



ROGERS COMMERCIAL HISTORIC DISTRICT DESIGN GUIDELINES

A Guide to Rehabilitation & New Construction

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Section 1

The design review process intends to promote preservation of historic, cultural, and architectural heritage within the Rogers Commercial Historic District. The goal is to maintain downtown as a cohesive commercial and civic center and prevent inappropriate alteration or demolition of historic structures.

Design Review and Certificates of Appropriateness

Changes to buildings in the Rogers Commercial Historic District require review and approval from the Rogers Historic District Commission in the form of a Certificate of Appropriateness (COA).

The current application and review process is detailed in *Chapter 24 of the Rogers Code of Ordinances*. The Rogers Historic District Commission shall not consider interior arrangement or use, and it is important to note that not all design elements governed by these guidelines require a COA.

Based on the proposed scope of work, a COA application shall be placed into one of the following categories:

CATEGORY I: Ordinary Maintenance

This category is constituted by exterior repairs with no change in design, color, material, or appearance. Work includes repainting with same color(s), minor repairs with no additions or removals, replacing rotted porch flooring, damaged exterior surface and/or trim, rusted screening or surface-mounted gutters, roofing of same type and color, or essentially similar work.

CATEGORY II: Exterior Changes Not Affecting Surrounding Property

This category includes repainting structures in original or authentic color(s), restoring to original design or appearance, minor removals such as removing porches or enclosures not part of the original structure, additions that reconstruct original features, or essentially similar work not materially affecting surrounding property owners by changing neighborhood character. This category includes building signage.

CATEGORY III: Exterior Changes Affecting Surrounding Property

This category includes construction of new additions which previously never existed, building new or demolishing buildings and outbuildings, removing original features or detailing from a building such as doors, windows, or trim, or essentially similar work which materially affects surrounding property owners.

Contact Information and Additional Resources

The Department of Community Development is available for process guidance and can provide applications, approved color palettes, and other design review materials.

Dept. of Community Development
City of Rogers
301 W Chestnut Street
Rogers, AR 72756
(479) 621-1186

The Rogers Historical Museum has an extensive collection of photographs, documents, maps, oral histories, and books on the history of Rogers. Check with the Museum for information on the history of your building when planning changes to the exterior. The Rogers Historical Museum is located at 322 S. 2nd Street, (479) 621-1154.

Section 2

The use of these design guidelines is intended to assist all property owners in the Rogers Commercial Historic District when planning a project that will alter the exterior of properties and assure that new construction is in character with the important elements of the existing historic fabric both in scale and appearance.

Introduction to Design Guidelines

The Rogers Commercial Historic District (RCHD) Design Guidelines are based on design principles and preservation standards set by the United States Department of the Interior and used by other states and historic district commissions across the country. Most importantly, the guidelines have been created mindful of the unique history, environment, and architectural flavor of Rogers, Arkansas.

Design guidelines include information about community policies regulated locally through the Rogers Historic District Commission. Information included is intended to provide a common basis for making decisions about exterior changes to buildings that may affect individual properties or the overall character of Rogers's downtown. As a communication tool between the Rogers Historic District Commission and the public, these guidelines describe the context of Rogers' commercial downtown in terms of its history and its buildings as a whole.

The guidelines are a pro-active document that can direct all interested parties concerned with the elements of restoration, additions and new construction in the RCHD to a proper approach for the resolution of design problems. They do not dictate solutions, but define a range of appropriate responses to a variety of specific design issues found within the historic district. Preserving historic resources makes good economic sense by increasing property and resale values. A vital and attractive historic commercial district promotes a city's overall quality of life and illustrates its commitment to its heritage and identity.

The guidelines provide the City of Rogers, through the Rogers Historic District Commission, a basis for making informed, consistent decisions necessary to maintain the historical integrity of the historic downtown. Design guidelines are written for use by the lay-person to plan improvements. Property owners are strongly encouraged to work with qualified design professionals in planning improvements to their properties periodically from the date of adoption of these guidelines. The Rogers Historic District Commission should review the design guidelines and any proposed changes made available for public comment prior to revision.

Who Uses Design Guidelines?

Property Owners

All owners of properties within the RCHD should refer to the guidelines when planning changes or additions to their properties in the downtown. The guidelines provide information on downtown and its buildings and the care of them.

Rogers Historic District Commission

The Rogers Historic District Commission administers the review of proposed work in the historic district. In doing so, it considers how each project will meet the guidelines.

The Community

The design guidelines give the community an appreciation for Rogers' historic downtown and understanding of what is needed to maintain and build on that historic integrity. The guidelines state the City's expectations to the community for the RCHD.

Philosophy of Design Guidelines

The RCHD is the heart of the city. The buildings in this area serve as links to the city's heritage. The uniqueness of the small American downtown commercial district has rapidly disappeared with the development of suburban shopping and business districts over the past fifty years. Forward-looking communities that maintain and preserve their historic downtowns reap the benefits of growth and economic stability in the heart of their cities. Cities throughout the country with historic districts save part of their local history and experience increased tourism.

A vital and attractive historic downtown district promotes a city's overall quality of life and illustrates its commitment to its heritage and identity. Preserving historical resources increases property and resale values, thereby benefiting the overall community.

The principal approach of 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 features like doors, kickplates, windows, storefronts and ghost signs; MAINTAIN first floor storefront and display windows because they are integral to the historic character; and PROTECT original setting of the building to ensure its integrity.

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

These design guidelines are divided into three major categories:

1. Existing buildings
2. Additions to existing buildings
3. New construction, relocation, and demolition

The guidelines should serve as a framework for use by the property owner within the district in understanding their obligation. The Rogers Historic District Commission should reference the guidelines in reviewing COA applications in a combined effort to preserve the unique character of downtown Rogers. While the continuity of the RCHD's overall character should be respected, a certain degree of flexibility is appropriate in renovation work and in the design of new buildings.

Design Goals for the RCHD

- Protect the integrity and the historic aspects of Rogers.
- Foster a sense of community pride in the history of Rogers.
- Convey a sense of identity and consistency in the RCHD.
- View the historic buildings within the district as a collection unique in its time and place.
- Preserve the historic value through design and cooperation within the district.
- Revitalize, maintain, and promote the growth and economic stability of the RCHD and thereby the city.
- Encourage community interest and promote pedestrian activity.
- Promote community development through partnerships among residents, businesses, organizations, and government.
- Enhance and protect property values and promote investments.
- Provide technical assistance and guidance for the regulation and implementation of all projects within the district.

Design Goals for the Treatment of Historic Properties

- Preserve the integrity of each individual historic structure.
- Maintain the character-defining features of each building.
- Avoid alterations that would remove or obscure historic character.
- Enhance the perception and appearance of historic character.
- Restore damaged historic features.
- Reconstruct missing historic features (where adequate documentation exists).
- Remove non-contributing alterations with minimal stress to the structure.

Design Goals for New Buildings and Alteration of Non-Historic Structures

- Accommodate change, in a manner that is compatible with the historic character of the RCHD, without imitating it.
- Preserve and enhance the historic, architectural, and cultural features of the RCHD.
- Minimize negative impact on existing adjacent properties.
- Preserve and enhance a sense of time and place in downtown Rogers.

National Register and Local Ordinance Historic Districts

The Rogers Commercial Historic District was listed on the *National Register of Historic Places* on January 28, 1988, in response to local effort and the recognition of the importance of the historic buildings in the downtown area. The National Register district was expanded in 1993, 1998, and 2002.

The National Register of Historic Places is the country's official list of historically significant properties worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is administered by the National Park Service under the Secretary of the Interior. Documentation on properties listed on the National Register of Historic Places is located in the National Archives. This extraordinary collection provides an important perspective for a complete understanding of the historical and cultural foundations of the United States.

A listing in the National Register is a recognition of the significance of that property to the nation, the state, and the community and a consideration in the planning for federal or federally assisted projects; eligibility for state and federal tax benefits; and qualification for federal assistance for historic preservation, when funds are available.

The National Register achieves the following:

- Identifies historically significant properties.
- Documents the historic character of the district.
- Designated areas are based on uniform national criteria and procedures.
- Establishes district boundaries tightly, based on the location of intact historic properties in the area.
- Provides a limited degree of protection from the effects of federally funded projects.
- Qualifies property owners for federal and state grants for preservation purposes, when available.
- Does not restrict the use or disposition of the property or obligate property owners in any way.
- Does not require conformance to design guidelines or preservation standards unless specific preservation incentives such as tax credits or grants are involved.
- Does not prevent the demolition of historic buildings and structures within designated areas.

A local ordinance historic district offers protection for properties within the RCHD by providing a design review process, under the provisions of the Historic District Act (Arkansas Acts 1963, No. 484, Section 1).

The statute establishes a procedure for enacting local historic district ordinances. The City of Rogers adopted ordinance 04-119, under this enabling legislation on October 12, 2004. The ordinance designates the RCHD as a local historic district, requiring design review of all changes made to the exteriors of properties within the area.

