

Downtown Benton Design Guidelines Manual



Benton Historic District Commission
City of Benton

Adopted: November 18, 2015

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Downtown Benton

Design Guidelines Manual

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Chapter 1: Key Points

It is intended that these design guidelines be user friendly and easily understood. However, because of their detailed nature, it is important to keep the following in mind.

The Historic District Commission is here to help. The overall goal of the Historic District Commission (HDC) is to ensure the preservation and maintenance of historic buildings in downtown Benton. Thus, work that ensures the survival of historic structures is encouraged. Even though the Historic District Commission serves as a permitting body, their desire is to help applicants through the permit process and help coordinate design assistance when needed.

This manual contains guidelines that are intended to be applied flexibly. They are not standards that mandate or stipulate strict rules and requirements.

These design guidelines are intended to be applied with flexibility. Because most guidelines cannot be written in a manner to accommodate every conceivable scenario, they are intended to be interpreted and applied with flexibility by the Historic District Commission. Only by allowing for a degree of flexibility can the best design solutions be realized.

You aren't required to make modifications. The design guidelines will not require any improvements or changes to your property. Your structure may remain as it is until such time you choose to make improvements.

The "R's" of Historic Preservation:

Historic preservation terminology can be, at times, confusing. But, there are some important terms to know.

Restoration: The process of renovating an historic property to depict a particular period of historical significance. This involves the removal of all building features from other time periods and the complete reconstruction of all missing features from the time period.

Rehabilitation: The process of re-using an historic property by repairing, altering, and adding to the structure while preserving its character-defining historic features.

Reconstruction: The building of a new non-historic structure to depict a destroyed historic structure at a certain period of historic significance.

These design guidelines don't impact zoning or building codes. In addition to approval of a Certificate of Appropriateness, zoning approvals, building permits, or sign permits may also be required. Prior to beginning a project, contact the Community Development Department at City Hall for assistance in the permitting process.

These guidelines apply only to the exterior of structures. The interior renovation of buildings is not reviewed by the Historic District Commission. And, unless demolition of a building is requested, the Historic District Commission does not consider the structural integrity of buildings.

These design guidelines are intended to provide more certainty in the application process. While the guidelines are to be applied in a flexible manner, they are also intended to create more certainty in the Certificate of Appropriateness application process. Generally speaking, an applicant should expect approval if he or she is proposing to carry out work in a way that is consistent with these guidelines.

These design guidelines are applied more flexibly to non-historic buildings than to historic buildings. "Historic" buildings are those 50 years or older and considered to be contributing to the district's overall character and architectural significance. Buildings that are non-historic or non-contributing because of their age or alterations will have more flexible consideration than historic structures.

These guidelines are meant to help create more certainty for applicants in the review and approval process.

Contact the city prior to commencing work. Though not all work on the exterior of your structure requires the Approval of a Certificate of Appropriateness, it is important to make sure before beginning work. If a Certificate of Appropriateness is required, you could face fines if you don't seek approval before changing the exterior of your building.

Chapter 2: Introduction

This manual serves as a guide to the maintenance, rehabilitation, and construction of historic and new structures within the Benton Commercial Historic District in downtown Benton. The document represents guidelines that are intended to be employed flexibly and apply to all building renovations, new construction, and building additions that affect the exterior architectural features of a structure in the historic district.

Purpose of the Historic District Commission

Ordinances 2008-30 and 2009-05, established the Benton Historic District Commission and created rules and procedures for it. The ordinances establish the purposes for the Historic District Commission. These are to:

- Effect and accomplish the protection, enhancement, and perpetuation of such areas and improvement and of districts which represent or reflect elements of the city’s cultural, social, economic, political, and architectural history;
- Safeguard the city’s historic, aesthetic and cultural heritage, as embodied and reflected in such areas;
- Stabilize and improve property values in such districts;
- Foster civic pride in the beauty and accomplishments of the past;
- Protect and enhance the city’s attractions to tourists and visitors;
- Strengthen the economy of the city;
- Promote the use of the historic districts and landmarks for the education, pleasure, and welfare of the people of the city.

Importance of Preservation

Why preserve old buildings? This is an important question for anyone with even a fleeting interest in a downtown, and the reasons to preserve are both intrinsic and economic.

“Virtually every example of sustained success in downtown revitalization – regardless of the size of the city – has included historic preservation as a key component of the strategy.” – The Economics of Historic Preservation, by Donovan Rypkema

From one standpoint, the preservation of old buildings downtown provides us with a connection to the past and a sense of place. Landmarks such as the Royal Theater, Saline County Courthouse, or the Gingles Building give Benton a sense of identity and shared history in a way that buildings like a conventional big box store simply can’t. As a collection, the historic buildings of downtown define much of what is unique about Benton and serve as a physical record of the city’s rich history.

While preservation has intrinsic value, Federal and State Tax Credits make rehabilitation of historic structures economically attractive.

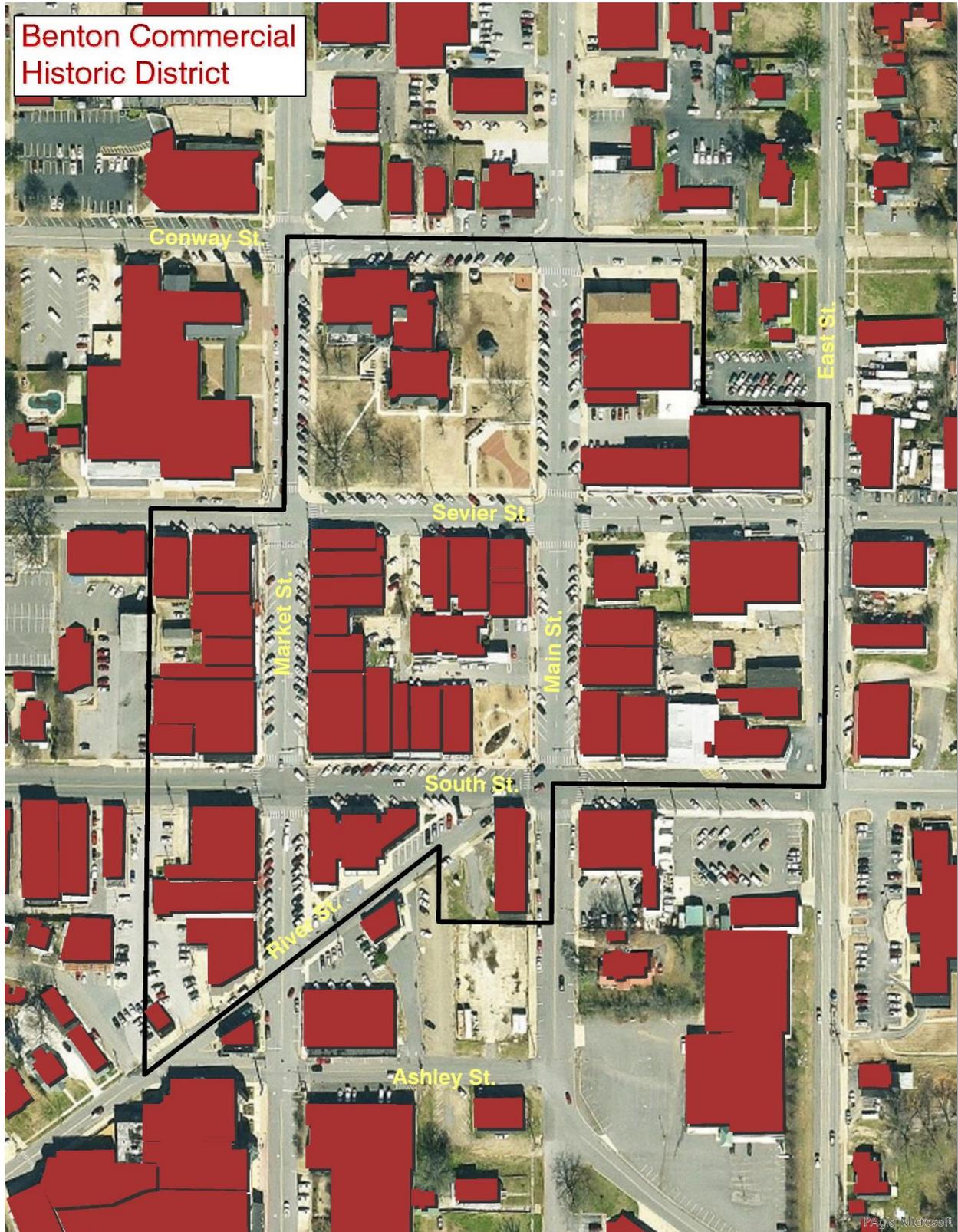
While the intrinsic value of preservation is important, it is far from the only reason to preserve historic structures. Though challenging, the preservation approach is also economically sound. Research shows the preservation of historic structures can raise property values. In addition, the character conveyed through appropriately restored structures make them more attractive to the retail businesses and customers that flock to downtowns. In fact, aggressive rehabilitation and restoration programs for historic buildings are often used as a successful catalyst to revive struggling downtowns.

Tax incentives also exist to help aid in the rehabilitation or restoration of historic structures. These include the 25% State Income Tax Credit (up to \$125,000 on commercial structures) for rehabilitation of structures. In many cases, rehabilitation projects that qualify for the 25% State Income Tax Credit may also qualify for either a 10% or 20% Federal Income Tax Credit.

A recent study by Place Economics indicates that historic districts often result in higher property value growth than in areas outside historic district.

Map of the District

The map below depicts the boundaries of the Benton Commercial Historic District. These guidelines and the city's historic preservation ordinance only apply within the boundaries of this district.



Chapter 3: History

This history is adapted from the Benton Commercial Historic District National Register nomination documents.

Benton, established in 1836, is one of Arkansas' oldest cities. The Benton area was traveled through and occupied for hundreds of years before the first Eastern settlers arrived. The ancient Native American trail from Missouri to the Red River, known as the Southwest Trail, crossed the Saline River close to what is now downtown Benton. The most noted remaining signs of prehistoric occupation are preserved in two Native American mounds in the area.

Shortly after the Louisiana Purchase, the United States Congress authorized improvements on the Southwest Trail. With the improvements came a new name, the Congress or National Road. The improved road brought a new flow of settlers from the St. Louis junction down into the Arkansas Territory. One of these sojourners was William S. Lockhart and his family who came from North Carolina. They settled at the Saline River crossing of the Military Road in 1815, and operated a toll bridge at the crossing. Soon other travelers settled nearby, and by 1820, it is reported that the community around the Saline Crossing had grown to 83 homesteaders.

Within two years a settlement formed on the road to Little Rock four miles northeast of Lockhart's toll bridge. The settlement grew quickly with the first business opening in 1834. After the Arkansas Territory became a state in 1836, the town was chartered and formally named Benton after the Missouri Senator Thomas Hart Benton. The original plat, drawn on silk, shows the streets and blocks of the downtown district as still seen today.

Soon after, Benton became the county seat of the newly created Saline County. The post office at Lockhart's Saline River crossing was moved to Benton. The first Saline County Courthouse along with a jail was constructed in 1838. The 60' x 60' structure was made of brick, but so poorly constructed that it had to be condemned in 1855. The existing Saline County Courthouse was completed in 1902.

From its earliest days Benton thrived due to its location on the Military/Stagecoach Road. However, in 1863, it brought four regiments of Union soldiers. Confederate forces mounted several offenses against the Federal regiments around Benton and Saline County. The most noted of these was the battle fought at Hurricane Creek. Later, David O. Dodd, the son of one of Benton's prominent families, was hanged by the Union soldiers for being a Confederate spy.

Like most of the South, Benton and Saline County struggled after the war but had the advantage of possessing two important natural resources, salt and lumber, that were needed for the post-war reconstruction. Saline County had supplied salt for Arkansas, parts of Louisiana, Tennessee, and Texas since the 1830s. The lumber industry that began in the region in 1836 recovered after the Civil War and flourished. Furniture production in the Benton area accounted for a sizable part of commerce by 1900. Owoosso Manufacturing began building windows and screen doors in Benton in 1906.

