Illustrated Design Guidelines for the

Osceola Commercial Historic District

Street Scene, Osceola, Ia.

Prepared for the

Osceola Historic Preservation Commission

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1.0 Introduction to Historic Preservation

Why Design Guidelines?

Historic buildings are artifacts that represent a community's shared history. A study commissioned by the Advisory Council on Historic Preservation, *Measuring Economic Impacts of Historic Preservation* (2011) shows that historic buildings are an asset to any community, the rehabilitation of which strengthens its economic viability.

The purpose of these guidelines is to encourage the appropriate stewardship of Osceola's historic downtown buildings and convey an appreciation of their unique character and architectural features which can contribute to downtown Osceola's economic success. Conventional methods of maintenance and construction are often not compatible with historic materials and construction methods. Some common treatments can damage the historic fabric with catastrophic results over time. Additionally, conventional design approaches are often not compatible with the style of a historic building or the local design traditions and themes of a historic district.

These guidelines are intended to help building owners and the community understand historic construction, materials and design, and treatments for the appropriate rehabilitation of these buildings.

Isn't preservation just for the grand buildings?

The mention of historic preservation usually conjures images of expensive rehabilitations that returns a building to its original condition.

In reality, historic preservation is multifaceted and these iconic preservation undertakings are in fact the exceptional practice within the preservation discipline. Preservation encompasses not only the meticulous rehabilitation of an iconic building, but also the maintenance and repair of any historic building in a manner that prevents the loss and damage of its features and materials that characterize the structure and communicates the story of the time and place in which it was constructed.

Historic preservation recognizes that not only are the grand buildings important, but so too are the many buildings built by ordinary people for ordinary purposes. These may not be the buildings that we seek out for their individual significance or beauty, but they are the buildings that collectively create the sense of place and character that is unique to a community. When appropriately maintained and preserved, a place is created that enhances the quality of life in a community, attracts new people to live in and visit, and enhances its economic vitality.

Historic Preservation in Osceola

Historic preservation programs in Iowa are based on the Federal Historic Preservation Program which was established in 1966 with the adoption of the National Historic Preservation Act (NHPA). The NHPA established the National Register of Historic Places, and the Secretary of the Interior's Standards for Treatment of Historic Properties. Recognizing that historic preservation must be a grass-root effort rather than a top-down process, the NHPA authorized the creation of State Historic Preservation Offices (SHPO) and Certified Local Governments (CLG) to be state and community partners in historic preservation.

Local Preservation

Main Street

Osceola became a Main Street community in 2007. The national Main Street program was established in 1980 by the National Trust for Historic Preservation to provide a community-based, comprehensive approach to economic revitalization of downtown commercial areas. Key to the Main Street program is preservation of historic buildings and quality design.

Certified Local Government

Osceola adopted a historic preservation ordinance which established the Osceola Historic Preservation Commission in 2008 The commission was empowered to conduct studies for identification and designation of historic districts and sites, to make recommendations for listings to the National Register of Historic Places, and investigate and recommend the adoption of ordinances designating local sites and districts. A year later Osceola became a Certified Local Government.

Comprehensive Plan

In 2011, the City of Osceola adopted a new comprehensive plan, *Quest for 2022*. This plan recognized the importance of historic preservation to Osceola's community character and quality of life.

Specifically, for the purpose of promoting the small town atmosphere and available amenities, the plan recommends:

"Create a development ordinance that established specific building requirements in key areas. Specifically, the downtown area should be redeveloped to have similar building traits."

For the purpose of historic preservation, "similar building traits" means that each building should be rehabilitated based on their individual architectural style and maintained to a level that conveys this style and a sense of community pride.

National Register of Historic Places

Osceola has six individual buildings that have been listed on the National Register of Historic Places (NRHP).

1977 Webster House
1983 Banta House
1996 Temple House
2006 Cowles House
2008 Chicago, Burlington & Quincy Railraod Depot
2010 Masonic Block

The most recent addition to the NRHP to is the Osceola Commercial Historic District which encompasses downtown and includes resources that contribute to the character of the district.

The listing of buildings and districts on the NRHP is a source of pride for property owners and the community, and allows owners to use certain state and federal tax incentives for qualified rehabilitation of a property. See *Appendix C Financial Resources* for more information.

City Funded Projects

Towards the goal of downtown revitalization, in 2013 Osceola applied for and received a Community Development Block Grant to improve the facades of 13 buildings. Other improvements which have been funded by the city include the Masonic building and railroad depot rehabilitations.

Design Review Ordinance and Guidelines

The City adopted the *Osceola Illustrated Design Guidelines* in 2021. At the request of a building owner, business owner, and contractor the Historic Preservation Commission (HPC) will conduct design review for projects in the Osceola Commercial Historic District and provide advisory guidelance. The *Illustrated Design Guidelines* will be the criteria for the advisory review.

"A downtown is the embodiment of a community's sense of place and the locus of pride, public events and the point of origin for public services and governance."

James E. Jacobson

Osceola Commercial Historic District

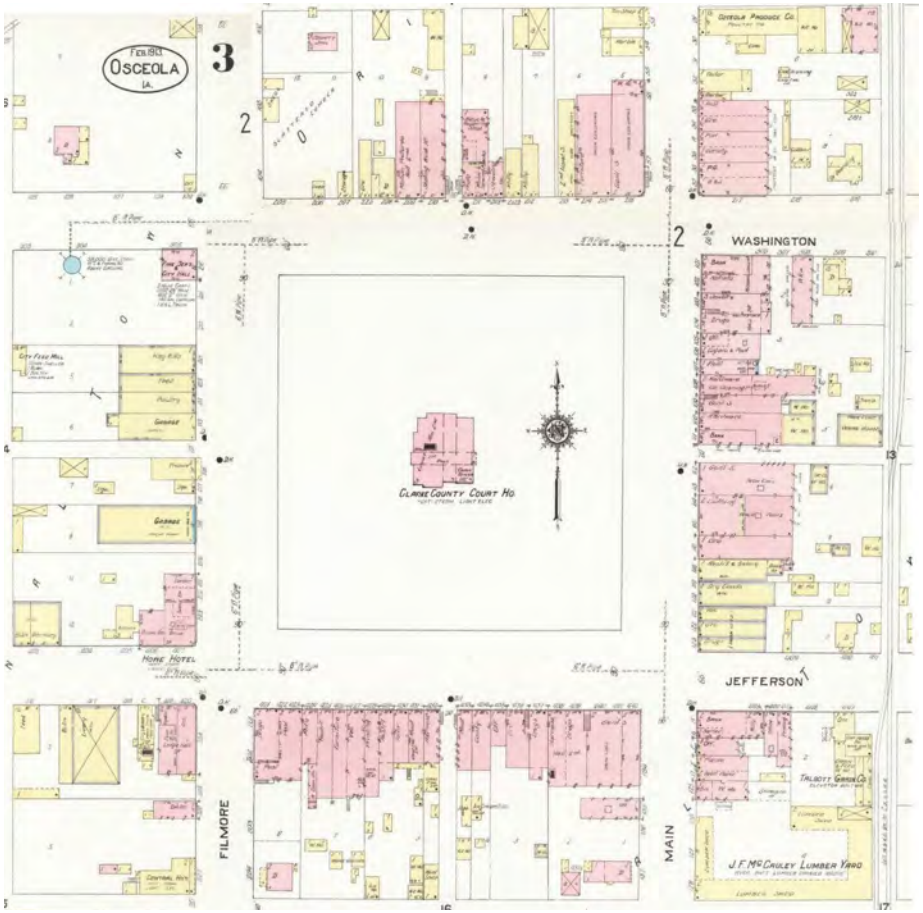
National Register of Historic Places Registration Form

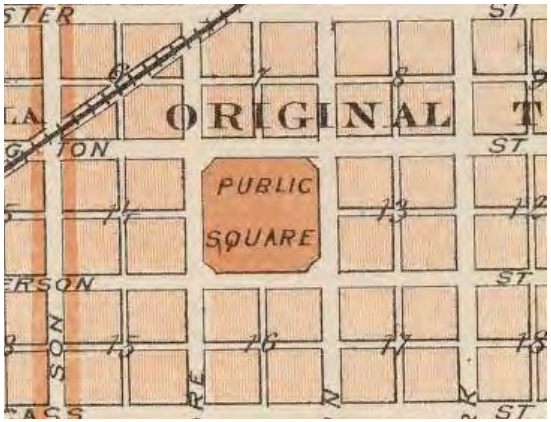
2.0 The Osceola Commercial Historic District

NRHP Significance

The Osceola Commercial Historic District was placed on the National Register of Historic Places (NRHP) in 2018. A summary of its significance from the NRHP nomination form is as follows:

The Osceola Commercial Historic District is eligible for listing on the National Register of Historic Places, on the local level, for its historical significance under Criteria A, commercial history, and Criteria C, architecture. It derives its significance from its role as a county seat commercial and service center and its downtown buildings architecturally reflect that sustained and ever-evolving function. The district period of significance is 1871 to 1956. The period of significance begins with its earliest extant building (105-09 South Main Street) and ends with the year that the new replacement courthouse went into service. The period of significance is not extended beyond 1956 given that the district was almost completely established as it now stands by that date. District significant dates are 1914,1917 and 1956. The new city hall and firehouse were finished in 1914. The east end of the south side of the square burned in 1917 and was never rebuilt. The new courthouse went into service in 1956.





Top: 1913 Sanborn Fire Insurance map

Left: Osceola map from the Iowa 1875 State Andreas Atlas

Description of the Historic District

Osceola was designated as the seat of Clarke County in 1851, before the arrival of the Burlington & Missouri Railroad in 1886. The plat laid out a range of square blocks all of which were quartered by intersecting alleyways. Central to this composition, was the site for downtown; a full block designated as a public square and fronted by commercial development on all four sides. Main Street defined the eastern side of the public square with Washington, Filmore, and Jefferson Streets to the north, west, and south respectively. Each of these streets is bisected by a central alley which served to provide better access behind the commercial buildings, inserted fire breaks each half block, and enabled additional buildings to secure light and ventilation.

The first county courthouse, a wood frame structure, was erected in 1871 and was located north of the square on W. Washington Street. In 1891 the county constructed a substantial brick courthouse at the center of the public square. However, due to a faulty foundation, this Romanesque Revival courthouse was replaced by the current Mid-Century Modern courthouse in 1956.

Early development around the square consisted mostly of wood frame buildings which were later replaced with more substantial brick edifices. Development was concentrated on the east and south side, and by the end of the 19th-century most

buildings facing the square on Jefferson and Main Streets were constructed of brick. The most prominent of these are the three-story Masonic and Burrows-Montonye Blocks which date to the early 1870s, the former of which is individually listed on the NRHP. Five single-story wood frame buildings at the south end of Main Street were never replaced with masonry but were clad with metal and had elaborate Mesker Brothers (see page 28) storefronts and cornices. These buildings have since been replaced or significantly altered. A substantial brick block on the east corner of W. Jefferson Street was destroyed by fire in 1917 and was only replaced 13 years later with a single-story service station leaving a glaring gap in frontage.

The west and north sides were slower to develop. The southwest corner is anchored by substantial brick buildings; the Arlington-Howe-Garner Hotel, Pritchett's/Touet's Opera House, and G.T. McNeil Block, which were constructed in 1883, 1880 and 1902 respectively. The J. Laid Lentz Dairy Bar and Oliphant Building on the west side are wood frame structures with pressed metal fronts. They date to 1893 and escaped the many fires that haunted the downtown. The north corner of the Filmore Street frontage is anchored by the ca. 1900 brick Old City Hall and Fire Station. Other structures on this frontage date to the 1930s including the New Lyric Theater, West Side Tavern and U.S. Post Office. Except for the two wood frame buildings, the structures on this frontage are each a discrete building and do not share party walls.

The northwest corner of the public square failed to develop within the period of significance of the district. In 1961 a non-descript single-story building was finally constructed on the outside corner lot and in 20xx the City of Osceola constructed a new fire station on the empty lots at the west end of the Washington Street frontage. These properties are not included in the Osceola Commercial Historic District.

Historic Photos of the District

Postcard featuring the old Clark County Courthouse

Main Street Frontage (east side of Courthouse Square)

View looking southeast on Main Street (1924).

The Masonic and Burrows-Montonye Blocks at the southeast corner of Main and Washington Streets (ca 1930).

Main Street Frontage (east side of Courthouse Square)

The Masonic and Burrows-Montonye Blocks at the southeast corner of Main and Washington Streets (ca 1940).

The east side of Main Street looking northeast (1935).

The Myer-Riley Block and Riley and Simmons Bank on the east side of Main Street (ca. 1925).

View of the northeast corner of Main and Jefferson Streets (ca. 1910).

Jefferson Street Frontage (south side of Courthouse Square)

View of the southeast corner of Jefferson and Fillmore Streets showing the G.T. McNeil Block (ca. 1910).

View looking east along the south side of Jefferson Street (ca. 1910).

View of the south side of Jefferson Street looking west (ca. 1915).

View looking southeast showing the south side of Jefferson Street (ca. 1910).

Fillmore Street Frontage (west side of Courthouse Square)

View looking north on Filmore Street with the Arlington-Garner-Howe Hotel on the corner (ca. 1950).

The U.S. Post Office on the west side of Filmore Street (ca. 1936).

The Arlington-Garner-Howe Hotel on the northwest corner of Filmore and Jefferson Streets (ca. 1950).

The U.S. Post Office (ca. 1960).

The "New" Lyric Theater (1980).
(*Photo courtesy of the Library of Congress*)

Washington Street Frontage (south side of Courthouse Square)

View of the north side of Washington Street (ca. 1945).

View of the north side of Washington Street looking northeast (ca. 1908).

View looking west from the intersection of Main and Washington Streets (ca. 1930).

View looking north from the intersection of Main and Washington Streets (ca.1925).

The Architecture

Victorian Era (Pre-1886-1907)

Most of the development of the Osceola Commercial Historic District took place during the Victorian Era and was influenced by the Queen Anne and Italianate styles. Elaborate metal cornices, window hoods, cast iron storefronts and brick corbels are distinct characteristics of Victorian Era architecture. Within the district, buildings influenced by the Queen Anne style feature oriel windows. The best example of Queen Anne architecture is the G.T. McNeil Block at 148-54 West Jefferson which also features a corner turret. Early photographs illustrate that at one time most of the buildings in the district had elaborate metal and/or brick cornices with metal pediments or name/date blocks. As simpler architecture became the stylistic preference, decorative Victorian Era features were removed. Additionally, downtown Osceola was plagued by fire and several building from this time period were lost.

Early 20th-Century Commercial (1908-1949)

With a few exceptions, most of the buildings constructed downtown after the Victorian Era were simple one-story buildings that lack any distinct stylistic influences or ornamentation. Exceptions include the "New" Filmore Theater on the west side of the street which was constructed in the Art Deco style in 1935. Additionally, the U.S. Post Office, Osceola National Bank and 123 South Main Street feature the Classical Revival style which is influenced by Greek and Roman architecture.

Mid-Century Modern (1950-1956)

Architecture constructed after World War II tended to be simpler, emphasizing horizontal lines, patterns, and geometric forms. Four contributing buildings represent the Mid-Century Modern style, including the Clarke County Courthouse which was constructed in 1956 to replace a deteriorating and antiquated Victorian Era courthouse.

The Mid-Century Modern courthouse which was constructed in 1956.

Stylistic Modifications

These photos illustrate the mid-century modification of Victorian Era buildings at the northwest corner of Main and Jefferson Streets.

