

HISTORIC PRESERVATION
ALLIANCE OF ARKANSAS



PROGRAM

- Reception
- Welcome
- Laura Gilson / *President, Historic Preservation Alliance*
- Board of Directors
- Dinner
- Special Message from the National Trust for Historic Preservation
David Brown / *Executive Vice President and Chief Preservation Officer*
- Awards Program, Master of Ceremonies
Warwick Sabin / *Oxford American Magazine*
- Closing Remarks
Vanessa McKuin / *Executive Director, Historic Preservation Alliance*

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Bobby Roberts
University of Arkansas - Fort Smith

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Frances Mitchell Ross
Reese Rowland
Rachel Silva
Warwick Sabin
Ann and Breck Speed, Mountain Valley Water
Cary Tyson

LIST OF RECIPIENTS

- *Parker Westbrook Award for Lifetime Achievement*
-AWARD- Dr. Bobby Roberts
- *Outstanding Achievement in Preservation Education*
-AWARD- Ann Ballard Bryan
- *Outstanding Preservation Reporting in the Media*
-AWARD- Mark Wilcken/“Clean Lines and Open Spaces”
- *Excellence in Preservation Through Rehabilitation*
-AWARD- Peabody Hall / University of Arkansas
Allison Architects Inc.
Schwartz/Silver Architects – Consulting Architects
East-Harding Construction – Contractor

-HONORABLE MENTION- Landers Theater
Herman Lee AIA – Architect of Record
- *Excellence in Preservation Through Restoration*
-AWARD- Blytheville Historic Bus Station / Blytheville
City of Blytheville, Owner
Hord Architects, Memphis – Architect of Record
106 Group – Interpretive Exhibit Designers

-AWARD- Drennen-Scott House / Van Buren
University of Arkansas, Fort Smith – Owner
John Milner Associates – Architect of Record

-HONORABLE MENTION- Greenwood High School Gym
Greenwood Public Schools – Owner
MAHG – Architect of Record
Beshears Construction – Contractor
- *Excellence in Personal Projects*
-AWARD- Baker House, Mt. Nebo State Park
John and Judi Baker – Owners
Walter Hudson – Contractor
- *Outstanding Achievement in Preservation Advocacy*
-AWARD- Quapaw Quarter Association
- *Outstanding New Construction in an Historic Setting*
-AWARD- William Woodruff Printshop Reconstruction
Historic Arkansas Museum, Owner
Ruby Architects – Architect of Record
VR Smith & Sons Construction – Contractor
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-AWARD- Dr. Ethel Goodstein-Murphree / “In Memoriam..”
Published in Preservation & Research, National Council on Preservation Education
Ethel Goodstein-Murphree – Author
- *Excellence in Heritage Preservation*
-AWARD- City of Eureka Springs
Eureka Springs Cultural Heritage Tourism

ABOUT OUR ORGANIZATION

Historic Preservation Alliance of Arkansas

As Arkansas's only statewide nonprofit organization focused on preserving Arkansas's architectural and cultural resources, the Alliance has been educating, advocating and assisting preservation efforts across Arkansas since 1981. From educating lawmakers to assisting individual property owners, the Alliance is committed to protecting the many valuable heritage resources that make our state unique.

The Alliance's numerous educational programs include the quarterly Arkansas Preservation Digest, the annual Arkansas Preservation Conference and the Ramble tours of historic sites. The Alliance has effectively advocated for public sources of preservation funding and incentives, such as the Real Estate Transfer Tax and the Arkansas Historic Rehabilitation Tax Credit. The Alliance assists local governments and historic downtown communities through administration of the federal Preserve America program in Arkansas and participation in the Arkansas Historic Preservation Program's Main Street Arkansas program—programs which promote historic preservation and heritage tourism as economic development tools. We hope that you will support the Alliance in these efforts by becoming a member and staying informed of our many programs and events which enrich the sustainability and quality of life in Arkansas.

BOARD OF DIRECTORS

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AWARDS SELECTION COMMITTEE

John Greer, Jr., AIA, LEED AP / *WER Architects Planners*



John joined Witsell Evans Rasco in 1993 as an intern architect. He graduated from Louisiana Tech University with a Bachelor of Architecture in 1988 and was awarded the Scholastic Achievement Award in Architecture. He is a Vice-President in the firm and has more than twenty three years of experience in the field of preservation architecture. John was fortunate to have had the opportunity to have worked on notable projects such as the U.S. Bankruptcy Courthouse restoration, Old Washington Historic State Park restorations, the Old State House Museum, eSTEM Public Charter Schools, Lakeport Plantation, the Arkansas State Capitol and the Richard Sheppard Arnold Courthouse. As a LEED accredited professional, John oversees the firms opportunities for sustainable design on all projects.

Reese Rowland, AIA / *Polk Stanley Wilcox Architects*



Reese Rowland is a Principal for Design at Polk Stanley Wilcox Architects in Little Rock, Arkansas. His dedication to crafting meaningful spaces through innovative, sustainable architecture, including Heifer International World Headquarters and the Arkansas Studies Institute, has been rewarded with over 40 National, Regional and State Design Awards in the last ten years for designs. In 2009, Arkansas Business named Reese to its prestigious list of "25 Entrepreneurs & Innovators of the last 25 years". Reese has been selected to serve several award juries, including the AIA Tennessee and AIA South Carolina, where he recently served as jury chair.