Another industry begun after the Civil War was pottery. By the turn of the twentieth century, there were thirteen pottery manufacturers in the Benton area. Kaolin, a fine clay was used by manufacturers like Eagle Pottery and Niloak Pottery to create nationally renowned collector's items.

Bauxite was discovered in the area in 1887. Bauxite, the crucial component in the manufacturing of aluminum, was surface mined with a large labor force using picks and shovels. The proud people of Saline County were responsible for the thousands of pounds of aluminum that built the airplanes that became the decisive factor in winning both the first and second World Wars. During World War II, the economy of Saline County was significantly helped by the Bauxite mines. Bauxite mining in the area peaked in 1943, but continued until 1990.

At the beginning of the twentieth century Benton had a population of just over 1,000. There were no paved roads in the town, but there were paved sidewalks, financed by property owners. Streets were first paved in 1927. Electric lights were introduced in 1904, but electricity was supplied only from sundown to midnight. Public water service and a sewer system were in place by 1915.

Business in the town flourished in the 1920s. There were taxi services that brought passengers to the downtown from the two railroad depots. Several hotels were located in Benton's downtown along with all types of retail goods and services. Restaurants were plentiful as were furniture stores and wagon yards.

By the 1940s, U.S. Highway 67/70 bypassed downtown Benton. That highway became a frontage road when Interstate 30 was opened between Benton and North Little Rock in 1961. I-30 included frontage roads on both sides that attracted commercial development away from the core of the city. Through all the change in travel patterns and decline in local industries, downtown Benton continues to be the governmental and institutional center of the county.

Benton Commercial Historic District

The area contained in the Benton Commercial Historic District lies within the original plat of the town as filed in 1836. The city was laid out in a grid, with a public square, on which the Saline County Courthouse stands. The majority (53%) of the buildings in Benton's Commercial Historic District were constructed in the period between 1900 and 1929. Another twenty-one buildings (39% of the total) were constructed between 1930 and 1959. Only three buildings have been constructed since 1958 in the area that comprises the Benton Commercial Historic District.

1900-1909

Four buildings in the Benton Commercial Historic District were constructed in the first decade of the twentieth century. The earliest extant building in the district is the Saline County Courthouse, constructed in 1902. The courthouse is a two-story Romanesque Revival style building, designed by Arkansas's most prolific early twentieth-century architect, Charles L. Thompson. Of brick construction, the Saline County Courthouse features round-arched openings on the north and south ends of the open center hallway. The multiple gable roofline is dominated by a corner clock tower. The courthouse stands in the public square that occupies an entire city block on the northern edge of the city's commercial historic district. The John L. Hughes building at 111 N. Main is more typical of the early twentieth-century buildings in the district in its simple brick vernacular commercial design. Constructed in 1908, the one-story building utilizes brick pattern in the upper portions of the front wall as its main decorative elements. The Hughes Building was constructed by local contractors W. A. Atkinson and son Bill, who built many of the early buildings in Benton's business district. The Mickie Cash Store Building at 102-104 West South Street is a two-story brick building, constructed c. 1908. This long building is prominently located at the intersection of N. Main, W. South, and River Streets. It features round-arched double-hung windows on portions of the front (north) and east elevations. The Ashby Building at 106-108 N. Market, constructed in 1908 for Ashby Undertakers, features recessed brick panels with metal vents in the upper level of its front (east) wall. A decorative scalloped brick pattern spans the top of each of the recessed panels. A band of smaller, recessed panels at the top of the front of the building forms a cornice.



1910-1919

Sixteen or 30% of the total number of buildings in the Benton Commercial Historic District were constructed between 1910 and 1919. The earliest of the buildings constructed in this decade is the Bank of Benton Building at 102 North Market Street. Built c.1910, the building is two stories and of brick construction with stucco walls. Second story windows on the front (east) and south elevations feature arched tops. Decorative use of brick in recessed panels provides interest in the upper story of the front. A cast concrete cornice band features a scalloped design. Another building built in 1910 is located on the same block at 110 North Market and is a small one-story

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structure with recessed brick panels and scalloped brick cornice above an intact storefront with plate-glass windows, wood-panel kick-plate, and stationary transom windows.

Buildings on the north side of the 100 block of West South Street, 115, 117, 119 West South are small, brick commercial designs with upper front recessed brick panels and decorative brick scalloping, similar to other early twentieth-century buildings in the district. Although remodeled in the late 1940s to its original appearance, the J.M. Caldwell, later Gingles Department Store Building at 145 West South, was originally constructed c. 1915. The building has served as a local landmark since its construction at its location on the busy corner at West South and North Market Streets.

A view of South Street from South and Main facing west.



The Odd Fellows Building at 123 North Market and the Stinson Building next door at 125 N. Market were both constructed in 1913. Both are two-story brick buildings with minimal detail except for brick pattern on the second story walls of the fronts. The Odd Fellows Building (NR 05-26-04) features a raised center parapet with cast concrete nameplate.

Buildings in the Benton Commercial Historic District constructed in the period 1910-1919 are not confined to one area of the downtown but are scattered among all of the streets. The large two-story building at 101-107 S. Market is the largest of the historic buildings in downtown Benton. Constructed of ornamental concrete block c.1914, this building contains four commercial spaces fronting South Market Street. Another four buildings in the historic district were also constructed c. 1914 and are located at 207 West South, 118 and 126 North Main, and 124 North Market. These buildings are one-story, of brick construction, with brick pattern in the upper walls of their fronts providing their only decorative detail. Two buildings in the district constructed c.1915 at 128 North Market Street and 108 West Sevier are simple one-story commercial examples of their time period, as is the Kelley Building at 119 North Market Street, built in 1917.

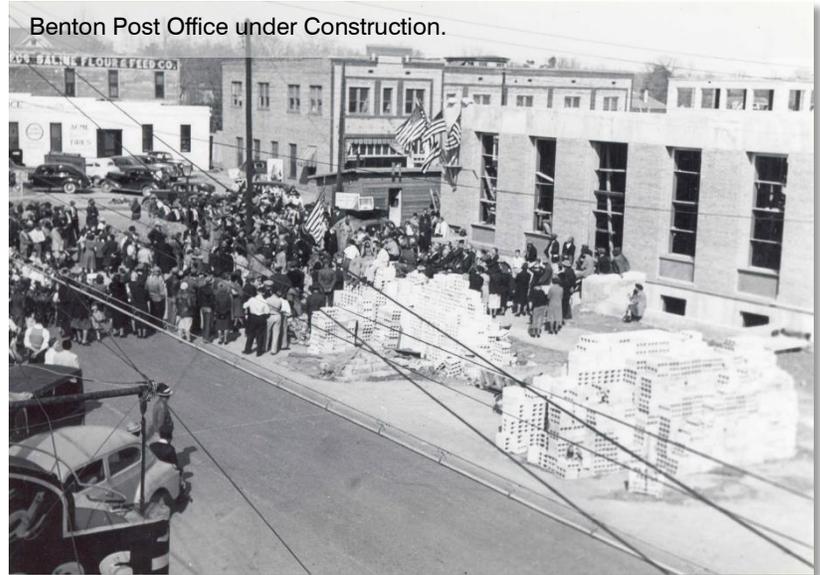
An early view of 101-107 S. Market St., facing south.



Constructed c.1920, the building at 209 North Main is an example of a typical small commercial building, one-story and of brick construction with little decorative detail. Similarly small, the one-story building at 118 West Sevier is brick with little decoration. Other buildings constructed in this decade use subtle design elements such as the buildings on the north side of East Sevier Street. Constructed in 1924, the Martin Building at 108 East Sevier and adjacent building at 114 East Sevier feature buff color brick walls with contrasting dark red glazed brick outlining window bays and first and second story cornice lines.

The Benton Masonic Lodge Building at 109-113 North Market is of brick construction with the front (west) wall faced with cut stone block. The two-story building features characteristics of the Art Deco style in its first floor cast concrete combined with Masonic design, fluted pilasters flanking the center entry topped by a large cast concrete Masonic emblem. The building also features three two-story window bays recessed on the upper level of the front elevation.

Because of the Great Depression, Benton's only bank closed. Only three buildings in the historic district were constructed during the 1930s. Buildings at 109 West South and 115-117 North Market were built c. 1930 and resembled the typical simple, one-story brick commercial building seen in downtown in the previous decades. In 1939, a federal post office was constructed at 129 North Main Street. A minimal use of Art Deco design is seen at the building's centered entry with decorative iron grill above. The building was designed by Louis A. Simon, architect of many Federal Post Office buildings constructed in the 1930s. The building is currently owned and occupied by the Salvation Army.



1940s



The majority of the buildings in the Benton Commercial Historic District constructed in the 1940s were a result of the national building boom at the close of World War II. Business in Benton flourished with the swell in population by the returning soldiers and peace-time stability. Twelve buildings in the district were constructed in the years following World War II. The automobile industry, invigorated by the ending of the war, also increased its presence in downtown. In Benton, auto showrooms were located on East Sevier Street. The building at 113 East Sevier was constructed c.1946 as an auto showroom. The large one-story building features large plate glass windows across the front (north) and a overhead garage door on the east end of the front. Side and rear elevations of the building contain industrial type awning windows.

Other buildings constructed in the 1940s in the historic commercial district include simple one-story brick structures such as seen at 210-212 West Sevier where there is no detail in the brick wall on the front, but two modern aluminum frame plate glass storefronts offer two retail spaces.



A new mural downtown.

This period also included modern updates to some of the older buildings downtown. The Caldwell Building at 145 West South was remodeled and faced with buff color brick and aluminum frame plate glass windows during the 1940s. The use of the buff colored brick sets the buildings of this period apart from those built earlier.

The Royal Theater at 111 South Market Street was built in 1920 as a theater, but was completely remodeled and refaced in 1948-49. The remodeling of the building was designed by Little Rock architects Frank Ginocchio and Edwin B. Cromwell.

1950s

Six buildings in the historic district date from the early 1950s. They are scattered on five of the streets in the district. These buildings, such as the one at 221 North Main Street, which was constructed as a Goodyear Service Store, while the building at 215 Main was built c. 1950s for Otasco. These large brick one-story buildings' functions were oriented toward the auto industry, which had sales showrooms around the corner on East Sevier Street and repair facilities on East South Street. The Newbill Motor Company constructed an auto sales showroom at 104 East South c.1955. Of buff brick, the building features no decorative detailing, focusing all attention to the large plate glass showroom windows on its front (south).

1959-Present

Only three buildings in the Benton Commercial Historic District have been constructed since 1959. The Thomas Auto Garage at 115 East Sevier was constructed c.1960 and a medical clinic at 112 North Main and bank at 146 West South were constructed in the early 1990s.



An aerial view of downtown, facing west.

Chapter 4: Overview of Architectural Styles

20th Century Commercial

Almost of the commercial structures in the district are of the 20th Century Commercial style. Many of Benton's 20th Century Commercial downtown structures were built in the period between 1900 and 1929. Many of the structures are of a relatively simple functional single-story design, and others are more ornate and closely resemble 19th Century Commercial structures. As a general rule, early 20th Century Commercial buildings retain the traditional storefront and some decorative elements such as arched window heads and decorative cornices, like 19th Century Commercial structures. Some structures borrow from various architectural styles, including the many revival styles popular in the early to mid-20th Century or may use materials such as cast concrete.

19th Century Commercial

Some debate exists over whether any 19th Century Commercial structures remain in Benton. What is clear, many of the city's older structures were constructed in the 19th Century Commercial style. Structures of this variety are primarily two or three stories in height with a flat roof and a variety of ornamental detailing. The "textbook" storefront has a recessed central entrance flanked by large display windows with kick-plates/bulkheads, clerestory windows, and transom windows. Cornices are often bracketed with parapets, finials, or decorative panels. There is sometimes a secondary cornice separating the first two floors, which sometimes repeats the pattern of the upper floor cornice. Windows on the upper floors are generally smaller than the display windows and are usually decorated with molded surrounds or plain lintels.