The local historic district ordinance means that an additional approval, beyond the normal municipal building permit, is required for most exterior changes, new construction, or demolition to properties in the RCHD.

Local Ordinance Historic Districts achieve the following:

- Protect a community's historic areas through a uniform design review process.
- Protect the historic character and quality of the district.
- Areas are designated based on local criteria and local procedures.
- Establish district boundaries based not only on the location of historic resources, plus other preservation and community planning considerations.
- Provide no tax incentives for preservation.
- Provide no additional protection from the effects of federally funded projects.
- Do not qualify property owners for federal or state grants for preservation projects.

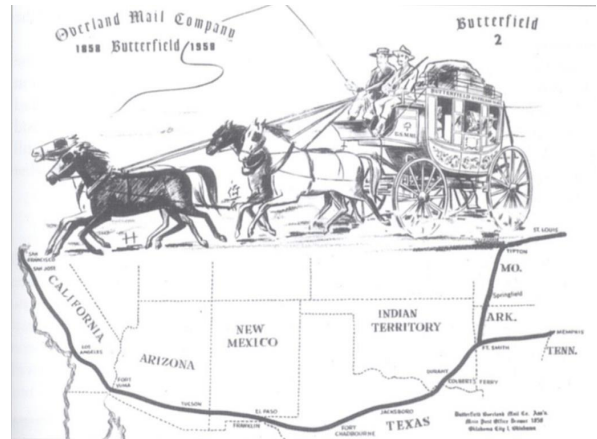
- Do not restrict the use of the property.
- Do not require property owners to make improvements.
- Require local commission review and approval, based on conformance to local design guidelines.
- Provide for review of proposed demolition and may prevent or delay proposed demolitions to allow for alternative action.

Section 3

For the goals of the design guidelines to be obtainable and successful, it is critical that the existing character of Rogers reflected in its unique history not only be known but be appreciated through its historical structures.

Historical Overview of Rogers

Towns along the railroad tracks were often named for people associated with the train. Rogers was aptly named for Captain C.W. Rogers, the general manager and vice president of the St. Louis & San Francisco railroad. Rogers and his wife took an active part in the town during its early years. (Rogers Historical Museum.)



The Butterfield Overland Route

Rogers is situated in the plateaus of the Ozark Mountains and surrounded by the natural beauty of fertile valleys, rolling hills and flatlands covered with a wide variety of hardwoods and cedar and pine. The land is a mixture of limestone and flint gravel providing good drainage for fruit trees and in many places resulting in natural sparkling clean springs. Although isolated by the steep ruggedness of the Ozark Mountains, the region is archeologically documented to have had occupation as far back as 8,000 years.

The early inhabitants lived in small family groups under bluffs and ledges sustained by a great abundance of game (elk, deer, bear, turkey, and even small herds of buffalo). The first Europeans (De Soto, Jolliet and Marquette, Cavalier, and la Salle) began exploring parts of Arkansas in 1541. None reached as far as the northwest corner of the state but they did learn that the region was considered to be the ancient hunting grounds of the Osage Nation. The Osage lived then in what is now lower Missouri but fiercely defended their prized hunting grounds to the south.

Conflicts erupted between tribes as more eastern tribes were pushed west. In 1803 President Thomas Jefferson purchased the Louisiana Territory from France to help relieve the growing tension in the young country. Part of the newly acquired land was planned for the resettlement of the eastern tribes. This only caused more conflict over hunting rights between the Osage, the displaced tribes and a newcomer, the white settler. The New Madrid earthquake of 1811 drove the Cherokee into the Ozark Mountains along with many settlers who were offered by an act of Congress, an equal exchange for their ravaged land in the delta for public land to the west.

President James Monroe signed into law the Arkansas Territory on 1819, which included part of Oklahoma. In an attempt to resolve the hunting grounds issue, William Lovely, a Cherokee agent, purchased a portion of the ancient hunting grounds from the Osage which included part of Benton County and nine other counties and gave it to the Cherokee. All white settlers were moved out of the area and kept out by federal troops.

Lovely County as it became known was abolished in 1828, the Cherokees were removed and white settlers returned. Some returned from Oklahoma where they had lived since being expelled. Others came from the east, passing by the diseased low lands of the Mississippi River valley in favor of the high mountain plateaus. The long standing reputation as an area of good hunting attracted many but it was the natural beauty and the abundance of clean water that made homesteading attractive. Countless springs filled the creeks and rivers that flowed through valleys of virgin timber.

It is understandable that many of the prominent early residents of the area were mill owners. For it was at the mills that a hopeful settler could get the timber cut and planed that he needed to build his family a house. And it was at the mill where he would have his harvest ground into flour and meal. One of those notable millrights was Peter Van Winkle, who built his steam powered mill on a narrow stretch of Little Clifty Creek in 1858. The mill became the largest in the region and was responsible for producing a great deal of the lumber used in many of the buildings through the City of Rogers. Today much of Van Winkle's timber lands and the site of his mill and home are the property of the State of Arkansas. The natural beauty of the area and the historical legacy of Peter Van Winkle are being preserved within the Hobbs State Park-Conservation Area. Another important mill was on Prairie Creek. Operated by Christian Sager and Fredrick Green, the water-powered cabinet shop made furniture for the region including some that can still be seen today at the Rogers Historical Museum. These early entrepreneurs, not only became civic and political leaders, but their businesses provided the foundation necessary to build a growing economy.

Arkansas became a state on June 15, 1836 and that same year Benton County became official after finally escaping land grabs from Carroll and then Washington County. The new county and its county seat, Bentonville, were named in honor of Missouri Senator Thomas Hart Benton. Robert and Elisabeth Sikes moved to Benton County from Alabama by way of Tennessee and settled on land that would become the site of downtown Rogers.

Robert Sikes amassed two hundred and sixty acres in the Rogers area before he died in 1856. He willed forty acres to each of his five children. There was still no town, only a community, but the site became a common point for many different routes. The first historical route to pass through the Rogers area was a state road (later known as the Old Wire Road) which followed a much older Indian trail. This road was part of the Military Road from St. Louis to Fort Smith. It came to be known as the Old Wire Road because of the telegraph lines strung along the route during the Civil War.

The Butterfield Overland Mail Company began operation in 1858. Two mail routes ran weekly from St Louis through Rogers, with a stop at Callahan Tavern. Both routes continued on to Fort Smith from where one turned west to San Francisco and other east to Memphis. Horseback mail carriers were soon followed by Butterfield horse-drawn stagecoaches. The Rogers area had become an important link in the progress of our expanding country.

This seemingly ideal location would become a troubled spot once the Civil War broke out. The land now had strategic value to generals and their armies. Because the routes through Rogers were important both for transportation and communication, numerous skirmishes were fought in the surrounding area, resulting in the death of civilians and the burning of many homesteads. The Battle of Pea Ridge was the decisive conflict which resulted in the Union eventually taking control of the State of Arkansas. The ravages of the war and the failure of Arkansas banks caused many to leave for surrounding states. B.F. Sikes left his forty acres in the Benton County for Tennessee. But when he heard a rumor that a railroad was going to be built though Northwest Arkansas he returned. He bought the land his siblings had inherited from their father. Sikes was able with his large section of land, along with an additional twenty acres donated for a roundhouse, to convince the St. Louis and San Francisco Railroad not only to come through but to stop at the yet unnamed community.

The Frisco Railroad, as it became known, was the cohesive force needed to bring the independently minded, scattered homesteaders and enterprising businessmen together. The first train, number 17, arrived May 10, 1881. Awed and inspired by this unique sight, the people who had gathered from all over the county almost immediately set about establishing a town. An acting city government was organized and a name chosen. In honor of Captain Charles Warrington Rogers, general manager of the St. Louis and San Francisco Railroad, the city that sprang up around the railroad was named officially Rogers. This act demonstrated the sense of indebtedness the people of Rogers felt but also hitched the future of their young city to the railroad.

Rogers was incorporated June 6, 1881, just short of one month after the first train arrived. Within a month, a little over six-hundred citizens voted in Rogers' first election for mayor and city council. Rogers was on its way to becoming the most progressive and promising city in Benton County.

J. Wade Sikes, the brother of B.F. Sikes, was elected as the first Mayor. B.F. Sikes was in charge of the regional post office. He moved his post office from Cross Hollow to Rogers and hired John P. Hely to plat out the town's first fifteen blocks. The two main streets were laid out on either side of and parallel to the railroad tracks with five blocks on the eastern side of the tracks and ten blocks on the western side. A second plat, filed in August 1902 added an additional

nineteen blocks to the town. The town of Rogers was now positioned to take advantage of its surrounding natural resources and unique position in the transportation of mail, people, and goods. Captain Rogers and his wife, Mary Shaw Rogers, were proud of the honor and both took a hand in developing the scattered settlement into a city of distinction. Mary Shaw led the effort to establish the first church.