Elements of a Facade

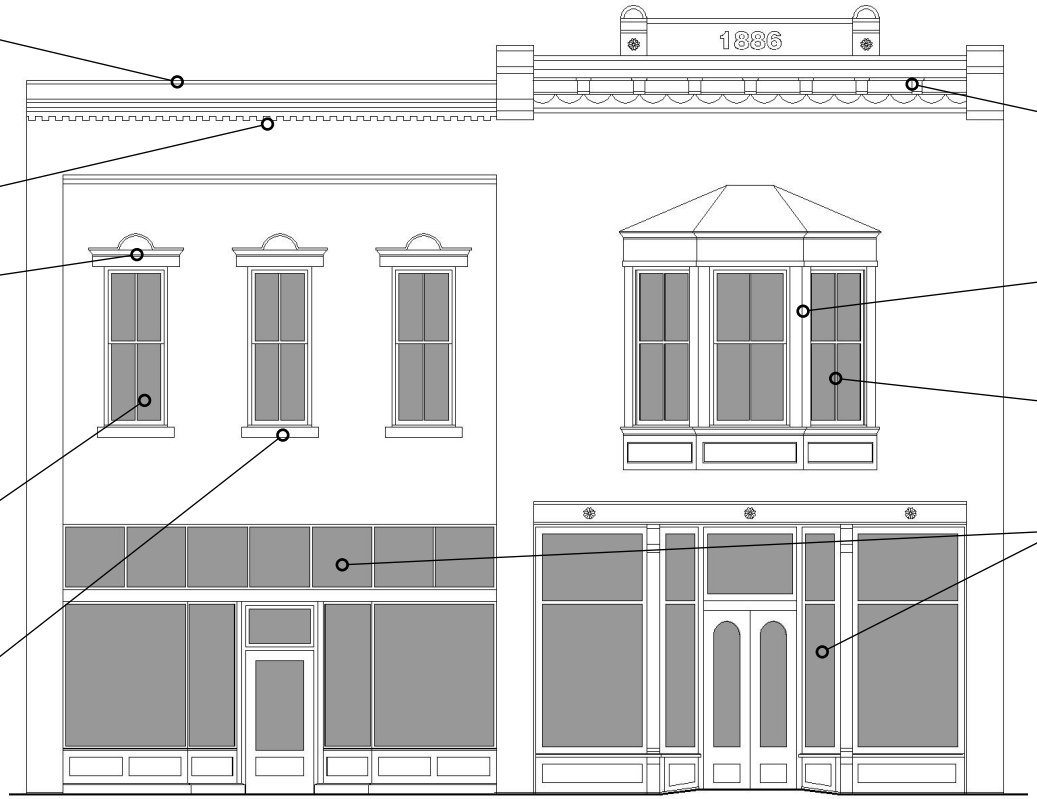
Coping
The cap at the top of the parapet wall typically made of stone, concrete or clay tile.

Corbels
Stepped projections in the masonry.

Window Hood
Decorative metal, stone or terra cotta caps located over the upper level windows. Some buildings may have a masonry arch or lintel rather than a hood over the window.

Double-hung Windows
Windows with two sashes hung on cords with concealed counter weights. Both sashes are operable.

Window Sill
The masonry below the window; usually brick, stone or terra cotta.



Cornice
The decorative metal feature that projects horizontally with brackets and a frieze below.

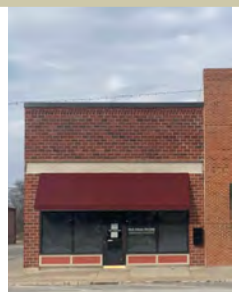
Oriel Window
A type of bay window that typically projects from an upper floor.

Muntin Bars
The thin bars that divide the window sashes into multiple lights or panes.

Storefront
The assembly of windows, entry, and structure that compose the pedestrian level facade of a commercial building. See page 36 for storefront elements.

Facade Styles of Osceola


Victorian Era


Early 20th-Century Commercial


Art Deco


Classical Revival


Mid-Century Modern

Architectural Terms

Awning: A fabric sun shade installed over a fixed metal frame or retractable mechanism above a window.

Bracket: A wood or metal structure that supports a horizontally projecting element; often decorative.

Columns: A slender vertical element that supports part of the structure.

Canopy: A flat metal structure projecting horizontally from a storefront and usually suspended with chains or rods.

Corbels: The portion of a masonry wall that steps horizontally. Corbels are often at the parapet and step outward to create a thicker wall.

Cornice: The cornice is a linear element that projects horizontally from the facade. It is located near the building roof. Often a secondary cornice will be located above the storefront. It is typically made of pressed metal or patterns of brick, terra cotta or stone.

Cornice Pediment: A triangular, rectangular or curved structure characteristic of Victorian Era buildings located at the upper cornice . The building date or name is often on the cornice pediment.

Coping: A protective cap located at the top of a wall. Typically it is made of masonry, concrete, stone, metal or terra cotta

Date/Name Block: The date block and/or name block can be found within the design of the cornice or below the cornice on the upper part of the façade.

Divided Lights: Multiple panes of glass within a window sash that are separated by muntin bars. Double-hung windows are described by the number of lights in the upper sash over the number in the lower sash (ie. 6/6 or 4/1).

Double-hung: Windows composed of an upper and lower sash which move vertically and are counterbalanced with sash cords and weights.

Facade: The main, or front, exterior face(s) of a building.

Flashing: Strip of metal bent to cover joints and angles on roof surfaces.

Head: The top of a window or door opening.

Historic: A building which is listed on the National Register of Historic Places (NRHP) or evaluated as eligible for the NRHP.

Kickpanel: The area between the sidewalk and storefront window.

Light: An individual pane of glass in a window or door.

Lintel: Horizontal structural element located at the top of a window, door, or other opening.

Mullions: Vertical or horizontal structural elements between windows.

Muntin Bars: The vertical and horizontal elements that separate multiple lights within a sash or door.

Oriel Window: A type of bay window that typically projects from an upper floor.

Parapet: The portion of the wall of a building that extends above the roof line.

Pediment: A small structure that is often triangular shaped or curved and looks like the gable end of a Classical building. They frequently are used over entrances and sometimes at the building cornice.

Pier or Pilasters: A column that is engaged with a wall. It may be structural or simply decorative.

Pressed Tin Ceiling: A historic interior design element used as an affordable alternative to decorative plaster. Each panel has an intricate pattern pressed into the tin.

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

Repoint: Repairing existing masonry joints by removing defective mortar and installing new mortar.

Sash: A frame designed to hold the glass in a window.

Sill: The protruding surface below a window. On the exterior, the sill is sloped slightly.

Soldier Course: A coursing of brick in which the bricks are set vertically with the narrow brick face outward.

Storefront Display Windows: Originally used to bring natural light into the building, storefront windows provide for product and merchandise displays.

Stringcourse or Banding: A projecting or recessed, narrow, horizontal strip, often in a contrasting material, which runs across the outside wall of a building.

Terra Cotta: A hard-fired ceramic material used for both structural and ornamental purposes which is usually glazed when used on the exterior.

Turret: A small tower that projects vertically from the wall of a building

Transom: The window area directly above storefront display windows. Transom windows filter light back into narrow traditional commercial buildings, illuminating the interior. It may also be a small horizontal window located above a door or window.

Window Hoods: In Victorian Era architecture, a decorative feature above a window made of metal, terra cotta or stone.

Wythe: A single layer of brick wall within a multi-layer brick wall.

The District

The boundary of the Osceola Commercial Historic District includes the historical downtown business area and the historical buildings associated with the significance of the district. Forty-two of these buildings retain sufficient historical integrity so as to be judged to be contributing to the historic district.

Within the district are 16 additional buildings which are noncontributing to the district. Seven of the noncontributing buildings were constructed after the district's period of significance, 1871-1956. The balance of these buildings were constructed before 1956, however, they have been significantly altered and no longer convey their historic character.

Map Key

Pre-1886 - 1907
- Victorian Era

1908 - 1949
- Early 20th-Century Commercial
- Classical Revival
- Art Deco

1950 - 1956
- Mid-Century Modern

Post 1956
- Style not defined
- N Noncontributing

Design Review Process

Design Review is the process by which the Historic Preservation Commission (HPC) reviews proposed improvements and alterations to properties located within the Osceola Commercial Historic District. The HPC will advise a property owner, contractor, or other design review applicant if their proposed project complies with the Illustrated Design Guidelines for the Osceola Commercial Historic District. The HPC may provide recommendation to change the proposal so to bring it into compliance with the guidelines.

Design Review Objectives

Through the Design Review process, the City of Osceola seeks to achieve the following objectives:

1. **Preserve the city's heritage.**
   - The intent of the guidelines is to maintain and enhance the downtown as a unique and authentic place which will appeal to local residents and visitors.
   - Preserving the historic structures and encouraging new construction that is compatible with historic character.
   - Reinforce the character of the district as the heart of the community and a place for pedestrians to gather, work and socialize.
2. **To support economic development**
   - The guidelines promote building designs that are effective and flexible for business. This includes storefronts that line the street edge, inviting pedestrian activity and buildings that convey a human scale. With Interstate 35 and US Highways 34 and 69 passing through Osceola, these guidelines also seek to create an atmosphere that is conducive to the visitor-oriented segment of the economy.
3. **Protect the City's investment in the improvements to historic commercial buildings.**
   - Improvements to downtown buildings have been funded in part through the City's contribution to CDBG Downtown Revitalization efforts. Design guidelines seek to sustain the quality of these undertakings and ensure their continued positive contribution on the economic viability of Osceola.

Project Types

Design Review and compliance with the *Illustrated Design Guidelines* is recommended for any exterior changes that are made to a property within the Osceola Commercial Historic District. These changes include any repair, alteration, demolition and new construction. Examples of repairs and alterations include:

- Replacement of windows
- Masonry cleaning and repair
- Rehabilitation or replacement of storefronts and storefront components
- Demolition of any building or portion of any building including decorative elements
- Installation of new signs, sign brackets and panels
- Exterior lighting

Design Review isn't necessary for routine maintenance such as window glazing, spot repainting with the same color, and minor repairs that do not change the appearance of a building

Application for Design Review

Submit Design Review application

A completed application can be submitted to the Building Department. Adequate documentation is essential to provide a complete understanding of the work proposed. Applicants should submit a completed application form with sufficient documentation to thoroughly describe the proposed change to the property. The following documentation is encouraged, and may be required:

- Site plan/roof plan (drawn to scale)
- Proposed building elevations (to scale)
- Photographs of building conditions (existing and historic)
- Product literature or specifications
- Materials and color samples

If a drawing is to be included in the submittal package, it should be drafted to scale and executed in a manner that clearly depicts the character of the proposed work.

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Design Review Definitions

Alteration: Refers to any visual change to the exterior of a building that does not expand its footprint.

Appropriate: The use of the term "appropriate" refers to a treatment or design choice that is suitable to the situation described and would be deemed in compliance with the *Illustrated Design Guidelines* and would approved by the Historic Preservation Commission.

Character: Character refers to all the visual aspects and physical features that comprise the appearance of a historic building. For more information on understanding character see: https://www.nps.gov/tps/education/walkthrough/start.htm

Consider When the term "consider" is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

Contributing: Contributing buildings dates from the historic period of significance established for the district. They contribute to the significance and character of the district through their historical associations and/or architectural values.

Guideline: In this document, a "guideline" is a requirement that must be met when it is relevant to the project under consideration, in order to be in compliance with the City of Osceola's design review process.

Historic: Within the context of the Osceola Commercial Historic District, this term refers to a contributing property which is at least 50 years old or older and conveys the character of building and design found during the district's period of significance.

Within a discussion of a particular building, historic refers to a character-defining material or feature that is original to the building or was added during the district's period of significance.

Inappropriate: Inappropriate means impermissible. When the term "inappropriate" is used, the relevant design approach shall not be allowed. For example, one guideline states: "Signs that are out of character with those seen historically and that would alter the historic character of the street are inappropriate." In this case, a design out of character with those seen historically would not be approved.

Non-contributing: Non-contributing buildings are those that, due to date of construction, alterations, or other factors, do not contribute to the district's historic significance or character.

Period of Significance: The span of time in which a property or district attained the significance for which it meets the National Register criteria. For the Osceola Commercial Historic District, the period of significance is 1871to 1956.

Preferred: In some cases, the reader is instructed that a certain design approach is "preferred." In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

Rehabilitate: Rehabilitate 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.

Repair: To fix or mend a building feature or material, and return it to a sound, functional state that conveys its historic character.

Retain: To keep a building feature or material for repair.

Resource: A district, site, building, structure or object that is significant in the history, architecture, engineering, archaeology or culture of this state, its communities, or the nation.

Project Planning

Before beginning an improvement or rehabilitation project, take some time to research the building and develop a comprehensive plan. The planning process will help any historic building owner or contractor better understand their historic building, its significant features, and appropriate treatments.

Hire a Preservation Architect

Depending on the scale and complexity of a project, building owners should consider engaging an architect that specializes in historic preservation. Upper-level apartments, structural remediation and complete building rehabilitation are examples of projects that will likely require an architect. Additionally, an architect is recommended if state or federal grants or tax incentives are used. A preservation architect will ensure that any project complies with building and zoning codes, and incentive rules and regulations.

However, a competent contractor with preservation experience may suffice on projects such as repointing, window restoration, and roof replacement.

Understand Historic Significance

Although most of the buildings within the Osceola Commercial Historic District are historically significant and contribute to the overall NRHP district, many have changed over time. Some original features and materials have been removed while others have been added to update the building to the popular style of time. Though not original to the building, some of these changes may be historically significant and should be retained. Others simply distract from the character of the building and should be removed.

Historic Documents

Examining photos of the downtown Osceola from different periods of time can help one understand the changes to a building and the historic significance of the building's features and materials. In addition to photographs, historic newspapers, Sanborn fire insurance maps, yearbook advertising, and atlases can be useful.

Exploratory Demolition

Alterations to a building may conceal historically significant materials. This is particularly true with changes to the storefront. Where materials such as sheet metal and plywood have been installed, portions of these materials should be removed to determine if historic materials are concealed.

Evaluate the Building

A thorough evaluation of the building is necessary to determine if there are significant issues that should be prioritized such as damaged or unstable materials, structural problems and water infiltration. This may require using a preservation architect or experienced contractor.

Understand the Regulations

Design Guidelines

Before deciding on a design or treatment, become familiar with the design guidelines which form the basis for the city's decisions. Applicants should be able to describe how the proposed work meets the guidelines.

Building and Zoning Codes

In addition to complying with these guidelines, it is important to consult with the City Code Official to ensure a proposed plan complies with building and zoning codes.

Develop a Plan

A rehabilitation plan should prioritize issues that contribute the most to building deterioration. A phased approach is often necessary to rehabilitate a building and a good plan will ensure that individual projects will be compatible with future undertakings.

Plans and treatments should be clearly documented before applying for Design Review. Documentation may include sketches, measured drawings, product specifications, material samples, and photographs.

Hiring a Contractor

Critical to the success of any building rehabilitation is the selection of experienced and competent contractors, consultants, and other service providers. Below are guidelines to assist with the selection process.

- Ask for multiple current references for work performed by the contractor.
- Provide the contractor with a written scope of work from which the quote may be prepared. Expectations and the scope of work should be prepared in writing to minimize potential for disputes.
- Ask the contractor for a cost estimate in writing based on the scope of work for any work they propose.
- Make sure they are a licensed and insured contractor.
- The contractor should certify that their work conforms to federal, state, and local regulations and requirements.
- Verify that the contractor carries workers' compensation insurance.
- Make sure the contractor has experience and success with similar preservation work.

Document the Project

Photograph your building prior to removal of any historic components. Label all components and key them to a photograph so they may be reinstalled in the original location. Also, photograph work as it progresses. Photographs can be valuable references when communicating with consultants and inspectors, as well as addressing unexpected conditions.

4.0 Design Review Guidelines

About the Guidelines

The purpose of the *Illustrated Design Guidelines* is to ensure that changes within the Osceola Commercial Historic District are compatible with the historic character of the district, and provide technical guidance for the appropriate treatment of Osceola's historic downtown buildings. The guidelines are intended to provide building owners with a basic understanding of exterior issues associated with historic buildings and recommendations for appropriate treatments. These guidelines are based on the U.S. Secretary of the Interior's Standards for Rehabilitation.