Structures in this style often borrow Italianate design features. These include corbelled (brick laid in a stair-step fashion) brick parapets or cornice designs as well as arched upper story windows. Many older structures contain these features, however, no evidence exists for higher style detailing such as ornate window hoods and bracketed cornices projecting off the building.

Art Deco

This style takes its name from the Paris *Exposition Internationale des Arts Decoratifs*. It is primarily associated with the late 1920s and early 1930s with emphasis on richly colored and geometric patterns, new materials, and styles. It is a decorative approach to modernism. Angular forms and delicate lettering are also features of the style. Few examples of this style exist in the district, the most prominent of which include the old Benton Post Office/Federal Building and the Benton Masonic Lodge.



Romanesque Revival

This style is a revival of the medieval Romanesque style popular in Europe in the 11th and 12th centuries. The original Romanesque style is also a revival of earlier Roman architecture. The classical Roman arch is a hallmark of this style that is common to civic structures. The Saline County Courthouse is the lone example of this style within the district. Designed by Charles L. Thompson and constructed in 1902, the building features large rounded-arch entrances on its north and south façades as well as a four-story clock tower with a pyramidal roof.

Chapter 5: Certificate of Appropriateness

Overview

Dealing with public agencies and commissions can be a daunting prospect for a business owner or developer. The Benton Historic District Commission stands ready to assist in making the rehabilitation or alteration of a structure in the District a simple process.

No building or structure, including stone walls, fences, light fixtures, steps, and paving or other appurtenant fixtures, shall be erected, altered, restored, moved, or demolished within an historic district until after an application for a certificate of appropriateness as to exterior architectural features has been submitted to and approved by the historic district commission. Arkansas Code, Annotated, § 14-172-208 (a)(1).

All physical improvements to the façade of a property or structure where visible from the street and within the historic district fall under the guidance of this manual and may require a Certificate of Appropriateness.

CERTIFICATE OF APPROPRIATENESS - A document awarded by the Historic District Commission allowing an application to proceed with a proposed rehabilitation, renovation, preservation, alteration, demolition, or new construction in a designated area or site, following a determination of the proposal's suitability according to applicable criteria.

If you feel uncertain whether you need a COA, or require further information on the application process, contact the Community Development Department at City Hall at (501) 776-5938.

Purpose of Design Review

The purpose of design review is to protect the overall character and integrity of the Downtown Historic District's individual structures, while safeguarding the economic investment in the district and extending the life of buildings in the district. It helps ensure the unique qualities of a building are protected from poor and inappropriate new construction, misguided remodeling, or demolition that would harm the building's historical/architectural value and as a result economic value.

Properties are affected by the actions of their neighbors. This is especially true in downtown where most buildings share common walls and façades with other structures. Design review allows for an equal playing field amongst all property owners. In this manner, review aids owners in protecting the investments they have made in their property from the potential adverse economic impact created from inappropriate construction, rehabilitation, and demolition.

Exempted Improvements

Work categorized as ordinary maintenance does not require approval of the Historic District Commission. The city's preservation ordinance classifies ordinary maintenance as improvements that do not change but simply upgrade a structure, including replacing deteriorated porch flooring, stairs, siding, or trim in the same material and texture or replacing or adding screens, gutters, or down spouts. While these types of improvements may not require a Certificate of Appropriateness, they may require design review. If you are in doubt, contact the Historic District Commission prior to commencing work.

These guidelines do not prevent the construction, reconstruction, alteration, restoration, or demolition of any such feature which the Benton City Inspector requires for public safety because of an unsafe or dangerous condition.

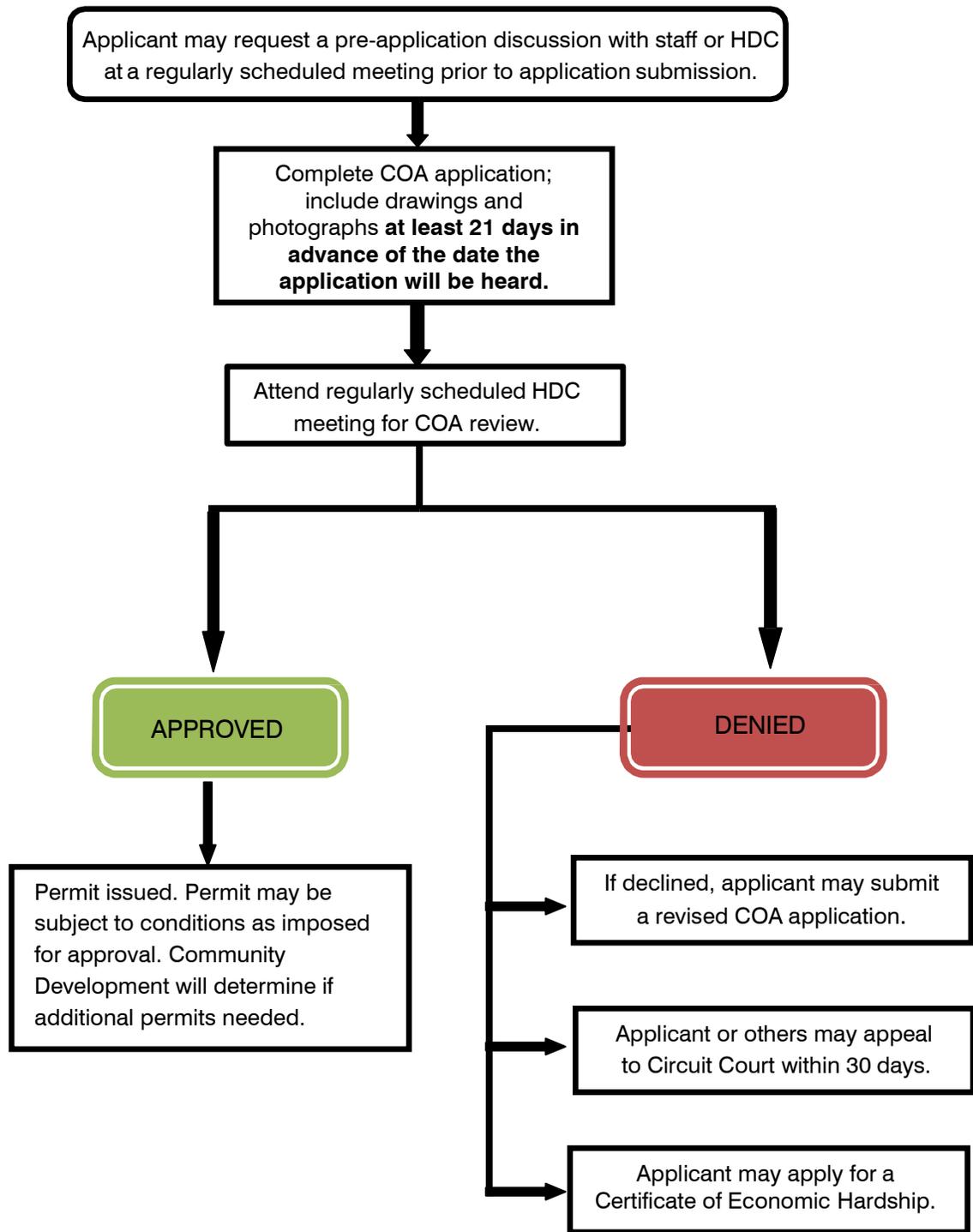
Type of Work	No Approval/Permit Required	COA Required	Other City Permit(s) Required
Additions/New Construction		X	X
Visible from street		X	X
Not visible from street	X		X
Accessory Structures (sheds, garages, etc.)			
New, any size, or demolition		X	X
Change in material or size		X	X
Awnings and Canopies			
Repair with same materials or replica materials	X		
Replacement/Repair with different or new materials		X	X
New installation or modification of form or shape		X	X
Cornices (Storefront or Upper Façade)			
Repair with same materials or replica material	X		
Restore with new materials		X	X
New Installation		X	X
Decks and Patios			
Repair with same materials or replica materials	X		
New, visible from the street		X	X
New, not visible from the street			
Demolitions		X	X
Doors and Entrances			
Repair with same materials or replica materials	X		
Repair or change with new materials		X	
New or change in location of opening		X	X
Gutters and Downspouts			
Repair with same materials or replica materials	X		
Replacement with new materials		X	X
New Installation		X	X
Masonry Repair/Replacement			
Repointing or Repair		X	X
Paint Removal (Sandblasting NOT PERMITTED)		X	
Replacement		X	X
Mechanical Systems and HVAC			
Installation or repair visible from street		X	X
Installation or repair not visible from street	X		X
Painting			
Painting of previously painted materials	X		
Painting of unpainted bricks or architectural metals		X	
Paint color	X		
Rear Façade (Facing parking area)			
Service entrances, Ramps, Lifts		X	X
Utility and Mechanical Equipment		X	X
Roof			
Repair, not visible from street	X		X
Change in roof form or shape		X	X
Repair with different materials, visible from street		X	X
Siding and Cladding			
Repair with same or replica materials	X		
Repair with new or different materials		X	
Signs/Plaques	X		X
Storefront (Bulkheads and Displays)			
Repair with same or replica materials	X		
Remove and Repair with new or different materials		X	X
New window opening		X	X

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Type of Work	No Approval/Permit Required	COA Required	Other City Permit(s) Required
Trim			
Repair with same or replica materials	X		
Repair with new or different materials		X	
New installation		X	X
Utility Work by Benton Utilities		X	
Walls			
Structural repairs not affecting external appearance	X		X
Changes in wall form or shape		X	X
Windows	X		
Repair of windows with existing materials	X		
Repair of windows with new materials		X	
Replacement of windows		X	
Removal of windows or window openings		X	X
Placement of new window openings or reopening existing closed window openings		X	X
Work mandated by the City or State for Code Remediation	X		



Application Flowchart



Pre-Application Meeting

Many prospective applicants benefit from a pre-application meeting to go over their plans and goals for their project. This meeting allows the applicant to become familiar with the process for obtaining a Certificate of Appropriateness, ask questions about the process, and identify potential design problems before incurring great expense with design professionals. The pre-application meeting also provides an opportunity for staff to work with the applicant to identify what, if any, other approvals may be necessary in the form of Planning Commission authorization or building and sign permits. Not only can a planning meeting head off potential problems, the staff and commission members can offer a wide range of experience and expertise.

Be sure to meet with City staff prior to applying for a Certificate of Appropriateness to ensure no other approvals are needed.

Application Submission

1. Obtain and complete an application for a Certificate of Appropriateness from the City of Benton.
2. Include all information and documentation required for a Certificate of Appropriateness.
3. Review the application and information with the City Staff.
4. File the completed application with the City Historic District Commission staff at least 21 days prior to the next meeting of the Benton Historic District Commission. The staff will set the next available date and set that date for a public hearing to review the application.
5. Appear, or have a representative appear, at the public hearing to present the application and answer questions.
6. The Commission may approve, deny, or conditionally approve the application. If approved, the Commission will issue a Certificate of Appropriateness.
7. If denied, the applicant may appeal the decision of the Historic District Commission to the Circuit Court of Saline County within 30 days.

Processing of Application

1. The City Historic District Commission Staff will determine what properties will be affected by the changes proposed in the Certificate of Appropriateness application.
2. The Historic District Commission staff will send, by mail and postage prepaid, to the applicant and owners of all such affected properties, a notice of the hearing to be held by the Historic District Commission on the proposed application.
3. The Historic District Commission will publish a Notice of Public Hearing at least once in the newspaper, a minimum of 15 days prior to the hearing.
4. At the public hearing, the Commission will hear all persons desiring to present information regarding the application.
5. The Commission will hear from the applicant concerning the proposed application.
6. The Commission will determine if whether the restoration, rehabilitation, renovation, preservation, alteration, construction, moving, or demolition proposed is appropriate.
7. The Commission will determine whether a Certificate of Appropriateness should be issued and will notify the applicant immediately.
8. If the Commission determines that a Certificate of Appropriateness should not be issued, it shall place the reasons for such decision in its records and provide a copy to the applicant.