Charles Romney, Ph.D. / *University of Arkansas at Little Rock*



Charles Romney is an Assistant Professor of History at the University of Arkansas at Little Rock and is the Graduate Coordinator of the History Department's MA program in Public History. Charles graduated from Pomona College and received his Ph.D. in history from UCLA, and has taught at UCLA, Whittier College, and the University of Houston. He has also worked on many public history projects, including digital histories and documentary films.

AWARDS SELECTION COMMITTEE

Warwick Sabin / *Oxford American*



Warwick Sabin is Publisher of The Oxford American magazine. In 2009 he was named to the FOLIO:40, a list of the 40 most influential people in the national magazine industry. Previously he worked on Capitol Hill, at the White House, and at Foreign Affairs magazine. He is a Marshall Scholar and a Truman Scholar, and he holds an M.A. in Philosophy, Politics and Economics from Oxford University and a B.A. (summa cum laude) in Political Science from University of Arkansas, where he graduated as valedictorian and was president of the student body. He received the University of Arkansas Young Alumni Award in 2005 and was named to the Arkansas Business "40 Under 40" in 2003, and he has volunteered and served on the boards of directors for numerous community and nonprofit organizations and projects in Little Rock.

Rachel Silva / *Arkansas Historic Preservation Program*



Rachel Silva is a native of Farmington, Arkansas, and holds a Bachelor's Degree in History/Political Science from Arkansas Tech University as well as a Master's Degree in Public Administration from the University of Arkansas. Rachel is the Preservation Outreach Coordinator for the Arkansas Historic Preservation Program (AHPP) in Little Rock, one of seven agencies in the Department of Arkansas Heritage. She has been in this position since February 2008. Rachel organizes and leads the AHPP's monthly Sandwiching in History and Walks through History tours, develops and delivers various programs on historic preservation, writes articles for publication in local and state-wide journals, and writes nominations for the National Register of Historic Places. Rachel also serves on the Pulaski County Historical Society board of directors.

PARKER WESTBROOK AWARD FOR LIFETIME ACHIEVEMENT

Dr. Bobby Roberts

Director of the Central Arkansas Library System

The Parker Westbrook Award recognizes significant individual achievement in historic preservation. It is the Alliance's only award for achievement in preservation over a period of years. The award may be presented to an individual, organization, business, or public agency whose activity may be of local, statewide, or regional importance.



Even before he took up the post as the Director of the Central Arkansas Library System, Bobby Roberts was making an impact on Arkansas's historic resources. Just a year after earning his Ph.D. from UA Fayetteville in 1978, he was appointed by then-Governor Bill Clinton to the State Review Board of the Arkansas Historic Preservation Program—the committee charged with nominating historic properties to the National Register of Historic Places. In 1981, he helped found the Historic Preservation Alliance of Arkansas. As a Legislative Aide to Governor Clinton, he worked on the legislation that created the Delta Cultural Center, an institutional anchor in his hometown of Helena. In 1990, Governor Clinton appointed Bobby to the Board of Directors of the Delta Cultural Center, which oversaw the restoration of the Helena Depot in the early 1990s.

As a scholar and Civil War historian, Bobby has left his mark as well. He is the co-author of four books on the civil war in The Portraits of Conflict series, author of 11 articles and book chapters, and co-editor of four civil war books. His particular interest in photographic history of the Civil War dovetails with his work to preserve the tangible elements of Arkansas's history.

Under his direction, the Central Arkansas Library System has developed into a group of 13 libraries in two counties. At the heart of the award-winning system is a complex of historic buildings in the core of Arkansas's Capital City. The campus includes the Main Library housed in the 1920s Fones Brothers Warehouse, the Cox Creative Center, originally built in 1906 as a warehouse for Thomas Cox and Sons Machinery Company and the Arkansas Studies Institute. Rehabilitation of the 1882 Porbeck & Bowman Building, the 1914 Geyer & Adams Building and a new structure that completes the ASI was a feat to test the resolve of even the most dedicated preservationist. When it opened, Senator David Pryor called the institution, which houses the Butler Center for Arkansas History, "important to the overall understanding of the history of our state." This is true not just of the Institute's collections, but also of the buildings, through which CALS interprets a history of commerce in Little Rock.

Bobby's dedication to enhancing Little Rock's historic areas is also evident in the most recent CALS project: a children's library in the Stephens neighborhood. Bobby insisted on integrating historic fabric from the neighborhood into the library campus. A rehabilitated Craftsman Bungalow serves as the new library's security station.

In 2002 Bobby received the Arkansas Chapter of the American Institute of Architects "Award of Merit" for his commitment to building quality public buildings. In 2009 he received the Jimmy Strawn Historic Preservation Award from the Quapaw Quarter Association and two Arkansas Preservation Awards for the Arkansas Studies Institute. Bobby is remarkably modest about his contribution to historic preservation, but his reverence for Arkansas history clearly manifests itself in everything he does. For his ongoing legacy of preservation, the Historic Preservation Alliance of Arkansas is pleased to recognize Bobby Roberts with the 2011 Lifetime Achievement Award.



- AWARD WINNING -

OUTSTANDING ACHIEVEMENT IN PRESERVATION EDUCATION

Ann Ballard Bryan

Clinical Instructor, University of Central Arkansas

The Outstanding Achievement in Preservation Education Award recognizes significant contributions to the cause of historic preservation in Arkansas through education.

