticated limestone as the foundation material. When used as an architectural feature, including for belt courses, sills, lintels, and window hoods, limestone is a common material found in use by architectural styles such as Classical Revival, Italianate, and Art Deco. For example, the East Side School Auditorium (1400 Cumberland Street) has a limestone belt course, windowsills, hoods, and surrounds, as well as columns, cornices, and decorative detailing. The Lincoln House (301 East 7th Street) has prominent decorative limestone window hoods. The University of Arkansas Medical School (1201 McMath Avenue) features a limestone belt course, windowsills, a prominent stone entry, and decorative detailing. Historic limestone curbs are also an important characteristic of the historic district's streetscape, and limestone monuments are a prominent feature within MacArthur Park.



Concrete

Concrete is a mixture of cement, sand, gravel, and water used as a construction material once solidified. Concrete, formed into blocks or poured into frames, is common in the Historic District in foundations and exterior surfaces on some 20th century homes, such as 624 Ferry Street, as well as several mid-century apartment towers, including Cumberland Towers (311 East 8th Street). Concrete is also the most common material used for public and private sidewalks.



3.7: Masonry Preservation and Maintenance - Preserve and maintain original and historic masonry materials that are in good condition.

1. Conduct annual inspections of exterior masonry materials, including walls, foundations, mortar joints, and architectural features, to identify areas in need of repair.
2. Identify areas of deterioration such as cracks, spalling, loose masonry units, and crumbling or missing mortar.
3. Prioritize repairs to mortar joints to avoid water infiltration and additional damage.
4. Remove artificial siding or other non-historic coverings such as aluminum or vinyl siding, brick veneers, EIFS, and plywood. Clean and repair the uncovered historic masonry as needed.



Preserve and retain original and historic masonry materials in good condition, 406 E 7th St.



3.8: Masonry Cleaning and Painting - Use the gentlest methods possible when removing dirt, soot, mold, and stains from historic masonry, such as washing with mild detergents using natural bristle brushes, water misting, or steam cleaning with water.

1. Remove oil and metallic stains using non-ionic detergents or other appropriate commercial products.
2. Use biodegradable or environmentally safe cleaning or paint removal products.
3. Consult a skilled mason knowledgeable in historic masonry to remove paint from masonry surfaces using chemical removers.
4. When cleaning or removing paint from masonry surfaces, prepare a test area with low visibility to determine which cleaning methods are appropriate and safe to prevent discoloration or further damage.
5. When repainting existing painted masonry, use a hand scraper to remove the outer layer of paint prior to repainting with water permeable paint following the manufacturer's instructions. Latex paint seals moisture inside masonry causing deterioration and is not appropriate for use on masonry materials.



Clean and remove paint from masonry surfaces using gentle scraping methods. © The Spruce



3.9: Masonry Cleaning and Painting – Do not alter, damage, or obscure historic materials through inappropriate cleaning and painting methods.

1. Do not sandblast or use high-pressure water cleaning over 300 pounds per square inch (psi) to avoid damaging the hard exterior surface of the masonry. Damage to the exterior is permanent and will allow water to infiltrate.
2. Do not use hydrochloric acid or other similar cleaners to avoid damaging masonry surfaces.
3. Do not paint masonry that has not been historically painted. However, in rare cases where there is significant surface damage resulting from inappropriate cleaning methods, paint can serve as a protective coating to prevent water infiltration.
4. Do not apply silicone or waterproof coatings to masonry. These coatings have limited effectiveness and may add to moisture problems by not allowing the masonry wall system to breathe.



Do not paint historically unpainted masonry. © McGill Restoration



3.10: Masonry Repair – Repair rather than replace original masonry materials that remain in good condition. Use in-kind materials that match the original in size, texture, and color to replace damaged masonry.

1. Use the Dutchman repair process to patch damaged stone by removing the damaged material and inserting new matching material.
2. Do not apply scrub or slurry coating or cover deteriorated masonry with stucco or artificial siding instead of appropriate repair and repointing.

3.11: Masonry Repointing – Do not repoint (also known as tuckpoint) mortar joints that remain in good condition. Replace only deteriorated or missing mortar joints using mortar that matches the original in mortar composition, width, depth, profile, raking, texture, and color.

1. Do not use concrete or Portland cement to replace historic mortar joints if not used originally. Concrete and Portland cement will not expand and contract when needed, causing masonry to crack.
2. Match the new mortar to the original mortar material in composition, strength, color, and texture. Duplicate the width and joint profile of historic mortar joints to avoid altering the character of the building when viewed from the street.



Do not use portland cement as a type of mortar, as this will cause spalling. © Hudson Valley Chimney



3.12: Masonry Repointing – Consider utilizing best practices when repointing (also known as tuckpointing) deteriorated or missing mortar joints or consult a professional mason with experience working with historic masonry.

1. Remove deteriorated mortar joints by hand rather than using mechanical tools to prevent damage to the historic masonry material. A strong mortar bond requires a depth of two or three times the width.
2. When feasible, test the historic mortar composition prior to repointing. In general, an appropriate historic mortar is comprised of one part lime and two parts sand.

3.13: Masonry Replacement – When repair of masonry materials is not feasible, replace only damaged or deteriorated masonry using salvaged materials, if available, that match the size, color, and texture of the original.

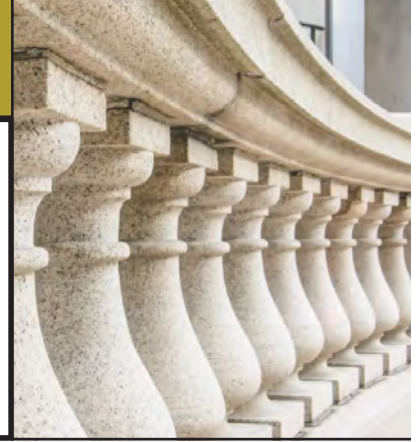
1. When salvaged materials are not available, use in-kind materials that match the size and appearance of the historic material as closely as possible.
2. Do not replace deteriorated masonry with a substitute material that is not compatible with the visual appearance of the original, including the following characteristics: scale, texture, finish, and color. See below for additional information on substitute materials.
3. Do not use mortar as a replacement for missing masonry units.
4. Use in-kind materials to replace missing masonry features. Determine their placement and design using onsite evidence, historic photographs, drawings, or other documentation. When no documentation exists, refer to other historic buildings of a similar age and architectural style.



Masonry Substitute Materials

Cast Stone

Cast stone is a precast concrete material with very fine aggregate formed to look like natural cut stone. It can be a good substitute for cut stone, especially decorative stone. Cast stone can be made from cement or can be manufactured from natural sands, crushed stone, or natural gravels. Cast stone can be colored with mineral coloring pigments. The use of cast stone as a substitute for natural cut stone has been a traditional building material for centuries.



Durability: Cast stone is very durable, on par with concrete, but not as durable as natural cut stone and is susceptible to damage from moisture infiltration due to its composition.



Paint: Like cut stone, cast stone should not be painted. The color is integral to the material when manufactured.



Moisture/Sun Damage: Cast stone can be damaged from excessive moisture infiltration. Colors are generally stable even when exposed to intense sun exposure.



Pest Resistance: Cast stone is not a food source for pests.



Sustainability: The production of cast stone results in high emission levels. As a finished product, it is not generally harmful to people or the environment. Cast stone can be ground up and reused as an alternative to being placed in landfills.



Aesthetics/Historic Characteristics: If properly detailed and color matched, cast stone is a potentially appropriate substitute for the replacement of natural cut stone or new stone details. It should not be used as a Dutchman repair for natural cut stone but can be set next to cut stone if the composition is a good match.

Photo © Premier Precast

Glass Fiber Reinforced Concrete



Glass Fiber Reinforced Concrete (GFRC) is a lightweight concrete system that uses fiberglass as a reinforcement material, allowing it to be thinner and lighter than traditional masonry. Manufactured and molded into decorative shapes and coming in a variety colors, it is often used as a substitute for terra cotta and stone.



Durability: GFRC is very durable compared to terra cotta and even stone and can resist stress cracks if detailed properly. Its lifecycle is similar to concrete.



Paint: GFRC typically comes with a color which has been integrated into the product during manufacturing. This provides for a durable color that resists fading. It can be painted, but once painted, the time cycle and costs for painting is similar to masonry.



Moisture/Sun Damage: Water infiltration can be bad for the framing system and anchoring, though stainless steel, is typically used. Sun exposure is not an issue.



Pest Resistance: GFRC is not a food source for pests.



Sustainability: The manufacture of GFRC can result in high emission levels. As a finished product, it is not generally harmful to people or the environment. GFRC is not recyclable, but its metal framing is.



Aesthetics/Historic Characteristics: GFRC can be manufactured with integrated color for matching and molded to match decorative profiles. For the replacement of larger areas of masonry, such as decorative cornices, it is a potentially appropriate substitute.

Photo © BFT International

Fiber Polymers & Fiberglass



Fiberglass and the related Fiber Reinforced Polymers (collectively FRP) are synthetic materials that can be molded into decorative shapes and details. They are lightweight and are often used as a substitute for decorative wood or masonry elements.



Durability: FRP is very durable but is susceptible to impact damage.



Paint: FRP typically comes with a color which has been integrated into the product during manufacturing. Colors can fade over time due to sun exposure. It can be painted, but once painted, the time cycle and costs for painting are similar to that of wood.



Moisture/Sun Damage: FRP can deteriorate with excessive exposure to moisture and sun.



Pest Resistance: FRP is not a food source for pests. However, some animals may chew on it, such as squirrels, which can damage it.



Sustainability: FRP production has a similar emissions level to that of wood. As a finished product, it is not generally considered harmful to the environment or people. As waste, it cannot be recycled and does not degrade rapidly in landfills.



Aesthetics/Historic Characteristics: FRP can be manufactured with integrated color for matching and can be molded to match decorative profiles. For the replacement of larger areas of decorative wood or masonry, such as columns, moldings, and decorative cornices, it is a potentially appropriate substitute.

Photo © Eco Cladding

Roofing Substitute Materials

Composite Polymers



Composite polymers are a synthetic material reinforced with polymer fibers to increase durability. Because they are lightweight and durable, they are commonly used as a substitute for cedar shingles, clay tiles, and slate roofs, and can even be used to replace asphalt shingles. Compared to clay tile and slate, composite shingles are significantly lighter in weight which reduces stress on roof framing.



Durability: Composite polymers are extremely durable compared to asphalt or cedar shingles and have a much longer lifecycle (2-3 times). The material is less susceptible to impact damage than clay tile and slate but has an expected lifespan of about half that of clay tile and slate (40- 50 years). Note that flashings for composite roofing should always be as durable as the shingles and made out of a material such as copper.



Paint: Composite polymers have a color which has been integrated to the product during the manufacturing process. The color is stable and will not fade due to sun exposure. The material is not intended to be painted, and painting is not recommended.



Moisture/Sun Damage: Composite polymers are considered more durable than asphalt or cedar shingles and provide reasonable resistance compared to clay tile and slate.



Pest Resistance: Composite polymers are not a food source for pests.



Sustainability: Composite polymer production often uses recycled materials. As a finished product, it is not generally considered harmful to the environment or people. As waste, it can be recycled but does not degrade rapidly in landfills.



Aesthetics/Historic Characteristics: Composite polymer shingles are typically manufactured with thickness, profiles, colors, and designs to mimic cedar shingles, clay tiles, and slate. For cedar shingles, clay tiles, and slate roofs, and sometimes for asphalt shingles, composite polymer shingles are a potentially appropriate substitute.

Photo © HGTV

Concrete Tile



Concrete tiles are a roofing material that has been used historically and continues to be used as a substitute for clay tile roofs. Compared to clay tile roofing, concrete tiles are lighter in weight.



Durability: Concrete tiles are generally more durable than composite roofing, but less durable than clay tiles (50-80 years). Concrete tiles' resistance to impact damage is comparable to that of clay tiles. Note that flashings for concrete tile roofing should always be as durable as the shingles and made out of a material such as copper.



Paint: Concrete tiles have an integrated color which is added during the manufacturing process. The color is stable and will not fade due to sun exposure. The material is not intended to be painted, which is not recommended.



Moisture/Sun Damage: Concrete tiles can be damaged from excessive moisture exposure, especially when compared to clay tiles. Concrete tiles also allow for more organic growth than clay tiles, which can slowly deteriorate the materials.



Pest Resistance: Concrete tiles are not a food source for pests, but organic growth can occur on the surfaces.



Sustainability: The production of concrete tiles results in high emission levels. As a finished product, they are not generally harmful to people or the environment. Concrete tiles can be ground up and reused as an alternative to being placed in landfills.



Aesthetics/Historic Characteristics: Concrete tiles are typically manufactured with thickness, profiles, shapes, and colors that mimic clay tiles. For clay tile roofs, concrete tiles are a potentially appropriate substitute.

Photo © Gbutaganskij.ru



Stucco

Stucco is a plaster material found on several homes and apartments constructed in the early 20th century within the MacArthur Park Local Ordinance Historic District. Stucco is an important element that helps to define the character of the Historic District through its use on homes and apartments designed in the Tudor, English Revival, Craftsman, and Art Deco styles. Most buildings utilize stucco, often with half-timbering, on upper floors or in gable ends in conjunction with brick on the lower floors. Examples include the Craftsman Bungalow at 722 Sherman Street, the apartments at 408-410 East 9th Street, the home at 1412 South Scott Street, and Fire Station No. 2 at 1201 South Commerce Street. Stucco textures are a design characteristic highly related to architectural styles. Typically, highly textured stucco is often seen on pre-1920s buildings and smooth stucco is often a characteristic of post-1920 architectural styles.



Fire Station No. 2 at 1201 S Commerce St.

Stucco is a durable material when regularly maintained and cleaned. Stucco is a mixture of sand, lime, and water applied in multiple coats to exterior wall surfaces in a variety of textures, patterns, and colors. Also known as Portland cement or plaster, the material is strong and durable though it is not structural and is more susceptible to damage than other masonry materials. Artificial stucco, known as Exterior Insulation and Finishing Systems (EIFS), is not an appropriate substitute for stucco in the Historic District. Consult the following **National Park Service Preservation Briefs** (listed in Appendix E with link) for detailed guidance on cleaning and repair methods:

- **Preservation Brief No. 6: Dangers of Abrasive Cleaning to Historic Buildings**
- **Preservation Brief No. 22: The Preservation and Repair of Historic Stucco**

3.14: Stucco Maintenance – Maintain original or historic stucco material through cleaning and repair.

1. Conduct annual inspections of stucco surfaces to identify and prioritize cracks or other damaged areas in need of repair. Water can infiltrate cracks leading to further deterioration.

3.15: Stucco Preservation – Preserve original or historic stucco material in good condition.

1. Do not cover historic stucco surfaces with artificial siding or other non-original materials.

3.16: Stucco Cleaning and Painting – Use soap and water and a soft brush to clean stucco surfaces. Rinse using water at a low pressure.

1. Historic stucco is susceptible to water damage. Do not use abrasive or high-pressure systems to clean stucco, such as sandblasting, heavy scrubbing, high-pressure water, or chemical cleaning, as they will damage the exterior stucco surface and allow water infiltration.
2. Clean and patch cracks in the stucco surface prior to repainting.
3. Repaint stucco using limewash, latex paint, oil-based paint, cement-based paint, or similar products appropriate for stucco surfaces. The new paint should be compatible with any existing paint or coating.

3.17: Stucco Repair – Repair rather than replace cracked or damaged historic stucco. Use a coat of paint or acrylic caulk to repair small cracks in the stucco surface.

1. For larger areas of damage, remove the damaged stucco and patch with new stucco that matches the original in composition, texture, and color. If the composition of the new stucco does not match the original, it could cause further damage.
2. Do not remove stucco that is in good condition. Remove only enough material to be able to make an appropriate repair. If stucco is severely damaged across most of the wall or architectural feature, the repair may be more long-lasting if the entire section is removed and repaired with new stucco. Consider installing control joints to minimize future cracking.
3. Do not use Exterior Insulation and Finishing Systems (EIFS), also known by the brand name Dryvit, or other modern finishes, to repair or cover historic stucco.



Do not ignore hairline cracks in stucco. Make sure to paint stucco to ensure its preservation.



Do not use EIFS as a replacement to stucco. EIFS installations can lead to water retention and drainage issues. © JK Industries



3.18: Stucco Repair – Consider best practices when repairing cracked or damaged historic stucco.

1. When repairing unpainted stucco in visible areas, consider coating with whitewash to stabilize and harden the stucco surface and fill hairline cracks. Painting or replacing the entire stucco surface are acceptable alternatives.
2. Contact a professional craftsman or plasterer when extensive stucco repair is necessary.

3.19: Stucco Replacement – When the repair of historic stucco is not feasible, replace large areas of stucco with new stucco matching the original in material composition, texture, pattern, and color.

1. Remove stucco down to the underlying wall surface, typically wood lath, to apply new stucco.
2. Do not replace historic stucco with Exterior Insulation and Finishing Systems (EIFS), also known as Dryvit, or other modern finishes.
3. Use in-kind materials to replace missing stucco features. Determine their placement and design using onsite evidence, historic photographs, drawings, or other documentation. When no such documentation exists, refer to other historic buildings of a similar age and architectural style.

3.20: Stucco Replacement

1. Consider contacting a professional craftsman or plasterer when stucco replacement is necessary.

Stucco Substitute Material

X Exterior Insulation Finishing Systems



Exterior Insulation and Finishing Systems (EIFS) is a composite system made up of several layers which include sheathing, a moisture barrier, insulation, reinforcing mesh, a base coat, a primer, and a finish coating. It is often recognized by the brand names Dryvit and Sto. EIFS generally consists of a polystyrene insulation board, fiberglass mesh, and a synthetic finish coat. It has the advantage of providing insulation to a wall system. It can be applied over masonry but is generally used with frame construction. EIFS can also be manufactured in panels or used to create decorative features.



Durability: Although EIFS itself is durable and warranties are often provided for 20-30 years, the system is highly susceptible to exterior damage. The synthetic coating can be scratched, gouged, or dented with relative ease. It cannot be patched easily once damaged.



Paint: EIFS comes with a color which is integrated into the product during manufacturing. This provides for a durable color, but colors may fade over time. Color preferences may also change over time. It can be painted, but once painted, the time cycle and costs for painting is similar to stucco.



Moisture/Sun Damage: EIFS does not allow moisture to escape. If moisture is within the wall system and is not properly drained or vented, serious damage can occur. Most systems now come with drainage and venting, but if installed improperly or clogged, moisture can build up in the walls. The exterior synthetic coating is resistant to moisture and sun damage.



Pest Resistance: EIFS components are not a food source for pests. If EIFS is applied over wood frame walls, pest control will be necessary to prevent infiltration of insects and the damage they cause which will be hidden under the material. For this reason, among others, covering historic wood siding with an additional layer of material is not recommended.



Sustainability: EIFS production has a relatively low impact on emissions and the environment compared to other building materials. As a finished product, EIFS is not generally considered to be harmful to people or the environment. As waste, it cannot be recycled and does not rapidly degrade in landfills.

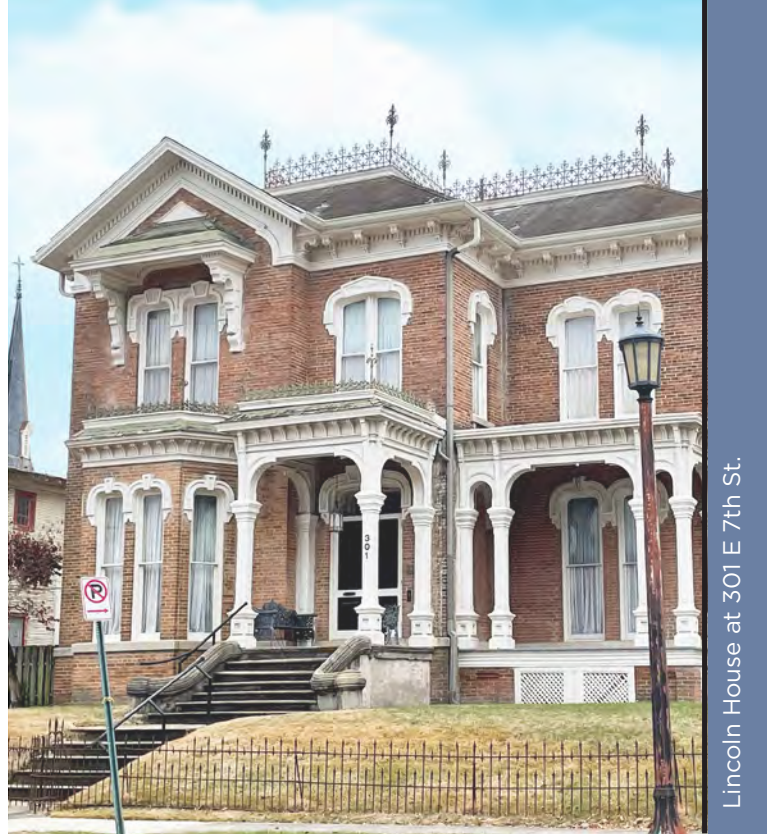


Aesthetics/Historic Characteristics: EIFS is widely used to replicate a stucco look on new construction, but it is not an appropriate material for historic repairs, replacements, or additions. The synthetic finish coat does not match the rougher textures of traditional stucco. Historic stucco cannot be patched with EIFS.



Metal

3 Metal architectural or site features found in the MacArthur Park Local Ordinance Historic District include roofs, gutters and downspouts, windows, ornamental cresting, residential fences, commercial cornices, porch supports and columns, balconies, handrails, and light fixtures. Historic metal may include cast iron, wrought iron, copper, tin, steel, and aluminum. The cast and wrought iron fences, ornamental cresting, and other historic metal features found throughout the district help to portray the rich history of the historic landscape. Often, such features are most common with particular architectural styles or from definitive periods of the Historic District's development. Most historic fences date to the late 19th century and span the yards of larger homes portraying the wealth of their owners and the neighborhood during that time. Several strong examples include the Lincoln House (301 East 7th Street), the Pike- Fletcher-Terry House (411 East 7th Street), and the Mills-Davis House (523 East 6th Street).



Lincoln House at 301 E 7th St.

Ornamental iron cresting, found along the edge of a flat roof, provides vibrant detail to the Lincoln House (301 East 7th Street) and the Angelo Marre House (1321 South Scott Street). The two pressed metal cornices displayed on the commercial building at 402 East 9th Street enhance the building's simple design. Other historic metal features include copper gutter systems. Steel casement windows are associated with early 20th century styles, such as Tudor and Gothic Revival. Stained glass windows, found in several late 19th and early 20th century homes and churches within the Historic District, are comprised of lead comes that frame the stained or colored glass.

There are also common metal features found throughout the district that are not character-defining features, such as aluminum gutters and downspouts, metal handrails, aluminum windows and storm windows, and standing seam metal roofs, which include flat metal panels connected by a raised seam to reduce water infiltration. Property owners should consider replacing non-historic features with those of appropriate material and design. Proper maintenance and repair of historic metal involves cleaning and the rust removal, which preserves the integrity and lifespan of the material. Consult the following National Park Service Preservation Briefs (listed in Appendix E with link) for detailed guidance on cleaning and repair methods:

- ***Preservation Brief No. 27: The Maintenance and Repair of Architectural Cast Iron***
- ***Preservation Brief No. 33: The Maintenance and Repair of Stained and Leaded Glass***

3.21: Metal Maintenance – Preserve and maintain historic metal architectural and site features through cleaning, rust removal, and repair.

1. Conduct annual inspections of metal surfaces and features to identify rust, corrosion, damage, and peeling paint. Note where metal features are pulling away from the building.

3.22: Metal Preservation – Preserve historic metal architectural and site features in good condition.

1. Do not remove historic metal architectural and site features that are in good condition.

3.23: Metal Cleaning – Clean metal surfaces using the gentlest methods possible, as softer metals, such as tin, zinc, lead, copper, and aluminum, may be damaged or destroyed through abrasive cleaning methods such as sandblasting.

1. For softer metals, use non-corrosive chemical methods. Consult a skilled metal contractor for proper cleaning methods. Do not sandblast or use high pressure blasting over 100 pounds per square inch (psi) to avoid damaging the metal. Consult a skilled contractor for appropriate abrasive cleaning methods or if there are damaged or missing materials.
2. Prepare a test panel before cleaning visible metal surfaces to determine the most appropriate cleaning method.
3. For harder metals, such as cast iron and wrought iron, abrasive cleaning, including sand or grit blasting, effectively removes corrosion and excess paint without damaging the material. Maintain blasting pressure below 100 pounds per square inch (psi). Do not use wet sandblasting when cleaning cast iron to avoid water infiltration and additional rusting.
4. Remove rust from metal using white vinegar and baking soda, or salt and lime juice, applied with a wire brush. Scrub rusted area with a damp cloth prior to removal.
5. Avoid damaging adjacent materials such as wood, masonry, or glass while cleaning with chemicals.

3.24: Metal Painting – Use paint appropriate for the specific metal being repainted. Follow the manufacturer’s instructions prior to painting.

1. Do not apply paint or coatings to soft metals which have not been coated historically, including copper, bronze, and stainless steel. Do not paint historic metal surfaces and features that were not originally painted.
2. Do not use latex and other water-based paints on metal surfaces.



Preserve historic metal architecture and site features in good condition, 301 E 7th St.



3.25: Metal Painting – Clean peeling paint from metal surfaces with a wire brush prior to repainting. Following cleaning, repaint immediately to prevent new rust from forming.

1. Use a lacquer coating to protect soft metals, such as unpainted bronze.
2. 3.Protecting cast iron architectural features with an oil-based alkyd paint is an appropriate method of preservation. Before painting, use a corrosion-inhibiting primer on iron features immediately following cleaning to avoid new rust forming.



3.26: Metal Repair – Repair rather than replace historic metal surfaces. Prioritize the repair of metal roofs, gutters and downspouts, coping, flashing, windows, and other metal features that keep water out or away from a building.

1. Repair rusted, corroded, or damaged metal rather than replacing it with new metal.
2. Use standing seam metal to repair existing standing seam metal roofs. A metal roof with flat, exposed, “screw down” fasteners is not an appropriate design.
3. Repair cast iron using iron bars and screws or bolts. Avoid placing cast iron adjacent to lead or copper which will corrode the iron.
4. Reinforce failed structural elements with matching materials or replace them in -kind, when necessary.
5. Consider all repair options for historic metal prior to pursuing replacement. Replace historic metal with matching materials before considering a substitute material.

Do not ignore rusted metal features. Consult with an experienced contractor if the rust is heavy.
© Adobe Stock



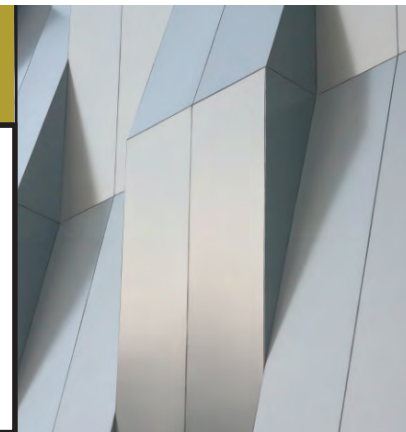
3.27: Metal Replacement – When repair of metal materials or features is not feasible, replace them using identical materials that match the materials’ existing profile, form, and appearance. Compatible substitute materials may be appropriate in some cases.

1. Replace rusted or damaged metal anchors with new anchors using the appropriate metal for the application to avoid corrosion and damage to masonry.
2. When the replacement of wrought iron is necessary, use matching wrought iron. When repairing wrought iron elements, or fabricating new hand-worked metal work, use an acceptable substitute material. Mild steel may be an appropriate substitute material since it is a type of iron alloy which is strong, but not as corrosion resistant as wrought or cast iron.
3. Replace cast iron with new cast iron when repair is not feasible. Cast aluminum may be used as a substitute material in cases where it is not in contact with iron. Cast aluminum is not as strong as iron and its different chemical properties may result in galvanic corrosion if in contact with iron.
4. Use in-kind metal materials to replace missing metal features. Determine their placement and design using onsite evidence, historic photographs, drawings, or other documentation. When no such documentation exists, refer to other historic buildings of a similar age and architectural style.

Metal Substitute Material

Aluminum

Cast and extruded aluminum is a lightweight metal that can be molded and shaped into decorative profiles. Because it is lightweight, it is commonly used as a substitute for cast iron, wrought iron, and even terra cotta architectural details. It is also commonly used as a substitute for wood and steel windows and for standing seam steel roofs. Although once commonly used as a substitute for wood siding, it is no longer marketed for that purpose.



3



Durability: Aluminum is extremely durable, resists corrosion from water, and will not deform or crack under normal circumstances. The framing and anchoring systems typically are made of stainless steel. However, thin sheets of aluminum can be dented or bent on impact.



Paint: Aluminum can have a color which is integrated during the manufacturing process. The color is stable and will not fade due to sun exposure but is subject to damage from scratching or abuse. With proper treatment and the right paint, aluminum can be painted. Once painted, the time cycle and costs for painting is similar that of wood.



Moisture/Sun Damage: Aluminum is not susceptible to damage from sun or water.



Pest Resistance: Aluminum is not a food source for pests. If aluminum is applied over wood frame walls, pest control will be necessary to prevent the infiltration of insects and the damage they cause which will be hidden under the material. For this reason, among others, covering historic wood siding and trim with an additional layer of material is not recommended.



Sustainability: Aluminum production often uses recycled materials. As a finished product, it is not generally considered harmful to the environment or people. As waste, it is highly recyclable .



Aesthetics/Historic Characteristics: Aluminum can be manufactured with integrated color for matching and molded to match decorative profiles. For the replacement of larger areas of decorative cast/wrought iron or masonry, such as columns, moldings, decorative cornices, and standing seam metal roofs, it is a potentially appropriate substitute.

Photo © Fundermax

Glass

3 Glass is an important architectural feature within the MacArthur Park Local Ordinance Historic District found primarily in windows and doors. As a common element in most residential, commercial, and institutional buildings, glass serves both a functional and an aesthetic purpose. Historic glass can come in many forms, including clear, colored, leaded, and glass block. As a functional element, glass provides natural light to the interior of a building. Glass comes in a variety of sizes including square, rectangular, arched, and circular. Glass can also serve as a decorative element depending on its shape, size, and composition, such as the multi-paned wood casement windows at the Beverly Apartments (406 East 7th Street) and the stained-glass windows at the Mills-Davis House (523 East 6th Street). Other examples found in the district include larger plate glass, glass block windows, and stained-glass transoms.



Lincoln House at 301 E 7th St.

Glass is made by heating sand at extremely high temperatures which turns sand into a liquid state that hardens when cooled. Adding certain chemicals to the mixture will provide color or strengthen the glass. Leaded glass is assembled with clear glass in lead, copper, or zinc comes within the window frame; stained glass is assembled using the same process with the use of colored glass. Cleaning and repairing historic glass, including stained and leaded glass, and the maintenance and repair of window frames will result in the long-term preservation of the materials. Consider contacting a qualified historic window repair professional for larger or specialized projects such as the repair of stained glass windows. Consult the following National Park Service Preservation Briefs in (listed in Appendix E with link) for additional guidance:

- **Preservation Brief No. 9: The Repair of Historic Wood Windows**
- **Preservation Brief No. 13: The Repair and Thermal Upgrading of Historic Steel Windows**
- **Preservation Brief No. 33: The Maintenance and Repair of Stained and Leaded Glass**

3.28: Glass Preservation and Maintenance - Preserve and maintain historic glass that is in good condition.

1. Conduct annual inspections of glass materials to identify areas of dirt, cracking, chipping, breakage, or missing glass. Inspect the supporting wood frames for signs of peeling paint, rot, cracks, or rust on metal frames.
2. Look for sagging, bowing, and flaking or missing sealants on stained and leaded glass.
3. Evaluate appropriate repair methods rather than replacement.



Identify areas of dirt, cracking, chipping, breakage, or missing glass, 314 E 8th St.



3.29: Glass Cleaning – Clean glass using a soft cloth with water, non-ionic detergents, or glass cleaner.

- 1. Do not use a high-pressure wash to avoid damaging the glass and frames.
- 2. Consult a professional craftsman prior to cleaning with chemicals.

3.30: Glass Repair – Repair historic glass materials and frames rather than replacing them with new materials.

- 1. Maintain and repair window frames through repainting wood frames, replacing caulking and other glazing compounds, and removing rust from metal frames.
- 2. Repair leaded and stained glass using appropriate techniques such as copper foil, epoxy, or silicone

3.31: Glass Replacement – When repair is not feasible, install new glass that matches the historic glass in type, transparency, thickness, color, and design when replacement is necessary.

- 1. Consider using salvaged glass with visual qualities compatible to those of the historic glass when replacing broken clear or colored glass. Modern clear glass or Low-E glass are acceptable alternatives for historic clear glass when visual qualities are compatible.
- 2. Replace glass that is missing or damaged beyond repair with matching glass. Do not replace undamaged glass.
- 3. Do not replace historic glass with tinted glass.
- 4. Do not replace historic windows with glass block windows unless they were originally used.
- 5. Determine the placement and design of replacement glass using onsite evidence, historic photographs, drawings, or other documentation. When no documentation exists, refer to other historic buildings of a similar age and architectural style.



Maintain and repair window frames through repainting frames and replacing caulking, 609 S Rock St.



Do not replace historic glass with tinted glass as it diminishes natural light and alters the building's original design. © Just Tinting





Paint & Paint Colors



401 E 10th St.

3

Colors, coatings, and textures play a significant role in the experience of a place and its material heritage. The application of paint, coatings, and other finishes to building materials and site features requires a Certificate of Appropriateness, excluding the painting of traditionally painted materials, like wood siding, that is considered ordinary maintenance. The inappropriate application of paint, coatings, stains, and other finishes on features in the Historic District without a Certificate of Appropriateness may result in enforcement action and remediation may include the removal of the finish from the feature or the required use of paint colors specified by the Historic District Commission if removal is not feasible or is damaging to the building material. For this reason, it is recommended that property owners contact City staff before applying paint, coatings, stains, or other finishes to building materials and site features.

While the Historic District Commission does not regulate paint color of traditionally painted materials, such as wood siding, choosing an appropriate color scheme is important to maintaining the historic character of the MacArthur Park Local Ordinance Historic District. Color schemes often relate to the architectural style, building type, and period of construction of the building. Many paint companies have developed historic color collections appropriate for various architectural styles and construction periods. For example, bungalows, Prairie, and Craftsman -style homes used earth tones to reflect the new architecture of the early 20th century, with attention to natural materials, the surrounding landscape, and minimal ornamentation, such as shades of brown, gold, dark green, olive, tan, and other similar colors. The house at 1015 South Scott Street, with Craftsman and Prairie features, is a strong example of a Craftsman-style color scheme. This was a significant change from the late 19th century color schemes used on architectural styles such as Queen Anne, which is highlighted by polychromatic color schemes, or the more stoic Revival styles which favored simple colors such as white or yellow. The Ferling House (401 East 10th Street) highlights the exuberant color schemes often associated with the Queen Anne style. Determining the appropriate color scheme for your house is vital to maintaining its historic character and contributing to the overall character of the historic district. Avoid painting historic buildings in a monochromatic color scheme as this tends to present a ‘flat’ effect and mutes vibrant material textures and architectural dimensions characteristic of historic neighborhoods.


Many types of historic building materials utilize paint as an effective protection from weathering and deterioration, including wood, stucco, and in unique cases, masonry and metal. Painting brick or stone is inappropriate unless they were previously painted or to protect their exterior surfaces when significant damage is evident. Paint comes in a variety of colors and palettes that add to the architectural character of a historic building. Consult the following National Park Service Preservation Briefs in (listed in Appendix E with link) for additional guidance:

- **Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork**
- **Preservation Brief No. 38: Removing Graffiti from Historic Masonry**

3.32: Painting and Coating Historic Materials – Do not paint or apply coatings to exterior historic materials unless originally painted or coated based on physical or historical evidence. Maintain exterior painted and coated surfaces through regular cleaning and repainting to prevent weathering and deterioration.

1. Do not paint historic metal surfaces, including doors, windows, and fences, unless previously painted. If not historically painted, consider paint removal.
2. Do not paint brick or stone unless previously painted or to protect damaged surfaces from further deterioration. If not historically painted, consider paint removal.
3. Remove only the outer layer of flaking or peeling paint prior to repainting wood surfaces. Clean and dry painted surfaces prior to repainting to strengthen the adherence of new paint.
4. In general, apply a primer coat and high-quality finish coat to achieve appropriate adherence and visual appearance. Follow the manufacturer’s instructions or consult an experienced painter.
5. Do not use stains or other finishes on historic wood surfaces unless originally stained as a character-defining feature based on physical or historical evidence.
6. Consult the guidelines in this section for further information on painting historic building materials.



Maintain exterior painted surfaces through regular cleaning and repainting, 914 S Scott St. 

3.33: Lead Paint – Lead paint is common on buildings constructed prior to 1978. Rehabilitation projects must follow all federal, state, and local laws pertaining to the safe removal of lead paint. Contractors working on projects requiring the removal of lead paint must receive certification from the U.S. Environmental Protection Agency.

3.34: Paint Colors – Although not regulated by the Historic District Commission, consider choosing a paint color appropriate to the architectural style and period of construction of the building.

1. Use a main color for the exterior wall surface and complementary or analogous colors for architectural features and trim. Using more than three colors or shades is optional for windows, doors, and decorative details.
2. Use colors compatible with the existing color scheme when painting additions or non-historic features.
3. Paint color schemes for new buildings should be compatible with surrounding context along the same block.
4. If desired, consult a professional to conduct a paint analysis to document, restore, or reproduce the original color scheme of the building. A paint analysis can produce deeply rewarding findings for past material treatments and design expressions.

Paint Color Recommendations

This section provides generally acceptable color palettes for historic resources in the MacArthur Park Local Ordinance Historic District, focusing on four prominent architectural styles and highlighting their primary and secondary color guides.

3

Classic Revival, Greek Revival

Both of these architectural styles drew influence from classical Greek and Roman Architecture. Light colors, such as white, cream, beige, and pale greys evoke a classical aesthetic while resembling the appearance of ancient stone structures. Accent colors may be used to contrast the light colored exteriors. These include dark green, black, navy, dark red, or variations of the primary color.



516 E. 9th St.

PRIMARY

SECONDARY

Classic Light Buff	Rookwood Shutter Green
Classic Ivory	Rookwood Red
Porcelain	Needlepoint Navy
Pearl Gray	Billiard Green

Craftsman Bungalow

Craftsman Bungalow homes embrace earthy tones like olive greens, browns, and warm grays that harmonize with the natural surroundings. These primary colors are often paired with deep accent hues like burgundy, forest green, or rust to highlight features such as exposed rafters, beams, and trim work. The overall color palette reflects the Craftsman style's emphasis on simplicity, craftsmanship, and integration with nature.



Baer House at 1010 S. Rock St.

PRIMARY

SECONDARY

Peristyle Brass	Buckram Binding
Dard Hunter Green	Ruskin Room Green
Aurora Brown	Classic Light Buff
Bunglehouse Blue	Roycroft Mist Grey

By following these color guides, homeowners can ensure that paint choices not only enhance their property’s architectural integrity but also contribute to preserving the district’s overall historic charm.

Queen Anne

Queen Anne style houses use bold primary colors like deep reds, greens, and blues to emphasize their intricate architectural features, such as turrets, bay windows, and ornate trim. These homes are often adorned with secondary colors like gold, cream, and pale yellow on the trim, gables, and decorative details, which add contrast and make the architectural elements stand out.



Hanger House at 1010 S. Scott St.

<i>PRIMARY</i>	<i>SECONDARY</i>
Toile Red	Gallery Green
Rockwood Jade	Downing Sand
Calico	Empire Gold
Peacock Plume	Queen Anne Lilac

Folk Victorian

Folk Victorian style houses feature softer primary colors like light blues, yellows, and whites. The secondary colors—muted greens and grays—are typically used on simpler trims and porches, providing subtle accents that complement the overall palette. This combination gives Folk Victorian homes a straightforward yet charming look.



312 E. 11th St.

<i>PRIMARY</i>	<i>SECONDARY</i>
Festoon Aqua	Downing Stone
Classic Light Buff	Majolica Green
Calico	Pearl Gray
Classic Ivory	Roycroft Mist Grey

4

Guidelines for Residential Architecture

The MacArthur Park Local Ordinance Historic District portrays a significant residential history and design character through a variety of architectural styles and vernacular forms ranging from the mid -19th through the mid-20th century, including Greek Revival (Trapnall Hall, 423 East Capitol Avenue), Queen Anne (Holtzman-Vinsonhaler-Vogler House, 512 East 9th Street), Craftsman (BerDud Apartments, 1100 South Rock Street), and International (the former Price Chiropractic Clinic, 200 East 13th Street). The use of materials and architectural features help to define the Historic District's character and unique sense of place.

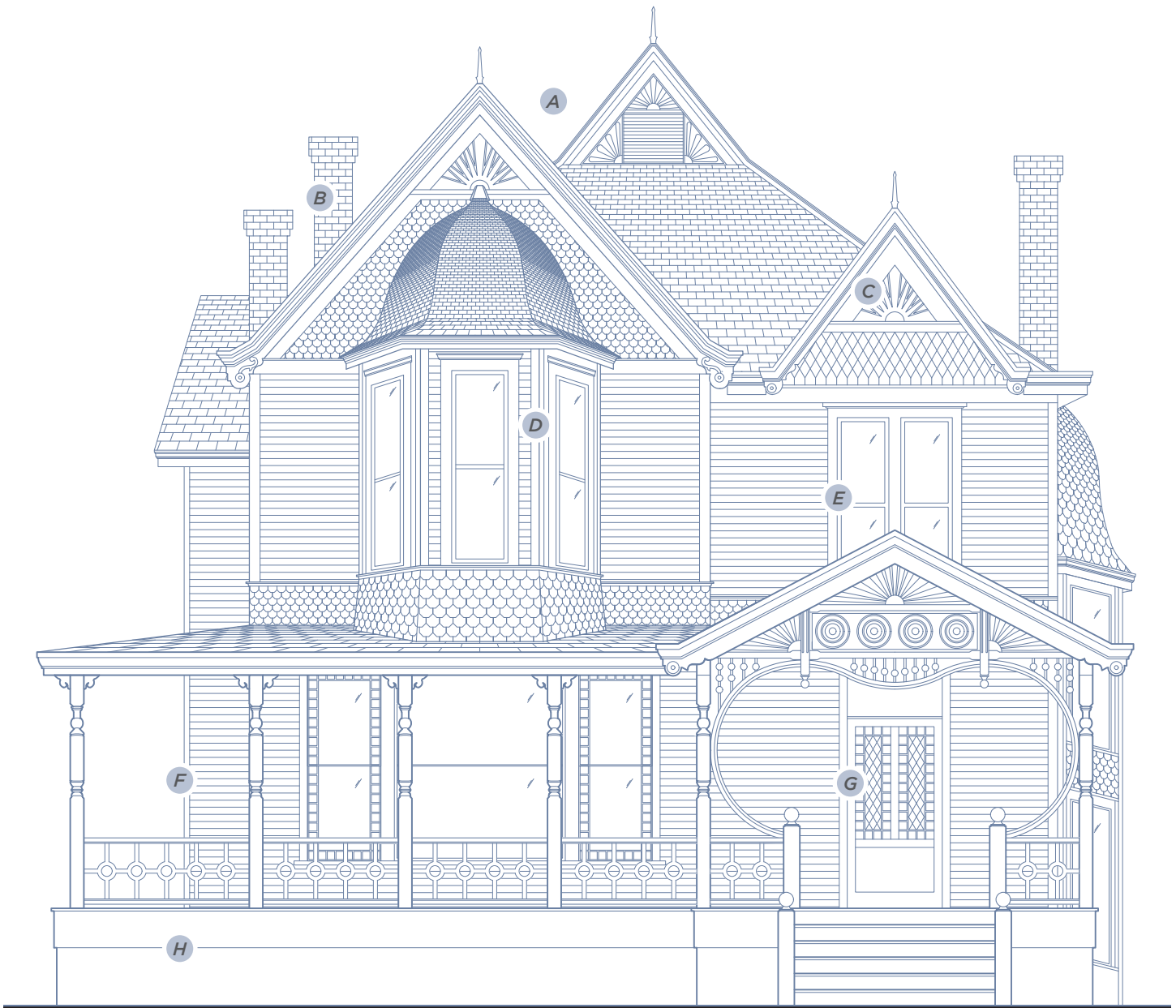
Section 4 outlines procedures for the preservation, maintenance, repair, and replacement of the common residential architectural features found in the Historic District, including foundations, exterior walls, windows and doors, roofs and dormers, porches, and other features. This section also outlines standards for the treatment of existing garages and carriage houses.