Basis for Determination of Approval

In making the determination concerning the Certificate of Appropriateness, the Commission shall consider the following criteria.

1. The Commission will consider the spirit and intent of the authorizing ordinance that set up the Historic District Commission and provides a general basis for evaluating applications.
2. The Commission shall consider the architectural or historic value or significance of the building in question and its relationship to the surrounding area.
3. The Commission shall consider the general compatibility of the application with these guidelines. The design guidelines, however, are simply that: guidelines. They are not regulations nor do they represent legal requirements. The individual applicant may submit any additional supporting documentation that would assist the Commission in determining appropriateness. Alternative, or even contemporary, design shall not be excluded from consideration.
4. The applicant is free to provide any other information, visual or aesthetic, considered pertinent to the consideration.
5. When evaluating the general compatibility of alterations to the exterior of any building in the district, the Commission shall consider, but not be limited to, the following factors within the building’s area of influence.

Siting	Roof Area	Façade
Height	Entrance Area	Scale
Proportion	Wall Areas	Massing
Rhythm	Detailing	

6. The relationship of the proposed changes in the application to the original design of the structure as construed from historic photos and other documentation.
7. Additions to existing buildings shall be judged in the same manner as new construction and shall complement the design of the original building.
8. New construction shall be judged on its ability to blend with the existing district and area of influence.

Economic Hardship

If a certificate of appropriateness is denied, the applicant may submit an application for a Certificate of Economic Hardship within 15 days calendar days from the date of the notice of denial by the Historic District Commission. The Historic District Commission application for a Certificate of Economic Hardship shall be subject to the hearing schedules and notice provisions applicable to applications for Certificates of Appropriateness. The Historic District Commission shall make a determination to approve or deny the application for economic hardship within 31 days of the public hearing.

Demolition by Neglect

Demolition by neglect results when a prolonged willful lack of significant maintenance occurs to a landmark or structure, site, or object within a historic district. Demolition by neglect is the preventable demise of a historic structure. No owner or person with an interest in real property designated as an historic landmark or within an historic district shall permit said property to fall into a serious state of disrepair so as to result in the deterioration of any exterior architectural feature which would, in the judgment of the Historic District Commission, produce a detrimental effect upon the character of the historic district as a whole or the life and character of the property itself.

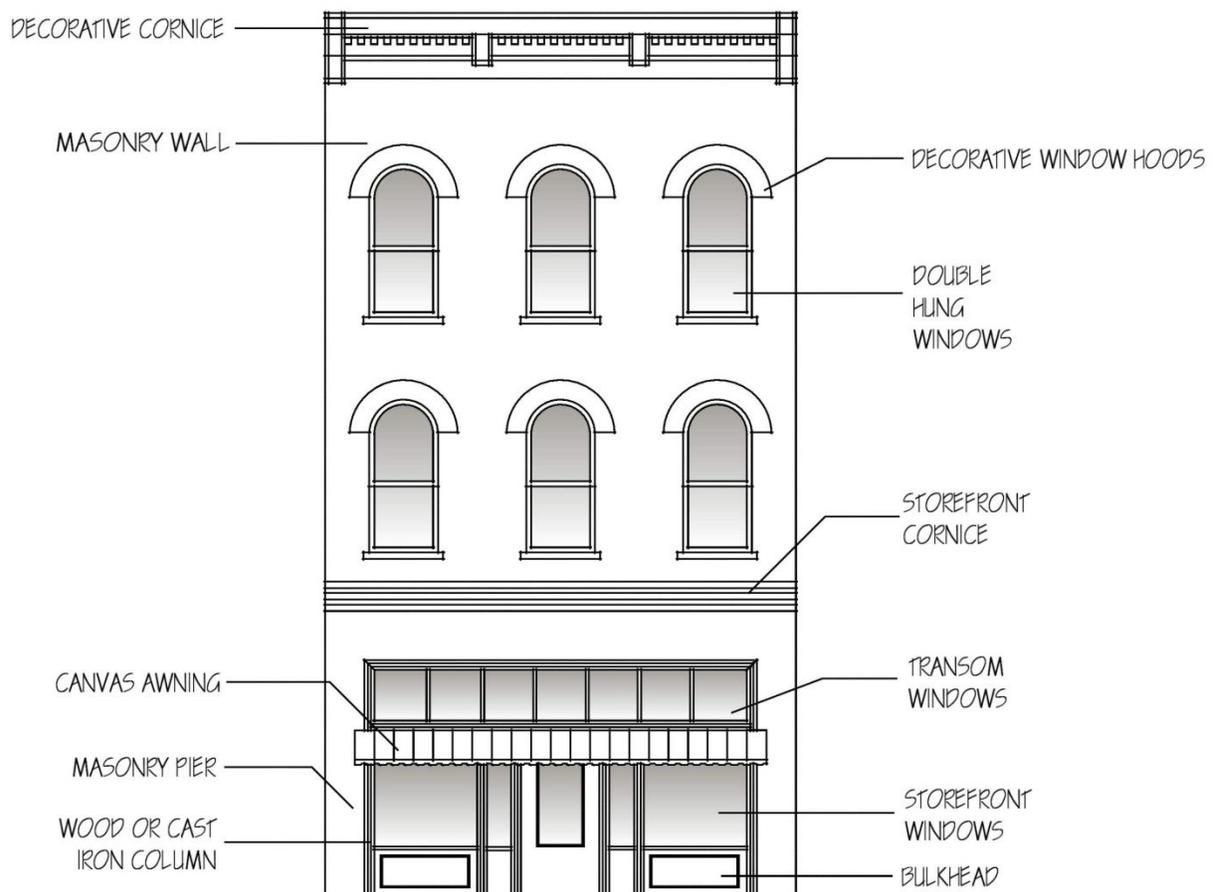
Chapter 6: Typical Parts of a Historic Commercial Building

Nearly all commercial buildings share the same basic design components, a storefront, upper floor or floors, and cornice. Each of these elements contains several design components that together form a unified and distinctive street presence. Buildings that lack those unifying elements appear out of character with their surrounding environments.

The storefront is located on the ground level facing the street. It normally spans the entire width of the building and consists of an arrangement of glass and provides an entrance to the building. The storefront display is the marketing function on historic buildings. This area contains: doors, bulkheads, windows, and often transoms. The storefront provides access to the business, displays products to sidewalk shoppers, and provides natural light and ventilation through high transom windows over the displays.

The upper floor, or upper facade, is located above the storefront and usually contains window openings and an arrangement of details that create a rhythm to the facade. The upper floor is normally supported by a horizontal piece of iron, steel, or wood that spans the storefront known as a storefront cornice or lintel.

The decorative cornice is the cap along the top parapet edge of the primary facade. Nineteenth-century commercial buildings commonly used corbelled courses of brick at the top of their brick walls. This was outdated by stylish, ornate mail-ordered cast iron; followed by stamped metal assemblies by the turn of the 20th-century; then terra-cotta forms on steel frames in the early 20th-century; only to return to inset masonry materials and refined flush surfaces of simple material changes such as inlaid brick in the mid to later-20th century. Corbelled brick decorative cornices are common among historic buildings in the district.



Chapter 7: Standards

Below are the Secretary of the Interior's Standards for Rehabilitation. These are the controlling standards of the historic district and represent the threshold criteria that all Certificates of Appropriateness applications must meet for approval. All guidelines contained in this manual are derived from these standards. Where uncertainty exists in the application of the guidelines, these standards should be used to help determine the appropriate action or treatment.

The Secretary of the Interior's Standards for Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Chapter 8: Guidelines

General Recommendations

The building façade and exterior should, after treatment, contribute to the historic character of the district. It should reflect the time period in which it was constructed and retain the distinctive materials and features that provide its historic character. The following general recommendations offer an overall guide to rehabilitating structures in the district.

1. It is preferable to preserve by maintenance rather than to repair original features of the building.
2. It is preferable to repair original architectural features than to reconstruct them.
3. It is preferable to reconstruct original architectural features than to have them removed.
4. **Do the building no harm.** Before removing, defacing, or altering any element that may be architecturally distinctive or historically significant, consult the Historic District Commission or its staff.
5. Help maintain a coherent image of the historic district. Relate the improvements to other buildings to the greatest extent possible. The building is not just part of the historic district, but also a part of a downtown shopping, entertainment, and business district.
6. Use the historic character of the building to attract and keep customers. The unique historical features of downtown buildings are part of what draw people downtown. Don't hide or mar architectural features that make your building interesting and unique.
7. Maintain a sense of balance. Make efforts to attract customers and visitors, but remember that much of the appeal of the area rests in a neat and orderly appearance. Remember that if every personal whim of each business owner were manifested in the façade of each business, the result could be a level of chaos that could repel, rather than attract customers and visitors. Maintain window and outdoor displays so they provide visual interest instead of chaotic clutter.
8. Help encourage strolling. Concentrate on orderly and non-obtrusive displays of merchandise.
9. Don't negatively impact a neighbor's ability to attract business. A collection of healthy businesses makes for a healthy downtown. Being surrounded by successful businesses can be great help for your business.
10. Contemporary design can be compatible where it complements and harmonizes with the historic components of the district.
11. **Seek help. Professionals are available to help with your project's design.** Remember, however, that not every architect is skilled in historic preservation. When in doubt, ask an expert. The Historic District Commission can help provide you resources in finding help.



Paying attention to the small details of your structure can help you differentiate between historic and non-historic elements.

Storefronts

Along with entrances and doors, the storefront forms the primary area of visual and physical interaction between the pedestrian and a building. Accordingly, it is essential that the storefront design and rehabilitation treatment are sensitive to the historical integrity and provide visual interest for customers and visitors to downtown. By convention, the traditional storefront is confined to the first floor of the commercial structure.



NOTE: The original storefronts for most buildings are gone, having been lost to deterioration or previous building modifications. This leaves the property owners few options. One option would be complete reconstruction of the historic storefront. This should only be pursued when based upon documented evidence, using historically appropriate materials. In many cases, it may alternatively be best to leave the existing storefront intact. However, whenever historic materials can be safely uncovered, they should be.

General

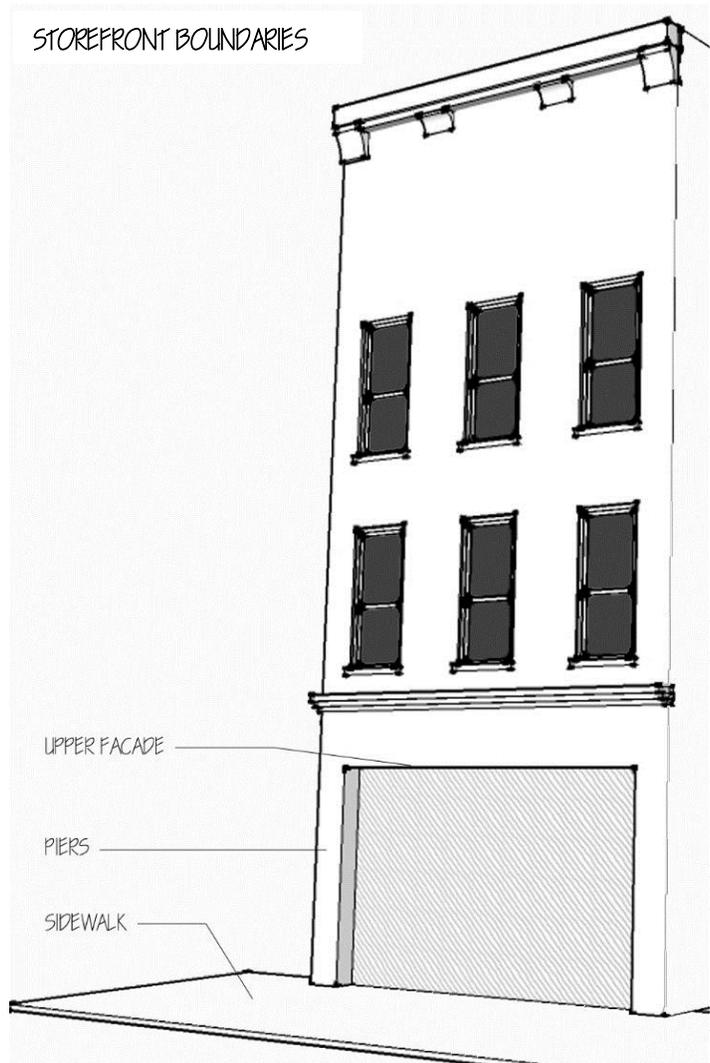
1. The original and historic storefront elements should be preserved and maintained with their functional and decorative features intact and not covered.
2. Elements that obscure or cover the building's original or historic storefront elements may be removed.