Guidelines Chapters

Guidelines for Historic Buildings

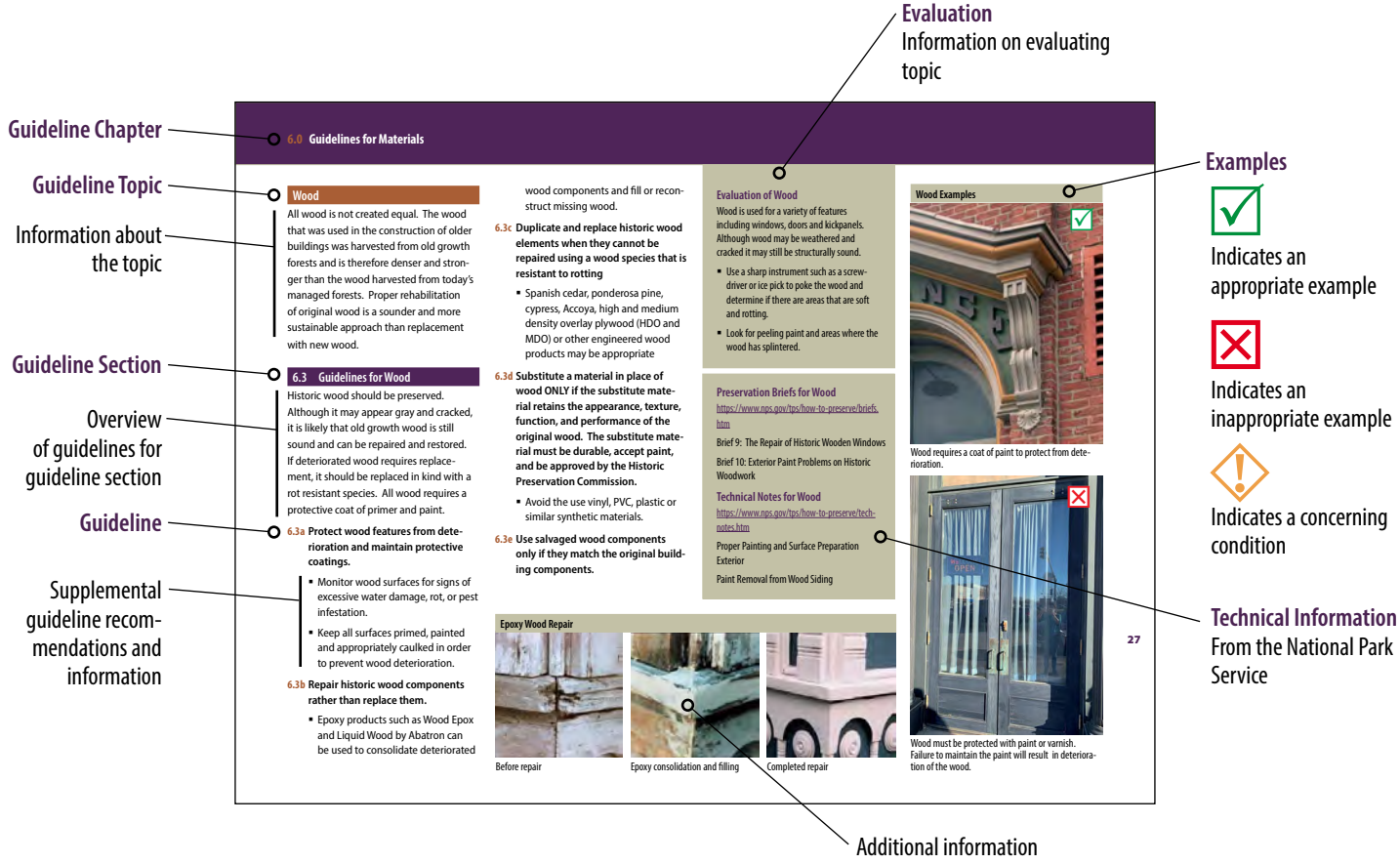
Principle Design Guidelines for Historic Buildings

These guidelines apply to all buildings and form the basis for more specific guidelines for materials and features. These guidelines may be used to evaluate most alterations to a historic building.

Guidelines for Building Materials

These guidelines address materials specific to a historic building that require special consideration to ensure their continued longevity. They provide more specific guidance and supplement the *Principle Design Guidelines for Historic Buildings.*

Typical Guideline Format



Guidelines for Building Features

The treatment of typical building features are addressed in these guidelines and convey an understanding of the significance and function of specific features as well as appropriate treatments. They provide more specific guidance and supplement the *Principle Design Guidelines for Historic Buildings.*

Guidelines for Storefronts

Storefronts typically change over time as design styles fall in and out of favor, and business occupancies change. The objective of these guidelines is to convey an understanding of historic storefront design, encourage the retention of historic storefront materials and the installation of compatible new storefronts. Features that are typically specific to a business but are relatively changeable, such as signage, lighting, and awnings, are also addressed. They also provide more specific guidance and supplement the *Principle Design Guidelines for Historic Buildings*.

Guidelines for New Construction

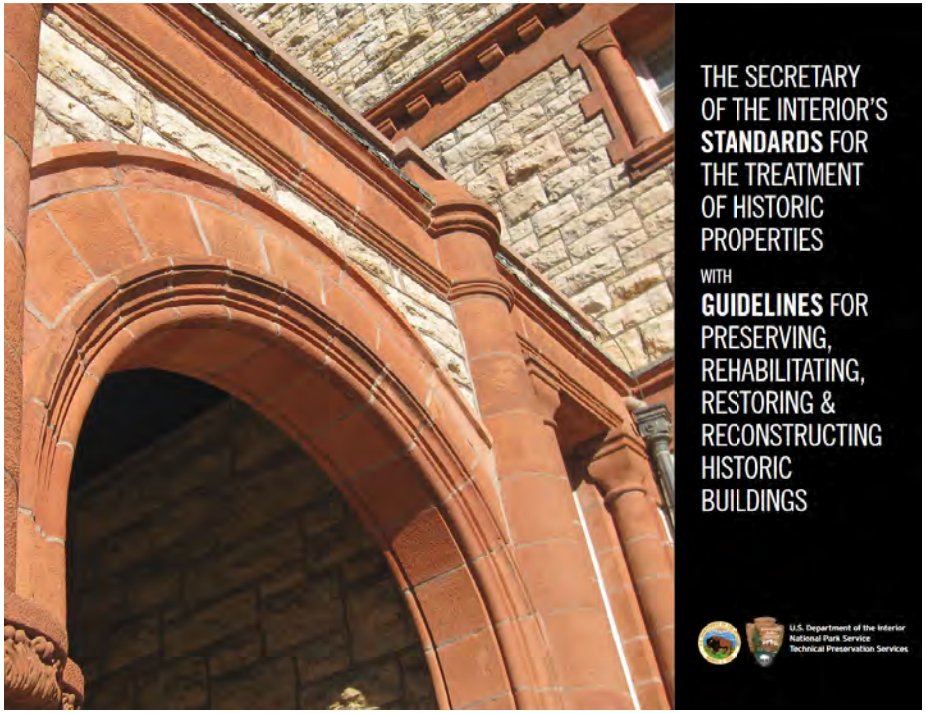
When downtown growth can not be accommodated through the rehabilitation of an existing building, new construction may be required. These guidelines address both the construction of a new building and the physical expansion of existing buildings.

Guidelines for Site Features

This section provides guidelines for various changes that may be required to the site of the Osceola Commercial Historic District. This includes such things as the paving, street furniture, trees, lighting and utilities.

Secretary of the Interior's Standards for Rehabilitation

The *Osceola Commercial Historic District Illustrated Design Guidelines* comply with the *Secretary of the Interior's Standards for Rehabilitation.* When additional guidance is required, the *Illustrated Guidelines for the Treatment of Historic Properties* may be referenced. These guidelines are published by the National Park Service and are also based on the Secretary of the Interior's Standards for Rehabilitation. They are available at www.nps.gov/tps/standards/treatment-guidelines-2017.pdf.



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 will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.**
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.**

5.1 Contributing Buildings

Contributing buildings are those which were constructed within the district's period of significance and still retains sufficient integrity to convey its historic character. The Principle Design Guidelines defines three levels of treatment for these historic buildings.

Maintain and Preserve

The appropriate maintenance of a building is the most straightforward method of historic preservation. Failure to maintain a building can exponentially increase the cost of rehabilitation. Maintenance must focus on the overall building health and not just the most visible facade or features.

5.1a Respect and protect the historic design and character of the downtown district.

- Retain historic buildings. Historic buildings must not be demolished.
- Retain historic features, materials and character of individual buildings.

5.1b Seek uses that are compatible with the historic character of the building.

- Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to it or its site.

5.1c Maintain the occupancy of historic buildings.

- When buildings or portions of buildings are no longer inhabited, they are more likely to fall into disrepair. Leaks, cracks and other signs of deterioration often go unnoticed until damage becomes extensive.
- If a building or portion of a building is not occupied, it should be appropriately mothballed to protect it from deterioration (See *Preservation Brief 31; Mothballing Historic Buildings*).

5.1d Maintain the historic building envelope to protect the structure from weather, moisture, and deterioration.

- Maintain a sound roof, exterior paint and coatings, masonry, mortar, and window glazing. Over time, a single leak in a roof can result in the structural failure of the roof and floor systems.

5.1e Always use appropriate treatments for preserving and maintaining historic materials.

- The use of today's conventional treatments can often do more harm than good to an historic building. The application of sealers, exterior insulation and finish system (EIFS), metal, vinyl, and other synthetic treatments can often trap moisture within a historic wall assembly and accelerate its deterioration.

5.1f Use the gentlest means possible to clean exterior materials such as wood, masonry, and metal.

- Do not sandblast or pressure wash historic buildings. Pressure washing can force moisture into the wall assembly. Sandblasting stone and masonry can damage the exterior surface and allow greater penetration of moisture.
- If cleaning is required, washing under low pressure with soap and water is preferred. Chemical cleaning agents designed specifically designed for the historic material may be acceptable.
- Test cleaning method on a small area of the material to determine effect the method will have on the substrate.

Repair and Restore

By today's conventions, it may seem appropriate to remove damaged features and materials, or repair them using conventional construction techniques. However, by preservation standards, historic materials and features should be retained wherever feasible and repaired using appropriate preservation techniques.

5.1f Retain historic materials and features in place and repair them if damaged. Replace historic features only if they are too damaged to feasibly repair.

- Don't replace materials just because there are cracks, minor flaws peeling paint. Many materials can be repaired with traditional techniques, or using epoxy consolidation and fillers, patching, reinforcing, or similar treatments.
- Patching, piecing-in, consolidating or otherwise reinforcing the materials are appropriate methods to repair deteriorated material.

5.1g Identify and remedy any underlying issues such as moisture infiltration and structural failures that have damaged historic materials and features.

- Repair damage to historic materials only after underlying defects have been remedied.
- Consult with a historic preservation architect or contractor to identify underlying issues and develop remediation plan.

5.1h Historic building materials and features should not be covered with synthetic or other inappropriate material in lieu of appropriate repair.

- Covering historic materials with metal, vinyl, stucco or other in appropriate material changes the appearance of the material.
- When historic materials and features are covered, moisture can be trapped in the assembly and cause damage to the substrate. Water and structural damage beneath the covering may not be apparent until it is beyond feasible repair.

5.1i Improving the energy performance of historic building is encouraged.

- Retrofit historic windows with storms and weatherstripping, installation of appropriate wall and attic insulation, and use of high-performance HVAC system acceptable strategies to improve energy performance. Historic features like doors, windows, and transoms must not be removed if they are otherwise sound.

Replace & Reconstruct

Replacement of building components is necessary when they are too damaged or deteriorated to feasibly repair. Reconstruction is required if features are completely missing and there is little physical evidence of its design and construction or limited photographic documentation.

5.1j Replace materials or features that are too deteriorated to repair and match the original design and material.

- Replace only the materials and features which are beyond repair. If only a portion of a feature is deteriorated, only replace that portion.
- Whenever feasible, the same type of construction materials and methods that were used originally should be implemented.
- Use existing components of a building as a model to reconstruct like components that are missing.

5.3k Where features are completely missing, replacement features must be based on the design of original features.

- The design of replacement features should be substantiated by physical or pictorial evidence.
- If documentation of the original feature is not clear or is very complex, the replacement feature may be simplified. The form, scale, size, and overall character should be visually conveyed in the replacement.
- Avoid adding elements for decorative purposes that are not substantiated through documentation.

5.2 Non-contributing Buildings

A non-contributing building has been classified as such because it was constructed after the district's period of significance or it has been significantly altered and no longer conveys its historic character. In the case of the latter, newer materials may be concealing a historic facade. Thus, if undertaking improvements to the front facade, care is required to ensure that concealed historic materials are not damaged. If feasible, noncontributing buildings constructed during the period of significance of the Osceola Commercial Historic Districts should be rehabilitated.

5.4a Non-contributing buildings constructed before 1956 and could be feasibly rehabilitated and reclassified to contributing to the district must not be demolished.

- Consult with the Historic Preservation Commission to determine feasibility of rehabilitation.

5.4b Remove newer materials that may conceal the historic facade.

- Consult with the Historic Preservation Commission to determine if historic materials are significant and should be treated per the *Illustrated Design Guidelines.*

5.4b Treat significant historic materials on a non-contributing building per the *Illustrated Design Guidelines*.

5.4c Where elements of the historic facade are substantially missing, reconstruct the missing elements.

- Reconstruction should include the basic elements of a facade (see page 13) such as the storefront, parapet and upper-story windows.
- The design may be simplified and does not need to reproduce the historic appearance of the facade.

5.4c Any alterations or additions to buildings constructed after the district's period of significance should be compatible with the existing building design and not distract from the character of the district.

Masonry

The most prevalent building material in the Osceola Commercial Historic District is masonry. Masonry was used for its durability and resistance to fire.

Brick

Common red brick is a relatively soft brick that was used as the material for the earliest Victorian Era masonry buildings. Later, pressed brick, which is molded in a hydraulic press and has a finer, more decorative appearance, was used for street-facing facades and common red brick was delegated to secondary facades and interior wythes. Both of these types of brick were likely locally produced and are relatively soft and porous. Most early 20th-century architecture implemented a harder, textured brick on primary facades.

Stone

Though not as common as brick, limestone is used both as a façade cladding and as an accent material on predominantly brick buildings. Additionally, imitation stone was sometimes added to a façade to update the building style mid-20th-century.

Terra Cotta

Terra cotta is a ceramic masonry building material which has both structural and decorative applications. Glazed terra cotta has been fired with a vitreous coating. Clay tile blocks are structural hollow masonry units which were introduced as light weight alternatives to brick or stone. Clay tile is typically used for non-street facing facades of Early 20th-Century Commercial buildings and more utilitarian buildings.

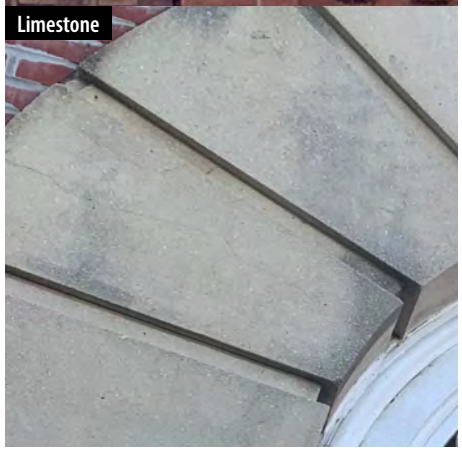
Types of Masonry


Common Red Brick


Clay Tile Block


Pressed Brick


Glazed Clay Tile Block


Limestone


Glazed Terra Cotta Ornament

Preservation Briefs for Masonry

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.

Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

Brief 7: The Preservation of Historic Glazed Architectural Terra-Cotta

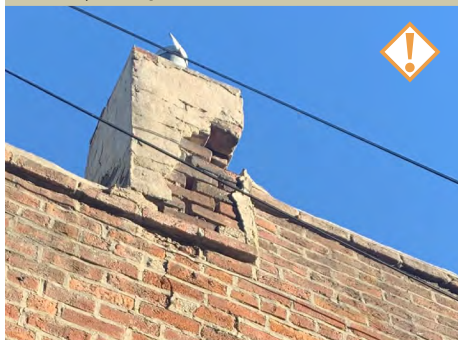
Brief 38: Removing Graffiti from Historic Masonry

Technical Notes for Masonry

https://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Water Soak Cleaning of Limestone

Masonry Examples



Parapets and chimneys are particularly prone to water damage and deterioration.

Splashing rain and rising damp cause accelerated deterioration at the base of masonry walls.

Evaluation of Masonry

Spalling

Spalling is the flaking or breaking of the brick at the outer surface. This is usually caused when the mortar is harder than the brick. Historic mortar was composed mostly of lime. Lime mortar is semi-elastic and expands and contracts with changing temperatures. Portland cement-based mortars should never be used on historic brick because they will eventually cause the brick to spall.

Paint and Sealers

Water vapor originating from the interior must be allowed to pass through the wall. An inappropriate exterior sealer or paint will trap this moisture at the face of the exterior brick surface. If this water freezes, it will cause the face of the brick to spall.

Water

Some areas of a building are more vulnerable to damage from water than others. At the base of the building water can splash from concrete paving onto the building increasing the exposure of the brick to moisture. This results in missing mortar and loose brick near the base of the wall.

The parapet is exposed to the freeze-thaw cycle from both sides. It can be exposed to water if the coping is cracked or damaged. The top of the building is also more subject to wind driven rain and snow.

Masonry Examples

Using a grinder to remove paint from brick altered the appearance of the brick and removes the protective fire skin which will result in deterioration of the brick in the future.

Use of mortar that is harder than the brick results in spalling of the brick face.

Paints and waterproof coatings can trap moisture in the masonry wall and cause spalling and deterioration

6.1 Guidelines for Masonry

Historic masonry construction should be preserved in its original state. Although brick and stone are durable materials, the improper repair and maintenance of historic masonry can cause irreparable damage, alter its appearance, and reduce its longevity.