Consult Section 3: Guidelines for Building Materials for further information regarding the maintenance, cleaning, repair, and replacement of common materials and common industry substitute materials. In general, the treatment of common residential architectural features throughout this section will follow these standards for each project level:

- **Preservation and Maintenance:** The historic character of a property, including distinctive and character-defining architectural features, shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- **Repair:** Distinctive and character-defining materials, features, and finishes will be retained and preserved. Deteriorated features will be repaired rather than replaced, unless severely deteriorated.
- **Replacement:** Severely deteriorated materials, features, and finishes requiring replacement will be replaced with in-kind materials matching the original design, color, profile, dimensions, texture, and other visual properties. Where substitute materials are necessary rather than in-kind materials, they must closely match the visual and physical properties of the original material to preserve the historic design character of the feature.
- **Rehabilitation:** Feature improvements and alterations common in rehabilitation projects will not destroy historic materials, features, and spatial relationships that characterize the property. The new improvements will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property.
- **Reconstruction:** Reconstruction of missing features will be substantiated by documentary and physical evidence.
- **Code-Required Improvements:** New features required by building and fire codes will be simple and subordinate in design and will be compatible with the historic attributes of the property.
- **Administrative Review:** Staff may approve the ordinary maintenance and repair of any exterior architectural feature which does not involve a change in design, material, or outer appearance. Staff may approve emergency, temporary maintenance and repair which does not permanently alter the distinctive features of the structure or property. Under such circumstances, all required City permits must be obtained, and the owner of the property must commit to applying for a Certificate of Appropriateness to make permanent repairs within 60 days of the date on which the administrative approval is issued for the emergency, temporary repairs.

Fig: Elements of a Historic Residential Building



- A. Roof Elements*
- B. Chimney*
- C. Decorative Features*
- D. Bay Window*

- E. Double Hung Window*
- F. Wrap Around Porch*
- G. Entryway / Door*
- H. Knee Wall / Foundation*

Foundations

Foundations are significant architectural features of a building in addition to being an important structural element. Buildings constructed in the United States in the 19th century and the early-20th centuries were commonly built on masonry foundations with materials and designs dependent on regional locations and architectural vernaculars. Some modest homes were built directly on the ground and were susceptible to rot and wall system failure. Foundations protect buildings by raising them above the soil and reducing contact with damp earth. Frame construction was typically built on piers, often referred to as “pier and beam.” Masonry construction was typically built on continuous stone and masonry foundations. Most foundations in the Historic District are constructed of masonry – stone or brick – and support the visual character of the building, such as the stone foundation at the Holtzman-Vinsonhaler-Vogler House (512 East 9th Street). Stone is a common foundation material on most late- 19thcentury homes and is associated with a variety of 19th- and 20thcentury architectural styles, including Italianate, Gothic Revival, Classical Revival, and Art Deco. After 1920, many buildings utilized monolithic concrete piers to reduce the issue of mortar erosion. By 1950, continuous concrete slabs were commonly used as foundations. Stucco parging is also seen throughout the Historic District and was a historic treatment used to replicate the look of a stone foundation. The house at 312 East 11th Street is an example of a parged foundation. Some foundations are raised higher than normal to provide extra height at the basement level and typically include small windows or vents. Some porch foundations rely on individual piers below the porch columns. Foundations are a crucial part of the structure of a building and should be regularly maintained and repaired to to preserve the character of the building and to prevent deterioration and future replacement.

4

4.1: Foundation Preservation and Maintenance – Preserve and maintain historic foundation materials that are in good condition, visibility and height above grade, and design features including windows and vents.

1. Conduct annual inspections of the foundation to identify maintenance and repair needs such as cracks, spalling, missing mortar joints, or other deterioration. Prioritize the repair of cracks and deteriorated mortar to prevent water infiltration. Remove vegetation growth to avoid damage to materials.
2. To prevent excess moisture, mold, and water infiltration, direct water from downspouts away from the foundation or into rain barrels. Check the surrounding grade to prevent water pooling at foundation. Regrade soil away from foundation if needed.
3. Clean masonry foundation materials to remove major stains or dirt accumulation using the gentlest means possible. Do not sandblast or use high-pressure water cleaning on masonry materials.



Preserve and maintain historic foundation materials that are in good condition, 610 S Rock St.



4.2: Foundation Repair – Repair rather than replace historic foundation materials. Reconstruct missing features based on evidence. When significant repair is necessary, it is recommended to contact a professional.

1. Use elastomeric sealants or hydraulic cement to repair minor cracks in concrete foundations.
2. Do not apply paint or other coatings to masonry foundation materials unless already painted.
3. Do not coat interior or exterior masonry foundation walls with water sealants or repellents.
4. Repair missing mortar joints to prevent water infiltration. Match the original mortar joints in composition, color, profile, and dimension.
5. Do not cover original foundations with veneers of other materials, including parging, if not previously existing.
6. Maintain and repair historic foundation windows and vents and do not infill with glass block, concrete, or other masonry materials.



Do not paint masonry foundation surfaces unless historically painted, 514 E. 9th St.



4.3: Foundation Replacement & Rehabilitation – If replacement is necessary, replace with in-kind materials. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character. It is recommended to contact a professional contractor if a historic foundation requires replacement due to significant deterioration or damage.

1. When replacing historic foundations, use in-kind materials and match the original height, visibility, dimensions, and appearance. Match foundation features such as basement windows and vents in materials, size, and appearance. If original historic vent grilles are no longer present, consider the use of automatic vents to regulate moisture as the seasons change. New vents should be dark in color or be painted the same color as the foundation to camouflage.
2. Secure the foundation using structural materials during repair or replacement.
3. More durable masonry or concrete may be appropriate when replacing foundations below grade and not visible from the street. If large sections of foundation require replacement, consider using masonry veneer in-kind with the original material.
4. For porch foundations with individual piers, infill open areas using wood lattice, brick, or other materials appropriate to the building type or architectural style of the building. When using masonry infill for piers, set the new material a few inches back from the face of the piers to differentiate between the historic pier system and the new infill material. Match original mortar joints in composition, color, profile, and dimension.
5. Foundations should not be replaced or covered with non-original or inappropriate materials such as plywood, corrugated metal, siding, or shingles.
6. Do not damage historic foundation materials during the installation of mechanical or utility equipment. Utilize existing vent openings to run supply lines if necessary. Place new equipment in the side or rear yard where it is not visible from the street.

Walls, Exterior Siding, Cladding & Architectural Details

The historic buildings within the MacArthur Park Local Ordinance Historic District utilize a variety of exterior wall materials, siding, and cladding. Brick, wood, stucco, and limestone walls and cladding create a visual tapestry that defines the historic character of the neighborhood. Combinations of exterior materials on wall surfaces provide additional texture and contribute to the architectural character of the Historic District. The variety of materials, colors, patterns, and textures of exterior walls, siding, and cladding materials are significant character-defining features of the neighborhood and should be maintained and preserved.

Wood Cladding, Trim, and Details

Wood cladding and trim is common on early Greek Revival and Queen Anne style homes of the late-19th century, Folk Victorian, Colonial Revival, and Craftsman styles of the early-20th century, and Ranch styles of the mid-20th century. Wood clapboard comes in a variety of profiles including beveled, drop-siding, board and batten, and others. Wood is a commonly used material for exterior wall architectural features, including dormers, bay windows, window and door surrounds, wall shingles, dentils, brackets, corner boards, and trim. Wood is the prominent material featured on early homes within the Historic District's period of significance and is a building material which is significant to the character of the district. Regular maintenance, cleaning, repair, and repainting can help to avoid deterioration and future siding replacement while also preserving the integrity and character of the wood cladding and trim.

Masonry Walls and Details

In addition to wood, masonry materials play a prominent role in defining the historic character of the district. Masonry materials are found in some of the district's late 19th century buildings, many of the district's early 20th century buildings, as well as in monuments, sidewalks, and landscapes. Brick masonry walls are common elements for most architectural styles in the Historic District. Bricks form a wall system by being arranged in rows with various orientations that together compromise a course. Courses are linked together and stacked to make up a bonding system. The bonding system patterns, like an English or Flemish bond, often relate to a particular architectural style, and sometimes showcase motif patterns such as the Craftsman apartment at 924 South Rock Street. Some exterior masonry walls are historic masonry veneers surrounding frame construction, such as the Craftsman apartment at 309 East Daisy L. Gatson Bates Drive. Additionally, the profile, width, and color of mortar joints are a significant feature of a brick façade. Many of the district's Craftsman-style homes and apartments utilize brick in their construction, including the Rainwater Building (519 East Capitol Avenue).

Stone masonry walls, including natural cut and cast stone, are another significant element found in the Historic District, though they are less common. Limestone, cut into blocks with smooth or rusticated surfaces, is an ideal and durable construction material. The prominent stone entablature, columns, sills, and belt course are significant character-defining features of several properties within the Historic District, including the East Side School (1401 South Scott Street). Concrete is a less common wall material found in the Historic District but is commonly found in mid-to-late 20th century buildings, such as Parkview Towers (1200 South Commerce Street) and Cumberland Towers (311 East 8th Street).

Maintaining masonry walls through regular maintenance, cleaning, and repair – clearing away vegetation, repointing mortar joints, and repairing damaged masonry surfaces – will ensure the long-term preservation of the material and the building. Masonry wall repair, including cleaning and repointing mortar joints, often requires the expertise of a professional mason with experience working with historic buildings.

4

Stucco Cladding and Details

While less common in the Historic District than wood or masonry wall systems, stucco is a signature cladding material associated with the Craftsman style of the early 20th century. Craftsman style homes and bungalows highlight the architectural history and development of the neighborhood into the 20th century. The material is often used as an accent material on a brick building, such as the home at 311 East Daisy L. Gatson Bates Drive and the apartments at 408 East 9th Street. Stucco may have been applied to some brick masonry buildings later in a building's history and is now considered a historic alteration, such as the apartment at 209 East 10th Street or the Tudor Revival home at 419 East 8th Street.

Consult the following **National Park Service Preservation Briefs** in (listed in Appendix E with link) for detailed guidance on cleaning and repair methods for exterior wall systems and materials:

- **Preservation Brief No. 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings**
- **Preservation Brief No. 2: Repointing Mortar Joints in Historic Masonry Buildings**
- **Preservation Brief No. 3: Improving Energy Efficiency in Historic Buildings**
- **Preservation Brief No. 6: Dangers of Abrasive Cleaning to Historic Buildings**
- **Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork**
- **Preservation Brief No. 15: Preservation of Historic Concrete**
- **Preservation Brief No. 22: The Preservation and Repair of Historic Stucco**
- **Preservation Brief No. 38: Removing Graffiti from Historic Masonry**
- **Preservation Brief No. 42: The Maintenance, Repair, and Replacement of Historic Cast Stone**



Decorative wood shingles add character to the house. (624 S Rock St)

4.4: Preservation and Maintenance of Walls, Exterior Siding, and Cladding – Preserve and maintain historic walls, siding, and cladding materials that are in good condition, including wood, brick, stone, stucco, and concrete. Regular maintenance and repair can extend the life of these materials and avoid deterioration and future replacement.

1. Conduct annual inspections of exterior cladding, surfaces, and trim to identify areas of deterioration for cleaning, maintenance, repair, and repainting.
 - A. Wood: Identify areas of peeling or blistering paint, rot, or other deterioration.
 - B. Masonry: Identify cracks, spalling, and missing material or mortar joints.
 - C. Stucco: Identify cracks, missing material, and peeling or blistering paint.
2. Develop a plan to address maintenance and repair issues. Prioritize areas of missing material, including mortar, to avoid water damage and insect infestations.
3. Clean exterior wood, brick, stone, and stucco using the gentlest means possible. Abrasive cleaning methods such as sandblasting and high-pressure water cleaning can cause damage to the materials and allow water infiltration.
4. Remove existing artificial siding to uncover historic wood siding. Repair and repaint the uncovered wood siding as needed.

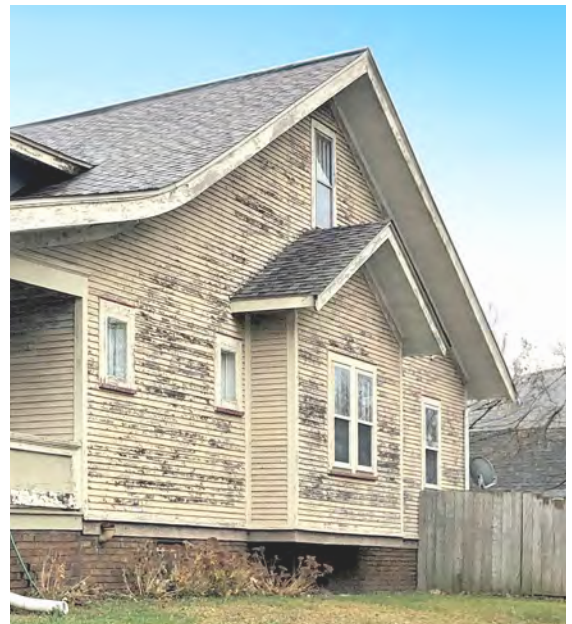


Remove existing artificial siding to uncover historic wood siding, 112 W. 13th St.



4.5: Wood Siding & Shingle Repair – Repair rather than replace historic wood siding and shingles. Reconstruct missing features based on evidence. When significant repair is necessary, it is recommended to contact a professional contractor.

1. Do not cover historic wood siding, trim, wall shingles, or architectural features with other materials or artificial siding, including vinyl, aluminum, asphalt siding, fiber cement board, metal, and synthetic stucco.
2. Use epoxies, wood putty, or wood fillers to repair small areas of deteriorated wood.
3. Use the Dutchman repair method to repair larger areas of deteriorated wood siding by replacing damaged sections using in-kind materials that match the original in size, shape, profile, and texture.
4. Do not use high-pressure water cleaning exceeding 100 psi on wood surfaces to avoid damage and water infiltration.



Use hand scrapers to remove peeling or blistered paint prior to repainting.



5. Use hand scrapers to remove peeling or blistered paint prior to repainting rather than blasting or using rotary sanders as they can cause damage to the wood.
6. Remove peeling paint down to the next sound layer as earlier layers remain adhered to the wood.
7. Wood siding and wall shingles shall be painted rather than stained or left untreated, unless historically stained. Use a brush to apply breathable paint to wood surfaces following the manufacturer's instructions. Do not spray paint as it often damages other architectural features with overspray and only results in a thin layer that is not as durable or long lasting as brushed paint.

4

4.6: Masonry Wall Repair – Repair rather than replace historic masonry materials. Reconstruct missing features based on evidence. When significant repair is necessary, it is recommended to contact a professional contractor.

1. Use the gentlest means possible to clean brick and stone surfaces to avoid damage and water infiltration. Effective methods include gentle detergents, water misting, or and water soaking.
2. Repoint mortar joints where the mortar is cracked or missing using hand tools. Avoid mechanical tools that can damage the masonry. Match the original or historic mortar in composition, profile, color, and texture.
3. For buildings constructed prior to 1920 use soft mortar comprised of one part lime and two parts sand. Portland cement and other modern mortar mixtures are incompatible with historic masonry and can damage the material and wall system over time.
4. Test the new mortar in an area not visible from the street to confirm a match in composition, profile, and color.
5. Do not paint masonry that was not originally painted.

DESIRABLE METHODS TO REPAIR MASONRY:



BLADE CUTTING



HAND CHISELING



MORTAR SAWING



VACUUMING DUST



CLEANING

4.7: Stucco Wall Repair – Repair rather than replace historic stucco. Reconstruct historic stucco based on evidence. When significant repair is necessary, it is recommended to contact a professional contractor.

1. Do not cover or repair historic stucco with synthetic stucco such as Exterior Insulation and Finish Systems (EIFS) or other modern materials such as vinyl or aluminum siding.
2. Do not repair historic stucco using modern concrete mixes.
3. Patch broken or deteriorated areas of stucco with new stucco matching the original in composition, texture, and color.
4. Use paint or limewash to repair small cracks in historic stucco to strengthen the wall surface and prevent the cracks from expanding.
5. Install control joints when repairing large areas to avoid future cracks.



Use paint or limewash to repair small cracks in historic stucco.
© Tape University



4.8: Wood Siding & Shingle Replacement & Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character. It is recommended to consult a professional contractor when replacing large areas of siding.

1. Replace historic wood siding using in-kind materials that match in size, width, and profile. High grade cedar or cypress is recommended as a replacement material for new growth wood that provides rot resistance.
2. When replacing a missing or significantly damaged historic wood feature, design the new feature based on the original design, physical evidence, or photographic documentation. Use in-kind materials or use similar materials that match the characteristics of the original.
3. Limit the use of substitute materials to areas not visible from the street. For more information on substitute materials refer to Section 3: Guidelines for Building Materials.



Whenever possible, repair rather than replace wood siding. If replacement is necessary, replace in-kind. Images above show wood siding before and after repair and paint.



4.9: Masonry Wall Replacement & Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character. It is recommended to consult a professional contractor for larger projects.

1. Replace damaged masonry using salvaged materials, when feasible, that match the existing color, dimensions, texture, size, and profile.
2. When replacing missing or significantly damaged historic masonry, design the new feature based on the original design, physical evidence, or photographic documentation.
3. Do not replace deteriorated masonry with an incompatible substitute material.

4.10: Stucco Wall Replacement & Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character. It is recommended to consult a professional contractor for larger projects.

1. For areas of high visibility that require extensive repair, such as the primary façade, consider replacing the entire section for a better result.
2. When replacing missing or significantly damaged historic stucco features, design the new feature based on the original design, physical evidence, or photographic documentation.
3. Do not cover or replace historic stucco with synthetic stucco such as Exterior Insulation and Finishing Systems (EIFS) or other materials.
4. Do not add stucco to exterior wall surfaces that did not originally use stucco.



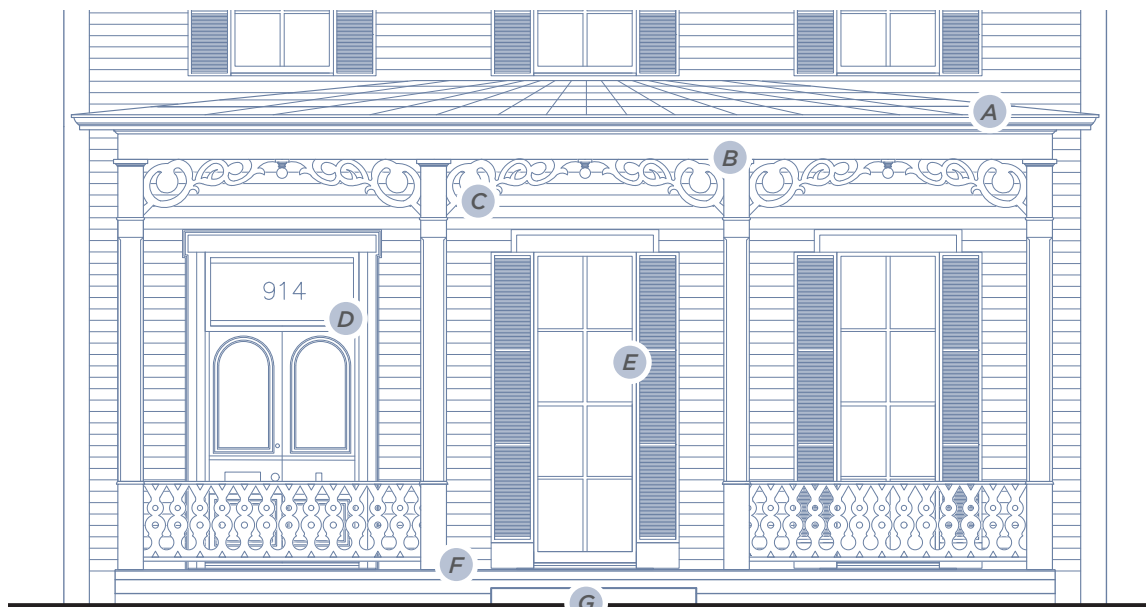
Powers House at 1402 Commerce St. restored exterior walls post fire.

Porches & Steps

Porches are a prominent architectural feature of homes within the MacArthur Park Local Ordinance Historic District. The front porch serves as the entrance to the home, providing shelter from the elements, and an outdoor gathering space that bridges the space between public and private realm and brings liveliness to residential streets. Porches are a quintessential element of homes from the 19th and early 20th centuries and are a character-defining residential feature of the Historic District. Porch design, scale, and material often reflect a particular architectural style or vernacular form. The Cohn House (904 South Scott Street), designed in the Italianate style, features a grand two-story porch with wood columns, railings, and oversized brackets. A simple one-story full-width porch with Doric columns, wood railings, and a brick foundation fronts the Greek Revival style home found at 912 South Rock Street. The Craftsman-style apartment at 924 South Rock Street features a heavy two-story brick porch with wide, square brick columns. In contrast, the Hill Apartments (308 East 7th Street) provide a stepped brick entry surrounded with an inset door at the street level. By the mid-20th century, small overhangs or stoops, such as seen in the Ranch home at 420 East 11th Street, replaced the front porch.

In the Historic District, porches may be simple or elaborate in design, one or more stories, full-width, partial, or wrap-around, and placed on the front or side facades or both. Basic porch components are consistent regardless of the architectural style of the house, and include an open plan with a roof, floor, steps, railings or low walls, and support columns. Most historic porches were open to the elements and were later enclosed to provide additional interior space. Some homes include originally enclosed, or later enclosed, sleeping porches on the rear façade. Porch materials and ornamentation also vary by architectural style and vernacular form and include wood, brick, stone, stucco, and concrete. Common porch elements include:

Fig: Porch Elements



- A. Porch Hipped Roof*
- B. Columns / Posts*
- C. Decorative Spandrels*
- D. Entryway / Door*

- E. Windows & Shutters*
- F. Porch Foundation & Floor*
- G. Steps / Access*

- Roofs:** Historic porch roofs often reflect the architectural style and materials of the main house through porch eaves and trim. Most porches in the Historic District have a shed or hipped roof, with some featuring a front gable. Historic porch roofs were often tin, copper, or wood shingle and have likely been replaced with TPO (thermoplastic polyolefin), standing seam metal, or modern shingles depending on roof slope and predominant architectural style.
- Ceilings:** Historic porch ceilings are most often painted wood, often a tongue-and-groove narrow siding known as beadboard, running parallel to the length of the porch. Porch ceilings in the Historic District were commonly painted light blue, or Haint blue, though sometimes stained since the feature is indirectly sheltered. There are some instances of plaster porch ceilings, but these are rare in architectural styles apart from Craftsman.
- Floors:** Porch floors from the early 19th century and early 20th century are most often tongue-and-groove wood boards running parallel to the width of the porch. In the 20th century, some early and mid-century porch floors were made of concrete. Porch floors include a slight slope away from the house to allow for water runoff.
- Porch Railings:** Original porch railings are uncommon in the Historic District for modest and restrained styled residences. New porch railings have been typically added to meet code requirements. Some instances of original porch railings occur on more ornate residences in the Queen Anne or Colonial Revival styles. Historic porch railings are typically wood balusters with wood top and bottom rails that run between support columns and are designed to complement the architectural style of the building. Low masonry porch walls can be found in place of railings in association with the Craftsman architectural style. Railing materials are typically wood or match the material of the porch columns. Low porch wall materials may be brick or stone. Porch railing or low wall heights historically ranged from 28-32 inches. Porch railings may be required to meet municipal building code.
- Step Handrails:** Similar to porch railings, original step handrails are uncommon in the Historic District. These porch features were exposed to the natural elements and often deteriorated quickly or were never constructed. Historic step handrails may be made of wood in a similar design to existing porch railings, with balusters, top and bottom rails, and ending at a newel post at the foot of the steps. Masonry step handrails may exist as extensions of existing low porch walls. New step handrails may be required to meet municipal building code.
- Support Columns:** Porch columns function to support the porch roof. Their size, shape, and design often identify with the architectural style of the residence. Most porch columns are either round or square and typically of wood or brick. A few stone and stucco-clad examples exist. Ornamental scrolled metal columns are typical features on mid-century buildings.



The porch at 915 Cumberland St has a shed roof.



1015 S Scott St has a Craftsman brick porch wall.



1010 S Scott St. retains its historic railing design.



Ornate Italianate wood columns at 521 S Rock St.

- **Steps:** Most porch steps in the Historic District are made of the same material as the porch floor, wood or concrete, with some exceptions. Some brick step examples exist but are likely not original. Most 19th century examples were originally wood and may have been replaced in the 20th century with concrete or brick.
- **Foundations, Piers, and Skirting:** Many porches in the Historic District include full foundations of stone, brick, or concrete. In other examples, porch piers are typically brick. The skirt underneath the porch may be of wood or lattice.
- **Screens:** Historically, porch screens used wood lattice panels in wood frames installed within the porch openings and were typically used for side or rear façade porches. Wire screens, typically made of copper, were available in the early 19th century but did not become popular for residential use as insect barriers in windows until the mid-20th century. The use of wire or mesh screen for porch enclosures is more prominent 1950s forward and were typically added to protect from insects, vegetation, and other materials.

Porches are significant character-defining features of residential buildings in the Historic District and should be maintained and repaired to preserve the historic character of the building and the urban residential fabric of the neighborhood. Porch elements and features deteriorate at different rates depending on their level of use and exposure to the elements. Consult the following **National Park Service Preservation Briefs** (listed in Appendix E with link) for additional guidance on cleaning and repair methods:

- **Preservation Brief No. 1: Assessing Cleaning and Water-Repellent Treatments for Masonry Buildings**
- **Preservation Brief No. 2: Repointing Mortar Joints in Historic Masonry Buildings**
- **Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork**
- **Preservation Brief No. 15: Preservation of Historic Concrete**
- **Preservation Brief No. 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character**
- **Preservation Brief No. 22: The Preservation and Repair of Historic Stucco**
- **Preservation Brief No. 45: Preserving Historic Wood Porches**

4.11: Porch Preservation and Maintenance– Preserve and maintain historic porches and their significant elements and features to preserve the character of the residence including roofs, ceilings, columns, railings, flooring, walls, skirting, steps, and other decorative elements.

1. Conduct annual inspections of the porch and its elements and features to document areas in need of maintenance and repair. Make sure the roof, gutters, and downspouts are in good condition and are moving water away from the porch to avoid future, expensive repairs.
2. Reference Section 3: Guidelines for Building Materials for information on the preservation and maintenance of historic wood and masonry porch materials.
3. For existing porches not original to the home, consider the design and period of its construction when determining preservation options, as some alterations made over time may reflect the evolving character of the building and are worthy of preservation.



Wood steps match the porch floor at 514 E 8th St.



Historic stone porch foundation at 512 E 9th St.

4.12: Porch Repair – Repair rather than replace historic porches. Reconstruct missing features based on evidence.

1. Porch features original to the property should be retained. Do not remove historic porch elements or features. If features are too deteriorated to repair, see replacement guidance below.
2. Do not cover historic porch walls or features with artificial siding or other materials.
3. Remove non-historic or modern coverings to expose historic porch configuration, materials, and features. Repair original porch features and reconstruct missing features based on documentary and physical evidence.
4. Do not add conjectural porch features or elements non-original to the property.



Do not cover historic porch walls or features with artificial siding or other materials.



4.13: Porch Replacement & Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

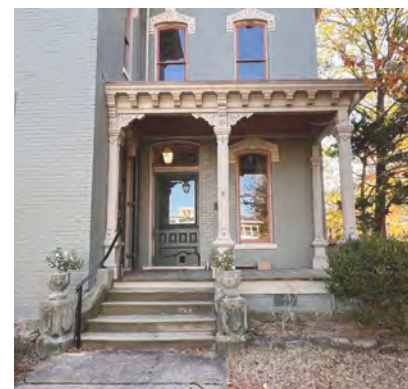
1. When replacing historic materials with significant deterioration, replace using in-kind materials matching the detail, size, and profile. Reference the following list for common original and existing materials and porch features:
 - **Columns:** wood, brick, stone, and metal
 - **Railings:** wood
 - **Walls:** wood, brick, stone
 - **Skirting:** wood lattice
 - **Ceiling:** wood
 - **Flooring:** wood, or concrete
 - **Roof:** TPO, standing seam metal, shingles
 - **Trim:** wood
 - **Steps:** wood, concrete, or consistent with the material of the porch floor
 - **Foundations and Piers:** stone, brick
2. Do not replace historic wood elements and features with modern pressure-treated dimensional lumber as it is not compatible with historic old-growth wood. Pressure-treated dimensional lumber may be appropriate in areas of excessive moisture, such as at ground level or below grade.



Replace deteriorated historic porches, if necessary, using in-kind materials matching detail, size, and profile. @ Village of Oak Park, IL



3. **New porches:** New porches may be constructed on rear or secondary facades not visible from the public right-of-way. See Section 7: Guidelines for Additions and New Construction for additional guidelines for porch additions.
4. **Reconstruction:** When a historic porch is missing and reconstruction is desired, reference physical evidence on the building as well as historic photos and other documentation to determine original location, design, and materials.
5. **Enclosing:** Side or rear porches not easily visible from the public right of way may be partially enclosed with screens or enclosed as new interior spaces in a manner that preserves the historic character of the building. Do not enclose front porches.
 - Screens must be either wood lattice in wood frames or wire mesh in metal or wood frames installed within porch openings behind existing architectural details. Installation should not remove, damage, or obscure historic or original details. Installation should be reversible without damage to historic porch features.
 - Porches enclosed for interior uses must preserve, and not obscure, historic porch features. Enclosure designs must use simplified elements and be installed behind existing architectural details, such as columns, brackets, and railing. Large sheets of glass are recommended for enclosing a porch rather than the use of solid materials.
6. **Railings:** New porch railings required by code that do not have evidence to base reconstruction on must be simple and subordinate in design and compatible with the historic attributes of the property.
7. **Step Handrails:** New step handrails required by code that do not have evidence to base reconstruction on must be simple and subordinate in design and compatible with the historic attributes of the property.



Porch handrails at Miller House, 523 E. 6th St.

Administrative Review:

City staff may approve Certificates of Appropriateness applications for handrails only along steps, not including porch steps or along flat or sloped surfaces without steps. For administrative review, handrails must meet code requirements, be constructed of simple metal or ornamental iron, painted black or dark in color, with square stock posts, a top rail that sheds water, and a railing height that is no less than 36 inches above the nosing of the steps.

Doors

4

Residential doors, openings, and entry surrounds – particularly the main entrance – are significant character-defining features of historic residential buildings in the MacArthur Park Local Ordinance Historic District. Historic residential doors and their materials and design often reference the architectural style or vernacular form of the building. Most historic doors in the Historic District are made of wood, often with one or more glazed openings in various shapes and sizes. More elaborate entries may include sidelights or transom windows. Wood doors with raised or recessed panels are also common in the district. The entry of the Kempner House (521 South Rock Street), designed in the Italianate style, includes partial height glazing above recessed panels in the door, with arched glazing in both sidelights and transom windows. Shrader Studio (424 East 6th Street), designed in the Queen Anne style, features stained glass windows above recessed panels. The house at 1301 Cumberland Street has an arched wood door within a recessed arched opening common in some later examples of the Tudor Revival style. The Craftsman style often features full-height wood doors with multiple lights, as seen in the Beverly Apartments (406 East 7th Street). Historic doors are often stained rather than painted. Historic entrances may also include wood or aluminum storm and screen doors. Historic wood doors are long-lasting when properly maintained and protected from the elements. Weatherstripping, storm and screen doors, and ordinary maintenance can extend the life of historic doors. For information on weatherization and energy efficiency, refer to Section 6: Guidelines for Weatherization, Energy Efficiency, & Disaster Preparedness.

Consult the following National Park Service Preservation Briefs in (listed in Appendix E with link) for additional guidance on cleaning and repair methods:

- **Preservation Brief No. 3: Improving Energy Efficiency in Historic Buildings.**
- **Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork.**

4.14: Door Maintenance – Maintain historic doors and other entry features in good condition.

1. Conduct an annual inspection of historic doors, including openings and surrounds, sidelights, transoms, and other entry features– such as storm and screen doors – on each façade of the house to identify maintenance and repair needs. Check for peeling or blistering paint, cracked or missing glass, areas of rot, deteriorated or missing weatherstripping, and torn screens.

4.15: Door Preservation – Retain and preserve historic doors, door openings, door surrounds, sidelights, transoms, and other entry features to preserve the character of the building

1. Do not remove original or historic doors or alter the original opening or other entry features.
2. Do not remove, alter, or cover historic glass, transom windows, sidelights, or original hardware.
3. Preserve character-defining historic hardware, including backplates, knobs, and locks.



Retain and preserve historic doors, openings, surrounds, sidelights, transoms, and other entry features, 521 S Rock St.



4.16: Door Repair – Repair rather than replace historic doors. Reconstruct missing features based on evidence.

1. Repair rather than replace deteriorated historic doors, including door openings, hardware, door surrounds, sidelights, transoms, muntins, and glazing.
2. Use wood epoxies to repair areas of damaged wood and scrape away peeling or blistering paint or stain prior to repainting or re-staining.
3. Repair deteriorated or missing mortar joints in masonry door surrounds to prevent water infiltration.

4.17: Door Replacement – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. Replace historic doors, door surrounds, or other entry features only when the material is too deteriorated to repair, matching the historic door or feature in placement, material, appearance, size, and profile as well as glazing and hardware where possible.
2. Replace cracked or missing glass with matching new glass to fit the original opening.
3. When the historic door or other entry features are missing, install the new door or feature based on physical evidence on the building, historic photos, or other documentation. Use materials that match in-kind the original feature.
4. Do not alter or infill original door openings when installing a new door. Replacement doors should fit within the original door opening. Reference the architectural style of the building when selecting a replacement door.
5. Do not damage or remove door surrounds or other entry features when installing a new door.
6. Hardware: Preserve character-defining historic hardware in place, like locks, knobs, and backplates, if no longer operable and install new hardware in functional location that does not require the removal or damage of historic hardware.
7. New Door Openings: New door openings required for building codes and additional egress will be installed on secondary facades in a location not readily visible from the public right-of-way. New doors will be designed to be simplified and subordinate to the architectural style of the building and existing historic doors.



Repair deteriorated or missing mortar joints in masonry door surrounds to prevent water infiltration, 406 E 7th St.



Preserve character-defining historic hardware in its original location even if it is no longer functional, 318 E. 8th St.



Windows



4

Historic windows, their openings, and associated features such as sills, lintels, window hoods, and muntins, are significant character-defining features within the MacArthur Park Local Historic District. While windows provide light and air to the interior of a building, they also serve as a design element as their materials, size, glazing, muntin patterns, and other architectural details often reference the architectural style of the building. Most historic windows in the district are wood and are represented by a variety of window sash configurations, including double-hung, casement, fixed, and Palladian. The window sash may also include muntins – the division of glazing within the window frame, also known as divided lights – in various patterns as well as stained glass which are often associated with a particular architectural style. In some styles, the front façade has a more formal window arrangement, or fenestration, than the side or rear facades. The Queen Anne style often has a variety of window configurations including 1-over-1 windows (one pane of glass in the top sash and one in the bottom sash) of differing sizes, a picture window with transom above, stained glass, or any combination of these and others. The Holzman-Vinsonhale House (500 East 9th Street) shows a combination of window configurations within rectangular and arched openings, as well as a circular window in the corner tower. Bungalow forms and the Craftsman style are known for their divided light casement windows or double-hung windows with a 3-over-1 or 4-over-1 muntin pattern, such as the Craftsman Bungalow at 716 Sherman Street with 4-over-1 wood windows. Palladian windows are popular in Colonial and Georgian Revival homes, as found in the Nash House (409 East 6th Street). Narrow vertical double-hung 2-over-2 windows, often paired with decorative hoods, are typical of the Italianate style seen at the Lincoln House (301 East 7th Street) and the Mills-Davis House (523 East 6th Street). With proper maintenance, windows are long-lasting and easily repaired. The high-quality materials, craftsmanship, and design evident in historic windows make them worthy of preservation. Some historic homes have removable historic storm or screen windows which should also be retained and preserved whenever possible. For information on weatherization and energy efficiency, refer to Section 6: Guidelines for Weatherization, Energy Efficiency, & Disaster Preparedness

The makeup of a historic window includes the window sash, the opening or frame, glazing, exterior casing, lintels, sills, and in some cases window hoods. The types of window glazing include clear, beveled, etched, or stained glass. Decorative windows, such as stained glass, include metal comes, often lead, that hold the glazing within the frame. Shutters are popular on some architectural styles such as Colonial Revival and Greek Revival. Windows and their associated components and features, including materials, design, size, muntin patterns, surrounds, sills, lintels, and window hoods, are often key in determining the age, architectural style, and vernacular form of a building.

Ongoing maintenance and repair of historic windows will ensure their long-term preservation. Regular inspections will help to identify maintenance and repair needs. Consult the following National Park Service Preservation Briefs in (listed in Appendix E with link) for additional guidance on window repair methods:

- ***Preservation Brief No. 3: Improving Energy Efficiency in Historic Buildings***
- ***Preservation Brief No. 9: The Repair of Historic Wood Windows***
- ***Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork***
- ***Preservation Brief No. 13: The Repair and Thermal Upgrading of Historic Steel Windows***



Decorative upper sash in historic wood double-hung window, 601 S Rock St.

4.18: Window Maintenance – Maintain original or historic windows that are in good condition.

1. Conduct annual inspections to determine the condition of windows. Inspect all window components, including the sash, frame, glazing, glazing putty, muntins, trim, sills, lintels, window hoods, and weatherstripping. Note areas in need of maintenance and repair and prioritize issues such as peeling or blistering paint, damaged or missing glazing putty, cracked or missing glass, and deteriorated weatherstripping.
2. When necessary, remove flaking, peeling, and blistering paint from wood windows and frames and repaint them to protect the wood from further deterioration.
3. Remove rust and repaint steel and other metal windows to prevent long-term damage and material loss.



Scrape and repaint historic windows to protect wood from deterioration.
© Indiana Landmarks



4.19: Window Preservation – Retain historic windows and window features, including window components and surrounds, to preserve their historic character and functionality.

1. Do not enlarge, reduce, cover, infill, or otherwise alter the original window opening.
2. Maintain and preserve historic shutters that are in good condition when they are a character-defining feature of the architectural style of the building.



Retain and repair historic windows and repair rather than replace, 409 E 6th St.



4.20: Window Repair – Repair rather than replace historic windows. Reconstruct missing features based on evidence. For more significant repair needs, contact a qualified window repair contractor.

1. Retain and repair all original or historic window components including the sash, frame, glazing, glazing putty, muntins, trim, sills, lintels, window hoods, and weatherstripping. Regular maintenance and repair of historic windows will ensure their long-term viability, continued energy efficiency, and retain the character of the building.
2. Remove flaking paint from metal windows by scraping with sandpaper or a fine wire brush and clean with a damp cloth prior to priming and repainting. See Section 3: Guidelines for Building Materials for appropriate methods of rust removal.

3. Replace cracked or missing panes of glass, known as glazing, when necessary. Do not damage muntins or adjacent glazing units during replacement. Use matching glass or clear glass when replacing cracked or damaged glazing units. Do not use tinted, reflective, or opaque glass unless original to the window.

4. Do not replace historic decorative glass, including leaded, colored, stained, or beveled glass. Consult a window repair contractor with experience in the repair of decorative glass.

5. Replace curling or missing glazing putty by gently scraping out pieces that are not fully adhered to the glazing. Do not remove stable putty to avoid breaking the glass. Install new putty. Glazing putty is used to keep the individual glazing in place so it is vital to keep it in good repair.

6. Repair deteriorated wood sections using wood filler or epoxies whenever possible, or when removing a deteriorated section may damage the sash or architectural detailing that is difficult to replicate.

7. Replace individual parts with in-kind materials using the Dutchman method when larger sections of the window sash are too deteriorated to repair; for example, the bottom rail often deteriorates at a faster rate due to wear and exposure to the elements. Cut out the deteriorated area out and install new wood using wood filler, epoxies, or screws, that matches the original material, size, shape, profile, and texture.

8. Sand, prime, and wipe clean repaired areas prior to repainting. If removing paint down to the wood surface, use an appropriate primer paint before painting. Do not use a heat gun to remove paint from a window to avoid damage to wood surfaces and glazing units. Do not stain historic windows that were not historically stained.

9. In some cases, removing the window sash from its opening may provide easier access for repairs, including the repair of cracked or missing glazing and glazing putty, the replacement of frayed or broken sash cords, and installation of new weatherstripping. In these instances, consider hiring a skilled carpenter or experienced window repair contractor.

10. Do not paint windows shut. When reopening a window that is painted shut, use a utility knife or window scissors to carefully cut through the paint seal and free the window. Avoid damaging the window sash or frame during the process.

11. Brick molding is a common feature of wood windows in masonry houses. The molding fills the gap transitioning from the masonry to the window. Scrape peeling or blistering paint and repair molding with wood filler or epoxies, when necessary, prior to priming and repainting.

12. Do not cover windows from the exterior. Interior boarding of windows should be temporary.



Remove damaged glazing and replace glazing putty. © Mortise and Tenon Magazine

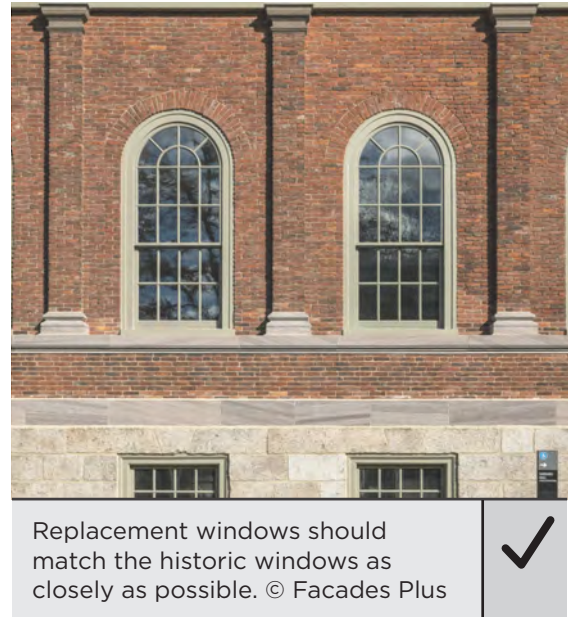


Carefully cut through the paint seal when reopening a window that is painted shut.



