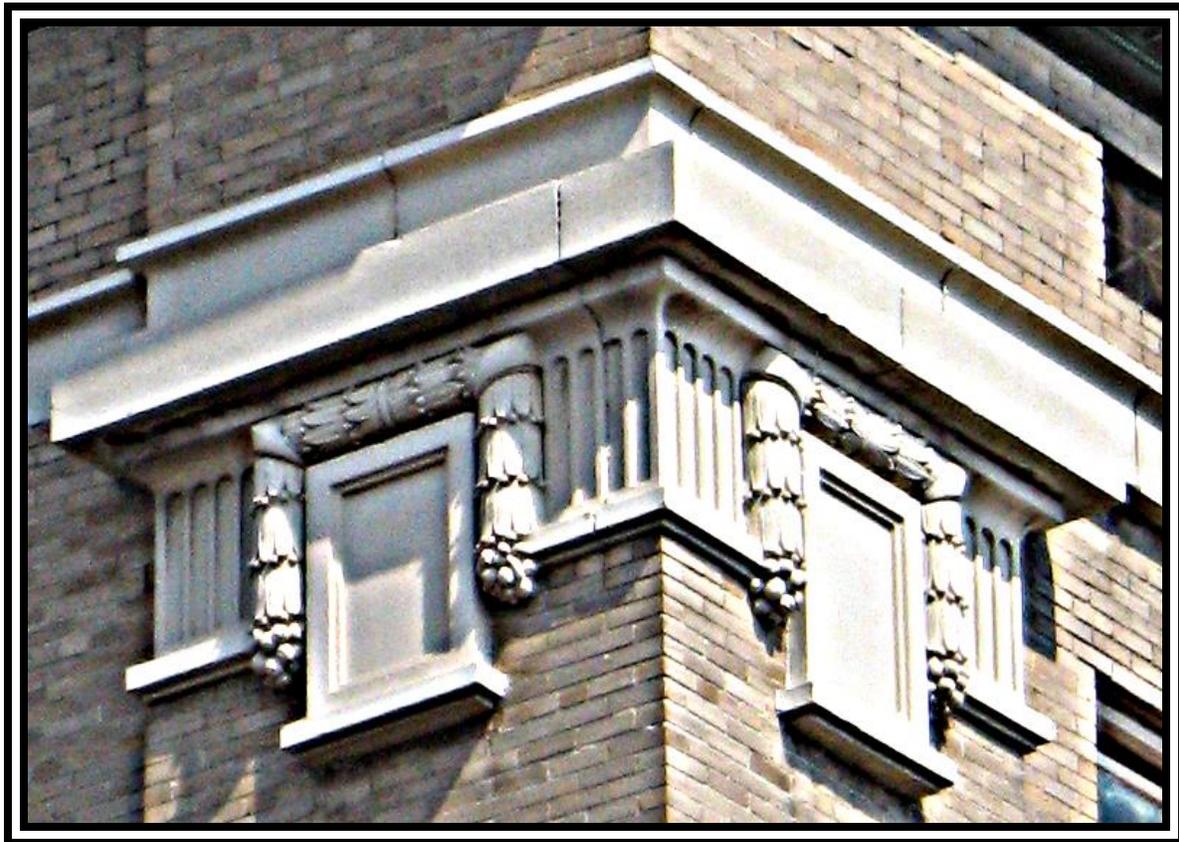


# **Pine Bluff Downtown Historic District**

## **Handbook For Rehabilitation and New Construction**



*Ornamental Detail from the Hotel Pines  
5<sup>th</sup> at Main*

### **Pine Bluff Historic District Commission Pine Bluff, Arkansas December 2016**

**Adopted by the Pine Bluff Historic District Commission on December 20, 2012**

**Adopted by the Pine Bluff City Council on February 19, 2013**

**Revised December 2016**

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## Acknowledgments

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Thanks go out to former historic district commissioner, Mrs. Elizabeth Gaines, who gave a copy of Mr. Leslie's book to historic district commission staff for their use in support of the commission's activities, like the preparation of these guidelines.

Photographs are courtesy of Robert P. Tucker, AICP, Historic District Commission Administrator.

# I. Introduction

## A. Purpose

This manual provides information about the Downtown Historic District in Pine Bluff. It presents the district boundaries, a discussion of the various architectural styles present in the district and also the United States Department of Interior's guidelines for historic preservation for use in the Federal Historic Preservation Tax Incentive program. These guidelines serve to communicate the philosophy of the Pine Bluff Historic District Commission to the public. They also serve to describe the context of Pine Bluff's Downtown Historic District.

These guidelines provide direction to the private building owner as they contemplate changes to their properties located within the historic district. The goal of these guidelines is to ensure that all changes and new construction that occur within the Downtown Historic District work to support and strengthen the historic character of the district. Studies have shown that locally-designated historic districts have seen an increase in property values. The designation and design review that it requires provides a greater sense of stability and confidence for the private property owner and interested developer. This has been demonstrated to foster redevelopment of properties within local historic districts, thus leading to an increase in property values, economic activity and, ultimately, increased property tax revenue.

## B. Local Ordinance Historic District

The Pine Bluff Commercial Historic District was listed on the National Register of Historic Places in 2008. It was later renamed the Downtown Historic District and designated as a local historic district by the Pine Bluff City Council on September 6, 2011. The local historic district designation requires that most changes to the external appearance of any structure as well as any new proposed construction within the district boundaries be reviewed and approved by the Pine Bluff Historic District Commission. The Historic District Commission must also review all demolition permits prior to issuance in order to exhaust all other options prior to any demolition within the district.

## C. Pine Bluff Historic District Commission

Pursuant to City of Pine Bluff ordinance 6168 and Pine Bluff Historic District Commission Bylaws, the Pine Bluff Historic District Commission (PBHDC) was established to promote the education, cultural, economic and general welfare of the public through the preservation and protection of building, sites, places and districts of historical interest in the City of Pine Bluff, Arkansas.

The PBHDC consists of seven (7) members appointed by the Mayor and subject to confirmation by the Pine Bluff City Council. The appointments to membership are so arranged that the term of

at least one (1) member will expire each year, and their successor shall be appointed in a like manner for terms of three (3) years. All members serve without compensation.

The PBHDC’s responsibilities include issuing Certificates of Appropriateness for proposed exterior architectural changes to the Fifth Avenue Historic District that are congruous with the historic aspects of the district; investigating and reporting on the historic significance of buildings, structures, features, sites, or surroundings included in any proposed historic district; and recommending an area or areas to be included in a historic district or district; and conduct meetings and public hearings necessary to carry out these duties.

- ***A copy of the Application for Certificate of Appropriateness may be found in Appendix A of this document.***
- ***The Pine Bluff Historic Commission By-Laws can be found in Appendix B of this document.***
- ***Relevant City of Pine Bluff ordinances can be found in Appendix C of this document.***
- ***Additional Definitions beyond those contained in Appendix C – “Relevant Ordinances” may be found in Appendix D of this document.***

## **II. Application Process**

### **A. The Design Review Process**

The review process was enacted in City of Pine Bluff Ordinance 6168, as amended, to protect the historic character of the Downtown Historic District. The ordinance requires that no building, structure, including masonry walls, fences, light fixtures, steps and paving or other appurtenant fixtures shall be erected, altered, restored, moved, or demolished within the historic district until after an application for a Certificate of Appropriateness (COA) as to exterior architectural features has been submitted to and approved by the Pine Bluff Historic District Commission. The Commission does not consider interior alterations.

A COA is not necessary for ordinary maintenance. Ordinary maintenance includes “replacement in kind” with no changes in design, color, material or exterior appearance. Examples of ordinary maintenance are repainting a structure or building in the same color, minor repairs with no additions or removals, such as replacing rotted porch flooring and siding or replacing the roofing in the same material and color.

Examples of projects requiring a COA include demolition of buildings and structures, new construction and additions to existing buildings, tree removal, and the removal of original architectural elements, such as doors, windows, and ornamental trim. For assistance in determining if a project is ordinary maintenance, property owners are encouraged to contact the Pine Bluff Inspection and Zoning Department at (870) 730-2020.

Property owners proposing new construction or work that will create a change in the design, materials, color, or general appearance of the exterior of structure must submit a COA to the Economic & Community Development Department for review by the Pine Bluff Historic District Commission. A COA application can be obtained at the Economic & Community Development Department, 716 S. Georgia. The Pine Bluff Historic District Commission meets in voting meetings each month. Meeting times and locations are available by contacting the Economic & Community Development Department.

Written notice of intent to file a COA application must be received by the Economic & Community Development Department at least twenty (20) days prior to the next regularly scheduled meeting of the Pine Bluff Historic District Commission in order to allow time for public notification. Property owners submitting COA applications must submit all required attachments to the Economic & Community Development Department at least seven (7) days prior to the next regularly scheduled meeting of the Pine Bluff Historic District Commission. Adjacent property owners are notified by mail of the regular meeting date, time, and place at which time a public hearing will be held on the application. A sign will be posted at the property and a legal notice in the newspaper will be published notifying the general public of the public hearing.

After receiving public comments on the application, the Pine Bluff Historic District Commission will review the application to ensure compliance with the *Downtown Historic District Handbook for Rehabilitation and New Construction* and the *Secretary of the Interior's Standards for Rehabilitation*. Once a COA application is approved by the Pine Bluff Historic District Commission, the property owner may obtain a building permit from the Pine Bluff Inspection and Zoning Department and commence work.

## **B. Appeals**

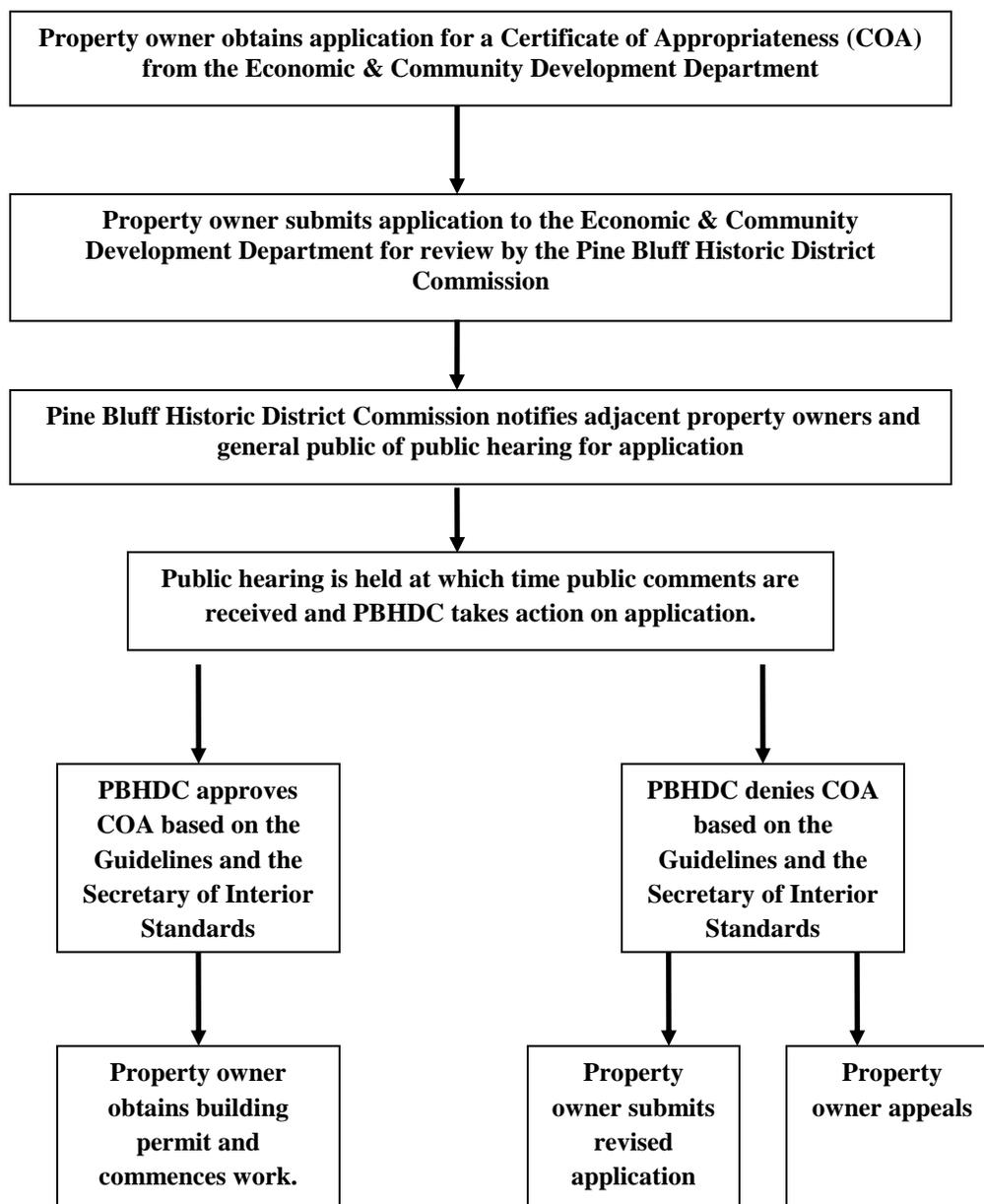
Any applicant aggrieved by the Commission's decision may, within thirty (30) days after the making of such decision, appeal to the Jefferson County Circuit Court. The Circuit Court shall hear all pertinent evidence and shall annul the determination of the Commission if it finds the reasons for such determination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