Ann Ballard Bryan accepted a position at the University of Central Arkansas Interior Design Department in 2008 with the objective of adding historic preservation and restoration to the Interior Design curriculum with a study abroad component. She wrote and implemented the curriculum for three courses pertaining to historic architecture, preservation and design.

Recognized for her unique teaching style and tireless pursuit of dispensing knowledge to her students, she does not believe that one can fully understand historic preservation if they do not understand the historical context. History and its preservation are approached from every possible angle in her class.



Some of the class experiences designed to engage students in unconventional ways include Renaissance studies through sidewalk chalk, architectural photographic scavenger hunts, historic design related Halloween costumes, the study of historic fashions and architectural motif Mardi Gras masks. Students in the Introduction to Historic Preservation class also get practical experience in preservation while assisting in the research and writing of nominations for the National Register of Historic Places.

Ann also takes her students on field trips where they study Historic Preservation. She shows them examples of historic buildings from vernacular to palatial, antebellum to 20th Century. She also leads her students on guided photographic documentary tours of Little Rock. Most of this occurs outside the classroom time and on weekends, but there are always carloads of student taking part in these activities, many of which bring parents and spouses because of the interest level.

Studying history, architecture and preservation abroad is also a wonderful teaching tool for the Historic preservation students at UCA. Ann developed the curriculum for History of Architecture, Interiors and Furnishings and Introduction to Historic Preservation in Florence, Italy and other Italian cities. She takes at least 10 students to Italy every June where they meet daily to learn about history and preservation from Italian culture.

An assignment that stumps her students for a couple of weeks is the "War Movie Project." She has her students watch WWI and WWII movies and read oral histories of those involved in the two wars. They write a personal reflection on these exercises and discuss all of the movies and histories as a class. After the fact, Ann weaves all of it into a poignant lesson that includes studies of the Bauhaus, destroyed architecture and the effect that these wars had on design, architecture and preservation. She even includes a unit on the preservation of WWII aircraft.

A day doesn't go by that students aren't emailing, facebooking, texting or calling her cell phone. Ann has a policy that if a student is out and about and sees something they have studied, they can send it to her in any form of communication and she will keep record of it for points at the end of the semester. They keep calling when they graduate.

- AWARD WINNING -
**OUTSTANDING ACHIEVEMENT
REPORTING IN THE MEDIA**

Mark Wilcken

“Clean Lines and Open Spaces: A View of Mid-Century Modern Architecture”

Outstanding Preservation Reporting in the Media is intended for professional television, radio, and newspaper reporters who present accurate, complete, and balanced account of a preservation project, problem, or issue.



“Clean Lines, Open Spaces,” produced by AETN’s Mark Wilcken, is an original documentary produced by the Arkansas Educational Television Network (AETN) that focuses on the construction boom in the United States after World War II. Much of what was built was an adaptation or evolution of the International style that had been developing in Europe since before World War I. This new architecture used modern materials such as reinforced concrete, glass and steel and was defined by clean lines, simple shapes and unornamented facades. The mid-century modern movement was a shift in how buildings were designed, how people considered space and how buildings were constructed. It was a period that changed the composition of American cities and neighborhoods and continues to influence architects and designers today.

The hour-long documentary looks at examples of mid-century modern architecture around the state, from the University of Arkansas’s Fine Arts Center designed by Arkansas native and internationally known architect Edward Durrell Stone to the Tower Building in Little Rock which was spearheaded by Winthrop Rockefeller. Also featured are the Fulbright Library and Swepco building in Fayetteville by architect Warren Seagraves whose design reflects the aesthetics of famous Chicago architect Ludwig Mies Van der Rohe. The Hotel Mountaineer which has been abandoned since the late 90’s is profiled as an example of Art Moderne architecture and the recently lost Carlson terrace Apartments are remembered. Buildings in the documentary represent a variety of Arkansas towns including Huntsville, Fort Smith, Jonesboro, Newport, Texarkana, Magnolia, Prescott and El Dorado.

“Clean Lines, Open Spaces” makes the argument for mid-century modern design and enlightens the viewers to the aesthetic of the period. The documentary addresses the difficulty of viewing these buildings as historic despite the fact many examples are 50 years old or older. Most importantly the documentary sends the message that this architecture is worth saving and preserving.



Acting as advisors for the project was a diverse group of humanities scholars, including Ethel Goodstein-Murphree, UA Professor of Architecture, Charles Penix, CEO, Cromwell Architects Engineers, Charles Witsell, retired architect from Witsell, Evans and Rasco, and Brad Cushman, UALR Gallery Director and Curator of Exhibitions. A preview of the finished documentary was screened to live audiences around Arkansas. Each screening included an introduction by Filmmaker Mark Wilcken and was followed with a panel discussion and/or presentation.

Major funding for “Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture” was provided by the Arkansas Humanities Council, with additional funding from the Arkansas chapter of the American Institute of Architects.

- AWARD WINNING -
**EXCELLENCE IN PRESERVATION
THROUGH REHABILITATION**

University of Arkansas, Fayetteville
Peabody Hall

Excellence in Preservation through Rehabilitation recognizes projects that retain significant historic fabric but do not attempt to restore a structure to an earlier appearance. Special consideration is given to how new materials and design were integrated with historic fabric to make the project successful.



Peabody Hall was designed by architect L.J. Roberts and constructed in 1913. The building is named in honor of George Peabody, whose Peabody Education Fund helped to finance construction of the building with a \$40,000 gift. Peabody Hall originally housed – and still houses to this day – the teacher education programs at the University of Arkansas. Peabody Hall also served as an educational setting for primary and secondary school children during the time when it operated as the Peabody Elementary School and University High School. Notable alumni of the Peabody training school include J. William Fulbright.