By the late nineteenth and early twentieth century, Benton County, Arkansas had become one of the leading apple-producing counties in the United States. Situated along the rail line in the heart of “The Land of the Big Red Apple”, Rogers' importance grew as a shipping point for apples and a trade center for the surrounding area. By the 1920s, with a population of over 3,000 citizens, Rogers was firmly established as the regional center of commerce. Eventually poor weather conditions, insects, and disease destroyed many of the apple orchards. The tourists who came to the festivals and parades held to celebrate the apple industry waned. The growth of Rogers slowed dramatically during the Great Depression. All but one of the community's banks failed in the 1930s. The WPA provided work for some of the city's residents. The Rogers Relief Association provided assistance to many other citizens and sponsored a benefit concert by Will Rogers at the Victory Theater at 116 South Second Street to help raise funds for the relief effort.

After World War II, the city's business leaders made a major effort to recruit industry to Rogers. Plants opened in the area, including the Daisy Manufacturing Company, maker of air guns. A growing poultry industry brought more job opportunities to the area. Tourism developed as a result of the construction of the nearby Beaver Dam in 1960 and its creation of a large water recreational area.

Rogers' downtown slowly declined as suburban commercial developments were built on the edges of the city. The decline continued until the 1980s when civic leaders, business owners and citizens began to join in various projects to encourage the redevelopment of the downtown. The most successful efforts recognized and embraced the stabilizing potential in the city's collection of late 19th and early 20th century structures and the unique stories of history that they tell.

Rogers celebrates its railroad heritage with the annual Frisco Festival that brings thousands of people downtown to the former site of the Rogers Railroad Depot where a city park is now located. Rogers continues to flourish, bolstered by its vibrant downtown in one of the fastest-growing areas in the state.

General Character of the Rogers Commercial Historic District

The Rogers Commercial Historic District (RCHD) is not only a surviving symbol of the prosperity that came with the railroads beginning in the 1880's, but is also a standing testament to the hard-working and forward looking leaders throughout the history of Rogers. The district still retains much of the architectural character of its largest growth period from 1881 to the 1940s through a strong sense of commitment and civic pride within the City of Rogers. The RCHD is a cohesive group of buildings which historically and architecturally represents the early period of the growth of Rogers. The railroad arrived in 1881 and a downtown soon began to develop beside the railroad tracks along First Street to Walnut Street. Subsequent development spread onto Walnut Street, which became the main commercial thoroughfare in the city.

The RCHD provides a picture of the typical small city downtown at the beginning of the twentieth century. The district strongly conveys a sense of time and place through its buildings. Early photographs demonstrate that Rogers' downtown was a busy district. Its underlying character came from repetition of similar building elements among the various stores and offices that housed the majority of business activity in the town. For example, most buildings had a transparent storefront at street level that permitted passersby to see the goods and activities inside the business.

Historical photographs indicate that many of the characteristics of Rogers' downtown remain much as it was. Virtually all of the buildings had brick fronts aligned at the sidewalk edge. Ornamentation appeared in a variety of forms from inlaid brick patterns to stamped metal cornices. While variations in scale and building period were reflected in the details of the individual building designs, an overall sense of visual continuity existed. Horizontal moldings and window sills were generally aligned on the facades with adjacent building, which contributed to this sense of visual continuity. Where second floors existed, the repeated rhythms of similarly sized windows also enhanced the setting.

Most buildings in the RCHD today are no taller than two stories, with a few three story buildings, and one five story building. Most of the buildings in the district are masonry. Limestone was frequently used in the decoration and detailing of the brick buildings in the district. C. R. Crowe and John Myler, partners in a masonry contracting business, came to Rogers in 1895. Crowe and Myler were noted for their use of limestone with brick. That firm, along with another team of masons, the Matthew brothers, is credited with construction of most of the city's brick and stone buildings.

The architectural styles within the district are varied versions of the Italianate, Renaissance Revival, Classical Revival, Art Deco and Art Moderne, Mediterranean, and late 19th Century/early 20th Century Commercial Vernacular styles. Italianate detailing is the most common style influence seen on commercial buildings from the early period of the development of Rogers (1880-1900). Italianate characteristics include arched windows, often with hoods, and elaborate cornices sometimes featuring brackets.

Two of the district's most distinctive buildings were designed in the Renaissance Revival style. The Bank of Rogers at 114 S. 1st Street and the Applegate Drugstore at 116 S. 1st were designed by local architect A. O. Clark in 1906. The Rogers Post Office building at 120 W. Poplar Street represents the Classical Revival style in its design by architect James S. Wetmore. Constructed in 1917, the one-story building features characteristic Classical Revival symmetry.

The Lane Hotel at 121 W. Poplar Street is the district's only example of the Mediterranean style. Constructed in 1929, this building was designed by Little Rock architect John Parks Almand, known for his 1927 design of Little Rock's Central High School. The Lane Hotel features tiled low-hipped rooflines, decorative ceramic tile detailing, and a prominent arched colonnaded terrace at its entry.

Buildings in the Art Deco and Art Moderne styles are somewhat scarce in Arkansas. The Harris Bakery Building at 114 W. Elm Street features an Art Deco chevron course above metal-frame casement windows. The Art Moderne characteristic rounded corner is seen on the building at 121 S. 2nd. The majority of the buildings in the RCHD fall into the commercial vernacular style in their simple appearance with little ornamentation. Often the vernacular commercial building's most decorative element is a brick cornice.

Brick streets are a significant feature of the RCHD. Originally laid in the 1920s, the brick streets are an important element to the overall appearance of the district. The richness of architectural features which remain on the buildings in the Rogers Commercial Historic District, combined with the historical aesthetic provided by original brick street paving, are the core elements that establish the appearance of the district.

Those unique features are what give the district its historic character. Although appropriate use of color, signage, canopies and awnings greatly contributes to the historic appearance of Rogers' downtown, it is the buildings that are the historic core of the district. The buildings in the RCHD encapsulate a historically significant site that was a late nineteenth century and early twentieth century commercial center for Benton County and Northwest Arkansas.

Downtown Rogers is a legacy, linking present and future generations with their heritage and providing diversity vital to the city's future quality of life. Careful consideration of changes in the district will allow the uniqueness of Rogers' historic downtown to remain.

Section 4

This section describes the most common historic architectural styles in the Rogers Commercial Historic District. Each style description notes which features are significant to that style. Few of the buildings in Rogers' downtown are "pure" in form and within each style a wide range exists. In some cases, alterations may have occurred that make some features less characteristic of the building's style.

Architecture of the Rogers Commercial Historic District

Italianate 1840-1880

This style was popular for commercial buildings and for private homes during the time when many towns and cities in Arkansas were growing and building their downtown districts. Buildings with Italianate style facades are scattered throughout downtown Rogers. The decorated upper stories of these buildings can be seen standing with dignity over the storefronts.

They are usually made of simple red brick with a brick bracketed cornice projecting out over the street at the top. Just under the cornice there is often a decoration of corbelled brick. ("Corbelled" means a design laid in a stair-step fashion out from the building). Corbelled brick was used extensively in the decorative hoods over the windows as was cast iron and sometimes wood. In its original form, a second, smaller cornice capped the tall storefront, which also featured decorative columns, perhaps of cast iron. Large subdivided windows were also present.

Because of its ornate details, such as bracketed cornices, the Italianate style was easily adapted to simple buildings and/or storefronts. As the details and features of this style were capable of being interpreted in wood, masonry or iron, it was also very adaptable in the various regions of the country.

Characteristics (see *Appendix B* for style examples):

- Double-hung, narrow windows, often with round arch headers
- Window panes are either one-over-one or two-over-one
- Decorative window hoods
- Ornate treatment of the eaves, including the use of brackets, medallions and dentil courses
- Quoins at building corners
- Transom above front door
- Protruding sills
- Flat roof
- Cresting along roof ridges

Renaissance Revival 1840-1900

The Renaissance Revival style is formal and elegant. Italian Renaissance style villas were built in Italy by the Renaissance merchants and bankers using a classical grandeur that expressed their education, good taste, and wealth. Symmetry in the use of classical elements such as columns and Palladian windows mark the style. Windows and doors on Renaissance Revival style buildings are often arched and a dominant characteristic of the style.

Characteristics (see *Appendix B* for style examples):

- Formal appearance
- Use of classical elements
- Symmetrical facades
- Engaged columns flanking entry
- Roman arches over windows and doors

Late 19th and Early 20th Century Commercial Vernacular 1880-1940

Vernacular commercial buildings of the late 19th and early 20th centuries is the most common type of building found today in historic commercial districts throughout the country. The term “vernacular” meaning relating to the local region, is used in building style terminology to define those small general details that gives a building its distinctive appearance. The vernacular commercial building is usually between one and four stories with stone or brick facades. The first floor is commonly “transparent” or glass fronted, so goods can be displayed while the windows on the upper stories are smaller, usually reserved for office, warehouse, or residential space.