### C. Compliance

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

### D. Review Process

#### Certificate of Appropriateness Flow Chart

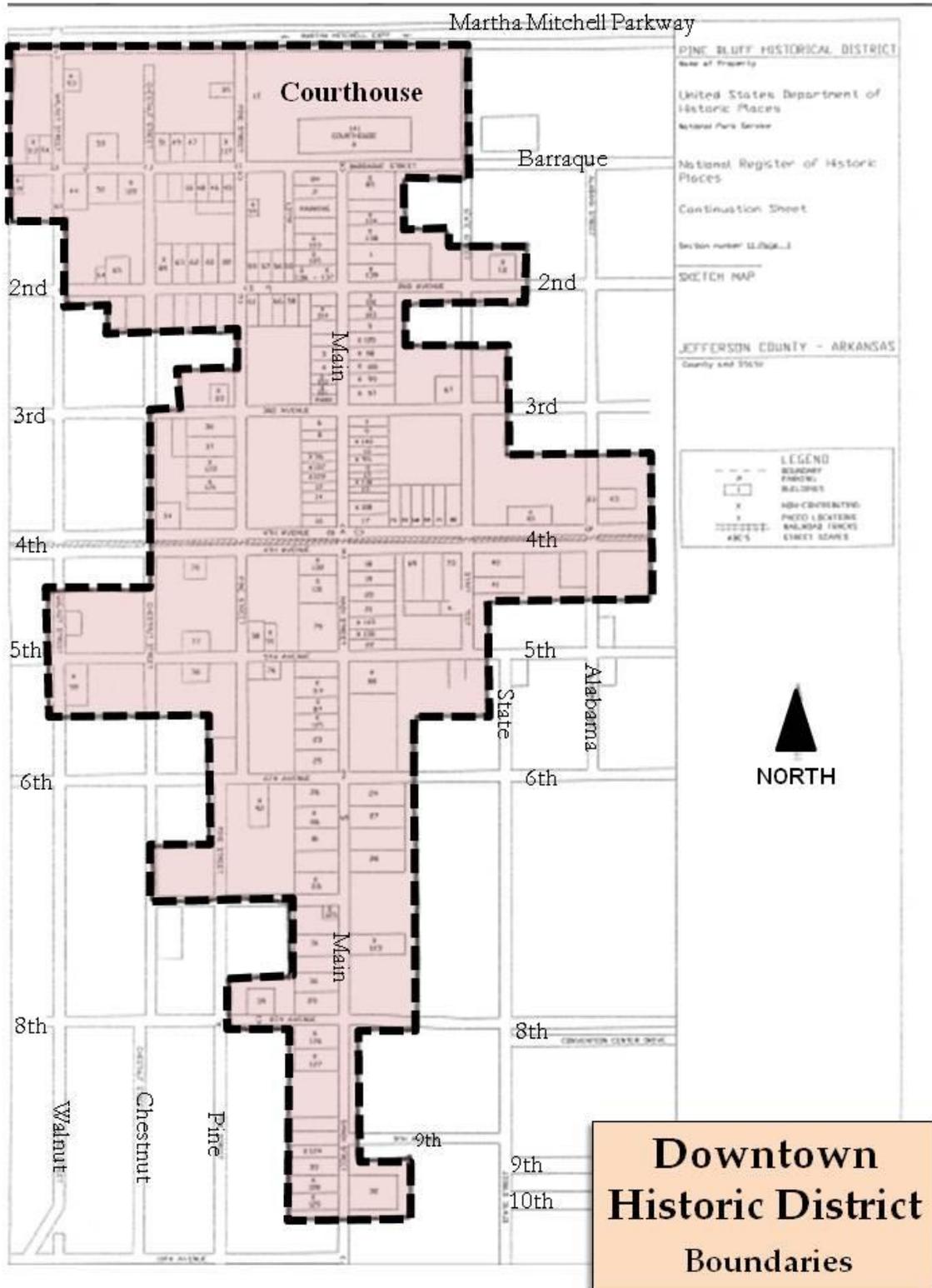


### **III. Historical Overview of the Downtown Historic District**

#### **A. Verbal Description of the Downtown Historic District Boundary**

Beginning at a point about 200 feet west of the intersection of South Walnut Street with US Hwy 65 S, proceed east along the south edge of Hwy 65 S to South State Street. Then proceed south along South State Street to Barraque Street. Then proceed west on Barraque Street to alley behind 100 block of South Main Street. Then proceed south along alley to alley behind the buildings facing 2<sup>nd</sup> Avenue. Then proceed east along the alley, across State Street and past the building at 205 East 2<sup>nd</sup> Avenue. Then proceed south to 2<sup>nd</sup> Avenue. At 2<sup>nd</sup> Avenue proceed west along 2<sup>nd</sup> Avenue to alley behind 200 block of South Main Street. Then proceed south along the alley to alley behind the buildings facing 3<sup>rd</sup> Avenue. Then proceed east along the alley, across State Street and to west wall of building at northeast corner of State Street and 3<sup>rd</sup> Avenue. Then proceed south to middle of 300 block of State Street. Then proceed east across Alabama Street to alley behind building at 325 Alabama Street. Then proceed south across 4<sup>th</sup> Avenue to middle of 400 block of Alabama Street. Then proceed west across Alabama Street to State Street. At State Street proceed south across 5<sup>th</sup> Avenue to middle of 500 block of South Main Street. Then proceed west to back of buildings on 500 block of south Main Street. Then proceed south along the back of buildings facing South Main Street, across 6<sup>th</sup> Avenue to 8<sup>th</sup> Avenue. At 8<sup>th</sup> Avenue turn west to South Main Street. Then proceed south along South Main Street to building at 911-921 South Main Street. Then proceed east along the north side of building to back of building. Then proceed south along back of the building to south side of building. Then proceed west across South Main Street to back of buildings facing South Main Street. Then proceed north to 8<sup>th</sup> Avenue. At 8<sup>th</sup> Avenue proceed west to Pine Street. At Pine Street proceed north to back of building at 721 South Pine Street. Then proceed east at back of building to back of buildings in 700 block of South Main Street. Then proceed north to 7<sup>th</sup> Avenue. At 7<sup>th</sup> Avenue proceed west to Chestnut Street. At Chestnut Street proceed north to middle of 600 block of Chestnut Street. Then proceed east to Pine Street. At Pine Street, proceed north, across 6<sup>th</sup> Avenue to middle of 500 block of Pine Street. Then proceed west, across Chestnut Street to Walnut Street. At Walnut Street proceed north to middle of 400 block of Walnut Street. Then proceed east to Chestnut Street. At Chestnut Street, proceed north to 3<sup>rd</sup> Avenue. At 3<sup>rd</sup> Avenue, proceed east to middle of 200 block of West 3rd Avenue. Then proceed north to back of buildings facing 200 block of West 2<sup>nd</sup> Avenue. Then proceed west to Walnut Street. Then proceed north on Walnut Street to middle of 100 block of South Walnut Street. Then proceed west behind the building at 313 West Barraque Street to west side of building. Then proceed north, across West Barraque and back to US Hwy 65 S and the point of beginning.

**B. Map of the Downtown Historic District**



## C. *Origins of the Downtown Historic District*

### **Founding of the Community**

Local lore holds that the site of the future city of Pine Bluff was first settled by Joseph Bonne in the autumn of 1819, when he brought his family up from near Arkansas Post and built a log cabin on the high bluff on the south bank of the Arkansas River with its tall pine trees. This was the first bluff covered in trees that one encountered moving up the Arkansas River from its confluence with the Mississippi River. The crude structure became the focal point of the area, serving as both a private residence and a tavern for visitors. A few years later, James Scull, came up from Arkansas Post and built a small tavern and inn on the opposite bank of the river. Scull was later appointed postmaster of Pine Bluff and operated it out of his tavern on the north side of the river.

The first steamboat landing in Pine Bluff was made by the *Comet*, in 1822. This ushered in an era of migration to the area. Jefferson County was created out of Arkansas and Pulaski counties by the state legislature in 1829. The act also designated Joseph Bonne's cabin as the temporary seat of county government. It was later moved to the north side of the river, to the plantation owned by Antoine Barraque. This did not last, however, and in 1832, an election was held which designated Pine Bluff as the permanent county seat. The county post office was moved to Pine Bluff in 1833. The initial plat for the Town of Pine Bluff was surveyed in 1836 and entered into the Jefferson County land records in 1838. The City of Pine Bluff was incorporated in 1839. The first courthouse was completed in 1841. This first courthouse building fell into disrepair quickly and a new, brick courthouse opened in 1860.

### **The Civil War**

In 1863, Union troops captured Little Rock, and a few days later, federal troops were sent from Little Rock to Pine Bluff to maintain order there, under the direction of Col. Powell Clayton, later a reconstruction governor of Arkansas. Confederate troops under Gen. Marmaduke attempted to route the Union troops later in 1863, but were unsuccessful. Much of the battle took place in the vicinity of the Jefferson County Courthouse in Old Town.

After the chaos of the war, it took a while for the community to regain the prosperity it had lost during the war. In 1873, the Little Rock, Pine Bluff and New Orleans Railroad were organized. Once the track reached Pine Bluff, no further effort was made to extend it to Little Rock. However, it provided an important link to the Mississippi River during periods of low water. In 1880, the Paramore Railroad, a narrow gauge line and forerunner of the Cotton Belt Railroad, was organized with the intent to build a line from Tyler, Texas to St. Louis. Pine Bluff's first utility, an illuminating gas works, was built by 1880. It utilized gas created from coal and was used to illuminate homes, businesses and the city streets.

## **The Golden Age**

The last twenty years of the 19<sup>th</sup> century might well be considered a “golden age” for the booming community. Many industries, mercantile establishments and public institutions date to this period. Pine Bluff became a city of the first class in February 1885, by proving to the secretary of state that the city’s population had exceeded 5,000. In fact, the city’s population increased from 3,203 in 1880 to 11,496 in 1900. It was in this era that the oldest surviving blocks of the Downtown Historic District like West Barraque and West Second Avenues were built, with their Italianate and Romanesque storefronts.

The courthouse was damaged during the Civil War and its cupola destroyed. It was rebuilt in 1873. Then, in 1889, a contract was let for the first significant remodel of the courthouse which was completed in 1890. This remodel resulted in the courthouse which, with minor modifications, functioned until it burned in the 1970s.

In 1876, the city passed a fire ordinance requiring only brick buildings to be built in the downtown district. By 1886, there were still several wooden buildings remaining in the downtown, and Main Street was still a muddy thoroughfare, with tracks for the mule-drawn street cars that plied the route. The franchise for the streetcars was given by the city to Wiley Jones, a local black businessman, to construct a mule-drawn streetcar line in the booming town.

The rail connection between Little Rock and Pine Bluff was completed in 1881. This provided through connections to Chicago, Kansas City and other important terminals. The narrow gauge Paramore Railroad was completed through Arkansas from Tyler, TX to St. Louis. It underwent several reorganizations and ultimately became the St. Louis Southwestern Railway, better known as the Cotton Belt. The Cotton Belt built maintenance shops and later, in 1894, opened a car-building facility which made the railroad the largest employer in the community. This was the era when the city’s first brick streets were laid and first sidewalks and shade trees were installed in neighborhoods in any systematic way.

## **Early Twentieth Century**

The first three decades of the twentieth century leading up to the Great Depression saw the construction of many of the landmark structures which survive to define the historic character of the Downtown Historic District today. The city’s train station was built in 1906 on E. Fourth Avenue between State and Alabama Streets and serves today as the Pine Bluff/Jefferson County Historical Museum. A new post office, the first federal building to be built in Pine Bluff, opened in 1909 at the corner of West Second Avenue and Walnut Street where it operated until the new Federal Building & Post Office was opened in 1967 at 8<sup>th</sup> Avenue and Main Street. Today it is vacant and owned by the Pine Bluff School District. In 1912, the Sahara Temple was built at the corner of 7<sup>th</sup> Avenue and Main Street. The Hotel Pines opened to great fanfare in 1913 at the corner of Fifth Avenue and Main Street.

***D. Architecture of the Downtown Historic District***

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



**1. Italianate: 1840s-1880s**

This style originated in England and was introduced by at the start of the Picturesque Movement in the 1840s. Corbelled eaves, it was typically found on two or three stories used during the years that towns across Arkansas were growing private homes. Italianate facades once lined whole blocks. Now they remain mostly along W. Barraque, W. 2<sup>nd</sup> and of the very oldest buildings downtown, typically built in eaves, large brackets (sometimes paired), tall first floor double hung windows with one or two panes in each sash.



The restrained ornamentation of these buildings' upper stories. Decoration of the cornice and eaves is usually corbelled, or cantilevered out over the street to terminate and emphasize the upward reach of these buildings. These buildings are usually made of simple brick with a wood or metal bracketed cornice projecting out over the street at the top. Just under the cornice there is often a decoration of corbelled brick. Corbelled brick was also used extensively in the decorative hoods over the windows as was cast iron and sometimes wood or even carved stone. Often there was a second, smaller cornice over the first floor doors and windows, often out of cast iron, along with cast iron pilaster-type columns which were used to frame doorways and the large display windows present in the first floor.



*Hood Building – 1892  
(former Merchants & Planters Bank)  
100 S. Main*



*Masonic Temple – 1902-03  
117 E. 4<sup>th</sup> Avenue*

## **2. Romanesque: 1880s-1900s**

This style featured masonry corbels (stepped out) along the eaves or belt courses, square, circular or polygonal towers and often semi-circular arched window and door openings. If multiple arches are grouped, columns with carved capitals may separate them. This style makes much use of the semi-circular arched opening for both windows and doors and is usually made of monochromatic brick or stone. Invariably it was a masonry building that was rough hewn and massive, a red brick or stone façade with rusticated red sandstone trim. Granite, terra cotta, and pressed brick were also common. Massive arches over window and door openings dominated the design, and windows set back into the wall created a sense of great thickness and weight. This style marked the earliest movement away from the exuberant Victorian era toward increased simplicity which eventually led to today's modern commercial architecture.