4.21: Window Replacement & Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately.

1. Replace original or historic windows only in cases where repair is not feasible due to significant deterioration such as wood rot, loss of material integrity, or termite infestation. The new window should match the historic in placement, appearance, size, and profile as well as glazing, light pattern, hardware, and, whenever possible, material.
2. When replacing an original window with multiple lights, install new windows with true-divided lights to match the original appearance. Simulated divided lights, attached to the interior and exterior of the glass, are an appropriate alternative. Do not install windows with flat grilles attached to the interior, exterior, or between the panes of glass.
3. When replacing a missing or non-historic window, reference documentary and physical evidence. Match the materials, size, profile, muntin pattern, and design of the original or historic window whenever possible. Install new windows within the original window openings. When no documentation or physical evidence of the original window exists, the new window should be compatible with the style and age of the building. Reference nearby buildings constructed in the same style and period.
4. Substitute window materials may be appropriate in areas not visible from the public right-of-way or on the rear façade. Insulated glass may be acceptable when it does not alter the dimensions of the historic window components. Low-E glass may be acceptable where it does not change the color and appearance of the glass.
5. Do not enlarge, reduce, or otherwise alter the original window opening to accommodate a new window.
6. Do not infill original or historic window openings. Do not add new openings to the primary façade or where visible from the public right-of-way.
7. Do not remove or alter the original window casing or brick molding to maintain the historic appearance of a window. If damage or deterioration requires replacement, match the materials, profile, and details of the original casing or brick molding.
8. Do not create new window openings on the primary façade or where visible from the public right-of-way.



4.22: Window Improvements – When considering window improvements, ensure they are compatible with the materials and architectural style of the house. Improvements should be compatible and subordinate to the existing historic character.

1. Shutters: Install new shutters only when they are historically associated with the style of the house and designed for that style. New shutters should match the height and width of the window opening, be made of wood, and designed to close effectively. Do not damage historic wall materials or window surrounds when installing new shutters.

Reference Section 6: Guidelines for Weatherization, Energy Efficiency, & Disaster Preparedness for information on storm window guidelines.

Fig: Window Styles in MacArthur Park, Little Rock, AR

4



Roofs & Related Features

The roof is one of the most distinctive visual elements of a historic building, including its shape, form, materials, details, and architectural features such as dormers and chimneys. Roofs and their related features are significant character-defining elements within the MacArthur Park Local Ordinance Historic District and should be maintained and preserved. Roofs protect a building from the elements and help to define the visual appearance and architectural style of the building. Common roof elements and features include:

- **Roof Forms:** Roof forms found within the district include hipped, front- and side-gabled, cross-gabled, mansard, flat with parapet, and combinations of hipped and gabled. Some Queen Anne homes, like the Holtzman-Vinsonhaler-Vogler House (512 East 9th Street), include towers or turrets in combination with hipped and gabled roofs. Gambrel roofs, with a dual pitch, are an identifying feature of Dutch Colonial Revival houses such as the one at 1011 South Rock Street. Folk Victorian houses, like the Boullion House (419 East 10th Street), commonly feature a cross-gabled roof. Other vernacular roof forms include the gable front and hipped.
- **Roof Pitch:** The pitch of the roof, or the angle of the slope, varies based on the architectural style or vernacular form of the building. Most bungalows, Craftsman, and American Foursquare houses have a low-pitched roof, while some Queen Anne, Second Empire, and Revival style houses have a high-pitched roof, such as the Queen Anne style house at 1011 South Scott Street. The historic roofing material is significant to the character and appearance of a building.
- **Materials:** While most historic roofing materials - slate, copper, tin, clay tile, and wood shake - in the Historic District were replaced with asphalt shingles, some historic slate roofs remain, including the Angelo Marre House (1321 South Scott Street), designed in the Second Empire style. Historically, porch roofs and rear additions in the Historic District were made of tin or copper sheets.
- **Chimneys:** Chimneys are a significant roof feature common on most homes within the Historic District and should be maintained and preserved. Most chimneys within the Historic District are brick, though some include stone elements, and vary in height, location, and design. Chimney locations include on the ridge of the roof, along a roof slope, or on a front or side exterior wall. The Litzke House (521 East 8th Street) includes several elaborate examples.
- **Dormers:** Dormers are another roof feature common to many residential buildings in the Historic District. Dormers project above the roof slope and provide additional interior space, natural light, and ventilation to an upper floor or attic. Dormers also add variety to the architectural character of a building. A dormer includes front and side walls, one or more windows or a vent, and a roof. In some cases, the dormer roof matches the form, slope, and materials of the main



The Boullion House features a cross-gabled roof at 419 E. 10th St.



The house at 1011 S Scott St has a high-pitched roof.



The Litzke House 521 E 8th St. features several elaborate chimneys.

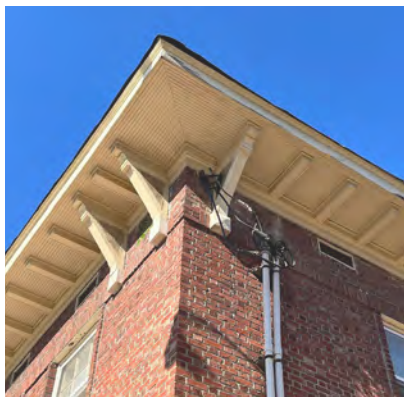
roof, though several examples exist with gabled dormers on a hipped roof, such as the one at 1410 South Rock Street. Typically, the dormer cladding matches with the exterior materials of the main house or is compatible with the primary architectural style. The dormer at 1402 South Commerce Street is clad with wood shingles painted to match the wood clapboard siding on the house. Dormers are an important characteristic in a variety of architectural styles and vernacular forms found in the Historic District, including Craftsman, American Foursquare, Colonial Revival, Georgian Revival, Queen Anne, and Classical Revival.

- **Eaves:** The eaves of a roof project from the wall plane and are comprised of soffits and fascia. The soffit is the lower horizontal surface, typically clad in beadboard or a flat wood board, that may include vents to allow for air circulation underneath the roof. Ornamental details such as brackets or dentils are typically located beneath the soffit. The fascia is the vertical edge of the eaves and is typically a wood board. Hang on gutters are often installed along the fascia. The St. Clair Apartments (500 East 6th Street) features deep, overhanging eaves associated with the Craftsman style, with a beadboard wood soffit, wood fascia board, and large ornamental brackets.

Non-historic and non-original roof features within the district include standing seam metal roofs, skylights, and solar panels. Roofs and their associated roof features are significant elements of a historic building, while also providing an important function, and providing ongoing maintenance is crucial to preserving the integrity and character of the building.



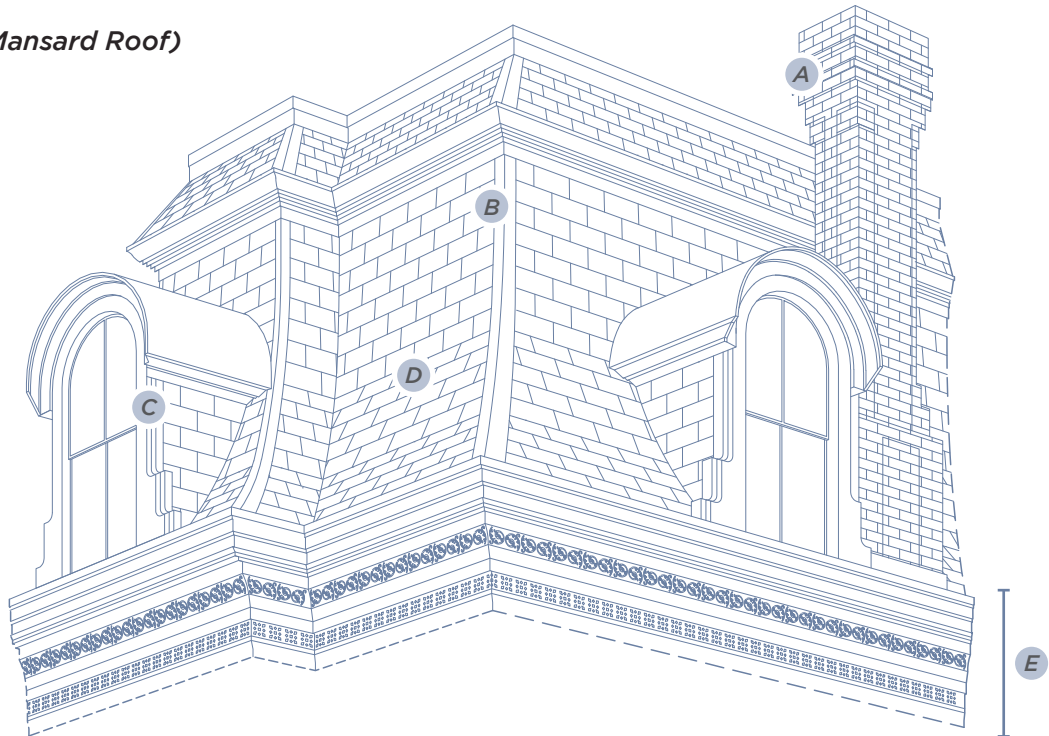
A Prominent dormer at Power House at 1402 S. Commerce St.



St. Clair Apartments at 500 E. 6th St. feature deep eaves with large brackets.

Fig: Roof Elements (Concave Mansard Roof)

- A. Brick Chimney
- B. Ridge Line
- C. Arched Dormer
- D. Square Butt Shingles
- E. Cornice



Consult the following **National Park Service Preservation Briefs** in (listed in Appendix E with link) for additional guidance on cleaning and repair methods:

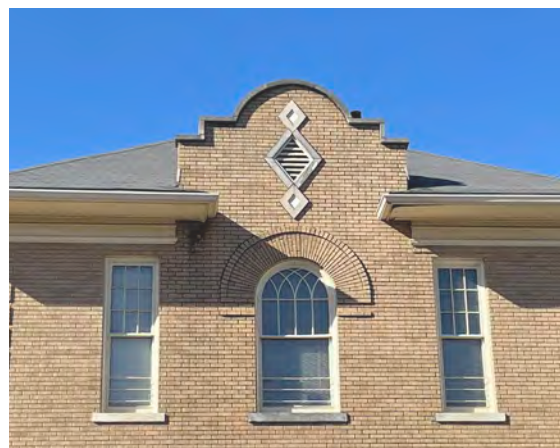
- **Preservation Brief No. 2: Repointing Mortar Joints in Historic Masonry Buildings.**
- **Preservation Brief No. 3: Improving Energy Efficiency in Historic Buildings.**
- **Preservation Brief No. 4: Roofing for Historic Buildings.**
- **Preservation Brief No. 29: The Repair, Replacement, and Maintenance of Slate Roofs.**
- **Preservation Brief No. 30: The Preservation and Repair of Historic Clay Tile Roofs.**

4.23: Maintenance of Roofs and Roof Features – Maintain historic roofs and other architectural features in good condition.

1. Conduct an annual inspection of roofs, dormers, chimneys, gutters, downspouts, soffits, fascia, ornamental cresting, and other associated roof features to identify maintenance or repair needs. Inspect the roof at eye level from a ladder, placing the ladder on each side of the house. To avoid damaging historic materials and the danger of falling, do not climb on the roof. If using a ladder is not feasible, use binoculars from the ground level. Contact an experienced roofing contractor if you are unable to perform this inspection yourself. Look for the following when conducting a roof inspection:

- Broken, missing, or buckling roof shingles.
- Cracked or warped caulk.
- Patches of moss or biological growth.
- Cracks or rust on metal surfaces.
- Worn or cracked plastic boots around pipes.
- Crumbling or missing chimney mortar.
- Broken or missing chimney bricks.
- Damaged or missing chimney cap.
- Damaged or clogged gutters.
- Damaged or missing dormer cladding.
- Cracked or missing glazing in dormer windows.

2. Maintain soffits, fascia, and dormer cladding by scraping, priming, and repainting wood surfaces. Keep gutters free of water and debris to preserve the fascia from water damage.
3. Refer to Section 3: Guidelines for Building Materials for appropriate maintenance and cleaning methods for historic building materials. Refer to the guidelines above for the maintenance and repair of windows.
4. Clean and repair gutters and downspouts regularly to avoid water damage to roof, walls, and foundation.



The parapet gable extending through the cornice is a significant roof feature of 314 E 8th St.



Look for patches of moss or biological growth when inspecting a roof. © Village of Oak Park, IL



4.24: Preservation of Roofs and Roof Features— Retain and preserve historic roofs, including the shape, form, slope, materials, and other architectural features such as soffits, fascia, chimneys, dormers, brackets, dentils, ornamental cresting, cornices, parapets, and gutters

1. Do not alter or reconfigure the shape or slope of the main roof or dormer roof, or the appearance of other associated architectural features.
2. Do not cover historic soffit and fascia materials or dormer siding with artificial cladding, including aluminum, vinyl, or other modern materials.
3. Retain and repair non-functional chimneys remaining above the roofline to maintain the character of the building. The removal of non-functional secondary chimneys may be appropriate if they do not alter the historic roof shape and are in areas not visible from the public right-of-way.
4. Retain and preserve original chimneys, including materials, brick pattern, shape, color, and mortar joint profile.
5. Do not install roof decks, balconies, or other architectural features that are visible from the public right-of-way, unless documented as an original or historic feature.



Do not alter or reconfigure the shape or slope of the main roof.
© Village of Oak Park, IL



Retain and preserve original chimneys including brick pattern, shape, and color, Ratcliffe House at 1004 S. Scott St.



4.25: Repair of Roofs and Roof Features – Repair rather than replace historic roofs, roofing materials and features. Reconstruct missing features based on evidence. Contact a professional roofing contractor or mason with experience working with historic buildings when looking to repair a historic roof and other roof elements, such as chimneys.

1. Repair historic roofs, roofing materials, and significant architectural roof features such as soffits, fascia, chimneys, dormers, brackets, dentils, ornamental cresting, cornices, parapets, and gutters. Do not remove or alter these significant roof features. The type of roofing material will determine the need for repair or replacement, as the lifespan of each material varies. Historic roof materials such as slate are long-lasting when properly maintained.
2. Repair and replace significantly deteriorated roof features and materials using in-kind materials that match the original profile, texture, and color of the original material.



Maintain and repair historic roof features such as ornamental cresting, Lincoln House at 301 E. 7th St.



3. Refer to Section 3: Guidelines for Building Materials for appropriate repair methods for historic building materials when repairing dormers, soffits, fascia, chimneys, parapets, and other roof features. Refer to the guidelines above for the repair of windows.

4.26: Replacement & Rehabilitation of Roofs and Roof Features – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. When materials are too deteriorated to repair, use in-kind, salvaged, or compatible materials that match the appearance of the original. Salvaged materials should match the historic material, whenever possible. Prioritize the placement of salvaged materials in areas that are visible from the public right-of-way. If salvaged material is not available, use new material that matches the historic material profile, color, and mortar composition. Consult a professional roofing contractor or mason with experience working with historic materials.
2. Replace existing asphalt shingle roofs using asphalt, architectural, or composite shingle materials. When proposing a different roofing material, such as standing seam metal, provide physical or historical documentation that the proposed material was original or historic to the building.
3. Use alternative roof materials in locations that are not visible from the public right-of-way, such as flat roofs, rear roof slopes, and roofs screened by parapets, if desired. Refer to Section 3: Guidelines for Building Materials for additional information on substitute materials.
4. Replace existing standing seam metal roofs using in-kind materials and a true standing seam design. A metal roof with flat, exposed, “screw down” fasteners is not appropriate. Provide physical or historical documentation showing that the standing seam metal roof was original or historic to the building.
5. Gutters: Repair rather than replace boxed or built-in gutters whenever possible. Replace non- historic hang-on applications with half-round gutters when feasible. Locate downspouts away from significant architectural features to avoid water damage to the building.



Well maintained dormer, 904 S Rock St.



Provide physical or historical documentation when proposing a new roofing material, 415 E. 8th St.



Locate downspouts away from significant architectural features to avoid water damage to the building.



6. Flashing: Replace flashing and coping too deteriorated to repair using in-kind or compatible materials. Metal is the most appropriate flashing material rather than caulking or other systems. Copper flashing is recommended depending on the period and architectural style of the building.
7. Soffit Vents: Install soffit vents to provide air circulation underneath the roof in areas minimally visible from the public right-of-way, if desired. Match the color of the vent material with the existing soffit.
8. Solar Panels: Install solar panels, if desired, on rear or secondary roof slopes and in areas not visible from the public right-of-way, including accessory buildings and rear yards. Do not damage or obscure historic roof features and materials during installation. Refer to Section 6: Weatherization, Energy Efficiency, and Disaster Preparedness for additional information and requirements for administrative review.
9. Skylights: Do not install skylights or solar tubes unless they were historically present or if placed in a location not visible from the public right-of-way, such as a rear or secondary roof slope. Skylights should be flat along the roof slope with no elevated profile. Do not damage or obscure historic roof features or materials.
10. When reintroducing a missing feature, reference physical evidence, historic photos, or other documentation. Use materials that match the original or are compatible with style and period of the building.



Install solar panels, if desired, on rear roof slopes or accessory buildings, 1410 S Rock St.



Administrative Review:

- **Architectural Shingles:** Staff may approve the replacement of asphalt shingles with architectural shingles on a case-by-case basis.
- **Rain Gutter Systems:** Staff may approve the replacement or installation of hang-on rain gutter systems, including flashing and downspouts, where downspouts are located away from architectural features and are painted to be camouflaged against the building or structure.

Garages, Carriage Houses & Accessory Buildings

Garages, carriage houses, and other larger accessory buildings help to define the character of the MacArthur Park Local Ordinance Historic District. In the 19th century, prior to the invention and common use of the automobile, prominent residents constructed carriage houses for storing their carriages. These one- and two-story buildings included storage and stables for horses. Other accessory buildings once seen on historic lots in the Historic District included servants' quarters, hostlers' quarters, gazebos, detached cellars and produce storage, privies and well houses. Living quarters for hired servants were typically small frame homes situated on the lot in between the carriage house and the main house. As the Historic District developed, automobiles became popular and the need for servants decreased with new home technologies, carriage houses were converted to automobile garages and servant quarters were demolished or integrated with other accessory buildings. Several examples of historic garages include those at the Lincoln House (301 East 7th Street) and the home at 316 East 11th Street. Most historic carriage houses, servants' quarters, and garages in the Historic District were demolished and replaced by new accessory structures by 1980 or were severely damaged by the 1999 tornado. However, the tradition of rear detached accessory structures has been retained in the Historic District through the continued use of alleyways and the design criteria established by the designation of the MacArthur Park Local Ordinance Historic District.

Carriage houses were often designed in a similar but simplified style to the main house using compatible materials. Most existing detached garages are of frame construction with wood cladding, one-story in height, and feature space for one or two automobiles. The remaining historic garages are an important feature in the Historic District and are accessed from a rear alley or sometimes from a side driveway which is accessed from the front or the side of a corner lot. Other existing accessory buildings in the Historic District include accessory dwelling units, storage sheds, and garden sheds. MacArthur Park's historic garages, carriage houses, and other accessory buildings, like historic gazebos, provide depth to the neighborhood's historic character and should be maintained and preserved.

Garage maintenance will typically include cleaning masonry, repointing deteriorated mortar joints, repairing window frames and damaged glazing, and repairing historic roof materials. See the above guidelines for additional information on repairing roofs and exterior siding. See Section 3: Guidelines for Building Materials for maintenance and repair guidelines for garage materials. Consult the following **National Park Service Preservation Briefs** in (listed in Appendix E with link) for additional guidance on cleaning and repair methods:

- **Preservation Brief No. 2: Repointing Mortar Joints in Historic Masonry Buildings**
- **Preservation Brief No. 3: Improving Energy Efficiency in Historic Buildings**
- **Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork**



Historic carriage house at 301 E 7th St.

4.27: Preservation and Maintenance of Garages, Carriage Houses, and Accessory Buildings – Preserve and maintain historic carriage houses, garages, and accessory buildings and their architectural features whenever feasible, including wood garage doors, historic siding, masonry, foundations, roof shape and materials, windows, and other decorative elements.

1. Conduct annual inspections of carriage houses, garages, and other accessory buildings, including materials, walls, roofs, foundations, and windows to identify maintenance and repair needs.
2. See the above subsections on Walls, Exterior Siding, Cladding, and Architectural Details for cleaning and painting methods for historic materials.



Preserve and maintain historic carriage houses, garages, and accessory buildings, 502 E. 9th St.



4.28: Repair of Garages, Carriage Houses, and Accessory Buildings – Repair rather than replace historic garages, carriage houses, and accessory buildings. Reconstruct missing features based on evidence.

1. Repair historic garage materials in-kind. See the above subsections on Walls, Exterior Siding, Cladding, and Architectural Details, Windows, Doors, and Roofs and Related Features for appropriate repair methods.
2. Do not cover historic garage materials with artificial siding, including vinyl, aluminum, asphalt siding, fiber cement board, metal, and synthetic stucco. Remove artificial siding, repair, and repaint, when necessary, the uncovered historic materials. Do not paint historic masonry not already painted.

4.29: Replacement and Rehabilitation of Garages, Carriage Houses, and Accessory Buildings – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use salvaged or substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. When historic garage doors are missing, and the original design is unknown, install doors that are appropriate to the architectural style of the garage, carriage house, or accessory building using in-kind or similar materials. Reference historic garage doors on similar properties within the Historic District for appropriate designs.
2. Replace original or historic windows and entry doors only in cases where repair is not feasible due to significant deterioration. Reference the above subsections on Windows and Doors for appropriate replacement methods.
3. Use salvaged materials that match the historic material, whenever possible. Prioritize the placement of salvaged materials in areas that are visible from the public right-of-way.
4. Refer to Section 7: Guidelines for Additions and New Construction and Section 8: Guidelines for Relocation and Demolition when the complete replacement of a historic garage, carriage house, or accessory building is necessary due to significant deterioration.
5. Refer to Section 9: Guidelines for Site Features and Streetscape for guidance regarding parking pads and driveways.

Staircases, Fire Escapes & Accessibility Ramps



Some multi-family residential buildings, including single-family homes which have been converted to multi-family use, have exterior staircases or fire escapes to provide a secondary means of egress.

4.30: Staircases, Fire Escapes, and Accessibility Ramps - Avoid adding new staircases, fire escapes, and accessibility ramps to the front façade of a building or in areas that are visible from the public right-of-way.

1. Place new staircases, fire escapes, and accessibility ramps, when required by building or accessibility codes, in areas where they are minimally visible from the public right-of-way whenever possible, such as along a secondary or rear façade.
2. New exterior staircases shall be made of wood, be simple in design, and should avoid obscuring existing architectural elements.
3. Accessibility ramps shall be simple in design, constructed of wood that is stained or painted, and be screened with landscaping where visible from the public right-of-way. Ramp design shall adhere to ADA (Americans with Disabilities Act of 1990) requirements.



Avoid adding new staircases, fire escapes, and accessibility ramps to the front façade of a building.



4



Place new staircases and fire escapes in areas minimally visible from the public right-of-way, 524 E. 6th St.

5

Guidelines for Institutional and Commercial Architecture

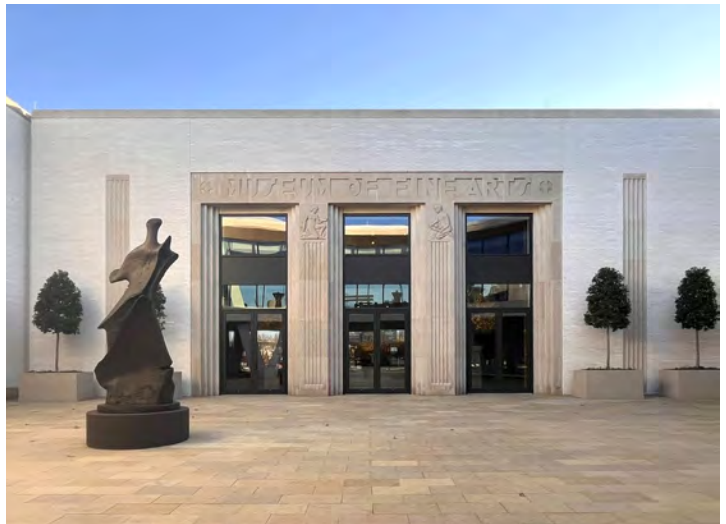
Institutional and commercial architecture play an important role in defining the appearance and character of the MacArthur Park Local Ordinance Historic District. While not the predominant building type within the district, institutional and commercial buildings provide context for the rich architectural heritage and historical development of the district. They are also ideal candidates for adaptive use projects that provide new residential uses in an existing building while preserving the architectural heritage of the Historic District, such as the loft apartments in the former East Side School and Auditorium (1401 South Scott Street, 1400 Cumberland Street).



Institutional buildings in the district include churches, schools, and museums constructed in the late 19th century through the early 20th century in the Gothic Revival (St. Edward's Catholic Church, 815 Sherman Street), Classical Revival (East Side School, 1401 South Scott Street), Romanesque Revival (Fred Kramer School, 715 Sherman Street), Art Deco (University of Arkansas Medical School, 1201 McMath Avenue), and Mid-Century Modern (previously St. Edward's Catholic School, 816 Ferry Street) architectural styles. Commercial buildings in the district feature the One-Part and Two-Part Commercial Block vernacular forms (402 East 9th Street) and the Mid-Century Modern style (previously Price Chiropractic Clinic, 200 East 13th Street). Brick masonry is the predominant material featured on all of the institutional and commercial buildings, with some featuring stone and metal elements. Reference Section 3: Guidelines for Building Materials for further information regarding the maintenance and repair of historic building materials and appropriate substitute materials.



Commercial Building at 316 E. 11th St.

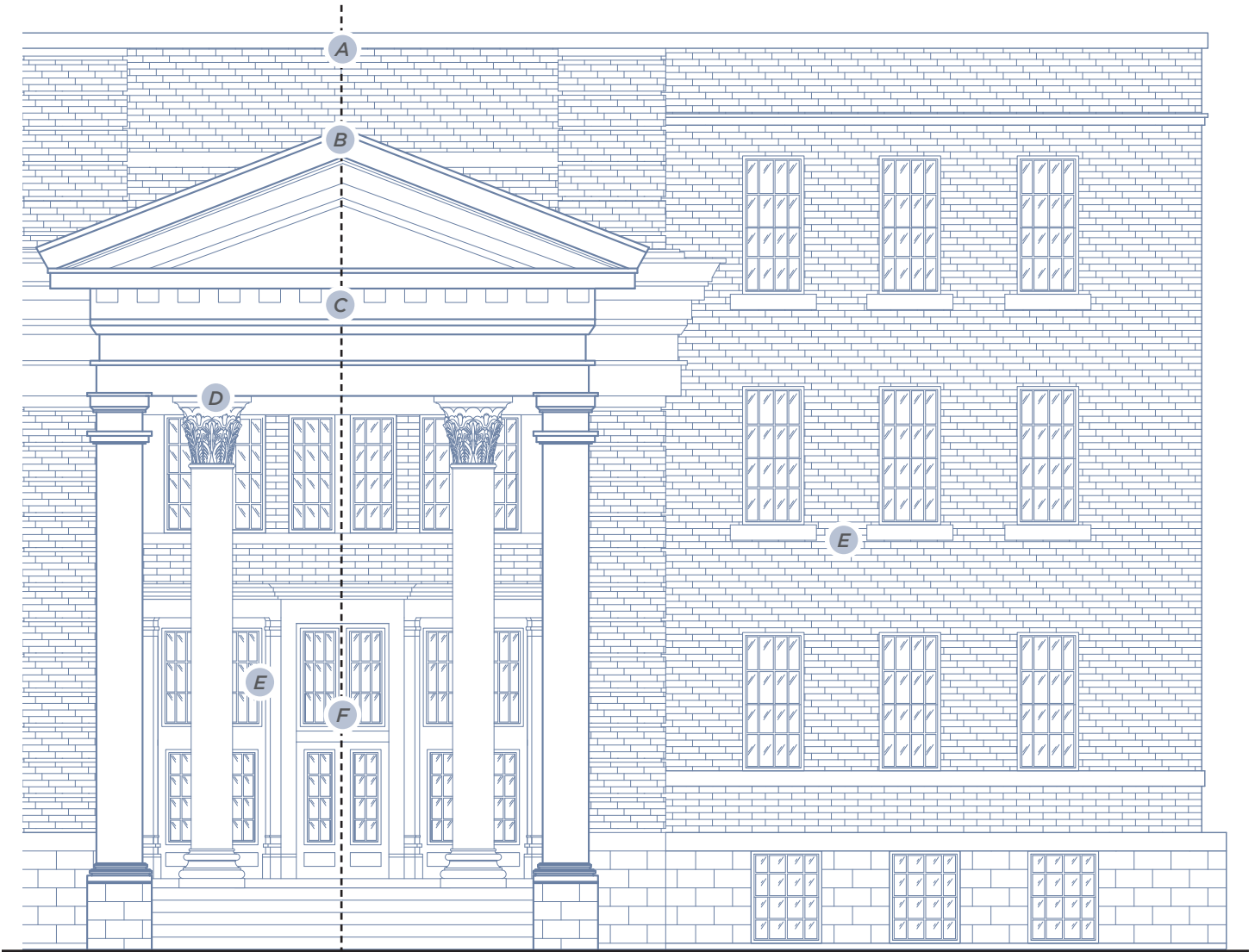


Institutional Building | Arkansas Museum of Fine Arts at 501 E. 9th St.

Consult the following National Park Service Preservation Briefs in (listed in Appendix E with link) for detailed guidance on cleaning and repair methods:

- ***Preservation Brief No. 1: Assessing Cleaning and Water-Repellent Treatments for Masonry Buildings.***
- ***Preservation Brief No. 2: Repointing Mortar Joints in Historic Masonry Buildings.***
- ***Preservation Brief No. 3: Improving Energy Efficiency in Historic Buildings.***
- ***Preservation Brief No. 6: Dangers of Abrasive Cleaning to Historic Buildings.***
- ***Preservation Brief No. 9: The Repair of Historic Wood Windows.***
- ***Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork.***
- ***Preservation Brief No. 11: Rehabilitating Historic Storefronts.***
- ***Preservation Brief No. 13: The Repair and Thermal Upgrading of Historic Steel Windows.***
- ***Preservation Brief No. 25: The Preservation of Historic Signs.***
- ***Preservation Brief No. 27: The Maintenance and Repair of Architectural Cast Iron.***
- ***Preservation Brief No. 33: The Preservation and Repair of Stained and Leaded Glass.***
- ***Preservation Brief No. 38: Removing Graffiti from Historic Masonry.***
- ***Preservation Brief No. 42: The Maintenance, Repair, and Replacement of Historic Cast Stone.***
- ***Preservation Brief No. 44: The Use of Awnings on Historic Buildings: Repair, Replacement & New Design.***

Fig: Elements of an Institutional Building



A. Symmetry & Proportion
B. Triangular Pediment
C. Decorative Cornices

D. Classical Columns
E. Large / Grid Windows
F. Grand / Elevated Entrance

In general, the treatment of common institutional and commercial architectural features throughout this section will follow these standards for each project level:

- **Preservation and Maintenance:** The historic character of a property, including distinctive and character-defining architectural features, shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- **Repair:** Distinctive and character-defining materials, features, and finishes will be retained and preserved. Deteriorated features will be repaired rather than replaced, unless severely deteriorated.
- **Replacement:** Severely deteriorated materials, features, and finishes requiring replacement will be replaced with in-kind materials matching the original design, color, profile, dimensions, texture, and other visual properties. Where substitute materials are necessary rather than in-kind materials, they must closely match the visual and physical properties of the original material to preserve the historic design character of the feature.
- **Rehabilitation:** Feature improvements and alterations common in rehabilitation projects will not destroy historic materials, features, and spatial relationships that characterize the property. The new improvements will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property.
- **Reconstruction:** Reconstruction of missing features will be substantiated by documentary and physical evidence.
- **Code-Required Improvements:** New features required by building and fire codes will be simple and subordinate in design and will be compatible with the historic attributes of the property.



Administrative Review:

- Staff may approve the ordinary maintenance and repair of any exterior architectural feature which does not involve a change in design, material, or outer appearance.
- Staff may approve emergency, temporary maintenance and repair which does not permanently alter the distinctive features of the structure or property. Under such circumstances, all required City permits must be obtained, and the owner of the property must commit to applying for a certificate of appropriateness to make permanent repairs within 60 days of the date on which the Certificate of Compliance is issued for the emergency, temporary repairs.

Institutional & Commercial Facades

5

Facades are the exterior wall surfaces of a building. Typically, the front façade plays a significant role in identifying a building's architectural style and historic character through materials and architectural features. Corner buildings often consist of two primary facades. Secondary or side facades typically feature less ornamentation than the primary façade, but often include similar materials and features as the primary façade. Rear facades are often plain, typically using common, less expensive brick with little to no ornamentation. Most institutional and commercial facades in the district are made of brick or stone and may include wood or metal architectural features and detailing. Institutional buildings use materials and decorative features as elements of a particular architectural style, such as the East Side School (1401 South Scott Street), which features brick facades with two-story stone columns, stone pediment, and foundation found in the Classical Revival style. The First Lutheran Church (314 East 8th Street) features a brick façade with a high-pitched roof, arched openings, stained glass windows, and a slate roof found in the Gothic Revival style. Vernacular building forms are more common for commercial buildings, though they may have architectural features that reference a style. Some Two-Part Commercial Block vernacular forms, which have multiple upper floors over a storefront, may have secondary uses such as office or residential. Below the roof, some commercial buildings may have decorative features such as brick corbelling or a projecting cornice composed of pressed metal. The preservation and maintenance of historic institutional and commercial facades are instrumental in preserving the building's historic character and retaining mixed-use development within the Historic District.

Reference Section 3: Guidelines for Building Materials for appropriate maintenance, cleaning, and repair methods for historic materials and Section 4: Guidelines for Residential Architecture for additional information regarding historic building features, such as exterior walls, roofs, windows, and doors.

5.1: Façade Maintenance – Maintain original materials and character-defining elements of institutional and commercial facades in good condition.

1. Inspect masonry materials for cracks and damaged mortar joints.
2. Scrape, peel, and repaint wood features where needed.
3. Remove rust from historic metal features to ensure the longevity of the material.
4. Maintain original doors and windows, their openings, as well as surrounds, lintels, hoods, transoms, sidelights, and other ornamental features. Do not alter, enlarge, or reduce original openings to accommodate new doors or windows.
5. Consider removing non-historic coverings or infill to restore concealed original openings.



Maintain original materials and character-defining elements, The Prestige Building, 523 E. Capitol.



6. Remove non-historic features, cladding, false fronts, infilled openings, or incompatible additions, if desired, when planning a façade rehabilitation project.
7. Contact an experienced contractor for the evaluation and repair of historic cornices.

5.2: Façade Preservation – Retain and preserve original materials and character-defining elements of institutional and commercial facades.

1. Do not alter primary facades or secondary facades visible from the public right-of-way that would alter the historic character and appearance of the building.
2. Do not remove architectural features or cover ornamentation with non-historic cladding, false fronts, or incompatible additions.
3. Do not add materials or features that are incompatible with the architectural style or vernacular form of the building.
4. Do not add new door or window openings on the primary façade or on a secondary façade visible from the public right-of-way unless they were historically present.



Preserve facades and character defining features of commercial and institutional buildings, Kramer School, 715 Sherman St.



5.3: Façade Repair – Repair rather than replace historic facades. Reconstruct missing features based on evidence.

1. Repair rather than replace historic institutional and commercial façade materials and features to preserve the historic character of the building. When reintroducing a missing feature, such as a storefront cornice, reference on-site evidence, historic photos, or other. Use materials that match the original or are compatible with style and period of the building. Match the original in material, scale, profile, and design.
2. Reference Section 3: Guidelines for Building Materials and Section 4: Guidelines for Residential Architecture when repairing historic wood and masonry materials and features such as windows, doors, and roofs.
3. When replacing a missing historic feature or material or when it is too deteriorated to repair, using in-kind materials to match the original in appearance. Reference on-site evidence, historic photos, or other documentation to determine the appearance of missing features.
4. Maintain and repair historic cornices and other ornamental features, including their design, materials, and features. Do not remove historic cornices or other ornamental features from the roof eaves.



Repair rather than replace historic materials and features to preserve historic character, 1201 McMath Ave.



5.4: Façade Replacement and Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute or salvaged materials appropriately. Improvements should be compatible and subordinate to the existing historic character. It is recommended to consult a professional contractor for larger projects.

5. Use salvaged materials that match the historic material, whenever possible. Prioritize the placement of salvaged materials in areas that are visible from the public right-of-way.
6. Storm Windows: See Section 6: Guidelines for Weatherization, Energy Efficiency, & Disaster Preparedness for information regarding storm windows.
7. Shutters: Do not add shutters to upper floor windows unless they are appropriate to the architectural style of the building or historic precedence is present.



Do not add shutters to upper floor windows unless they are appropriate to the architectural style. © Old House Guy



This photo shows 1401 Scott Street. Old East Side Junior High School, new Adult Education Center, 1971, © Clifton Hull photograph collection - Little Rock, BC.PHO.37.A, Butler Center for Arkansas Studies. Central Arkansas Library System.

Traditional Commercial Storefronts

Storefronts are the most important architectural feature of historic commercial buildings. Similar to residential porches, as street level features, storefronts are the most visible element from the public right-of-way making them a significant character-defining feature of individual historic commercial buildings and the streetscape of neighborhood commercial corridors. Most historic storefronts include the same basic architectural components: bulkheads, piers, entry doors, large display windows, often with transom windows, storefront cornices, and sign bands or signboards.

The design of these features can range from simple to ornate and reference the architectural style influences of the building. Typical storefronts from the mid-19th century to the early-20th century were characterized by bold decorative cornices, cast iron or wood columns, and large display windows. The innovation of cast iron columns helped support the load of the upper façade and provided room for large display windows, allowing more light into the establishment. Often, iron foundry names and cities were identified on the base of the cast iron columns. From the early- to mid-20th century, typical storefronts displayed simplified cornices, transom windows over display windows, and metal window frames.

Recessed entrances and wall surface areas primarily of glass are common shared qualities of 19th and 20th century storefronts. In the mid- to late-20th century, storefronts were altered or covered to portray a modern appearance, which favored sleek and smooth surfaces, or to delay maintenance or cover repair needs. Traditional storefronts commonly feature wood, brick, stone, ceramic tile, clear glass, pigmented structural glass, and metals (copper, bronze, and iron) in their material construction, along with wood windows. Aluminum windows may be original to some mid-century designs. The storefront entry may be recessed or may be flush with the façade. Commercial buildings with more than one story would commonly have a side door at the street level leading to a narrow staircase to access upper stories. Modified storefronts may be considered historic depending on the date of modification and the character of the building. The storefront at 402 East 9th Street is an example of this, where ceramic tiles affixed to the façade have gained historic significance. Reference physical evidence from the site, historic photos, or other documentation when determining an appropriate storefront design. New storefront materials and design should reflect the age, style, and character of the original building.

- **Bulkhead:** Bulkheads sit at the sidewalk level and form the base for the storefront display windows. Rectangular in area, they are typically wood, masonry, tile, or metal, often with decorative trim.
- **Display Windows:** Display windows are prominent features of a storefront, comprised of large panes of glass set above the bulkhead. They display merchandise sold within and provide additional light to the interior of the store. Transom windows are common features located above the display window, often comprised of prism glass.
- **Entrances:** Storefront entrances provide entry to the first-floor space and may feature one or two entry doors, sidelights, and transom windows above the door. Entrances may be centered within the storefront or located to one



Traditional Storefront at 1423 Main St.

side. Most entrances are recessed though some examples are flush with the display windows. Recessed entrances may include a terrazzo or tile floor in front of the door. For buildings with upper floors, a secondary entrance door on the façade provides access to a stairway.

- **Storefront Framing:** Most traditional storefronts have a structural framework around the storefront components, including the entrance, display windows, and bulkheads. Common framing materials include wood, brick, stone, cast iron, copper, aluminum, or a combination of wood and metal. Cast iron framing often includes that around columns, lintels, and decorative ornament.
- **Storefront Cornice:** Projecting cornices function to move water away from the building façade and are often decorative in design. Smaller cornices serve only as decorative elements of the façade. Common cornice materials include pressed metal, wood, and brick. Some storefronts feature a cornice directly above the structural framing adding an additional decorative element to the façade.

5

Regular maintenance and repair are required to preserve the integrity of materials and historic character of the storefront. Reference Section 3: Guidelines for Building Materials for appropriate cleaning and repair methods for historic materials and Section 4: Guidelines for Residential Architecture for additional information regarding historic windows and doors.

5.5: Traditional Storefront Maintenance – Maintain historic storefronts and their associated features that are in good condition.

1. Look for peeling or blistering paint on wood features and scrape, prime, and repaint them as necessary.
2. Remove rust from metal features or paint them to prevent further deterioration.

5.6: Traditional Storefront Preservation – Retain and preserve historic storefronts and their associated features, including windows, doors, surrounds, piers, bulkheads, and cornices.

1. Do not alter historic storefronts, add or remove features, or enclose or cover openings. Do not cover historic features or ornamentation with non-historic cladding or other modern materials.
2. Do not create new storefront openings or add ornamental features that did not historically exist.
3. Do not add non-original residential features to commercial storefronts.



Retain and preserve historic storefronts and their associated features, 1423 Main St.



5.7: Traditional Storefront Repair – Repair rather than replace traditional storefronts. Reconstruct missing features based on evidence.

1. Repair rather than replace historic storefront materials and features, including windows, doors, door hardware, surrounds, piers, bulkheads, cast iron columns, and cornices.
2. Repair wood storefront features including bulkheads, frames, surrounds, and doors using wood filler or epoxies or Dutchman repairs. Repaint wood features to maintain them in good condition.

3. Repair cracked or missing glazing and other window elements. It is recommended to consult a window contractor when repairing large storefront windows.
4. Reference Section 3: Guidelines for Building Materials for appropriate cleaning and repair methods for historic materials.
5. Retain storefront and transom windows and preserve original or historic glass as they are important character-defining features of a traditional storefront. Do not cover windows from the exterior. Interior boarding of windows should be temporary.
6. When uncovering and repairing storefront and transom windows, match the original glazing design and appearance to restore the historic appearance of the storefront and to bring additional natural light into the first floor of the building.

5.8: Traditional Storefront Replacement & Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute or salvaged materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. Replace historic storefront features only when they are too deteriorated to repair, including windows, doors, surrounds, piers, bulkheads, and cornices. The replacement feature should match the historic or original in placement, design, color, profile, dimensions, texture, other visual properties, and, whenever possible, material.
2. Use salvaged materials, when possible, that match the historic material. Prioritize the placement of salvaged materials in areas that are visible from the public right-of-way.
3. See Section 4: Guidelines for Residential Architecture for additional information regarding shared features.
4. Storefronts: If it is necessary to replace the storefront system, including piers and windows, replace the entire system in kind. If there is no documentation of the original design, the replacement storefront should be simple in design, retain the solid-to-void ratio of a traditional storefront with glazing, be compatible with the size, scale, material, and color of the historic building, and avoid obscuring remaining historic character-defining features of the building.
5. Doors: If the historic or original door design is unknown, replace with a full view (glass area) or three-fourths view door.
6. Windows: Do not install tinted or textured glass in windows and doors. Use retractable interior shades for privacy and shade. Removable, tinted or textured (frosted) window film may be applied on a case-by-case basis. Low-E glass may be acceptable where it does not change the color and appearance of the glass.
7. Cornices: Materials such as GFRC, EIFS, and vinyl are inappropriate substitute materials for historic cornices.
8. Do not alter, enlarge, or reduce openings to accommodate new or replacement features.
9. For missing or removed storefronts, consider reconstructing the original to match the historic materials and appearance. Reference physical evidence from the site, historic photos, or other documentation to determine the appropriate storefront design. When no documentation exists, look at local examples of historic storefronts on buildings of a similar age, style, and character.