Red brick, Carthage Stone trim, a clay tile roof, and abundant windows characterize the exterior of Peabody Hall. In an attempt to visually unify the campus character during the 1940s, Peabody Hall was painted a light cream color in order to blend with the limestone Collegiate Gothic buildings proposed by the University of Arkansas's 1925 Master Plan.

The cementitious paint application obscured the significant masonry detail of the building and caused severe moisture damage to the interior of the building. The original wood windows had also been replaced with vinyl windows. Along with the paint application, the proportions of the windows created a discordant exterior appearance.

Key goals during the rehabilitation of Peabody Hall included restoring the original exterior character of the building by removing paint from the 1940s, along with several subsequent latex coatings; replacing damaged and deteriorated flashings, roof membranes and clay tiles; re-pointing the entire building with lime putty mortar; and replacing the residential-quality vinyl windows with aluminum-clad double-hung windows which match the original 6-over-6 glazing and muntin patterns.



Key historic components, including the original pine flooring and stamped metal ceiling tiles, were salvaged and reused in the building. Light fixtures and furnishing appropriate to the original time frame of Peabody Hall were also incorporated in the rooms in the “historic zone.”

State of the art teaching equipment, along with updated mechanical and electrical systems were incorporated into the building. In order to maintain the high ceilings – a defining architectural characteristic of the building – an innovative chilled beam mechanical system was utilized, reducing the need for in-ceiling ducting. Working with a team from the University of Arkansas, consulting architects Schwartz/Silver Architects, Inc. (Boston, MA), and construction company East-Harding, Inc. (Little Rock, AR), Allison Architects, Inc. developed a set of goals and proposed design solutions that would respect the historic character of Peabody Hall, and at the same time provide a state-of-the-art facility for preparing teachers for the 21st Century classroom.

- HONORABLE MENTION -

EXCELLENCE IN PRESERVATION THROUGH REHABILITATION

Fellowship Bible Church
Landers Theater, Batesville

The Landers Theater was built in 1906 and was originally known as the Gem Theater. The Gem began as a vaudeville theater, hosting traveling shows, acrobatic acts, singers, dancers, and even trained animals. When the William Landers family purchased the theater in 1929 a renovation was undertaken to show movies. In 1947 the current neon sign and marquee were added. As local writer and community advocate Bob Pest stated in 2007, "Known as a good citizen for hosting benefit and community events, the Landers also challenged community values with many of its adult-oriented late-night "Owl Shows," which ultimately led to a city ordinance prohibiting such screenings. Otherwise the Landers enjoyed relative success well into the 1980's."



Main Street Batesville director Paula Miles remembers that her husband and his band performed at the Landers exactly one week before the roof began to collapse in the late 1990's. During the following years, the roof collapse and the subsequent water damage essentially destroyed much of the interior and the back of the building. In 2007 a local businessman purchased the Landers and installed a new roof, but the theater remained vacant. Having outgrown their church, Fellowship Bible Church decided that they would purchase and restore one of Batesville's treasures, the Landers Theater.

Beginning in 2008, the building was gutted, leaving three walls, and the upper two floors at the front of the building. Architect Herman Lee took steps to retain the historic character and elements of the building's exterior. The existing mortar was analyzed and the exterior was repainted with new mortar to match, the windows were replaced with replicas and the marquee and sign were left in place.

While the interior has been adapted for use as a church with classrooms, restrooms, a commercial kitchen, and an auditorium with seating for 300, the stage was designed to replicate the original, the balcony was built from wood, and pressed tin ceiling tiles were installed in the foyer and under the balcony area. The second and third floors were rebuilt in their original place at the front of the building, and the auditorium was left open from floor to ceiling.

In addition to its use as a church, the historic Landers Theater has been used by the larger community for a variety of events, including the Autumn Antique and Crafts Festival, the Ozark Filmfest, a wedding, a country music concert, and a New Year's Eve musical celebration.

Future plans call for the installation of an elevator and restoration of the marquee and neon sign. Funds are currently being sought to restore the marquee and sign; the "Lighting the Landers" campaign kicked off in September. The Landers is once again a beacon for the entire downtown commercial district. For their vision, hard work, and financial commitment Fellowship Bible Church is recognized for rehabilitation and resurrection of the historic Lander's Theater.

- AWARD WINNING -
**EXCELLENCE IN PRESERVATION
THROUGH RESTORATION**

University of Arkansas, Fort Smith
Drennen-Scott House, Van Buren



John Drennen founded Van Buren and worked as its Postmaster, represented Crawford County at the first Arkansas Constitutional Convention, served as Colonel of the Arkansas Frontier Guards during the Mexican War and as Superintendent of Indian Affairs. He was a successful businessman with banking, railroad and trading businesses in addition to farming plantations in Crawford and Chicot Counties.

John Drennen began construction of his house in 1838 with a single log framed room. It evolved over the next 65 years as he and his heirs conducted six separate building campaigns. In the 1970s, a final addition was constructed on the rear by the last of the heirs to occupy the house.

In 2005 the University of Arkansas – Fort Smith acquired the house for their Historic Site Interpretation program. The Historic Arkansas Museum acquired the furnishings, most of which had been in the house for over 100 years. With major assistance from the Arkansas Natural and Cultural Resources Council, UA Fort Smith undertook development of the house, outbuildings, and grounds. John Milner Associates (JMA), of Alexandria, Virginia, served as the architect. From the beginning the University sought to make the project a model restoration, relying heavily on investigation and documentation.