The Merchants & Planters Bank, shown above, was built in 1892. It combines elements of the Late Victorian, e.g. the compound curve turret roof and other fanciful turrets with the powerful, rusticated granite arched entryway at the base of the turret. Close observation reveals that the Romanesque structure on the corner actually adjoins an Italianate structure immediately to the west along Barraque, with the carved, restrained ornamentation of the second story window hoods.

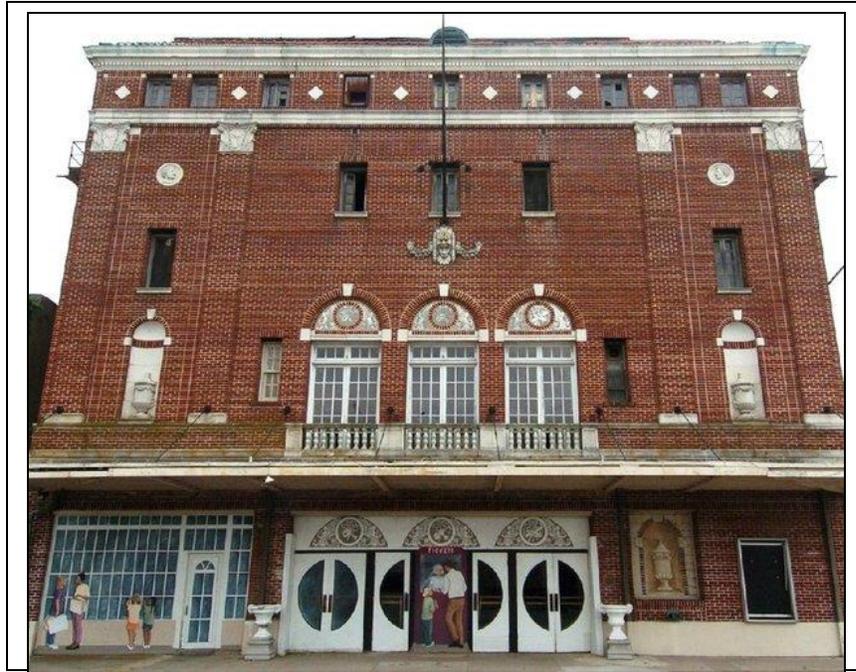


*Old U. S. Post Office - 1909  
2<sup>nd</sup> Avenue at Walnut*

### **3. Beaux Artes: 1870s – 1930s**

The name derives from the French term “*les beaux-arts*” - the fine arts - and refers to the style and esthetic principles established and promoted by the Ecole des Beaux-Arts in France. The Ecole was a government-sanctioned school that monitored and promoted the teaching and practice of the various fine arts, such as painting, sculpture, and, most importantly from our point of view, architecture. It was a style much informed by study of the classical past, and yet it represents a wide-ranging collection of styles, from rigorous, classical baroque structures to exuberant, complex and highly ornamented Second Empire style buildings, such as the Paris Opera House. Many American architects trained at the Ecole during the second half of the 19<sup>th</sup> century and then brought back this classical training and began applying it to architecture in this country. Two of the best known examples of this style of architecture would include Grand Central Terminal in New York City and Union Station in Washington, D. C. It was a style adopted first for grand public structures and later for private homes of the well-to-do.

It was a style widely used by government for the formal and grand quality it lent to public facilities. The Old Federal Post Office, pictured above, is perhaps the finest example of this style remaining in Pine Bluff. Located at the corner of Barraque and Walnut, it is currently owned by the Pine Bluff School District. One of the hallmarks of this style is that the structure is raised on a plinth, or platform and the public must ascend stairs to enter the building. This feature was intended to “elevate” the public realm, both figuratively as well as literally.



*Saenger Theater – 1924  
118 W. 2nd*

#### **4. Classical Revival: 1890s-1930s**

Classical Revival styles have been popular in America from the earliest days of colonial settlement. They came to be eclipsed in the latter half of the nineteenth century by successive waves of historicist-style revivals, e.g. Gothic and Italianate. These revival styles themselves were eclipsed by the various “Victorian” styles, e.g. Queen Anne and Eastlake, for instance. Reacting against the Victorian excesses, architects once again turned to ancient Greek and Roman models for inspiration and created the Classic Revival style. Because it suggested the timeless ideals of strength and stability, this style became popular for government, civic and mercantile structures.

These facades were very formal in character and usually symmetrical in composition. The whole range of classical design motifs was used; the temple front composition (pediment, entablature and columns), columns and rows of dentils (trim under the cornice that looks like rows of teeth), moldings, balustrades. The overall character of the façade was of great refinement. Brick, terra cotta and stone were all used with dark trim. The use of bronze for decorative detailing was also common.



*Zack Building – 1929  
1000 S. Main*

### **5. Tapestry Brick: 1900s-1930s**

Tapestry Brick was a widely used vernacular commercial style of the early decades of the twentieth century. As a product of local masonry craftsmen, it can be viewed as a folk art, like woodcarving. Because of its relative economy, simple brickwork was used by the builders of the day to decorate the office buildings, apartments, stores and garages of the expanding cities.

Bricks were used to express a great variety of shapes, colors and textures. Owing to the uniformity of each individual brick, these patterns and style assume a strong geometrical regularity. Other materials, such as natural stone, concrete, and terra cotta were all occasionally incorporated as accent features. The facades were generally simple in composition where square-topped windows and decorative brickwork concentrated into panel-like design (tapestries). Often the façade was crowned with a distinctly profiled parapet wall.



*Hotel Pines - 1913  
5<sup>th</sup> at Main*

**6. Twentieth Century Commercial: 1900s – 1920s**

The Commercial style reflects advances in construction technology that permitted the creation of very tall buildings, the first skyscrapers in the urban landscape. The invention of the elevator also facilitated the design of tall buildings by making upper floors more easily accessible.

Commercial style buildings reflecting this first wave of skyscraper construction are usually between six and twenty floors in height. Ornamentation could reference a wide variety of styles, depending on what was popular at the time, as well as the wishes of the designer and owner. In the case of the Hotel Pines, pictured above, the architect George Mann, one of Arkansas' most prominent at the turn of the century, chose classical detailing to embellish this six-story structure.



219 W. 5



As it appeared as former Public Library



McKissic Attorneys – 1950  
116 W. 6th  
(formerly Arkla Gas Building)



Pine Bluff School District Offices – 1951  
512 S. Pine  
(formerly AP & L Headquarters)

## 7. **Art Deco/Moderne: 1920s-1940s**

These styles, stimulated by the *Exposition des Arts Decoratifs* held in Paris in 1925, reflected the growing fascination for the glamorous “modern” life style. Moderne, as a style, was even more streamlined and featured even less detail than the already spare Art Deco style. This type of commercial façade represents quite a break for the earlier styles in its adoption of the industrial, machine esthetic to represent the new modern age.

New materials and decorative motifs expressed the culture’s changing mood. Enamel coated metal panels, tinted and reflective “Carrara” glass panels (as in the McKissic Bldg above) and stone and terra cotta were all used in creating the streamlined surfaces. Geometric patterns like chevrons and fluting were played against blank wall areas for dramatic effect. Stylized plant motifs and curvaceous “waterfall” patterns were also typically used as design features in buildings of this period. Also metal casement windows in groups, often accented by decorative spandrel panels, created powerful visual compositions.

The strong shapes, vertical emphasis and monolithic quality of these facades set them apart from previous styles. Strong, saturated colors, lighting, and unpainted shiny metal (stainless steel) are used to create a cosmopolitan, urbane image which projected a modern, up-to-date impression of the new 20<sup>th</sup> century.

## IV. Standards for Design Review & Design Guidelines

### A. What are design guidelines & why do we use them?

Design guidelines are a set of community-endorsed and publicly reviewed policies which provide guidance for the design of alterations, additions or repairs to existing buildings. They are also used when considering proposed new construction located within a locally-designated historic district. These guidelines provide the basis by which proposed projects are reviewed by the Pine Bluff Historic District Commission and its staff. The guiding principle is to ensure that changes approved by the Historic District Commission respect and enhance the historic integrity of the individual structure in question as well as the overall historic character of the Downtown Historic District. To sum up, design guidelines are developed and adopted to make the review process predictable and transparent, ensuring consistent decisions.

There has been tremendous growth in what is commonly referred to now as “heritage tourism”. A study commissioned by the Arkansas Historic Preservation program concluded that 16% of all tourists in Arkansas visit a cultural or historic site. Heritage tourists spend up to 30% more than the average tourist and as a whole, support more than 21,500 Arkansas jobs annually. These tourists want to enjoy an experience unique to a particular place as an antidote to the sameness of big box retailers located “out on the bypass”. This “uniqueness” is in jeopardy in places like Pine Bluff due to the aging of those structures which make up the traditional “downtown center”.

This sense of place is an important economic engine for the community. These guidelines do not seek to enforce a predetermined solution to all situations which may arise in the course of rehabilitation of the Downtown Historic District. They do seek to illustrate the wide range of suitable responses to particular situations which may be expected to arise. They are based on the Department of the Interior and used by states and historic district commissions across the country. Information in the guidelines is intended to be used by property owners in making decisions about their buildings.

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

## *B. Philosophy of Design Review & Design Guidelines*

The design guidelines apply to residential as well as commercial structures located in the Downtown Historic District. They are based on the U.S. Secretary of the Interiors Standards for the Treatment of Historic Properties, and on the specific needs of the community.

The principal approach in design guidelines is the emphasis on preservation over complete restoration. This view is illustrated through the use of such words as REPAIR, RETAIN, MAINTAIN and PROTECT. It is important to REPAIR original materials rather than replace them; RETAIN original landscape features like stone retaining walls; MAINTAIN the original wood siding because it is integral in displaying historic character, and PROTECT the original setting of the structure to protect its integrity. The primary facade of buildings is emphasized in the design guidelines. Primary facades are those readily visible from the street or sidewalk such as the front and sides of a building. Primary facades are the areas generally given the greatest amount of detail and decoration and largely define the architectural character of the property.

While providing a framework and philosophy for design review by the Pine Bluff Historic District Commission, these design guidelines describe solutions for rehabilitation, which might best preserve the character of the Downtown Historic District. The guidelines are the general guide that will be used by the Downtown Historic District when reviewing applicants for a Certificate of Appropriateness (COA). It is recommended that people planning to do rehabilitation, new construction, or an addition contact the staff of the Pine Bluff Historic District Commission early in the planning process.

The guidelines apply to the exterior only. Although interior space is not insignificant, only the part of the built environment visibly accessible to the public is subject to the guidelines for preservation. Decisions regarding the interior of private property are strictly reserved to the owner.

## *C. Choosing an Appropriate Treatment for the Historic Building*

The four treatment approaches as defined by the U.S. Department of the Interior are **Preservation, Rehabilitation, Restoration, and Reconstruction**. These are outlined below and explained. In the Downtown Historic District, it is anticipated that most improvements will be for **Rehabilitation** as defined in the following list. The Pine Bluff Inspection & Zoning Department staff can advise an applicant proposing improvements other than rehabilitation.

- **Preservation** places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

- **Rehabilitation** emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)
- **Restoration**, the third treatment, focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.
- **Reconstruction**, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

#### D. Secretary of the Interior's Standards for Rehabilitation

**The Standards for Rehabilitation** (codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program) address the most prevalent treatment. "Rehabilitation" is defined as *"the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."*

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### **E. Major Goals of Rehabilitation Projects**

When designing and implementing a rehabilitation project, the activities fall into five (5) major categories or goals, which are conducted in sequence as listed below:

1. **Identify, retain and preserve historic materials and features:** Guidance for “Rehabilitation” projects begins identification of the form and detailing of those architectural materials and features that define the building's historic character and which must be retained in order to preserve that character. Therefore, guidance on *identifying, retaining, and preserving* character-defining features is always given first. The character of a historic building may be defined by the form, rhythm and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows.
2. **Protect and maintain historic materials and features:** After identifying those materials and features that are important and must be retained in the Rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least invasive technique and is preparatory to other work. For example, protection includes the

maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; regular cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

3. **Repair historic materials and features:** When character-defining materials and features need additional work, repair is recommended. Guidance for repair of historic materials such as masonry, wood, and architectural metals begins with the least invasive technique possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). While “in-kind” replacement material is preferred, substitute material is acceptable if the form, design and the substitute material itself convey the visual appearance of the remaining original parts of the feature and finish.
4. **Replace deteriorated historic materials and features:** When repair is not possible, historic, character-defining features may be replaced. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. Replacement of the entire feature with the same material is preferred. If this is not feasible, compatible substitute materials may be considered. While the guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that could reasonably be repaired and thus preserved.
5. **Design for the replacement of missing historic features:** When an entire exterior feature is missing, it no longer physically defines the historic character of the building unless it can be accurately reproduced through careful documentation. Although accepting the loss is one possibility, its replacement is always recommended in the **Rehabilitation** guidelines as the preferred course of action. Thus, if adequate documentation exists, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always consider the size, scale, and material of the historic building itself and, importantly, should be clearly differentiated to avoid creation of a false historical appearance.

**6. Additions/Alterations for the New Use:**

Sometimes alterations are needed to assure an historic structure's continued use, but it is important that they not radically change, obscure, or destroy its historic character.

Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

Construction of an addition may seem essential, but such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after thorough evaluation of interior solutions, an exterior addition is still judged to be necessary, it should be clearly differentiated from the historic building and should not radically change, obscure, damage, or destroy the character-defining features .

## V. Design Guidelines

These design guidelines are divided into three major categories:

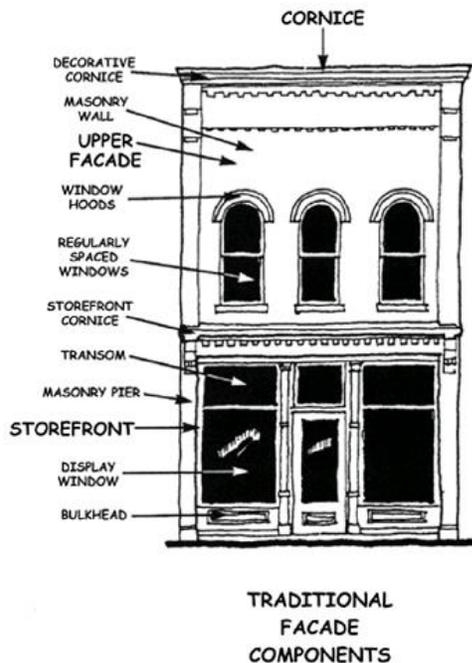
- Rehabilitation of Historic Buildings
- Additions to Existing Historic Buildings
- New Construction

### A. *Rehabilitation of Historic Buildings*

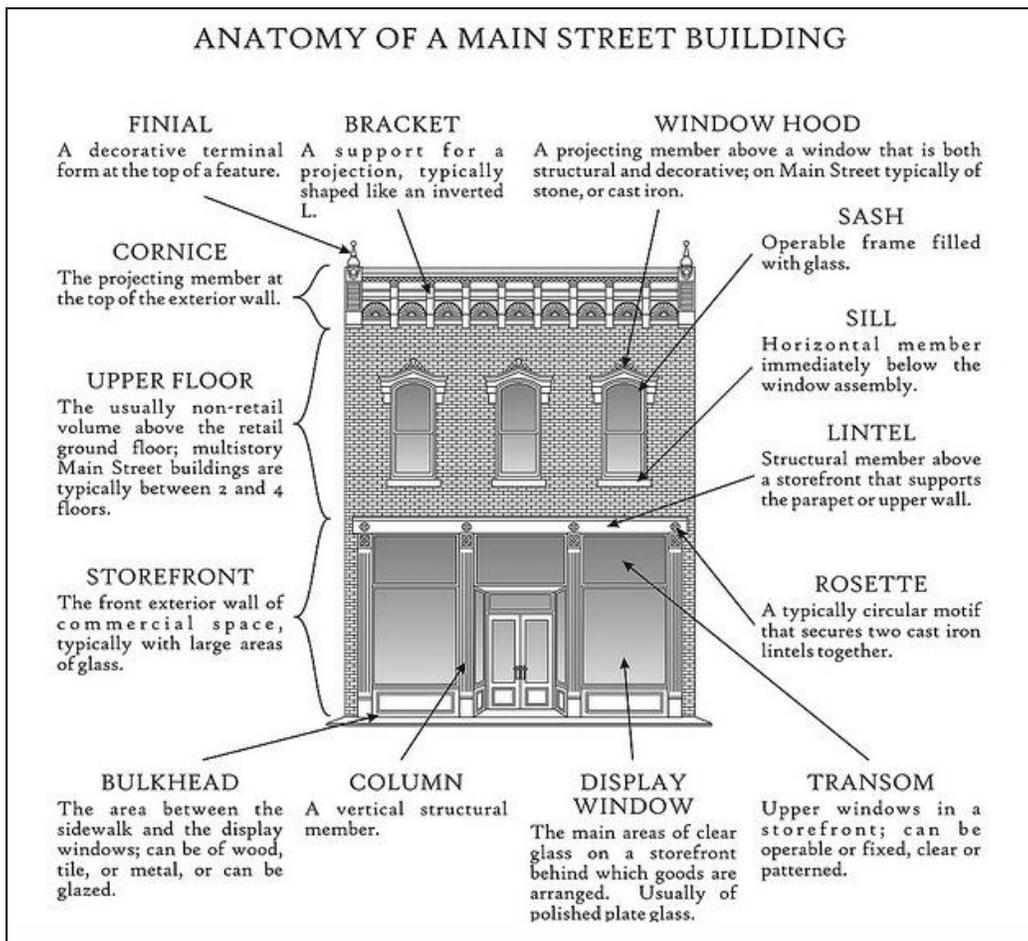
#### 1. Storefronts

##### a. Discussion

The traditional commercial storefronts which comprise the great majority of the Downtown Historic District date from the late nineteenth through the early twentieth centuries. Typically, a building's front façade was built using the most expensive materials and construction techniques, and it was the cumulative effect of all these "grand" front façades which resulted in the image and character of the downtown. While styles, architectural detailing and buildings' appearances evolved over the years, the traditional composition of these facades remained basically unchanged in their fundamental form and proportions. This similarity and consistency of form resulted in the creation of a strong, coherent context of visual form for the downtown historic district.



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



The guiding principle in the rehabilitation of a front facade is to be as respectful to the original elements, materials and construction techniques as is practical. During rehabilitation it will almost always be necessary to remove recent building "improvements". Metal panel facades, screen walls, stucco, vinyl and aluminum siding, and other contemporary wall coverings should be removed. The removal process should be done as gently as possible to avoid damage to the underlying historic building material. The original building material should be cleaned and repaired to restore it to an attractive and serviceable condition.

The building's original scale, proportion and character should be retained and enhanced. The building should not be increased or decreased in overall height; stories should not be added or removed from the building. All original window, doorway and alleyway openings in the front facade should be retained or restored. Brick and other types of infill which, over the years, has been placed in original openings should be removed. These openings should be restored to their original size, shape and proportions. New openings should not be created in the front facade. The locations of window, storefront and doorway openings are the most visually important design elements on the front facade. It is of paramount importance to respect the nature and character of these openings in order to maintain the original scale of the building. Buildings with multiple storefronts should also be restored to the original design treatments.

#### **b. General Storefront Guidelines**

- 1) Do not remove historic materials from storefronts. Such materials as wood, cast iron, terra cotta, carrara glass, ceramic tile, and brick contribute significantly to a storefront's architectural character.
- 2) Use historic materials where historic storefronts must be replaced in part or in whole. Cast iron, limestone, brick or wood are appropriate materials for storefront replacement.
- 3) Retain all historic storefront elements, including later alterations that are historic in their own right. An example is a late nineteenth-century storefront with Art Deco features added during the 1930s.
- 4) Respect facade alterations that have attained historic or architectural significance in their own right. Work to incorporate such elements into any new storefront design or renovation. Do not attempt to recreate a conjectural historic design if there is insufficient physical or documentary evidence.
- 5) Do not remove later historically-significant material to restore a building to an earlier period. For example, a 1910 storefront should not be taken back to a conjectural 1850s appearance.
- 6) Maintain the original scale, proportion, and organization of architectural elements (bulkheads, display windows, transoms, door, piers, and cornices) when renovating historic storefronts.
- 7) Use the original form and detailing of a storefront as a model, if extensive deterioration requires complete reconstruction. The reconstruction should convey the same visual appearance and use the same material as the original. Under no circumstances should a historic storefront be removed and not replaced.
- 8) Emphasize the transparent character of storefronts when implementing new designs or renovations. Generally, 60 percent of the wall surface at the sidewalk level should be transparent. Historically, merchandise seen in storefront displays was emphasized to a much greater extent than any ornament on the storefront itself.
- 9) Do not apply reflective or insulating film to window glass.
- 10) Do not use smoked, tinted, low-E, or reflective glass on building facades that can be seen from a public way.

- 11) Select replacement doors that reflect the storefront's original character. Doors should have large glass panels and be made of wood or painted steel or aluminum. They should not be overly decorated or possess inappropriate historic features.
- 12) Photographically document architectural features that are slated for reconstruction prior to the removal of any historic fabric.

## **2. STOREFRONT ENTRIES**

### **a. Discussion**

Originally, entry doors were constructed of wood with large panes of glass to encourage visibility into the store. More modern, aluminum and glass doors have replaced many of the old, original wooden doors. Painting the aluminum doorframes a dark color and selecting a design in the proportions of the original will help a modern door blend in better with an historic entryway. Historic entry systems, whether recessed or flush with the public walk, shall be retained.

### **b. Guidelines**

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

## **3. STOREFRONT WINDOWS**

### **a. Discussion**

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

### **b. Guidelines**

- 1) Original storefront window configuration should be maintained.
- 2) Tinted and/or reflective glass is inappropriate.

- 3) Avoid multi-pane designs.
- 4) Preserve existing transoms. Leaded and prismatic decorative transoms should be preserved in place. For other transoms, clear glass is generally preferable.
- 5) Use the transom as a place for a sign or decorative panel if the use of glass is not feasible, but retain the original proportions of the opening.

#### **4. BULKHEADS**

##### **a. Discussion**

Storefront bulkheads are located directly under the window portion of the storefront system. Storefront bulkheads are not aluminum or glass and are typically made out of some other type of exterior finish, such as wood, brick, tile or marble construction.

##### **b. Guidelines**

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

#### **5. AWNINGS**

##### **a. Discussion**

The canvas awning is an important element in the design of a traditional storefront. It historically provided protection from the sun and weather and adds color to the streetscape. It also provides a chance to add visual interest and personality to an historic storefront renovation.

##### **b. Guidelines**

- 1) Awnings should not obscure the architectural features of the buildings and should reinforce the frame of the storefront as well as the rhythm of its fenestration, or window patterns.
- 2) Awnings should be properly scaled relative to the building so as to achieve visual balance and not overwhelm the exterior appearance of the building.

3) Canvas awnings are generally suitable for late 1800s and early 1900s buildings. They are also a suitable contemporary addition for many older buildings.

4) Metal awnings and flat metal canopies are suitable for some early to mid 1900s buildings. They may also have been used on such storefronts inserted into an older building. Their appropriate use depends on a balance of factors including the existing styles of the storefronts and upper stories.

5) Maintenance: Awnings should be kept clean and their support structure should be maintained so they do not appear to sag or otherwise appear “out of plumb”. They should be replaced upon becoming worn or torn.

## **6. BRICK AND MASONRY**

a. All original materials of a building should be preserved.

b. Brick and masonry should never be sandblasted or subjected to any kind of abrasive cleaning. Do not clean with high pressure water which exceeds 450 pounds per square inch. These processes damage brick surfaces and erode mortar joints.

c. To avoid needlessly introducing moisture or chemicals into the building, brick and masonry should be cleaned only when necessary to remove heavy soiling and to stop deterioration.

d. Paint removal should not be done if the paint is firmly adhered to and therefore protecting the masonry surface.

e. Water-repellent coating should not be added unless masonry repairs have failed to stop water penetration problems. Brick that has been painted historically should remain painted and the painting should be maintained.

f. As a general rule, brick and masonry shall not be painted unless in the case of brick, the brick is extremely mismatched from earlier alterations or cannot withstand weather.

g. Brick and masonry shall not be covered with Exterior Insulation Finish System (EIFS), stucco or any similar material.

h. Repointing should match original width, depth, color, raking profile, composition and texture.

i. Repointing should never be done with Portland cement or other hard mortar but with original compounds, if it can be determined, or with a historic compound such as one part lime and two

parts sand. Original type mortar compounds allows for expansion and contraction while hard mortar or cement prevents the expansion and contraction process.

## **7. CODES**

a. All standard construction projects must comply with the City of Pine Bluff, Arkansas building, fire, plumbing, mechanical, and electrical codes in the most recent adopted edition.

## **8. COLOR**

a. Use colors to create a coordinated color scheme for the building. The facade should “read” as a single composition.

b. Base or background colors should be muted. Use the natural colors of the building materials, such as the buff color of limestone, as the base for developing the overall color scheme. Historic color charts are now available at most paint stores. City staff are also available as a resource to meet with owners regarding appropriate color selections.

c. Matte finishes are preferred to highly glossy ones.

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

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

## **9. CORNICES**

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

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

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

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

## **10. DEMOLITION**

- a. The demolition or removal of original features or parts of a historic building should be avoided.
- b. Demolition of a building which contributes to the historic or architectural integrity of the historic district shall not occur, unless:
  1. Public safety and welfare requires the removal of a building or structure as determined by the building or code inspector along with concurring reports commissioned by and acceptable to the Pine Bluff Inspection & Zoning Department from a structural engineer or architect.
  2. Where economic hardship (the fact that no reasonable return on or use of the building exists) has been demonstrated and proven.
  3. Where rehabilitation is undesirable due to severe structural instability or deterioration of a building.
  4. The building has lost its original architectural integrity and no longer contributes to the district.
  5. No other reasonable alternative is feasible, including relocation of the building.
  6. When applying for a Certificate of Appropriateness for Demolition, after the initial public hearing, within 30 days of that hearing the applicant must submit a progress report detailing the action plan for the proposed property. After that report the applicant has 60 days to fulfill the action plan for the proposed property. If there is no action or update from the property owner following the initial public hearing, the applicant will be denied at that point for not providing subsequent evidence or documentation.

### **B. Additions to Existing Historic Buildings**

#### **1. Discussion**

Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the historic structure would be unimpaired.