Upper Story Facades

Commercial buildings with one or more floors above the storefront typically have retail, office, or residential uses. The exterior upper story façade often features symmetrical fenestration, typically double-hung windows, within an expanse of wood siding, masonry cladding, or other materials. Windows may have wood or stone sills and lintels or decorative window hoods. Architectural features, such as brick corbelling, a projecting cornice, brackets, and dentils, may adorn the top of the façade below the roofline. In some cases, a parapet wall may define the top of the roof. The design, materials, and architectural features of an upper story façade are significant to the character of the Historic District and should be retained and preserved.

5

- **Facades:** The upper story façade is a significant part of a commercial building, comprised of the wall surface and other components and architectural features such as windows, cornices, and belt courses. Brick is the most common material for upper story commercial facades in the Historic District. Most decorative ornamentation may be found on the primary street-facing facades, while secondary and rear facades are simpler in design, often constructed of common brick with minimal ornamentation.
- **Windows:** The upper façade typically features multiple windows and window openings that allow light and air into the upper floors. Window fenestration is a significant element that defines the scale and character of a building. Window features include wood or masonry sills, lintels, decorative hoods, and surrounds. Double-hung windows are the most common window type on commercial facades.
- **Parapets:** The parapet is a low wall that defines the edge of the roof and, in most cases, is of masonry construction or of the same material as the building façade. Parapet design may be simple and functional or may be stepped or crenellated and capped by stone, terra cotta, or clay tiles.
- **Belt Courses:** Belt courses are horizontal bands of wood or masonry extending across the façade that provide a visual separation between floors. Typically simple in design, belt courses add to the architectural character of the façade.



Upper story windows of Kramer School Lofts at 715 Sherman St.

Regular maintenance and repair are required to preserve the integrity of materials and historic character of the upper façade. Reference Section 3: Guidelines for Building Materials for appropriate cleaning and repair methods for historic materials and Section 4: Guidelines for Residential Architecture for additional information regarding historic windows. Property owners are encouraged to contact a professional contractor or mason for larger repair and rehabilitation projects.

5.9: Preservation and Maintenance of Upper Story Facades – Retain and preserve upper story facades and their associated features in good condition, including windows, belt courses, parapets, and cornices.

1. Look for peeling or blistering paint on wood features and scrape, prime, and repaint them as necessary.
2. Remove rust from metal features or paint them to prevent further deterioration.
3. Repoint masonry as necessary to ensure masonry materials are in good condition.
4. When removing non-historic or modern coverings, consider repairing original features and reconstructing missing features based on documentary and physical evidence.



Retain and preserve belt courses, parapets, and cornices in good condition, 1423 Main St.



5.10: Upper Façade Repair – Repair rather than replace upper story facades and their associated features. Reconstruct missing features based on evidence.

1. Repair rather than replace historic materials and features, including windows, surrounds, belt courses, and parapets.
2. Repair wood features using wood filler or epoxies or Dutchman repairs. Repaint wood features to maintain them in good condition.
3. Repair cracked or missing glazing and other window elements.
4. Do not enclose or cover openings or add or remove features on the upper façade. Do not cover historic features or ornamentation with non-historic cladding or other modern materials.

5.11: Upper Façade Replacement & Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute or salvaged materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. Replace historic upper façade features only when they are too deteriorated to repair, including windows, surrounds, belt courses, and parapets. The replacement feature should match the historic or original in placement, design, color, profile, dimensions, texture, other visual properties, and, whenever possible, material.
2. Use salvaged materials that match the historic material, whenever possible. Prioritize the placement of salvaged materials in areas that are visible from the public right-of-way.
3. Do not alter, enlarge, or reduce openings to accommodate new or replacement features.
4. For missing or removed features, reference physical evidence from the site, historic photos, or other documentation to determine the appropriate design. When no documentation exists, look at examples of local historic upper story facades on buildings of a similar age, style, and character.

Canopies, Awnings & Balconies

5

Canopies are permanent structures cantilevered over the sidewalk constructed of wood or metal, often supported using metal rods or chains. Awnings were historically canvas or cloth covers on fixed or retractable metal frames mounted above storefront window and door openings, though modern technologies provided new cover materials such as acrylic fiber, vinyl resin, fiberglass, polyester, and aluminum. Historically, storefront awnings were common to protect merchandise from sun damage, reduce heating of the interior, and to shelter pedestrians from the elements. Awnings are appropriate for both historic and new commercial buildings, with examples at 402 East 9th Street, constructed in 1922, and the Fish Factory Building at 1200 South Scott Street, constructed in 2003. Awnings may be added to commercial buildings on a case-by-case basis. Historic balconies may be found attached at window level on upper levels of a building.

Historic canopies, awnings, and balconies add visual interest to primary commercial facades. Regular maintenance is necessary to keep these features in good condition. Historic canopies and balconies often feature wood or metal materials and need regular painting to prevent rust or deterioration, if previously painted or coated. Historic awnings are comprised of a fixed or retractable metal frame and canvas or cloth cover. Reference Section 3: Guidelines for Building Materials for appropriate cleaning and repair methods for historic materials.

5.12: Maintenance of Canopies, Awnings, and Balconies – Maintain original or historic canopies, awnings, and balconies through regular maintenance and repair.

1. Conduct annual inspections of canopies, awnings, and balconies to identify maintenance and repair needs. Consult a structural engineer or an experienced contractor to assist in a condition evaluation and repair plan.
2. Look for peeling or blistering paint on wood features and scrape, prime, and repaint them as necessary.
3. Clean and remove rust from metal features or paint them to prevent further deterioration, when previously painted.

5.13: Preservation of Canopies, Awnings, and Balconies – Retain and preserve the design and materials of original or historic canopies, awnings, and balconies.

1. Do not alter or remove historic canopies, awnings, or balconies.



Maintain original canopies, awnings, and balconies of historic commercial buildings, 1417 Main St.



5.14: Repair of Canopies, Awnings, and Balconies – Repair rather than replace historic canopies, awnings, and balconies. Reconstruct missing features based on evidence.

1. Repair rather than replace historic materials and features, including wood and metal surfaces, metal hardware, and railings.
2. Repair wood features using wood filler or epoxies or Dutchman repairs. Repaint wood features to maintain them in good condition.

5.15: Canopies, Awnings, and Balconies Replacement and Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. Replace historic canopies, awnings, and balconies only when they are too deteriorated to repair. When materials are too deteriorated to repair, use in-kind, salvaged, or compatible materials that match the appearance of the original. The replacement feature should match the historic or original in placement, design, color, profile, dimensions, texture, other visual properties, and, whenever possible, material. Existing canvas awnings can be recovered with new canvas. Synthetic materials, including vinyl and acrylic, are not appropriate substitutes for fabric awnings.
2. New Awnings and Canopies: New awnings may be installed over storefronts and upper façade windows. Canvas awnings are recommended and are historically appropriate. Awnings must match the shape of, and fit within, window and storefront openings. New canopies may be installed based on physical evidence and historical documentation and be located between or directly above the storefront display windows and transom windows.
3. New Balconies: Missing balconies may be reconstructed and installed based on physical evidence and historical documentation. New balconies lacking historic precedence may be installed on a case-by-case basis and must be located on side or rear facades not facing the street.
4. Do not cover ornamental features when installing a new awning or canopy. Reuse existing awning frames and hardware whenever possible.
5. Do not install backlit, bubble, domed, or plastic awnings.
6. Do not damage the historic façade and masonry materials when adding or removing a canopy, awning, or balcony. Install features in the mortar joints rather than the masonry face.
7. Franchise permit: A franchise permit may be required for installing canopies, awnings, and balconies over the public right-of-way.

Roof & Cornice Features

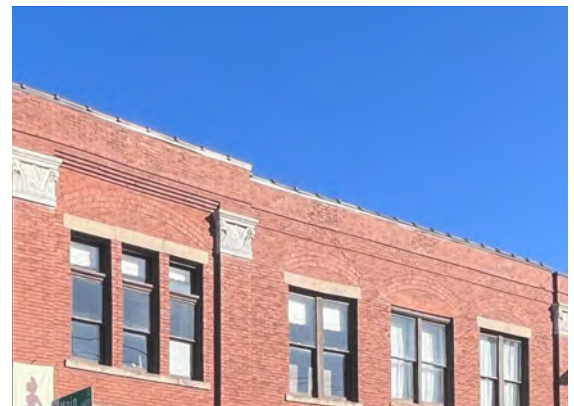
5

Roofs are significant character-defining features on historic institutional and commercial buildings in the Historic District. The height, roof slope, materials, and other architectural features help to define the character of the building and the streetscape. In some cases, buildings may feature a cornice at the eave line, including brick corbelling, projecting pressed metal designs, brackets, and other ornamentation. Cornices are typically decorative in nature and provide additional character to the building. The main cornice on a building serves a similar function as a storefront cornice, moving water away from the building façade, though may also serve as a decorative element. The cornice, located at the top of façade below the roofline, may be simple or elaborate in design and include features such as brick corbelling, brackets, dentils, or other ornamentation. Common cornice materials include pressed metal, wood, and brick. It is important to preserve and maintain historic roof and cornice features.

Roofs and cornice features are important visual elements of many institutional and commercial buildings and should be maintained to keep them in good condition. While most commercial roofs are flat, roof forms for institutional buildings in the district include flat, hipped, and gabled. Cornice features are typically wood, masonry, or metal materials and should be inspected regularly to determine repair needs. Reference Section 3: Guidelines for Building Materials for appropriate repair methods for historic materials.

5.16: Preservation and Maintenance of Roof and Cornice Features – Maintain and preserve original roof forms and cornice features that are in good condition, including roof shape, slope, materials, and ornamental wood, masonry, and metal materials.

1. Do not alter the historic roof form unless required to move water away from the building.
2. Do not remove roof and cornice features including brick corbelling, projecting metal designs, brackets, and other ornamentation.
3. Do not replace historic roofing materials unless they are too deteriorated to repair.



Preserve original roof forms and cornice features that are in good condition, 1423 Main St.

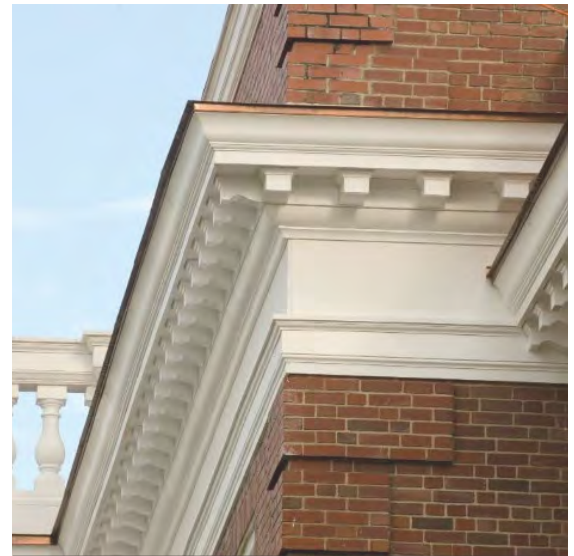


5.17: Repair of Roof and Cornice Features – Repair rather than replace historic roof and cornice features. Reconstruct missing features based on evidence.

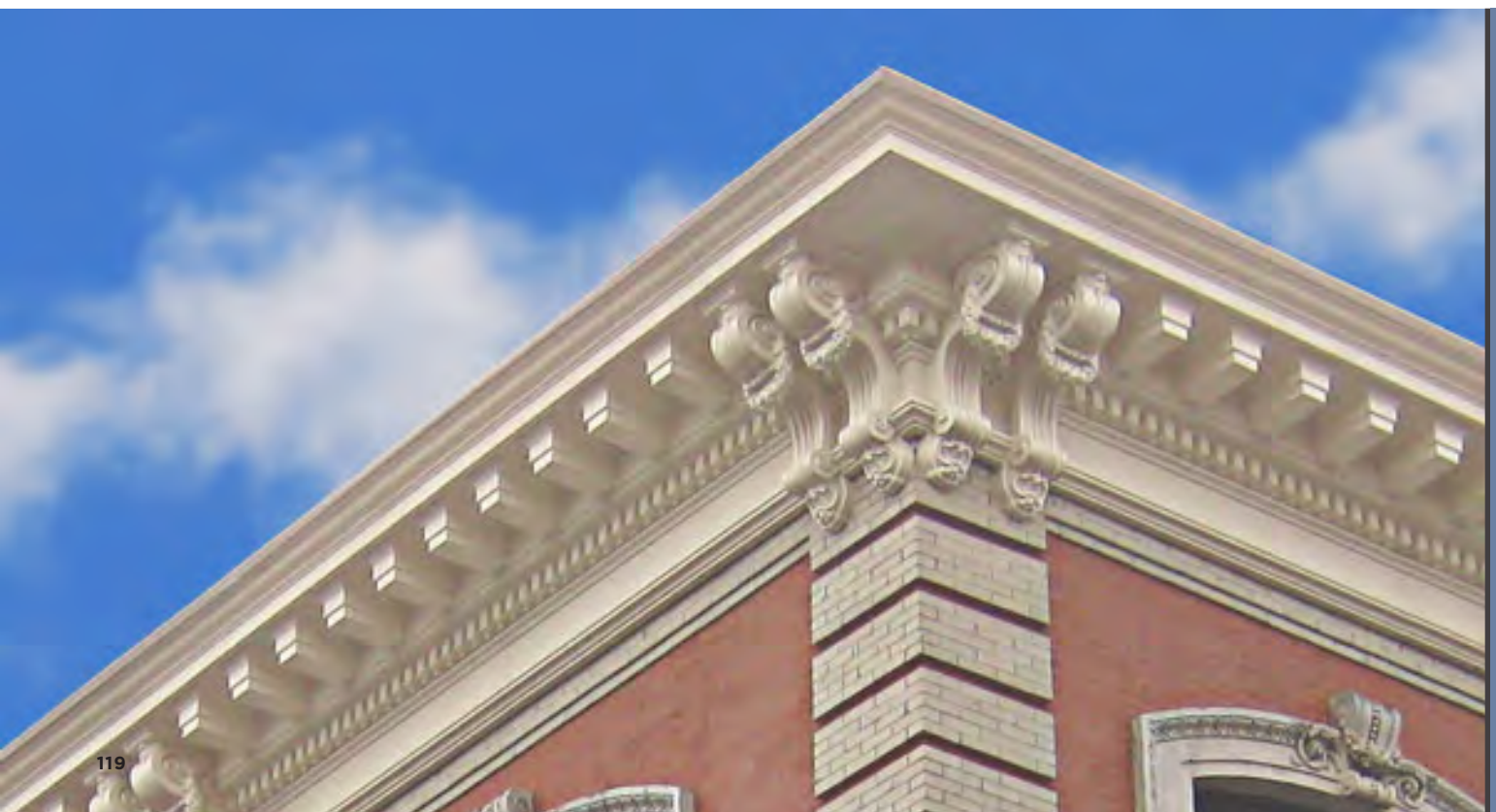
1. Repair rather than replace original roofs and cornice features, including wood, masonry, and metal.
2. Repair historic slate roof materials as they are important to the character of the building and longer lasting than modern roofing materials.
3. Repair and repoint masonry materials, including parapet walls and clay coping tiles, as necessary. Provide appropriate flashing and capping along roof and wall junction to prevent water infiltration and damage to historic materials.
4. Reconstruct missing cornices and skylights based on physical evidence and historical documentation. Design the reconstructed feature in the scale, design, and, whenever possible, material of the original.

5.18: Replacement of Roof and Cornice Features – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. Replace original or historic roof and cornice features too deteriorated to repair using in-kind materials matching the original materials and design, including materials, brick corbelling, projecting metal designs, brackets, and other ornamentation.
2. Substitute materials that are compatible with the appearance of the original may be appropriate in some cases.
3. Replace damaged or missing slate shingles and clay coping tiles using in-kind materials, matching the historic in texture, scale, design, and color. Use salvaged historic slate and clay when possible.
4. Cornices: Materials such as GFRC, EIFS, and vinyl are inappropriate substitute materials for historic cornices.
5. Skylights: Do not install skylights or solar tubes unless they were historically present or if placed in a location not visible from the public right-of-way. Skylights should be flat along the roof slope with no elevated profile. Do not damage or obscure historic roof features or materials.



Replace original roof and cornice features using in-kind materials.
© Worthington Millwork



Signage



Signage is an important feature for institutional and commercial buildings within the district as it advertises the function of the building or business and can provide additional color and visual interest. Historic signs were typically attached to the building, either horizontally above the storefront or hanging vertically projecting above the sidewalk. Awning signs located on the valance were also common. In some cases, signs were painted directly on the primary or secondary façade wall surface. Where painted historic signs remain in place they are called ghost signs. Historic sign materials include wood, metal, porcelain enamel steel, or neon. It is important to keep historic signs in place whenever possible during a change in business to maintain the character and history of the building. Wall-mounted, free-standing, and window signs are the most common existing type of signage found in the Historic District. New signage should be compatible with the materials, color, and scale of the historic building or storefront. Historic signs play an important role in providing a sense of history and add to the character of the Historic District. Contact the City of Little Rock Planning and Development Department for information regarding sign regulations and permits.

Maintaining historic signs and their materials in place, including wood and metal, is an important aspect of preserving the historic character of a building. Reference Section 3: Guidelines for Building Materials for appropriate cleaning and repair methods for historic materials.

Signage Types

- **Historic Signs:** Historic signs play an important role in defining the character of a building through their design, type, scale, shape, and materials. Most traditional commercial buildings included signage as part of the storefront, projecting from the façade or painted on a side elevation. In some cases, transom windows above the storefront entry may include a stained-glass sign. Institutional buildings on larger lots, such as schools, churches, and museums, typically utilize wall-mounted or free-standing signs. Preserving historic signs is key to maintaining the character of a building and the streetscape, such as the preservation and restoration of the “Museum of Fine Arts” sign on the 1937 limestone façade of the Arkansas Museum of Fine Arts (501 East 9th Street).
- **Ghost Signs:** Ghost signs are painted on the exterior wall of a building advertising a product or past tenant, such as the one at 407 East 9th Street. Ghost signs were typically large and colorful and often included images to provide visual appeal. Ghost signs convey a sense of history and, in some cases, have their own significance. Ghost signs can enhance the character of a building and should be preserved.
- **Awning Signs:** Traditional commercial buildings often utilized awnings and canopies to provide signage in addition to shade. Traditional awnings included a fixed or retractable metal frame covered with canvas or cloth materials. Maintaining and preserving awnings and awning signs provides character to a commercial building and streetscape.
- **Murals:** Murals are works of art rather than advertisements and are an attractive way to provide visual interest to a blank wall. Murals are most common on secondary or rear facades.



Ghost Sign at 407 E. 9th St.

- **Wall-Mounted, Projecting, and Suspended Signs:** Wall-mounted, projecting, and suspended signs are common types of historic signage on a commercial building as they are visible from the street and easy to install. Wall-mounted signs attach to the façade of the building, often in a sign band above the storefront which is included on some historic commercial buildings. Projecting signs are attached to the building façade and extend out above the storefront. Suspended signs hang below awnings and above entryways. These signage types are important features of the historic building and streetscape and should be retained and preserved whenever possible.
- **Free-Standing Signs:** Free-standing, or ground mounted, signs are common for institutional buildings set back from the street. They are typically attached to wood or metal posts with a permanent base, often of wood or metal materials, and are a significant feature in the streetscape, such as the examples at Curran Hall (615 East Capitol Avenue) and the business at 610 East 6th Street.
- **Window Signs:** Window signs attached to storefront windows and doors are common features of many traditional commercial storefronts. They are typically applied via paint or gilding to the interior or exterior of the glass and include individual lettering or a logo design to advertise the business.
- **Monument Signs:** Monument signs, located in front yards near the street, are low to the ground and typically include a large base. Monument signs are common for institutional buildings set back from the street, such as the one for the Arkansas Museum of Fine Arts (501 East 9th Street). Common materials include wood, metal, or masonry.



Wall-Mounted Sign at 316 E 11th St.



Projecting and Suspended Signs at 1423 Main St.

Fig: Appropriate Signage

- A. Vertical Blade Sign
- B. Horizontal Blade Sign
- C. Suspended Blade Sign
- D. Wall Sign
- E. Awning Sign
- F. Canopy Sign
- G. Window Sign
- H. Display Sign
- I. Sidewalk Sign



5.19: Preservation and Maintenance of Historic Signage – Retain and preserve historic signage, including ghost, wall-mounted, projecting, suspended, free-standing, monument, and window signs.

1. Retain and preserve historic signage that contributes to the character of a building and streetscape, whenever possible.
2. Provide regular maintenance to prevent deterioration and future removal.
3. To clean and preserve ghost signs, wash by hand using a mild detergent and brush with soft bristles, seal the area with an acrylic urethane finish, then apply a UV-protective varnish.



Retain and Preserve historic signage that contributes to the character of the district, J.T. Vetter House at 1301 Cumberland St. ✓

5.20: Repair of Historic Signage – Repair rather than replace historic signage. Reconstruct historic signage based on evidence.

1. Retain historic signs in their original location whenever possible. If removal is determined necessary, store historic signs for future use or donate them to an appropriate organization.
2. Repair rather than replace historic signage, including wall-mounted, projecting, suspended, free-standing, monument, and window signs.
3. Repair historic signage using in-kind materials matching original features including the sign board, parts, and support structure.



New signs should be compatible with the architectural character of the building and site in materials, scale, location, proportion, and design, Cromwell Court at 507 E 7th St. ✓

5.21: Signage Replacement and Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. Replace historic signage only when it is too deteriorated to repair, including ghost, wall-mounted, projecting, suspended, free-standing, monument, and window signs.
2. New Signage: New signs on commercial buildings should be compatible with the architectural character of the building and site in materials, scale, location, proportion, and design. Reference existing signage, historic photos, or other documentation when designing new signage on a commercial building.

- A. Signs should be placed in traditional locations depending on the architectural features of the building and the proposed sign type.
 - B. Signs should be made of quality traditional materials, such as finished carved wood, traditional neon, metal, etched or stained glass, gold leaf, copper, or bronze. Signs made of vinyl, plywood, or unfinished wood are not appropriate.
 - C. Do not install backlit signs, internally illuminated signs, channel signs, signs with plastic lettering, and signs with flashing lights as they are not compatible with the character of historic buildings or the district.
 - D. When installing lighting to illuminate signage, use fixtures that cast light indirectly and is appropriate to the age and style of the building.
 - E. Do not cover significant architectural features or materials when installing new signage.
 - F. Do not damage historic building materials or features when installing new signs. Attach new signs to mortar joints on masonry buildings.
3. Murals should only be installed on masonry surfaces that have been previously painted. Consider their impact on the historic character of a building when proposing a mural.



Administrative Review:

Sign Refacing: Staff may approve the refacing of signs where only the content of the sign is changed, and all features and materials of the existing structure are unchanged.

Lighting

Historic lighting on institutional and commercial buildings contributes to the historic character of a building while also providing illumination at entries. Historic light fixtures are attached to the façade or free-standing near the building entrance stairs or door, such as the attached globe pendant light on the façade of 316 East 11th Street. Typically, light fixtures are comprised of metal with glass coverings. Historic lighting comes in a variety of designs and is often compatible with the style and period of the building. When possible, retain and preserve historic lighting fixtures as they are an important design feature on a building.

Historic lighting requires regular maintenance to avoid future replacement. Conduct regular inspections to identify areas of rust, damage, and cracked or missing glass. See Section 3: Guidelines for Building Materials for appropriate cleaning and repair methods for historic materials. Consider contacting a professional electrician during repair, replacement, and rehabilitation projects.

5.22: Preservation and Maintenance of Historic Lighting – Retain and preserve historic lighting that is in good condition, including wall-mounted, projecting, and free-standing lights.

1. Provide regular maintenance to prevent deterioration and future removal.

5.23: Repair of Historic Lighting – Repair rather than replace historic lighting. Reconstruct missing features based on evidence.

5.24: Lighting Replacement and Rehabilitation – If replacement is necessary, replace in-kind. If in-kind material replacement is not possible, use substitute or salvaged materials appropriately. Improvements should be compatible and subordinate to the existing historic character.

1. Replace historic lighting only when it is too deteriorated to repair.

2. New Lighting:

- A. Use salvaged lighting, whenever possible, that matches the historic material and is compatible with architectural style or vernacular form of the building.
 - B. When replacement is necessary, or the original historic lighting no longer exists, design new lighting that is compatible with the age, style, and character of the building. New lighting should be simple in design and should use concealed light fixtures.
3. When installing security lighting, install only on secondary or rear facades that illuminate downwards.



Provide regular maintenance of historic lighting to prevent deterioration, 316 E 11th St.





6

Weatherization, Energy Efficiency & Disaster Preparedness

Historic preservation and energy efficiency goals can complement each other. Many historic buildings have traditional forms of energy saving designs, such as deep eaves to shade windows and operable windows for natural ventilation. Existing buildings have embodied energy, the energy required to manufacture and ship materials and construct the building in the first place. If existing materials are replaced or the entire building demolished for new construction, all new energy must be used for the demolition and for the new construction. Demolition is also detrimental because it contributes waste to landfills, some of which will not decay over time. Preservation is an act of conservation for the environment as well as cultural heritage. Preserving, for example, wood windows, doors, and siding reduces the need to harvest trees and deplete forests. Stone that is reused does not have to be quarried, which can be a cause of environmental degradation.



According to the **National Trust for Historic Preservation's publication, *The Greenest Building: Quantifying the Environmental Value of Building Reuse***, 2011, p. 6, "Building reuse almost always yields fewer environmental impacts than new construction when comparing buildings of similar size and functionality."

When comparing energy and sustainability factors of historic features versus new, consideration should be given on the environmental impact of manufacturing new versus retrofitting historic. Lifecycle comparisons are also important: historic wood windows can last over a century and can be repaired as needed while most new windows have a lifespan of only 20-30 years at most and cannot be repaired. The energy and cost savings of efficiency upgrades should also be considered. For example, insulating roofs and attics is far more impactful than replacing windows, which have a marginal improvement on overall energy use relative to their cost. Historic windows and doors can be retrofitted with weatherstripping and storm windows that nearly equals the efficiency of new windows and doors. Building owners should remember that product marketing is designed to sell products, and does not account for historic preservation goals, lifecycle comparisons, and cost comparisons that are favorable over time.

When considering steps to weatherize or improve energy efficiency, a property owner should evaluate the overall impact of a project, its upfront costs, long term cost savings, and whether the work has a negative impact on the historic character of the building. Property owners are encouraged to initiate energy audits and develop energy conservation plans that maintain and continue to use historic features. This approach maximizes energy savings and lowers costs. Common weatherization and energy efficiency strategies are discussed below.

Weatherization



Weatherization, also known as weatherproofing or weatherstripping, reduces harmful effects on the built environment from natural forces including sunlight, rain, wind, snow, ice, and hot and cold temperatures. Reducing heat loss in winter helps a building stay warmer and these same strategies keep a building cooler in summer and help maintain overall comfort year-round. Adding insulation, installing storm doors and windows, and reducing air infiltration (air leaks) are simple measures that reduce the energy required to heat and cool a building, which saves money. The key for property owners is to do enough weatherization to save money on energy use without spending more than the return savings over time and to maximize the savings impact. Energy audits can be helpful in determining projected cost savings. An energy audit, also known as a home energy assessment, is an inspection and report by a qualified professional that identifies the most significant and cost-effective energy efficiency improvements for a specific building.

Insulation

Adding or replacing insulation is the most cost-effective way to maximize energy savings. Heat rises and moves, flowing from warmer to colder areas until temperature equalizes in the space. In winter, heated air inside a building flows to adjacent spaces such as an unheated attic or garage, or to the outdoors. In summer, heat flows from the outside, moving to the cool interior. Heat moves through walls, ceilings, floors, and gaps wherever there is a temperature difference. Insulation resists the flow of heat. Because roofs, ceilings, and walls are by far the greatest surface areas in a house, adding sufficient insulation to these areas to reduce that flow will result in the greatest cost savings. And because heat rises, attics and roofs are the most critical places to start.

6.1: R-value - An R-value is a measure of a material's resistance to heat flow. The higher the R-value, the more resistance, and the greater the insulating effectiveness.

1. The attic and roof are the areas of greatest heat loss in a building. Add insulation to reduce heat flow, improve energy efficiency, and save money.
2. Add blanket fiberglass or mineral wool insulation.
3. Other acceptable types of insulation are blown-in cellulose treated with boric acid only, blown-in wood, vermiculite, and blown fiberglass. Be aware that some blown-in insulation may settle over time, reducing its effectiveness. Investigate the longevity of the material before installation.
4. Wall insulation added to perimeter and interior walls will further reduce heat loss. However, be aware that this process can be extremely destructive to historic materials and features, typically requiring the removal of wall finishes to access the wall cavity. The time, materials, and labor for installing wall insulation are significantly higher resulting in higher costs. Traditional lath and plaster walls typically prove to be more energy efficient than drywall and have additional benefits related to soundproofing and durability.



Add insulation to reduce heat flow, improve energy efficiency, and save money.



- Evaluate the environmental trade-offs. Removing historic plaster or newer drywall adds material to the landfill and replacement drywall has some environmental costs in its manufacturing process.
- Plan a wall insulation project concurrently with a planned interior renovation project when interior walls may be removed as part of the project. Keep in mind that plaster walls can be rewired effectively through 'fishing' without the need to remove or damage large sections of plaster. Always consult a knowledgeable electrician when project planning.
- Avoid damaging exterior walls and features during the installation of wall insulation.

6.2: Doors – Air infiltration is reduced when doors are properly sealed, well-fitted into their frames, and operate properly. Doors effectively block air infiltration when appropriately weatherized. A gap at the bottom of a door and a door not squarely positioned in its opening are the most common potential points of weakness.

1. Storm and Screen Doors: Energy efficiency improvements to historic doors and entrances should retain and protect existing historic features. Improvements should be compatible and subordinate to the existing historic character.

- Retain and repair historic storm and screen doors whenever possible.
- Replace cracked or missing glass in storm doors and torn screens with new in-kind material in the historic screen door frame.
- Install a new door into the existing opening. Do not alter the size of the opening. Avoid damage to a historic door, frame, and surroundings during installation. See Section 4: Guidelines for Residential Architecture for more details.
- New storm doors should be made of wood and simple in design with full view glazing to retain the visibility of the historic door. Reference the architectural style of the building for compatibility in appearance and materials. Copper screen mesh in screen doors is recommended, but not required. If the building dates to the mid -20th century or is younger, a metal door may also be appropriate, depending on the architectural style. Some storm doors can be purchased with replaceable inserts to seasonally exchange glass for screens. Highly decorative steel or metal storm and security doors are discouraged.



Add a storm door as a second full barrier against the elements.



6

6.3: Windows – Air infiltration is reduced when historic windows are sealed, well-fitted in their frame, and operate properly. A window that does not close properly, resulting in the window and frame being misaligned, is a source of infiltration. Infiltration may also occur at the window perimeter and at the meeting rail, where the two sashes of a double-hung window meet.

1. Upper Sash: Fix the upper sash of a double-hung window in place. Though historically designed to improve air flow by sliding down, the upper window sash can be sealed in place to prevent air infiltration on half of the overall window. Some upper sashes may slip down over time, widening the gap at the meeting rails, so resetting them in place will prevent this from happening.

2. Storm windows: The installation of storm windows is an effective method for weatherizing, increasing energy efficiency, and protecting historic window materials from



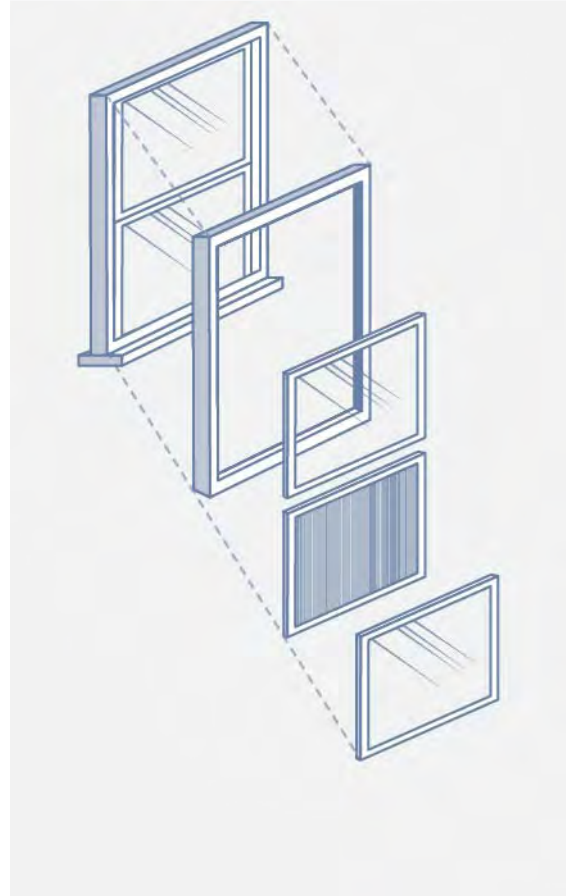
Add storm windows as a second barrier against the elements and air infiltration. © Spenser Works



damage. Consult an experienced window repair contractor when retrofitting historic windows. A historic window in good repair, combined with weatherstripping and a storm window, has comparable energy efficiency to a modern insulated glass window. New storm windows and screens should match the original window size, shape, and configuration and include full-light glazing or screens to allow visibility of the historic window.

- Window materials should be either wood, baked-on enamel, or anodized aluminum and should be compatible with the style of the building.
- Retain and repair historic storm windows and screens. Reference Section 4: Guidelines for Residential Architecture for further information on window repair. Remove and replace torn screens when necessary. Avoid damaging the historic window during installation of a storm window or screen.
- Keep storm windows in good repair to maximize energy efficiency. When removing storm or screen windows seasonally, inspect their condition and make appropriate repairs for future reinstallation.
- **Interior Storm Windows:** Consider interior storm windows to increase the energy efficiency of single-pane windows. Full view, wood interior storm windows that can be easily removed and reinstalled seasonally are recommended. The installation of interior storm windows does not require a COA.

Fig: Storm Window



Administrative Review:

Staff may approve the installation of exterior storm windows where the following criteria have been met: the proportion and profile match the design of the original windows, the storm window fits the window casing and does not overlap the trim or brick mold, the exterior is wood, baked-on enamel, or anodized aluminum in a color that matches the window sash paint color, the finish is non-reflective, and, in the case of originally fixed or casement windows that are non-operable, the storm windows are full view.

6.4: Reduce Air Infiltration - After adding insulation and weatherstripping to doors and windows, address secondary sources of air infiltration to further improve weatherization. Spaces between foundations and walls, openings in exterior walls, and areas of failed masonry joints are all points of potential infiltration. Automatic vents in the foundation that regulate moisture and airflow as the seasons change are also good improvements when original vent grilles have been lost.



Door sweeps or drafter stoppers can be added to fill the gap at bottom of a door. ©Walmart



1. Weatherstripping is an essential component of both historic windows and doors, acting as a barrier to reduce air infiltration and prevent the loss of heat in the winter and cool air in the summer. Over time, weatherstripping will deteriorate and should be maintained and replaced when necessary.
 - Install weatherstripping to both windows and doors to close gaps at the perimeter jambs, base, and meeting rails.
 - The meeting rails of double-hung windows and the bottoms of doors typically have the widest gaps. Neoprene gaskets and V-shaped metal or vinyl strips can be added to the frames to ensure a tight seal when closed.
 - Choose the correct sized weatherstripping for the largest gaps in the openings when windows and doors are closed and locked.
 - Remove old weatherstripping carefully to avoid damage to the window or door frames.
 - For barbed tongue weatherstripping, use a router to create the correctly sized channel along the side and head jambs of the openings.
 - Regularly repair or replace weatherstripping as necessary to maintain energy efficiency and preserve the historic integrity of the building.
2. Use caulk to seal the perimeter around windows to prevent air infiltration and heat loss, if necessary.
3. Add weatherstripping to close gaps around penetrations through walls. These might include dryer vents and where cables pass through.
4. Repair exterior cracks in walls and repoint masonry as described in Section 3: Guidelines for Building Materials.
5. Seal the joint between a masonry foundation wall and the frame wall above it. A tight seal here reduces air infiltration and prevents pests from entering through gaps. If expanding foam is used, it should be trimmed so that no foam is visible.
6. Close chimney dampers when not in use to prevent air in the house from being pulled up the chimney.
7. Retain or install attic vents. Reduce airflow but do not completely seal the building. Some air circulation is necessary to prevent the formation of condensation behind walls and under the roof. Attics should rarely be the same temperature as the house.

Green & Cool Roofs

Green Roofs

Green roofs, sometimes called living roofs, are areas on the roof where living plants are placed within waterproof holding systems. A green roof reduces solar energy, decreases heat absorption and reduces storm water runoff. Plants that compose a green roof include flowers, grasses, and various types of ground cover. Plants are selected to thrive with natural rainfall. Consider using native plants that provide biodiverse habitats for vegetation and insects. They have become a popular installation option, especially in urban areas because they reduce heat gain, help manage stormwater runoff, their filter systems improve water quality, they improve air quality, and reduce heating and cooling costs by acting as a form of insulation. Green roofs can only be installed on flat roofs. The most important disadvantage is their weight. Many historic buildings do not have the structural capacity to withstand the substantial weight of a green roof. For this reason, care must be taken when considering a green roof.

Cool Roofs

Cool roofs refer to buildings with light colored roof material to reflect solar energy and decrease heat absorption. When a flat roof replacement is necessary, consider the removal of a dark roof covering and installing a light color roofing material. The light color reflects solar energy to reduce heat gain. A light color flat roof typically has a longer life span compared to a dark color roof because lower temperatures reduce thermal stresses. White colored roofs typically reflect 60-90 percent of the total solar energy. Asphalt shingle roofs can have pigments or lighter-colored granules incorporated that reflect 30-60 percent of the total solar energy.

6.5: Green Roof - Consider green roofs for their environmental benefits, but ensure the building's structural capacity can support the added weight.

1. Researching the feasibility of a green roof. Consult with a structural engineer to ensure the building can withstand the additional load of the green roof and consult with a green roof installer to determine the most appropriate plant composition of green roof.
2. Maintain green roofs through regular inspections to evaluate the health of the plants and to identify water drainage problems quickly. Repair the green roof to prevent building damage and to maintain the health of the plants.



Consider green roofs for their environmental benefits.
© Corcoran



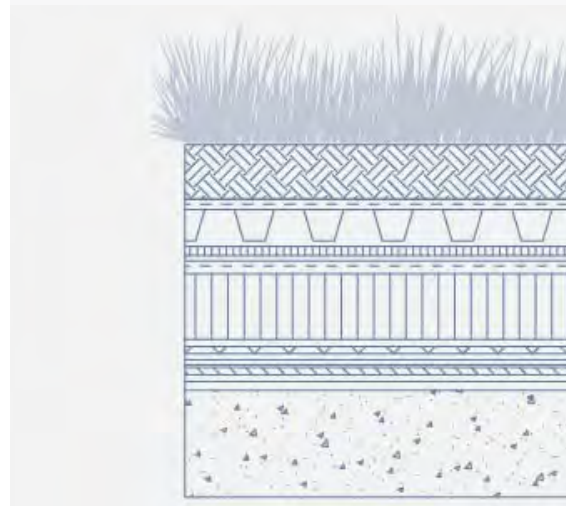
6.6: Green Roof - Ensure the green roof's structural load is supported and that it is properly concealed to maintain the historic building's appearance.

1. Documentation from a structural engineer to confirm the building can withstand the additional load is required.
2. Position a green roof behind a parapet wall or otherwise screen from view. When buildings are low height, position the green roof toward the rear of the building or in areas not visible from the public right-of-way. These placement strategies will help maintain the historic appearance of the building when viewed from the public right-of-way. Do not damage historic roof materials or features.

6.7: Cool Roof - When replacing a flat roof, choose a light-colored roofing material to reflect 60-90 percent of the total solar energy and subsequently reduce heat gain, extending the roof's lifespan.

1. Cool roofs are typically used for flat roofs. In pitched asphalt shingle roofs, a slightly lighter colored shingle, or one with some light-colored granules, can have some beneficial impact on solar energy reflection.
2. Cool roofs do not require special installation; the key component is the use of a light color roofing material.
3. Cool roofs are less expensive to install and maintain compared to green roofs.
4. Although cool roofs are typically used on non-visible flat roofs, any proposed use of a cool roof that is historic or visible from the public right-of-way should refer to Section 4: Guidelines for Residential Architecture for details regarding roof replacement.

Fig: Green Roof Structure



Choose a light-colored roofing material to reflect a large amount of the solar energy. © Engel Coatings



Solar Panels

Solar panels convert the sun's energy into electricity. The energy is collected through photovoltaic cells in the panels, transferred and stored in batteries, routed to an inverter, and then to a service box and main breaker panel in the building. Excess power is stored in the batteries for future use. This renewable energy source is gaining popularity, including for homeowners looking to reduce energy costs. Solar technology is rapidly changing, offering products that should be considered for use with historic buildings. For example, photovoltaic shingles are a new development on the market. Solar panel design varies and the key to successful, compatible installation at a historic property is to choose products that are unobtrusive, visually compatible to the historic resource, do not alter or damage historic materials, and position them so they are not visible, or are minimally visible, from the public right-of-way.



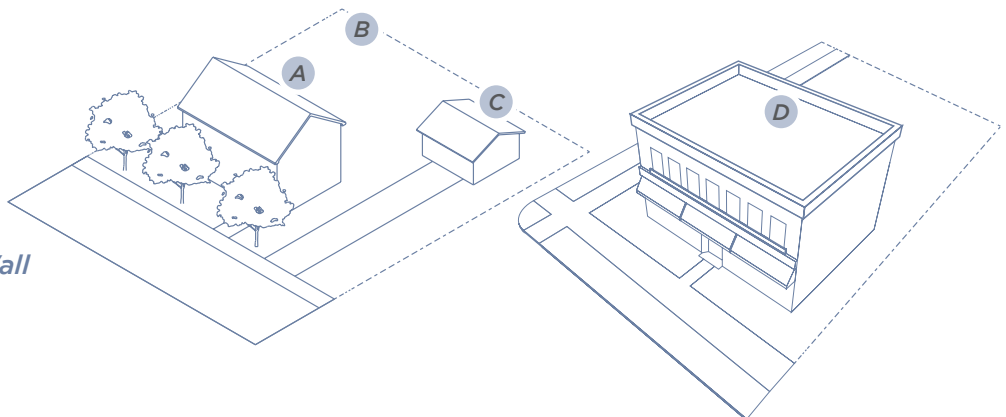
A side gable garage roof with solar panels, 1410 S. Rock St.