The vernacular commercial building features limited ornamental detail, but where it does exist, is simple and limited to a shallow molding as a cornice. In general, these buildings lack distinctive detail, but often display slight influence of the Italianate style in those constructed in the late 19th century through 1920. Tall second story windows, often with arched tops characterize the earliest versions of the vernacular style in the RCHD.

Modern style influences are seen in the vernacular commercial buildings constructed after 1920 and include the use of cast concrete details in parapet roof banding and in the use of geometric design patterns. Many vernacular buildings borrow details characteristic of another particular architectural style, yet are still classified as vernacular.

Characteristics (see *Appendix B* for style examples):

- Cast-iron supported storefronts
- Large display windows
- Transom lights
- Bulkhead
- Recessed entry
- Double doors
- Tall second story windows
- Cornice

Classical Revival 1890-1930

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

Fronts of Classical Revival styled buildings 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, and balustrades. The overall character of the facade was one of great refinement.

To emulate the bleached ruins of ancient classic architecture, the early Classical Revival facade was white or off-white in color. Brick, terra cotta and stone were all used with dark trim. The use of bronze for decorative detailing was also common. Later versions used red brick trimmed with white.

Characteristics (see *Appendix B* for style examples):

- Formal, symmetrical facade
- Use of Classical components
 - Pediments
 - Columns
 - Balustrades
 - Dentils

Mediterranean Revival 1915-1940s

The Mediterranean Revival style is marked by an elegant informality, complemented by its low hipped tile roof, stucco or brick walls, and arcaded porticos.

The twentieth-century Mediterranean Revival style has its roots in Florida and California, where Spanish colonists built stucco houses with tile roofs and arched openings. The Mediterranean Revival style enjoyed its heyday from the 1920s through the 1940s when in the golden age of Hollywood, movie stars and film producers lived in grand Mediterranean style mansions, which sparked the spread of the style throughout the country. Compared to the Spanish Colonial style, Mediterranean Revival style buildings have flat or plainer surfaces, few projections and limited ornamentation.

Characteristics (see *Appendix B* for style examples):

- Low-pitched gable or hip roofs
- Barrel tile roofing
- Arcade with Baroque style columns
- Decorative window grills of iron or terra cotta

Art Deco/Art Moderne 1925-1945

Art Deco and Art Moderne styles are frequently interchanged. The key difference is that Art Deco emphasizes the vertical with setbacks and sharp linear edges, while Art Moderne emphasizes the horizontal with rounded edges.

Art Deco is most easily identified by architectural ornament, which includes stylized floral patterns and repetitive geometric forms incorporating sharp angles and segments of circles. Zig-zags, chevrons, and diamond patterns are typical and often are applied as decorative moldings or are integral to masonry patterns themselves. Building entrances were embellished with decoration which extended to hardware and light fixtures.

The Art Moderne style utilizes glass bricks and rounded or angular corner windows. The streamline curve of the Art Moderne style was the favored industrial design of the 1930s, as was popular for bus stations, apartments, and commercial buildings through the 1940s.

Characteristics (see *Appendix B* for style examples):

- Variety of colors and textures
- Stucco and tile combined
- Projecting sunshades
- Rounded corner windows
- Colored brick or tile
- Zig-zags or chevron moldings
- Molded metal panels or grills
- Repetitive geometric forms

Section 5

Secretary of the Interior's Standards for Rehabilitation

The standards that follow were originally published in 1977 and revised in 1990 as part of the Department of the Interior regulations (36CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes and occupancy and encompass the exterior and the interior of historic buildings. These 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 changes 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 example of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken in the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Section 6

Guidelines for Existing Buildings

6.1: Accessibility

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

6.2: Additions

- A. Additions should be compatible in scale, materials, and character with the main building.
- B. Refer to Section 7 for complete details.

6.3: Alleys

- A. Alleys were traditionally used as service areas where goods were loaded into the rear of buildings. Functioning service entries should be maintained.
- B. Alleys should be kept free of obstacles and should not be blocked so that emergency vehicles can access the rear of buildings.
- C. Alleys are often visible from the street and should be kept clean of debris, trash and unnecessary items. Trash should be deposited in appropriate receptacles.

6.4: Awnings & Canopies

- A. Minimum setback for a front awning or canopy shall be at least two-and-a-half (2.5) feet from the face of the curb or no closer than one (1) foot from a lamp post.
- B. Horizontal and fixed canopies are encouraged where historic evidence demonstrates that a canopy once existed.
- C. Appropriate supporting mechanisms are wall-mounted brackets, chain or posts.
- D. Wall-supported canopies may be considered for new construction.
- E. Fabric awnings are appropriate and encouraged for historic buildings and new construction.
- F. Operable awnings are encouraged.
- G. Rigid frame awnings may be considered.
- H. Rigid canopies are encouraged to include recessed lights to illuminate sidewalk.
- I. Colors must be compatible with the overall color scheme of the facade. Solid colors or simple muted striped patterns are appropriate.
- J. Simple shed/flat awnings are appropriate for rectangular openings. Semi-circular shapes are appropriate for arches. Odd shape awnings are inappropriate.
- K. Awnings and canopies should be mounted to accentuate character-defining features. They should be mounted to highlight moldings that may be found above the storefront. Their mounting should not damage significant features or historic details.

6.5: Balconies

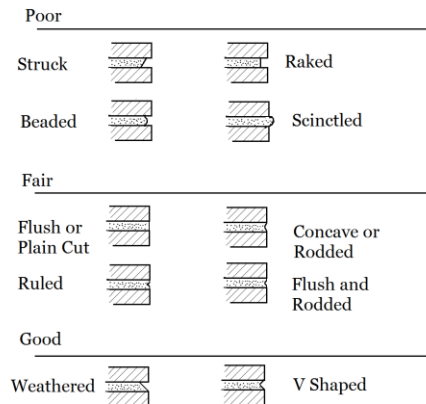
- A. Balconies on upper stories of buildings should be repaired where thought to be original to the building. Construction of new balconies should be based on historic photographs and evidence that similar balconies historically existed on buildings in the district.
- B. Balconies should conform to all local building and safety codes.

6.6: Banners

- A. Banner or fabric signs may only be used for special events unless otherwise approved by a COA.
- B. Where several businesses share a building, coordination of banners is recommended.
- C. No moveable or portable banners are allowed in any location in the district except for special events.

6.7: Brick, Masonry & Sealers

- A. Materials original to the building should be preserved where possible.
- B. Brick and masonry should never be sandblasted or subjected to any kind of abrasive cleaning. High pressure water cleaning (600 lb/in² or greater) should never be used on brick or masonry. These processes damages brick surfaces and erodes mortar joints. Low pressure water cleaning is acceptable if the pressure is kept between 200 & 450 lb/in².
- 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 coatings should not be added unless masonry repairs have failed to stop water penetration problems.
- F. As a general rule, brick and masonry should not be painted except in the case where the brick is extremely mismatched from earlier alterations or cannot withstand weather.
- G. Brick or masonry should not be stuccoed.
- 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.



6.8: Codes

- A. All City of Rogers zoning, building, plumbing, mechanical, and electrical codes in the most recent adopted editions must be strictly adhered to.
- B. The Community Risk Reduction Division must authenticate that any proposed construction plans adhere to all fire codes.

6.9: Color

- A. Use appropriate colors to create a coordinated color scheme for the building. The facade should “read” as a single composition.
- B. Use natural colors of building materials, such as the buff color of limestone, or red color of brick as the base for developing the overall color scheme.
- C. Matte finishes are preferred to glossy.
- D. Reserve the use of bright colors for accents only. Bright colors may highlight entries, for instance.
- E. Using the historic color scheme of a building is preferred when evidence exists. Masonry and brick is usually unpainted.
- F. Paint charts of appropriate colors are available at the Department of Community Development or Main Street Rogers office.

6.10: Cornices

- A. Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block. They may be a straight or stepped parapet.
- B. Cornices that are intact should be preserved. Reconstruct a missing cornice is preferred 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 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.



6.11: Demolition

- A. The demolition of any original feature or part of a historic building should be avoided.
- B. Demolition of a building that contributes to the historic or architectural integrity of the historic district should not occur, unless:
 - 1. Public safety and welfare requires the removal of a building or structure as determined by the Community Risk Reduction Division with concurring reports from a structural engineer, architect, or other pertinent registered professionals acceptable to the Rogers Historic District Commission.
 - 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 not feasible 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 historic district.
 - 5. No other reasonable alternative is feasible, including relocation of the building.

6.12: Energy Conservation

- A. Improvement to enhance energy efficiency and energy collection should be planned to retain and compliment the original building.
- B. Retain and enhance the energy efficiency of the original building.
- C. Install additional insulation in an attic or basement.
- D. Enhance the energy efficiency of original windows and doors.
- E. Retain the original window frame and glazing.
- F. Repair original windows and door rather than replace.
- G. Weather strip and caulk original framework.
- H. Place storm windows that have been designed to match the original window framework.