During pre-design work, including structural stabilization, a historic structure report and cultural landscape report, paint and wallpaper



analysis, and dendrochronology, the project team sought to determine how the house evolved from the original one-room to the present. A lack of historic documentation regarding the building posed another set of challenges. However, the house itself provided clues and as architects and consultants peeled away the layers, the history of its construction became evident.

A significant discovery that provided direction for the restoration was that a major “remodeling” had taken place along with one of the additions in approximately 1895. This had unified the appearance of the house as shown by the oldest known photographs.

The seven rooms built by John Drennen were restored to serve as an historic house museum. Those rooms built later, but before the 1970 addition, were restored on the exterior, but rehabilitated as exhibit spaces on the interior and the 1970 addition was rehabilitated to provide a classroom, office, work space, and public restrooms for the university. With the completion of construction most of the original furnishings were returned to the house where they are now on loan from the Historic Arkansas Museum.

The team restored the historic outbuilding for use as adjunct exhibit space and constructed a new visitors’ center and a building resembling the historic one-car garage as a maintenance building and workspace for the Master Gardeners. An extensive landscaping design was undertaken on the 5-acre site by JMA landscape architects to recreate the historic landscape including formal gardens.

Following the extensive restoration, the house and grounds are open to the public on a regular schedule while the site continues to be a valuable learning resource for students.

- AWARD WINNING -
**EXCELLENCE IN PRESERVATION
THROUGH RESTORATION**

City of Blytheville
Historic Bus Station

Excellence in Preservation through Restoration recognizes projects in which a primary goal was returning a structure to a documented earlier appearance. The jury considers efforts to retain the integrity of the structure and the process involved in achieving the result, including research, and solutions chosen to problems presented by modern mechanical intrusion, meeting code requirements, etc.

For six decades, the historic Blytheville Greyhound bus station welcomed travelers to the city's downtown before it closed in the late 1990s. Today it welcomes people once again as the city's visitor center, the Main Street Blytheville office, and a space for community events. This community focus resulted from citizens' efforts fueled by recognition of the building as a landmark structure and determination to bring it back to life.

The Greyhound Corporation built three types of terminals during a major expansion in the late 1930's and 40's. Greyhound employed regional architects to interpret the corporate image in the streamlined Art Moderne style in distinctive blue and white terminals across the country. The Blytheville station is an excellent example of the island type, popular with drivers and patrons for its easy access. Used mostly in larger cities, this small-scale version is the last survivor of several of that plan designed by Memphis architect Nolan Van Powell.

The project began when the city purchased the building from a private owner who had worked for Greyhound. The architecture and engineering team consisted of Hord Architects of Memphis, Tennessee, and Miller Newell Engineers of Newport, Arkansas.

Funded by a Federal Transportation Enhancement grant from the Arkansas Highway and Transportation Department, support from City of Blytheville and local donations, the building and site project included exterior and interior building restoration and extensive site work to restore the parking lot to its original condition and create a park that beautifully anchors a busy city intersection. Parking lot lights were selected to match the building style and provide appropriate night time illumination of the park. Minor damage from past fires was repaired and the roof replaced. Repair included high-tech coatings for the trademark blue and white porcelain enameled metal panels to extend their life. On



the cantilevered canopies, new metal soffit panels replicated the deteriorated originals. The neon Greyhound sign, an integral part of the building, was rewired and restored. The station's original interior plan included racially segregated waiting areas separated by the central ticket office and kitchen.

With integration, the original African-American area was converted for use as storage and freight. The current project retains the modified plan with upgrades for current building and accessibility codes. Electrical, lighting, and mechanical systems were updated, while finishes and lighting maintain the Art Moderne style. Interpretive exhibit concepts for the waiting area were designed by 106 Group of St. Paul, Minnesota in a project funded by a Preserve America grant from the National Park Service.

In December of 2010 the historic bus station again opened to the public. Main Street Blytheville uses part of the station for offices and programs that promote preservation-based development in Blytheville's historic commercial district. Events such as Music on Main invite the community to downtown to enjoy again a piece of Blytheville's distinctive history.

- HONORABLE MENTION -

EXCELLENCE IN PRESERVATION THROUGH RESTORATION

Beshears Construction

Greenwood High School Gymnasium, Greenwood



The Works Progress Administration (WPA) was responsible for two projects in Greenwood, Arkansas: Main Street's sidewalks and the Greenwood Gymnasium. The gymnasium was built during Greenwood's 1938-39 school year. Roughly 100 men completed construction in a period of about three months, at a total cost of \$32,000. This gymnasium was Greenwood High School's site for basketball games for 30 years, and also hosted several community and school events. The gymnasium contained two classrooms, a music and band room, and a stage in addition to the central basketball court. In a town of roughly 2,000 residents, the gymnasium served as a cornerstone in the small community. The "Old Rock Gym," as it has long been referred to by Greenwood residents, was a beautiful structure. Significant features of the original gym design included load-bearing masonry walls with native sandstone in a random ashlar pattern. Parapet walls at either end of the main gym were stepped back such that clerestory windows provided day lighting over the basketball court area. Above the double vaulted entryway was a sunken panel where raised metal letters for "Gymnasium" can be seen.