6.8: Solar Panel and Shingle Placement - Minimize solar panel and shingle visibility from the public right-of-way to retain the historic character of the building and setting.

1. Install solar panels and shingles on rear or secondary roof slopes and in areas not visible from the public right-of-way, including accessory buildings and rear yards. The following hierarchy of locations lists the most to least preferable.
 - Place solar panels on the property at grade in the rear yard, or the side yard screened from view, avoiding installation on the historic building.
 - On the roof of new construction or a historic accessory building (garage, coach house, or outbuilding), if possible, facing away from the street or on planes or slopes not visible from the street.
 - If the installation must be placed on the roof of a secondary elevation, install them on the rear roof slope or toward the rear of the building.
 - If installed on a building with a flat roof, place on the roof hidden by a parapet wall.

Fig: Solar Panel Placement

- A. Rear Roof Slope
- B. In Rear Yard
- C. On Accessory Building
- D. Hidden Behind Parapet Wall



6.9: Solar Panel and Shingle Installation - Do not damage or obscure historic materials or architectural features. Do not alter historic roof slopes.

1. Install solar panels, if desired, on flat roofs or on roof slopes not visible from the public right-of-way.
2. Do not compromise the structural integrity of the building. Confirm that the roof structure has the capacity to carry the equipment load. Consult an experienced structural engineer to evaluate structural capacity and consult an experienced solar technology professional to determine the most appropriate system.
3. Confirm that the solar system is removable without damaging the historic building and that any changes are reversible.
4. Choose a solar panel design that is thin and lies flat against the roof.
5. Solar equipment, such as service panels, should be consolidated with mechanical equipment and located in the side or rear of the property, not readily visible from the street and screened with landscaping or fencing.



Avoid installing solar panels on roof sections that are visible from the public right-of-way.



6



Administrative Review:

Solar Panels: Staff may approve the installation of solar photovoltaic arrays and system equipment that is not visible from the public right-of-way, that does not require the removal of historic materials or alter historic roof configurations and features and installation, and that, if removed, will not damage existing historic building materials.

Solar Water Heaters

Solar water heaters, sometimes known as solar domestic hot water systems, use solar energy to heat water for domestic use. A solar water heating system includes a solar collector and a storage tank. Systems can be either active or passive. Active systems have circulating pumps. By using solar power for hot water, or to supplement electric or natural gas heating system, energy use is reduced or eliminated.

6.10: Circulation Systems - Choose appropriate active solar water heating systems (direct or indirect) based on climate, ensuring regular maintenance.

Active solar water heating systems use circulating pumps to move hot water into the house. Depending on the climate, these systems can be direct, which are suitable only where freezing is not an issue, or indirect, which use non-freezing fluids to transfer heat. Regular maintenance is required for active systems to ensure efficiency and longevity.



Consider direct or indirect solar water heating systems, reducing energy use. © Energy Star



6.11: Passive Heating Systems - Opt for passive solar water heating systems for cost-effectiveness and longevity, considering climate conditions.

Passive solar water heating systems harness solar energy to heat water in tanks, which is then transferred into the house's water system. While not as energy efficient as active systems, passive systems are the most cost-effective and have the longest lifespan, requiring minimal maintenance. The design of passive systems should also be tailored to the local climate conditions.

Fig: Passive Heating Systems



6.12: Solar Water Heater Placement - Since southern exposure is necessary for the efficient use of any solar powered device, care must be taken to adequately shield the equipment from the public right-of-way.

1. Solar water heaters should be consolidated in a location with other mechanical equipment and be located in the side or rear of the property, not readily visible from the street, and screened with landscaping or fencing.

Disaster Preparedness

Natural disasters and environmental (weather) events can have a significant impact on buildings, which affects homeowners and business owners. Insurance rates for losses due to natural disasters have also been increasing, leaving some building owners without adequate insurance to cover losses when they occur. Extreme weather events, such as more frequent violent storms, tornados, high winds, ice storms, large hail, extreme rainfall (cloudbursts), and flash flooding, are also increasing due to climate changes. The damage such extreme weather events cause, such as flooding, backed up sewers, water infiltration, and wind damage to walls and roofs, can be mitigated in some cases. While not all effects from extreme weather can be prevented, building owners should take proactive steps to limit damages from extreme weather to protect themselves, their buildings, and their community.

Natural disasters fall into several categories: atmospheric (storms, hurricanes, tornadoes, drought), geologic (earthquakes, ground settlement, landslides), and technological (power outages, sewer system failures, hazardous materials). No one person or governmental body is responsible for mitigating all these potential disasters, but building owners can take steps to protect their properties from some of them.

In many communities, new construction is regulated to address many environmental risks common to that region. For example, coastal communities may have strict codes for hurricane resistance, or areas with seismic activity may have strict structural requirements. Existing buildings and historic buildings built before the mid-twentieth century especially, rarely have such provisions. There are many steps a building owner can take to retrofit their property to resist common effects from environmental events and some extreme weather. Permanent and temporary exterior adaptations that materially alter buildings and their sites require review and approval.

Staff may approve emergency, temporary maintenance and repair which does not permanently alter the distinctive features of the structure or property. Under such circumstances, all required City permits must be obtained, and the owner of the property must commit to applying for a Certificate of Appropriateness to make permanent repairs within 60 days of the date on which the administrative approval is issued for the emergency, temporary repairs.



6.13: Preparing for and Responding to Extreme Weather & Disasters - In planning for and responding to extreme weather events or natural disasters, property owners can take a series of four steps:



1. PREPARE:

- Understand common hazards
- Identify vulnerabilities
- Prepare plans for projects to resist hazards
- Consult with design professionals and engineers to recommend projects for weather/disaster preparedness
- Document features vulnerable to damage or destruction so that they can be replicated



2. WITHSTAND:

- Undertake regular maintenance to limit damage from weather incidents
- Prepare site to limit damage from weather incidents (trimming trees, sandbagging)
- Prepare building prior to extreme weather events (sandbagging, installing plywood over windows)



3. RECOVER:

- Survey damage
- Immediate post-incident actions (such as cleaning and debris removal)
- Consult with qualified design professionals and/or engineers and contractors to evaluate damage and prepare recovery plans
- Undertake repairs working to retain historic materials and characteristics as outlined in Section 3: Guidelines for Building Materials, Section 4: Guidelines for Residential Architecture, and Section 5: Guidelines for Institutional and Commercial Architecture.



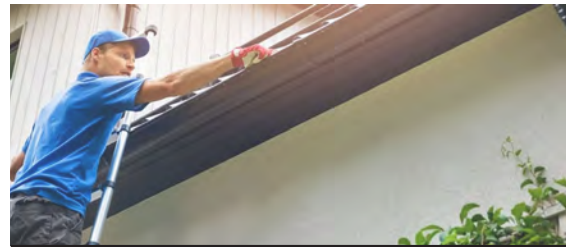
4. ADAPT:

- Undertake building projects and long-term fixes to resist hazards
- Undertake site adaptations to provide long-term fixes for hazards (bioswales, perimeter drainage tile, water retention ponds)
- Work with the City and the Arkansas Historic Preservation Program to make changes at the community level (improving storm drainage, flood control measures)

6.14: Extreme Rainfall - Implement measures to enhance roof drainage and maintain exterior materials to reduce damage from extreme rainfall.

Extreme rainfall, defined as over 100mm per hour, can quickly overwhelm roof drainage and community storm systems, leading to water infiltration, exterior material damage, and flash flooding. When these systems fail, water can penetrate through roofing and flashings, overflow gutters, saturate masonry walls, and infiltrate through windows, doors, and other openings. Proper maintenance of roof drainage systems and exterior materials is crucial to minimize damage, even from less intense storms. Implementing preventative measures can significantly reduce the risk of damage from such extreme weather events.

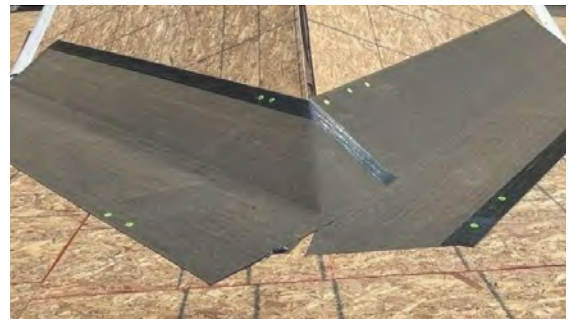
1. Keep gutters and downspouts clear of debris.
2. Check gutters and downspouts for leaks and breaks at the joints. Joints between components should be tight to prevent water from escaping and flowing over exterior surfaces, which can cause significant damage.
3. Install gutters and downspouts that are oversized from the industry standard (which do not account for extreme rainfall).
4. Maintain flashings and sealants at roof valleys, vertical surfaces, and along the lower edges.
5. Install ice and water membranes underneath roof shingles at valleys, vertical surfaces, and along the lower edges (especially for roofs with lower slopes). These membranes can prevent water that infiltrates under roofing from getting inside and also are effective against ice damming. On some lower-sloped shingle roofs, it can be a good idea to use these membranes underneath the entire roof.
6. Maintain and repoint masonry joints to keep a tight seal on masonry walls.
7. Maintain wood or artificial siding to prevent cracks and eliminate points of water entry.
8. Maintain sealant at joints between walls and openings, such as the perimeter of windows, doors and other openings.



Do not let gutters and downspouts clog with debris. ©Top: HouseDigest
© Bottom: Trusted Choice



6



Install ice and water membranes underneath roof shingles.
© Top: Bill Ragan Roofing Company
© Bottom: Power House Building



6.15: Flood Measures - There are a variety of measures one can implement to address the potential for, and impacts of, flooding. Of the measures described below, they are ordered progressively from low to high impact. These measures include temporary protective measures, site adaptations, utilities, and intensive level adaptations. The last area discussed is steps to take after a flood.

1. Temporary Protective Measures. Temporary measures are often inexpensive, simple, and are a potential solution to low-level and occasional flooding. Temporary measures also have the lowest impact on historic character, features, and materials because they don't require permanent changes. Examples include sandbags, water-filled temporary dams to act as a floodwall, wrapping foundations with waterproof fabric anchored by sandbags, and floodgates for building entrances and windows.

- Consider the set-up time needed for each intervention as well as storage needs between floods.
- Use in conjunction with pumps to remove water that breaches the system.

2. Consider Site Adaptation Measures. Changing the site conditions around a building can limit or prevent flooding from happening.

- **Grading.** Create a sloped perimeter berm, embankments, or bioswales to prevent water from entering a property or control it on a site. Consider this option carefully to evaluate if this strategy may make flooding worse for other properties and that it complies with applicable municipal codes. Avoid altering or damaging historic landscape features including trees, and historic fences or walls. Ensure the design is compatible with the historic character of the property or district.
- **Foundation Grading.** Slope all grades around the perimeter of a building away from the foundation. Water should never collect or pool near the foundation, where it can then seep inside.
- **Permeable Paving.** When installing paving, consider permeable paving to facilitate water drainage and help avoid erosion of foundation walls. Ensure drainage systems divert water away from buildings.
- **Enhanced infrastructure.** To prevent water from collecting and standing against historic buildings, improved infrastructure is recommended. Downspouts should have leaders that divert water away from foundations. Gutters, downspouts, and culverts must be kept clear in order to be effective. Be sure downspouts are well connected so that water does not pour out of them against walls and foundations.

3. Utilities. Loss of building systems during natural disasters and extreme weather can cause significant damage to buildings, from loss of power, electrical fires, to malfunctioning sump pumps.

- Protect utilities and mechanical equipment in basements by installing a sealed interior enclosure to protect them from water.
- Elevate utilities on the building interior onto platforms above the height of flood levels.
- Place exterior utilities and equipment onto elevated platforms above the height of flood levels.



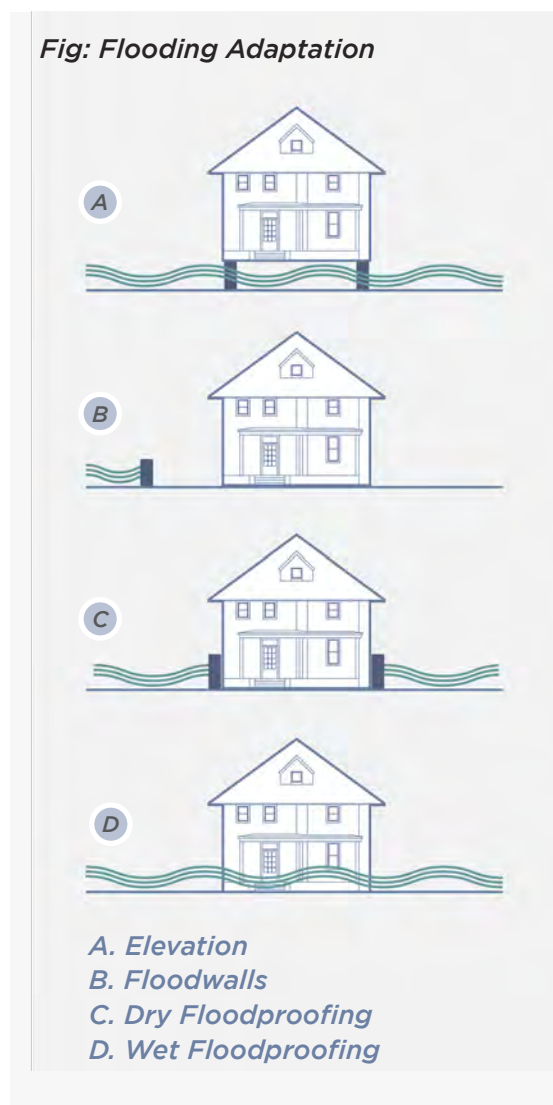
Implement temporary measures including sandbagging to address the potential for, and impacts of, flooding. © CallMSI



- Use care when creating elevated platforms to minimize their impact on historic features and materials. Consult with an experienced contractor to ensure the safety of elevated systems.
- Screen exterior mechanical equipment to minimize visibility.
- Install a generator if critical systems must be kept running, such as sump pumps or power for sensitive or medical equipment.

4. Intensive Level Adaptations. To address frequent, high, or severe flooding, consult an experienced consultant, architect, or engineer to develop a comprehensive system of flood mitigation. Each method has technical limitations and includes a complex system of treatments. Refer to the Secretary of the Interior’s Standards, Flood Adaptation Guidelines for additional information. These methods introduce the most potential for adversely impacting historic features and materials; consider their impacts carefully.

- **Dry Floodproofing.** This method of flood control incorporates numerous methods to create a watertight seal around a building. Use these interventions below the flood risk level, usually around the foundation and a portion of the wall above grade.
- **Wet Floodproofing.** This system does not attempt to prevent water from entering a building, instead, it creates a free path for the water to enter, then exit the building. The success of this method requires that the area in the path of floodwaters is empty, free of obstructions, has the structural ability to handle the force of flowing water, and has unobstructed entry/exit points so the water does not become trapped. This method has a high impact on historic spaces and materials; evaluate implementation carefully.
- **Elevated Foundation.** This method raises a building and places it on a new, elevated foundation above the height of flood level. The historic character, appearance, and materials of the building are impacted by this intervention; therefore, this approach must be carefully considered.
- **Abandon Lowest Floor.** Sometimes, the best solution is to stop using the lowest floor, such as a basement, and move all occupancy of the building to the upper floor or floors. This method may have little impact on the exterior of the building but will have significant effects on the interior design, integrity, features and materials. Carefully consider all effects on the historic building before implementing this strategy.



5. After a Flood. Flooding is a common result of extreme weather. Even many of the steps above may not prevent flooding during an extreme storm. In the event of a flood, taking the following steps can mitigate damage and prevent conditions from getting worse, as well as protecting historic materials and character.

1. Document the damage and create an inventory. To keep track of conditions and facilitate later insurance claims, make note of damage to your building and property. Take photographs to create a record of the condition of historic features and materials, what can be retained and repaired, and architectural or decorative pieces deposited onto the property from elsewhere. Items found that do not belong to your property may belong to a neighbor who wishes to restore that item to their building or site. Complete this documentation prior to clean-up efforts.
2. Remove mud and other debris as soon as possible and while mud is wet and easier to remove. Do not use high-pressure water to clean surfaces as this could introduce more damage.
3. Ventilate the building to speed the drying process using the least damaging method. Open doors and windows and use fans to facilitate air movement.
4. Watch for foundation cracks or widening of existing cracks as this may be a sign of structural or foundation instability. Consult a structural engineer with experience with historic buildings for an evaluation.
5. Efflorescence is salt leached from masonry, left behind in the form of a white powdery substance after the masonry has been wet. It is not harmful to humans but can damage masonry and mortar joints. If extreme, brush it away; this may take several efforts before all of the salts are eliminated. In less severe cases, it might wash away in the next rain.
6. Remove water-saturated insulation as it is no longer effective. Saturated insulation does not dry well and if left in place may become a source of mold and will perpetuate wet conditions against wood framing that can cause rot.
7. Remove saturated drywall. Wet drywall is unstable and releases contaminants that are a health hazard. The paper coating is also a food source for mold.
8. Retain plaster. When allowed to dry slowly, plaster often survives floods without cracks or damage. Plaster is not a food source for mold, but anything attached to it, like wallpaper or certain coatings, can be.
9. Retain wood features. Wet wood expands but as it dries will often return to its original form; alternatively flatten as it dries. Monitor the drying process to determine if intervention is necessary.
10. Evaluate whether improved protective measures should be implemented for the next potential flood.



Wind Measures

High winds and tornadoes can damage roofing, siding, windows and decorative features. Tornadoes impacted Little Rock in 1999 and 2023 and caused significant damage each time. Some measures can be taken to limit or prevent wind and tornadoes from damaging buildings.

6.16: Roofs - Conduct regular inspections and repairs for roofs, ensuring shingles, tiles, and flashings are secure to prevent wind damage and water infiltration.

Older tile/slate roofs may have deteriorated fasteners that might fail, allowing tiles or slates to blow off. Have a qualified roofer carefully inspect roofs after severe windstorms and make any needed repairs. Annual roof inspections are also valuable to prevent conditions that might be exacerbated by severe weather. When repairing or replacing roofs, be sure that flashing is properly installed, which prevents wind-driven water from infiltrating ridges, valleys, and vertical transitions. Consider ice and water membranes (a waterproof membrane installed under shingles) on lower-sloped roofs that provide an extra underlayment if the roofing shingles fail.



Do not ignore deteriorated fasteners that could result in tiles or slates blowing off. © Restore Masters



6

6.17: Siding - Maintain and repair siding, especially historic wood siding, to prevent wind damage and moisture infiltration.

High winds can damage siding, with historic wood siding generally offering more resistance than artificial options like vinyl. However, all exterior wall materials can suffer from impact and wind-driven rain, leading to moisture infiltration. It's vital to maintain wood siding and make necessary repairs before or after storms. If artificial siding is damaged, prompt repairs are required to prevent water infiltration that could cause mold or rot in the underlying wood and framing.

6.18: Windows - Protect windows from wind and debris with storm windows, and ensure glass replacement for historic windows.

Windows are vulnerable to damage from flying debris during high winds. Broken glazing can lead to wind and water infiltration. Historic windows allow for easy glass replacement by qualified glaziers, unlike some newer systems that require complete window replacement if damaged. Adding exterior storm windows can protect the historic windows and glazing, especially important for decorative windows like art or leaded glass.



Ensure windows are protected from wind and debris, first through proper glazing. © Glass Doctor



6.19: Decorative Features - Regularly inspect and secure decorative features to prevent wind damage, and document such features for potential replacement.

Decorative features on buildings are at risk of being damaged or blown off by high winds. Regular inspections should ensure these features are securely anchored and that the anchors have not deteriorated. If a decorative feature is particularly valuable or significant, thorough documentation with photos and measured drawings is essential for replacement if it is severely damaged or destroyed.



Anchor decorative features to prevent wind damage, Chisum House - 1320 Cumberland St.



6.20: Landscapes. Regularly maintain trees and site features to prevent wind-related damage, and secure outdoor structures and furnishing before storms.

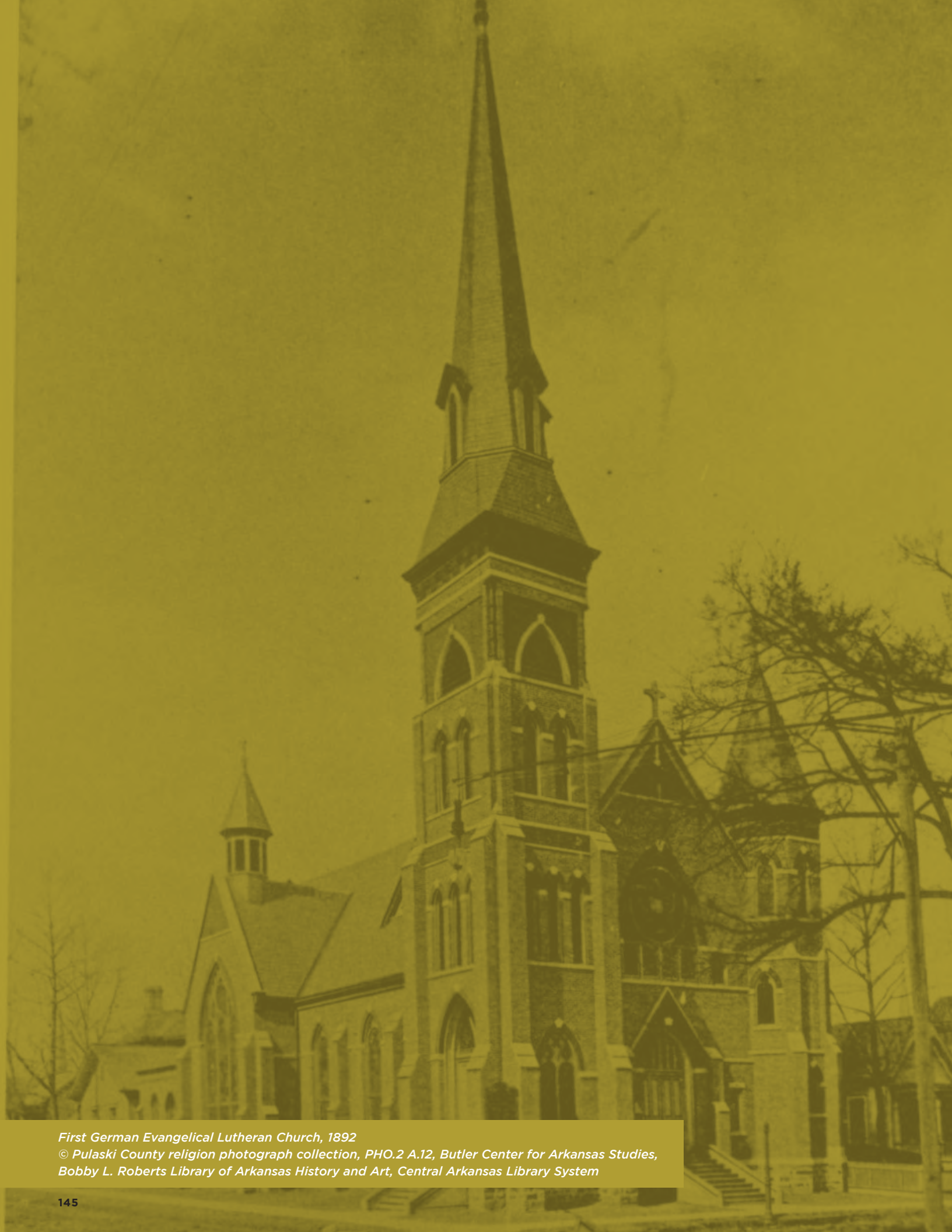
Trees and other site features can cause significant damage to buildings during high winds. Winter is an ideal time to have a qualified landscaper or tree consultant inspect and maintain trees. Unhealthy or dead trees, which are more vulnerable to high winds, should be removed. Trimming branches that could impact high windows is also important. Before high winds are expected, secure or move indoor furniture and other features that could be blown around and cause damage to buildings.



Ensure trees and site features are consistently maintained to avoid wind-related damage. © Forbes



6



First German Evangelical Lutheran Church, 1892

© Pulaski County religion photograph collection, PHO.2 A.12, Butler Center for Arkansas Studies, Bobby L. Roberts Library of Arkansas History and Art, Central Arkansas Library System



Guidelines for Additions and New Construction

The historic character of the MacArthur Park Local Ordinance Historic District is clearly visible in its beautifully maintained neighborhood where a variety of architectural styles create a vibrant environment. Compatible new construction and infill development that supports and enhances the unique character of the Historic District is encouraged. The historic nature of the neighborhood does not preclude compatible modern construction. Whether through additions to existing buildings or new infill projects, all development should be carefully integrated into the existing historic fabric and context to preserve and enhance the neighborhood's distinctive identity. The design of new developments and additions must ensure they complement rather than overshadow the established historical aesthetics of the area.



Notably, the district features a slightly higher than typical amount of new construction, largely due to new development opportunities resulting from the loss of historic fabric following the construction of I- 630 and the damages of the 1999 tornado. This availability has allowed for the integration of mostly new residential single-family and multifamily buildings, such as the Rainwater Flats at 515 East Capitol Avenue. Additionally, commercial infill developments like the Fish Factory Building at 1200 South Scott Street contribute to the Historic District's economic vitality, diversity of uses, and neighborhood services. New developments should be designed to respect and enhance the historical context of the Historic District, contributing to the district's ongoing vibrancy and growth.

Existing older additions may have achieved historic status in their own right and should be maintained and preserved as part of the history and significance of the site and the Historic District. More recent additions that are not considered historic may be removed, when feasible, without damage to the historic principal building.

To achieve compatible development, adherence to the U. S. Secretary of the Interior's Standards for Rehabilitation and Article IV of the Little Rock Municipal Code is crucial.

Little Rock Municipal Code, Article IV: Historic Preservation

- *Sec. 23-120(d) states that “When evaluating the general compatibility of alterations to the exterior of any building in the Historic District, the commission shall consider, but not be limited to, the following factors within the building’s area of influence:”*
 - **Siting**
 - **Height**
 - **Proportion**
 - **Rhythm**
 - **Roof Area**
 - **Entrance Areas**
 - **Wall Areas**
 - **Detailing**
 - **Façade**
 - **Scale**
 - **Massing**
- *Sec. 23-120(e) states that “Additions to existing buildings shall be judged in the same manner as new construction and shall complement the design of the original building, including exterior window sizes, door heights and ceiling heights, and should not interfere with any outstanding architectural features. Decoration of the exterior should blend with existing exterior features such as window casements, gable trim, roofline, siding material, foundation materials and types of windows.”*
- *Sec. 23-120(f) states that “New construction shall be judged on its ability to blend with the existing neighborhood and area of influence. The commission shall consider, but not be limited to the factors listed for alterations in paragraph [subsection](d).”*

The U.S. Secretary of the Interior’s Standards for Rehabilitation

1. “New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials features, size, scale and proportion, and massing to protect the integrity of the property and its environment. “
2. “New additions and adjacent or related new construction will 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.”

This section’s guidelines provide a foundation for best practices, but successful implementation relies on collaboration with experienced professionals, including architects, contractors, engineers, and landscape architects familiar with historic preservation. Property owners are expected to adhere to all municipal ordinances, including zoning regulations, and to secure a Certificate of Appropriateness and the necessary building permits and zoning approval from City authorities. Early engagement with City staff is strongly recommended to ensure that any project aligns with local preservation standards and contributes positively to the enduring charm of the MacArthur Park Local Ordinance Historic District. Applications for new construction, additions must attend a Pre-Application review Meeting with the Design Review Committee, a subcommittee of the HDC, before formally filing a COA application. Drawings for a Certificate of Appropriateness, for new development and additions should be to scale, provide accurate proportions and be graphic in nature.

7

407 E Daisy L Gatson Bates Dr.



General Principles for Additions & New Construction

In the MacArthur Park neighborhood, thoughtfully designed and compatible additions and new infill construction on vacant lots provide essential space for businesses, institutions, and residential needs when growth necessitates expansion. Appropriately designed infill construction will contribute to the continued success of the Historic District as a desirable neighborhood.

RESIDENTIAL ADDITIONS & INFILL CONSTRUCTION

- Compatible infill on vacant residential lots contributes to the continuity and vitality of neighborhoods, following preservation standards that respect the existing historic character while allowing for modern living requirements.
- Residential additions should be sensitively designed to expand living space without compromising or distracting from the historic character of homes. These additions should be subordinate to historic features and be placed at the rear or side of existing buildings and set back from the front façade to help differentiate the new from the historic while minimizing visual disruptions.
- The scale, massing, and proportions of residential additions should be subordinate to those of the associated historic buildings, with the scale and rhythm of openings designed to complement the existing homes.

COMMERCIAL ADDITIONS & INFILL CONSTRUCTION

- The placement, orientation, design expression, scale, massing, materials, and fenestration of commercial infill construction and additions are carefully considered to ensure they complement the historical context. Additions are ideally located at the rear of buildings or, if space permits, set back on the side to minimize visual intrusions on the historic commercial streetscape.
- Lowering the scale and massing of commercial additions relative to existing historic buildings ensures smooth integration without dominating. When these additions are not visible from the street, there are more opportunities to apply modern designs and materials that still respect the historical design vocabulary of the area.

The approach to new construction, both commercial and residential, emphasizes the importance of preserving historic buildings whenever possible, avoiding demolition unless catastrophic damage precludes repair. New constructions should draw design and material inspiration from historic buildings in the vicinity to ensure that while the new buildings are clearly contemporary, they harmoniously blend with the historic streetscape. This strategy of reinterpreting historical styles in modern designs helps new constructions seamlessly integrate into the district while clearly marking them as new additions. Prior to any alterations or additions, documenting the existing historic conditions through detailed drawings and photographs is crucial.



Guidelines for Additions & New Construction

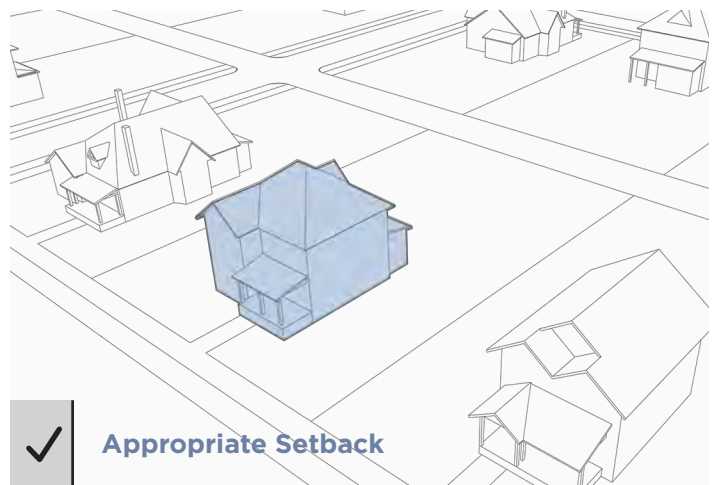
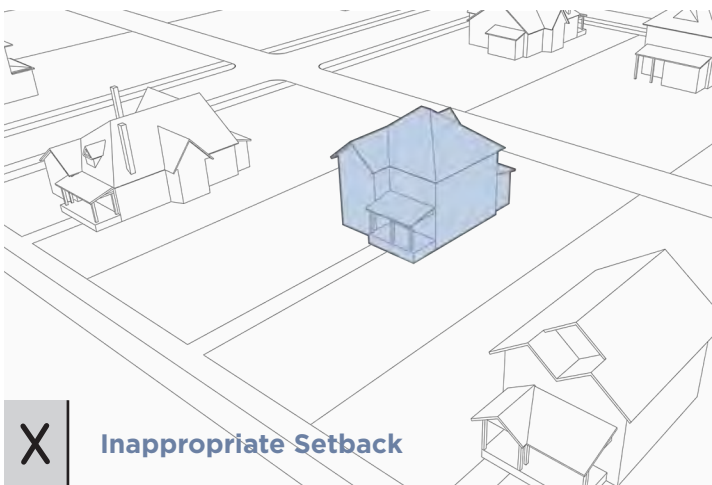
Area of Influence: When considering the following guidelines for the design and construction of an addition or new building, rely on the characteristics of adjacent historic properties within a 200-foot radius of the property.

7.1: Siting - Provide setbacks that are similar to those within the area of influence to achieve compatibility.

The location of a new building or an addition on a lot is important to the overall character of the property and Historic District and should consider lot placement, lot coverage, setbacks from the lot lines, the character of surrounding properties, and natural site conditions.

1. Design Planning: When planning the footprint of an addition or new construction, consider the size of the lot and required setbacks. Consult Little Rock zoning ordinances for applicable lot coverage and building setback requirements.

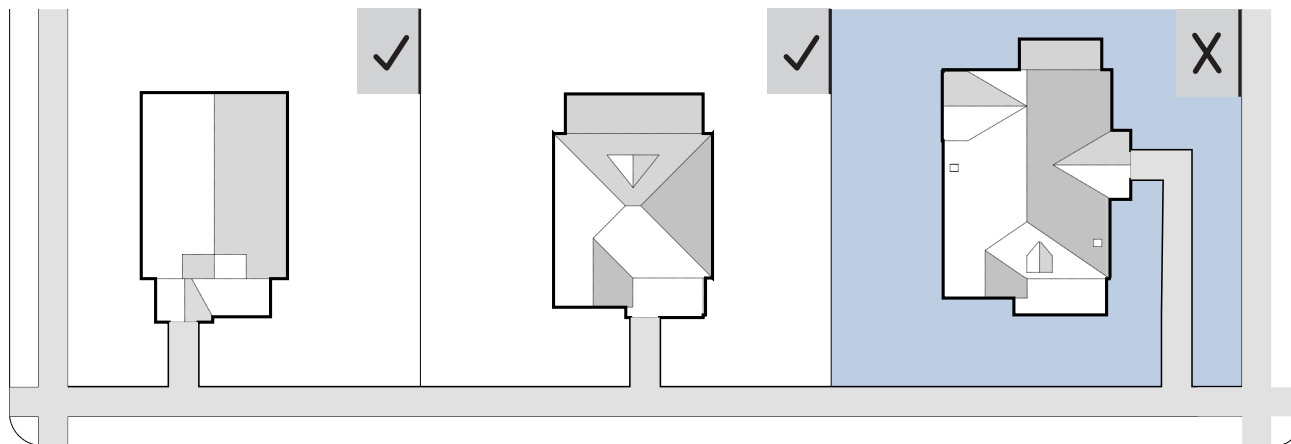
A. **Residential Setbacks:** In addition to base zoning requirements, front yard setbacks for principal buildings on interior lots should be within plus or minus 10 percent of the average front yard setbacks of adjacent buildings. Front yard setbacks of additions to principal buildings should be set back at least halfway down the side of the principal building. Street facing side yard setbacks for principal buildings and additions on corner lots should be within plus or minus 10 percent of the average coplanar setback of the adjacent building. All setbacks are not to encroach within the setback minimum prescribed by the zoning of the property unless by a granted variance.



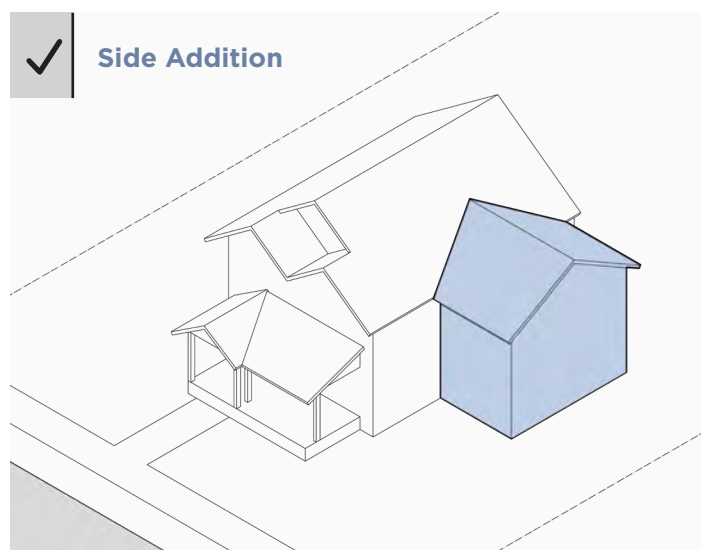
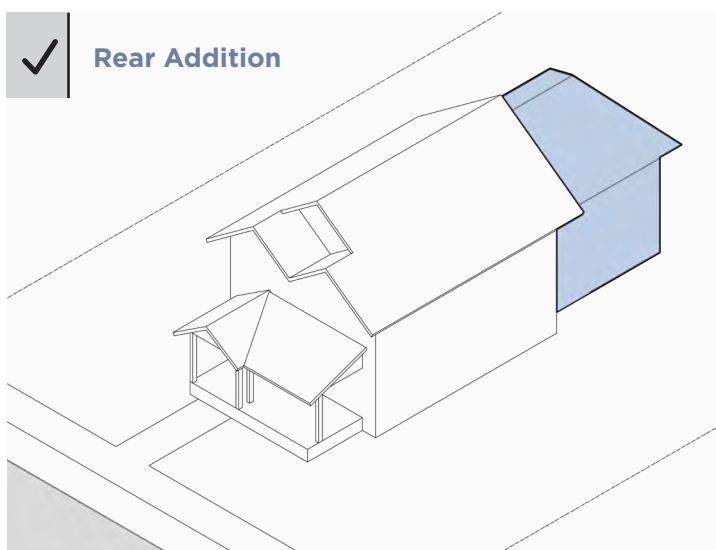
B. **Commercial Setbacks:** Construct new commercial buildings with a zero-lot line or shared party wall when they are adjacent to or between existing commercial buildings or what is allowed by current zoning regulations, whichever is less. Where adjacent to residential structures, front setbacks should be within plus or minus 10 percent of the average front setbacks of adjacent buildings.

C. **Lot Coverage:** The percentage of the building footprint on the lot should be compatible with the buildings within the area of influence.

D. **Orientation:** Design new buildings with the main entrance oriented towards the street. This orientation maintains the cohesive design character and rhythm for the block and enhances neighborhood continuity. Avoid orientations that disrupt the traditional architectural rhythm of the block. Corner lots offer opportunities for infill projects to be oriented towards intersections where a design considers both street-facing facades.



E. **Additions:** Position additions at the rear of the existing building whenever possible, based on the property's dimensions and zoning setback requirements. If a rear addition is not feasible, side elevation additions are acceptable but should be set back from the front façade to distinguish them from the historic building. An addition should be subordinate to the historic building and have minimal impact on its architectural character. Additions to the front façade are not appropriate.



F. **Alley and Parking Access:** Access parking from the alley whenever possible. Consider side yard setbacks needed for side driveways if the lot does not have alley access.

7.2: Height – New buildings should reflect the height of surrounding properties to maintain the character and aesthetic qualities of the Historic District.

The height of a building – measured from the finished ground level to the highest point of a building – is a significant factor in determining compatibility with surrounding historic properties on the block and should be compatible with buildings within the area of influence. Building heights on most blocks within the Historic District are one-to-two stories, with some exceptions.



New buildings should be compatible in height, proportion, and rhythm with surrounding properties, 407 E. Daisy L Gatson Bates Dr.



1. The height of a new building, including building elements such as porches and foundations, should not exceed 35 feet, not including chimneys, and be compatible with buildings within the area of influence.
2. New buildings should not exceed the height of adjacent buildings by more than one story.
3. The height of an addition should not exceed the height of the historic building or be visible above its dominant ridge roofline.

7.3: Proportion – New buildings should be compatible in overall proportion – the relationship between the height and width of the building – with historic properties within the area of influence, including its architectural features and design elements.

1. The proportion of the size and shape of windows and door openings, including trim and other detailing, as well as the ratio of wall surface to windows, should be compatible with the proportions found on buildings within the area of influence.
2. The proportions, size, location, and number of openings on an addition should be compatible with, and not exceed, the proportions found on the historic building.

7.4: Rhythm - The patterns, spacing, proportion, and location of doors, windows, porches, dormers, and other features provide an architectural rhythm to the design of a building. Due to the variety of architectural styles and vernacular forms within the Historic District, careful consideration of historic buildings within the area of influence will result in a compatible design rhythm.

1. The architectural rhythm of a new building should be compatible with buildings within the area of influence.
2. Main Entrances: The rhythm of entrances, such as front porches and storefronts, contribute significantly to the Historic District’s design continuity and historic identity. Commercial buildings should have traditional storefront entrances. Residential buildings (single-family, duplexes, and triplexes) should have traditional porch entrances. Main entrances for multifamily buildings should have entrances similar to existing historic typologies in the Historic District, e.g. stacked quadplexes where a central street level entrance provides interior access to dwelling units, such as the Columbia Apartments (616 East 7th Street). Attached townhome typologies, such as the Carolina Row Apartments and Brooks Apartments (1002 South Cumberland, 217 East 10th Street) are appropriate and encouraged when designed to be visually subdivided in form similar to single-family residences, such as the multi-family new construction at 915 Scott Street.

3. Harmonious Development: Ensure that infill development supports the spatial harmony of the block, keeping new construction and additions in balance with existing buildings. For new construction that is larger than surrounding buildings, visually or physically divide the development to suggest smaller pieces that support district design rhythm and harmony.

7.5: Scale and Massing - Both scale and massing should be compatible with other historic buildings within the area of influence.

The scale of a building, or its size in relation to other buildings, as well as the size of architectural features and elements in relation to each other, is an important design factor when looking to achieve a cohesive design compatible with other historic buildings within the area of influence. The overall size, shape, form, and volume of a building and its elements help to define its massing. This includes the building, as well as features such as porches, dormers, bays, roof shape, and other elements.

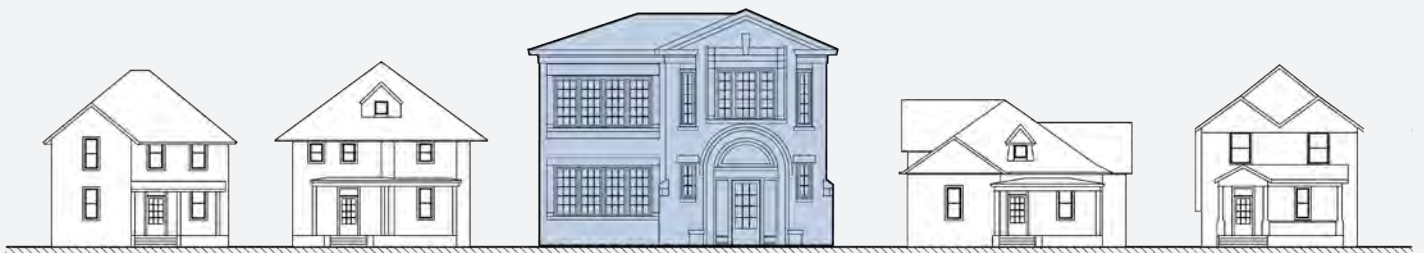
1. New buildings, including features such as porches, foundations, bays, roof forms, parapets, storefronts, and other elements, should be compatible in scale and massing with buildings within the area of influence.
2. For buildings that are larger than their neighbors, use setbacks, varied wall planes, window locations, and other architectural treatments such as dormers or porches to break up the mass and integrate the building more seamlessly into the neighborhood. Consider the impact of the building on the streetscape and entire area of influence.
3. Consider the character of the existing house, surrounding properties, and the overall block when determining the appropriate height, massing, scale, setbacks, and materials for an addition. For example, adding one or two stories to the rear of a two-story Queen Anne home may be compatible, whereas a two-story addition on a one-story bungalow could disrupt the uniformity of an area predominantly featuring one-story homes.