Most storefronts in the Historic District have been significantly altered over time.



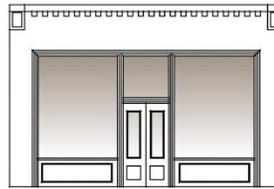
Many elements of this rebuilt storefront have been appropriately designed.



Storefront Design and Materials

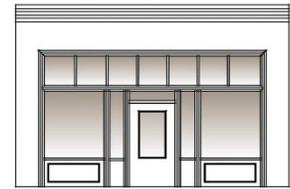
1. The storefront should fit within its original opening and not extend past its traditional boundaries, maintaining a clear distinction between the first floor and upper floors.
2. The storefront should consist primarily of glass and provide visual openness.
3. False historical themes should not be introduced in the storefront elements. Colonial design elements should be avoided.

LATE 1800'S



- DECORATED CORNICE
- CAST IRON COLUMNS
- LARGE DISPLAY WINDOWS

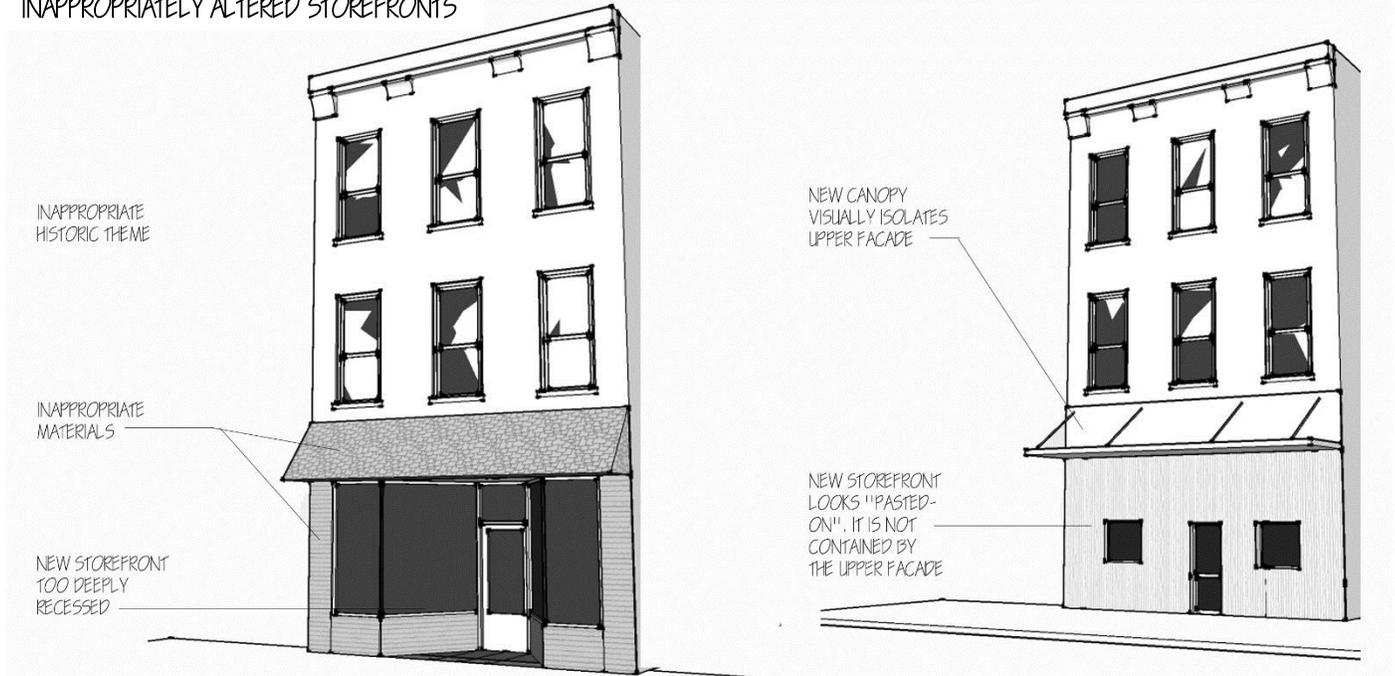
EARLY 1900'S



- SIMPLE CORNICE
- TRANSOM WINDOWS
- RECESSED ENTRANCE

4. Where all original and historic storefront elements have been removed, contemporary designs may be acceptable. Reconstruction of historic elements with new materials is preferable when the design is supported by photographic documentation of the structure's original design.
5. Contemporary designs should maintain the traditional proportions of storefront elements, relate the scale of its design to compatible neighboring storefronts, and use materials compatible to the historic character of the structure.
6. Many transom window openings throughout the Historic District have been blocked or covered. Transom windows are an additional important element that conveys the rhythm and character of buildings on a block, as the window openings often align. If the original transom windows are covered, they should be uncovered and damaged glass replaced.
7. If the original transom windows have been blocked, they should be reopened. They may also be used for signage or awning space, but the original proportions of the openings should be retained.

INAPPROPRIATELY ALTERED STOREFRONTS



COMMON STOREFRONT MATERIALS

CORNICE: CAST IRON, WOOD,
OR SHEET METAL, BRICK, STONE,
TERRA COTTA, ETC.

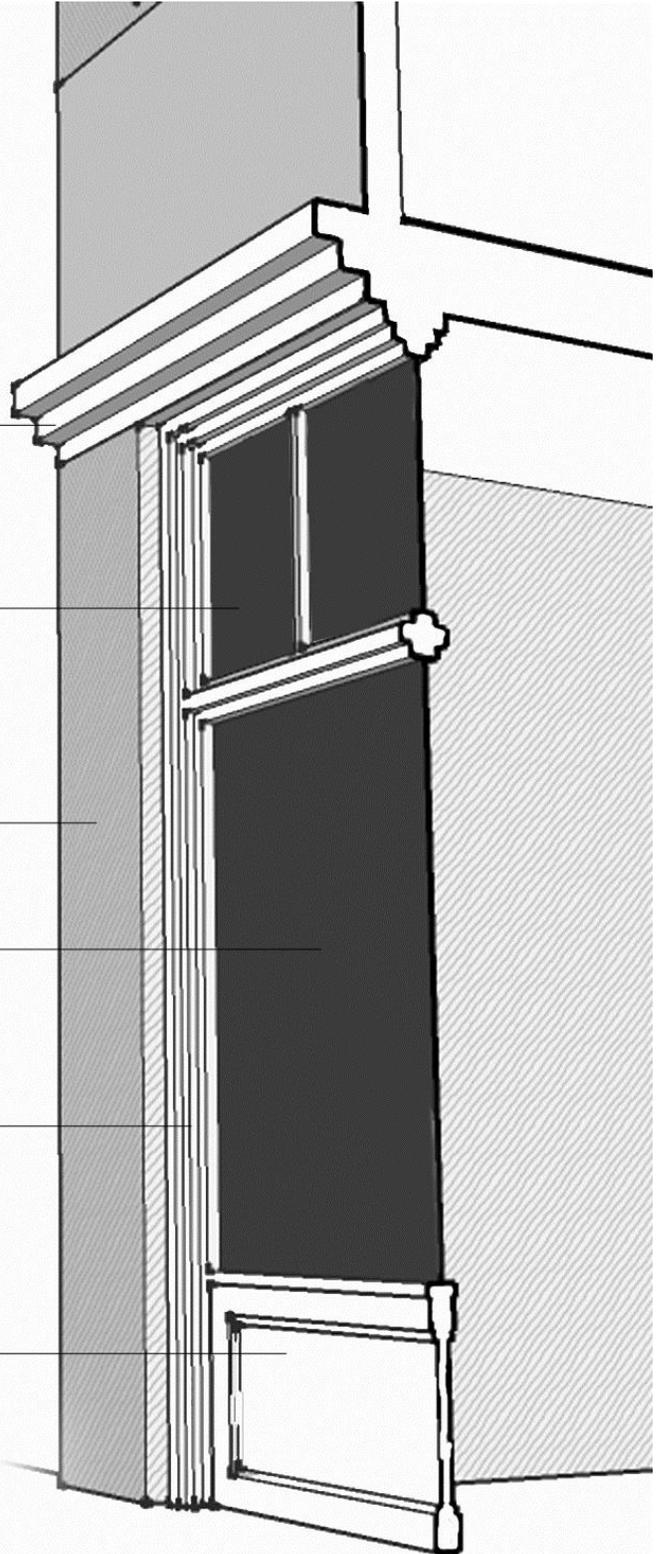
TRANSOM WINDOW:
CLEAR, TINTED, OR
ETCHED GLASS, ETC.

PIERS:
SAME MATERIAL AS
UPPER FACADE

DISPLAY WINDOWS:
CLEAR GLASS

STOREFRONT FRAME:
WOOD, CAST IRON, OR
ALUMINUM, STEEL, ETC.

BULKHEADS: WOOD PANELS,
POLISHED STONE, GLASS,
TILE, OR ALUMINUM



Transom Windows

1. Retain, restore, and maintain original transom windows.
2. Retain and repair rather than replace deteriorated window parts.
3. If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, and scale) in design and materials. Hardware should be of the same architectural form and style as that of the transom window.
4. If the design of original transom windows cannot be determined using photographs or historic resources, frame in custom replacement windows. Generally, custom replacement windows should have glazing that is similar to the window glass, and mullions on the transom windows should be true-divided glass panes. Wood is preferred.
5. Do not replace historic transom windows with off-the-shelf replacements. Standard-sized stock replacement windows often do not fit historic openings. Further, this size difference would require in-fill casing, which is an inappropriate treatment in the historic district.
6. Grid-between-glass, flat snap-in vinyl mullions are strongly discouraged.



As can be seen, transom windows add a great deal of character to an historic structure.



Bulkheads

1. Retain, restore and maintain original bulkhead material, especially maintaining the integrity of mitered trim work, profiled framing, or wood craftsmanship that might experience wear below the display windows. Bulkhead areas are prone to deteriorate more quickly than other areas of the storefront as they are exposed to weathering.
2. Do not remove, replace, reduce, cover, or alter any original display bulkheads. Retain and repair rather than replace deteriorated bulkhead parts.
3. If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, and scale) the storefront in design and materials.
4. If the design of original bulkheads cannot be determined using photographs or historic documentation, have custom replacement framing made. (Generally bulkheads are no more than 2 1/2 feet, or about knee height).

Entrances and Doors

Entrances most often form the focal point for the front façade of historic commercial buildings. This gives their treatment a high degree importance in any work proposed for a historic structure.

Entries

1. To the extent possible, the original entrance to the building should be defined and maintained.
2. New entrances to existing buildings should be avoided.
3. Both the function and decorative features of an entrance define the historic character of the building and should be retained and maintained.
4. Where the entire entry to a building must be replaced due to deterioration, use physical and photographic evidence to guide reproduction of the historical features.
5. Where new entries are constructed, maintain the relationships and proportions of the historic elements with the replacement elements. As an example, do not replace a recessed entry with a flat-faced entry.