Most area residents have memories of attending sporting events and other social activities in the gym. Many people also remember the gym as a solid safe haven. On a Friday afternoon in 1968, the stone walls withstood the historic Greenwood tornado with minimal damage. All students and staff inside the gym during the tornado were safe, but reported that the building swayed in the wind gusts. Several buildings in Greenwood were destroyed and thirteen people lost their lives in the tornado.

As Greenwood grew into a larger town, a larger facility was built, leaving the old gym under-utilized. Years of water damage, a pigeon-infested roof and several small additions constructed at various locations around the gym, including a pitched roof covering the original clerestory all contributed to the poor condition of the gym.

In 2010, the gym was restored and the Old Rock Gym was listed on the National Register of Historic Places. The project included an extensive rehabilitation of the entire building, restoring the appearance as close as possible to the original design. The additions from prior years were removed, masonry repointed and sealed, new windows to replicate the original were installed, and the roof was replaced, restoring the original roofline. The energy efficiency of the building was improved with a furred out exterior wall, energy efficient windows and glazing, and new roof insulation. The original wood floor of the gym was restored and the wood trusses and columns sanded and painted. Replicated wood wainscoting and restored wooden bleachers complete the historic interior. The "Old rock gym" is restored to its former glory at the center of the Greenwood Community.



- AWARD WINNING -

EXCELLENCE IN PERSONAL PROJECTS

Lt. Gen. John Baker, USAF (retired) and Judi Baker House
Mt. Nebo State Park

The Excellence in Personal Projects award recognizes the achievement of individuals in preserving, rehabilitating, or restoring structures for their own use.



Mount Nebo became a popular resort destination in 1889 when the Summit Park Hotel was built, but in 1918, the Summit Park Hotel burned to the ground and was never rebuilt. Many residents of nearby Dardanelle maintained homes in the town of Mount Nebo after the hotel closed, but the popularity of the mountain as a resort destination decreased until 1928, when Mount Nebo State Park became Arkansas's second state park.

The Baker House was built around the same time as the Summit Park Hotel and was used as an annex to before the fire. After the fire, the house became a summer residence, which was used infrequently and had declined in the last 35 years. After retirement from the United States Air Force, Lt. General John Baker and his wife Judi purchased the old Summit Park Hotel annex on Mount Nebo in 2006 and began work that same year to make the house their permanent home.

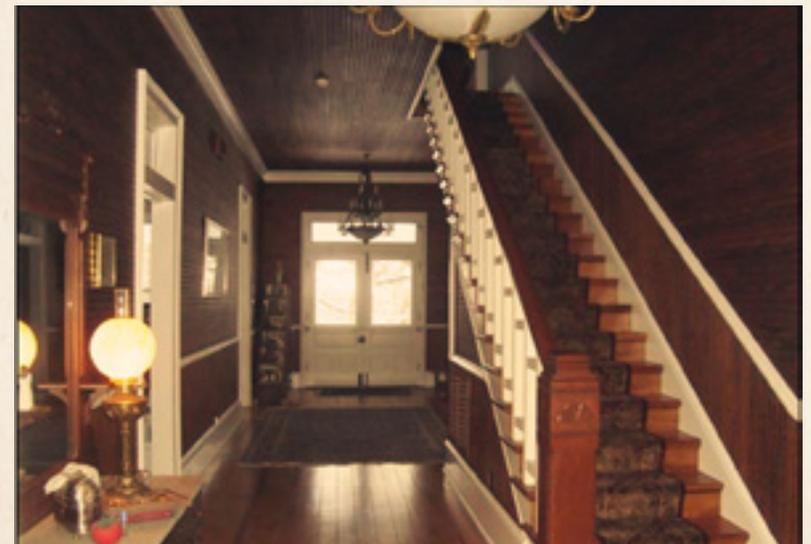
Beginning with the exterior, the Bakers replaced deteriorated front porch elements with handmade replica railing. The Bakers set out to find a source of replacement clear yellow pine siding and a mill in the region that could recreate the same profile as the original. It took two years and three lumberyards to get sufficient lumber to replace deteriorated siding on the house.

After major foundation work at the back of the house, the Bakers transformed the rear porch to an airy sun room for use year-round with a second-floor deck to take advantage of the stunning view of the Arkansas River Valley. Using the same railing on the front porch, they created a compatible addition to the rear of the house.

Inside, the Bakers sought to create a comfortable home with modern amenities while preserving the distinctive historic character. The house was entirely rewired and re-plumbed. Most of the walls in the interior of the house were covered in heavily lacquered bead board, which the Bakers carefully refinished. The Bakers adapted the large open living area into space for living and dining and provided a conduit to hide pipes to the upstairs bathrooms with a colonnade and built-in shelves. The Bakers reconfigured closets in the three bedrooms to add a three-quarter bathroom upstairs.

Interior finishes and fixtures were restored or added in keeping with the style of the late 19th Century. The Bakers found historic chandeliers and an 1850s grand piano in the house. Restored and refinished, these stand as centerpieces of the living area. A salvaged tin ceiling from a house in Russellville was installed in the Bakers' kitchen along with an antique ice box found in the house and adapted for party space.

The result of over four years of hard work by the Bakers and craftsman Walter Hudson is a beautiful, cozy home that keeps the spirit of the long-gone Summit Park resort alive.