Ensure that scale and massing are compatible with historic buildings within the area of influence, 915 Scott St.



Inappropriate Scale



7.6: Entrance Area – The design, location, and materials of the entrance areas of a building, including doors, sidelights, transoms, porches or storefronts, and stairs, should be compatible with historic buildings within the area of influence as well as their form, massing, proportion, rhythm, and scale.

1. The primary entrance of a new building should face the street, including porches, storefronts, primary door, and related entry features.
2. Front additions to historic buildings that create modified or new entrances are not appropriate on historic buildings, including new porches lacking historic precedence or physical and historical evidence on which to base reconstruction.
3. Storefronts: Include traditional storefront components in new commercial buildings on the ground floor facing the street, including recessed entries, display windows, and bulkheads. Other traditional features include transom windows, entry sidelights, storefront framing, cornice, and sign band.
 - A. Install canopies and awnings to highlight display windows and entrances, provide shade to the interior, and shelter for pedestrians along the street.
 - B. Use transparent glazing for display windows and transoms to allow visibility from the street and light to the interior. Tinted or reflective glass is not acceptable.
 - C. Design storefronts in larger developments in a size and scale that is compatible with traditional storefronts within the Historic District.
4. New Porches: Include traditional porch components in new residential buildings including roofs, ceilings, floors, support columns, railings, steps, step handrails, and foundations.
5. Porch Additions: When adding new porches, place them on a side or rear elevation to maintain the historical integrity of the front façade. The scale and proportion of the new porch should align with those of the house, reflecting the height, material dimensions, and roof slope appropriately.
 - A. Design the new porch to be compatible with the existing architectural style, detailing, form, and period of the house, including the location, size, scale, height, plan, roof slope, materials, and appearance.
 - B. For additional guidance, reference other houses in the Historic District in the same architectural style with their historic or original porch intact.
 - C. Use in-kind materials to match the original or use compatible materials that match the characteristics of the original. See Section 3: Guidelines for Building Materials for guidance on appropriate substitute materials.



7.7: Wall Areas – Wall areas help to define the character of a building through the display of siding, cladding, window and door openings, and architectural details and trim. The proportion, rhythm, and scale of wall areas should be compatible with historic buildings within the area of influence.

1. The architectural features and elements of a wall area should reflect the historic context within the area of influence while introducing elements that signify modern architectural designs. This balance is essential for preserving the Historic District’s character and ensuring new buildings and additions are distinct yet respectful.
2. Locate window openings, bays, and other projections so they provide clear identification of the interior floor elevation. Do not use modern ribbon windows that do not reflect the historic proportions and rhythm within the area of influence.
3. New residential principal buildings shall maintain similar foundation heights to buildings within the area of influence.
4. Consider repurposing existing exterior walls as interior walls within new additions where practical, preserving the original materials and contributing to the historic narrative of the building.

7.8: Roof Areas – Consider the variety of roof types, forms, and materials found within the area of influence when designing a new building.

The various features of a roof area help to define a building’s character, including the roof form and type, slope and pitch, materials and texture, dormers, cornices, chimneys, and other elements. These features are often associated with an architectural style or vernacular form, such as a gambrel roof on a house designed in the Dutch Colonial Revival style and should reflect the stylistic intention of the design.

1. **Roofing Types:** New roof areas on residential and commercial buildings should be compatible with the roof forms, types, shapes, and pitches found within the area of influence for each building use type. Common roof types found within the Historic District include gable, hip, shed, gambrel, mansard, flat roof, and sloped roof with parapet.
2. **Roofing Materials:** Choose roofing materials that are both appropriate for the roof form and compatible with the material traditions of the Historic District. Roof material traditions include wood shingle, slate, metal shingles, and standing seam metal. Appropriate modern substitutes include standing seam metal and asphalt, architectural, and composite shingle. Standing seam metal is most appropriate on low sloped and secondary roofs like porches, rear shed additions, and detached accessory buildings.
3. **Roofing Elements:** Align the roofing elements of an addition with those of the main house, including roof shapes, slopes, and materials. The addition’s rooftop ridgeline should be lower than that of the main house to preserve the property’s character.
4. **Commercial Rooftop Additions:** Recess commercial rooftop additions away from the primary façade to limit visibility from the street. The design of the addition should be compatible in scale, massing, roof form, materials, and color.



New roof areas should be compatible with the roof forms, types, shapes, and pitches found within the area of influence, 1421 Cumberland St. ✓

- 5. Dormer Additions:** Dormer additions to historic buildings may be located on rear facades when not visible from the public right-of-way. Dormers are inappropriate additions to primary and secondary facades. Position dormers along rear facades in locations that are typical for the architectural style of the house. Design dormer additions to match the roof slope of the house whenever feasible. The overall size and proportion of the dormer should be carefully considered in relation to the house and any existing historic dormers. Utilize materials that are either the same as, or compatible with, those used on the main roof and façade to maintain architectural continuity.

7.9: Façades – Select façade materials for additions and new construction that complement the historic context and support the material heritage of the Historic District.

Most buildings feature a primary façade, secondary facades, and a rear façade, with corner buildings possibly having more than one primary façade. Selecting appropriate materials for a new façade in additions and new construction is crucial to ensuring that these structures contribute positively to the material heritage and historic context of the Historic District. Historic buildings in the vicinity can provide valuable context when choosing compatible siding materials that respect traditional aesthetics while incorporating modern sustainability practices.

- 1. Façade Materials:** Use façade materials that are compatible in appearance and architectural character with buildings within the area of influence and the Historic District. Traditional historic building materials for façade and architectural detailing are encouraged, such as wood, brick, stone, concrete, and stucco, though modern materials may be acceptable. Ensure that the choice of exterior materials is appropriate for the architectural features of the new building and harmonizes with the materials used in the area of influence.
- 2. Modern Materials:** The appropriate use of modern building materials will be considered based on the materials design, color, texture, dimensions, shape, and other visual qualities. Physical samples of proposed modern materials should be provided to City staff and the Historic District Commission for consideration.
- 3. Window Materials:** Window materials should reflect the historic character and traditions within the Historic District, as well as the design characteristics of the new building. Traditional window materials such as wood, steel, and aluminum are appropriate. Modern window materials such as aluminum-clad



wood, composite wood, and others may be acceptable. Vinyl windows are not appropriate.

- 4. Inappropriate Materials:** Vinyl, EIFS (Exterior Insulation Finish Systems), ribbed or corrugated metal, stamped products, plywood siding, and synthetic panels systems are not appropriate building materials in the Historic District.
- 5. Additions:** Additions to historic buildings should reflect historic features and materials but should not replicate the original style. Employing and simplifying selected architectural features or materials from the historic building can achieve a cohesive design that clearly differentiates the new elements.
 - A. While contemporary materials and design are suitable for areas not visible from the street, it is crucial to ensure that additions do not create confusion about the building's historical authenticity and integrity.
 - B. An addition to a historic building should be differentiated through the use of setbacks, materials, and detailing.
 - C. Avoid undermining the structural stability of the historic building when excavating near a foundation.
 - D. Use materials that reference the historic context for new additions, employing in-kind or similar materials for siding, roofs, windows, doors, porches, and foundations. Minimize the removal of historic materials, reusing salvaged elements whenever feasible.
- 6. Exceptions:** The Historic District Commission will consider alternative substitute materials on a case-by-case basis under the following conditions:
 - A. There is sufficient evidence to show another more appropriate traditional material would not satisfy code requirements.
 - B. There is sufficient evidence to show the material being proposed is superior in durability and longevity to more appropriate traditional materials.
 - C. Physical samples of proposed alternative materials should be provided to City staff and the Historic District Commission for consideration.

7.10: Detailing – Ensure architectural detailing on additions and new construction aligns with the historic style and proportions of surrounding buildings.

Architectural elements and trim on a historic building façade provide functional detailing and often relate to a specific architectural style, vernacular form, or period of construction. Using proper materials, design, placement, orientation, and dimensions for detailing in additions and new construction can help achieve compatibility with nearby historic buildings by influencing the building's proportions, rhythm, scale, and massing. Common detail elements include cornices, lintels, arches, balustrades, chimneys, shutters, columns, posts, and other architectural features.

1. When architectural detailing is used, elements should appear functional relevant to their traditional form and building materials. Common examples include:
 - A. Windows: Window should have true divided lights. Simulated divided lights, attached to the interior and exterior of the glass, are an appropriate alternative. Do not install windows with flat grilles attached to the interior, exterior, or between the panes of glass.
 - B. Roof Eaves: Porch and roof eaves, including beams, fascia, and soffits should utilize horizontal boards rather than perpendicular strips common in some modern soffit vents.

7.11: Energy Efficiency - Use energy-efficient materials in additions and new construction that match the historic aesthetic, and optimize placement for energy conservation.

When constructing additions and new buildings, consider windows and doors built using energy-efficient materials that match the historic aesthetic. Ensure walls and roofs are well-insulated to enhance energy conservation. Additionally, consider the placement of these structures to optimize solar exposure throughout the year, and install solar panels on roof slopes that are not visible from the street. Refer to Section 6: Guidelines for Weatherization, Energy Efficiency, & Disaster Preparedness for further guidance.

7.12: Garages and Accessory Buildings - Garages and accessory buildings, while functional, have the potential to detract significantly from the charm and historic integrity of the Historic District if not designed or placed considerately. Secondary buildings should support, rather than overshadow, existing historic principal buildings.

1. **New Garages:** Design new garages for residential buildings to be minimally visible from the street, ideally situated at the rear or the side of the building, and compatible with the principal building and historic garages within the area of influence in terms of scale, materials, and roof slope. New garages should be detached from the principal building. Ensure that garages are subordinate to the principal building in terms of height, mass, and form. Attached garages are inappropriate in the Historic District.
2. **Garage Placement:** The placement of a new garage and its driveway should align with those of surrounding properties to maintain consistency within the area of influence and historic streetscape. Locate garages in the rear yard and accessed from an alley or side driveway when alley access is not available. Garages should not be placed beside or in front of the principal building. On corner lots, garages should be setback to be coplanar with the street-facing facades of adjacent principal buildings.
3. **Garage Compatibility:** The size and proportion of garage doors, windows, and other openings should be compatible with those on the principal building, ensuring that these elements contribute to a cohesive architectural appearance.
4. **Garage Additions:** When adding to historic garages, construct additions on the side or rear elevations wherever possible, using materials that match or are compatible with the original building. Match the roof shape and slope of the historic garage. Differentiate the new addition by subtly varying materials and employing setbacks in the wall plane to ensure the addition is distinct yet harmonious with the original garage. Do not construct a garage addition that is larger than the historic garage.



Administrative Review:

Staff may approve the removal or installation of a non-historic, detached accessory building or structure, 200 square feet or less in area, meeting all City zoning and code requirements.

Case Study Examples in the Historic District

In the MacArthur Park Local Ordinance Historic District, managing new construction and infill development is a critical task for the MacArthur Park neighborhood and the Historic District Commission. The area has witnessed a mix of both commendable and less desirable new construction, reflecting a range of outcomes in integrating new buildings into the historic fabric. With numerous vacant lots still available, the Historic District faces ongoing challenges and opportunities in shaping its architectural future. The Guidelines aim to steer development towards enhancing the Historic District's historic integrity while accommodating modern needs and architectural expression.

The residence at 401 East Daisy L. Gatson Bates Drive stands as a great example of how new construction can successfully blend modern design elements and materials with traditional architectural influences. This two-story house on a corner lot is notable for its appropriate scale, which blends in with the historic fabric of the neighborhood, as well as for its thoughtful design features.



Residence at 401 E. Daisy L. Gatson Bates Dr.

The home is distinguished by a wrap-around which references the early 20th-century architectural styles that contribute to the Historic District's charm. The generous porch enhances the home's aesthetic and functional appeal, offering expansive outdoor living space that is both inviting and visually interesting. Architectural details such as battered fiberglass columns on brick posts draw from the Craftsman style, further bridging the gap between old and new. The pyramidal roof features a standing seam metal roof while the windows are double hung aluminum-clad wood with exterior dimensional grilles. These elements help the building to stand out as a thoughtful reflection of historical styles while incorporating modern sensibilities.

Material selection plays a pivotal role in integrating new constructions into historical settings. Fiber-cement lap siding in a smooth finish is prominently featured at 401 East Daisy L. Gatson Bates Drive, its form and dimensions making it a fitting choice as a substitute material for new construction that seeks to harmonize with the area's traditional building materials. The residence also incorporates salvaged Little Rock Pink Dickinson brick as an accent material, used in the foundation and front porch walls and posts. The use of locally sourced salvaged material is inherently sustainable and adds to the character of the residence.

The property also includes a one-story two-car detached garage, which is designed in a way that supports the main house without overwhelming it. This careful placement in the rear yard with the driveway facing the side street ensures that the garage complements rather than competes with the main residence. The siding on the garage matches the house and the façade includes two individual garage doors – a reference to early 20th century garage design – while incorporating solar panels on the side roof slope; modern technology placed on the secondary building to avoid compromising the architectural character of the residence.

This house serves as an exemplary model for developers and property owners in MacArthur Park, demonstrating that new construction can respect and enhance the historical fabric of the Historic District. By maintaining a balance between innovation and tradition, such developments can contribute positively to the district's vibrancy and appeal, ensuring it remains a dynamic and desirable place to live.



Guidelines for Demolition & Relocation

Maintaining and preserving historic buildings on their original sites is a priority in the MacArthur Park Local Ordinance Historic District. In most cases, the Historic District Commission discourages the removal or relocation of a historic building that contributes to the historic and architectural character of the Historic District, also known as a Contributing building. The loss of historic fabric can diminish the overall integrity and architectural character of the Historic District. As physical objects that can be engaged with through the senses, historic sites and their locations provide touchstones to community heritage. For this reason, the loss of a historic building is the irreplaceable loss of heritage. Similarly, the relocation of a historic building removes it from its historic context, potentially diminishing its significance. The relocation or demolition of historic buildings should only be considered when specific conditions are present.



The Historic District Commission reviews Certificates of Appropriateness (COA) for all relocation and demolition applications, regardless of the classification of the building as Contributing or non-Contributing, historic or non-historic.

Consideration for Historic Buildings

In most cases, the Historic District Commission discourages the demolition of buildings that are classified as Contributing to the historic and architectural character of the Historic District. The demolition of historic buildings is also not sustainable, creating additional waste in landfills and increasing the consumption of energy, resources, and materials for new construction. Many demolition applications are the result of demolition by neglect – the lack of maintenance and repair over time resulting in the serious physical deterioration of a building, often past the point of repair. Therefore, proper maintenance and repair can extend the life of a building and avoid unnecessary demolition and the loss of cultural heritage significant to the neighborhood and the City. Natural disasters such as fires, flooding, and tornados can also result in the need to demolish a historic building. See recommendations and guidelines for disaster preparedness in Section 6: Guidelines for Weatherization, Energy Efficiency, & Disaster Preparedness.

Consideration for Non-Historic Buildings

8

Buildings are classified as non-historic or non-Contributing to the historic and architectural character of the Historic District for various reasons; they may have significant alterations or additions which reduce or eliminate the integrity and character of the building, or they were constructed outside the period of significance of the Historic District. During the review of a COA application for demolition, the Historic District Commission will determine if a non-Contributing building may be reclassified as Contributing for buildings over 50 years old or if the building can be restored to Contributing status through the removal of alterations or additions. Contributing buildings are often eligible for state and federal financial assistance for restoration and rehabilitation, making preservation of the building more feasible.

Administrative Review:

Staff may approve the removal or installation of a non-historic, detached accessory building, 200 square feet or less in area, meeting all City zoning and code requirements.

8.1: Demolition of a building, historic and non-historic, in the Historic District - The Historic District Commission may approve a Certificate of Appropriateness for the demolition of a building within the MacArthur Park Local Ordinance Historic District under the following conditions:

1. The building is determined to be non-historic, is unable to be restored to contribute to the historic and architectural integrity of the district, and its demolition will not negatively impact the integrity of the Historic District or jeopardize its National Register of Historic Places status.
2. Concurring reports commissioned or submitted, from a structural engineer, architect, or relevant expert in historic preservation and the City’s Building Code Manger, or related building code inspector, determining that demolition is required for public safety and welfare.
3. Rehabilitation or relocation is not feasible due to severe structural instability or irreparable deterioration of the building, as determined by the City’s Building Code Manager, or related building code inspector.
4. The property owner has successfully proven that the failure to issue a Certificate of Appropriateness will involve a substantial hardship, as outlined by Sec. 23-122 of the Little Rock Code.
5. Significant alterations or additions have permanently or irreversibly altered the architectural integrity of the building and the building no longer contributes to the character of the Historic District, as determined by the Arkansas Historic Preservation Program or National Park Service.
6. The property owner has successfully proven that there are no other reasonable alternatives, including relocation of the building.

Demolition Delay by the Historic District Commission

When reviewing a Certificate of Appropriateness application for the demolition of a building within the Historic District, the Historic District Commission may defer the application to consider the following alternatives to demolition:

- Sources of funding to assist preservation and restoration activities when a lack of funds is the reason for the demolition request.
- Adaptive use of the building if preservation requirements would cause undue hardship to the property owner and adaptive use alterations would be keeping with the spirit and intent of the Little Rock historic preservation code.
- An attempt to find a purchaser for the property who would maintain the building in a suitable and acceptable manner.
- The feasibility of moving the building to another appropriate location.
- Other solutions in keeping with the spirit and intent of the Little Rock Historic Preservation Codes

8.2: Relocation of a building, historic and non-historic, in the Historic District - The Historic District Commission may approve a Certificate of Appropriateness for the relocation of a building within the MacArthur Park Local Ordinance Historic District under the following conditions:

1. When proposing to relocate a historic building as an alternative to demolition, first consider relocating it within the same lot if the lot size allows.
2. If relocating within the same lot is not possible, consider moving the building to a vacant lot within the historic district.
3. Placement of the building on the new lot should consider orientation to the street, setbacks, curb cuts, driveways, site elements, landscaping, and the character of the block.
4. Avoid moving buildings outside the boundaries of the historic district.
5. A historic building may be moved into the historic district from outside its boundaries if it is compatible with the district's period of significance, architecture, scale, massing, and materials.
6. The new foundation and any additional new features should follow the standards set in the Guidelines.
7. Ensure the relocated building follows traditional lot placement and building orientation within the district.





Guidelines for Site Features and Streetscape

Site features and streetscape elements, including streets, sidewalks, carriage walks and steps, hitching posts, lighting, and retaining walls, add to the unique visual quality and character of the MacArthur Park Local Ordinance Historic District. The Historic District's period style lighting, carriage walks, mature trees, historic brick sidewalks, carriage steps, and stone retaining walls are significant public streetscape features. Mature trees, lawns, gardens, sidewalks, ribbon driveways, cast-iron fences, gas lamplight poles, and stone retaining walls are historic landscape features located on private properties. MacArthur Park, the city's oldest public park, represents the early development of the district and provides an impressive, centralized landscape that is a significant character-defining site of the district. Together these site and streetscape features help to define the overall character of the district and should be retained and preserved whenever possible.



Landscaping and vegetation such as trees, gardens, and other plantings do not require approval by the Historic District Commission but should be maintained in their historic designs whenever possible. Cast-iron fences should be regularly inspected for rust and other damage and repaired to prevent further deterioration. Inspect stone retaining walls for cracked or missing stone and mortar and prioritize repairs. Maintain other historic landscape features such as brick sidewalks, ribbon driveways, and stone curbs whenever possible. Reference Section 3: Guidelines for Building Materials for guidance on the maintenance, cleaning, and repair of historic materials. Consult the following National Park Service Preservation Briefs in (listed in Appendix E with link) for additional guidance:

- ***Preservation Brief No. 15: Preservation of Historic Concrete***
- ***Preservation Brief No. 36: Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes***



1000 block of S Rock St.



Administrative Review:

Staff may approve the repair or replacement in-kind of historic and non-historic site features and streetscape features including sidewalks, streetlamps, curbs, driveways, stepping blocks, hitching posts, retaining walls, steps, gates and fencing, and other furnishings.

Landscape Features

Landscape design within the district includes grass lawns, mature trees, plantings, and gardens found on residential and institutional properties as well as within MacArthur Park. The park also includes features such as a wood pergola, brick and concrete sidewalks, and a pond. Maintain and preserve mature trees, plantings, and other landscape features whenever possible. Consult an arborist when caring for mature trees, if necessary.

9.1: Preservation and Maintenance of Historic Site Features – Retain and preserve historic site features, 50 years or older, including landscape design such as terracing and mature trees, whenever possible. When trees are preserved during construction, they should be provided with fencing along the dripline during construction to avoid the compacting of soil from heavy equipment that could eventually lead to their demise.

1. Do not alter the topography of a property whenever possible. When changes in grade are proposed, ensure new retaining walls are compatible with the character of the property.
 - **Private property:** Notify the Arkansas Archeological Survey or the Arkansas Historic Preservation Program if archaeological features are evident on private property.
 - **Public property:** Cultural resources and artifacts, whether submerged or not, found within MacArthur Park or the public right-of-way in the Historic District shall not be unearthed, removed, damaged, transplanted, or taken possession of without permission from the City of Little Rock.

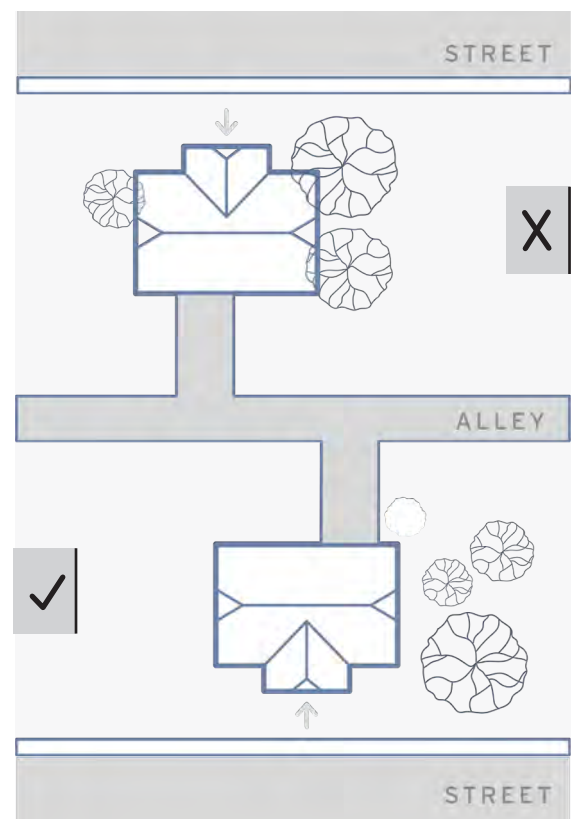
9.2: New Site Features – Install new site features, including mature trees and plantings, that consider the maintenance and preservation of the building and site. If desired, consult a landscape architect or arborist tree selection and landscape design.

1. To prevent damage from vegetation growth, do not plant trees or plantings close to historic buildings and site features.
2. Avoid adding large new paved areas or other impervious surfaces in the front yard or in areas visible from the public right-of-way.



407 E. 10th St.

Fig: Site Features Proximity



Historic Markers & Monuments

Historical markers and monuments help to tell the Historic District’s cultural and architectural heritage story, highlighting the significance of a person, place, or event from the past. Historical markers may be wall-mounted or ground-mounted. Monuments are free-standing structures found mainly with MacArthur Park. Historical markers are typically aluminum or bronze, while stone is a common material for monuments.

9.3: Preservation and Maintenance of Historical Markers and Monuments – Retain and preserve historical markers and monuments whenever possible.

1. See Section 3: Guidelines for Building Materials for information on cleaning and repair methods for masonry and metal materials.

9.4: New Historical Markers and Monuments – Install new historical markers and monuments that consider the maintenance and preservation of the building and site. Installation on private property requires authorization by the property owner.



The Knapp Memorial in MacArthur Park was erected in 1908.



Administrative Review:

Staff may approve the installation of ground mounted and flush mounted historical markers made of non-shiny materials. Flush mounted markers shall be installed in mortar joints when attached to a masonry surface.

Sidewalks & Walkways



Most sidewalks within the Historic District are concrete with some historic brick sidewalks remaining and dispersed throughout the Historic District. Private walkways within the Historic District include concrete, historic brick and stone, and brick and stone pavers. Historic sidewalks and walkways are a character-defining feature of the Historic District and should be preserved whenever possible. Use matching or compatible materials, such as salvaged brick and stone, when replacing sidewalks and walkways and maintain the original dimensions and location. See Section 3: Guidelines for Building Materials for information on cleaning and repair methods for masonry and concrete materials.

9.5: Maintenance of Sidewalks and Walkways – Maintain historic public sidewalks and private walkways in good condition.

1. Conduct annual inspections of sidewalks and walkways to identify areas in need of repair.
2. Identify areas of deterioration such as cracks, spalling, loose masonry units, and crumbling or missing mortar.
3. Prioritize repairs to mortar joints to avoid water infiltration and additional damage.



401 E. Daisy L. Gatson Bates Dr.

9.6: Preservation of Sidewalks and Walkways – Retain and preserve historic public sidewalks and private walkways, including brick, stone, and concrete.

1. Do not damage, alter, or remove historic sidewalks unless significantly deteriorated.
2. Do not paint historic sidewalks.

9.7: Repair of Sidewalks and Walkways – Repair rather than replace historic sidewalks and walkways. Reconstruct missing features based on evidence.

1. If extensive leveling is necessary, take detailed photographs of existing location, masonry patterns, and sidewalk characteristics, remove original historic masonry and keep secure on site to relay, grade ground beneath, compact, and add base bedding according to Planning and Development Engineering Division, and reinstall all original historic masonry in its original location and pattern.
2. Do not add non-original materials to the historic sidewalk surface, along borders in the right-of-way, or to create new patterns within.

9.8: Replacement of Sidewalks and Walkways – Replace historic sidewalks and walkways only when they are too deteriorated to repair.

1. Retain all salvageable materials from the original site.

2. When repair of masonry materials is not feasible, replace only damaged or deteriorated masonry using salvaged materials, if available, that match the size, color, and texture of the original.
3. When salvaged materials are not available, use in-kind materials that match the size and appearance of the historic material as closely as possible.
4. Smooth concrete shall be used when installing new sidewalks, in compliance with municipal code, where no historic sidewalk is present.
5. If brick, or an alternative material, is desired when installing new sidewalks, reconstruction must be based on documentary, physical, or pictorial evidence.
6. New and replacement sidewalks in the public right-of-way require additional review by the Planning and Development Department for relevant accessibility and environmental compliance.

Parking, Driveways, & Curb Cuts

While most garages in the Historic District are accessible from an alley, some sites include a driveway in the side yard leading to a rear garage. Driveways vary in width and materials, and include concrete, brick, cobblestone, asphalt, and concrete paving strips. Typically curb cuts are concrete and curve out to the street. Off-street parking areas for institutional and commercial buildings are concrete. Historic driveways and stone curb cuts add to the integrity and character of a property. Maintain and preserve mature trees, plantings, and other landscape features whenever possible. Consult an arborist when caring for mature trees, if necessary. Refer to Section 3: Guidelines for Building Materials for information on the replacement of masonry and concrete materials.



Historic parking garage at 301 E. 7th St.

9.9: Preservation and Maintenance of Historic Parking, Driveways, and Curb Cuts – Retain and preserve historic driveways and curb cuts whenever possible.

7. Do not widen, alter, or remove historic driveways or curb cuts whenever possible.

9.10: Repair of Historic Parking, Driveways, and Curb Cuts – Repair rather than replace historic driveways and curb cuts whenever possible. Reconstruct missing features based on evidence.

1. Reference Section 3: Guidelines for Building Materials for guidance on appropriate repair methods for masonry and concrete.

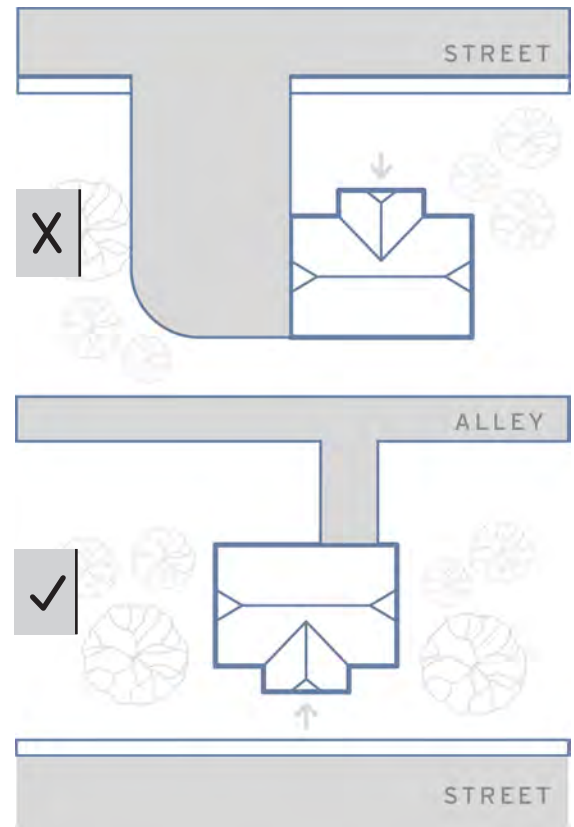
9.11: Replacement of Historic Driveways and Curb Cuts – Replace historic driveways and curb cuts only when they are too deteriorated to repair.

1. Do not add new driveways or curb cuts in locations where they did not historically exist whenever possible. The placement, dimensions, and materials of new driveways and curb cuts should be compatible with others on the block and within the historic district.
2. Do not add off-street parking areas or large impervious surfaces in the front yard or in areas visible from the public right-of-way.

9.12: New Parking, Driveways, and Curb Cuts – Replace historic parking, driveways, and curb cuts only when they are too deteriorated to repair.

1. **Parking Area Locations:** Locate parking areas, including garages, in the rear of the lot, with entrance from an alley or from a side driveway. No parking areas should be allowed between the front of a building and abutting street. Parking areas may be located in the side yard on a case-by-case basis and mitigated by setbacks, screening, and other design strategies to be more compatible with the district and sites. When driveways must occur off of a street, corner lots should access the parking from the secondary street at the rear of the property.
2. **Design:** For residential uses, if the driveway must lead from the street through a side yard to parking in the rear, concrete tracks or narrow strips should be used, with grass or ground cover filling the median. New side or rear driveways for commercial use should be gravel or smooth concrete, not asphalt, aggregate, or brick. Driveways and curb cuts should be as minimal in width as possible.
3. **Screening:** Parking areas should be visibly screened on a year-round basis with plantings, including the use of shrubs and trees. Compatible fencing can also be used for screening, either with or without landscaping.
4. **Surface Parking Lots:** New surface parking lots shall not take up more than 50% of a lot's area or be located in the front yard or side yard setback. When adjacent to a building on a different parcel, parking lots will not encroach past a line coplanar to the front façade of the adjacent building. Where new surface parking is necessary, it should be located behind or adjacent to a building, never between the building and abutting street.
5. **New Curb Cuts:** New curb cuts should be avoided when possible. Where necessary, they should avoid damage to existing historic stone curbs.

Fig: Driveway and Curb Cuts Width



Streetscape Features

Historic streetscape features within the district include carriage walks, stone carriage steps, stone hitching posts, and stone curbs that are significant character-defining features. Carriage steps are blocks of stone set at the curb to assist entering and exiting from a horse-drawn carriage. Hitching posts provided the means for tethering a horse. Carriage walks, the public strip of land between the sidewalk and the curb, provide a landscape buffer between the sidewalk and the street and vary in depth. Carriage walks offer placemaking opportunities for shade trees, signage, and lighting. Carriage walks, carriage steps, hitching posts and stone curbs are important remnants of the early development and transportation heritage of the Historic District in the 19th century when pedestrians and horse-drawn carriages were the primary mode along the streetscape. Together these features help to define the character of the streetscape and should be preserved whenever possible. Reference Section 3: Guidelines for Building Materials for guidance on appropriate repair methods for historic masonry and metal materials.

9.13: Preservation and Maintenance of Historic Streetscape Features – Retain and preserve historic streetscape features including carriage walks and steps, hitching posts, and stone curbs whenever possible.

1. Do not damage, alter, cover, relocate or remove historic carriage steps, hitching posts, and stone curbs.
2. Preserve carriage walks and historic streetscape features where possible during street redesign, resurfacing, utility and development projects.

9.14: Repair of Streetscape Features – Repair rather than replace historic streetscape features including carriage walks and steps, hitching posts, and stone curbs whenever possible. Reconstruct missing features based on evidence.

1. When historic streetscape features have been covered, remove covering and repair the materials whenever possible.
2. If extensive leveling is necessary, take detailed photographs of existing location, remove historic streetscape feature and keep secure on site to relay, grade ground beneath, compact, add base bedding, and reinstall original historic streetscape feature in its original location and pattern. Contact the City's Planning and Development Engineering Division for streetscape features located on public property.

9.15: Replacement of Streetscape Features – Replace historic carriage walks, stone carriage steps, stone hitching posts, and stone curbs only when too deteriorated to repair.

1. Replace deteriorated historic streetscape features, including stone curbs, using in-kind materials. Contact the City's Planning and Development Engineering Division for streetscape features located on public property.



Johnson House - 507 E. 7th St.

Fences & Walls

Historic fences, walls, and retaining walls are significant character-defining features within the historic District. Most historic fences date to the 19th century and are cast iron or wrought iron with elaborate designs. Historically, the neighborhood featured many wood picket fences during its period of significance and several properties display new wood picket fences in this tradition. Historic bent wire fences also remain on some properties. Historically, fences were low in height and transparent in character. Historic walls are typically brick or stone with stone being the most common material used in the construction of retaining walls. The maintenance and preservation of these significant features is crucial in maintaining the character of the site and the district's historic streetscape.

9.16: Maintenance of Historic Fences and Walls – Maintain historic fences, walls, and retaining walls in good condition whenever possible.

2. Maintain and clean historic fences, walls, and retaining walls to keep them in good condition.
3. Consider removing non-historic fencing, such as chain link fences, and replacing them with appropriate fencing materials.



Retain and preserve historic fences. (301 E. 7th St.)

9.17: Preservation of Historic Fences and Walls – Retain and preserve historic fences, walls, and retaining walls.

1. Do not damage, alter, or remove historic fences, walls, and retaining walls.
2. Do not apply coatings or painting to historic masonry walls and retaining walls if not originally coated.

9.18: Repair of Historic Fences and Walls – Repair rather than replace historic fences, walls, and retaining walls whenever possible. Reconstruct missing features based on evidence.

1. Reference Section 3 Guidelines for Building Materials for guidance on appropriate repair methods for historic materials.
2. Remove rust and repair damaged areas when repairing historic iron fences.



Repair rather than replace historic fences whenever possible, Mills House at 523 E 6th St.



9.19: Replacement of Historic Fences and Walls – When historic fences, walls, and retaining walls are too deteriorated to repair, replace them using in-kind or similar materials matching the original height, dimensions, and appearance. New fencing should be in character with those seen historically.

1. Replace or reconstruct only irreparably damaged fence or wall sections. Retain the historic damaged fence or wall section in place. Construct a new fence behind the original to retain the original as an artifact and maintain the character of the streetscape.
2. Do not relocate historic fencing to another property. Fence styles are an extension of the architectural style and period of the historic building on the site.
3. New fences are permitted in the front, side, and rear yards, generally along property lines. New fencing should be compatible with the character of the building and site, including the design, materials, placement, proportion, and height.
4. Do not install new fencing on top of historic walls or retaining walls unless it is an original feature. Reconstruction must be based on documentary, physical, or pictorial evidence.
5. Location and Height: New fences in the front yard and along street frontages should not exceed 40 inches in height. New fences in rear yards should not exceed 72 inches in height. For the purpose of this section, the front yard ends and rear yard begins at a point halfway down the side façade of the building. Rear yard fences along street frontages must be setback to the side yard zoning setback or coplanar with the front façade of the rear adjacent building, whichever is less.
6. Design: Painted wood picket fencing and simple metal picket fencing is recommended. Pickets on wood fences should not be wider than 4 inches and not set apart further than 3 inches. Support posts may exceed the fence height up to 6 inches. A solid traditional wood privacy fence with vertical boards may be used in the rear yard.
7. Do not impede the view of adjacent houses with a different orientation when constructing fences in the side or rear yard that face the street.
8. Do not install brick, stone, or concrete fence piers along fencing unless based on documentary, physical, or pictorial evidence.
9. Avoid constructing new landscape retaining walls in the front yard unless required by City code. In instances where a landscape retaining wall is required, use materials that match the building and are compatible with other historic walls in the district. Concrete blocks are not an appropriate visible material.
10. The construction of new masonry walls is not appropriate.
11. Contact the City of Little Rock Department of Planning and Development for additional information regarding new fences and retaining walls.



Retain and preserve front yard fences, 916 Scott St.

Lighting

Historic lighting original to the property contributes to the historic character of a building and site while also providing illumination at entries or in front yards. Historic light fixtures are typically attached to the façade or free-standing. Historic lighting comes in a variety of designs and is often compatible with the style of the building. Common historic lighting includes gas lamplight poles seen in front yards along entry walkways and lanterns or sconces adjacent to entry doors. When possible, retain and preserve historic lighting as they are important design features on a building.

While there are no remaining historic streetlights within the Historic District, appropriate period lighting in the public right-of-way plays a key role in enhancing the historical feel of the neighborhood. These fixtures provide essential illumination for streets and sidewalks while serving as important architectural elements. They help to maintain the visual and historic character of the streetscape. Efforts should be made to install new lighting appropriate to the period and character of the Historic District in design and materials.

9.20: Preservation and Maintenance of Historic Lighting – Retain and preserve historic lighting in good condition, including wall-mounted, projecting, and free-standing lights.

9.21: Repair of Historic Lighting – Repair rather than replace historic lighting, including wall-mounted, projecting, and free-standing lights.

1. Reference Section 3: Guidelines for Building Materials for appropriate repair methods for historic materials.

9.22: New Lighting – Replace historic lighting only when it is too deteriorated to repair.

1. When replacement is necessary, or lighting does not exist, design new lighting that is compatible with the age, style, and character of the building and site or reconstruct historic lighting based on documentary, physical, or pictorial evidence.
2. Free-standing lights may not exceed 10 feet in height and should be brass, copper, or painted metal on cast-iron or painted metal posts.
3. Warm amber colored lighting with the appropriate intensity is encouraged.
4. Install security lighting, if desired, on secondary or rear facades that are shielded and illuminate downwards.
5. Streetlights: New and replacement streetlights should be appropriate to the period and character of the Historic District and uniform in design.



Design new lighting that is compatible with the building and site.

Mechanical Equipment, Collectors & Structures



9.23: Garbage Collectors – Locate and screen garbage collectors at the rear or along alleys to keep them concealed from public view.

Garbage collectors, including bins, dumpsters, and other refuse containers for multi-family, institutional, and commercial buildings, should be placed at the rear of the building or along alleys. They must be concealed and screened from view from the public right-of-way using appropriate fencing materials or year-round plantings to maintain the aesthetic quality of the area.

9.24: Mechanical Equipment – Place mechanical equipment, including meters, panels, and HVAC units, in areas not visible from the public right of way using appropriate screening materials or plantings.

Mechanical equipment, such as meters, panels, and HVAC units, should be placed in areas not visible from the public right-of-way. Appropriate screening materials or plantings should be used to minimize visibility. For rooftop mechanical equipment, position them behind parapets or toward the rear of the building to reduce visibility. In some cases, additional rooftop screening may be required to ensure the equipment remains out of sight.

9.25: Air Conditioning Window Units – Place window air conditioners on side or rear facades without damaging or removing historic windows and surrounds.

9.26: Recreational Structures – Place recreational structures, including above-ground swimming pools, play equipment, exercise equipment, or pergolas in the rear yard and screened from view, or where not visible from the public right-of-way.



Place garbage collectors at the rear of the building and screen with fencing or year-round plantings.



Administrative Review:

Staff may approve the installation of mechanical equipment located in the rear of the property, or on the side of the property setback at least halfway between the front and rear walls and is entirely screened from public view.

Appendices

177	A: <i>Bibliography</i>
178	B: <i>Glossary of Terms</i>
187	C: <i>Secretary of the Interior's Standards for the Treatment of Historic Properties</i>
190	D: <i>Historic Preservation Incentives</i>
191	E: <i>National Park Service Preservation Briefs</i>
193	F: <i>Additional Resources</i>
194	G: <i>Architectural Styles & Vernacular Forms of MacArthur Park</i>
210	H: <i>Arkansas Historic Districts Act of 1963</i>
215	I: <i>City of Little Rock Municipal Code IV: Historic Preservation</i>
227	J: <i>National Register and Local Ordinance Comparison Chart</i>

Appendix A: Bibliography

Arkansas Museum of Fine Arts, About, 2024. Accessed June 16, 2024. <https://arkmfa.org/about/>

Encyclopedia of Arkansas, Aesthetic Club, November 13, 2023. Accessed June 16, 2024. <https://encyclopediaofarkansas.net/entries/aesthetic-club-3020/>

Encyclopedia of Arkansas, Emancipation, February 2, 2023. Accessed June 16, 2024. <https://encyclopediaofarkansas.net/entries/emancipation-4850/>

Encyclopedia of Arkansas, Little Rock (Pulaski County), June 15, 2024. Accessed June 16, 2024. <https://encyclopediaofarkansas.net/entries/little-rock-970/>

Encyclopedia of Arkansas, MacArthur Park, April 19, 2024. Accessed June 10, 2024. <https://encyclopediaofarkansas.net/entries/macarthur-park-5538/>

Encyclopedia of Arkansas, Quapaw, January 18, 2024. Accessed June 16, 2024. <https://encyclopediaofarkansas.net/entries/quapaw-550/>

Encyclopedia of Arkansas, Women's Emergency Committee to Open Our Schools (WEC), July 10, 2024 . Accessed June 12, 2024. <https://encyclopediaofarkansas.net/entries/womens-emergency-committee-to-open-our-schools-716/>

German immigration in Arkansas lesson plan, Arkansas history lesson plans, Arkansas State Archives, Little Rock, Arkansas, n.d.

Little Rock Citywide Historic Preservation Plan. City of Little Rock, Planning and Development Department, Thomason and Associates, The Walker Collaborative, 2009.

Little Rock School District. East Side/Little Rock High School, June 2007. Accessed June 16, 2024. https://lrchs-hall.com/lr_school_pages/east_side_junior_high_school.htm

MacArthur Park Historic District: Guidelines for Rehabilitation and New Construction. City of Little Rock, Planning and Development Department, April 2022.

Shinn, Mike and Sandra Taylor. MacArthur Park Historic District. National Register Inventory- Nomination Form, Washington, D. C.: United States Department of the Interior. 1977.

Appendix B: Glossary of Terms

Abut: To be contiguous and adjacent.

Accessory Building: A building or structure that is subordinate in use and typically also in square footage to the primary building or permitted use. Examples typically include a garage, carriage house, or shed.

ADA: Americans with Disabilities Act of 1990.

Addition: New construction that increases the square footage, footprint, and/or height of an existing building.

Adjacent: To be next to, touch upon, or share a common property line.

Alteration: Any project involving change of or addition to an existing building.

Appropriate: Activity or design that is compatible with the historic character of the property or district, defined by accepted best practices and standards of historic preservation.

Arch: A curved or pointed opening or embellishment and can be structural or decorative.