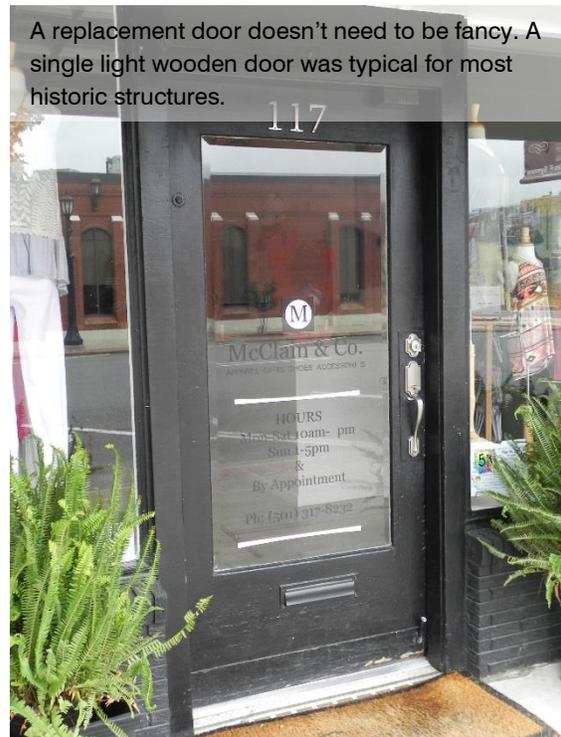
Whether recessed or flat, an entrance should remain true to its historic form.

Doors

1. Original doors should be preserved and maintained.
2. If replacement is necessary, new doors should be of the same style as the original door of the building.
3. Where the style of the historically used door cannot be determined, it should be replaced with a door compatible to the architectural style of the building. Solid paneled and contemporary decorative doors common to residential structures should be avoided.



Even small details like this door hinge add appeal.



A replacement door doesn't need to be fancy. A single light wooden door was typical for most historic structures.

Windows

Windows carry great visual and functional importance, yet they are the most frequent victims of neglect and insensitive alterations that are visually and physically destructive. Careful consideration is required when windows are repaired or replaced.



NOTE: Windows are responsible for only minor energy loss. Only 10-12% of the total air infiltration is through windows. The cold air is actually transferred through the roof, walls, and sill. Instead of replacing historic windows, properly repaired ones can be just as energy efficient, while at the same time saving money and preserving historic detail.

Reasons for Saving Wood Windows

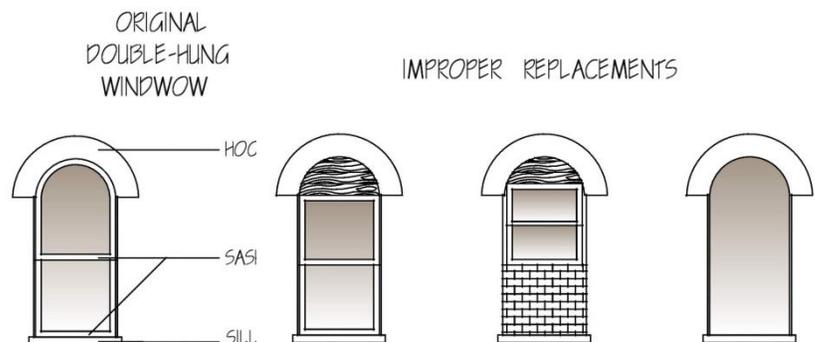
1. More heat is typically lost through your roof and un-insulated walls than through your windows.
2. If your wood windows are 60 years old or older, chances are that the wood they are made of is old growth, dense and durable wood that is now scarce. Even high quality new wood windows, except for mahogany, won't last as long as historic wood windows.
3. Studies have demonstrated that a historic wood window, properly maintained, weather-stripped, and with a storm window, can be just as energy efficient as a new window.
4. According to studies, it can take 240 years to recoup enough money in energy savings to pay back the cost of installing replacement windows.
5. Replacement windows that contain vinyl or PVC are toxic to produce and create toxic byproducts.

Upper Story Windows

1. Upper story windows historically had a strong vertical emphasis, and their placement often has a defining role in setting the rhythm and character for buildings along a block.
2. Historic proportions of a building's upper story windows should be retained and preserved.
3. Upper story windows should not be blocked. Existing blocked windows should be reopened and restored.
4. Do not alter the shape of the original window openings.

Replacing Windows

1. If windows must be replaced entirely, the new windows should convey the same visual appearance of the original windows.
2. Mirrored glass or tinted glass should be avoided, particularly if tinted by more than 30 percent.
3. Residential features should not be used for commercial structures.
4. Window materials that convey an historical period not keeping with the original design of the structure should be avoided (ex. Colonial-era small-paned windows).



Cornices and Parapet Walls

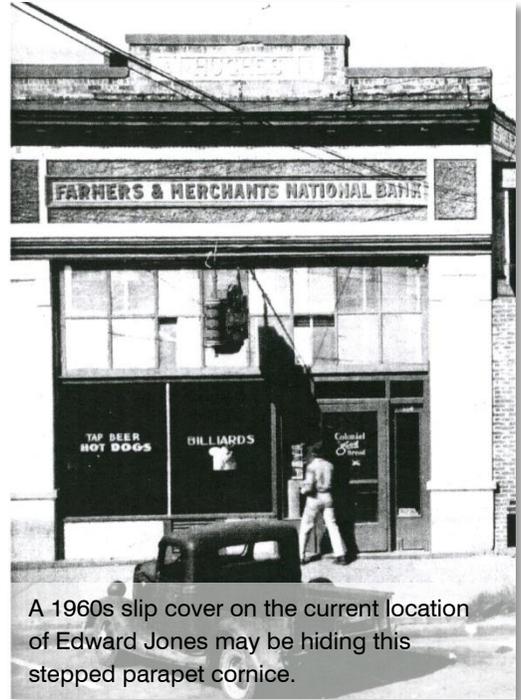
Most historic commercial structures in downtown Benton have cornices to cap their façades. Their repetition along the street provides visual continuity on the block. They may be a straight or stepped parapet and contain corbelled brick. Some stepped parapet cornices have been removed over time.

General

1. Cornices that are intact should be preserved. A cornice may be reconstructed, if missing, when historic evidence of its character is available.
2. When it is not possible to find photographs or evidence of the original cornice, a simplified interpretation is appropriate.

Parapets

1. Preserve original parapet walls where they exist.
2. Original roof parapet walls and features (such as decorative brick work, terra cotta coping, cornice tie-in or original shed or mansard roofs) should not be altered or removed.
3. Use copper or subtle modern flashing extending along the brick parapet walls to avoid leaks where they meet the roof. Older buildings expand and contract greatly. This entire system should be installed to be flexible, with caulk and sheets of material that are not applied too rigidly to the parapet wall.
4. If historic masonry has soft mortar, do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer, lime-based mortar composition of the historic masonry and will cause permanent, irreversible damage to the masonry parapet wall system.
5. Do not install a “shed” system to cover or overlap parapet walls.



A 1960s slip cover on the current location of Edward Jones may be hiding this stepped parapet cornice.



Corbelled brick work below the cornice of the Ashby Building.

Awnings and Canopies

Awnings and canopies are common features among both historic and contemporary structures in the Historic District. These features help reinforce the human-scale of buildings in a downtown and can encourage pedestrian traffic. They additionally provide protection from weather and the sun. However, awnings and canopies should be carefully designed to reinforce the character of the Historic District.



NOTE: *The proper installation of an awning is determined by a combination of the following factors: the direction the storefront faces, the style and period of the intended facade or storefront, and the amount of open area above the display that is available to affix an awning.*

Canopies

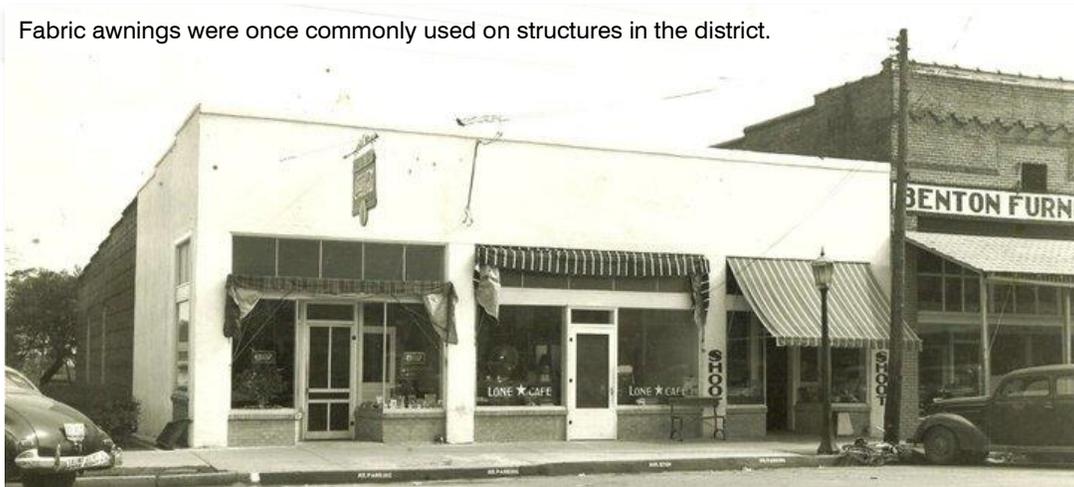
1. Canopies are encouraged where evidence demonstrates their historic use.
2. Canopies should be properly supported with appropriate mechanisms such as wall-mounted brackets, chains, or posts. Materials consistent with the historic nature of the structure should be used for posts.
3. Canopies should be mounted in a manner that highlights character-defining features of the façade.

Awnings

1. Awnings should not obscure important architectural features of the building, such as transom windows, and should reinforce the frame of the storefront.
2. Awnings should be in traditional awning designs, materials, and placement. If pilasters, columns, or other character defining features are present on the storefront, awnings should be placed within these spaces rather than overlap the entire storefront.
3. The awning should mimic the shape of the bay it is covering (ex. Semi-circular awnings for arches).
4. Metal awnings should only be used where they remain as an intact and historically used feature of the structure.
5. If not historically used on a building, awnings that are worn may be removed.

Though often historically used, the appearance of and difficulty in maintaining metal awnings can make them inappropriate in downtown.

Fabric awnings were once commonly used on structures in the district.

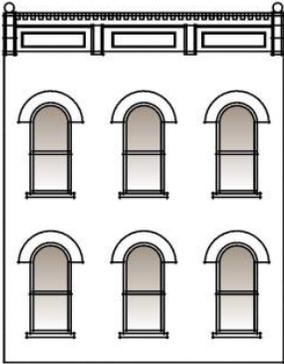


Walls

Exterior walls should reflect the original history of the structure in a modern setting. Improvements should identify and retain the features of the building that relate back to its original design or historic period. Historically, brick is a nearly universal building material in the Historic District.

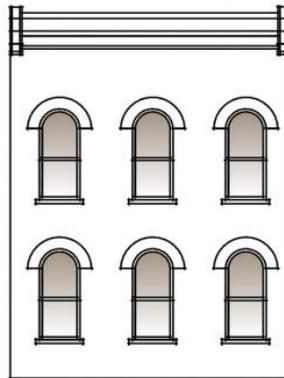
Typical Upper Facades

LATE 1800'S



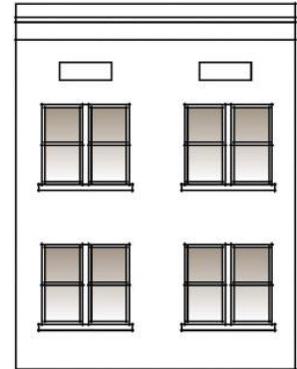
- * BOLDLY DECORATED CORNICE
- * WINDOW HOODS
- * PRESSED METAL DETAILS

LATE 1800'S TO EARLY 1900'S



- * CORBELLED BRICK CORNICE
- * ARCHED WINDOWS

EARLY 1900'S TO 1930'S



- * SIMPLE BRICK CORNICE
- * LARGE WINDOW OPENINGS WITH MULTIPLE UNITS

General

1. Preserve the original façade materials. Materials original to the building should be repaired rather than replaced.
2. When replacement of façade materials is necessary, the new should match the original in scale, color, texture, and finish.
3. Maintain paint and coatings to prevent deterioration.
4. Do not cover or obscure the original façade materials. Covering of these materials often hides unique and interesting historical details, and disrupts the visual flow and harmony of the street.
5. Uncover original façade materials, when feasible.
6. If the original façade materials must be obscured, cover and protect them from damage rather than remove them. This may allow restoration in the future.
7. Removal of original and historic façade elements such as windows, masonry, doors, columns, and others is discouraged.
8. New materials should not be attached directly to the original wall materials in a manner that may cause damage to the historic materials.