## 2. Guidelines

- a. Do not obscure, damage, or destroy significant historic features with new additions. It is recommended that additions be made to the rear or, when this is not feasible, to the side with the fewest character-defining features.
- b. Clearly differentiate new additions from the historic section(s).
- c. Locate and design new additions to historic buildings to minimally impact the public view of the original section(s). Make them smaller than or appear to be subordinate to the historic section(s).
- d. Design new additions and buildings to be compatible in terms of mass, materials, and relationship of solids to voids with the historic buildings and district.

## C. *New Construction*

### 1. Discussion

The buildings in the Downtown Historic District represent the most concentrated collection of historic structures in the city. New construction proposed for the district must take into account the most significant elements present in the existing built environment. Considerations include building height and massing, the street wall present (or missing in areas where demolition has occurred), materials used in construction and sidewalk widths. The Downtown Historic District owes its unique character to the combined effect of all the pieces of the whole. In other words, it is an ensemble cast, with the overall effect being the sum of the whole. The overall cohesiveness of the area is more important than individual buildings.

The importance of context, including the relationship of a proposed project to abutting buildings and side streets should be part of the design decisions for new buildings. The Downtown Historic District contains buildings which have evolved from the 1870s through the 2000s. Since average ages and physical characteristics differ markedly within the district, each project should be carefully considered in the context in which it is located. The character of each block should be given close consideration in planning new structures. Care should be given to designing new structures that respond sensitively to their surroundings, echoing and reinforcing the best elements of their context, such as height, massing and placement of windows (fenestration), etc. Reinforcing the existing context and design elements, rather than a simplistic adoption of an “historic style”, the broadest and most flexible interpretation for new construction is encouraged.

The broad issues to be addressed in any new construction (infill) in the Downtown Historic District include *height, size, wall materials, windows and doors, roofline, and storefront*. In

general, new buildings should be harmonious in form, material, siting and scale with the established district character. The following guidelines apply to all new construction in the Downtown Historic District:

## **2. Guidelines**

New construction shall respect and enhance, not weaken, the existing pattern of surrounding historic buildings along the street by being similar in the following:

- Scale (height and width)
- Shape
- Roof shape
- Orientation to the street
- Location and proportion of entrances and windows
- Foundation/ first floor height
- Floor-to-ceiling height
- Material and material color
- Placement on the lot

### **a. Scale**

When a new building is proposed, the design should take into consideration the height and width of adjacent buildings on the same block. Infill development should reflect the massing, or height and width, of the others on the block. Where a new building will be much wider than others on the same block, its façade should be articulated in such a way as to reflect and complement the rhythm of massing already present on the block.

### **b. Shape**

New, non-compatible building shapes, such as curving or angular front elevations should not be introduced into a block within the district. One exception to this guideline would be the use of a curve or turret form where it is employed to “turn the corner” in a corner location, as the Merchants & Planters Bank does at the corner of Barraque and Main.

### **c. Building Heights**

The height of proposed infill construction should align somewhat closely to the building heights found in rest of the block. The height of new buildings should be within range of heights already found along the block. Buildings at the ends of the block should be similar in height to buildings along adjoining blocks. Buildings occupying corner sites are oftentimes larger and more highly ornamented than buildings in midblock, which makes them centers of visual interest. Maintain the visual emphasis of each block at its corners. Care should be taken to avoid blocking views along the corridors that make up the historic district. Overhead pedestrian passages linking

buildings should be avoided wherever possible. Care should be taken to not block views that are an important part of the historic area.

#### **d. Roof Shape**

New buildings should not introduce a new, non-compatible roof shape into a block within the district. They should conform to those found historically within the district. For instance, an infill building proposal should not include a gabled hip roof line into a block characterized by flat-roof type structures. An exception to this would be a turret or other corner-turning device for structures located on corner lots.

#### **e. Orientation to the Street**

New, infill buildings should be clearly oriented towards the street and its adjacent sidewalk. They should feature entryways oriented to the street. Buildings featuring only side entryways oriented towards adjacent parking lots with no entries out onto the sidewalk along the street will not be approved.

#### **f. Location and Proportion of Entrances and Windows**

The placement of windows and doorways of new construction should reflect the rhythm and proportions of windows and doorways in adjacent buildings within the district. The use of similarly-scaled windows is encouraged in new construction. For instance, when new, infill construction is proposed next door to an Italianate structure, coordination with the rhythm of the Italianate structure's large, ground floor display windows and narrower, tall windows of the upper floors is encouraged. Entrances should be oriented in a manner consistent with other buildings within the district.

#### **g. Foundation/ First Floor Height**

New, infill construction is encouraged to reflect the foundation height and first floor height of adjacent structures within the district. Most foundations in the Downtown Historic District are flush with or only slightly raised from the sidewalk elevation. Some structures are raised on elevated tables or plinths, and these are usually "stand-alone" governmental or institutional structures, like the County Court In, or the old Post Office building. First floor heights are often taller than the upper floors.

#### **h. Floor to Ceiling Height**

New, infill development is encouraged to reflect the floor to ceiling heights found in adjacent historic structures. If adjacent buildings feature a 12' floor to ceiling height, new construction should strive to match these heights so that infill buildings appear to flow into and merge with their neighbors on the same block.

#### **i. Material and Material Color**

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

#### **j. Placement on the Lot**

New, infill development should be sited so as to coordinate with the other, historic structures on the block. If the adjacent buildings are built out to the property line and up to the street, then the infill development should reflect this pattern. This is the pattern which gave rise to the formation of a “streetwall” in our historic downtowns. The resulting sense of enclosure is what characterizes our downtown and distinguishes it from the more auto-oriented suburban forms away from the city center.

### **3. Additional Concerns**

#### **a. The Block as a Unit of Urban Form**

More focused than an entire district but carrying more weight and influence than an individual building, the block is an important element that should be considered as a whole, or, put another way, as an ensemble of related structures. This is especially true in blocks characterized by “shared” or “party” wall construction. Blocks have a character that must be analyzed and responded to in the design of any individual infill structure.

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



*The North Side of the 200 Block of W. 2<sup>nd</sup> Avenue*

*These five (5) individual buildings are built effectively as one block-long structure. Any new development of the vacant parcel to the east (or right) of the Community Theater must coordinate with the entire block.*

#### **b. Alignment of Building Fronts**

A building's front facade should be oriented to reflect the street grid and should be parallel with the street. Building fronts should be located at the sidewalk edge. However, exceptions can be made where, within a particular block, the predominant character of adjacent properties reflects a setback from the sidewalk. If a portion of the building wall is to be set back from the sidewalk to create a courtyard or arcade, continue to define the sidewalk line with planter, columns, railings or similar features.

#### **c. Alignment of Horizontal Elements**

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

Ground floors usually have large areas of glass and small areas of opaque materials due to their commercial nature. This transparency clearly separates them visually from upper floors, which reverse the pattern; small areas of glass, predominance of opaque materials. This relationship should be reflected in new, infill construction.

Maintain the clear distinction between first floors and upper floors. Use of horizontal moldings, awnings or sign bands to emphasize the distinction should be considered. New construction

should provide large areas of glass on the first floors. Window sizes and shapes in new buildings should be similar to existing historic buildings in the block.

All projects, renovations or new construction shall be presented to the Pine Bluff Inspection & Zoning Department along with a completed application for a Certificate of Appropriateness and Notice of Intent. Once historic district commission staff have determined that the application is complete, the application will be scheduled for public hearing by the Historic District Commission at the next hearing for which adequate noticing for the public can be made.

## D. Signage

### **1. General**

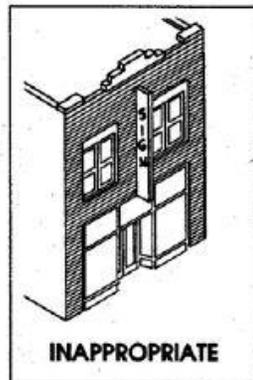
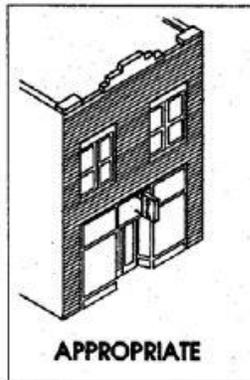
- a. Signs shall comply with local sign ordinances
- b. Signs shall be easy to read.
- c. Graphics and lettering layout shall be well designed and appropriate to the structure.
- d. Crudely-lettered signs will not be permitted.
- e. Signs shall be as unobtrusive as possible.
- f. Shape of the sign may relate to the building's architectural style or incorporate elements of such style.



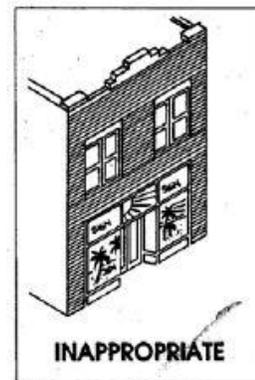
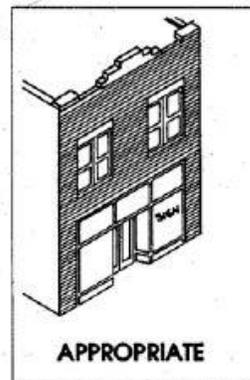
Flush mounted flat signs are recommended. Major architectural details should not be covered up.



Signs painted or mounted on awnings are acceptable. The sign should not cover more than 20% of the awning.



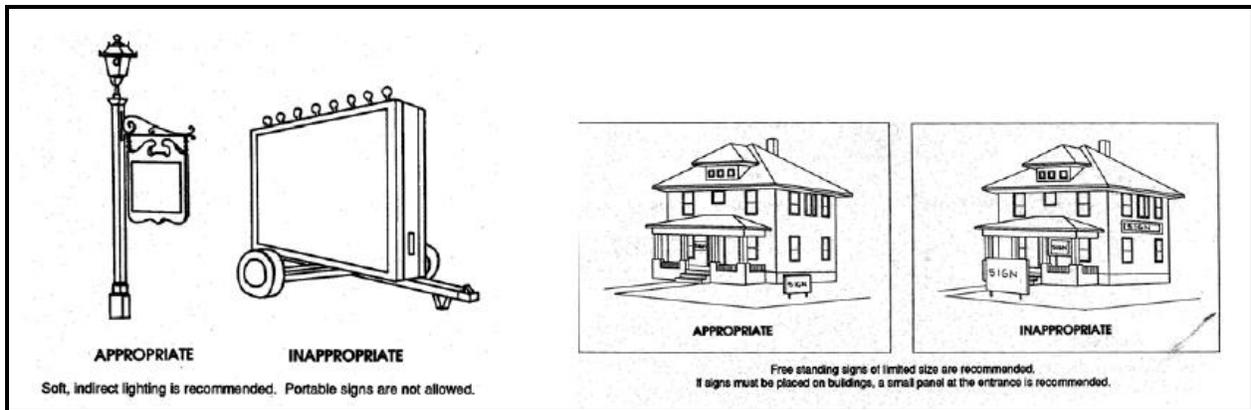
Projecting signs should be limited in number and size. They should not obscure building facades.



Windows signs are encouraged. They should not exceed 10% of the total storefront.

## 2. Materials

- a. Signs shall be constructed of wood, metal or polycarbonate materials.
- b. Plastic is not an acceptable sign material.
- c. Canvas awnings which fit window and door openings are appropriate for signage.
- d. Soft indirect lighting is recommended.
- e. Internally illuminated or flashing portable signs are not acceptable [per sign ordinance].



### 3. Types/Placement

#### a. Commercial Buildings

- 1) Signs shall be installed in the signboard frieze.
- 2) Flush mounted flat signs are recommended.
- 3) Architectural details and ornamental features shall not be interrupted or covered.
- 4) Window signs (interior) are encouraged. Maximum 10% coverage of window area.
- 5) Awning signs (painted or embossed) shall cover no more than 20% of the awning
- 6) Projecting signs, with min. 9' clearance and not >18" from curb, shall not obscure building facades or interrupt the rhythm of the streetscape. Maximum 2% coverage of facade area
- 7) Under awning signs: Min. 9' clearance; maximum 20 sf.
- 8) Wall signs are permitted if the wall historically contained such a sign. (Unpainted brick shall not be painted).
- 9) Style and size of the mounting apparatus shall compliment the sign design.
- 10) Sign installation shall not damage historic fabric of building, e.g. all fastening bolts shall be drilled into mortar joints instead of brick face.
- 11) 1 allotment per wall may be transferred to non frontage wall.

#### b. Residential Buildings Adaptively Re-Used

- 1) Freestanding signs are recommended for adaptively re-used properties.
- 2) Well landscaped ground signs on low standards are most appropriate in historic districts.
- 3) Size shall be limited to prevent obstruction of buildings or breaks in rhythm of streetscapes.
- 4) Signage placed on the structure shall be in the form of small identification panels located near the entrance.

# APPENDIX A – Application for Certificate of Appropriateness

Pine Bluff Historic District Commission  
200 E. 8<sup>th</sup> Avenue  
Pine Bluff, Arkansas 71601  
(870) 730-2020

## APPLICATION FOR CERTIFICATE OF APPROPRIATENESS FOR MODIFICATION TO DEVELOPMENT OF HISTORIC PROPERTY LOCATED WITHIN A DESIGNATED HISTORIC DISTRICT

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Building Address	Historic Name of Building (if any)
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Owner's Name	Address	Phone Number
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Applicant's Name	Address	Phone Number
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Architect/Designer's Name (if applicable)	Address	Phone Number
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Contractor's Name	Address	Phone Number
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### PLEASE INDICATE THE TYPE(S) OF WORK PLANNED:

<input type="checkbox"/> REPAIRS	<input type="checkbox"/> REHABILITATION
<input type="checkbox"/> ADDITION	<input type="checkbox"/> NEW CONSTRUCTION
<input type="checkbox"/> DEMOLITION	<input type="checkbox"/> VARIANCE
<input type="checkbox"/> OTHER: _____	

**PLEASE INDICATE TYPE OF STRUCTURE**

\_\_\_\_\_ NEW BUILDING

\_\_\_\_\_ EXISTING BUILDING

a. Built in the year \_\_\_\_\_.