- AWARD WINNING -

OUTSTANDING ACHIEVEMENT IN PRESERVATION ADVOCACY

Quapaw Quarter Association
Preservation Libations, Little Rock

The award for Outstanding Achievement in Preservation Advocacy recognizes individuals, publications, organizations, etc. that have had a strong impact on preservation through advocacy efforts and have made a notable contribution to championing the cause of preservation.

The Quapaw Quarter Association began a rebuilding phase in the fall of 2010, as new staff and several new members of the Board of Directors, including a Vice President of Education, joined the organization. As the leadership team considered how to move the Association forward, they realized the substantial need for preservation education in Little Rock and surrounding areas. It quickly became clear that residents in historic neighborhoods did not know what the Quapaw Quarter Association did or what preservation-related resources were available to them. So, the QQA formed an Education Committee to address this need. I



In March of 2011, the QQA used a Peter H. Brink Leadership Fund Grant from the National Trust for Historic Preservation to bring Evan Thompson, Executive Director of the Preservation Society of Charleston, to Little Rock to help plan an education program. The team toured the city and had discussions with the QQA's board of directors, city and state officials, and stakeholders around Little Rock. After Evan Thompson's visit, the Quapaw Quarter Association Education Committee refined the new program and announced "Preservation Conversations" during National Preservation Month at the QQA's biggest event of the year, the Spring Tour of Homes.

Preservation Conversations started in July 2011 and is a free monthly series held at Curran Hall, home of the offices of the QQA and the Little Rock Visitor Information Center. Every third Monday of the month, QQA opens the doors before Preservation Conversations for a reception to give people a chance to talk and look around the house and gardens. A talk from 5:30-6:30 addresses a different preservation topic each month. The first six topics are: what to know before you start a rehabilitation project; how and why to save wood windows; Arkansas Historic Rehabilitation Tax Credits; weatherization tips for old houses; period colors; and historic schools in Little Rock.

Preservation Conversations are filmed and shown on the City of Little Rock's Government Access Channel, LRTV, allowing QQA's message to reach an expanded audience throughout the city of Little Rock. Designed as an educational program, Preservation Conversations has also become a key component of the QQA's advocacy. By focusing on a key preservation issues, the message of Preservation Conversations has been one of promotion of preservation as an important component of vibrant places and advocacy for use of the resources and tools available for preservation of historic places. Through Preservation Conversations, the QQA is also advocating for best preservation practices and an expanded preservation ethic in Arkansas's Capital City.

- AWARD WINNING -

OUTSTANDING NEW CONSTRUCTION IN AN HISTORIC SETTING

Historic Arkansas Museum

Reconstruction of the 1823 William Woodruff Print Shop

The Outstanding New Construction in a Historic Setting recognizes contemporary buildings located within an historic context, that respect and complement the historic integrity of its setting.



The Reconstruction of the 1823 William E. Woodruff Print Shop attempts to place back on its original site, the brick building where Woodruff lived and operated his printing business, which was mistakenly torn down in 1939. For years another nearby brick structure was wrongly interpreted as Woodruff's print shop. Only later through research, study and archeology, was it determined that Woodruff's print shop was actually built as a two-story structure. Despite the meticulous research on the original Woodruff Print Shop, some details remained unknown. In these cases, the project team sought to construct in a manner correct to 1820's period in Arkansas. The designers studied all extant architectural sources in Arkansas, contemporary to the Print Shop. The team also travelled to numerous sites in Virginia to study early 19th century commercial buildings.

To ensure that the team studied the most relevant and pertinent buildings, Mark Wenger, of Mesick Cohen Wilson Baker Architects, served as consultant to the design team. Other critical consultants included Peter Post, a carpenter and mason from Richmond, Virginia and Raymond Cannetti, an expert on early American brick masonry who coordinated manufacturing custom brick for the project. Master blacksmith Peter Ross manufactured appropriate hardware and blacksmith Josh Greenwood provided 1,000 custom rosehead nails, designed and fabricated the handrail and boot-scraper at the front entry steps. Michael Black, of Historic Paints, Ltd consulted on colors, along with Mark Wenger, and manufactured period-correct paints by hand-grinding the pigment and mixing with linseed oil.

Major wood components were provided by E.T. Moore Manufacturing of Richmond, VA from salvaged, re-milled long leaf pine. Window and door frames are mortise and tenon using solid lumber. Window sashes were glazed on-site using Restoration Glass (wavy glass) by Bendheim. Random width floor boards are face nailed using brads from Glasgow Steel Nail Co. Interior room partitions and doors are vertically aligned $\frac{3}{4}$ ", tongue and groove boards, random width using nailing cleats at top and bottom. Interior and exterior finish plaster was coated with a simulated whitewash. A retail counter and display shelves were constructed by local finish carpenters using techniques of early 19th century carpentry. Modern requirements such as heating and air conditioning and emergency lighting were carefully integrated. The Arkansas Geological Survey identified native sandstone known to be available in Little Rock in the 1840's and a local source from identical geological formations was found for the steps in the Print Shop.

The newly reconstructed Woodruff Print Shop provides today's visitor a glimpse into the sparse life of a young bachelor making a living on the edge of the frontier and eventually helping form what would become the 25th state to enter the Union. Indeed the history of the Arkansas Gazette is a reflection of the history of the state itself and this project provides the Historic Arkansas Museum the ability to tell this important history.