6.1a Maintain historic masonry including the original mortar joint, unit size, tooling, bonding patterns, texture, and color of masonry surfaces.

- See *Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.*

6.1b Repoint mortar joints where mortar is missing or there is evidence of moisture infiltration.

6.1c Repoint masonry using appropriate methods and materials.

- Use only hand tools on soft brick, stone, and terra cotta to carefully remove deteriorated mortar prior to re-pointing to avoid damaging the masonry.
- Duplicate the old mortar in strength, composition, color, texture. Mortar used for re-pointing soft red brick or stone should be composed of only lime and sand and a minimal portion of Portland cement.
- After cleaning, mortar should be carefully packed into the joints and tooled to match the original mortar joint. Do not overfill the mortar joints or smear the mortar on the faces of the masonry.
- See *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings.*

6.1d Masonry should not be painted unless it was painted historically.

- If original masonry has been subsequently painted, it is acceptable to repaint.

6.1e If masonry has substantial damage such as spalling, cracking, or deformation, or is structurally compromised, a professional historic preservation mason and/or architect should be consulted.

6.1f Protect masonry from deterioration caused by exterior water exposure.

- Provide proper flashing, and drainage to prevent water from accumulating on horizontal surfaces.
- Maintain gutters and downspouts to prevent roof drainage from damaging the masonry wall.

6.1g Waterproofing, water repellent, or other synthetic coatings should not be applied to masonry as a substitute for repointing and appropriate repairs.

- Water repellents manufactured specifically for use on historic masonry may be applied after repointing if repairs have failed to alleviate moisture problems.

6.1h Replace damaged or missing bricks and blocks with new material that matches the original in color, size, texture, and hardness.

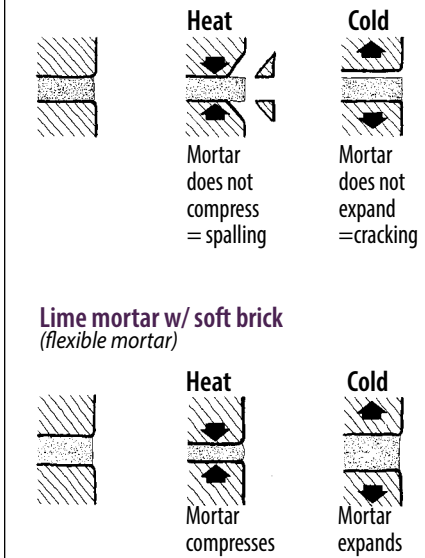
- New or salvaged masonry units that match the original may be used, or damaged bricks and blocks may be turned around to expose the undamaged face.

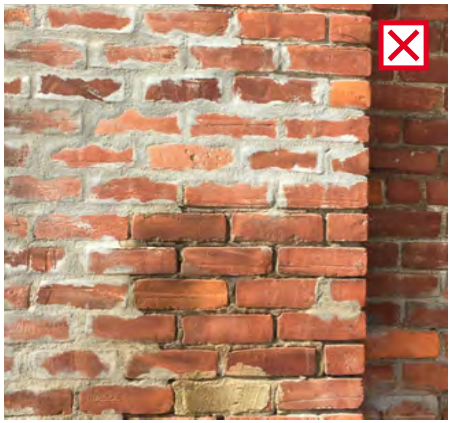
Masonry Repairs

When repointing masonry, cleaned joints should be carefully filled with mortar. The mortar should not be smeared on the wall.

Damaged bricks can be removed from the wall and replaced with bricks that match or original bricks can be reinstalled with the non-damaged side facing outward.

Portland vs Lime Mortar





Repointing with portland cement will eventually damage the soft red brick. Smearing the mortar rather than properly tooling the joints diminished the character.

Stucco

Stucco is a cementitious material that is applied in multiple coats directly over masonry, or to wood or metal lath on a wood frame structure. Many of the exterior brick walls in downtown Osceola were stuccoed during the district's period of significance. This historic stucco was likely applied as a less expensive alternative to repointing an aging wall.

The stucco should be monitored for cracks which can allow water to penetrate the substrate. Any cracked or delaminated stucco should be repaired.

6.2 Guidelines for Stucco

Historic stucco should be maintained and repaired as needed.

6.2a Determine and remedy the source of deterioration before repairing stucco.

- Significant cracking and delamination of stucco is frequently a sign of structural or moisture issues.

6.2b Repair stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

- Stucco that is different in composition or synthetic stucco should not be used to repairing existing stucco.

6.2c Applying new stucco to a historic masonry wall is inappropriate.

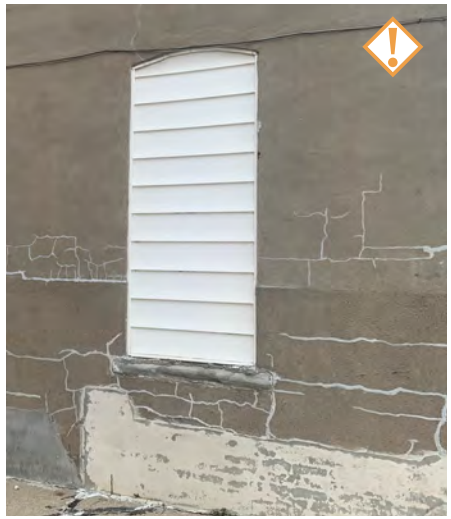
Preservation Briefs for Stucco

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 22: The Preservation and Repair of Historic Stucco

Stucco Examples

Hairline cracks should be repaired to prevent further damage from moisture to the stucco and substrate.



Extensive cracking and delamination is likely an indication that repair of the substrate is required.

Wood

All wood is not created equal. The wood that was used in the construction of older buildings was harvested from old growth forests and is therefore denser and stronger than the wood harvested from today's managed forests. Proper rehabilitation of original wood is a sounder and more sustainable approach than replacement with new wood.

6.3 Guidelines for Wood

Historic wood should be preserved. Although it may appear gray and cracked, it is likely that old growth wood is still sound and can be repaired and restored. If deteriorated wood requires replacement, it should be replaced in kind with a rot resistant species. All wood requires a protective coat of primer and paint.

6.3a Protect wood features from deterioration and maintain protective coatings.

- Monitor wood surfaces for signs of excessive water damage, rot, or pest infestation.
- Keep all surfaces primed, painted and appropriately caulked in order to prevent wood deterioration.

6.3b Repair historic wood components rather than replace them.

- Epoxy products such as Wood Epox and Liquid Wood by Abatron can be used to consolidate deteriorated wood components and fill or reconstruct missing wood.

6.3c Duplicate and replace historic wood elements when they cannot be repaired using a wood species that is resistant to rotting

- Spanish cedar, ponderosa pine, cypress, Accoya, high and medium density overlay plywood (HDO and MDO) or other engineered wood products may be appropriate

6.3d Substitute a material in place of wood ONLY if the substitute material retains the appearance, texture, function, and performance of the original wood. The substitute material must be durable, accept paint, and be approved by the Historic Preservation Commission.

- Avoid the use vinyl, PVC, plastic or similar synthetic materials.

6.3e Use salvaged wood components only if they match the original building components.

Evaluation of Wood

Wood is used for a variety of features including windows, doors and kickpanels. Although wood may be weathered and cracked it may still be structurally sound.

- Use a sharp instrument such as a screwdriver or ice pick to poke the wood and determine if there are areas that are soft and rotting.
- Look for peeling paint and areas where the wood has splintered.

Preservation Briefs for Wood

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 9: The Repair of Historic Wooden Windows

Brief 10: Exterior Paint Problems on Historic Woodwork

Technical Notes for Wood

https://www.nps.gov/tps/how-to-preserve/technotes.htm

Proper Painting and Surface Preparation Exterior

Paint Removal from Wood Siding

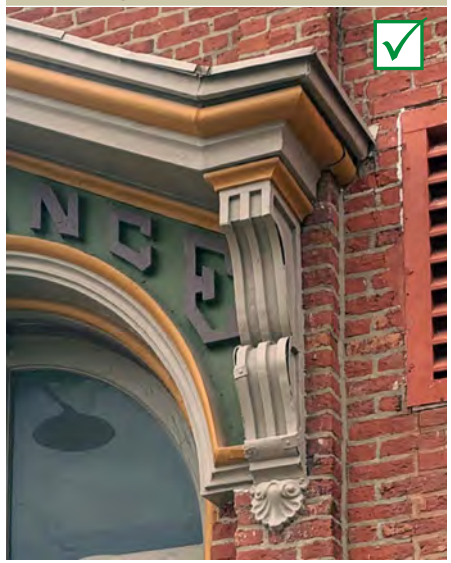
Epoxy Wood Repair

Before repair

Epoxy consolidation and filling

Completed repair

Wood Examples



Wood requires a coat of paint to protect from deterioration.

Wood must be protected with paint or varnish. Failure to maintain the paint will result in deterioration of the wood.

Metal

Metal is used in historic buildings for both structural and decorative components. Storefront columns, decorative cornices and window hoods are common features in downtown Osceola that are made from metal.

6.4 Guidelines for Metal

Ferrous metal such as steel and iron are prone to rust when exposed to moisture. Sheet metal cornices, window hoods, cast iron columns, steel brackets and similar components need to be properly primed and painted to prevent deterioration.

6.4a Repair any damaged or broken connection using compatible metals that will not result in galvanic corrosion.

- If compatible metals are not feasible, install nonporous neoprene gaskets or butyl rubber caulking between the incompatible metals to prevent their contact.

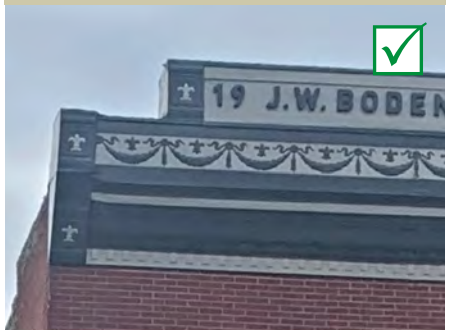
6.4b Remove corroded portions of sheet metal and patch with a compatible metal or fiberglass.

6.4c Use filler compounds containing iron particles in an epoxy binder to fill minor pits, cracks and dents in ornamental metal.

6.4d Replicate missing or severely damaged features using metal where feasible.

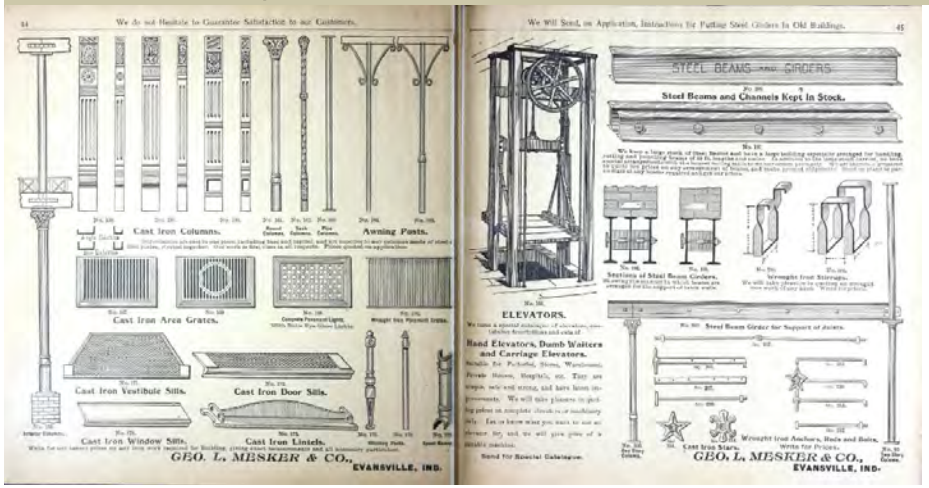
- If it is not feasible to replicate a feature using metal, fiberglass or glass fiber reinforced concrete replacements may be fabricated from a mold of an historic metal feature or a wood replica.

Metal Cornice Examples



Ornamental sheet metal should be repaired and protected with primer and paint.

Mesker Bros. mail order components



Metal building components were mass produced and ordered from catalogs. In Osceola, a number of the cast iron columns are stamped "Mesker Bros." Mesker storefronts have been documented in 49 states and Canada.

Evaluation of Metal

Metal components such as cornices, window hoods and cast iron columns should be inspected for signs of corrosion, mechanical breakdown and connection failure.

- Looks for rust and unpainted surfaces
- Look for broken connections and missing components.

Preservation Briefs for Metals

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 27: The Maintenance and Repair of Architectural Cast Iron

Brief 49: Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement

Technical Notes for Metals

https://www.nps.gov/tps/how-to-preserve/technotes.htm

Restoring Metal Roof Cornices

Metals in America's Historic Buildings

Repairing Steel Casement Windows

6.5 Guidelines for Paint & Surface Cleaning

Discussions of paint frequently focus on the issue of color. Although historically appropriate paint color selection is strongly encouraged, more importantly paint functions as a coating to protect materials that are vulnerable to moisture and deterioration. For it to serve this function, proper substrate preparation, and primer and paint selection is critical.

Paint Removal

6.5a Remove damaged or deteriorate paint using the gentlest means recommended for the substrate (ie. wood, brick, copper, cast iron, etc.).

- Don't use cleaning methods that are harsh and abrasive and will damage the substrate including sandblasting, grinding and steel brushes. Such techniques can also alter the appearance of the substrate.
- On masonry, such harsh techniques will remove the outermost layer of the masonry which naturally protects it from moisture penetration.
- On wood, damaging techniques will result in a more porous and prominent grain.
- An open flame or torch must not be used to remove paint, especially when removing paint from a flammable substrate such as wood.
- Test the paint removal technique on a small area to ensure it will adequately remove the paint and not damage the substrate.

6.5b Take appropriate precautions when removing lead-based paint to prevent it from becoming air-born, contaminating the ground or entering the storm sewer.

- Follow all applicable laws, regulations and guidance when working with potential lead ingredients.

New Paint

6.5c Select the appropriate primer and paint for the substrate. Consultation with the paint manufacturer is recommended.

- If painting over old paint, do ensure the new paint is compatible with the existing paint.

6.5d Properly prepare, sand, and prime the substrate per the paint manufacturer's recommendations prior to painting.

- Don't paint over a water damaged area until the reason for the water damage has been identified and repaired, and the wood is completely dry.

Color

6.5e Select colors that are historically appropriate.

- These are typically more muted, less saturated colors. Use brighter colors for accents only.

Historic Paint Color Scheme Example

Preservation Briefs for Paint & Surface Cleaning

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Brief 6: Dangers of Abrasive Cleaning to Historic Buildings

Brief 10: Exterior Paint Problems on Historic Woodwork

Brief 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

Technical Notes for Surface Cleaning

https://www.nps.gov/tps/how-to-preserve/technotes.htm

Proper Painting and Surface Preparation

Many paint manufacturers have a palette of heritage colors.

Roofs & Drainage

Most roofs on historic downtown commercial buildings appear to be flat, but are actually slightly sloped to allow for drainage. Flat roofs are typically unseen from the street because they are concealed by parapet walls. A leaking, poorly drained roof can greatly accelerate the deterioration of a historic building.

Gutters and downspouts are essential to ensure water is sufficiently drained from the roof, away from the foundation, and protects exterior walls.

7.1 Guidelines for Roofs & Drainage

It is essential that low-slope roofs are periodically inspected, sealed and maintained. New roofs must be professionally installed with appropriate flashing and fasteners.

7.1a Replace the roof if inspection determines that a new roof is warranted.

- Always use a contractor to repair or replace a roof that is qualified for the roof type. Many residential roof contractors do not have the skill, experience, and equipment to properly install a flat roof.
- Always replace a roof per industry standards to ensure the roofing material is properly fastened, sealed, and warranted.
- If a roof cannot be repaired or replaced in a timely manner, use wood sheathing and tar paper to temporarily protect the roof.
- Roofing terminations at parapets can damage soft brick if masonry fasteners are driven under high pressure into the brick. Anchors should be placed at mortar joints.
- Consider the installation of thermal insulation board when roof replacement is needed.

7.1b The style, shape or slope of a roof must not be changed if the new construction is visible from the street and distracts from its historic character.

- It is inappropriate to add a gabled roof structure over a flat roof.

Gutters & Leaders

7.1c Provide appropriate gutters, flashing and leaders to properly drain water from the roof away from the building.

- Connecting leaders to the storm sewer is preferred to draining on site.
- Maintain gutters and downspouts to ensure roof drainage does not run down the exterior wall and infiltrate the building envelope.

Roof Equipment

7.1d Mechanical and service equipment, such as air conditioning, transformers, or solar panels, should be located so they cannot be seen from the street level, do not damage historic materials, or obscure character defining features.