6.13: Entries

- A. Maintain existing recessed entries. These recessed entries were designed to provide protection from the weather. The repeated rhythm of these shaded areas along the street helps to identify business entrances and establish a sense of scale.
- B. The original doorway should be preserved on all historic buildings. Some may be double-leaf, wood-framed doors with large plate glass panels. Doors with metal frames and large areas of glass are appropriate on Art Deco and mid-century style buildings and on modern buildings.
- C. Preserve, maintain, or repair original display windows. If a storefront is missing display windows, new windows should match the original in location, design, size, and materials.
- D. If the original door design is unknown, replace with a single light (glass area) door design, not solid paneled door, decorative doors, or any kind of door based upon a different historical period or style.
- E. Glass used in windows shall appear similar to that used historically. Transparent, clear glass is appropriate. Opaque, tinted and mirrored glass is inappropriate.
- F. Retaining extant historic glass is important and should be encouraged in all cases except where safety glass or wire glass is required by code.

- G. The kickplate, or bulkhead, located below the display window, adds interesting detail to the streetscape and should be preserved.
- H. If original kickplate is missing, develop a compatible replacement design and color with other trim elements on the buildings.

6.14: Fences & Walls

- A. Fencing should be compatible with its immediate context, including the site and adjacent buildings.
- B. Fencing should be kept to a minimum and should reflect the commercial and industrial nature of the RCHD.
- C. If historic documentation of fences or walls does exist, it may be appropriate to reconstruct a similar type fence or wall.
- D. The use of razor-wire fencing is inappropriate.
- E. Fencing for industrial-use buildings may be appropriate in rear or side yards.

6.15: Flags & Flagpoles

- A. Flag displays placed on a building should not cover any historical features nor be over-sized or ill-proportioned.
- B. When displayed above sidewalks, flags should not interfere with foot traffic.

6.16: Landscaping

- A. Landscaping is encouraged where space allows. Landscaping will enhance the pedestrian experience and is therefore encouraged. Limited opportunities exist for landscaping in most historic commercial districts; however, there is great potential within this district.
- B. The development of outdoor patios and courtyards along the rear of buildings is encouraged.

6.17: Lighting

- A. Lighting designs should enhance one's ability to interpret the historic character of the street, as seen at night, and should not overwhelm it.
- B. Use lighting to accent architectural details, building entries, and accent signs to illuminate sidewalks
- C. All light sources shall be shielded. Lighting should not dominate a facade or the street. Washing the entire facade of a building with light is inappropriate. Lights focused upward to light the facade also are inappropriate.
- D. Animated lighting, such as chase lighting should not be used except where historically accurate. Lighting fixtures shall be compatible with the existing light fixtures of the historic district in size and shape.

6.18: Mechanical Equipment & Utilities

- A. Minimize the visual impacts of utility connections and service boxes by placing on the side and rear facades of the building.
- B. Do not locate window air conditioning units on the building's facade, if possible.
- C. Mechanical equipment where possible should be screened from view with landscaping, low pierced masonry walls, and opaque fences.
- D. Locate standpipes and other service equipment such that they will not damage historic facade materials. Cutting channels into historic facade materials damages the historic building fabric and is inappropriate. Avoid locating such equipment on facades of buildings.
- E. Satellite dishes should be located on secondary elevations of a building, not visible from the front.

6.19: Monuments & Markers

- A. All monuments and markers within the Rogers Commercial Historic District must be respectfully maintained.
- B. Any new monuments and markers must be approved by the Rogers Historic District Commission.

6.20: Murals & Public Art

- A. It may be appropriate to paint murals on the side or rear walls of buildings.
- B. Retain existing "ghost signs" advertisement signage painted on the walls of buildings.
- C. Freestanding public art should be in scale with its surroundings and placed in a manner that does not inhibit pedestrian traffic. Public art projects should be reviewed by the Rogers Historic District Commission and comply with city codes.

6.21: Parks & Public Improvements

- A. Plans for any public outdoor spaces, including development of “pocket parks” in vacant lots or any other common area development must be reviewed by the Rogers Historic District Commission to determine impact of the change to the surrounding properties and to the character of the historic district as a whole.
- B. Introduce street or park furniture, trash receptacles, mailboxes, newspaper racks, and other similar elements in locations that do not compromise the historic character of the district. Place such elements so pedestrian traffic is not disrupted. Select street furniture, such as benches, that is compatible in design, materials, and scale with the historic character of the District.
- C. If repair or construction work in the public right-of-way is necessary, protect and retain historic features. Repair or replace sidewalks, curbs, and paving where needed, to match adjacent historic materials in design, color, pattern, texture, and tooling.

6.22: Parking & Paving

- A. Plan parking lots to be sub-divided into small components so that the visual impact of large paved areas is reduced. Side or rear locations are preferred for parking lots. Provide planting buffers at the edges of parking lots. Also include islands of planting in the interior of lots.
- B. Paving should be consistent with adjoining areas, except crosswalks and block corners.
- C. Unless an alternative paving material is part of an overall design project, paving should be brushed concrete, colored to match adjoining areas.
- D. Permeable and other “cool” paving materials are also appropriate. These materials help lower temperatures on parking lots and improve drainage.

6.23: Rear of Buildings

- A. Development of a back entrance should be in keeping with the character of the building.
- B. Decks, greenhouses, or courtyards may be considered but should not harm or cover any character-defining features.
- C. The rear of the building should always be maintained and cleaned of any debris or obstacles that interfere with vehicular or foot traffic.
- D. Painted murals on backs of buildings may be appropriate but should conform to all sign guidelines where visible from the street.

6.24: Roofs

- A. Proper and regular maintenance of the roof, gutters, and drains are essential to preserving an historic building. It is encouraged that all water leaks be repaired as quickly as discovered.
- B. Replace deteriorated roof coverings with new material that visually matches the old material in size, composition, shape, color, & texture.
- C. When roof replacement is necessary, use materials that are in the style of historic materials and meet current fire codes.
- D. Preserve the historic character of the building’s roof line. Altering an existing historic parapet line is inappropriate.
- E. Set any new roof terraces back from the building front.
- F. Maintain historic roofing material where existing.
- G. Conceal roof decks and mechanical equipment by placing away from front parapet wall and below the sight line.
- H. Satellite dishes, other outdoor electronic equipment, skylights, roof vents, and plumbing vents should be located on the roof or a wall out of view from the street and mounted so as not to damage or obscure character-defining features.

6.25: Signage

- A. All signage in the RCHD is subject to underlying city code.
- B. Window signage is not an appurtenant fixture subject to review and approval. Regardless, property and business owners are encouraged to comply with the design standards herein.
- C. Signs should be sized in proportion to the building, dependent on sign location and the manner of attachment. As an example, a flat sign attached along the front of the structure may be larger than a sign hanging directly over the sidewalk.
- D. Signs hanging higher on the front of the structure may be larger than a sign hanging directly over the sidewalk.
- E. Signs, regardless of its placement, should not be so large as to detract from the architectural integrity of the structure.
- F. Lighting for exterior signs should be concealed with no bare bulbs. Up-lit lighting is recommended. Light source is limited to no larger than a 60 watt incandescent bulb.
- G. Scrolling or flashing electronic signs are not permitted.
- H. Exterior flood lights are generally unacceptable.
- I. Lighted show windows are acceptable while harsh or bright white fluorescent lighting is discouraged.
- J. "Ghost" signs (historic painted wall signs) should be preserved and not removed.
- K. Painted wall signs or murals may be appropriate but must be approved by the Rogers Historic District Commission.
- L. Painted wood and metal are appropriate materials for signs. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the historic context of the district. Basic block lettering or simple decorative style is appropriate.
- M. Color of signs shall be in harmony with the facade of the building. Colors for signs on glass windows or doors should be opaque.
- N. Position flush-mounted signs so they will fit within architectural features. Locate flush signs so they do not extend beyond the outer edges of the building front. Avoid obscuring ornament and detail.
- O. Where several businesses share a building, coordination of signs is encouraged. Businesses occupying the first or more floors of three-story building should have their signs no higher than the second floor. Signs identifying businesses on the second or third floor should be placed on the wall next to the stairwell leading up.
- P. The use of logos, either registered or unregistered, upon signs will need to comply with the guidelines pertaining to size and color.
- Q. Temporary signs may be attached to the windows or doors of a structure during pendency of a COA application.
- R. Interior signs should conform to all sign guidelines where visible from the street.
- S. Old signs reflecting outdated events, sales, or products should be removed.
- T. Appropriate location of signs include:
 - 1. Flush-mounted on the wall.
 - 2. Projecting from wall.
 - 3. Painted on windows.
 - 4. Attached inside of windows.
 - 5. Painted on front flap of awning.

6.26: Site Design

- A. Setbacks should maintain the pattern and alignment of buildings established by the traditional setbacks from the street.
- B. Entrance orientation should be set so as to reflect and maintain the traditional design elements defining by adjacent building entrances.
- C. Signage must comply with planning and building codes.