Area of Influence: The affected area to be notified for a public hearing as determined by a specific type of construction, alteration, restoration, moving, or demolition as described in the individual categories found in these Guidelines for review adopted by the historic district commission.

Awning: Historically, a canvas or cloth cover on a fixed or retractable frame mounted above a storefront window or door opening to protect merchandise from sun damage, reduce heating of the interior, and to shelter pedestrians from the elements. Modern cover materials include acrylic fiber, vinyl resin, fiberglass, polyester, and aluminum.

Balcony: A projecting platform above a building's ground level with rails.

Baluster: A single, vertical wood or metal support, closely spaced together with other balusters in a porch or balcony railing.

Balustrade: A railing system consisting of a row of balusters supporting a top rail, and often includes a bottom rail.

Bargeboard: A carved wood board located at the projecting edge of a gable, sometimes simple and geometric but typically elaborately scrolled and fanciful.

Bay: Part of a building marked off by vertical elements, such as columns, which may extend outward from the plane of a façade.

Bay Window: A window, either bowed, canted or square-sided in plan, projecting outward from a building's main walls, typically one-story in height but sometimes taller.

Belt Course: A horizontal band of wood, brick, or stone that extends across the primary façade and usually encircles the entire building, providing a visual separation between floors.

Block: Property abutting one side of a street and lying between the two nearest intersecting streets, (crossing or terminating), or between the nearest such street and railroad right of way, un-subdivided acreage, river, or live stream; or between any of the foregoing and any other barrier to the continuity of development.

Board and Batten: A type of wood construction composed of wide vertical boards (board) and narrow wood strips on top of the joint where the edges of two boards meet (batten).

Bracket: A wood or stone decorative support beneath a projecting floor, window, cornice, or eave.

Brick: A solid unit made of fired clay, usually of different sizes but rectangular in shape.

Building: Any structure having a roof supported by columns or walls for the housing or enclosure of persons, animals, or chattels.

Bulkhead: The area between the sidewalk and the display windows on a storefront.

Came: A metal divider bar used between small pieces of glass to make a larger glazing panel. A common component of stained-glass windows.

Canopy: Permanent structure cantilevered over the sidewalk constructed of wood or metal, often supported using metal rods or chains.

Canted: A portion or feature of a building angled from the main façade wall, such as a tower, building wing, or bay window.

Capital: The top component of a classical column; its design determines the Greek or Roman order to which the column is assigned.

Carriage Step: A block of stone placed near the street curb in front of a home to assist in stepping in and out of carriages.

Carriage Walk: A publicly owned landscaped area between the street and the sidewalk.

Certificate of Appropriateness: An application submitted to and approved by the HDC at a public hearing for the erection, alteration, restoration, relocation, demolition, or new construction of a building within the MacArthur Park Local Ordinance Historic District based upon adherence to these MacArthur Park Historic District Design Guidelines.

Certificate of Compliance: A Certificate of Appropriateness for ordinary maintenance (where there are no changes in design, materials, or appearance) or when it is determined to not materially affect properties within, or the collective special character of, the MacArthur Park Local Ordinance Historic District. A Certificate of Compliance can be issued by City staff without the need for a public hearing.

Character-Defining Feature: Individual physical elements of a building, structure, site, district, or community that contributes to the design or historic character and which contributes to historic or architectural significance.

Casement Window: A window sash that opens along its length on hinges fixed to the sides of the opening.

Character: The design qualities and features that distinguish a building, neighborhood, or historic district development project.

Chimney: A ventilation structure made of masonry, clay, or metal that exhausts gases or smoke produced by a boiler, stove, furnace, incinerator, or fireplace from human living areas.

Clapboard: An exterior wall material of horizontal wood boards, thinner at the top edge, and overlapped creating a weather-tight surface.

Classical Order: Design modes of Greek and Roman architecture. Typical components such as a column with its base, shaft, and capital, and entablature have details and proportions, according to one of the five recognized forms: Composite, Corinthian, Doric, Ionic, and Tuscan.

Column: A supporting pillar consisting of a base, a shaft, and a capital. Most commonly, the shaft is cylindrical, but some columns display a square, rather than circular cross-section.

Commission: The Little Rock Historic District Commission.

Concrete: A building material made by mixing cement or mortar with water and various aggregates such as sand, gravel, or pebbles.

Construction: Any act or process which requires a building permit.

Contributing: A building, site, structure, or object within a historic district representing the district's period of significance that retains a high level of historical and architectural integrity, as determined by the Arkansas Historic Preservation Program or National Park Service.

Coping: The protective uppermost course of a wall or parapet, usually in the form of a masonry cap. **Corbel:** A masonry detail where each vertical successive row of brick projects, or steps forward from the row below it.

Corinthian Order: A classical Greek order characterized by slender columns, sometimes fluted, and capitals ornamented with volutes, and rows of acanthus leaves.

Cornice: Any crowning projection found at the roofline of a commercial or residential building. **Cresting:** A decorated ornamental finish, typically of metal, arranged at the top of a roof or wall. **Cross-gable:** A roof form where a primary roof gable is met at a right angle by a secondary perpendicular gable roof.

Curb: A stone or concrete edge along a street or path.

Demolition: The tearing down or dismantling of a building in whole or in part.

Demolition By Neglect: The significant deterioration of a building due to lack of maintenance or repair often resulting in the need for demolition.

Dentils: A row of small tooth-like blocks in a cornice located at the top of a wall, door, window, porch, or other ornament.

Detailing: Architectural aspects that, due to particular treatment, draw attention to certain parts or features of a building.

Display Window: A window of a commercial storefront facing a sidewalk and street and used to display merchandise.

Doric (Order): A Greek classical order defined by a plain column capital and without a base at the bottom.

Dormer: A window projection in a sloping roof, usually that of a bedroom window. There are several types of dormers, including hipped, shed, gabled, and pedimented.

Double-Hung Window: A window with two sashes set in a vertical frame.

Drop Siding: Wood boards where the upper edge is narrow and fit into grooves in the lower edge of the board above.

Dutchman Repair: Any in-kind or appropriate salvaged material replacing a small, damaged section of material cut out of the existing façade to avoid replacing the entire section.

Eave: Part of a sloping roof that overhangs or extends from the wall.

Economic Hardship: The lack of a reasonable economic return or use of a property due to historic preservation restrictions, not including Demolition by Neglect.

EIFS: Exterior Insulation and Finishing System.

Elevation: A drawing that illustrates the view of any side of a building.

Ell: The side wing of a house, oriented perpendicular to the primary, main block of the building. Engaged Column: A half column divided vertically and positioned against a wall; also known as a pilaster.

Entablature: In Classical architecture, a wide horizontal band supported by columns.

Entrance Area: The area of access to the interior of a building, including the design, location, and materials of all porches, stairs, doors, transoms, and sidelights.

Exterior Architectural Features: The architectural style, general design, and arrangement of the exterior of a building, including the kind and texture of the building material, and the type and style of all windows, doors, light fixtures, signs, and other appurtenant features.

Exterior Insulation and Finishing System (EIFS): A building exterior wall cladding system that provides an insulated finished surface and waterproofing intended to simulate the texture and appearance of authentic stucco.

Façade: The exterior wall surface of a building.

Fanlight: A semi-circular window positioned over a door with radiating muntins.

Fascia: Horizontal member or board that covers the rafter ends along the edge of the roof.

Fence: An upright structure, barrier, or railing, typically of wood or metal, that encloses an area of ground to mark a boundary or control access.

Fenestration: Arrangement of windows in a façade or building.

Flat Roof: A roof that has no pitch, or only enough pitch so that water can drain, the pitch is usually less than 10 degrees.

Flashing: Strips of thin metal placed at the joints of roof planes and where the roof intersects with vertical surfaces, to prevent water infiltration.

Footprint: The outline of a building following all exterior walls.

Foundation: The lowest part of a building or structure, in direct contact with the ground and supports the load of the building or structure above.

Frieze: In Classical architecture, the frieze is the middle horizontal portion of the three components that make up an entablature. In simpler construction, a frieze is a wide area set apart at the top of the wall and just under the roof. Sometimes ornaments such as brackets or modillions are positioned on the frieze band.

Gable: Part of the upper section of a wall between the edges of a sloping roof.

Gable Roof: A double-sloping roof with a ridge centered at the highest point where the slopes meet, and gables at each end.

Gambrel Roof: A usually symmetrical roof with two sloping sides on each side of the central ridge. The two slopes have different pitches with the upper slope having a shorter, lower pitch and the lower slope a longer but steeper pitch.

GFRC: Glass fiber reinforced concrete.

Ghosts: Shadows of architectural features, such as porches, brackets, window hoods or painted signs, that no longer exist.

Ghost Sign: An obsolete, faded hand-painted sign that remains in place on the exterior of a building.

Glazing: A pane of glass within a window frame.

Guidelines: These MacArthur Park Historic District Design Guidelines.

HDC: Historic District Commission.

Height: The vertical distance as measured through the central axis of the building from the elevation of the lowest finished floor level to the highest point of the building.

Hipped Roof: A roof having adjacent flat surfaces that slope upward from all sides of the perimeter of the building.

Historic District: An area or neighborhood defined as a historic district by the Little Rock Board of Directors or the National Park Service that contains definable geographic boundaries, and one or more buildings, objects, sites, or structures considered significant historically, architecturally, archaeologically, and culturally. See also Local Ordinance Historic District.

Hitching Post: A post to which a horse or other animal may be tethered to prevent it from straying.

Impervious Surface: A surface that does not allow water to pass through; it may be a road, parking lot, driveway, patio, or sidewalk covering the natural land surface.

Improvement: Any building, structure, bridge, work of art, place, parking facility, fence, gate, wall, landscaping, or other object constituting a physical addition to real property, or any part of such addition.

In-Kind Replacement: Replacing a feature of a building with materials of the same characteristics, such as material, texture, and color.

Infill: New construction to fill a gap where a building previously stood. Infill also refers to any opening filled in with non-original material, for example, glass block filling an opening that had a double-hung window, or concrete block filling the space between porch piers.

Integrity: A condition of a property that retains enough of its historic character and visual appearance to be recognizable to the period when the property achieved significance.

Ionic (Order): One of the five classical orders identifiable by its scrolled volutes.

Knee Wall: A low wall on a porch, bookending steps or as a low rail. Knee wall also refers to a low wall, under three feet tall, built between the sloping roof rafters and the floor in attics.

Lattice: An open pattern of interlacing strips, often made of wood, and used as screening.

Lintel: The horizontal support across the top of a window or door opening. It may be made of wood, brick, stone, concrete, or steel.

Local Ordinance Historic District: An area or neighborhood defined as a historic district by the Little Rock Board of Directors that contains definable geographic boundaries, and one or more buildings, objects, sites, or structures considered significant historically, architecturally, archaeologically, and culturally. Exterior work within a Local Ordinance Historic District requires a Certificate of Appropriateness. See also Historic District.

Low-E Glass: Low-emissivity glass minimizes the amount of infrared and ultraviolet light that comes through the glass, without minimizing the amount of light that enters a home.

LRC: Little Rock Code.

MacArthur Park Historic District: A National Register historic district approved by the National Park Service in 1977 and a local ordinance historic district designated by the Little Rock Board of Directors in 1981.

Mansard Roof: A roof having a dual-pitch, hipped form with a steep lower slope and a shallow upper slope.

Masonry: Masonry describes all stone, brick, and concrete units, whether used for decorative or structural purposes.

Massing: Volume, magnitude, or overall size of a building.

Metal: Malleable materials such as iron, cast iron, copper, stainless steel, and aluminum. Modillion: A horizontal unit, often in the form of a scroll, located on the underside of a projecting cornice.

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

Multi-Pane or Multi-Light Window: A sash with multiple panes of glass or “lights” separated by narrow muntins.

Muntin: One of several thin and narrow wood or metal strips used to separate panes of glass within a window.

National Register of Historic Places: A program of the National Park Service to identify, document, and list historic properties significant to the nation’s history. In Arkansas, the National Register program is administered by the Arkansas Historic Preservation Program (Arkansas State Historic Preservation Office), an agency of the Division of Arkansas Heritage. Listing in the National Register is an honorary designation and does not restrict the use, alteration, or disposition of a property.

Non-Contributing: A building, site, structure, or object within a historic district that may be less than 50 years of age, constructed outside a historic district’s period of significance, or has significant alterations compromising its architectural integrity.

Object: Small scale construction, not including buildings or structures, that may have artistic value and are located in a setting appropriate to their significant historic use, roles, or character, such as a monument or fountain.

Ordinance: The municipal laws within the City of Little Rock Code.

Ordinary Maintenance: Those improvements which do not change but simply upgrade a building, including but not limited to replacing deteriorated porch flooring, stairs, siding, or trim in the same material and texture, or replacing screens, gutters, or downspouts.

Oriel Window: A bay window that projects from the wall of a building. It may be supported by a cantilever, corbelled wood or stone, or brackets.

Orientation: A building set in relation to its surroundings and environment, often placed with the main building elevation facing the street or public right of way.

Palladian window: a large window consisting of a central arched section flanked by two narrower, shorter rectangular sections.

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

Parapet: A low wall or protective railing that defines the edge of a roof or balcony.

Pediment: A triangular gable found above an entrance portico or in a porch directly above a building's main entrance.

Period of Significance: The time frame during which a building, structure, neighborhood, or community gained historic significance.

Permeable Paving: Paving that allows water to percolate through and into the ground.

Pier: A square or rectangular vertical structural element.

Pilaster: A half column divided vertically and positioned against a wall; also known as an engaged column.

Pitch: The degree of inclination, such as a roof.

Porch: A covered platform, usually having a separate roof, at an entrance to a building.

Portico: A covered entrance porch supported on at least one side by columns.

Portland Cement: A strong, inflexible cementitious binder used in most modern structural concrete. Portland cement is stronger than historic masonry materials and should not be used on historic buildings, to prevent damage to the historic masonry. The material is not structural and is more susceptible to damage than other masonry materials.

Primary or Principal Building: A building that accommodates or houses the primary permitted use.

Primary Façade: That portion of a wall of a building visible from and oriented to a street or public right of way.

Prism Glass: Specialty glass having one smooth side and the other consisting of sharp edges, creating ridges that reflect and bend light as it passes through the glass. A well-known manufacturer was the Luxfer Prism Company, established in the late 1800s and as a result, prism glass is sometimes simply referred to as Luxfer glass.

Proportion: The relationship of height to width of the building outline as well as individual components.

Public Right-of-Way: An area or strip of land owned publicly that may include a street, walkway, railroad, utility line, drainage channel, or other similar uses.

Public Space: Any interior or exterior area that is owned, leased or for which there is held an easement by a governmental entity, or an area in a private building that is required to be open to the public.

Pyramidal Roof: A pyramid-shaped roof with four sides of equal slope and shape.

Rafter: One of a series of small, parallel beams for supporting the sheathing and covering of a pitched roof. Exposed rafters supporting roofs or porches are rafter tails.

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

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

Repair: The act of returning a feature or material to a stable condition and original appearance using the same materials as the original.

Repointing: The act of repairing masonry joints with mortar. Also known as tuckpointing.

Retaining Wall: A structure that holds or retains soil behind it.

Rhythm: A harmonious or orderly recurrence of compositional elements at regular intervals, including the location of doors and the placement of windows, symmetrically or asymmetrically and their relative proportion.

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

Roof Area: The outside covering of a building or structure extending above the vertical walls including the form, material, and texture of the roof, and including the slope and pitch, spacing of roof covering; size, design, number and location of dormers, the design and placement of cornices, and the size, design, material, and location of chimneys.

Rusticated: Roughened stonework or concrete blocks to give greater articulation to each block. Sash: Part of the window that encloses glass, or a pattern of window glazing, that is either fixed or operable.

Scale: The relative dimension, size, degree, or proportion of parts of a building to each other or group of buildings.

Screening: Open spaces, landscaped areas, fences, and walls used to physically separate or screen one property from another to reduce noise, lights, nuisances, or to shield land uses of higher intensity to a lower one.

Secondary Façade: The exterior wall surface of a building that does not comprise the primary façade facing a street.

Setback: The open space between the property line of the lot, sidewalk, or street to a building's main elevation.

Side-Gabled Roof: A gable whose face is on one side of a house, perpendicular to the façade.

Shingles: Used as siding and roof materials, shingles are units of wood, asphalt material, slate, tile, concrete, asbestos cement, or other material cut to stock lengths, widths, and thickness and applied in an overlapping fashion.

Sheathing: An exterior covering of boards of other material applied to a building's structural frame. Shutters: Exterior window coverings made of louvered wood and in the form of two hinged panels located on each side of a window.

Sidelight: A narrow window flanking a door.

Siding: The exterior material used to cover the walls of wood-framed buildings. Siding may be made of natural materials while others may be synthetic such as vinyl, aluminum, or fiber cement to resemble a variety of authentic wood siding types.

Sill: The bottom horizontal member of a door or window frame, constructed in masonry or wood, serving as structural support.

Site: A site as defined by the National Register is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.

Siting: The location of a building in relationship to the legal boundaries and setbacks, adjacent properties, and the natural conditions of the site.

Soffit: The underside of an overhanging element, such as roof eaves.

Spall: To break off or crack into smaller pieces; typically refers to masonry.

Spindle: Slender, elaborately turned wood dowels or rods used as decorative porch trim.

Standing Seam Roof: A roof of overlapping sections of metal, often iron coated with a terne alloy of lead and tin. The sections are crimped together in a raised seam, which keeps water out and for which the roof is named.

Streetscape: The overall composition of a street including the various buildings, sidewalks, trees, vegetation, stone walls, gardens, lawns, and other identifying features.

Structure: Any improvement on the land which extends above ground level.

Stucco: A cement-based mixture of sand and limestone used as a siding material.

Surround: An encircling frame, usually at doors and windows as well as interior framed openings. **Terrazzo:** Flooring material consisting of chips of marble or granite set in concrete and polished to give a smooth surface.

Texture: The visual or tactile surface characteristics created by shape, arrangement, and distribution of the component materials.

Transom: A window above a door, whether rectangular or arched.

Trim: Decorative molding and woodwork including framing, baseboards, cornices, door and window casing, framed opening casing and other decorative features of an exterior façade.

Turret: A small cylindrical tower with a conical roof that is a feature of a larger building.

Wall Areas: The vertical architectural member used to define and divide space including the kind and texture and exposure of wall sidings and trims, and the location, number and design of all window and door openings.

Window Hood: Ornament that projects over a curved or arched window or door opening and may be constructed of wood, brick, stone, terra cotta or concrete.

Vernacular Form: A term often used to describe buildings not designed by an architect that do not have stylistic embellishment or exhibit basic characteristics of a particular style, such as a bungalow or American Foursquare.

Window Sign: Any sign, picture, or symbol painted or placed within a window that communicates information about a business or service.

Appendix C: Secretary of the Interior's Standards for the Treatment of Historic Properties

The U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties provides four main treatment options — Preservation, Rehabilitation, Restoration, and Reconstruction. The Standards for Rehabilitation are commonly used as the baseline for design guidelines and when reviewing changes to individual landmarks and buildings within historic districts. The Standards for Preservation focus on maintaining existing historic materials to preserve the historic integrity of a building. The Standards for Restoration and Reconstruction are typically used when the goal of a preservation project is to restore a historic building or resource to a particular period or its original appearance, or when a project involves the reconstruction of a demolished or lost historic resource. Consulting the Standards for the Treatment of Historic Properties at the beginning of a project will guide property owners when planning major work on a historic building or resource.

When planning a building improvement project, a property owner may consider one of the following treatment approaches:

- Preservation: Maintaining and repairing existing historic building materials and architectural features.
- Rehabilitation: See Section 1: Introduction for information on the Standards for Rehabilitation.
- Restoration: Reinstating the original appearance of a building based on a particular period using documentation such as photographs and drawings.
- Reconstruction: Interpreting a missing or lost building or architectural feature using new construction while maintaining the integrity of the historic district.

Standards for Preservation

1. A property will be used as it was historically or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a 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.

Standards for Restoration

1. A property will be used as it was historically or be given a new use that reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented to before their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Standards for Reconstruction

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

Appendix D: Historic Preservation

Incentives

Arkansas Historic Preservation Tax Credit

The Arkansas Historic Preservation Program administers the State of Arkansas rehabilitation tax credit program. The program offers owners of historic properties (commercial, industrial, and residential) a state income tax credit on a tiered percentage system based on population by city. National Register- listed properties are eligible, and the proposed work must meet the Secretary of the Interior’s Standards for the Treatment of Historic Properties. The required minimum investment for income- producing properties is \$25,000 and is \$5,000 for residential properties.

Arkansas Historic Preservation Restoration Grant (HPRG) Program

The Historic Preservation Restoration Grant (HPRG) program receives funding from the Arkansas Historic Preservation Program’s dedicated portion of the Arkansas Real Estate Transfer Tax. The program provides grants for three main project types: for Arkansas Register listed properties and non- contributing properties within National Register historic districts to correct alterations that prevent them from being listed in the National Register of Historic Places; for general rehabilitation and restoration work available to properties owned by non-profits and local units of government; and for cemetery restoration work. Depending on the individual specifications of each grant, a match and donated historic preservation easement may be required.

Arkansas Historic Preservation Easement Program

The Historic Preservation Easement Program is administered by the Arkansas Historic Preservation Program (AHPP) and offers individual property owners the opportunity to preserve the exterior facades of their historic buildings. While the property owner would retain ownership, they would donate a preservation easement to the AHPP, which provides the AHPP with the legal authority to review changes to the easement areas to maintain the historic character of the property. Easements are in perpetuity which permanently preserve historic buildings and sites. Federal tax benefits may be available for donations that qualify under the Internal Revenue Code.

Federal Historic Preservation Tax Credit Program

The National Park Service, in partnership with the Internal Revenue Service and the Arkansas Historic Preservation Program, administers the Federal Historic Preservation Tax Credit Program, created in 1976, to encourage rehabilitation and reinvestment in historic buildings. A 20 percent tax credit provides owners and developers of income-producing historic buildings who undertake a substantial rehabilitation project. An eligible building must be a certified historic building or structure – either listed individually in the National Register of Historic Places or a contributing property within a National Register historic district. A qualified building rehabilitation project must also meet the Secretary of the Interior’s Standards for Rehabilitation. The Arkansas Historic Preservation Program and the National Park Service review all projects for compliance with the Standards.

Appendix E: National Park Service

Preservation Briefs

The Technical Preservation Services division of the National Park Service has prepared a series of preservation briefs that provide technical guidance for property owners, architects, and builders regarding the preservation, maintenance, repair, rehabilitation, and restoration of historic materials, features, buildings, and sites. There are currently 50 Preservation Briefs available to view or download at the National Park website: www.nps.gov/orgs/1739/preservation-briefs.htm.

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.
2. Repointing Mortar Joints in Historic Masonry Buildings.
3. Improving Energy Efficiency in Historic Buildings.
4. Roofing for Historic Buildings.
5. The Preservation of Historic Adobe Buildings.
6. Dangers of Abrasive Cleaning to Historic Buildings.
7. The Preservation of Historic Glazed Architectural Terra-Cotta.
8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings. (Rescinded 2023)
9. The Repair of Historic Wooden Windows.
10. Exterior Paint Problems on Historic Woodwork.
11. Rehabilitating Historic Storefronts.
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass).
13. The Repair and Thermal Upgrading of Historic Steel Windows.
14. Exterior Additions to Historic Buildings: Preservation Concerns.
15. Preservation of Historic Concrete.
16. The Use of Substitute Materials on Historic Building Exteriors.
17. Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.
18. Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements.
19. The Repair and Replacement of Historic Wooden Shingle Roofs.
20. The Preservation of Historic Barns.
21. Repairing Historic Flat Plaster—Walls and Ceilings.

22. The Preservation and Repair of Historic Stucco.
23. Preserving Historic Ornamental Plaster.
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.
25. The Preservation of Historic Signs.
26. The Preservation and Repair of Historic Log Buildings.
27. The Maintenance and Repair of Architectural Cast Iron.
28. Painting Historic Interiors.
29. The Repair, Replacement, and Maintenance of Slate Roofs.
30. The Preservation and Repair of Historic Clay Tile Roofs.
31. Mothballing Historic Buildings.
32. Making Historic Properties Accessible.
33. The Preservation and Repair of Stained and Leaded Glass.
34. Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament.
35. Understanding Old Buildings: The Process of Architectural Investigation.
36. Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes.
37. Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing. (Under revision 2024)
38. Removing Graffiti from Historic Masonry.
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings.
40. Preserving Historic Ceramic Tile Floors.
41. The Seismic Rehabilitation of Historic Buildings.
42. The Maintenance, Repair, and Replacement of Historic Cast Stone.
43. The Preparation and Use of Historic Structure Reports.
44. The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design.
45. Preserving Historic Wood Porches.
46. The Preservation and Reuse of Historic Gas Stations.
47. Maintaining the Exterior of Small and Medium Size Historic Buildings.
48. Preserving Grave Markers in Historic Cemeteries.
49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement.
50. Lightning Protection for Historic Structures.

Appendix F: Additional Resources

- A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture, by Virginia Savage McAlester.
- A Reference Guide to the Architectural Styles of Arkansas, by Ralph Wilcox, Arkansas Historic Preservation Program.
- The Buildings of Main Street: A Guide to American Commercial Architecture, by Richard Longstreth.
- Building on the Past for a Prosperous Future: The Impacts of Historic Preservation in Arkansas, by PlaceEconomics.
- Environmental Assessment of House Cladding Products, Dovetail Partners Consuming Responsibly Report No. 11, Dovetail Partners, Inc., 2019.
- The Greenest Building: Quantifying the Environmental Value of Building Reuse, National Trust for Historic Preservation, 2011.
- The Lead-Safe Certified Guide to Renovate Right, by the U.S. Environmental Protection Agency.
- Low, Light, and Livable: From Modern to Ranch, 1945-1970, by Holly Hope.
- Paint in America: The Color of Historic Buildings, by Roger Moss.
- Planning Successful Rehabilitation Projects: New Additions to Historic Buildings, Technical Preservation Services, National Park Service.
- Preserve Arkansas, <https://preservearkansas.org>.
- Quapaw Quarter Association, <https://quapaw.com>.
- Regulating New Construction in Historic Districts, by Eleanor Esser Gorski, AIA, The National Trust for Historic Preservation.
- Steps to Lead-Safe Renovation, Repair, and Painting, by the U.S. Environmental Protection Agency.

Appendix G: Architectural Styles and Vernacular Forms of MacArthur Park

The MacArthur Park Local Ordinance Historic District is a neighborhood of exceptional architecture and history that is well-documented locally and through the National Register of Historic Places. The age, variety, quality, and design integrity of styles and vernacular forms present an architectural snapshot of the 19th century and the early decades of the 20th century. An architectural style describes the specific exterior decorative features and elements that define that style. A vernacular form is the overall building shape determined by the interior layout. Some vernacular forms may exhibit decorative elements or exterior features particular to an architectural style.

Following is a chronological inventory of the most prevalent architectural styles and vernacular forms found within the historic district. The inventory includes a description of each style or vernacular form with an example from the historic district. Vernacular forms are shown in **gold**, while architectural styles are shown in **blue**.

ARCHITECTURAL STYLES



Collegiate Gothic Revival / English Gothic Revival (1890s-1940s)

- Masonry construction
- Pointed arch openings, wall forms, roof lines, and trim details
- Steeply pitched roofs
- Towers
- Pinnacles
- Stained-glass windows
- Steel casement windows

Collegiate Gothic Revival is a later variation on the Gothic Revival style used primarily for the design of educational and institutional buildings. The style is most associated with colleges and universities, high schools, churches and religious buildings, and other institutional uses. Characteristics of the style include masonry construction, pointed arch openings, also used in wall forms, roof lines, and trim details, steeply pitched roofs, towers, and pinnacles. Stained-glass windows are common in churches and religious buildings while steel casement windows are found in some educational buildings.



Federal (1760s-1850s)



- Two-stories in height
- Symmetrical façade
- Central entry, often with a fanlight and sidelights
- Wood double-hung windows with at least 6-over-6 lights
- Fanlights and Palladian windows in elaborate examples
- Chimneys at each end
- Low-pitched roof
- Gable ends with parapet walls
- Porches or entry porticos with classical columns

Popularized during the Colonial era, the Federal style referenced Roman classical architecture. Federal style buildings are symmetrical in design, typically two stories in height, with a central entry, often with a fanlight and sidelights. Featuring wood double-hung windows with at least six panes of glass in the upper and lower sashes, more elaborate examples included fanlights and Palladian windows. Chimneys are located at each end of a low -pitched roof with side parapet walls. Most examples include dentil cornices, porches or entrance porticos with Classical columns, and entablatures.



Greek Revival (1830s-1860s)



- One to two stories in height
- Two-story examples with one or more side wings
- Pedimented gable ends on porches and entry porticos
- Wood porch columns and capitals
- Low-pitched hipped or gable roof
- Wood paneled entry door with sidelights and transom
- Double-hung windows with multiple lights
- Lintels with slight pediments
- Examples feature brick or wood clapboard siding

Known as the “National Style” due to its popularity, the Greek Revival style began in the Northeast in the early 19th century and spread to the Midwest and the South by the middle of the century. The style reflects design features of Classical Greek architecture. Two-story examples often feature one or more side wings. Roof gables often feature a large pedimented gable end with wide entablature facing the street or have gable end returns to suggest a triangular Greek temple pediment. Pediments may also be found on porches and entry porticos with wood columns and capitals. Other characteristics of the style include low-pitched hipped or gabled roof, wood-paneled entry doors with sidelights and transom windows, double-hung windows with multiple lights, and lintels with slight pediments. Examples include brick and wood clapboard siding.

516-518 EAST 9TH STREET, 1850



Duplex (1840s-1890s)

- Unified façade under one roof with two entrances
- Symmetrical design
- One to two stories in height
- Wood or brick examples
- Vernacular house forms or popular styles

A Duplex is a vernacular form that features two identical floor plans within one house constructed side by side. The exterior façade is unified under a single roof and includes two primary entrances; the façade is usually symmetrical in the placement of doors and windows with the two sides mirroring each other. Duplex houses are one to two stories in height, typically wood, though brick examples exist, and often use vernacular house forms or styles popular during the period.

407 EAST 10TH STREET, 1853



Central Passage (1840s-1930s)

- Central entrance separating two rooms
- One story in height
- Side-gabled roof
- Examples may be wood, brick, or stone

This common vernacular house form features a central entrance separating one room at each side. Central Passage houses are one-story in height with a side-gabled roof and may be wood, brick, or stone.

Commercial Blocks (1840s-1970s)

Commercial buildings are typically categorized by their form or façade configuration, though some commercial buildings may have characteristics particular to a style. The One-Part and Two-Part Block describe the basic forms of a commercial façade, defined below.



One-Part Block

- One story in height
- Traditional storefront façade
- Rectangular plan
- Roofline cornice and parapet are common

The One-Part Block is one-story in height with a traditional storefront façade and a rectangular plan. The storefront may include large windows, transoms and a flush or recessed entry. The roofline often features a cornice and parapet, either plain or ornate in design.



Two-Part Block

- Two to four stories in height
- Traditional storefront on the ground floor
- Upper floors house residential, office, or other uses
- Sign band, cornice, or change in materials separates ground floor from upper floors
- Façade may reference a particular architectural style
- Common in most commercial districts

The Two-Part Block is two- to four-stories in height with a traditional storefront on the ground floor and upper floors used for other uses such as apartments, offices, meeting halls, or other purposes. The upper floors are separated from the ground floor through a sign band or cornice above the storefront or a change in façade materials. The façade may be plain or representative of a particular architectural style. Two-Part Blocks are the most common commercial building type in traditional commercial districts.

BOUILLION HOUSE, 419 EAST 10TH STREET, 1899



Gabled Ell (1850s-1930s)

- One - or two-story front gable with one-story wing
- Later examples include two-story front gable and wing
- Front porch placed in the corner at the meeting of two wings
- Porch often runs the length of the house

The Gabled Ell is a common vernacular housing type that may include a one- or two-story front gable with a one-story side wing. This housing type grew in popularity following the arrival of the railroads and ready access to lumber. In later examples both the front gable and side wing are two-stories. The front porch was typically placed in the corner at the meeting of the two wings, often running the length of the house.

LINCOLN HOUSE, 301 EAST 7TH STREET, 1871



Italianate (1860s-1880s)

- Low-pitched hipped or gabled roofs
- Wide cornice with decorative brackets and dentils
- Tall narrow windows, often paired
- Decorative lintels and projecting hoods are common
- Front porches, some that wrap around the corner
- Paired wood paneled doors

The Italianate style is another popular style from the picturesque movement of the mid -19th century, a reaction to the classical designs which previously dominated residential architecture. High-style examples were designed by architects, though the style became widespread through the publishing of architectural pattern books. Mail order catalogs also allowed wide distribution of decorative features. Characteristics of the style include low-pitched hipped or gabled roofs, a wide cornice with decorative brackets and dentils, and tall narrow windows, often paired. Decorative lintels and projecting hoods are common. Most Italianate homes have broad front porches that sometimes wrap around the corner, often with paired, wood paneled doors.

ANGELO MARRE HOUSE, 1321 SOUTH SCOTT STREET, 1882



Second Empire (1860s-1890s)

- Mansard roof with dormers
- Central or off-centered tower
- Rectangular or asymmetrical plan
- Masonry construction
- Corner quoins
- Window surrounds and hoods
- Belt courses
- Elaborate cornice
- Ornamental cresting
- Full- or partial-width porch

The style takes its name from the French Second Empire period, the time of Napoleon III's reign in France between 1852 and 1870. Americans considered the imitation of the latest French architecture to be modern and trendy. The Second Empire style is identifiable by its mansard roof, a hipped roof with a double slope on all four sides and a flat roof in the center. The roof often included dormers of various shapes and sizes, often pedimented or arched. Many Second Empire homes included a rectangular or asymmetrical plan and were masonry construction. Characteristics of the style include a central or off-centered tower with mansard roof, quoins at corners, elaborate window surrounds, window hoods, belt courses, and elaborate cornice. Other characteristics include tall, narrow double-hung windows, sometimes arched, and cast-iron ornamental cresting at the roof line. Many examples feature full-width porches, though smaller central or partial-width porch examples exist.

BUTLER HOUSE, 609 SOUTH ROCK STREET, 1888



Stick Style (1860s-1890s)

- Applied ornamentation (stickwork) on exterior facades and gables
- Tall windows
- Vertical emphasis
- High-pitched roofs

The Stick style is a transitional style between Gothic Revival and Queen Anne. The Stick Style is named after the heavy use of applied ornamentation, known as "stickwork," on the exterior facades and gables. Popularized in architectural pattern books, the style represented innovative building technologies and design concepts for the period. Characteristics of the style include a strong vertical emphasis, tall windows, stickwork ornamentation, and high-pitched roofs.

610 SOUTH ROCK STREET, 1870



Gable Front (1870s-1930s)

- Front gable facing the street
- Steeply pitched roof
- Long and narrow rectangular plan
- One- and two-story examples
- Frame or masonry construction
- Full- or partial-width front porch

The Gable Front is one of the most common vernacular house forms in the United States. The traditional folk housing type spread rapidly across the country following the development of the railroads. As the name suggests, the main gable of the house faces towards the street. The Gable Front house is simple in form and massing, typically with a long and narrow rectangular plan and steep roof pitch. Most versions are two stories in height, though one-story examples are also popular. Full or partial-width front porches are common, and some examples may exhibit references to a particular architectural style. Most examples are wood frame construction, though masonry examples exist.

HOLZMAN-VINSONHALER-VOGLER HOUSE, 512 EAST 9TH STREET, 1890



Queen Anne (1880s-1910s)

- Asymmetrical massing with complex roof forms
- Projecting gables, towers, and turrets
- Decorative or classical porch, full-width or wrap-around
- 1-over-1 double-hung windows, stained-glass windows
- Brick chimneys with corbelling
- Contrasting wall materials on frame examples

The Queen Anne style is the dominant architectural style of the late 19th and early 20th century. The style is distinctive for its asymmetrical massing, complex roof forms, projecting gables, towers and turrets, recessed wall planes, bay windows, and decorative porches. Usually of wood frame construction, masonry examples are also common. Frame examples include contrasting wall materials including wood clapboard and patterned shingles. Windows are typically 1-over-1 double-hung and stained-glass windows are common. Full-width and wrap-around porches are typical. Pyramidal roofs with cross gables and brick chimneys with corbelling are also common features. Later “Free Classic” examples are less exuberant and exhibit classical columns, pediments, and often Palladian windows.

KRAMER SCHOOL, 715 SHERMAN STREET, 1895



Romanesque Revival (1870s-1900s)

- Masonry walls, rusticated stone
- Arched window and door openings
- Recessed entrances
- Towers and arcades
- Multiple roof shapes

The Romanesque Revival style is characterized by masonry walls, semicircular arches for window and door openings, towers, arcades, rusticated stone, and recessed entrances. Other characteristics of the style include multiple roof shapes, and a crenelated tower parapet. Most examples are architect- designed, and the style was often featured on large homes and institutional buildings. Richardsonian Romanesque, a stylistic variant developed by architect Henry Hobson Richardson, utilized larger masonry blocks and more prominent arches.

1000 ROCK STREET, 1880



Folk Victorian (1870s-1910s)

- Simple vernacular form
- Porches with decorative details and ornamentation including turned or square columns, brackets, bargeboard, and spindle work

Folk Victorian homes come in a variety of simple vernacular forms, including Gable Front, Side Gable, and Gabled Ell. The style is noted for porches with decorative details and ornamentation inspired by Queen Anne, Italianate, or Gothic Revival details. Queen Anne porch details, which are the most common, can include square or turned porch columns, brackets, bargeboard, or a frieze under the porch roof with spindle work. Following construction of the railroads, the style spread across the country due to increased access to construction materials.

BRACY-MANNING HOUSE, 620 EAST 6TH STREET, 1898



Colonial Revival (1890s-1940s)

- One- and two-story frame or brick
- Side-gabled or hipped roof, often with dormers
- Symmetrical façade
- Double-hung windows with multiple lights, shutters
- Dentils, quoins, or pilasters
- Centered entrance with sidelights, transom, broken pediment, or fanlight
- Front porch or portico

The Colonial Revival style references the architecture and heritage of colonial America and was popularized following the 1876 Philadelphia Centennial. The style became popular across the country into the mid-20th century. Most Colonial Revival homes are of frame or brick construction and include one- and two-story examples. The roof shape is usually side-gabled or hipped and may have dormers. Characteristics of the style include a symmetrical façade, regularly spaced double-hung windows with multiple lights and shutters, plain wall surfaces, and simple ornamentation such as dentils, quoins, and pilasters. Entrances are centered with a transom and sidelights; broken pediments or fanlights are common. The front porch or portico may have classical details such as an entry surround and classical columns.

1011 SOUTH ROCK STREET, 1903



Dutch Colonial Revival (1890s-1940s)

- Front or side-facing gambrel roof
- Wood clapboard siding or shingles
- Symmetrical, asymmetrical, or L-shape
- Wall or roof dormers common
- Wood double-hung windows with multiple lights
- Classical portico or full-width front porch
- Entry door with sidelights or transom

Dutch Colonial is a subtype of the Colonial Revival style, primarily identified by the gambrel roof shape with a double slope on each side of the building. Dutch Colonial homes may be symmetrical or asymmetrical – some have an L-shape form – with the gambrel end facing the front or the side. Wall or roof dormers are common, sometimes in the form of a continuous dormer across the roof slopes. The style often features a classical portico at the front entry or a full-width porch with columns. The double-hung windows often have multiple lights and the entry with sidelights or a transom. Most Dutch Colonial Revival houses are clad in wood clapboard or shingles. Houses with gambrels facing the street date to the late 19th and early 20th centuries, while those with side facing gambrels and a broad front dormer date to the 1920s. The style is based on the 18th century Dutch architecture from New England.

NASH HOUSE, 409 EAST 6TH STREET, 1907



Georgian Revival (1890s-1920s)

- Symmetrical façade
- Rectangular form
- Frame or brick construction
- Projecting portico or recessed entry
- Classical ornamentation
- Side-gabled or hipped roof
- Palladian windows are common

The Georgian Revival style is a more elaborate version of the Colonial Revival style. Popular in the early 20th century, the style references Georgian architecture of 18th century England and colonial America. Georgian Revival homes are rectangular in form and may be frame or brick construction. Georgian Revival homes have additional ornamentation when compared to the earlier Georgian examples. Characteristics of the style include a symmetrical façade, a projecting portico or recessed entry, one-story portico with classical columns, dentils, modillions, and pilasters. Palladian windows are also a common feature. Side-gabled roofs are most common, though hipped roof examples exist.

EAST SIDE SCHOOL, 1401 SOUTH SCOTT STREET, 1904



Classical Revival/Neoclassical 1895-1950

- Masonry construction
- Symmetrical façade
- Two-story or full-height porch or portico
- Gabled pediment with Ionic or Corinthian columns
- Cornice with dentils, modillions, and wide frieze band
- Multi-light double-hung windows
- Stone or brick lintels and sills
- Paneled wood doors with sidelights or transoms
- Pedimented entry surround with pilasters

The World's Columbian Exposition in Chicago in 1893 inspired the return to the classical building traditions of ancient Greece and Rome. There are residential, commercial, educational, and institutional examples of this popular style throughout the country. Constructed primarily of masonry materials, Classical Revival buildings feature a symmetrical façade, often with a two-story porch or portico with a gabled pediment supported by Ionic or Corinthian columns. Elaborate cornices with dentils, modillions, and a wide frieze band are common. Windows are double hung with multiple lights in both sashes, or sometime with only a single light in the lower sash, often with stone or brick lintels and sills. Paneled wood doors within a pedimented surround with pilasters may include sidelights and transoms.



American Foursquare (1900s-1920s)

- Two stories in height
- Square form
- Hipped or gabled roof
- Double-hung windows
- Full-width front porch
- Deep overhanging eaves
- Dormers and bay windows are common

Recognized by its two-story square form, the American Foursquare was popular in the early 20th century for its affordability to working- and middle-class homeowners and its spacious interior layout. Each floor has four rooms – one on each corner. This vernacular form is simple in design but may have variations in roof forms – typically hipped or gabled – dormers, and double-hung light configurations. In some cases, there are one- or two-story bay windows on the front or side facades. Most feature deep overhanging eaves and a full-width front porch. Other features may include a front picture window, belt courses, transom and sidelights, and side porches. Some examples feature details associated with a particular architectural style such as Prairie, Colonial Revival, Classical Revival, and others.



Bungalow (1900s-1930s)

- One- or one-and-a-half stories in height
- Deep overhanging eaves are common
- Wood, brick, stucco, or in combination
- Front porch
- Dormers are common

The bungalow is typically a small house with a low-pitched hipped or gabled roof and rectangular floor plan. Most are one or one-and-a-half stories in height constructed of wood, brick, or stucco, or in combination. Deep overhanging eaves, a full-width front porch, and a front roof dormer are common features. The bungalow, which originated in America from California based on the Arts and Crafts Movement, was an extremely popular house type in the early 20th century in large cities and small communities around the country due to its prominence in house plan books, mail-order catalogs, and architectural publications. Many bungalows include architectural features associated with a particular style, including Craftsman, Prairie, Colonial Revival, and others.