Evaluation of Roofs & Drainage

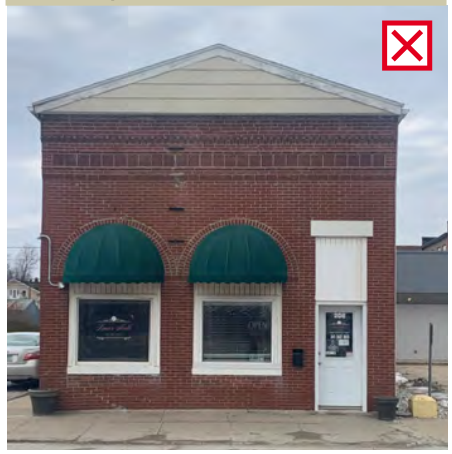
Inspect both the roof and the flashings for signs of deterioration and failure. It is recommended to consult with a commercial roofing contractor.

- Note any areas that feel soggy or unstable. Look for holes or cracks in the roofing material.
- Look for areas where water is ponding rather than draining to a gutter or leader.
- If there are roof drains or scuppers, check for obstruction.
- Check the interior for water stains and cracked plaster at the upper floor ceiling.
- Check flashing and caulk joints for cracks and deterioration.

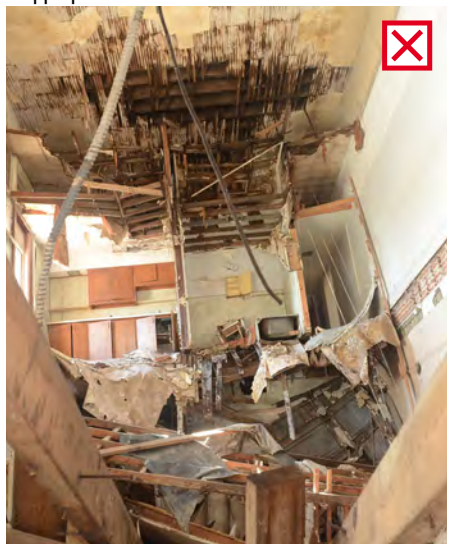
7.1e Install the necessary raised curbs or mechanical pads before installing equipment on the roof.

- Installing equipment directly on a roof membrane can damage it and lead to roof failure.

Roof Examples



The addition of a gable roof over a flat-roofed building changes the character of the building is inappropriate.



A minor roof leak can lead to structural failure if left unrepaired.

Parapets, Copings & Cornices

A coping is used to cap the top of the parapet wall to prevent moisture from penetrating the wall assembly. Depending upon the age and style of a building, the coping may be metal, glazed terra cotta tile, brick, or stone. Sometimes, a thick layer of mortar or concrete was added to the top of a parapet in lieu of a coping.

Cornices are three-dimensional linear elements that project outward from the building wall. They often project from the parapet or may be located where the roof adjoins the parapet. On Victorian Era buildings, they are typically made of metal over a wood frame and they also form the coping.

7.2 Guideline for Parapets, Copings & Cornices

Parapets, copings and cornices are character defining features of a historic building. They should be retained and repaired and must not be removed .

7.2a Preserve the historic cornices, parapets and copings.

- A parapet, cornice or coping must not be permanently removed.

7.2b Protect cornices and parapets with appropriate weather proofing techniques.

- Maintain metal cornices with appropriate primer and paint.
- Add a waterproof membrane that is continuous with the roof membrane to the back side of the parapet.
- If a coping is missing or it is infeasible to repair or replace a coping, it may be covered with a metal cap. The cap should have as low a profile as possible and be of a color that is similar to the original coping.

7.2c Repair any damaged or deteriorated parapet, cornice or coping rather than removing it.

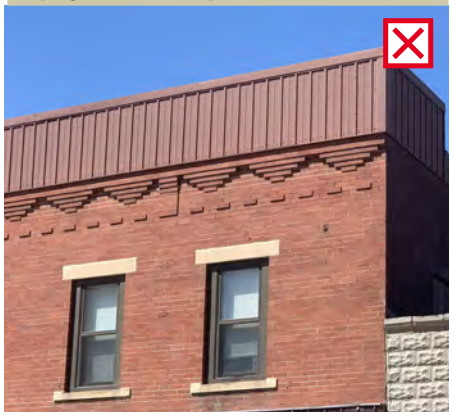
- Repoint and repair masonry parapets, cornices and copings per *6.1 Masonry Guidelines.*
- Repair metal cornices per *6.4 Metal Guidelines*.

7.2d Where portions of a coping or cornice are missing, replace the missing portion in kind.

- If it is not feasible to match the historic material, a substitute material that has a similar appearance may be used.

7.2e If a cornice is missing completely, it may be reconstructed per *5.0 Principle Guideline for Historic Buildings.*

Coping & Cornice Eamples



Don't cover a parapet with metal in lieu of appropriate repairs.

If a metal cap is required, it should appear similar to the historic coping.

Evaluation of Parapets, Copings & Cornices

Parapets and copings are particularly subject to deterioration due the freeze thaw cycle and greater exposure to weather. Cornices that are loose or have loose sections can pose a risk to sidewalk pedestrians and should be repaired immediately. The following are indications that the parapet and coping are failing and require repair:

- Missing or deteriorated bricks and mortar.
- Missing or damaged stone copings.
- Rusted or deteriorated metal flashings and copings.
- Horizontal or vertical deflection of the parapet.

Technical Notes for Cornices

https://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Restoring Metal Roof Cornices

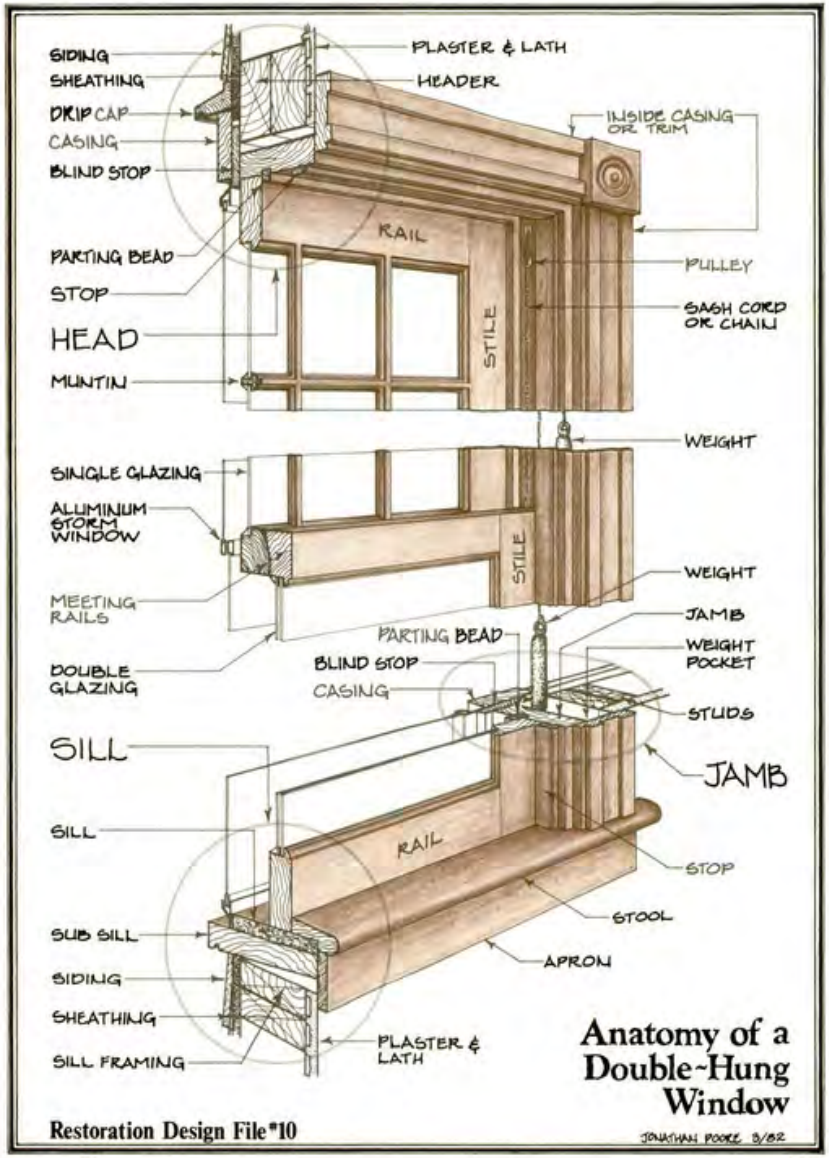
Windows (non-storefront)

Windows located in upper-story spaces or which did not historically open into commercial, retail spaces were typically double-hung windows. Double-hung windows are composed of two sashes arranged vertically, both of which move up and down on ropes or chains to provide ventilation.

A defining characteristic of the Osceola Commercial Historic District are upper-story oriel windows which is a type of bay window. Within the projecting bay structure, double-hung window units were installed. On wider oriels, the center window may have been a fixed picture window with a transom window above. Some of these window units were curved horizontally and had curved glass.

Oriel Window

Anatomy of a Double-Hung Window



Why Preserve Historic Windows?

Window manufacturers have extensively marketed the need to replace historic windows with claims that new windows will save energy and money. However, this approach not only removes historic material and alters the appearance of the historic building, but also has a higher life-cycle cost. There are many reasons why historic windows should be restored rather than replaced.

- Historic windows were made of quality old growth wood such as cypress and fir that naturally resisted rot. When rehabilitated, they will likely last another 80-100 years if properly maintained and repaired. In contrast, contemporary replacement windows are typically warrantied for no more than 25 years and many of their components for much less.
- Most replacement windows cannot be repaired and must be replaced when they fail or must be repaired by a representative of the manufacturer. Historic windows, on the other hand, can be easily repaired by the owner or a local craftsman with common tools.
- Although some replacement windows may initially perform better than a restored wood window, over time their performance diminishes significantly. The argon gas between the windowpanes leaks, gaskets and seals break down and vinyl components warp. Thus, the average performance of a replacement window isn't any better than a historic window.
- Studies[1] have shown the payback period for new windows in energy savings is about 20-25 years depending on the cost of energy where they are installed. Thus, by the time the cost of new windows has been recouped in savings, the windows are at the end of their lifespan and will again require replacement.

1 A Comparative Study of the Cumulative Energy Use of Historical Versus Contemporary Windows, (2010) by Frank Shirley AIA, Fred Gamble PhD, Jarod Galvin, RA Leed AP

Window Repair, Rehabilitation and Replacement, (2011) by Peter Baker, PE

Evaluation (Double-Hung)

Although neglected historic wood windows appear unsightly, their relatively simple construction and use of old growth wood makes rehabilitation a reasonable, sustainable, and cost-effective option compared to replacement.

- Inspect the wood sashes, frame and sill for rot and deterioration.
- The glazing compound that holds the glass in the frame should be continuous and firm, but not brittle.
- Check for missing window hardware, weather stripping, and sash cords.
- Exterior windows sills should slope away from the windows for positive drainage.
- Where insulated glass has been installed, condensation between the glass panes is a sign that the glass seals have failed.

Preservation Briefs for Windows

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 9: The Repair of Historic Wood Windows

Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows

Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass

Interpreting the Secretary of the Interior's Standards for Rehabilitation

https://www.nps.gov/tps/standards/applying-rehabilitation/standards-bulletins.htm

ITS 14: New Openings in Secondary Elevations or Introducing New Windows in Blank Walls

ITS 22: Adding New Openings to Secondary Elevations

ITS 23: Selecting New Windows to Replace Non-historic Windows

Technical Notes for Windows

https://www.nps.gov/tps/how-to-preserve/tech-notes.htm

1: Planning Approaches to Window Preservation

2: Installing Insulating Glass in Existing Steel Windows

3: Exterior Storm Windows: Casement Design Wooden Storm Sash

4: Replacement Wooden Frames and Sash

5: Interior Metal Storm Windows

6: Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins.

7: Window Awnings

8: Thermal Retrofit of Historic Wooden

9: Sash Using Interior Piggyback Storm Panels

10: Interior Storm Windows: Magnetic Seal

11: Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass

12: Aluminum Replacements for Steel Industrial Sash

14: Reinforcing Deteriorated Wooden Windows.

15: Interior Storms for Steel Casement Windows

16: Repairing and Upgrading Multi-Light Wooden Mill Windows

18: Aluminum Replacement Windows With True Divided Lights, Interior Piggyback Storm Panels, and Exposed Historic Wooden Frames

19: Repairing Steel Casement Windows

21: Replacement Wood Sash Utilizing True Divided Lights and an Interior Piggyback Energy Panel

7.3 Guidelines for Windows

Existing historic windows should be retained and repaired. Replacement windows should match original windows as close as possible.

7.3a Maintain and preserve existing historic upper-story windows.

- Remove cracked and peeling paint, and repaint per *6.5 Guidelines for Paint and Surface Cleaning*.
- Remove dry and cracked glazing and properly reglaze historic windows.
- Retain historic glass to the extent possible and replace broken glass with clear, double-weight glass.
- Retain historic window hardware such as sash pulls and latches.

7.3b Repair or replace wood components of the historic window per *6.3 Guidelines for Wood*.

7.3c Retain and repair as much of the existing window trim, brick molding and sill as possible.

- Where missing or severely deteriorated, replace in kind.

7.3d Original or historic windows should not be permanently removed unless they are too severely deteriorated to feasibly repair.

- Peeling paint, broken glass and cracked glazing are not sufficient conditions to warrant replacement of historic windows.

7.3e Install historically appropriate storm windows in the configuration of the historic window sashes.

- On double-hung windows, the meeting rail of the historic window and the center rail of the storm window should align. To protect the historic window, it is preferred to install storms on the exterior.
- For casement windows, storms should be installed on the interior.

7.3f Install windows of the same material, type, configuration, size, and appearance as the historic window when replacement windows are required.

- Vinyl, metal, fiberglass, or metal clad wood windows are NOT an acceptable substitute for wood windows.
- Match the dimensions and profiles of the sashes, rails, and stiles as close as possible.
- Don't install windows that are smaller than the opening and infill around the window.

7.3g Match the configuration of lights and profile of muntin bars to the original window, if the original has divided lights.

- Although true divided lights are not required, raised muntin bars must be installed on both the interior and exterior sides of the glass.
- Flat window grills or grills sandwiched between thermal window-panes in lieu of raised muntin bars are not appropriate.

Glass

7.3h Use clear glass when replacing glass in existing windows or installing new windows.

- Where privacy is required a textured or frosted glass may be used.
- Tinted or mirrored glass is not appropriate.

7.3i Retain and repair any decorative or leaded glass.

Window Openings

7.3j Preserve original window openings.

- Don't infill or alter historic window openings with solid material on street facing facades.
- Retain all historic window openings in their original size and configuration on street-facing facades.
- Remove existing infill in window openings is recommended.

7.3k Adding window openings on a street-facing façade is inappropriate.

- New window openings may be acceptable on non-street-facing facades provided they are the same size and proportion of existing openings.

7.3l Window air conditioners, ventilation fans or similar devices in a window opening on a street-facing façade are not inappropriate.

Oriel Window Examples

Oriel windows must not be removed. They should be preserved in place.

Window Examples

Replacing a historic double-hung window with a single, fixed sash dramatically alters the window's character.

Most windows in downtown Osceola did not have this configuration of divided lights. Replacement windows should match the type, design, configuration and appearance of the historic window. Vinyl windows with flat "grills" must not be used.

Original double-hung windows must not be replaced with smaller windows and infill panels.

Doors

Doors, though often overlooked, are character defining features to a historic building. They are a primary focus of a building's front elevation and provide an important sense of scale, detailing, craftsmanship, proportion and architectural styling

7.4 Guidelines for Doors

In commercial historic districts, historic doors are frequently discarded when storefronts are replaced. Historic wood doors that do survive, should be retained and repaired.

7.4a Retain and repair historic doors, jambs and trim.

- Repair deteriorated wood per *6.3 Guidelines for Wood*
- Glass lights in historic doors may be replaced with clear tempered glass to comply with code.
- To reduce air infiltration when closed, add weatherstripping at the jambs and a base sweep.

7.4b A replacement door should replicate the design and dimensions of the historic door as close as possible.

- New doors designed for residential installation should not be used.

Evaluation of Doors

Often used daily over many years, doors receive a significant amount of wear and tear. However, like windows, if they were constructed of old growth wood, they can be rehabilitated.

- Inspect the door for warping.
- Look for deterioration of wood, particularly at the bottom of the door and jamb.
- Make sure the hinges are securely fastened to the door and jam, and the door opens and closes smoothly.
- The latch and dead bolts should fit the latch plates and the latch plates should be securely fastened to the jamb.