Brick and Masonry

Most structures in downtown Benton feature some type of masonry or brick. By definition masonry includes brick, stone, concrete, and terra cotta. Architectural styling and material of the masonry work will vary between historical periods. However, treatment of these materials should remain consistent in the district. The following guidelines will apply to the treatment of most brick and stonework.



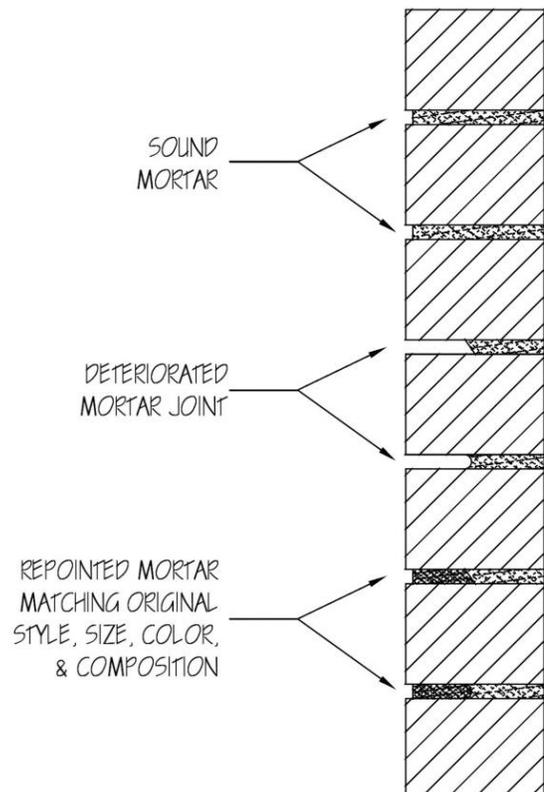
NOTE: Sandblasting causes irreparable damage to historic brick and masonry work. Never sandblast brick to clean it or remove paint. Chemical agents should be used for cleaning and removing paint on brick.

General

1. Materials original to the building should be preserved.
2. Where replacement of materials is necessary due to extensive deterioration, new brick and masonry should follow the original bonding and joint patterns of the original materials.
3. Masonry features such as brick cornices and piers, stone window hoods, and terra-cotta brackets should be preserved and maintained.
4. Although masonry is one the most durable historic building materials, it is also very susceptible to damage by improper maintenance and repair techniques.
5. Improper cleaning, repair, and maintenance can damage both the aesthetic and long-term structural integrity of the building.
6. Do not parge, plaster, or apply stucco to masonry surfaces that were not historically parged, plastered, or stuccoed.

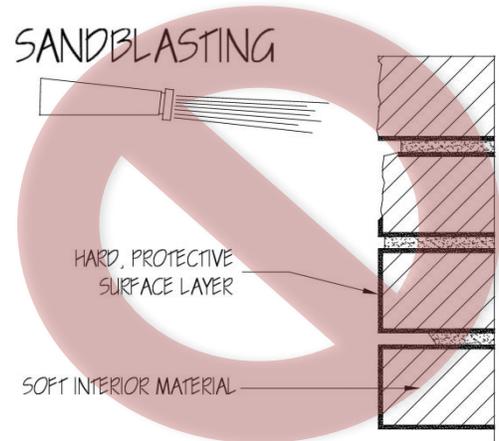
Repointing Masonry

1. Masonry walls and other surfaces should be repaired by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work.
2. Repointing should be done with original or like compounds that allow the expansion and contraction process.
3. Deteriorated mortar should be removed by hand tools to avoid damage to the masonry.
4. Old mortar joints should be duplicated in strength, composition, color, and texture as well as in width and joint profile.
5. Sealant should be used only when it can be determined that its use will not change the appearance of the masonry nor will it trap moisture that will contribute to further deterioration.



Cleaning Masonry

1. Masonry should only be cleaned when necessary to remove heavy soiling and to stop deterioration.
2. Masonry surfaces should be cleaned with the gentlest means possible, such as low-pressure water and masonry detergents, using natural bristles. High-pressure water (450 p.s.i. and above) can damage masonry surfaces and joints.
3. If cleaning masonry, pick a small area to observe the effects of the cleaning method before use on the entire façade.
4. **Do not sandblast masonry surfaces or use other highly abrasive cleaning methods.** These methods can destroy the hardened outer layer of the masonry and accelerate deterioration of the brick.



Painting Masonry

1. Historically unpainted masonry should not be painted.
2. Paint should not be removed from historically painted masonry.
3. To avoid damage to the masonry, only damaged or deteriorated paint should be removed prior to repainting masonry.

Wood

Wood is a common material for architectural features such as cornices, brackets, bulkheads, storefronts, and window framing. These features are important in defining the overall historic character of the building and the district. Wood requires proper maintenance and the preservation of wooden architectural elements is of particular importance in rehabilitation projects.

Protecting Wood

1. Retain coatings such as paint that help protect wood from moisture and harmful light rays.
2. Paint removal should be considered only where there is paint surface deterioration and as a part of an overall maintenance program that involves repainting or applying other appropriate protective coatings.
3. Paint should be removed with the gentlest of methods possible when it is necessary to do so.
4. Wood surfaces should never be sandblasted.

Repair and Replacement of Wood

1. Deteriorated or damaged wood architectural elements should be repaired rather than replaced whenever possible.
2. Replacement of deteriorated wood features should be limited to patching or piecing-in only the irreparable portions whenever possible, rather than removing the entire feature and replacing it with new material to create a uniform or “improved” appearance.

Architectural Metals

Architectural metals include cast iron, steel, pressed tin, zinc, copper, and aluminum. The majority of the surviving examples of architectural metals in the Historic District are confined to its 19th century commercial buildings. For those visible or which can be uncovered, the following guidelines apply.



Cleaning Architectural Metals

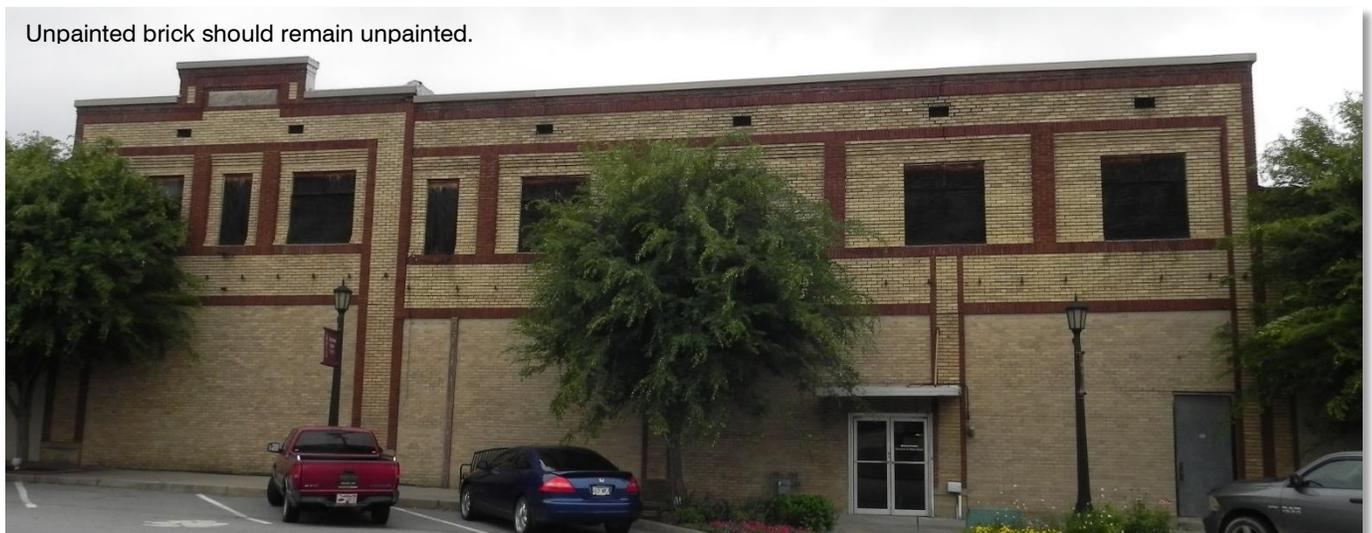
1. Architectural metals should be cleaned when necessary to remove corrosion prior to repainting or applying other appropriate protective coatings.
2. Cleaning shall be done with gentlest methods available. Particular care should be taken when cleaning soft metals like lead, tin, copper, and zinc.
3. Sandblasting should only be used on cast iron.
4. Metal surfaces prone to rust should be kept painted. Metals such as copper, bronze or stainless steel should not be painted.

Replacing Missing Pieces

1. Missing pieces or parts damaged beyond repair can often be fabricated; however, they may also be recast in aluminum or fiberglass from existing pieces or substituted by wood, if necessary.
2. Dissimilar metals should be buffered from each other to avoid the potential problems of electrolysis.

Paint

Paint color schemes should accentuate the architectural details of the building. See the Section on Brick and Masonry for guidelines on painting masonry.



Roofs



NOTE: Most of Benton's downtown historic commercial buildings have flat or gently sloping roofs with rolled composition or asphalt materials and masonry parapet wall systems. This obscures the view of the roof from the street, exempting many kinds of roof repair work from the Certificate of Appropriateness process. However, always check with city staff prior to commencing work.

General

1. The historic character of a building's roofline should be preserved.
2. Alteration of an existing historic parapet line is inappropriate.
3. Do not install a higher pitched roof that can be seen over the parapet walls or from the public street level.
4. Original skylights should be preserved and maintained.
5. If it will not compromise structural integrity, mechanical and service equipment such as air conditioners and transformers should be placed on the roof.
6. Rooftop equipment should be located in a manner that limits its visibility from the street.
7. Roof vents and plumbing vents should be located in a manner that limits their visibility from the street.

Roof maintenance is one of the single most important aspects to preserving an historic structure. A lack of or improper maintenance can undermine the structural integrity of a building or lead to eventual collapse.

Maintenance

1. Roofs should be maintained and repaired to prevent structural failure and leaks that cause deterioration of the structure.
2. Protect a leaky roof until it can be properly repaired.
3. If non-repairable, replacement of original materials with like materials is preferable.
4. Gutters and downspouts should be routinely cleaned and any deteriorated flashings repaired or replaced.
5. Roof sheathing should be checked for proper venting to prevent moisture condensation and water penetration, and to ensure that materials are free from insect infestation.
6. When repairing or replacing roofing materials, keep in mind the structural integrity of the building.
7. Check for older layers of roofing materials. The unnecessary layering of roofing materials can add weight that negatively affects the building's structural integrity.

Signs

Signs are a vital part of a coherent historic district. Often storeowners try to out-shout each other with over-sized, flashy signs that disrupt the visual continuity of the district and obscure architectural features. **All signage within the historic district shall conform to the zoning code, and must have approval of the Historic District Commission prior to installation.** Any owner who wishes to repair or restore an existing sign or install a new sign must first apply for a Certificate of Appropriateness before applying for a sign permit.

Because the district is primarily pedestrian with slow-moving traffic, small signs can serve the needs of businesses, while contributing to both the image of individual buildings and to the overall character of the district.