6.27: Solar & Alternative Energy Equipment

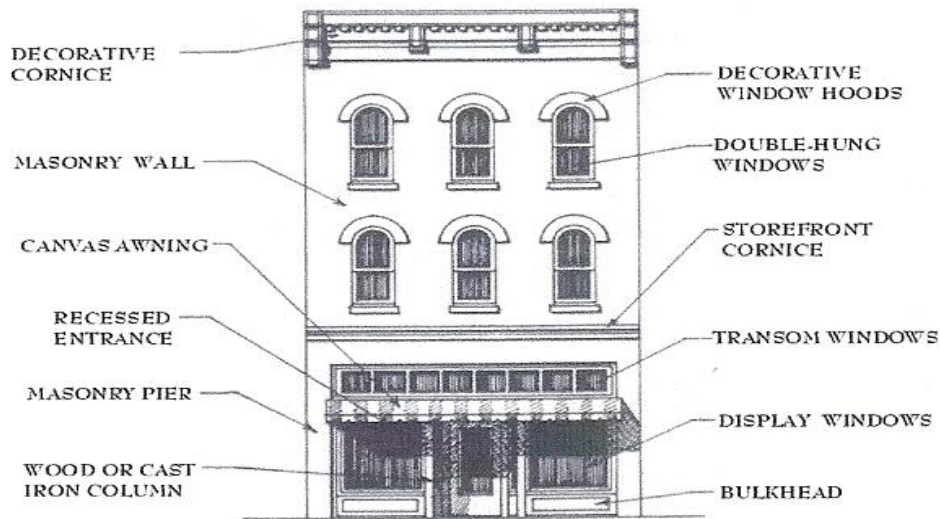
- A. The objective of an installation of solar and energy conservation equipment should be high performance with low public visibility.
- B. Before installing a large energy retrofit, owners should first improve the building to add energy efficiency.
- C. All solar and energy conservation equipment should be placed in a location that does not damage or obscure character-defining features of the existing building.

- D. Installation of energy conservation systems at a publically visible location may be permitted if the Rogers Historic District Commission determines that placement does not have an adverse effect on the character defining features of the building, street, or the historic district as a whole.
- E. Publically visible roof-mounted arrays of solar devices shall be evaluated on the basis of size; least visible/high-performance location; panel arrangement and design; system infrastructure; color contrast with building; and glare.
- F. Preferred location for roof-mounted solar arrays shall be on a non-character defining roof line of a non-primary elevation which is not readily visible from public streets.
- G. Solar arrays shall run parallel to the original roofline, not rise above the roofline and be set back from the edge. The arrays may be set at a slight pitch if not highly visible from public streets.
- H. Solar panels shall not be mounted so as to project from walls or other parts of the building.
- I. Large skylights should not project above flat-roof parapets.
- J. New construction is encouraged to include appropriate integrated energy conservation equipment into the initial building design, while still maintaining compatibility with existing buildings in the vicinity.
- K. Wind-powered equipment shall be installed in an appropriate location on the site or on a non-historic building or addition where it will not negatively impact the historic character of the building or the surrounding historic district.
- L. Proposed energy conservation systems are subject to all requirements of other city laws and departments.
- M. A cool roof or green roof is best installed on a flat roof where it cannot be seen from the public right of way and will not negatively impact the character of the historic building.
- N. Ensure that the existing roof is water tight and that roof drains, gutters, and downspouts function properly before installing a green roof.
- O. Include a moisture monitoring system when installing a green roof to protect the historic building from added moisture and accidental leakage.
- P. Daylighting includes retaining features that provide natural light to corridors, such as glazed doors and transoms. Re-open historic windows that have been blocked to add natural light and ventilation.
- Q. Add skylights that are minimally visible so that they do not negatively impact the building's historic character.
- R. Adding a small light well or light tubes, where necessary and appropriate, allows more daylight into the historic building.
- S. Install light-control devices such as awnings where appropriate.

6.28: Storefront

- A. Retain and preserve storefronts that contribute to the overall historic character of a building, including such functional and decorative features as transoms, doors, entablatures, display windows, pilasters, recessed entries, and signs.
- B. Maintain components of the storefront with proper cleaning and maintenance of existing features.
- C. If replacement of a feature is necessary, replace only the damaged portion of the feature using comparable materials, design and size.
- D. If replacing an entire storefront and no evidence exists of the original, refer to any available historic photographs and the adjacent storefronts.
- E. It is appropriate to remove objects and later renovations to reveal original storefront openings obscured by the changes.
- F. It is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute materials such as aluminum or vinyl.

- G. It is not appropriate to introduce any storefront features or details to an historic building in an attempt to create a false historical appearance.



6.29: Structural Glass

- A. Panels of structural glass are appropriate on storefronts where it is thought they have been used. Special treatment and care should be taken to preserve existing structural glass

6.30: Vacant Lots

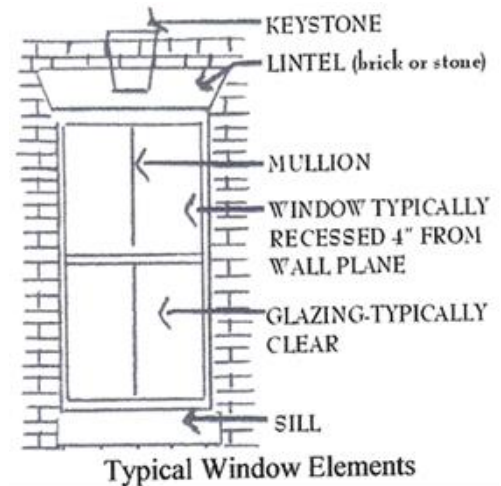
- A. Lots in the historic district that are vacant should be maintained, cleaned and should not present a hazard to the public.

6.31: Walls

- A. Sandblasting is prohibited.
- B. Graffiti removal should use a treatment that will not damage the masonry. Harsh chemicals and abrasive removal methods should be avoided. Refer to National Park Service Preservation Brief #38 "Removing Graffiti from Historic Masonry".
- C. Saving deteriorated parts which must be replaced may later assist in matching reconstructed features. Wooden sash windows, cornices and doors can often be restored or duplicated.
- D. Where buildings have had a false-front added, often called "Slipcovers," it is appropriate to remove this material. Original walls under the "slipcovers" should be repaired if possible.
- E. Preserve original facade materials. Historically, brick has been the dominant building material in the RCHD. Historic building materials and the craftsmanship they exhibit add textural qualities, as well as visual continuity and character to the streetscape.
- F. When replacement of facade wall materials is necessary, the new materials should match the original in scale, color, texture and finish.
- G. Do not cover or obscure original facade materials. Covering of an original facade not only conceals interesting details, but also interrupts the visual continuity along the street. If the original material has been covered, uncover it, if feasible.
- H. Do not use harsh cleaning methods that could damage the finish of historic materials.

6.32: Windows & Doors

- A. Maintain and preserve all historically significant storefront opening features. The size and shape of original doors and windows are important characteristics that contribute to the integrity of historic commercial buildings. Avoid altering the shape of these features.
- B. Retain the original shape of the transom glass in historic storefronts. The upper glass band of traditional storefronts introduced light into the depths of the building, saving on lighting costs. These bands are found on many historic storefronts, and they often align at the same height.
- C. The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration. If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, use it as a sign panel or a decorative band, but retain the original proportions.
- D. Preserve historic upper story windows. Historically, upper story windows had a vertical emphasis. The proportions of these windows contribute to the character of each commercial storefront.
- E. Do not block windows or alter their size. Consider re-opening windows that are currently blocked. Replace missing glass. Maintain the historic window sash when possible.
- F. Changing the historic appearance of windows with the use of inappropriate materials, finishes, reflectivity and glazing tint is not recommended.
- G. All new windows and window replacements must meet all City of Rogers codes.



Guidelines for Non-Historic and Non-Contributing Buildings

Non-Historic Buildings

- A. Buildings less than fifty years old are generally considered non-historic in relation to a given historic district.
- B. Although a building may not be historic at this time, it will be if properly maintained.
- C. Each building period has its own details and characteristics giving that particular building its uniqueness.
- D. Non-historic buildings should be properly maintained as close to their original design as possible. It is in the owner's best interest to maintain the future historic value of the property.
- E. The *Guidelines for Existing Buildings* apply to all non-historic buildings, where applicable.

Non-Contributing Historic Buildings

- A. Buildings fifty (50) years old or older are considered historic.
- B. Historic buildings may be determined non-contributing by the Arkansas Historic Preservation Program for one or more reasons:
 - 1. Non-historic materials have been added or used for replacement elements.
 - 2. Inappropriate changes or out-of-scale additions.
 - 3. Original details removed.
 - 4. Primary or secondary porch enclosed.
 - 5. Roof line altered.
 - 6. Moved from original location
- C. If these changes were reversed and exterior once again made historically accurate, the building could then be considered a contributing structure.
- D. All historic structures, even the non-contributing ones, should be protected from further inappropriate changes.