Interpreting the Secretary of the Interior's Standards for Rehabilitation

https://www.nps.gov/tps/standards/applying-rehabilitation/standards-bulletins.htm

ITS 4: Inappropriate Replacement Doors

ITS 26: Entrance Treatments

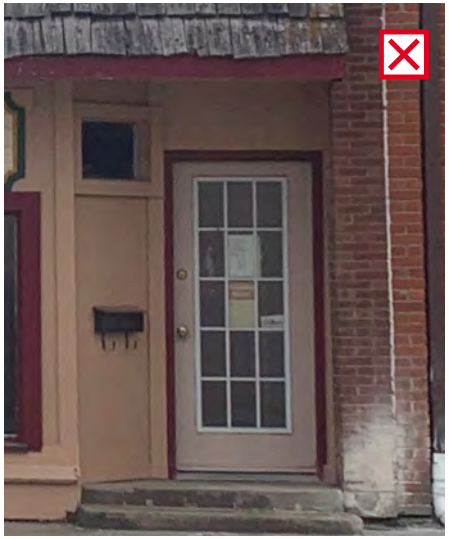
7.4c Doors installed in replacement storefronts should be wide stile and rail doors with full- or ¾-lights.

- If replacing a door in a Mid-Century Modern storefront, a narrow stile door is acceptable.

Door Examples

Historic doors should be retained and repaired.

The use of wide stile aluminum doors is appropriate when replacing a storefront.



Installation of residential style doors changes the scale, proportion and detail of an entrance.

8.0 Guidelines for Storefronts

Storefront Features

The typical historic storefront is composed of several, permanent architectural features. Additionally, storefronts may have more temporal features that express the character of the business establishment located in the commercial space.

1 Storefront Beam

Above the storefront opening is a steel beam that supports the masonry above. Cast iron rosettes secure bolts that connect the exposed beam to a second or third beam behind.

2 Storefront Columns

In Victorian Era storefronts, cast iron columns were both structural and decorative. They help to emphasize the more vertical proportion of storefronts of this era.

3 Transom Windows

Transom windows allow daylight to penetrate the deep narrow storefront space. Transoms were frequently removed or covered when facades were modernized and ceilings were lowered.

4 Horizontal Mullion or Beam

The transom and storefront windows were typically delineated with a horizontal mullion or beam on Early 20th-Century Commercial storefronts. Awnings were also integral to the horizontal member.

5 Display Windows

Large plate glass windows allow the display of goods and create an inviting pedestrian environment. The transparency of display windows is critical to engaging shoppers and having a successful retail environment downtown. Display windows need to be clear and unobscured.

Victorian Era display windows were set in a thick wood frame. Early 20th-Century Commercial display windows were set in narrow extrusions of bronze or copper creating a lighter, more delicate appearance.

6 Entrance

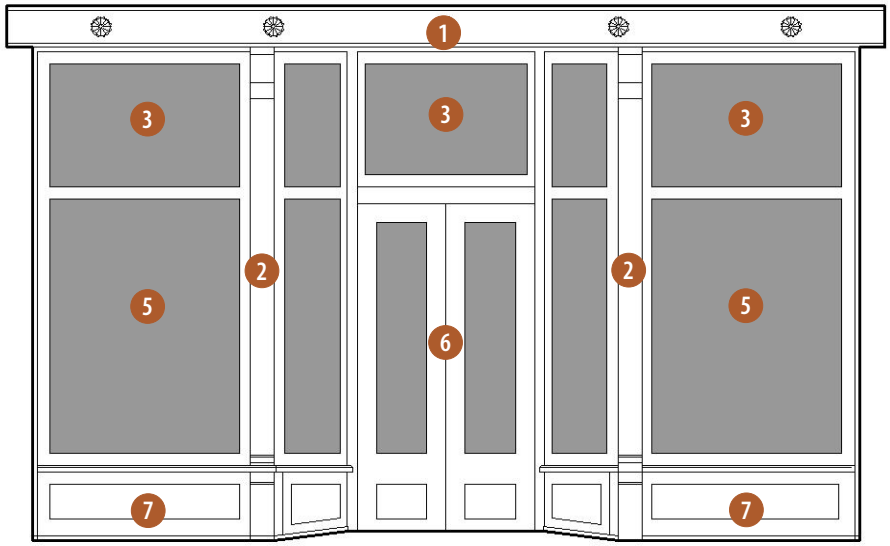
Typically, storefronts have a recessed entrance providing a place for the door to swing out, protection from weather and deeper display windows. However, on some Early 20th-Century Commercial buildings the door is flush with the display windows. Zoning and building codes will dictate which direction the door must swing and whether a recessed entrance is required.

Like the display windows, full- or 3/4-light entry doors are also inviting to the pedestrian and were typically constructed of wood for both styles.

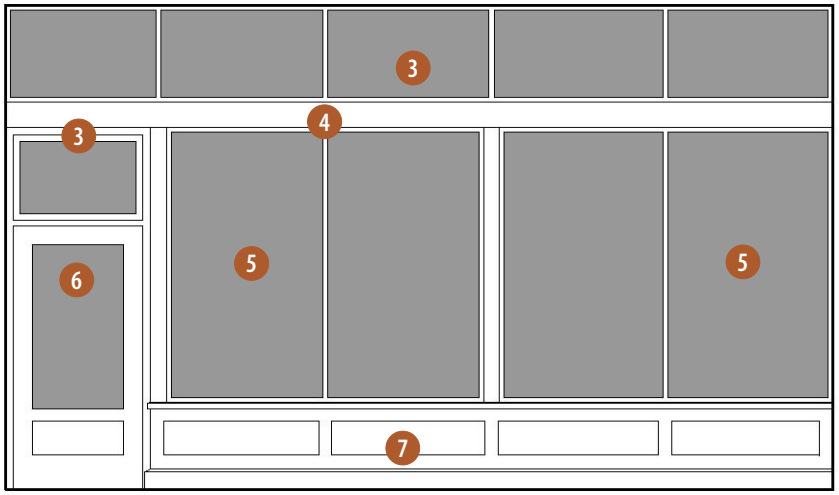
7 Kickpanel

This portion of the storefront raises the display window above the sidewalk and provides a durable base.

Typical Storefronts



Victorian Era Storefront



Early 20th-Century Commercial Storefront

Storefront Evaluation

The storefronts of downtown buildings tend to change over time to reflect changing stylistic preferences. The quality and condition of storefronts in the Osceola Commercial Historic District vary significantly and range from mostly intact historic storefronts to poorly maintained and inappropriate replacements.

An evaluation of a storefront should consider the following:

- Determine which storefront materials and features are historically significant. This may require some selective demolition to determine if newer materials conceal historically significant materials.
- Evaluate the condition of the materials and features to determine the treatment required.
- Evaluate the design quality of the storefront. Is the storefront inviting and does it communicate the quality of the business establishment?

Preservation Briefs for Storefronts

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 11: Rehabilitating Historic Storefronts

Interpreting the Secretary of the Interior's Standards for Rehabilitation

https://www.nps.gov/tps/standards/applying-rehabilitation/standards-bulletins.htm

ITS 13: Repair/Replacement of Missing or Altered Storefronts

ITS 48: Replacement of Missing Storefronts

ITS 49: Replacement Storefronts

8.1 Guidelines for Storefronts

Most downtown buildings have as storefront. They are designed for the display of wares, to draw people into the store, and provide interior illumination. Storefronts are essential for the success of downtown businesses. Historic storefronts must be retained and repaired. Replacement storefront must incorporate the features of the historic storefront design.

8.1a Historic and replacement storefronts should be appropriately maintained.

- Repaint and repair storefronts as required to keep them functional, attractive and inviting to the public.

8.1b Retain and rehabilitate historic storefronts and storefront features such as display windows, entrances, transoms, and kickpanels.

- Remove materials that are not historically significant and are incompatible with the historic design such as non-historic cladding, false pent roofs, and other alterations that obscure historic features.
- It is inappropriate to permanently remove historic storefronts and storefront components.

8.1c When rehabilitating a storefront, preserve its existing historic components and character defining features.

- Some original storefronts may have been replaced early in the history of the building. These replacement storefronts may have historic significance and should be retained.
- Repair existing historic components. If it is not feasible to repair a component, it should be replaced per *5.0 Principle Guidelines for Historic Buildings.*

8.1d If an existing storefront is altered, restoring it to its historic design is preferred.

- A replacement storefront need not be an exact duplicate of the historic design but must include its original features such as display windows, entrance, transom and kickpanel; convey a similar visual appearance; and be of the same size and proportion as the original.
- Refer to photographs or other documents to determine the historic configuration and design of the storefront. If documentation is not available, refer to the design of buildings of a similar age and style.
- Decorative elements may be simplified from the historic design, but should retain the overall design, scale, and character of the historic design.
- Consult with a preservation architect or qualified design professional to design an appropriate replacement storefront that is compatible with the character of the facade.

8.1e Don't add decorative elements that create a false historical appearance or use historically inappropriate or incompatible storefront replacements.

- Residential materials such as coach lanterns, pent awnings, shakes, faux shutters, and window "grills" must not be used.

Historic Storefronts

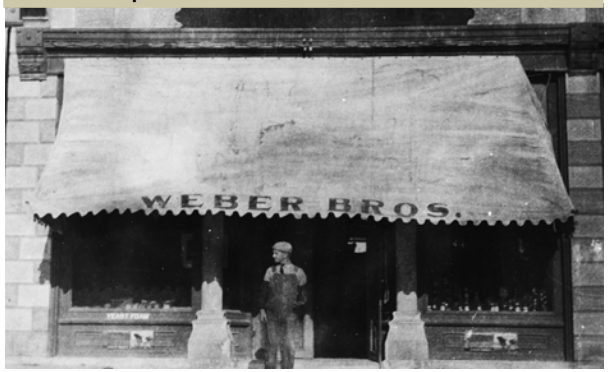
Few historic storefronts are left in the Osceola Commercial Historic District. Those which do remain should be preserved.

Storefront Rehabilitation

Before: An early 20th-Century Commercial building in a Victorian Era building with a 1970s "buckaroo revival" canopy.

After: A rehabilitated storefront repaired the existing display window, entry door and kickpanels, removed the inappropriate canopy and replaced the transom window.

Storefront Replacement



Historic: A photo of the original storefront with stone columns.

Before: A Mid-Century Modern storefront with 1970s alterations.

After: The replacement storefront is a simplified design of the original with additional columns to rectify structural issues.

Storefront Replacement

Before: An Early 20th-Century Commercial building with inappropriate storefronts.

After: Rehabilitated facade with new storefronts and restored entrance to the upper-story.

Storefront Structure

Many of the Victorian Era storefronts in downtown Osceola featured cast iron columns and pilaster with steel horizontal beams. Many of these were manufactured by Mesker Brothers of Evansville, Indiana and were designed to be decorative as well as structural. They are character defining features to any storefront and should be preserved.

8.1f Retain and repair historic cast iron columns and pilasters, and steel beams.

- Structural components should not be removed or covered if they were originally exposed.
- Maintain metal structural components per *6.3 Guidelines for Metal.*

Display Windows

The most important feature of a storefront are the display windows. The transparency of large display windows is inviting to pedestrians and allows them to view the goods and activities within a business establishment. Display windows are appropriate for most types of businesses and provide the greatest flexibility and potential for the economic viability of a downtown building. If privacy is required for an office use, interior blinds or shades can be installed.

8.1g Maintain and repair existing display window glass and framing.

- Keep glass clean and free of cracks.

Early 20th-Century Storefront Replacement

Corner butt joints and direct set (frameless) glass windows were used to simulate the lightweight appearance of historic storefront from this era.

Victorian Era Storefront Replacement

Wood construction and direct set (frameless) glass is used. as an appropriate replacement for a Victorian Era storefront replacement

Early 20th-Century Storefront Replacement

An integral awning hood typical to historic framing from this era is simulated with a deeper horizontal mullion of a commercial aluminum storefront system.

8.1h If replacing display windows, retain their historic size, configuration, and overall appearance.

- Don't fill in the display windows with a solid wall and install smaller windows.

Transoms Windows and Ceilings

With electrification of interior spaces transom windows were no longer considered a necessity to the illumination of a storefront space. Additionally, when storefronts and shops were modernized, the installation of dropped ceilings required that transoms be covered up or eliminated. This also concealed original embossed metal ceilings which contribute significantly to the interior character. The higher ceiling height is also preferred for successful retail and entertainment establishments.

8.1i Restore transom windows as features of the storefront.

- Remove any panels or wall materials that cover transom windows.
- If the historic transoms are intact, repair the transom windows if feasible.

8.1j Remove any lowered ceilings that cover transom windows and metal ceilings.

- If it is not feasible to remove the entire ceiling, remove 8-12 feet to reveal the transom and metal ceiling adjacent to the storefront.
- Allow electrical conduit, ductwork, and sprinkler components to be exposed below the tin ceiling.
- To make these items less noticeable, paint them the same color as the ceiling.
- If replacing ductwork, use round spiral ducts in a paintable finish.

8.1k Installation of solid panels at the transom is appropriate when it is not feasible to restore the transom as a functional storefront feature.

- Install opaque glass in the transom frame in lieu of transparent panels.
- Install wood or fiber cement panels with applied rails and stile as an acceptable alternative to a functional transom window.

Preservation Briefs for Metal Ceilings

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 49: Historic Decorative Metal Ceilings and Walls: Use, Repair and Replacement

Pressed Metal Ceiling Treatment

Heating ducts, conduit, pipes and other utility infrastructure should be painted the same color as the metal ceiling.

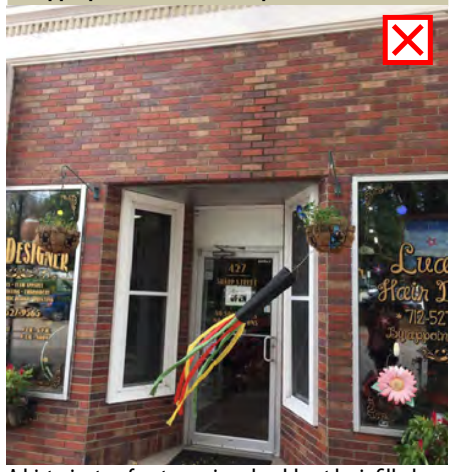
A dropped ceiling is installed below the original metal ceiling in the spaces above. However, the dropped ceiling has been removed about 10 feet back from the storefront so the transom can be revealed.

Simulated Transom Window

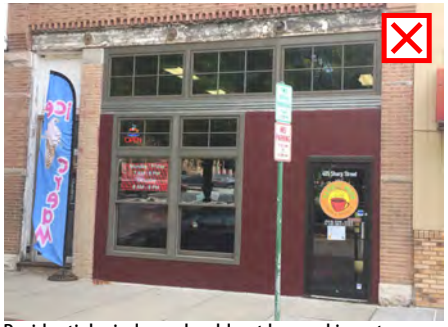
Before: A lowered ceiling prevented the installation of a new transom window.

After: Opaque glass and a new retractable awning improved the appearance of the storefront.

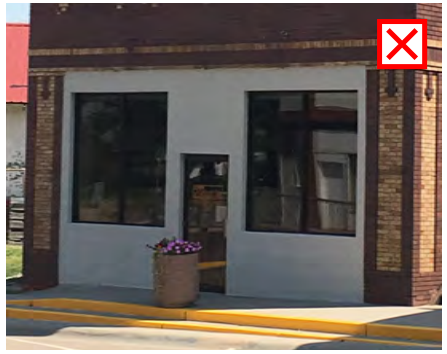
Inappropriate Storefront Replacements



A historic storefront opening should not be infilled with masonry or other wall construction.



Residential windows should not be used in a storefront reconstruction.



This replacement storefront is an inappropriate for any historic downtown building.

Kickpanels

Located adjacent to the sidewalk and below the display windows, kickpanels are subject to damage from the elements and pedestrians.

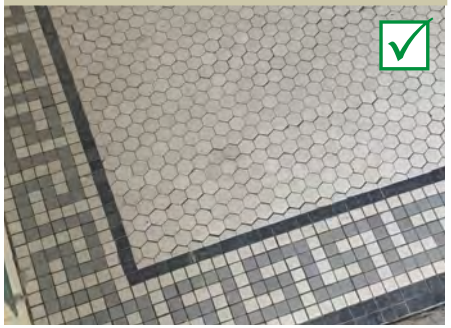
8.1l Retain the kickpanel as an element of the storefront.

- It is inappropriate to remove the kickpanel and extend the display window to the floor.

8.1m If the kickpanel needs to be replaced, replicate the historic design of the kickpanel if it is known.