Craftsman (1900s-1930s)

- One-to two-story in height
- Brick, stucco, wood clapboard siding, or in combination
- Hipped or gable roofs with deep overhanging eaves
- Brackets and exposed rafter tails
- Half-timbering
- Dormers
- Full-width porch with tapered, square, or round columns
- Wood double-hung windows with 2, 3, or 4-over-1 divided light sashes

The Craftsman style, originating in California, was based on the Arts and Crafts Movement and popularized through the work of architects Bernard Maybeck, Greene and Greene, and through house plan books, mail-order catalogs, and architectural publications such as *The Craftsman* by Gustav Stickley. Craftsman homes are one- to two-story in height, deep overhanging eaves, and hipped or gabled roofs. Examples of Craftsman homes include brick, stucco, wood clapboard siding, or in combination. Characteristics of the style include brackets, exposed rafter tails, half-timbering, dormers, and full-width front porches with tapered, square, or round columns. Most Craftsman windows are wood double-hung with 2-over-1, 3-over-1, or 4-over-1 divided lights.



Craftsman Bungalow (1900s-1930s)

- One- to one-and-a-half stories in height
- Combination of wood clapboard, brick, or stucco
- Low-pitched hipped or gabled roof
- Dormers
- Rectangular plan
- Front porch

The Craftsman Bungalow style represents Craftsman stylistic details on a bungalow form, including deep overhanging eaves with brackets, exposed rafter tails, half-timbering, and a combination of exterior wall finishes including wood clapboard, brick, and stucco. Low-pitched hipped and gabled roofs with dormers are common. Bungalow characteristics include a rectangular plan and front porch, often with tapered or square brick piers supporting round or tapered columns.

1101 CUMBERLAND STREET, 1925



24-20th Century Commercial (1900s-1930s)

- Brick construction
- One- to three-stories in height
- Stepped or patterned parapet
- Transom above the entry doors
- Traditional storefront
- Wood 1-over-1 double-hung windows on upper floors
- Brick corbelling
- Geometric stone or terra cotta details

The 20 Century Commercial style features a stepped or patterned parapet and a first-floor storefront and may be one to three stories in height. Brick construction is typical, with wire-cut brick used on the primary façade. Characteristics of the style include transom windows over the door, 1-over-1 double-hung windows, brick corbelling, and simple geometric stone or terra cotta details.

J. T. VETTER HOUSE, 1301 CUMBERLAND STREET, CA. 1938



Tudor Revival (1900s-1930s)

- One- to two-stories in height
- Steeply pitched roof
- Dominant brick chimneys
- Brick, wood clapboard, stone, or stucco wall surfaces
- Stucco half-timbering on the second floor or in gable ends
- Leaded glass or diamond pane windows
- Oriel windows
- Stone ornamentation

The Tudor Revival style was extremely popular in the early 20th century, especially during the building boom of the 1920s. At the time, only the Colonial Revival style was more popular for residential architecture. The style references Medieval architecture from the 16th century English Tudor period. Examples are one- to two-stories in height, asymmetrical in plan, and include stucco, stone, brick, or wood clapboard, often with stucco half-timbering on the second floor or in gable ends. Other characteristics of the style include prominent brick chimneys, steeply pitched roofs, leaded glass or diamond pane windows, oriel windows, stone quoins, and other ornamentation.



Works Progress Administration *Art Moderne (1930s-1940s)*

- Public works projects including roads, bridges, and civic buildings.
- Low-relief sculpture
- Stylized geometric ornamentation
- Illustrated scenes representing education, culture, industry, commerce, and the law
- References to popular architectural styles of the period

The Works Progress Administration (WPA) was a federal program designed to employ the jobless during the Great Depression of the 1930s through the construction of public works projects around the country, including roads, bridges, and civic buildings. The designs of many of these buildings were distinct to the period and included low-relief sculpture, stylized geometric ornamentation, or other designs illustrating scenes representing educational, cultural, industrial, commercial, and legal ideals. These designs often reflected popular styles of the period, including Art Deco, Art Moderne, and Classical Revival though were not considered high-style examples.



International Style (1930s-1950s)

- One-to-three stories in height
- Flat roofs
- Flat wall surfaces
- No ornamentation
- Asymmetrical or modular in form
- Glass and steel or brick

The International Style was developed in the early 20th century in Europe by a number of architects, including Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe. The Museum of Modern Art in New York held an exhibition in 1932 celebrating this work, acting as the catalyst for its popularity in the United States, along with the emigration of several of these architects to America, including Walter Gropius and Mies van der Rohe. Characteristics of the style – used in residential, commercial, office, and civic building design – include flat roofs and wall surfaces with no ornamentation. Residential buildings may be one- to three-stories in height yet present a low profile with an asymmetrical or modular form. High-style examples feature steel framing with large plate glass walls. Brick examples are also common.



Mid-Century Modern (1935-1970)

- One-to two-stories in height
- Flat or low-pitched roofs
- Flat wall surfaces
- Minimal ornamentation such as wall patterns and stone carved relief panels
- Brick, stone, stucco, concrete block, steel framing, or cladding
- Large windows

The Mid-Century Modern style is a progression from the International Style which retains the flat roof and wall surfaces but includes some ornamentation. Some residential examples may have a low-pitched roof. The style was used for residential and commercial designs and may be one- to two-stories in height. Characteristics of the style include wall patterns, stone carved relief panels, and other simple ornamentation. The style utilizes a variety of building materials, including brick, stone, stucco, concrete block, steel framing, and wood or aluminum cladding, often in combination. Large windows are a common feature.



Ranch (1940s-1970s)

- One-story in height
- Long rectangular or asymmetrical form
- Attached garage or carport
- Low-pitched hipped or gable roof
- Minimal front porch or roof overhang
- Rear patio
- Off-center entry
- Front picture window or bay window

The Ranch house developed in California in the 1940s and quickly became the most popular suburban residential dwelling after World War II. The large one-story floor plan created significant appeal with the growing middle class, allowing for an attached garage or carport for easy access. The Ranch home may be rectangular or asymmetrical in plan, with a low-pitched hipped or gabled roof, off-center entry, and front picture window or bay window. Patios in the rear yard resulted in a minimal front porch or roof overhang. Brick, stone, stucco, and siding with little ornamentation are common materials found on Ranch homes, often in combination. Ranch homes were constructed in large subdivisions or as infill construction on urban lots.



Neo-Traditional (1980-present)

- Modern design referencing a historic style
- Modern materials which are similar to but not mimicking the original
- Inaccurate scale and proportions to the original style
- Larger floor plan than an original example
- Exceeding the height of an original example

Neo-Traditional homes are based on historical styles, such as Colonial Revival, Tudor Revival, Craftsman, and others, without accurately representing the details or proportions of the original style. Using new and modern construction materials and methods, a Neo-Traditional home may include siding and brick of different proportions and scale from the original, and windows of a different scale and material. For example, applied muntins or simulated divided lights may be used to represent true divided light windows.

Appendix H: Arkansas Historic Districts

Act of 1963 (A.C.A. §§ 14-172-207, et Seq.)

1. Chapter 172: Historic Districts

Subchapter 1 - General Provisions

Subchapter 2 - Cities and Towns

2. Subchapter 2 - Cities and Towns

14-172-201. Title.

This subchapter shall be known and may be cited as the “Historic Districts Act.” History. Acts 1963, No. 484, § 1; AS.A. 1947, § 19-5001.

14-172-202. Purpose.

The purpose of this subchapter is 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 through the maintenance of such as landmarks in the history of architecture of the municipality, of the state, and of the nation, and through the development of appropriate settings for such buildings, places, and districts. History. Acts 1963, No. 484, § 2; AS.A. 1947, § 19-5002.

14-172-203. Applicability.

None of the provisions of this subchapter shall be in operation until and unless:

1. There shall have been filed, with the clerk of the city, town, or county in which an historic district is contemplated, a petition signed by a majority in numbers of the property owners within the proposed historic district agreeing that their property shall be included in the historic district; or
2. The boundaries of the proposed historic district are identical to and encompass the area of a National Register of Historic Places Historic District as certified by the United States Department of the Interior.

History. Acts 1963, No. 484, § 10; 1965, No. 170, § 2; 1979, No. 371, § 1; A.S.A. 1947, § 19-5010; Acts 1993, No. 194, § 1.

14-172-204. Penalty.

1. Any person who violates any of the provisions of this subchapter shall be guilty of a misdemeanor and, upon conviction, shall be fined not less than ten dollars (\$10.00) nor more than five hundred dollars (\$500).
2. Each day that a violation continues to exist shall constitute a separate offense. History. Acts 1963, No. 484, § 11; AS.A. 1947, § 19-5011.

14-172-205. Enforcement.

The chancery court having jurisdiction over the property in question shall have jurisdiction in equity to enforce the provisions of this subchapter in the rulings issued under it and may restrain by injunction violations of it. History. Acts 1963, No. 484, § 10; 1965, No. 170, § 2; 1979, No. 371, § 1; AS.A. 1947, § 19-5010.

14-172-206. Historic district commissions.

1. An historic district commission shall consist of no less than five (5) members nor more than nine (9) members.
2. When the district is located within the boundaries of any city or incorporated town, the commission members shall:
 - A. Be appointed by the mayor, subject to confirmation by the governing body of the city;
 - B. Be electors of the municipality; and
 - C. Hold no salaried or elective municipal office.
3. When a district is located outside the boundaries of any city or incorporated town, the commission members shall:
 - A. Be appointed by the county judge subject to confirmation by the quorum court;
 - B. Be electors of the county; and
 - C. Hold no salaried or elective county office.
4. The appointments to membership on the commission shall be so arranged that the term of at least one (1) member will expire each year, and their successors shall be appointed in a like manner for terms of three (3) years.
5. B. Vacancies shall be filled in like manner for the unexpired term.
6. All members shall serve without compensation.
7. The commission shall elect a chairman and vice chairman annually from its own number.
8. The commission may adopt rules and regulations not inconsistent with the provisions of this subchapter and may, subject to appropriation, employ clerical and technical assistants or consultants and may accept money, gifts, or grants and use them for these purposes. History. Acts 1963, No. 484, § 4; AS.A. 1947, § 19-5004; Acts 1993, No. 194, § 2.

14-172-207. Establishment of historic districts.

By ordinance adopted by vote of the governing body thereof, any city, town, or county may establish historic districts and may make appropriations for the purpose of carrying out the provisions of this subchapter, subject to the following provisions:

1. A historic district commission, established as provided in § 14-172-206, shall make an investigation and report on the historic significance of the buildings, structures, features, sites, or surroundings included in any such proposed historic district and shall transmit copies of its report to the Arkansas Historic Preservation Program, a division of the Department of Arkansas Heritage, to the planning commission of the municipality or county, if any, and in the absence of such commission, to the governing body of the municipality or county for its consideration and recommendation.
2. Each such body or individual shall give its recommendation to the historic district commission within sixty (60) days from the date of receipt of the report.
3. Recommendations shall be read in full at the public hearing to be held by the commission as specified in this section.

4. Failure to make recommendations within sixty (60) days after the date of receipt shall be taken as approval of the report of the commission.
5. The commission shall hold a public hearing on the establishment of a proposed historic district after giving notice of the hearing by publication in a newspaper of general circulation in the municipality or county once a week for three (3) consecutive weeks, the first such publication to be at least twenty (20) days prior to the public hearing.
6. The notice shall include the time and place of the hearing, specify the purpose, and describe the boundaries of the proposed historic district.
7. The commission shall submit a final report with its recommendations and a draft of a proposed ordinance to the governing body of the municipality or county within sixty (60) days after the public hearing.
8. The report shall contain the following:
 - A. A complete description of the area or areas to be included in the historic district. Any single historic district may embrace noncontiguous lands;
 - B. A map showing the exact boundaries of the area to be included within the proposed district;
 - C. A proposed ordinance designed to implement the provisions of this subchapter; and
 - D. Such other matters as the commission may deem necessary and advisable.
9. The governing body of the municipality or county, after reviewing the report of the commission, shall take one (1) of the following steps:
 - A. Accept the report of the commission and enact an ordinance to carry out the provisions of this subchapter;
 - B. Return the report to the commission, with such amendments and revisions thereto as it may deem advisable, for consideration by the commission and a further report to the governing body of the municipality or county within ninety (90) days of such return; or
 - C. Reject the report of the commission, stating its reasons therefor, and discharge the commission.
 - D. The commission established under the provisions of this subchapter, by following the procedures set out in subdivisions (2) to (4), inclusive, of this section, may, from time to time, suggest proposed amendments to any ordinance adopted under this section or suggest additional ordinances to be adopted under this section.

History. Acts 1963, No. 484, § 3; 1965, No. 170, § 1; 1977, No. 480, § 11; A.S.A. 1947, § 19-5003; Acts 1993, No. 194, § 3.

14-172-208. Certificate of appropriateness required – Definition.

1. No building or structure, including stone walls, fences, light fixtures, steps, and paving or other appurtenant fixtures, shall be erected, altered, restored, moved, or demolished within an historic district until after an application for a certificate of appropriateness as to exterior architectural features has been submitted to and approved by the historic district commission. The municipality or county shall require a certificate of appropriateness to be issued by the commission prior to the issuance of a building permit or other permit granted for purposes of constructing or altering structures. A certificate of appropriateness shall be required whether or not a building permit is required.

2. For purposes of this subchapter, "exterior architectural features" shall include the architectural style, general design, and general arrangement of the exterior of a structure, including the kind and texture of the building material and the type and style of all windows, doors, light fixtures, signs, and other appurtenant fixtures.
3. The style, material, size, and location of outdoor advertising signs and bill posters within an historic district shall also be under the control of the commission.

History. Acts 1963, No. 484, § 5; A.S.A. 1947, § 19-5005; Acts 1993, No. 194, § 4.

14-172-209. Determination on application for certificate.

1. Within a reasonable time, not to exceed thirty (30) days after the filing of an application for a certificate of appropriateness with the historic district commission, the commission shall determine the property to be materially affected by the application and immediately send by mail, postage prepaid, to the applicant and to the owners of all such properties to be materially affected notice of the hearing to be held by the commission on the application.
2. The commission may hold such public hearings as are necessary in considering any applications for certificates of appropriateness.
3. The commission shall act on an application for certificate of appropriateness within a reasonable period of time.
4. The commission shall determine whether the proposed construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, or appurtenant fixtures involved will be appropriate to the preservation of the historic district for the purposes of this subchapter, or whether, notwithstanding that it may be inappropriate, owing to conditions especially affecting the structure involved, but not affecting the historic district generally, failure to issue a certificate of appropriateness will involve a substantial hardship, financial or otherwise, to the applicant, and whether the certificate may be issued without substantial detriment to the public welfare and without substantial derogation from the intent and purpose of this subchapter.
5. If the commission determines that the proposed construction, reconstruction, alteration, restoration, moving, or demolition is appropriate or is not appropriate, owing to conditions as aforesaid, but that failure to issue a certificate of appropriateness would involve substantial detriment or derogation as aforesaid, or if the commission fails to make a determination within a reasonable time prescribed by ordinance, the commission shall forthwith approve the application and shall issue to the applicant a certificate of appropriateness.
6. If the commission determines that a certificate of appropriateness should not be issued, it shall place upon its records the reasons for the determination and may include recommendations respecting the proposed construction, reconstruction, alteration, restoration, moving, or demolition.
7. The commission shall immediately notify the applicant of the determination.

History. Acts 1963, No. 484, § 7; AS.A. 1947, § 19-5007.

14-172-210. Certain changes not prohibited.

Nothing in this subchapter shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in the historic district which does not involve a change in design, material, color, or outer appearance thereof; nor to prevent the construction, reconstruction, alteration, restoration, or demolition of any such feature which the building inspector, or similar agent, shall certify is required for the public safety because of an unsafe or dangerous condition; nor to prevent the construction, reconstruction, alteration, restoration, or demolition of any such feature under a permit issued by a building inspector, or similar agent, prior to the effective date of the establishment of the historic district.

History. Acts 1963, No. 484, § 8; AS.A. 1947, § 19-5008.

14-172-211. Interior architectural features.

In its deliberations under this subchapter, the historic district commission shall not consider interior arrangement or use and shall take no action under this subchapter except for the purpose of preventing the construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, or appurtenant fixtures in the historic district obviously incongruous with the historic aspects of the district.

History. Acts 1963, No. 484, § 6; AS.A. 1947, § 19-5006.

14-172-212. Appeal from decision.

1. Any applicant aggrieved by the determination of the historic district commission, within thirty (30) days after the making of the decision, may appeal to the chancery court of the county wherein the property is located.
2. The court shall hear all pertinent evidence and shall annul the determination of the commission if it finds the reasons given for the determination to be unsupported by the evidence or to be insufficient in law and may make such other decree as justice and equity may require.
3. The remedy provided by this section shall be exclusive; but the applicant shall have all rights of appeal as in other equity cases.

History. Acts 1963, No. 484, § 9; A.S.A. 1947, § 19-5009.

Appendix I: City of Little Rock Municipal Code, Article IV: Historic Preservation

Article IV: Historic Preservation

Footnotes:

-- (3) --

Editors Note: Ord. No. 19,755, §§ 1—10, adopted May 15, 2007, amended art. IV in its entirety and enacted similar provisions as set out herein. The former art. IV derived from Code 1961, §§ 2-89(a) and 2-89—2-92; and Ord. No. 14,042, §§ 1—7, adopted May 5, 1981.

State Law reference - Historic Districts Act, A.C.A. § 14-172-201 et seq.

DIVISION 1: GENERAL

Sec. 23-76: Findings; purpose.

It is found and determined that certain areas, improvements, and districts within the city have a special character or special historic or aesthetic interest or value and represent architectural products of distinct periods in the history of the city, and that the areas, improvements and districts are in danger of being uprooted or having their distinctiveness destroyed without adequate consideration of the irreplaceable loss of the aesthetic, cultural, and historic values represented by such areas, improvements and districts, and therefore the preservation thereof is both feasible and desirable to the people of this city. It is declared as a matter of public policy that the protection, enhancement, perpetuation, and use of such areas, improvements and districts of special character or special historic or aesthetic interest or value is a public necessity and is required in the interest of the health, prosperity, safety and welfare of the people of this city. The purpose of this division is to:

1. Effect and accomplish the protection, enhancement, and perpetuation of such areas and improvements and of districts which represent or reflect elements of the city's cultural, social, economic, political, and architectural history.
2. Safeguard the city's historic, aesthetic and cultural heritage, as embodied and reflected in such areas, improvements and districts.
3. Stabilize and improve property values in such districts.
4. Foster civic pride in the beauty and accomplishments of the past.
5. Protect and enhance the city's attractions to tourists and visitors and the support and stimulus to business and industry thereby provided.
6. Strengthen the economy of the city.
7. Promote the use of historic districts and landmarks for the education, pleasure, and welfare of the people of the city.

(Ord. No. 19,755, § 2, 5-15-07)

Sec. 23-77: Definitions.

The following words, terms and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

- **Alteration** means any project involving change of or addition to an existing building.
- **Area of influence** means the affected area to be notified for a public hearing as determined by a specific type of construction, alteration, restoration, moving or demolition as described in the individual categories found in these Guidelines for review adopted by the historic district commission.
- **Building** means any structure having a roof supported by columns or walls for the housing or enclosure of persons, animals or chattels.
- **Detailing** means architectural aspects that, due to particular treatment, draw attention to certain parts or features of a building.
- **Entrance** area means the area of access to the interior of the building including the design, location, and materials of all porches, stairs, doors, transoms, and sidelights.
- **Exterior architectural features** means the architectural style, general design and arrangement of the exterior of a structure, including the kind and texture of the building material, and the type and style of all windows, doors, light fixtures, signs and other appurtenant features.
- **Facade** means a face of a building.
- **Height** means the vertical distance as measured through the central axis of the building from the elevation of the lowest finished floor level to the highest point of the building.
- **Massing** means volume, magnitude or overall size of a building.
- **Ordinary maintenance** means those improvements which do not change but simply upgrade a structure, including but not limited to: replacing deteriorated porch flooring, stairs, siding or trim in the same material and texture, or replacing screens, gutters or downspouts.
- **Pitch** means the degree of inclination.
- **Proportion** means the relationship of height to width of the building outline as well as individual components.
- **Rhythm** means a harmonious or orderly recurrence of compositional elements at regular intervals, including the location of doors and the placement of windows, symmetrically or asymmetrically and their relative proportion.
- **Roof area** means the outside covering of a building or structure extending above the vertical walls including the form, material, and texture of the roof, and including the slope and pitch, spacing of roof covering; size, design, number and location of dormers, the design and placement of cornices, and the size, design, material and location of chimneys.
- **Scale** means the relative dimension, size, degree or proportion of parts of a building to each other or group of buildings.
- **Sidelight** means a narrow window flanking a door.
- **Siting** means the location of a building in relationship to the legal boundaries and setbacks, adjacent properties, and the natural conditions of the site.

- **Structure** means any improvement on the land which extends above ground level.
- **Texture** means the visual or tactile surface characteristics created by shape, arrangement and distribution of the component materials.
- **Wall areas** means the vertical architectural member used to define and divide space including the kind and texture and exposure of wall sidings and trims, and the location, number and design of all window and door openings.

(Ord. No. 19,755, § 2, 5-15-07)

Cross reference – Definitions and rules of construction generally, § 1-2.

Sec. 23-78: Violations and penalties.

A. Pursuant to Arkansas law, any person who violates any of the provisions of this article shall be guilty of a misdemeanor and, upon conviction, shall be fined not less than ten dollars (\$10.00) nor more than five hundred dollars (\$500.00).

State Law Reference – Similar provisions, A.C.A. 14-172-204.

B. Each day that a violation continues to exist shall constitute a separate offense.

State Law Reference – Similar provisions, A.C.A. 14-172-204.

C. When, in the judgment of the enforcing officer, a violation of this article exists, the enforcing officer shall issue a written order to the alleged violator. The order shall specify those sections of this article of which the person may be in violation and shall state that the person has a maximum of thirty (30) days from the date of the order in which to abate the alleged violation or to appear before the Historic District Commission and show cause why enforcement action should not be taken by the city.

D. In this section, a “violation” does not include the failure of a city officer or city employee to perform an official duty unless it is provided that the failure to perform such duty is to be punished under this section.

(Ord. No. 19,755, § 2, 5-15-07)

Sec. 23-79: Authority to issue citations.

A. The administrator or administrator’s designee is hereby empowered to appoint and authorize qualified inspectors for the issuance of citations for violations of the Little Rock Historic Preservation Code and regulations promulgated pursuant thereto.

B. The administrator or administrator’s designee is hereby empowered to appoint and authorize qualified individuals from other governmental departments or entities to issue citations for violations of the Little Rock Historic Preservation code and regulations promulgated pursuant thereto.

C. The administrator or the administrator’s designee shall designate in writing the individuals who are authorized to issue citations. This list shall be filed of record with the city clerk.

(Ord. No. 19,755, § 2, 5-15-07)

Sec. 23-80: Equitable relief.

A. The imposition of a penalty does not prevent the simultaneous granting of equitable relief in appropriate cases.

B. The circuit court having jurisdiction over the property in question shall have jurisdiction in equity to enforce the provisions of this chapter and may restrain by injunction violations of it.

State Law Reference – Similar provisions, A.C.A. 14-172-205.

C. The imposition of a penalty does not prevent the denial of or revocation of a building permit for failure to comply with the provisions of the Little Rock Historic Preservation Code.

(Ord. No. 19,755, § 2, 5-15-07)

Sec. 23-81: Appeals.

Any applicant aggrieved by the determination of the historic district commission made pursuant to the provisions of this division may, within thirty (30) days after the making of such decision, appeal the determination of the commission to the circuit court of the county wherein the property is located. The court shall hear all pertinent evidence and shall annul the determination of the commission if it finds the reasons given for such determinations to be unsupported by the evidence or to be insufficient in law, and may make such other decree as justice and equity may require. The remedy provided by this section shall be exclusive; but the applicant shall have all rights of appeal as in other equity cases.

(Ord. No. 19,755, § 2, 5-15-07)

State Law Reference – Similar provisions, A.C.A. 14-172-212.

Secs. 23-82 – 23-95: Reserved.

DIVISION 2: HISTORIC DISTRICT COMMISSION

Footnotes:

-- (4) --

Cross reference – Boards and commissions generally, § 2-261 et seq.

State Law reference – Historic district commission generally, A.C.A. § 14-172-206.

Sec. 23-96: Established.

The historic district commission is established. (Ord. No. 19,755, § 4, 5-15-07)

Sec. 23-97: Members.

The historic district commission shall consist of seven (7) members who shall be electors of the city holding no salaried or elective municipal office. Each member shall be appointed by the board of directors to fill one (1) of the following positions:

Position 1: Owner of property located in the MacArthur Park Historic District.

Position 2: Owner and occupant of a structure located in the MacArthur Park Historic District.

Position 3: Architect.

Position 4: Quapaw Quarter Association representative selected from a list of three (3) candidates submitted by the Quapaw Quarter Association board of directors.

Position 5: At large.

Position 6: Owner and occupant of a structure located in a National Register Historic District other than the MacArthur Park Historic District.

Position 7: Owner and occupant of a structure located in a National Register Historic District other than the MacArthur Park Historic District.

Members shall be appointed for terms of three (3) years each and until their successors are appointed and qualified. Vacancies shall be filled for the balance of the unexpired terms. Members shall serve without compensation.

(Ord. No. 19,755, § 4, 5-15-07; Ord. No. 20,414, § 1, 3-1-11)

Sec. 23-98: Officers, meetings, and staff.

The historic district commission shall elect a chairman and vice-chairman annually from its own number. The commission may adopt rules and regulations not inconsistent with the provisions of this article and may, subject to appropriation, employ clerical and technical assistance or consultants and may accept money, gifts or grants, and use the same for such purpose.

(Ord. No. 19,755, § 4, 5-15-07)

Sec. 23-99: Fiscal procedures.

The historic district commission is subject to all fiscal procedures of the city.

(Ord. No. 19,755, § 4, 5-15-07)

Sec. 23-100: Duties generally.

Historic district guidelines.

1. The historic district commission shall adopt design review guidelines for each local ordinance historic district established pursuant to this article. The guidelines should provide the commissioners with an objective standard for decisions concerning the appropriateness of a project in relation to the architectural and historical character of the district.
2. Design review guidelines shall be reviewed periodically by the historic district commission for needed revision to ensure that the guidelines are well adapted to the respective local ordinance historic district.
3. Architectural surveys. The historic district commission shall work with planning and development staff to ensure that periodic architectural surveys are conducted for each local ordinance historic district as required by the Arkansas Historic Preservation Program.
4. Proposed local ordinance historic districts.
5. Investigation and report. The historic district commission shall make an investigation and report on the historic significance of the buildings, structures, features, sites, or surroundings included in any proposed historic district and shall transmit copies of its report to the Arkansas Historic Preservation Program (“AHPP”), a division of the Department of Arkansas Heritage and to the Little Rock Planning Commission for their consideration and recommendation.

6. Recommendations. The AHPP and the planning commission shall give their recommendation to the historic district commission within sixty (60) days from the date of receipt of the report. Recommendations shall be read in full at the required public hearing to be held by the historic district commission. Failure to make recommendations within sixty (60) days after date of receipt shall be taken as approval of the report of the historic district commission.
7. Public hearing. The historic district commission shall hold a public hearing on the establishment of a proposed local ordinance historic district after giving notice of such hearing by publication in a newspaper of general circulation in the city once a week for three (3) consecutive weeks, the first such publication to be at least twenty (20) days prior to the public hearing. Such notice shall include the time and place of the hearing, specify the purpose and describe the boundaries of the proposed local ordinance historic district.
8. Final report. The historic district commission shall submit a final report with its recommendations and a draft of a proposed ordinance to the governing body of the city within sixty (60) days after the public hearing. The report shall contain the following:
 - A. A complete description of the area or areas to be included in the historic district or districts. Any single historic district may embrace noncontiguous lands.
 - B. A map showing the exact boundaries of the area or areas to be included within the proposed district or districts.
 - C. A proposed ordinance designed to implement the provisions of the Historic Districts Act.

State Law Reference – Similar provisions, A.C.A. 14-172-201 et seq.

D. Such other matters as the commission may deem necessary and advisable, including a statement of purpose and policy.

E. Determination of appropriateness – Generally. Upon receipt of an application for a certificate of appropriateness, required pursuant to the provisions of this article, the historic district commission shall study the proposal and hold a public hearing to determine the appropriateness of the proposed change in relation to the significant architectural and historic character of the local ordinance historic district.

(Ord. No. 19,755, § 5, 6, 5-15-07)

Secs. 23-101 – 23-114: Reserved.

DIVISION 3: CERTIFICATE OF APPROPRIATENESS

Sec. 23-115: Certificate of appropriateness required.

1. Certificate of appropriateness required. No building or 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 created by this division until after an application for a certificate of appropriateness as to the exterior architectural changes has been submitted to and approved by the historic district commission. A certificate of appropriateness shall have been issued by the commission prior to the issuance of a building permit or other permit granted for purposes of constructing, altering, restoring, moving or demolishing structures. A certificate of appropriateness shall be required whether or not a building permit is required. Each certificate of appropriateness shall be issued to a specific owner of real property and cannot be transferred from the property owner to whom it was issued to another person. Each certificate of appropriateness shall be issued for a specific parcel of real property and cannot be transferred for use on another parcel of real property.
2. Conditions. The historic district commission may impose conditions upon a certificate of appropriateness. The conditions must be stated within the historic district commission's motion of approval and approved as such as provided in this chapter.
3. Expirations and extensions. Conditions shall include time limits for the validity of the certificate of appropriateness. If permits issued by the Building Code Division relevant to the certificate of appropriateness expire following the period of validity, the certificate of appropriateness shall be null and void.
 - A. All certificates of appropriateness, except for those for new construction and additions, shall expire one (1) year from the date of issuance unless the work pursuant to that certificate of appropriateness has been commenced within that one (1) year period or the permits required by the City and to be issued by the City's Building Code Division have been applied for within that one (1) year period.
 - B. Certificates of appropriateness for new construction and additions shall expire three (3) years from the date of issuance unless the work pursuant to that certificate of appropriateness has been commenced within that three (3) year period or the permits required by the City and to be issued by the City's Building Code Division have been applied for within that three (3) year period.
 - C. A six (6)-month extension of a certificate of appropriateness may be granted administratively. If an additional extension is requested, the historic district commission may grant a second extension for up to one (1) year based on good cause. Any request for an extension of a certificate of appropriateness must be submitted in writing to the historic district commission at least one (1) month prior to its expiration. After a certificate of appropriateness, and any extensions thereof, has expired, the certificate of appropriateness shall be null and void.
 - D. An extension of a certificate of appropriateness shall not be granted if there are changes to the plans and specifications of such work approved by the issued certificate of appropriateness and in the case of a certificate of appropriateness issued for demolition.
4. Enforcement and Violations. All work performed pursuant to a certificate of appropriateness issued shall conform to the conditions expressly stated in the certificate or reasonably implied therefrom. In the event any condition or requirement included in the certificate of appropriateness has not been met, or work requiring a certificate of appropriateness occurs in the absence of certificate of appropriateness, a citation for violation shall be issued pursuant to Sec. 23-78 of this division and all work shall immediately cease until such violations have been remedied. If changes occur to the scope of work of an issued certificate of appropriateness that are not a violation of a condition, as determined by staff, a citation will not be issued.

5. Placement of Certificate of Appropriateness. The certificate of appropriateness or copy shall be posted on the site of the work at the front of the property to be seen from the street until the completion of the project.

(Ord. No. 19,755, § 9, 5-15-07)

Sec. 23-116: Exemptions.

Nothing in this division shall:

1. Prevent the or ordinary maintenance or repair of any exterior architectural feature in the historic district created by this division, which does not involve a change in design, material, or outer appearance thereof;
2. Prevent the construction, reconstruction, alteration, restoration, or demolition of any exterior architectural feature in the historic district, which is not visible from a public or private street;
3. Prevent the construction, reconstruction, alteration, restoration, or demolition of any exterior architectural feature in the historic district which the building inspector or other agent of the city shall certify is required to correct an unsafe or dangerous condition; or
4. Prevent the construction, reconstructions, alteration, restoration or demolition of any exterior architectural feature in the historic district under a permit issued by a building inspector or similar agent of the city prior to the effective date of the establishment of the historic district.

(Ord. No. 19,755, § 9, 5-15-07; Ord. No. 20,423, § 1, 4-19-11)

Sec. 23-117: Notice of public hearing.

Upon receipt of an application for a certificate of appropriateness pursuant to provisions of this division, the historic district commission shall make a preliminary determination as to the properties, if any, which will be materially affected by any of the changes proposed in the application, which shall include all properties located within the area of influence of the property which is the subject of the application, as defined in the review guidelines adopted by the historic district commission. The commission shall forthwith send by mail, postage prepaid, to the applicant and to the owners of all such affected properties, a notice of hearing to be held by the commission on the application. Notices of the public hearing shall be mailed at least ten (10) days prior to the hearing, and a notice of such hearing shall be published at least one (1) time in a newspaper having circulation throughout the city at least fifteen (15) days prior to the hearing. The cost of such notices shall be paid by the applicant.

(Ord. No. 19,755, § 9, 5-15-07)

Sec. 23-118: Public hearings and deferrals.

At the public hearing, the commission shall hear all persons desiring to present information regarding the application. After such public hearing, the historic district commission shall make its determination as to the appropriateness of the proposed change. The commission may immediately announce its decision or defer the matter to its next regularly scheduled commission meeting or reschedule the application for future consideration at such other public hearings as are deemed necessary or desirable in order to fully develop the facts and circumstances surrounding any one (1) particular application. No application for a certificate of appropriateness for a purpose other than demolition shall be deferred at the insistence of the historic district commission longer than one hundred (100) days from the date of the first public hearing without consent of the applicant. If the commission has rendered no decision on the application for a purpose other than demolition within one hundred (100) days from the time of the first public hearing, unless the applicant has agreed to a further deferral or extension of time, the commission shall consider the application as having been approved and shall issue a certificate of appropriateness.

(Ord. No. 19,755, § 9, 5-15-07; Ord. No. 20,423, § 2, 4-19-11)

Cross reference – Alternatives to demolition, § 23-121.

Sec. 23-119: Prohibited considerations.

In its deliberations under this article, the commission shall not consider interior arrangement or use and shall take no action hereunder except for the purpose of preventing the construction, reconstruction, alteration, restoration, moving or demolition of buildings, structures or appurtenant fixtures, in the district, which are deemed by the commission to be obviously incongruous with the historic aspects of the district.

(Ord. No. 19,755, § 9, 5-15-07)

Sec. 23-120: General criteria.

In making its determination, the commission shall consider without being limited to the following criteria:

1. Proposed repairs, alterations, new construction, moving or demolition in the historic district shall respect and relate to the special character of the district. Changes shall be evaluated on basis of:
 - A. The purpose of this division.
 - B. The architectural or historic value or significance of a building and its relationship to the surrounding area.
 - C. The general compatibility of proposed changes.
 - D. Any other factor, including visual and aesthetic considered pertinent.
2. Repairs considered as part of a building’s ordinary maintenance are those that do not change but simply upgrade a structure, including painting, replacing deteriorated porch flooring, stairs, siding or trim in the same material and texture, replacing screens, gutters or downspouts. These repairs shall not require a certificate of appropriateness. Improvements of this type are specifically identified in the guidelines adopted for the historic district commission.

3. The commission shall encourage proposed changes which reflect the original design of the structure, based on photographs, written description or other historical documentation, and be guided by the following preferences:
 - A. It is preferable to preserve by maintenance rather than to repair original features of the building.
 - B. It is preferable to repair rather than to reconstruct if possible.
 - C. It is preferable to restore by reconstruction of original features rather than to remove or remodel.
4. When evaluating the general compatibility of alterations to the exterior of any building in the historic district, the commission shall consider, but not be limited to, the following factors within the building's area of influence:
 - **Siting.**
 - **Height.**
 - **Proportion.**
 - **Rhythm.**
 - **Roof area.**
 - **Entrance area.**
 - **Wall areas.**
 - **Detailing.**
 - **Facade.**
 - **Scale.**
 - **Massing.**
5. Additions to existing buildings shall be judged in the same manner as new construction and shall complement the design of the original building, including exterior window sizes, door heights and ceiling heights, and should not interfere with any outstanding architectural feature. Decoration of the exterior should blend with existing exterior features such as window casements, gable trim, roofline, siding material, foundation materials and types of windows.
6. Generally, new construction shall be judged on its ability to blend with the existing neighborhood and area of influence. The commission shall consider, but not be limited to the factors listed for alterations in paragraph (subsection) (d).

(Ord. No. 19,755, § 9, 5-15-07)

Sec. 23-121: Alternatives to demolition.

If the application for a certificate of appropriateness involves the demolition of a building which the commission initially determines to be an inappropriate demolition, then notwithstanding the determination the commission may defer the matter until such time as the commission has had an opportunity to consider the following alternatives to the demolition of subject property:

- A. Sources of funding for preservation and restoration activities, if lack of such funds is the reason for the request to demolish.
- B. Adaptive use changes, if there are conditions under which the required preservation of a historic landmark would cause undue hardship to the owner or owners, so long as such changes are in keeping with the spirit and intent of this division.
- C. An attempt to find a purchaser for the property who would maintain the landmark in a suitable and acceptable manner within the limits of this division.
- D. The feasibility of moving the structure to another appropriate location.
- E. Any such other solution as may be deemed advisable and in keeping with the spirit and intent of this division.

During the time the commission is considering any one (1) of the alternatives hereinabove set out, progress reports shall be made by the commission or its staff at each regularly scheduled commission meeting. If at the expiration of six (6) calendar months from the date of the first public hearing of an application for demolition, the commission has not found a viable alternative to the demolition of the property, the commission shall reschedule the matter for public hearing requiring notices as aforesaid, and upon said public hearing, make its final determination as to the application. In such cases, the public hearing for final determination shall be held within one (1) calendar month after the expiration of the six (6) months from the date of the first public hearing, and at the second public hearing, the commission may hear such matters as are considered necessary or desirable to fully advise the commission of all facts and circumstances as then exist as they pertain to the proposed demolition. At the second public hearing the commission may immediately announce its decision or take the matter under advisement to its next regularly scheduled commission meeting for the purpose of announcing its decision, but in no event longer than two (2) calendar months after the expiration of the six-month period after the first public hearing. If the commission has rendered no decision on the application for demolition within two (2) calendar months after the expiration of the six (6) months following the first public hearing, the commission shall consider the application as having been approved and shall issue the certificate of appropriateness.

(Ord. No. 19,755, § 9, 5-15-07)

Sec. 23-122: Substantial hardship.

In addition to considering the matters brought to the commission's attention and the criteria set out in section 23- 120, the commission may determine that failure to issue a certificate of appropriateness will involve a substantial hardship to the applicant, and notwithstanding that it may be inappropriate, owing to conditions especially affecting the structure but not affecting the historic district generally. Such certificate may be issued without substantial detriment to the public welfare and without substantial derogation from the intent and purpose of this division, and the commission may approve such application and grant a certificate of appropriateness for the activity proposed.

(Ord. No. 19,755, § 9, 5-15-07)

Sec. 23-123: Reasons for denial.

If the commission determines that a certificate of appropriateness should not be issued, it shall place upon it record the reasons for such determination and may include recommendations respecting the proposed construction, reconstruction, alteration, restoration, moving, or demolition.

(Ord. No. 19,755, § 9, 5-15-07)

Secs. 23-124 – 23-128: Reserved.

DIVISION 4: MACARTHUR PARK HISTORIC DISTRICT.

Sec. 23-129: Created; boundaries.

The MacArthur Park historic district is created and shall consist of that area of the city shown on exhibit “1” which is attached to Ordinance No 19,755 and made a part of this division and more particularly described as follows:

Beginning at a point which is the intersection of the centerlines of Ferry Street and Fifth (Capitol Avenue); from such point run south along the centerline of Ferry Street as platted, to the centerline of Ninth Street; thence run east along the centerline of Ninth Street to the centerline of the west frontage road of Interstate 30; thence run southeast along the centerline of the west frontage road of Interstate 30 to the centerline of McGowan Street; thence run south along the centerline of McGowan Street to the centerline of Thirteenth Street; thence run west along the centerline of Thirteenth Street to the centerline of McAlmont Street (McMath Avenue); thence run south along the centerline of McAlmont Street as platted to the centerline of Sixteenth Street; thence run west along the centerline of Sixteenth Street as platted to the centerline of Bragg Street; thence run north along the centerline of Bragg Street to the centerline of Fifteenth Street; Thence run west along the centerline of Fifteenth Street to the centerline of an alley between Scott Street and Main Street; thence run north along the centerline of the alley between Main Street and Scott Street to the centerline of Ninth Street; thence run east along the centerline of Ninth Street to the centerline of Cumberland Street; thence run north along the centerline of Cumberland Street to the centerline of Fifth Street (Capitol Avenue); thence run east along the centerline of Fifth Street (Capitol Avenue) to the point of beginning, which is, the intersection of the centerlines of Ferry Street and Fifth Street (Capitol Avenue).

(Ord. No. 19,755, § 11, 5-15-07)

Secs. 23-130 – 23-160: Reserved.

Appendix J: National Register and Local Ordinance District Comparison Chart

National Register District	Local Historic District
<ul style="list-style-type: none"> Identifies significant properties and districts for general planning purposes 	<ul style="list-style-type: none"> Protects a community’s historic properties and areas through a design review process
<ul style="list-style-type: none"> Analyzes and assessed the historic character of the district 	<ul style="list-style-type: none"> Protects the historic character and quality of the district
<ul style="list-style-type: none"> Designated historic areas based on uniform national criteria and procedures 	<ul style="list-style-type: none"> Designated historic areas on the basis of local criteria and local procedures
<ul style="list-style-type: none"> Sets district boundaries tightly, based on the actual distribution pattern of intact historic properties in the area 	<ul style="list-style-type: none"> Sets district boundaries based on the distribution pattern of historic resources plus other preservation and community planning considerations
<ul style="list-style-type: none"> Makes available specific federal and state tax incentives for preservation purposes 	<ul style="list-style-type: none"> Provides no tax incentives for preservation purposes unless such are provided by local tax law
<ul style="list-style-type: none"> Provides a limited degree of protection from the effects of federally assisted undertakings 	<ul style="list-style-type: none"> Provides no additional protection from the effects of federally assisted undertakings
<ul style="list-style-type: none"> Qualifies property owners for federal and state grants for preservation purposes, when funds are available 	<ul style="list-style-type: none"> Does not qualify property owners for federal or state grants for preservation purposes
<ul style="list-style-type: none"> Does not restrict the use of disposition of property or obligate private property owners in any way 	<ul style="list-style-type: none"> Does not restrict the use to which property is put in the district or require property owners to make improvements to their property
<ul style="list-style-type: none"> Does not require conformance to design guidelines or preservation standards when property is rehabilitated unless specific preservation incentives (tax credits, grants) are involved 	<ul style="list-style-type: none"> Requires local commission review and approval, based on conformance to locals design guidelines, before a building permit is issued for an “material changes” in appearance to the district
<ul style="list-style-type: none"> Does not affect state and local government activities 	<ul style="list-style-type: none"> Does not affect federal, state and local government activities
<ul style="list-style-type: none"> Does not prevent the demolition of historic buildings and structures within designated areas 	<ul style="list-style-type: none"> Provides for review of proposed demolition within designated areas; may prevent or delay proposed demolitions for specific time periods to allow for preservation alternatives