Section 7

Guidelines for Additions to Existing Buildings

Relationship to Main Building

- A. Additions to existing buildings should be compatible with the size, scale, color, materials and character of the main building and its environment.
- B. Additions to any historic structure may occur only on flat-roof tops, side, or rear of the buildings.

Original Design Character

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

Location

- A. When locating additions to historic buildings, maintain the pattern created by the repetition of building fronts in the area.
- B. All new additions should avoid any impacts to special moldings or decorative windows if possible.

Materials

- A. The materials used should be in proportion and compatible to the original historic building.
- B. A similar material is appropriate in some cases. A simpler, less noticeable material also may be appropriate.
- C. Materials, finishes and details on any addition should not call attention to the new space.

Section 8

Since characteristics differ within the Rogers Commercial Historic District itself, particular attention to each block should be given in planning new structures. In general, new construction should maintain, not disrupt, the existing pattern of surrounding historic buildings.

Guidelines for New Construction, Relocation, and Demolition

General Standards

- A. The overall appearance of the area is as important as the individual buildings.
- B. New construction shall maintain, not disrupt, blending with the existing pattern of surrounding historic buildings.
- C. New buildings shouldn't be too imitative of historic styles so that they may be distinguished from historic buildings.
- D. Emphasizing context and design elements rather than styles is encouraged for new construction using the broadest and most flexible interpretation.
- E. The importance of context, including the relationship of a proposed project of abutting buildings and side streets should be part of the design decisions for new buildings.
- F. New buildings should be harmonious in form, material, siting, and scale with the established district character.

Alignment of Fronts

- A. A new building should be oriented to reflect the street grid.
- B. In general, the front of a building should be parallel with the street.
- C. Exceptions exist at intersections where two different street grids converge. This variation may be reflected in building alignments.
- D. Locate a building front at the sidewalk edge. Exceptions can be made where the predominant character of adjacent properties reflects a setback from the sidewalk.
- E. A portion of the building wall may be set back from the sidewalk to create a courtyard or arcade if the sidewalk line is continued to be defined with planters, columns, railings or appropriate features.

Building Orientation

- A. Align the facade of the new building with the established setbacks of the area.

Form and Scale

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

Roof Forms

- A. New building roof types should conform to those found historically.
- B. Flat roof should be used in commercial blocks where existing buildings have flat roofs.

Materials

- A. Use building materials that are similar in historical appearance for all major surfaces.

Entrances

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

Windows

- A. Window sizes and shapes in new buildings should be similar to existing historic buildings in the block.
- B. Maintain the same high proportion of glass in new construction in keeping with areas where front facades have many windows and/or large areas of glass.

- C. First floors should have large areas of glass with small areas of opaque materials and be visually separated from the upper floors. The upper floors should reverse the pattern; small areas of glass and a predominance of opaque materials.

Site Standards

- A. Each site should be developed to help define active spaces for people, to provide pedestrian connections between sites, and to define street edges.
- B. 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.

Height

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

Alignment of Horizontal Elements

- A. Window frames, clerestories, the tops of first-floor display windows, sign bands, and moldings should align horizontally along the block, helping to strengthen the visual ties among buildings.
- B. Maintain the horizontal alignment of window frames.
- C. Maintain the clear distinction between first floors and upper floors. Use of horizontal moldings, awnings, or sign bands to emphasize this distinction should be considered. New construction should provide large areas of glass on the first floors.

Commercial Façade Character

- A. The relationship of buildings and spaces in the RCHD makes the area an especially significant visual unit. The street level of a typical historic commercial building in downtown Rogers is clearly distinguishable from the upper floors. The first floor is predominantly made of fixed plate glass with a small percentage of opaque framing materials, a kickplate and a recessed entry.
- B. An upper floor is the reverse- opaque materials dominate, and windows appear as smaller openings puncturing a more solid wall. These windows are usually double hung. The street level windows also appear taller than those on the upper floors. A historic storefront of twelve to fourteen feet high is typical, whereas a second floor is usually ten to twelve feet in height. This traditional characteristic of storefront proportions should be continued in new construction.

Relocation

- A. The preservation of historic buildings on their original sites in historic districts should always be a priority. There are some situations in which the use of land on which a historic building is located changes and the building is endangered. Relocation of a historic building is recommended as an alternative to demolition.

Infill with Relocated Buildings

- A. Infill of vacant lots in a historic district with historic buildings that must be moved from their original sites is encouraged. However, the building to be relocated must be compatible with the character of the historic district to which it is being moved in its style, scale, materials, and setback on the new lot.
- B. The Rogers Historic District Commission and the Department of Community Development is available to offer advice and applicable regulations and permits needed for relocation of a building in the RCHD.

Demolition

- A. Demolition of buildings in the historic district is prohibited unless evidence substantiates the necessity to do so and the demolition has been reviewed and approved by the Rogers Historic District Commission. Buildings that contribute to the historic character of the district are vital in retaining the character of downtown Rogers.
- B. Demolition by neglect, is defined by lack of routine maintenance to the point where razing the building is the only alternative, is prohibited in the RCHD. All buildings in the district should be properly maintained and/or renovated.
- C. Any COA application for demolition should be taken on a case by case basis, carefully examining the contribution and context of the individual building to the historic district.
- D. Demolition may be approved by the Rogers Historic District Commission under certain conditions:
 - 1. The building's condition poses threats to public safety and welfare as determined by the building or code inspector.
 - 2. A report from a structural engineer, architect, or other person with expertise in historic buildings detailing the condition of the building has been submitted with the application for COA.
 - 3. Economic hardship has been demonstrated, proven and accepted by the Rogers Historic District Commission. Economic hardship relates only to the value and potential return of the property, not to the financial status of the property owner.
 - 4. Building's architectural integrity has been permanently lost.
 - 5. No other reasonable alternative is feasible, including relocation of the building.

Section 9

Appendices

Appendix A: Definitions

A. Procedural Terms

1. *Certificate of Appropriateness*: A document awarded by the Rogers Historic District Commission allowing an applicant to proceed with a proposed rehabilitation, renovation, preservation, alteration, demolition, or new construction in a designated district or site, following a determination of the proposal's suitability according to applicable criteria.
2. *Certified Local Government*: Any city, county, township, municipality, or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level. Rogers, Arkansas is a Certified Local Government City.
3. *Due Process*: The established procedure by which legal action is carried out.
4. *Normally Required*: Mandatory actions, summarized in the guidelines, whose compliance is enforced by the preservation commission.
5. *Owner of Record*: The person, corporation, or other legal entity listed as owner in the County records.
6. *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.
7. *Recommended*: Suggested, but not mandatory actions summarized in the guidelines.

B. Technical Terms

1. *Adaptive Use*: Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.
2. *Addition*: New construction added to an existing building or structure.
3. *Alteration*: Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.
4. *Appropriate*: Especially suitable or compatible.
5. *Building*: Any structure, place or other construction built for the shelter or enclosure of persons, animals, chattels or movable property of any kind or any part of such structure when subdivided by division walls or party walls extending to or above the roof and without opening into such separate walls. The term "building" shall be construed as if followed by the words "or any part thereof." A structure used to house human activity such as a dwelling or garage.
6. *Character*: The qualities and attributes of any structure, site, street or district.
7. *Commission*: The Rogers Historic District Commission.
8. *Configuration*: The arrangement of elements and details on a building or structure which help to define its character.
9. *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.
10. *Compatible*: In harmony with location and surroundings.
11. *Context*: The setting in which a historic element, site, structure, street, or district exists.
12. *Demolition*: Any act which destroys in whole or in part a building or structure.
13. *Demolition by Neglect*: The destruction of a building or structure through abandonment or lack of maintenance.
14. *Design Guidelines*: Criteria developed to identify design concerns in a district and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.
15. *Element*: A material part or detail of a site, structure, street, or district.
16. *Elevation*: Any one of the external faces or facades of a building.
17. *Emergency Maintenance and Repair*: Any work, necessitated by emergency or sudden and unforeseeable event, without which a structure, object or site, or any part thereof, is likely, in the opinion

of the duly authorized historic preservation officer, to result in additional deterioration or damage to said structure, object or site, or without which said structure, object or site poses an immediate threat to the life, health or safety of the populace.