- If the historic design is not known, use a design and material that are compatible with the historic character of the building.
- If replacing the kickpanel with wood construction, raise the kickpanel base trim at least 1/2" above the sidewalk to help minimize damage to the wood from moisture on the sidewalk.

Mosaic Entrance Tile



Historic mosaic tile at entrances should be preserved.

Entrances

The entrance should appear to be integral to the storefront system. Victorian Era and Early 20th-Century Commercial storefront doors would typically have been constructed of wood with 3/4-light glass. Over the years they were often replaced with modern full-light aluminum doors or residential doors.

8.1n Preserve the historic located and configuration of storefront entrances and entrances to upper stories.

- If a entry was originally recessed from the façade, the recess should be retained.

8.1o Where original mosaic tile exists at an entrance floor, retain and repair the tile.

Replacement Storefront Eample

New metal replacement storefront with all the features of historic storefront design.

Accessibility

Historic buildings are not exempt from compliance with the Americans with Disabilities Act (ADA). Alterations in historic buildings must comply with the same standards as other alterations to existing buildings wherever feasible. This can be particularly challenging relative to providing an accessible front entrance if it is not flush with the sidewalk.

If it is determined that providing access threatens or destroys the historic significance, then alternative methods of access must be provided per subpart C of the ADA.

The ADA Accessibility Guidelines (ADAAG), Minimal Requirements for Accessibility in Historic Buildings relative to an accessible route and entrance are:

- A minimum of one accessible route from the site to an accessible entry. (A ramp with a 1:6 slope for a maximum 2 - foot length may be used at an exterior entry.)
- At least one accessible entry shall be provided. (If public entries cannot comply, then a non-public, unlocked entry may be provided, with directional signage provided at the public entries.)
- An accessible route shall be provided to all public spaces at the level of the entry.

These minimal requirements may only be used by exception, when it is formally and properly determined that meeting the standard requirements for alterations to buildings cannot be done, in order to preserve the historic nature.

Most buildings in the Osceola Commercial Historic District have entrances that are aligned with the grade of the sidewalk. For those that are elevated above the sidewalk consider the following strategies for compliance with the ADAAG:

- Provide sidewalk ramps at raised building entrances.
- If there is a capital improvement undertaking in the Osceola Commercial Public Square, consider raising the sidewalks where required to better align the sidewalks with the building entrances.

If it is not feasible to add a ramp at the front or side of the building, consider providing an accessible rear entrance.

Preservation Briefs for Accessibility

https://www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 32: Making Historic Properties Accessible

Example of modification of the sidewalk elevation and ramp installation to provide accessible entry to these storefronts.

Awnings & Canopies

Canvas awnings are traditional building features that contribute to the character of downtown. Historically, awnings were prevalent in downtown Osceola as a method to shelter pedestrians and provide light control to the interior environment.

The historic use of fixed canopies in the Osceola Commercial Historic District is limited. The canopy on the Arlington-Howe-Garner Hotel likely dates to the building's construction as does the marquee on New Lyric Theater. Although adding a new canopy to most buildings in the district would be inappropriate, these original canopies should be preserved.

The trend of modernizing storefronts with the installation of fixed aluminum canopies after World War II mostly eluded downtown Osceola.

8.2 Guidelines for Awnings & Canopies

New awnings should be selected to be compatible with the character of the storefront. Where historic awning hardware exists, repair and reuse of the mechanism is preferred.

8.2a Maintain canvas awnings to prevent growth of algae, mold, and mildew.

- Algae, mold and mildew grows on the dust and dirt that accumulates on awnings. Awnings should be washed periodically to prevent the build-up of dust and dirt.
- Installation of retractable awnings is preferred because they are not less exposed to the elements.

8.2b New awnings should be similar in form, style and pattern as were used traditionally.

- Use simple shed-shaped awnings made of canvas.
- Awnings constructed of metal that appear similar to a traditional canvas awning are acceptable.
- Only use dome, arched, or circular shaped awnings at openings have a similar shape at the head.
- Awnings made of plastic, formed vinyl or other synthetic material are inappropriate.
- Plastic grids/baffles at the underside of an awning and under lighting are inappropriate.

8.2c Locate awnings appropriately relative to the piers, columns, transom and display windows.

- Awnings should be located within the masonry opening and shouldn't overlap the masonry at the head or adjacent piers by more than a few inches.

8.2e Historic canopies should be maintained and preserved.

- Shingled pent-shaped canopies should be removed.

8.2f Installation of awnings is preferred over fixed canopies.

- Fixed canopies may be appropriate on Early 20th-Century or Mid 20th-Century Commercial buildings.

Awning Examples

Appropriate canvas awnings.

A metal awning that is similar in design to a traditional canvas awning may be appropriate.

Back lit vinyl and bullnose shaped awnings are inappropriate.

Canvas awnings must be regularly cleaned and kept free of mold, mildew and algae.

Historic Awnings

Historically, canvas awnings were commonplace in downtown Osceola (ca. 1910).

Signage & Illumination

Signage and lighting provide the opportunity for individual owners to creatively express an image for their business. They can also enhance the overall image of the Osceola Commercial Historic District.

8.3 Guidelines for Signage & Illumination

Signs do not need to be designed to appear "old fashioned," however, traditional sign types should be used. Creative design and quality materials are encouraged.

Design & Construction

8.3a Use traditional sign types that are appropriate for downtown

- Internally illuminated cabinet signs, off-the-shelf plastic simulated neon signs, digital light boxes, moving banner signs, flashing light signs and other similar signage types which are not complementary to the historic district are inappropriate.

8.3b Design and locate signs so they are complimentary to the building architecture.

- Signs may be installed on a panel that covers the transom, if a clear transom window is not feasible.
- Consider the overall signage program and composition of signage on the facade. It may require two or more signs to be visible and legible to pedestrians on the sidewalk as well as from moving vehicles.
- Signs should not cover any significant architectural details.

8.3c Use the appropriate size, proportion, and quantity of signs for the building facade and downtown.

- Signs should be distinctive, but must not overpower the facade.

8.3d Use signs that are professionally designed and fabricated.

8.3e Sign materials should have the appearance of traditional sign materials such as metal and wood.

- Signs that are obviously plastic, foam, vinyl or other contemporary material should not be used.
- Synthetic materials may be used if the have the appearance of a traditional material.

8.3f Signage graphics should be clear and legible.

- Simple typefaces, the proportions of which have not been significantly expanded or condensed, are preferred.

8.3g Use colors that are historically appropriate and are compatible with the color of the building to which it will be applied.

Installation

8.3h Chose a method of installation that won't damage or destroy any historic materials.

- On masonry buildings, bolts and fasteners used to attach a sign or bracket to a building should be set at the mortar joint.

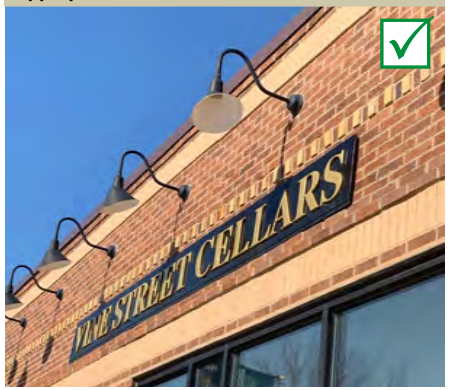
Illumination

8.3i Signage should be illuminated using a light source that is external to signs.

- Gooseneck lights, barn lights and similar directional lighting are appropriate.
- Neon signs or LED simulated neon signs that are of an appropriate size and design are also acceptable.

Appropriate Signs

Appropriate Illumination



Signage illuminated by external gooseneck lights are appropriate.

Inappropriate Illumination

Plastic, internally illuminated cabinet signs are not appropriate

Appropriate Sign Types

Wall Signs

Wall signs are attached parallel to the facade wall or are painted directly on a facade surface. The may be set flush with the surface or set up to 10 inches in front of a wall.

Storefront Signs provide the identity of the storefront business and are located on the wall above the storefront or the transom panel if the

Window Signs are located on any window, transom or door light.

Information Signs are located on a masonry building pier or wall at eye level. They provide detailed information such as a restaurant menu, directory or building history.

Projecting Signs

These signs are hung, suspended or otherwise attached to brackets or structures that are fastened to the building facade.

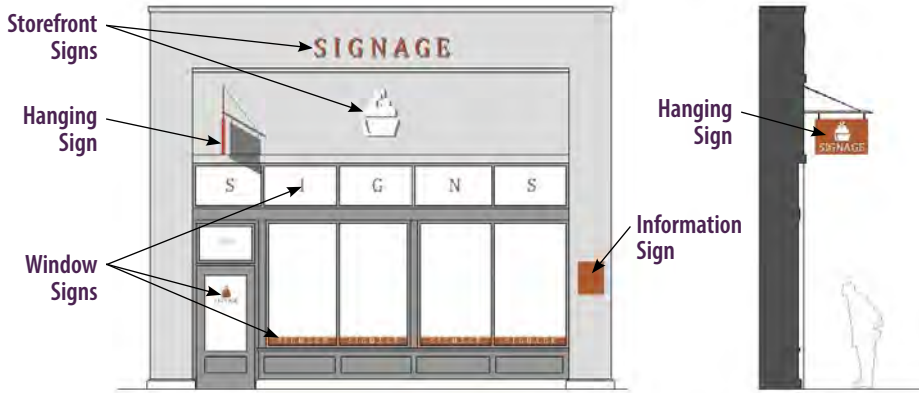
Blade Signs are attached perpendicular to the building face. They are attached to the building with metal brackets, which may be ornamental.

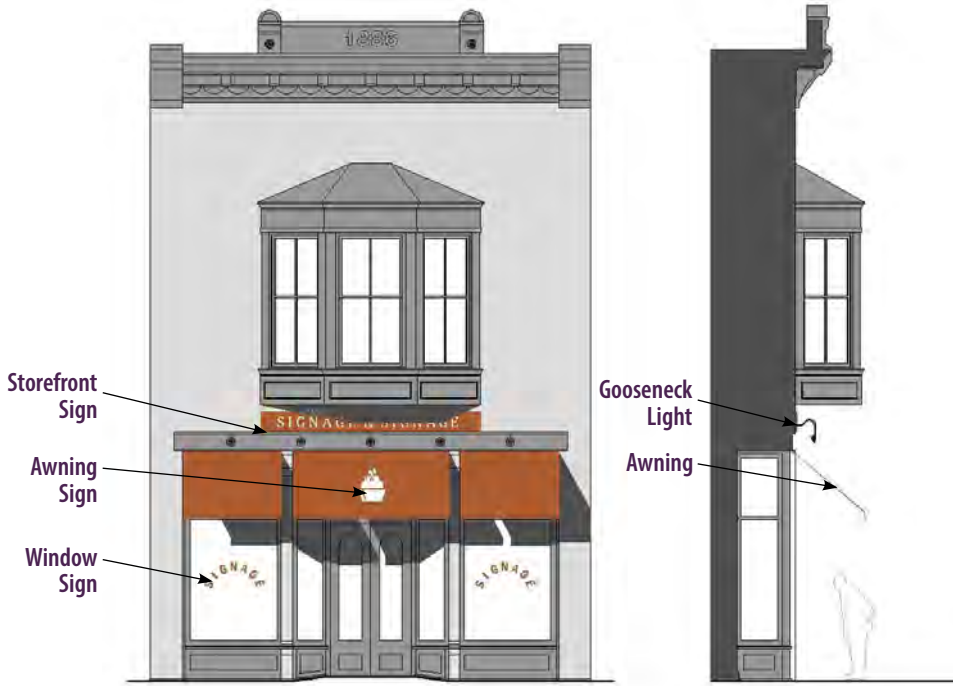
Hanging Signs are installed below the exterior ceiling of a recessed entrance or a fixed awning or canopy.

Awning Signs

These signs are screen printed, appliquéed or otherwise attached to the body or valance of a fabric awning.

Signage Examples





Signage Program Examples

These photos illustrate the use of a program of quality signs and other features to create an inviting storefront.

9.0 Guidelines for New Construction

New Construction

Quality and compatibility are the two primary criteria for new construction in the Osceola Commercial Historic District. An architect with experience working in a historic context should be used to design any new building in the district.

Two categories of new construction addressed in these guidelines:

Infill Building: A new building that has a facade facing a public street. The building may be constructed as a discrete space or it may add to the space of an adjacent building.

Addition: A structure which expands the area of an existing building, but does not front a public street. An addition may be an enclosed interior space or an exterior amenity such as a deck, patio, stair, or balcony. An addition may be constructed at ground level or on the roof to create an additional story.

9.1 General Guidelines

The adaptation of vacant spaces and rehabilitation of historic buildings should be prioritized over new construction. When new construction is necessary, care needs to be taken ensure it is architecturally compatible with the character of the district.

9.1a Prioritize the adaptive reuse over new construction.

- Thoroughly evaluate adaptation of noncharacter-defining interior spaces to fulfill business needs for additional space before planning an addition or infill building.

9.1b Design additions and infill buildings to be complementary to the historic context and character of historic district.

- Buildings that may be constructed for a commercial strip, light industrial or agricultural use likely would not be compatible with the historic district.

9.2 Guidelines for Additions

The design of any additional should not detract from the character of the building or district. The addition should be clearly diminutive to the historic building.

Location

9.2a Locate additions at the rear elevations whenever feasible.

- If an addition has to be relocated at the front of the property where it faces a public street it must comply with *9.3 Infill Buildings*

9.2b Decks, patios, stairs, and balconies may be constructed on any alley-facing side of a building provided they do not detract from the historic character of the building and district.

- Metal is the preferred material for construction of these types of addition structures.
- If wood is used, it should be stained or painted.
- Quality design and construction is required for these type of structures.

Design

9.2c Design additions to be compatible with the historic building through the appropriate use of scale, materials and details.

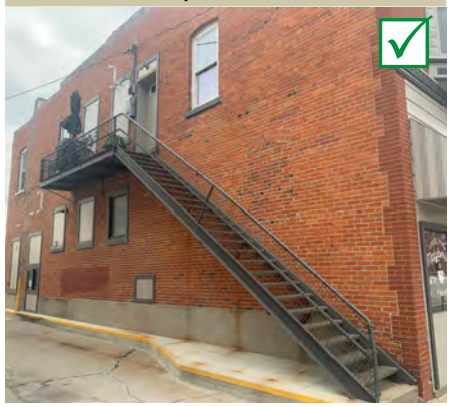
- Rear additions should be similar in design and construction to historic rear additions in the district.
- Additions that front on a public way should incorporate features of the historic building such as materials, color, proportion, and horizontal lines.
- An addition should not be an exact replica of the historic building.

9.2d Design and build any addition in a manner that minimizes possible loss or obstruction of historic materials, and character-defining features.

9.2e Rooftop additions must be set back from the street facing facades far enough that it is not highly visible from the public street.

- Rooftop additions on single-story buildings will need to be set back further than a rooftop addition on a two-story.

Exterior Stair Examples



Interpreting the Secretary of the Interior's Standards for Rehabilitation

https://www.nps.gov/tps/standards/applying-rehabilitation/standards-bulletins.htm

ITS 3: New Additions to Mid-Size Historic Buildings

ITS 36: Rooftop Additions

ITS 47: Rooftop Additions to Mid-Size Historic Buildings

9.3 Guidelines for Infill Buildings

The design of any infill building should be unique, but inspired by the architecture of the Osceola Commercial Historic District. Qualities such as rhythm, proportion, and scale should be similar to other historic buildings in the district, but building features can be stylized and reflect more contemporary architectural trends.

Dimensions

9.3a The setbacks and frontages of any new building should match the historic pattern of setbacks and frontages on the same block.

- Any new building that fronts a public way must be constructed with a zero front setback at any property line that is adjacent to a public street or center alley.

9.3b The height of a new building should be one to three stories as is typical in the Osceola Commercial Historic District.

- Floor-to-floor heights should be similar to those of historic buildings ion the district.

9.3c The heights of architectural elements such as window heads, transoms, parapets and cornices should generally align with adjacent historic buildings.

9.3d If multiple adjacent lots become available for new construction, the infill building should reflect the pattern of existing buildings with a storefront located in approximately 25'-30' modules.

Design

9.3e The design of an infill building should incorporate qualities of historic buildings in the district, but not be an imitation of any historic design.

- An infill building should appear to be designed at the current time in history and not create a false sense of history.

9.3f Use a low-pitched membrane roof with parapets that is similar to and compatible with buildings in the district.

- Gable or hip roofs are not appropriate for infill buildings in the Osceola Commercial Historic District.
- Roofs should not be visible from the public street.