- AWARD WINNING -

NED SHANK OUTSTANDING PRESERVATION PUBLICATION

Dr. Ethel Goodstein-Murphree
"In Memoriam, Carlson Terrace, 1957-2007"



Regrettably, not every act of preservation advocacy is rewarded with its desired outcome. Such was the case of Carlson Terrace, Edward Durell Stone's precedent setting married student housing for the University of Arkansas's Fayetteville campus. Built between 1957 and 1964, to accommodate the influx of married students who flocked to the campus early in the postwar era, and designed to provide optimal dwelling function in minimal space, the housing embodied the aesthetic and economic values of the decades when American architects transformed modernism to remedy housing shortages and to meet the demands of the changing institutions.

Less than fifty years after its construction, Carlson Terrace, compromised by deteriorating infrastructure and considered obsolete in a changing campus housing market, became a target for demolition. In 2005, the University of Arkansas Board of Trustees sanctioned demolition of the entire complex; two year later, Carlson Terrace was razed. When Carlson Terrace was threatened with demolition, Goodstein-Murphree campaigned tenaciously to save this exemplar of mid-century modern site planning and design. After the complex was lost, she wrote "In Memoriam" to provide an object lesson in the complexities of preserving the recent past. Goodstein-Murphree's article is not a mere ode to a lost cause, however. An authority on North American twentieth century architecture, she firmly places Carlson Terrace in the context of the postwar culture it served, highlighting the social values and higher education imperatives that gave the buildings meaning.

With analysis colored by her perspective as both preservation advocate and architect, the author's cogent argument encompasses practical concerns of adaptive use, including appropriate technologies for conserving mid-century buildings, and incisive critique of contemporary campus planning strategies that are often the cutting edge on which decisions concerning the preservation of university buildings often are made. With a disproportionate number of his projects threatened by demolition or irrevocable alteration, Edward Durell Stone's architecture has resurfaced as a touchstone for assessing American Modernism during the twentieth century's middle decades. Carlson Terrace figured significantly among these works. Goodstein Murphree's "In Memoriam: Edward Durell Stone's Carlson Terrace, 1957-2007," not only provides an informative retrospective glance at a preservation battle lost, it also directly confronts the stereotypes, biases, and traditional taste cultures that have problematized the preservation of the recent past.

Indeed, there is no joy to be found in the loss of Carlson Terrace, a pioneering example of mid-century modernism for both Arkansas and the postwar nation, and the work of Fayetteville native Ed Stone. Perhaps Goodstein- Murphree's assessment of its significance, its fall from grace as a campus landmark, and the factors that led to its demolition will cause other stewards of mid-century modern architecture to pause before aiming the wrecking ball.

- AWARD WINNING -

EXCELLENCE IN HERITAGE PRESERVATION

City of Eureka Springs
A Preserve America Community

The Excellence in Heritage Preservation award recognizes Preserve America communities or organizations in designated communities that have proven their commitment to the preservation of their historic, cultural, and natural heritage and strive to meet the goals of Preserve America: a greater knowledge of the nation's past, strengthened regional identities and local pride, increased local participation in preserving cultural and natural heritage assets, and support for the economic vitality of our communities.



Eureka Springs was designated a Preserve America Community in 2005, and in 2006 Eureka Springs received a Preserve America Community grant. This funding served as impetus to launch a new era in arts and cultural heritage tourism. Several programs sprang directly from the Preserve America Community grant: EurekaSpringsThenandNow.org, a website showcasing photographs and films devoted to Eureka Springs' history and two walking tour brochures to promote historic destinations, Eureka Springs: Your Journeys Through Time and Eureka Springs Downtown Walking Map – Fifty Free (or Cheap) Things to See or Do -- created in partnership with Eureka Springs Downtown Network. These printed pieces are complimented by a series of fifteen new way-finding interpretative signs, sixty custom-designed way-finding banners throughout downtown and on the Historic Loop, two companion neighborhood signs as well as the installation of historic photographs on local trolleys.



The projects directly resulting from the Preserve America grant had an important impact on heritage tourism in Eureka Springs, but more importantly, these projects set the stage for numerous other partnerships to deepen appreciation of Eureka Springs' heritage. Through these partnerships, Eureka Springs leveraged support for projects like the Your Town Institute for Rural Design (funded by the National Endowment for the Arts), which focused on the arts and heritage potential of the North Main Street area. A Collaborative Projects Grant from the Arkansas Arts Council funded the restoration of the 1979 Centennial Mural and the City of Eureka Springs secured an Arkansas Heritage Month grant to create Eureka Springs in the Auto Age, a photographic exhibit and brochure along with the Community Development Partnership. These partnerships have spurred a number of other creative ways to promote Eureka Springs' unique heritage: Twilight Tales, Downtown, Underground Tours, interpreted hiking trails, Civil War Sesquicentennial Historic Markers, and replica period lighting are just a few examples.

Eureka Springs' focus on cultural heritage tourism has garnered a number of awards. The American Planning Association named Spring Street as one of the Great Places in America in 2010. Eureka Springs was named a Distinctive Destination of the National Trust for Historic Preservation, one of the Top Ten Places to Visit in Arkansas and the fourth Coolest Small Town in America by Budget Travel Magazine. Eureka Springs' Historic District Commission also received the 2010 Commission of Excellence Award from the National Alliance of Preservation Commissions.

Though Eureka Springs always been a visitor destination, the Preserve America program has brought a renewed focus on the cultural heritage for both residents and tourists, inspiring the entire community to work diligently to embody the goals of the Preserve America Community program and the spirit of the Excellent in Heritage Preservation Award.

Graphic Design and Layout by
LONDON CARTEL
Little Rock, AR – 501.690.5828