18. *Fabric*: The physical material of a building, structure, or community, connecting an interweaving of component parts.
19. *Façade*: A face of a building.
20. *Harmony*: Pleasing or congruent arrangement.
21. *Height*: The distance from the bottom to the top of a building or structure.
22. *Historic building or site*: Any building that contributes to the heritage or cultural characteristics of the City of Rogers, this region, state or nation; any building or site where an historical event took place; and/or any building or site associated with a person or persons who have significantly contributed to the city, region, state or nation.
23. *Historic District*: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.
24. *Historic Imitation*: New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).
25. *Infill*: New construction in historic districts on vacant lots or to replace existing buildings.
26. *Landmark*: A building, structure, object, or site that is identified as a historic resource of particular significance.
27. *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.
28. *Maintain*: To keep in an existing state of preservation or repair.
29. *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.
30. *Minor Exterior Alteration*: The installation of or alteration to awnings, fences, gutters, and downspouts; incandescent lighting fixtures; landscaping and hardscaping comprising less than twenty-five (25) percent of the front or side yard; restoration of original architectural features that constitute a change from existing conditions; painting of wood or other appropriate elements that constitutes a change in color from existing color; and additions and changes not visible from any street to the rear of the main structure or to an accessory structure.
31. *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.
32. *Obscured*: Covered, concealed, or hidden from view.
33. *Preservation*: Generally, saving from destruction or deterioration historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.
34. *Proportion*: Harmonious relation of parts to one another or to the whole.
35. *Recommendation*: An action or activity advised but not required by these guidelines.
36. *Reconstruction*: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.
37. *Rehabilitation*: The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.
38. *Restoration*: The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
39. *Retain*: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.
40. *Re-use*: To use again. An element, detail, or structure might be reused in historic districts.
41. *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.

42. *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.
43. *Scale*: Proportional elements that demonstrate the size, materials, and style of buildings.
44. *Setting*: The sum of attributes of a locality, neighborhood, or property that defines its character.
45. *Significant*: Having particularly important associations within the contexts of architecture, history, and culture.
46. *Siting*: The location of a building in relationship to the legal boundaries and setbacks, adjacent properties, and the natural conditions of the site.
47. *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.
48. *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.
49. *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.
50. *Texture*: The visual or tactile surface characteristics created by shape, arrangement, and distribution of the component materials.
51. *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.

C. Architectural Terms

1. *Apron*: A decorative, horizontal trim piece on the lower portion of an architectural element.
2. *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).
3. *Attic*: The upper level of a building, not of full ceiling height, directly beneath the roof.
4. *Baluster*: One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.
5. *Balustrade*: An entire rail system with top rail and balusters.
6. *Bargeboard*: A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.
7. *Bay*: The portion of a facade between columns or piers providing regular divisions and usually marked by windows.
8. *Bay Window*: A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.
9. *Belt Course*: A horizontal band usually marking the floor levels on the exterior facade of a building.
10. *Board and Batten*: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.
11. *Bond*: A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond".
12. *Bracket*: A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.
13. *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.
14. *Bungalow*: Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches, and multi-light doors and windows.
15. *Capital*: The head of a column or pilaster.
16. *Casement Window*: A window with one or two sashes which are hinged at the sides and usually open outward.

17. *Clapboards*: Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.
18. *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.
19. *Clipped Gable*: A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.
20. *Column*: A circular or square vertical structural member.
21. *Common Bond*: A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" exposed, to structurally tie the wall together.
22. *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.
23. *Corinthian Order*: Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.
24. *Cornice*: The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.
25. *Cresting*: A decorated ornamental finish along the top of a wall or roof often made of ornamental metal.
26. *Cross-gable*: A secondary gable roof which meets the primary roof at right angles.
27. *Dentils*: A row of small tooth-like blocks in a classical cornice.
28. *Doric Order*: A classical order with simple, unadorned capitals, and with no base.
29. *Dormer Windows*: A window that projects from a roof.
30. *Double-hung Window*: A window with two sashes, one sliding vertically over the other.
31. *Eave*: The edge of a roof that projects beyond the face of a wall.
32. *Ell*: The rear wing of a building, generally one room wide and running perpendicular to the principal building.
33. *Engaged Column*: A round column attached to a wall.
34. *Entablature*: A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.
35. *Fanlight*: A semi-circular window usually over a door with radiating muntins suggesting a fan.
36. *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.
37. *Fenestration*: The arrangement of windows on a building.
38. *Finial*: A projecting decorative element, usually of metal, at the top of a roof turret or gable.
39. *Fishscale Shingles*: A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.
40. *Flashing*: Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.
41. *Flat Arch*: An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.
42. *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.
43. *Fluting*: Shallow, concave groove running vertically on the shaft of a column, pilaster, or other surface.
44. *Foundation*: The lowest exposed portion of the building wall, which supports the structure above.
45. *Frieze*: The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.
46. *Gable*: The triangular section of a wall to carry a pitched roof.
47. *Gable Roof*: A pitched roof with a downward slope on either side of a central, horizontal ridge.
48. *Gambrel Roof*: A ridge roof with two slopes on either side.
49. *Ghosts*: Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.
50. *Ghost Sign*: The faint remains of advertisements painted on a building wall.
51. *Greek Revival Style*: Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.
52. *Hipped Roof*: A roof with uniform slopes on all sides.

53. *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.
54. *Ionic Order*: One of the five classical orders used to describe decorative scroll capitals.
55. *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.
56. *Jack Arch*: (see Flat Arch)
57. *Keystone*: The wedge-shaped top or center member of an arch.
58. *Knee Brace*: An oversize bracket supporting a cantilevered or projecting element.
59. *Lattice*: An openwork grill of interlacing wood strips used as screening.
60. *Lintel*: The horizontal top member of a window, door, or other opening.
61. *Mansard Roof*: A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.
62. *Masonry*: Exterior wall construction of brick, stone, or stucco laid in small units.
63. *Massing*: The three-dimensional form of a building.
64. *Metal Standing Seam Roof*: A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with aterne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roofs are named.
65. *Modillion*: A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.
66. *Mortar*: A mixture of sand, lime cement, and water used as a binding agent in masonry construction.
67. *Mullion*: A heavy vertical divider between windows or doors.
68. *Muntin*: A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.
69. *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.
70. *Oriel Window*: A bay window which emerges above the ground floor level.
71. *Paired Columns*: Two columns supported by one pier, as on a porch or balcony.
72. *Palladian Window*: A window with three openings, the central one arched and wider than the flanking ones.
73. *Paneled Door*: A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.
74. *Parapet*: A wall-like barrier that is an extending above the edge of a roof, terrace, balcony, or other structures and is a portion of an exterior wall that continues above the line of the roof.
75. *Pediment*: A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.
76. *Pier*: A vertical structural element, square or rectangular in cross-section.
77. *Pilaster*: A square pillar attached, but projecting from a wall, resembling a classical column.
78. *Pitch*: The degree of the slope of a roof.
79. *Portico*: A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.
80. *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.
81. *Preservation*: The act of maintaining the form and character of a building or historic district as it presently exists. Preservation stops deterioration and stabilizes the structure.
82. *Pressed Tin*: Decorative and functional metal work made of molded tin used to sheath roof, bays, and cornices.
83. *Pyramidal Roof*: A roof with four identical sides rising to a central peak.
84. *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.
85. *Quoins*: A series of stone bricks, or wood panels ornamenting the outside of a wall.

86. *Reconstruction*: The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof, the new construction recreates the building's exact form and detail as they appeared at some point in history.
87. *Restoration*: The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
88. *Ridge*: The top horizontal member of a roof where the sloping surfaces meet.
89. *Rusticated*: Roughening of stonework or concrete blocks to give greater articulation to each block.
90. *Sash*: The moveable framework containing the glass in a window.
91. *Segmental Arch*: An arch whose profile or radius is less than a semicircle.
92. *Semi-circular Arch*: An arch whose profile or radius is a half-circle, the diameter of which equals the opening width.
93. *Sheathing*: An exterior covering of boards or other surfaces applied to the frame of the structure. (see Siding).
94. *Shed Roof*: A gently-pitched almost flat roof with only one slope.
95. *Sidelight*: A vertical area of fixed glass on either side of a door or window.
96. *Siding*: The exterior wall covering or sheathing of a structure.
97. *Sill*: The bottom crosspiece of a window frame.
98. *Spindles*: Slender, elaborately turned wood dowels or rods often used in screens and porch trim.
99. *Stabilization*: The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
100. *Surround*: An encircling border or decorative frame, usually at windows or doors.
101. *Swag*: Carved ornament in the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.
102. *Transom*: A horizontal crosspiece separating a door or the like from a window or fanlight above it.
103. *Transom Window (Transom Light)*: A window above a crosspiece separating a door or the like from a window.
104. *Trim*: The decorative framing of openings and other features on a facade.
105. *Turret*: A small slender tower.
106. *Veranda*: A covered porch or balcony on a building's exterior.
107. *Vergeboard*: The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.
108. *Vernacular*: A regional form or adaptation of an architectural style.
109. *Wall Dormer*: Dormer created by the upward extension of a wall and a breaking of the roofline.
110. *Water Table*: A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.
111. *Weatherboard*: Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Appendix B: Architectural Style Examples

A. Italianate 1840-1880



B. Renaissance Revival 1840-1900



C. Late 19th and Early 20th Century Commercial Vernacular 1880-1940



D. Classic Revival 1890-1930



E. Mediterranean Revival 1915-1940s



F. Art Deco/Art Moderne 1925-1945



END OF DOCUMENT