General

1. Signs should remain subordinate to the building and be sized in proportion to the structure.
2. Signs should not be placed in a manner that covers or obscures character-defining features of the structure.
3. Signs should be placed in locations traditionally used on historic building façades.

Design and Lighting

1. Wall signs, projecting signs, window signs, and A-frame portable signs are appropriate in the Historic District.
2. New freestanding signs of all types are discouraged.
3. Signs incorporated in awnings are appropriate, if substituting a wall sign.
4. A-frame signs should be less than 6 square feet in size, and not obstruct pedestrian movement.
5. Window signs should be designed in a manner that maintains the visual openness of the storefront.
6. Ghost signs should be preserved and not covered.
7. Indirectly illuminated signs are appropriate. Internally lit signs are discouraged unless photographic or physical evidence demonstrates their historic use.



Streetscape

Occasionally, individual property owners may plan improvements beyond the façade of their building or public improvements may be constructed. To the extent that these are within the jurisdiction of the Historic District Commission, some general guidelines should be observed.

General

1. Sidewalks, curbing, benches, trash containers, and streetlights should follow a consistent theme throughout the Historic District. In many areas, this is already the case. Any planned improvements should follow the theme and style of current streetscape improvements. Consult the Historic District Commission on details, specifications, and specific models before planning any such improvements.
2. Open display of merchandise on the sidewalk is allowed by the zoning code in some cases. Such displays should maintain a neat and orderly appearance and work to create visual interest along the streetscape.
3. Open displays of merchandise should not detract from the overall historic character and appearance of buildings or impede pedestrian traffic.
4. The use of outdoor display for storage of products and merchandise is strongly discouraged.
5. Movable tables and chairs should be contained on private property and should not impede pedestrian movement. A metal railing or barrier should separate seating areas from pedestrian areas.

Additions

The best way to save historic buildings is to maintain their use. Allowing the evolution of a building over time through additions is sometimes necessary to ensure it remains used. While building additions are generally acceptable in principle, they must be carefully designed to ensure that they do not damage the character of the existing building or Historic District.

General

1. Find alternatives to additions where possible by converting unused interior spaces.
2. Design additions so that existing historic features are not hidden or obstructed.
3. Locate an attached exterior addition at the rear or on an inconspicuous side of a historic building wherever possible.
4. Additions should remain smaller than the original structure.
5. Rear additions should not be visible to the street.
6. Side additions should not exceed the height of the original structure.
7. Design an addition so that it is clear which parts of the building are historic and which parts are new.
8. Design the addition so it is compatible with other historic buildings in the vicinity.

Additions should complement the existing structure while providing a discernible difference between the historic and new portions of the structure.

Not Recommended

1. Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior space.
2. Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.
3. Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.
4. Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.
5. Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.
6. Using the same wall plane, roofline, cornice height, materials, siding lap or window type to make additions appear to be a part of the historic building.
7. Constructing additional stories so that the historic appearance of the building is radically changed.

New Construction

As a general rule, new development in the Historic District should be visually and architecturally compatible with the existing structures and form of downtown. However, new construction should stand as a representation of the time and place in which it is built rather than imitate a bygone era or false historical period. In other words, new development should be architecturally distinguishable from, yet compatible with, the historic structures in the district.

Height and Location

1. With exception to significant landmarks such as the First National Bank Building, building height should match the height of adjacent buildings or those on the building's block-face, within at least one-story.
2. New buildings should be multi-story when adjacent to existing multi-story structures.
3. Where all building heights on the block-face match, the new building should match the existing height pattern.



FACADES ARE NOT SET BACK FROM THE SIDEWALKS



4. Buildings should be built to the front property line/back edge of the sidewalk.
5. The front façade of the building should face the street. In the case of corner lots, the front façade should face the primary street unless the front entrance is placed at the corner.
6. Buildings with clipped corners and dual front façades are encouraged on corner lots.

Storefronts

1. Storefront openings should match the proportions (size, height, and width) and elements (doors, windows, and transoms) of adjacent structures or those on the building's block-face.
2. Storefront windows and entrances should provide pedestrian interest and be placed in a manner that maintains the rhythm, character, and horizontal alignments of buildings on the street block.
3. Storefronts should be capped by a storefront cornice that matches the vertical alignment of adjacent structures and draws a clear distinction between the first floor and upper-story floors.



Windows

1. Window openings should maintain the same vertical emphasis and alignment as adjacent structures and buildings on the block-face to create a rhythm and harmony along the street.
2. The proportions and horizontal alignment of window openings should match those of buildings on the street block, unless designed to be a defining architectural feature.
3. Mirrored glass or tinted glass should be avoided, particularly if tinted by more than 30 percent.

Canopies and Awnings

1. Canopies and awnings should be compatible with historically used canopies and awnings unless designed as an architecturally defining feature.
2. Traditional metal awnings are strongly discouraged.

Cladding Materials

1. Brick and/or masonry such as concrete masonry units are encouraged as a primary building material.

Utilities

Recommended

1. Minimizing the visual impact of mechanical and electrical equipment.
2. Utilizing screening such as lattice panels and planting to screen utilities.
3. Screening utility connections and boxes such as telephone, gas meters, and cable, etc.

4. Locating standpipes and other service equipment so that they will not impact the historic façade materials.

Not Recommended

1. Locating window or through-the-wall air-conditioning units on the building's front façade.
2. Cutting channels into or removing historic façade materials to locate utility lines.
3. Locating utility lines on the front façade.

Energy Conservation and Sustainability

Energy conservation and sustainability is a growing concern in many downtowns and historic districts. It is important to remember there are inherent environmental benefits to utilizing historic structures regardless of any energy conservation measures. As is often quoted, "the greenest building is the one already built." Many historic structures have designed architectural features which help conserve energy such as skylights, awnings, and transom windows. In approaching energy conservation, focus first on such elements.

General

1. If it is determined that retrofitting measures are necessary, then such work needs to be carried out with particular care to ensure that the building's historic character is retained.
2. New energy-efficient features such as solar panels should be placed in areas not visible from the street.
3. Insulation should be installed where possible in attics, basements and exterior walls.
4. Utilize the inherent energy-conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.
5. Improving thermal efficiency with weather-stripping, storm windows, caulking, interior shades, and if historically appropriate, blinds and awnings is appropriate.

Not Recommended

1. Removing historic shading devices rather than keeping them in an operable condition.
2. Replacing historic multi-paned sash with new thermal sash utilizing false muntins.
3. Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy-conserving potential.

Accessibility

Historic properties have some special consideration when applying the Americans with Disabilities Act and subsequent regulations. Property owners should acquaint themselves with these special considerations.

Recommended

1. Identifying the historic building's character-defining spaces, features, and finishes so that accessibility code-required work will not result in their damage or loss.
2. Complying with barrier-free access requirements in such a manner that character-defining spaces, features, and finishes are preserved.

3. Working with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to the access problem.
4. Providing barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.
5. Designing new or additional means for access that are compatible with the historic building and its setting.

Not Recommended

1. Undertaking code-required alterations before identifying those spaces, features, or finishes which are character-defining and must be preserved.
2. Altering, damaging, or destroying character-defining features in attempting to comply with accessibility requirements.
3. Making changes to buildings without first seeking expert advice from access specialists and historic preservationists to determine solutions.
4. Making access modifications that do not provide reasonable balance between independent, safe access, and preservation of historic features.
5. Designing new or additional means of access without considering the impact on the historic building and its setting.

Health and Safety

Regardless of rehabilitative work, building and property maintenance codes will need to be taken into consideration. Hastily done or poorly designed code-required actions can jeopardize a building's materials and historic character. Care should be taken to avoid damage to character-defining features on the building.

Recommended

1. Identifying the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.
2. Complying with health and safety codes in such a manner that character-defining spaces, features, and finishes are preserved.
3. Upgrading historic stairways and elevators to meet health and safety codes in a manner that assures their preservation, i.e. so that they are not damaged or obscured.
4. Installing sensitively designed fire suppression systems, such as sprinkler systems, that result in retention of historic features and finishes.
5. Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.
6. Undertaking code-required alterations before identifying those spaces, features, or finishes which are character-defining and must be preserved is not recommended.

Not Recommended

1. Altering, damaging, or destroying character-defining features and finishes while making modifications to a building to comply with safety codes is not recommended.

2. Using fire-retardant coatings if they damage or obscure character-defining features is not recommended.
3. Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator is not recommended.
4. Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street, or where it obscures, damages, or destroys character-defining features is not recommended.

Demolition

General

Preferably, demolition within the Historic District will occur infrequently. There are situations, as described later, in which demolition may be appropriate. In any event, the Commission shall review applications involving demolition carefully. When the Commission determines that a demolition is inappropriate, it may defer action until it has had an opportunity to explore alternatives involving actions such as, but not limited to, the following.

1. The Commission may seek sources of funding for preservation and restoration activities if lack of such funds is the reason for the request to demolish.
2. The Commission may recommend adaptive-use changes.
3. The Commission may attempt to find a purchaser for the property who would maintain the building in a suitable and acceptable manner.
4. The Commission may entertain the possibility of moving the building to another appropriate location.

Demolition as an Appropriate Treatment

Conditions in which demolition may be appropriate include, but may not be limited to, the following.

1. A structure has been damaged by fire or natural forces beyond repair.
2. A structure contributes little or nothing to the character of the Historic District and demolition is proposed in order to provide land for a new development that would enhance the historic character of the district.
3. Demolition is confined to an addition to an existing building and the addition itself is not historically significant.
4. The structure poses an immediate danger to the health, safety, and welfare of persons and properties within the district.
5. Demolition is necessary to expose or restore the original architecture of the structure.

Chapter 9: Definitions

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

ADAPTIVE USE - Rehabilitation of a historic structure for use other than its original use, such as a residence converted into offices.

ADDITION - New construction added to an existing building or structure.

ALTERATION - Any project involving change of or addition to an existing building.

AREA OF INFLUENCE - The affected area to be notified for a public hearing as determined by a specific type of construction, alteration, restoration, moving or demolition as described in the individual categories found in the guidelines for review adopted by the Historic District Commission.

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

CERTIFICATE OF APPROPRIATENESS - A document awarded by the Historic District Commission allowing an application to proceed with a proposed rehabilitation, renovation, preservation, alteration, demolition, or new construction in a designated area or site, following a determination of the proposal's suitability according to applicable criteria.

CERTIFICATE OF ECONOMIC HARDSHIP - A certificate issued by the Historic District Commission waiving the requirement for a Certificate of Appropriateness due to significant financial constraints of the property owner.

CHARACTER - The qualities and attributes of any structure, site, street or district.

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

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

DEMOLITION - Any act which destroys in whole or in part a building or structure.

DEMOLITION BY NEGLIGENCE - The destruction of a building or structure through abandonment or lack of maintenance.

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

ELEMENT - A material part or detail of a site, structure, street, or district.

ENTRANCE AREA - The area of access to the interior of the building including the design, location, and materials of all porches, stairs, doors, transoms, and sidelights.

EXTERIOR ARCHITECTURAL FEATURES - The architectural style, design and general arrangement of the exterior of a structure, including the kind and texture of the building material and the type and style of all windows, doors, light fixtures, signs and other appurtenant fixtures.

FAÇADE - A face of a building.

HEIGHT - The vertical distance as measured through the central axis of the building from the elevation of the lowest finished floor level to the highest point of the building.

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

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

MASSING - Volume, magnitude or overall size of a building.

ORDINARY MAINTENANCE - Those improvements, which do not change but simply upgrade a structure.

OWNER OF RECORD - The person, corporation, or other legal entity listed as owner in the records of Saline County.

PRESERVATION - The maintenance of a property without significant alteration of its current condition.

PROPORTION - Relationship of height to width of the building outline as well as individual components.

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

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

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

RHYTHM - A harmonious or orderly recurrence of compositional elements at regular intervals, including the location of doors and the placement of windows, symmetrically or asymmetrically, and their relative proportion.

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

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

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

STRUCTURE - Any improvement on the land that extends above ground level.

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

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