\_\_\_\_\_ FENCE OR WALL

\_\_\_\_\_ SIGN

\_\_\_\_\_ TERRACE, DECK, WALK, DRIVEWAY, OR PARKING LOT

\_\_\_\_\_ OTHER, PLEASE DESCRIBE \_\_\_\_\_

Please describe the work to be performed in detail. List each proposed exterior alteration to the building or property:

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Describe how any proposed changes to an existing structure will be in character with the architectural or historic aspect of the structure or site:

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Has the owner applied for or received any historic preservation grants or loans to assist with this project? \_\_\_\_\_

If yes, please briefly describe: \_\_\_\_\_

Do you request of the Pine Bluff Historic District Commission any variances on this project? \_\_\_\_\_

If yes, please describe and state justification: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### **ATTACHMENT CHECKLIST:**

The following information is required to be attached to this application, unless waived by the Pine Bluff Historic District Commission:

\_\_\_\_\_ Photo(s) (3-1/2" x 5" or larger) of existing conditions

\_\_\_\_\_ Site Plan

\_\_\_\_\_ Elevations

\_\_\_\_\_ Material Sample(s) and/or specifications

\_\_\_\_\_ Floor plans (only for new construction and additions)

### **COMMISSION MEETINGS AND FILING DEADLINES**

The Pine Bluff Historic District Commission meets regularly each month in the City of Pine Bluff's Mayor's conference room at 200 E. 8<sup>th</sup> Avenue. Meeting times and dates are available from the Economic and Community Development Department.

Notification of intent to file an application must be received in writing by the Historic District Commission at least twenty (20) days in advance of a meeting to allow time for public notification as required by the City of Pine Bluff. Completed applications must be submitted to the Economic & Community Development Department for review by the Historic District Commission at least seven (7) days in advance of the meeting. The Pine Bluff Historic District Commission will act on completed applications only.

The Applicant or his/her representative must attend the meeting and present his/her proposal to the Historic District Commission.

**APPEAL OF DECISIONS**

Decisions of the Historic District Commission may be appealed to the Jefferson County Circuit Court and written notice of intent to appeal must be given to the Pine Bluff Historic District Commission, City Hall, 200 E. 8<sup>th</sup> Avenue, Pine Bluff, AR 71601, within thirty (30) days of the decision. If there is no appeal, or court action, the decision of the historic District Commission shall be final.

I/We, as owner(s) of \_\_\_\_\_  
*(Street Address of Lot/Block/Subdivision)*  
do hereby authorize the filing of this application on my/our behalf.

\_\_\_\_\_  
(Printed Name) (Signature) (Date)

## **Notice of Intent to File for Certificate of Appropriateness**

The undersigned applicant intends to file for a Certificate of Appropriateness from the Pine Bluff Historic District Commission to undertake rehabilitation to an existing structure/element, or to undertake new construction located within a designated historic district in the City of Pine Bluff.

The Economic & Community Development Department has determined that the undersigned's intentions are subject to review by the Pine Bluff Historic District Commission. The applicant wishes to be placed on the agenda at the next meeting of the Pine Bluff Historic District Commission that occurs at least twenty (20) calendar days after the date of this notification.

The applicant agrees to submit a completed Application for Certificate of Appropriateness, along with all required attachments, seven (7) days prior to the meeting of the Pine Bluff Historic District Commission during which the applicant's request is scheduled to be reviewed.

On the basis of this Notice of Intent, the Pine Bluff Historic District Commission shall include the review of this application on its agenda and shall cause all required public notifications concerning the review of this application to be issued.

Applicant

\_\_\_\_\_ (print name)

\_\_\_\_\_ (signature)

\_\_\_\_\_ (address of property)

\_\_\_\_\_ (contact phone number)

\_\_\_\_\_ (date)

# **APPENDIX B - Pine Bluff Historic Commission By-laws**

## **Pine Bluff Historic District Commission**

### **Article I. Authorization**

The Pine Bluff Historic District Commission is established by Pine Bluff Ordinance No. 6133, pursuant to Arkansas State Act 882 of 1975 as amended.

### **Article II. Purpose of the By-laws**

It is intent of these bylaws to prescribe the organization of the Pine Bluff Historic District Commission; to provide for the equitable and expeditious implementation of procedures required by Arkansas statute and Pine Bluff ordinance, to direct the conduct of its affairs, to inform the impacted area of its proceedings and to maintain records of those results for the general public.

### **Article III. The Historic District Commission**

#### **A. Members and Terms**

1. Commission shall consist of seven (7) members appointed by the Mayor, subject to confirmation by the City Council and who shall be electors of the City of Pine Bluff holding no salaried or elective municipal office and shall include at least one (1) person who owns property within the proposed historic district.
2. The appointments to membership shall be so arranged that the term of at least one (1) member will expire each year, and their successor shall be appointed in a like manner for terms of three (3) years.
3. Vacancies shall be filled in like manner for the unexpired term.
4. Members who are appointed to fill vacancies for unexpired terms shall join the Commission at the next meeting following their appointment and confirmation.
5. The appointed authority shall have the power to remove any member of the Commission for cause and after public hearing; provided, however, any member of the Commission who shall be absent from three (3) or more consecutive scheduled calendar meetings may be removed from office without hearing upon certification of such fact by the secretary of the Commission to the Mayor.
6. The Commission shall elect a chair and vice chair annually from its own members at the last meeting of the year.
7. The commission may adopt rules and regulations in conformity with Arkansas law and the Pine Bluff Code 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.

#### **B. Officers**

##### **1. Chair and Vice Chair**

- a. The Chair and Vice Chair shall serve for a period of one (1) year. The Chair, and Vice Chair, may succeed him or herself in office but shall not serve consecutively for more than three (3) years.
- b. The Chair shall preside at all meetings and hearings of the Commission. In the event of the absence or disability of the Chair, the Vice Chair shall preside at all meetings and hearings of

the Commission. In the event of the absence of both the Chair and Vice Chair at any meeting, the oldest appointive member in point of service shall act as Chair during such meeting.

c. The Chair shall present to the Commission for its approval the names of all persons appointed to committees established by the Commission. The Chair shall designate one (1) member of such committee to serve as the committee Chair.

d. The Chair shall sign all approved minutes, and when authorized other documents on behalf of the Commission.

## **2. Secretary**

a. The Office of Secretary shall be held ex-officio by the Mayor's Office or his designated representative.

b. The Secretary shall attend all meetings of the Commission and be responsible for:

- (i) maintaining a record of the rules and regulations of the Commission;
- (ii) maintaining a record of the organization of the Commission and its staff;
- (iii) maintaining a record of the current membership of the Commission with their terms of office;
- (iv) preparing the agendas of items to be considered at a meeting.
- (v) keeping the minutes of each meeting;
- (vi) carrying on routine correspondence; and
- (vii) maintaining the files of the Commission.

## **C. Ex-Officio Members**

The following individuals will be non-voting (ex officio) members of the Pine Bluff Historic District Commission.

- 1<sup>st</sup> Ward City Council Member
- Chairman (or designee) Pine Bluff Planning Commission
- Chairman (or designee) City of Pine Bluff Community Development Committee
- Representative Pine Bluff Downtown Development, Inc.
- Representative Pine Bluff Historical Museum

## **Article IV. Meetings**

### **A. Regular Meetings**

#### **1. Date.**

The Commission shall, at the last regular meeting of each year, adopt a calendar of regular meeting dates for the forthcoming year as required by Ordinance

#### **2. Time.**

The Commission shall meet regularly as indicated by the adopted calendar.

#### **3. Place.**

The Commission shall meet regularly in the City Council Chambers Conference Room or such other places as directed by the Commission.

#### **4. Notice.**

**a. To the Commissioners:** The mailing of a copy of the agenda to each Commissioner one (1) week prior to the date set for a meeting shall constitute notice of such meeting. On the morning of the day of a meeting, each Commissioner shall be reminded of the meeting by telephone by the Secretary.

**b. To the General Public:** Legal Notice – Notice of public hearing on regulations, ordinances or amendments thereto, or applications for a Certificate of Appropriateness shall be published at least one (1) time in a newspaper having general circulation throughout the city at least fifteen (15) days prior to the hearing. Notice of public hearing on the establishment of a proposed historic district shall be provided by publication in a newspaper of general circulation in the city once a week for three (3) consecutive weeks, the first such notice to be at least twenty (20) days prior to the public hearing.

**c. To Applicant and Affected Property Owners:**

(i) Notice of public hearing on a Certificate of Appropriateness shall be sent to the applicant by regular mail postage prepaid at least twenty-five (25) days before the hearing. Notice of public hearing on a Certificate of Appropriateness shall also be sent to the owners of properties materially affected by any of the changes proposed in said application. Such notice shall be sent by certified mail return receipt requested at least ten (10) days prior to the hearing. The cost of such notice shall be paid by the applicant.

(ii) The properties within one hundred fifty (150) feet of an applicant’s property are deemed materially affected by the changes proposed in the application, unless otherwise determined by the Historic District Commission within thirty (30) days after receipt of the application.

#### **5. Procedure**

All meetings and public hearings of the Historic District commission are subject to the procedural requirements set out in Chapter 20 of the Pine Bluff Code pursuant to Arkansas statute and as amended from time to time.

##### **B. Called Meeting**

Special meetings may be called by the Chair, or at the request of the Secretary, or by a quorum of the commissioners, or by a majority of those present at a regular or called meeting. Notice of such meeting shall be given as prescribed for a regular meeting, unless such called meeting is to be held within less than three (3) days, in which case, notice by telephone shall suffice if a public hearing is not required and if Freedom of Information Act public meeting notice requirements are met. Announcement of a special meeting at any meeting at which a quorum of the Commission is present shall be sufficient notice to the Commissioners.

##### **C. Adjourned Meetings**

Where all applications cannot be disposed of on the day set, the Commission may adjourn from day-to-day or as necessary to complete the hearing of all items docketed. A majority vote of those present shall be required to adjourn.

## **D. Executive Session**

1. The Commission may, either before, during or after any meeting, sit in executive or private session. No official business shall be transacted during such session except privileged matters relating to personnel hired by the Commission as allowed by law.

## **Article V. Conduct of Business**

### **A. Order of Agenda**

All meetings shall be conducted in accordance with the agenda which shall enumerate the topics and cases in the following sequence:

1. Roll Call
2. Finding of a Quorum
3. Approval of Previous Minutes
4. Deferred Certificates of Appropriateness
5. New Certificates of Appropriateness
6. Other Matters
7. Adjournment

### **B. Order of Hearing**

At a hearing, the order shall be as follows:

1. Announcement of the Subject by the Chair.
2. Summary of Proposal and Report of Staff Findings and Recommendations by Secretary/Staff.
3. Petitioner's or Applicant's Presentation.
4. Objector's or Interested Property Owner's Presentation.
5. Petitioner's Rebuttal.
6. Questions and Discussion by Commissioners.
7. Commission Vote on the Request as Filed.
8. Additional Motion of Commission as May be Required to Dispose of an Issue. (Such motion shall be placed in the positive).

### **C. Standard Rules of Procedure**

Except as may otherwise be set forth in these by-laws, parliamentary procedure shall be as prescribed in the latest edition of Roberts' Rules of Order, Revised.

### **D. Special Rules of Procedure**

#### **1. Quorum**

A simple majority of the commission (4 members) shall constitute a quorum for the transaction of business.

#### **2. Vote and Proxy**

Each Commissioner, including the Chair, shall be entitled to one (1) vote. No commissioner shall cast a vote for another commissioner by proxy. Any member of the Commission who shall have an economic interest in any property or decision relation to such property, which shall be the subject matter of, or affected by, a decision of the Commission shall be disqualified from

participating in the public discussion or proceedings in connection therewith. Any commission member may upon disclosure of his or her interest participate in agenda meeting discussions of an informational nature concerning said subject. In the event that any member of the Commission is uncertain as to whether or not a conflict of interest exists, that member should obtain an opinion from the Office of the City Attorney before either participating in the discussion or voting on the application.

### **3. Motion and Voting on a Certificate of Appropriateness**

Any matter of business requiring action by the Commission may be presented by oral motion, and the members present may vote thereon by simple voice vote. In the case that said motion is to approve or deny a Certificate of Appropriateness, the chair of the Commission shall prepare and circulate to the other Commission members a statement of the reasons for approval or denial of the application. Said statement, including such comments as other members may wish to add, shall be returned to the Secretary of the Commission within fifteen (15) days of the Commission's action and shall become a part of the permanent record. In case of a split vote the Chair may ask for a show of hands. The minutes shall indicate the voting to be "denied" or "passed" and the name of any abstainer. Voting on election of officers in which there is a contest shall be by written ballot.

### **4. Majority vote**

- a. These rules may be amended or modified by an affirmative vote of not less than a simple majority of the commission (4 members), provided that such amendment be presented in writing at a regular meeting and action taken thereon at a subsequent regular meeting or as otherwise provided in Article VII of these by-laws.
  
- b. A majority of the full membership of the Commission shall be required in order to take final action of the issuance of a Certificate of Appropriateness.