9.3g Design the ground level street-facing facade as a storefront with traditional storefront features per section *8.0 Guidelines for Storefronts.*

9.3g Repeat the general pattern of window sizes, proportion and placement of existing historic facades on the block.

9.3h Masonry should be the primary building material for the street-facing facades of infill buildings.

- Brick and stone are appropriate primary building materials for a new facade.
- Concrete masonry units are inappropriate for a street-facing facade.

9.3i Select paint and masonry colors that are compatible with the color of adjacent buildings and the historic district.

10.0 Guidelines for Site and Streetscape

Sidewalks, street lights, landscaping and street furnishings all contribute to the pedestrian-friendly environment of downtown Osceola. The public streetscape should enhance the pedestrian experience without being an obstacle to traffic or commerce. A professionally prepared streetscape plan which specifies the design, type and placement of street furniture, lighting, paving, plants and trees is highly recommended.

10.1 Guidelines for Paving

Plans for the replacement of street, sidewalk and alley paving should remain modest in overall character with decorative pavement used in limited areas to emphasize nodes of pedestrian activity .

10.1a Install new sidewalks and curbs.

- Increase the width of sidewalks around the square and adjacent to commercial properties to provide greater opportunities for outdoor amenities such as sidewalk cafes, seating areas, trees and plantings.

10.1b Improve the pedestrian safety of street crossings.

- Expanded sidewalk areas (bulb-outs) may be considered at street intersections.
- Delineate crosswalks with paint or decorative paving.

10.1c Replace the paving at the alleys which intersect the streets circumscribing square.

- Emphasize the alleys as accessways to parking behind the commercial buildings.
- Consider using the north and south alley for outdoor seating, sidewalk cafes or similar activity area.

10.2 Guidelines for Street Furniture

Street furniture should complement the traditional character of the historic district and .

10.2a Replace existing benches, receptacles and other street furniture with furniture that is more in character with the historic district.

- Select a coordinated style and design of benches, receptacles, bike racks, lighting, bollards and other fixtures.

10.2b Locate street furniture in areas of high pedestrian activity and areas of interest.

- Cluster street furniture, waste receptacles, and plantings in groupings.
- Locate street furniture at crosswalk bulb-outs and entrances to major building entrances.

10.2c Maintain a clear and aligned pedestrian path throughout downtown.

- Street furnishings and sidewalk displays should not interfere with pedestrian traffic.
- Most street furniture, signs, and plantings should be located adjacent to the curb.

10.2d Position a bench to provide a sense of comfort.

- Locate benches in front of planters, light poles, buildings, trees or other fixed structure.
- Avoid situating benches with the bench back toward the curb. Install benches perpendicular to the curb if feasible.
- When feasible, cluster planters with other furnishings.

Streetscape Examples

Cluster benches, trash receptacles and plantings to create nodes at places where people are likely to gather.

10.3 Guidelines for Trees & Plants

Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun. Therefore, the use of street trees and planters is strongly encouraged.

10.3a Use indigenous, native and drought-tolerant plant materials when feasible.

- Provide irrigation system where required to maintain plantings.

10.3b Plan and coordinate the location of new street trees.

- Locate street trees along curb edge of sidewalks, maintaining a clear pedestrian zone.
- Install trees in locations that minimize the potential for obscuring important building facades.
- Plan tree location to provide shade at pedestrian nodes.

10.3c Install freestanding planters to provide color and emphasis at select locations such as seating areas, building entrances and crosswalks.

- A planter should be coordinated with other street furniture and large enough to be visually impactful

10.3d Maintain the courthouse square as a simple tree covered lawn.

- Add trees adjacent to the parking lot to create shade and tree cover over the entire courthouse square.

10.4 Guidelines for Lighting

Site lighting should enhance the pedestrian experience at night by providing a well-lit environment. In the public way, it should illuminate sidewalks and pedestrian routes, and improve the sense of safety after dark.

A professional lighting consultant should be used to plan for the downtown lighting needs. These guidelines address lighting as supporting features to the historic district 's character. They do not address the installation of lighting as a safety feature or the technical specifications of lighting such as luminance, vertical cut off angle, shielding, etc.

10.4a Design lighting to be in scale with the pedestrian environment and district while complementing the building design.

- Taller light poles work better at intersections where a larger area of illumination is required.
- Shorter light poles are preferred to illuminate the sidewalk or other pedestrian route.

10.4b Where decorative light poles and fixtures are use, they should be coordinated with the existing lights around the courthouse square.

- Decorative light poles should be designed to accommodate special decorative accessories and electrical receptacles.

10.5 Guidelines for Services & Utilities

Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building that can affect the character of the area. Trash and recycling storage areas are also concerns. To the greatest extent feasible, these items should be screened from public view.

10.5a Minimize the visual impacts of mechanical equipment and service areas.

- Do not locate window air conditioning units on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from the public's view.
- Locate a satellite dish out of public view, to the extent feasible.
- Screen mechanical equipment, dumpsters and other incompatible equipment with low shrubs and/or fences.

10.5b Locate service areas away from major pedestrian routes; typically place them at the rear of a building when feasible.

- Dumpsters should be screened from view from streets and pedestrian routes.

Existing Light Poles

Install decorative light poles throughout the historic district.

10.6 Guidelines for Parking & Vehicular Uses

Downtown is the heart of the community and is the historic center for shopping, county and city business, celebrations and gathering. The need for parking and auto-oriented uses must be carefully balanced with the predominantly pedestrian needs of a vibrant downtown. Parking should be soften and buffered from pedestrian areas. Trees located adjacent and within parking areas provide valuable shade.

10.6a Locate new auto-oriented uses such as drive-thru services, auto repairs, and auto sales outside the historic district.

- Auto-oriented uses are typically inappropriate in a historic downtown district.

10.6b Locate new public or private parking areas for downtown on under utilized lots behind buildings.

- Demolishing a historic building to create a parking area is inappropriate.
- Locating parking areas on vacant lots fronting on the public square is inappropriate.

10.6c Consider removing parking from the center of public square streets to allow for wider sidewalks, safer pedestrian crossings and other streetscape features.

- If all the street parking is required or wanted, move parking to under utilized lots behind downtown buildings.

10.6d Soften the impact of parking with landscaping.

- Consider adding a landscaped strip between street parking and the sidewalk.
- Use a combination low shrubs, ornamental grasses, and trees around parking areas to minimize their visual impact.
- Decorative fences constructed of metal, masonry or other compatible material may be used to screen parking.

10.6e Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program minimize to its visual impact.

10.6f Consider adding trees to existing and new parking area.

- Trees soften the visual impact of parking areas on the district.
- Trees provide shade for vehicles and are a valued amenity during summer months.

Parking Screen Examples

Appendices

A NPS Technical Resources

Preservation Briefs

www.nps.gov/tps/how-to-preserve/briefs.htm

Maintenance
Brief 31: Mothballing Historic Buildings

Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings

Masonry
Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

Brief 38: Removing Graffiti from Historic Masonry

Stucco
Brief 22: The Preservation and Repair of Historic Stucco

Wood
Brief 9: The Repair of Historic Wooden Windows

Metals
Brief 27: The Maintenance and Repair of Architectural Cast Iron

Brief 49: Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement

Paint & Surface Cleaning
Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Brief 6: Dangers of Abrasive Cleaning to Historic Buildings

Brief 10: Exterior Paint Problems on Historic Woodwork

Brief 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

Windows
Brief 9: The Repair of Historic Wood Windows

Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows

Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass

Storefronts
Brief 11: Rehabilitating Historic Storefronts

Metal Ceilings and Walls
Brief 49: Historic Decorative Metal Ceilings and Walls: Use, Repair and Replacement

Accessibility
Brief 32: Making Historic Properties Accessible

Technical Notes

http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Masonry
Water Soak Cleaning of Limestone

Paint & Surface Cleaning
Proper Painting and Surface Preparation (Wood)

Metals
Restoring Metal Roof Cornices

Metals in America's Historic Buildings

Repair and Retrofitting Industrial Steel Windows

Repairing Steel Casement Windows

Windows
1: Planning Approaches to Window Preservation

2: Installing Insulating Glass in Existing Steel Windows

3: Exterior Storm Windows: Casement Design Wooden Storm Sash

4: Replacement Wooden Frames and Sash

5: Interior Metal Storm Windows

6: Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins.

7: Window Awnings

8: Thermal Retrofit of Historic Wooden

9: Sash Using Interior Piggyback Storm Panels

10: Interior Storm Windows: Magnetic Seal

11: Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass

12: Aluminum Replacements for Steel Industrial Sash

14: Reinforcing Deteriorated Wooden Windows.

15: Interior Storms for Steel Casement Windows

16: Repairing and Upgrading Multi-Light Wooden Mill Windows

18: Aluminum Replacement Windows With True Divided Lights, Interior Piggyback Storm Panels, and Exposed Historic Wooden Frames

19: Repairing Steel Casement Windows

21: Replacement Wood Sash Utilizing True Divided Lights and an Interior Piggyback Energy Panel

Interpreting the Secretary of the Interior's Standards for Rehabilitation

https://www.nps.gov/tps/standards/applying-rehabilitation/standards-bulletins.htm

ITS 3: New Additions to Mid-Size Historic Buildings

ITS 4: Inappropriate Replacement Doors

ITS 13: Repair/Replacement of Missing or Altered Storefronts

ITS 14: New Openings in Secondary Elevations or Introducing New Windows in Blank Walls

ITS 22: Adding New Openings to Secondary Elevations

ITS 23: Selecting New Windows to Replace Non-historic Windows

ITS 26: Entrance Treatments

ITS 27: Adding Awnings to Historic Storefronts and Entrances

ITS 33: Alterations to Rear Elevations

ITS 36: Rooftop Additions

ITS 36: Alterations Without Historical Basis

ITS 47: Rooftop Additions on Mid-Size Historic Buildings

ITS 48: Replacement of Missing Storefronts

ITS 49: Replacement Storefronts

ITS 56: Alterations Without Historical Basis

B Web Resources

There are a number of historic preservation resources available on the internet that are helpful to the project planning process. The following are a few websites which offer information on a variety of topics relevant to preservation and grant funding options.

State Historical Society of Iowa / State Historic Preservation Office (SHPO)
https://iowaculture.gov/history/preservation

Iowa Economic Development Authority
https://www.iowaeda.com/

Preservation Iowa
http://preservationiowa.org/

Technical Preservation Services (includes Preservation Briefs)
www.nps.gov/history/tps/about.htm

National Register of Historic Places; National Park Service
www.nps.gov/history/nr/publications

The Association for Preservation Technology
https://www.apti.org/

National Main Street Center, Inc.
www.mainstreet.org

Building Technology Heritage Library
https://archive.org/details/buildingtechnologyheritagelibrary

National Center for Preservation Technology and Training
www.ncptt.nps.gov

National Preservation Institute
www.npi.org

National Trust for Historic Preservation
www.preservationnation.org

The Preservation Marketplace
www.historicpreservation.com

Historic Preservation Education Foundation
https://www.hpef.us/

USDA Rural Information Center; Historic Preservation Resources
www.nal.usda.gov/ric/ricpubs/preserve.html

U.S. General Services Administration: Preservation Technology
www.gsa.gov/portal/category/20992

National Institute of Building Science; Whole Building Design Guide
www.wbdg.org/resources/sustainable☒hp.php

Preservation Directory.com
www.preservationdirectory.com

Traditional Building Magazine
www.traditional-building.com

Advisory Council for Historic Preservation
www.achp.gov

Place Economics
www.placeeconomics.com

National Alliance of Preservation Commissions
https://napcommissions.org/

C Financial Resources

Incentive for Property Owners

Federal Historic Preservation Tax Incentive

Contact: State Historical Society of Iowa

The Federal Historic Preservation Tax Incentives program is one of the Federal Government's most successful and cost-effective community revitalization programs. The Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing and retail stores. This program provides for a credit to federal income taxes which is equal to 20% of the total qualified rehabilitation expenditure towards a certified rehabilitation of a historic building. The building must be listed on the National Register of Historic Places (NRHP), determined eligible for listing, or be listed as a contributing building within an NRHP historic district.

(A tax credit differs from an income tax deduction. A tax deduction lowers the amount of income subject to taxation. A tax credit, however, lowers the amount of tax owed.)

State Historic Preservation and Cultural and Entertainment District Tax Credit Program

Contact: State Historical Society of Iowa

The State Historic Preservation and Cultural and Entertainment District Tax Credit Program provides a state income tax credit for the sensitive rehabilitation of historic buildings. It ensures character-defining features and spaces of buildings are retained and helps revitalize surrounding neighborhoods. The program provides an income tax credit of 25% of qualified rehabilitation expenditures. For income-producing properties, this credit may be used in combination with the Federal Preservation Tax Incentive. The tax credit is refundable and transferrable.

Property Tax Exemption

Contact: State Historical Society of Iowa

The Temporary Historic Property Tax Exemption provides a local property tax incentive for the sensitive, substantial rehabilitation of historic buildings. While all counties are required to offer this exemption, not all counties have set priorities for the program.

The program provides a combination of four years of full exemption from any increased valuation due to the rehabilitation, followed by four years of property tax increases (25% per year) up to the new valuation.

Workforce Housing Tax Credits

Contact: Iowa Economic Development Authority

This program assists with the construction or rehabilitation of housing in communities with workforce housing needs by providing tax benefits to developers who provide housing. The WHTC focuses especially on projects using abandoned, empty or dilapidated properties.

A Small Cities set aside for this program is available to eligible projects within the 88- least populous counties in the state. Developers qualifying under the Small Cities set aside may receive an investment tax credit of up to 20% of the investment directly related to the construction or rehabilitation of the housing. The state investment tax credit is fully transferable.

Historical Resource Development Program (HRDP)

Contact: State Historical Society of Iowa

The State Historical Society of Iowa offers grant funding to help preserve, conserve, interpret, enhance, and educate the public about Iowa's historical assets. The Historical Resource Development Program provides funding for documentary collections, historic preservation and museums. Nonprofits, governments, tribes, individuals and for profit organizations are eligible to apply for up to a $50,000 grant with a required cash match from the applicant. The grants are awarded on a competitive basis and may be used for the rehabilitation of buildings listed on the National Register.

Field Services

Contact: State Historical Society of Iowa

The Field Services program provides technical assistance to potential Historical Resource Development Program grant recipients and those who require guidance once the grant has been awarded. Field Services consultants have many years of experience working with museum, historic preservation, and documentary collections projects. Through this program consultants visit communities or project sites to offer specific advice on grant-funded projects.

Main Street Challenge Grant

Contact: Iowa Economic Development Authority

On behalf of a downtown property owner, Greenfield Chamber/Main Street may apply for a matching grant from Main Street Iowa and the Iowa Economic Development Authority. Projects such as façade improvements, upper floor interior rehabilitation, structural repairs/improvements, code compliance and energy efficiency are eligible.

Additionally, the Main Street Challenge Grant may be used to address a mutually agreed upon improvement or series of improvements of multiple properties. All multiple-property applications must be connected by a common need or issue that defines the scope/type of proposed project. For instance, a series of rear entrances visible from a parking lot; the removal of inappropriate slipcovers/siding materials and façade restoration for several buildings, multiple upper floor rehabilitations, etc. Multiple properties are not required to be contiguous.

This grant requires a 1:1 match with a minimum investment of $15,000 ($30,000 with match).

Incentives for Communities

Downtown Revitalization Fund Community Development Block Grant (CDBG)

Contact: Iowa Economic Development Authority

This program provides grants to communities for downtown facade improvements and is funded through the federal Community Development Block Grant program. The project must meet the U.S. Department of Housing and Urban Development's Slum and Blight National Objective.

Iowa Great Places

Contact: Department of Cultural Affairs

For a unique community with a strong vision for innovation, and enhancing vitality and quality of life, while staying true to what makes the community unique, the Iowa Great Places program recognizes unique communities with a strong vision for innovation, vitality and quality of life. The program provides designation and supports the development of new and existing infrastructure intended to cultivate the unique and authentic cultural qualities of neighborhoods, communities, and regions in Iowa.

Community Catalyst Building Remediation Program

Contact: Iowa Economic Development Authority

Assists communities with the redevelopment, rehabilitation or deconstruction of buildings to stimulate economic growth or reinvestment in the community.

Derelict Building Program

Contact: Iowa Department of Natural Resources (DNR)

The DNR Derelict Building Program offers Iowa communities of 5,000 or fewer residents financial assistance to address/rehabilitate neglected structures that have sat vacant for at least six months.

Nuisance Property and Abandoned Building Remediation Loan Program

Contact: Iowa Economic Development Authority

Loans secured through this program may be used for the demolition or remediation and reuse of residential, commercial or industrial structures.