### **5. Conduct of Hearing**

Public hearings shall be conducted informally, and the Chair shall make all rulings and determinations regarding the admissibility of evidence, the scope of the admissibility of evidence, the scope of the inquiry, the order in which evidence, objections and arguments shall be heard, and other like matters, except that any member shall be privileged to make inquiries personally and to call for a vote on any ruling of the Chair with which he does not agree, whereupon the vote shall determine the effective ruling. It shall be the purpose of the Chair to expedite all hearings, confining them to the presentation of only essential matters in the interest of saving time, but entertaining the presentation of sufficient matter to do substantial justice to all concerned.

**6.** The Secretary of the Commission shall affix an identification tag which includes the case number and an exhibit designation in sequence beginning with "A" to each item, visual or written, formally presented to the Commission at the time of the material's introduction to the Commission, which is designated by the applicant or others parties testifying before the Commission as a submission to form part of the record upon which the Commission makes its decision.

## **E. General Policies**

### **1. Formal Action**

No request to discuss an issue or issues at a public hearing which are not docketed for said hearing may be acted upon formally by the Commission.

### **2. Closing of Docket**

No application for a Certificate of Appropriateness shall be submitted to the Commission, or prepared by the Secretary for submission, unless the same has been filed in the required fashion and no later than the docket date established by the adopted calendar. The staff shall investigate and consider each application, advertise the hearing, and present its findings, on an area wide basis rather than an individual site basis.

### **3. Open Meetings**

All meetings of the Commission shall be open to the public as required by law (other than executive sessions).

### **4. Public Hearings**

All items for which Commission action is required by law or ordinance shall be made the subjects of open public hearings, and after public notice as prescribed by law or ordinance.

### **5. Public Records**

All minutes of commission meetings and all petitions, applications, reports and other documents on which action has been taken by the Commission shall be open to the public and available for inspection at reasonable times.

### **6. Reconsideration of Denied or Amended Applications**

#### **a. Expunging Actions**

The Commission may, when it deems necessary and for cause, expunge any motion and subsequent action in order to introduce a substitute motion for other action. The motion to accomplish such shall be made immediately and preceding the introduction of the next item of business on that agenda. When an item has been voted on and passed over for the next item of business, it shall not be recalled at that meeting for further action.

#### **b. Reconsideration**

No application for a Certificate of Appropriateness for property shall be considered if a former application embracing the same property or a portion thereof has been denied by the Commission within a period of 12 months preceding the application, except for cause and with unanimous consent of all members present at a regular meeting. If the Commission decides to rehear a case it will require legal ad, notice to owners, etc., as required for new application. If an application for a Certificate of Appropriateness for property embracing the same property or a portion thereof has been previously denied by the Commission, the Commission shall not grant a Certificate of Appropriateness pursuant to an application for a Certificate of Appropriateness for such property unless a material change has been made by the applicant, which change is clearly designated by the applicant in the application, in the proposed erection, alteration, restoration, moving or demolition of buildings, structures or appurtenant fixtures on

such property or portions thereof from that contained or proposed in the previous application(s) previously been denied by the Commission.

## **7. Withdrawals**

No application which has been docketed for public hearing and advertised for such hearing shall be withdrawn, except as follows:

- a. Except for cause and with a written request, five working days prior from the applicant of record, no case shall be withdrawn.
- b. When the public hearing has already been advertised, the Commission must authorize the withdrawal by motion in the public hearing.
- c. In the event the case is withdrawn after the public hearing has been advertised, that same case shall not be resubmitted for a period of one year
- d. No applicant shall be allowed to withdraw an application during the public hearing. Specific action must be taken by the Historic District commission to remove an item from the agenda.

## **8. Deferrals**

No application which has been docketed for public hearing and advertised for such hearing shall be deferred, except as follows:

- a. Except for cause and with a written request five working days prior from the applicant of record, no case shall be deferred.
- b. In the event a case may require an additional deferral, a renotification of property owners shall be required.
- c. No single request for deferral shall be granted for more than ninety consecutive days, except by unanimous vote of all members present.
- d. In no case shall more than two requests for deferral from an application be granted.
- e. In the public hearing, the Historic District Commission may for cause defer an application on its own motion. The length of the deferral shall be specified by the Commission in the motion.

## **9. Applicant Attendance at Meeting**

The applicant of each item docketed shall be presented or represented at the meeting and prepared to discuss the request.

## **10. Precedents**

No action of the Commission shall be deemed to set a precedent. Each item docketed shall be decided upon its own merit and circumstances attendant thereto.

## **11. Dissent**

If a member of the Pine Bluff Historic District Commission wishes to dissent from a majority opinion of the Commission, he or she shall communicate a written minority opinion to the following:

- a. All members of the Historic District Commission,
- b. The Secretary of the Historic District Commission who will note it in the record.

## **12. Submitted Materials**

All materials, written, graphic or otherwise, presented to the Commission for consideration shall become the possessions of the Commission for a period of 90 days after the Commission's action. In the event that legal measures contesting the Commission's decision are taken within this time period, said materials shall remain in the possession of the Commission until such time as these legal measures are exhausted.

## **Article VII. Design Guidelines**

It shall be the Commission's responsibility to see that the proposed Downtown Historic District Design Guidelines, adopted pursuant to Pine Bluff City Council Resolution No. 3580 are periodically reviewed for needed revision. A thorough review of the Design Guidelines shall be carried out, at a minimum, every five years.

## **Article VII. Amendments**

These by-laws may be amended or repealed by an affirmative vote of not less than a simple majority of members of the Commission. A proposed amendment, or a motion to repeal, shall first be presented in writing at a regular meeting and placed on the agenda of a subsequent regular meeting for action, unless ten days written notice has been given to all Commissioners, in which case action may be taken at any regular or called meeting.

## **Article VIII. Waivers**

Any procedural provision of these by-laws that is not required by Arkansas statute or Pine Bluff ordinance may be waived by a majority vote of the members present.

## Appendix C – Relevant City Ordinances

### Sec. 2-331. - Historic district commission.

(a) *Created.* There is hereby created and established the Pine Bluff Historic District Commission ("the commission"), pursuant to the authority contained in A.C.A. § 14-172-2-1 et seq.

(b) *Membership.* The commission shall consist of seven (7) members appointed by the mayor, subject to confirmation by the city council. Members shall be electors of the City of Pine Bluff, holding no salaried or elective municipal office, and shall include at least one (1) person who owns property within a proposed historic district. Members shall demonstrate a positive interest in historic preservation, possessing interest or expertise in architecture, history, urban or regional planning, building rehabilitation, real estate, or preservation or conservation in general.

(c) *Term.* Members shall be appointed for terms of three (3) years each, and shall holdover in office until their successors are appointed and qualified. At the first meeting of the commission, its initial members shall draw lots to determine their length of terms. Two (2) members shall serve for one (1) year; two (2) members for two (2) years, and the remaining three (3) members shall serve for three (3) years. Succeeding appointees shall serve three (3) terms, except when the appointee is appointed to fill the unexpired term of a member.

(d) *Compensation prohibited.* Members of the commission shall serve without compensation.

(Ord. No. 6133, § 1, 3-21-05)

### Sec. 2-332. - Officers, meetings and staff.

The commission shall elect a chairman and vice-chairman annually from its own members and shall meet at least four (4) times per year. The commission may adopt rules and regulations not inconsistent with the provisions of this division and state law. A simple majority of the commission shall constitute a quorum for the transaction of business.

(Ord. No. 6133, § 2, 3-21-05)

### Sec. 2-333. - Fiscal procedures.

(a) The commission shall subject to all fiscal procedures of the city. The commission may, subject to council appropriation, employ clerical and technical assistance or consultants and may accept money, gifts or grants, and use the same for such purpose.

(b) All money received by the commission, whether by appropriation or otherwise, shall be deposited in a separate account which shall be designated as the Pine Bluff Historic District Commission Fund. The funds shall be paid into the city treasury, and kept the finance director and city treasury shall segregate and maintain the monies apart from other funds of the city. The funds may be drawn upon by the authorized officers of the commission, upon properly authenticated vouchers and pursuant to the direction of the commission.

(Ord. No. 6133, § 3, 3-21-05)

**Sec. 2-334. - Duties generally.**

(a) The commission may conduct studies for the identification and designation of historic districts and sites. The commission may proceed at its own initiative or upon a petition from any person, group, or association. The commission shall maintain records of all studies and inventories for public use.

(b) The commission may make recommendations to the state historic preservation officer for the listing of a historic district or site in the National Register of Historic Places.

(c) The commission will cooperate with the Arkansas Historic Preservation Program ("AHPP") and the National Park Service ("NPS") in the pursuance of Certified Local Government ("CLG") status.

(d) The commission will serve as the official custodian of the city's history and will act as a point of contact for the public and for state and federal agencies in all matters concerning historic preservation within the City of Pine Bluff.

(Ord. No. 6133, § 4, 3-21-05)

**Sec. 2-335. - Duties specifically.**

(a) The commission shall make an investigation and report on the historic significance of the buildings, structures, sites, or surroundings included in a 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, or its successor agencies, and to the Pine Bluff Planning Commission for their consideration and recommendation. AHPP (or applicable state agency) and the planning commission shall give their recommendations to the historic district commission within sixty (60) days from the date of receipt of the report.

(1) Failure by these bodies to make recommendations within sixty (60) days after date of receipt shall be taken as approval of the report of the commission.

(2) Recommendations shall be read in full at the required public hearing to be held by the commission.

(b) The commission shall hold a public hearing on the establishment of the proposed 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 being 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 historic district.

(c) The historic district commission shall submit a final report with its recommendations and a draft of a proposed ordinance to the city council within sixty (60) days after the public hearing. The report shall contain the following:

- (1) 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.
- (2) A map showing the exact boundaries of the area or areas to be included within the proposed district or districts.
- (3) A proposed ordinance designed to implement the provisions of the Arkansas Historic Districts Act (A.C.A. § 14-172-201 et seq.).
- (4) Such other matters as the commission may deem necessary and advisable, including a statement of purpose and policy.

(d) The city council, after reviewing the report of the commission, shall take one (1) of the following steps:

- (1) Accept the report of the commission and enact the proposed ordinance therein; or;
- (2) 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 city council within ninety (90) days of such return; or;
- (3) Reject the report of the commission, stating its reasons therefore, and discharge the commission.

(e) Upon the creation of a district, the commission shall exercise the powers detailed in A.C.S. §§ 14-172-208—14-172-211.

(Ord. No. 6133, § 5, 3-21-05)

**Sec. 2-351. – Purpose.**

It is hereby 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 are public necessities and are required in the interest of the health, prosperity, safety and welfare of the people of this division.

The purpose of this division is to:

- (1) Effect and accomplish the protection, enhancement, and perpetuation of such areas and improvement 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;
- (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;
- (6) Strengthen the economy of the city; and
- (7) Promote the use of historic districts and landmarks for the education, pleasure, and welfare of the people of the city.

(Ord. No. 6188, § 1, 8-7-06)

**Sec. 2-352. - Commission powers.**

Without limiting the generality of the other provisions of this division by reason of the following unexclusive enumeration, the historic district commission (hereinafter referred to as the "HDC") shall have, in addition to the duties enumerated in Ordinance No. 6133, the authority to:

- (1) Adopt design review guidelines to be used when considering certificate of appropriateness applications. These guidelines will be based upon the Secretary of Interior's Standards for Rehabilitation and adapted specifically to Pine Bluff. Said guidelines must be approved by the governing body of the City of Pine Bluff prior to implementation.
- (2) Conduct surveys and studies of neighborhoods, areas, places, structures, objects and improvements within the City of Pine Bluff for the purpose of determining those of distinctive historic, community, architectural, or archeological interest or value.
- (3) Nominate buildings, structures, objects and historic districts to the National Register of Historic Places.
- (4) Recommend to the city council for submission to the planning commission the adoption of ordinances designating areas as having special historic community or architectural value as "historic district(s)" and add these historic districts to the provisions of this division.
- (5) Keep a register of all properties and structures that have been designated as historically significant, including all information required for each designation.
- (6) Obtain the services of qualified persons to direct, advice and assist the historic district commission.

(7) Request and receive any appropriate information, cooperation, assistance or studies from any city departments, boards, agencies or commissions and any joint city-county departments, boards, agencies or commissions.

(8) Advise and assist owners of historic properties within historic districts on physical and financial aspects of preservation, renovation, rehabilitation, and reuse, and on procedures for inclusion on the National Register of Historic Places.

(9) Promote the education and understanding of Pine Bluff's heritage.

(10) Hold public hearings to review applications for certificates of appropriateness.

(11) Periodically review the Pine Bluff Zoning Ordinance and recommend to the planning commission and the city council any amendments appropriate for the protection and continued use of property within historic districts.

(12) Review and make recommendations to the planning commission on all conditional uses, rezonings, and variances that affect properties within historic districts.

(13) Testify before relevant boards and commissions on any matter affecting architecturally and/or historically significant properties.

(14) Destroy, exchange or otherwise dispose of, in accordance with the law, any materials in its possession, except borrowed materials, which it may find to be worthless or surplus to its needs.

(15) Establish and make reasonable charges for furnishing copies of materials in its possession or for sales of historic memorabilia or signs.

(16) Expend any moneys arising from grants, contributions or gratuities, and receive bequests or donations of real or personal property and convert into money any such property which cannot be used in the form received, and expend the same for any of the functions to be performed thereunder.

(17) Cooperate with the Arkansas Historic Preservation Program, historical associations and other non-profit organizations devoted to the history of this city and state.

(18) Take such other action, not inconsistent with law, as it shall deem necessary in the performance of any of its functions.

(19) Adopt (or amend) its own rules and regulations by a vote of not less than two-thirds (2/3) of all members present and voting.

(Ord. No. 6188, § 2, 8-7-06)

**Sec. 2-353. - Historic district commission administrator.**

The mayor shall appoint a historic district commission administrator, who shall carry out the administrative functions of the historic commission as needed to implement this division.

The administrator shall be responsible for conducting the following tasks, and other related tasks as deemed appropriate by the commission and directed by the mayor:

- (1) Preparing minutes of the commission.
- (2) Accepting for filing with the HDC the applications for certificates of appropriateness.
- (3) Handling clerical duties for the HDC, such as preparation of applications for certificates of appropriateness packages for the HDC, to include but not be limited to preparation of legal notices for HDC public hearings, notification of parties necessary for HDC public hearings, and, preparing HDC agendas.

(Ord. No. 6188, § 3, 8-7-06)

**Sec. 2-354. - Definitions.**

Unless specifically defined below, words or phrases shall have the same meaning they have in common usage.

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

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

*Alteration.* Any project involving change of or addition to an existing building.

*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 the guidelines for review adopted by the historic district commission.

*Building.* Any structure having a roof supported by columns or walls for the housing or enclosure of persons, animals or chattels.

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

*Certificate of economic hardship.* A certificate issued by the historic district commission waiving the requirement for a certificate of appropriateness due to significant financial constraints of the property owner.

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

*Contemporary.* Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

*Detailing.* Architectural aspects that, due to particular treatment, draw attention to certain parts or features of a building.

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

*Demolition by neglect.* The destruction of a building or structure through abandonment or lack of maintenance.

*Design guidelines.* Criteria developed by preservation commissions to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

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

*Entrance area.* 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.* The architectural style, 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.

*Façade.* A face of a building.

*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.

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

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

*Massing.* Volume, magnitude or overall size of a building.

*Ordinary maintenance.* Those improvements which do not change but simply upgrade a structure.

*Owner of record.* The person, corporation, or other legal entity listed as owner on the records of Jefferson County.

*Preservation.* The maintenance of a property without significant alteration to its current condition.

*Proportion.* Relationship of height to width of the building outline as well as individual components.

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

*Rehabilitation.* The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

*Restoration.* The process of returning a building to its condition at a specific time period, often to its original condition.

*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.

*Roof area.* The outside covering of a building or structure extending above the vertical walls including the form, material, and texture of the roof, including the slope, pitch and spacing of roof covering. Roof area also includes but is not limited to size, design, number, and location of dormers; the design and placement of cornices; and the size, design, material, and location of chimneys.

*Scale.* The relative dimension, size, degree or proportion of parts of a building to one another or group of buildings.

*Siting.* Location of a building in relationship to the legal boundaries and setbacks, adjacent properties, and the natural conditions of the site.

*Structure.* Any improvement on the land that extends above ground level.

*Texture.* The visual or tactile surface characteristics created by shape, arrangement and distribution of the component materials.

*Wall areas.* The vertical architectural member used to define and divide space. This includes but is not limited to kind, texture, and exposure of wall sidings and trims and the location, number, and design of all window and door openings.

(Ord. No. 6188, § 4, 8-7-06)

**Sec. 2-355. - Certificate of appropriateness required.**

No building or structure, including but not limited to masonry walls, fences, light fixtures, steps and paving, other appurtenant fixtures, or other elements set forth in design guidelines, shall be erected, altered, restored, moved, or demolished within said historic district until after an application for a certificate of appropriateness as to the exterior architectural features has been submitted to and approved by the HDC.

(1) No building permit, zoning ordinance, certificate of zoning compliance, or other permit or certificate shall be granted for purpose of constructing or altering structures until an application for a certificate of appropriateness as to the exterior architectural features has been submitted to and approved by the HDC.

(2) A certificate of appropriateness shall be required whether or not a building permit is required.

(3) In its deliberations under this division, said HDC shall not consider interior arrangement or use.

(Ord. No. 6188, § 5, 8-7-06)

**Sec. 2-356. - Determination on an application.**

Within a reasonable amount of time, not to exceed thirty (30) days after the filing of an application for a certificate of appropriateness with the HDC administrator, the HDC shall make a preliminary determination as to the properties, if any that will be materially affected by any of the changes proposed in said application. The HDC shall promptly 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 HDC on said application. A notice of the public hearing shall be published at least one (1) time in a newspaper having circulation throughout the City of Pine Bluff a minimum of fifteen (15) days prior to the hearing.

(1) The HDC, at the public hearing, shall hear all persons desiring to present information regarding the application. The HDC shall act on such application for certificate of appropriateness within a reasonable period of time. The HDC shall determine whether the restoration, rehabilitation, renovation, preservation, alteration, construction, moving or demolition of buildings, structures, or appurtenant fixtures involved will be appropriate to the preservation of the historic district. If the HDC determines that a certificate of appropriateness should not be issued, it shall place upon its records the reasons for such determination. The HDC shall immediately notify the applicant of its determination.

(2) Proposed repairs, alterations, new construction, moving or demolition in the historic district shall respect and relate to the special character of the district. In making its determination, the HDC shall consider without being limited to the following criteria:

- 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; and
- d. Any other factor, including visual and aesthetic, considered pertinent.

(3) The HDC shall encourage proposed changes which reflect the original design of the structure, based on photographs, written description or other historical documentation, and shall 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.
- d. Contemporary design shall not be excluded from consideration.

(4) When evaluating the general compatibility of alterations to the exterior of any building in the historic district, the HDC shall consider, but not be limited to, the following factors within the building's area of influence:

- a. Siting;
- b. Height;
- c. Proportion;
- d. Rhythm;
- e. Roof area;
- f. Entrance area;
- g. Wall areas;
- h. Detailing;

- i. Facade;
- j. Scale;
- k. Massing.

(5) New construction shall be judged on its compatibility with the existing neighborhood and area of influence.

(6) Additions to existing buildings shall be judged in the same manner as new construction and shall complement the design of the original building.

(7) No change shall be made in the scope of work for any building permit after issuance of a certificate of appropriateness without resubmitting to the HDC and receiving approval in the same manner as provided above.

(Ord. No. 6188, § 6, 8-7-06)

**Sec. 2-357. - Demolition.**

(a) If the application for a certificate of appropriateness involves the demolition of a building which the HDC initially determines to be an inappropriate demolition, then the HDC may defer the matter until such time as it has had an opportunity to consider the following alternatives to the demolition of subject property:

- (1) Sources of funding for preservation and restoration activities if lack of such funds is the reason for the request to demolish.
- (2) Adaptive use changes.
- (3) An attempt to find a purchaser for the property who would maintain the building in a suitable and acceptable manner.
- (4) The feasibility of moving the building to another appropriate location.
- (5) Any such other solution as may be deemed advisable and in keeping with the spirit and intent of this division.

(b) The owner or other person having legal custody of any building or structure within a historic district shall keep the structure properly maintained and repaired in order to prevent demolition by neglect. However, during the time the HDC is considering any one of the alternatives above, progress reports shall be made by the HDC and/or its staff at its regularly scheduled meeting. If, at the expiration of six (6) calendar months from the date of the first public hearing of an application for demolition, the HDC has not found a viable alternative to the demolition of the property, the HDC 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 HDC may hear such matters as are considered necessary or desirable to be fully advised of all facts and circumstances pertaining to the proposed demolition. At the second public hearing, the HDC may immediately announce its decision or take the matter under advisement to its next regularly scheduled meeting 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 HDC 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 HDC shall consider the application as having been approved and shall issue a certificate of appropriateness.

(Ord. No. 6188, § 7, 8-7-06)

**Sec. 2-358. - Economic hardship.**

In addition to considering the matters brought to the attention of the HDC and the criteria set out above, the HDC may determine that failure to issue a certificate of appropriateness will involve a substantial economic hardship to the applicant.

- (1) It shall be the incumbent on the applicant to demonstrate economic hardship to the HDC.
- (2) If the property is a significant historic and community resource, the HDC may invoke up to a ninety (90) day delay of proposed work. During this period of delay, the HDC shall propose suitable alternatives to the proposed work for the applicant to investigate. The applicant, with the assistance of the HDC and/or city staff, shall investigate the feasibility of the proposed alternatives, and report their findings to the HDC. If the applicant fails such, the HDC may consider this failure in their deliberations.
- (3) If, after the end of the ninety (90) day delay period, no reasonable use can be found or economic return can be obtained and there has been no substantial detriment to the historic district, the HDC may issue a certificate of economic hardship approving the proposed work. If the HDC finds otherwise, it shall deny the application for certificate of economic hardship, and record in its records the reasons therefore.

(Ord. No. 6188, § 8, 8-7-06)

**Sec. 2-359. - Demolition by neglect.**

The owner or other person having legal custody of any building or structure within a historic district shall keep the structure properly maintained and repaired. It will be the responsibility of such owners to repair a structure if it is found to have deterioration, including but not limited to:

- (1) The deterioration of exterior walls or other vertical supports;
- (2) The deterioration of external chimneys;

- (3) The deterioration of roofs or other horizontal members;
- (4) The deterioration or crumbling of exterior plasters or mortar;
- (5) The ineffective waterproofing of exterior walls, roofs, foundations, including broken windows or doors;
- (6) The peeling of paint, rotting, holes and other forms of decay;
- (7) The lack of maintenance of surrounding environment, e.g., fences, gates, sidewalks, steps, signs, ancillary structures, and landscaping; and
- (8) The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition or conditions.

The HDC shall notify the property owner of any violations of these maintenance requirements by mail, giving details of the violation along with a time period for remedy of the violation and consequences of failure to remedy the violation, as provided in section 2-343 of this division.

(Ord. No. 6188, § 9, 8-7-06)

**Sec. 2-360. - Work not requiring a certificate of appropriateness.**

(a) Nothing in this division 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, materials, or outer appearance. Such ordinary maintenance will not require a certificate of appropriateness. For the purposes of this division, proposed work consisting only of a change in exterior paint color shall be considered ordinary maintenance.

(b) This division shall not prevent the restoration, rehabilitation, renovation, preservation, alteration, construction, or demolition of any such feature that the building inspector or similar agent of the city shall certify is required for the public safety. In emergency situations, threatening life, limb or significant property damage, work may be authorized by the City of Pine Bluff without a certificate of appropriateness. Such work shall be done in accordance with the principles and specific criteria adopted under this division. When work is performed by city staff or utility companies under this emergency clause, the HDC shall be so notified by the next business day.

(c) This division shall not prevent the restoration, rehabilitation, renovation, preservation, alteration, construction or demolition of any such feature under a permit issued by a building inspector or similar agent of the city prior to the effective date of the establishment of said historic district.

(Ord. No. 6188, § 10, 8-7-06)

**Sec. 2-361. - Applicability to city and utilities.**

Work done by the City of Pine Bluff and by public utility companies within historic districts shall be subject to the provisions of this division. The HDC shall consider these certificates in accordance with the procedures and standards applicable to individual certificates.

(Ord. No. 6188, § 11, 8-7-06)

**Sec. 2-362. - Appeal.**

The HDC may adopt, within its own rules, procedures for addressing aggrieved applicants or reconsidering prior decisions. Any applicant still aggrieved by the determination of the HDC may, within thirty (30) days after the making of such decision, appeal the determination of the HDC to the Circuit Court of Jefferson County, Arkansas.

(Ord. No. 6188, § 12, 8-7-06)

**Sec. 2-363. - Enforcement.**

In the event that work being performed is found not to be in accordance with the certificate of appropriateness, or upon notification of such fact by the historic district commission and/or city staff, the building inspector shall have the authority to and shall issue a stop work order. A stop work order shall be in writing and shall be given to the owner of the property, or to the owner's agent, or to the person doing the work. Upon issuance of the stop work order, the cited work shall immediately cease. The stop work order shall state the reason for the order and the conditions under which the cited work is authorized to resume. Any person who shall continue any work after having been served with a stop work order, shall be guilty of a misdemeanor and liable to a fine of not less than ten dollars (\$10.00) nor more than five hundred dollars (\$500.00) for each day they continue work. A decision as to whether to continue the stop work order or lift the order shall be made by the HDC within five (5) business days. Prosecution under this section shall not preclude the commission from seeking injunctive relief.

(Ord. No. 6188, § 13, 8-7-06)

## Appendix D – GLOSSARY OF TERMS

### *Additional Definitions Not Included in the Establishing Ordinance contained in Appendix C: Relevant Ordinances*

#### 1. Procedural Definitions

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

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

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

#### 2. Technical Definitions

***Appropriate:*** Especially suitable or compatible.

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

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

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

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

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

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

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

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

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

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

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

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

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

**Capital:** The head of a column or pilaster.

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

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

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

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

**Column:** A circular or square vertical structural member.

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

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

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

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

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

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

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

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

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

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

**Dormer Windows:** A window that projects from a roof.

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

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

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

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

**Engaged Column:** A round column attached to a wall.

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

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

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

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

**Fenestration:** The arrangement of windows on a building.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

***Harmony:*** Pleasing or congruent arrangement.

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

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

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

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

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

***Jack Arch:*** (see Flat Arch)

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

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

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

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

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

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

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

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

**Massing:** The three-dimensional form of a building.

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

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

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

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

**Mullion:** A heavy vertical divider between windows or doors.

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

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

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

**Obscured:** Covered, concealed, or hidden from view.

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

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

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

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

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

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

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

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

**Pitch:** The degree of the slope of a roof.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Sill:** The bottom crosspiece of a window frame.

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

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

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

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

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

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

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

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

**Turret:** A small slender tower.

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

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

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

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

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

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