



*Bloomfield Historic
Design Guidelines*

Fall 2023

DAVIS COUNTY COURT HOUSE, BLOOMFIELD, IA.



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Acknowledgements

A special thank you to the following groups for their efforts and support of these Guidelines:



Also to the following:

The Bloomfield Historic Preservation Commission:

Diana Upton-Hill (Chair)
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Nathan Thordarson
Earl Howard (City Council)

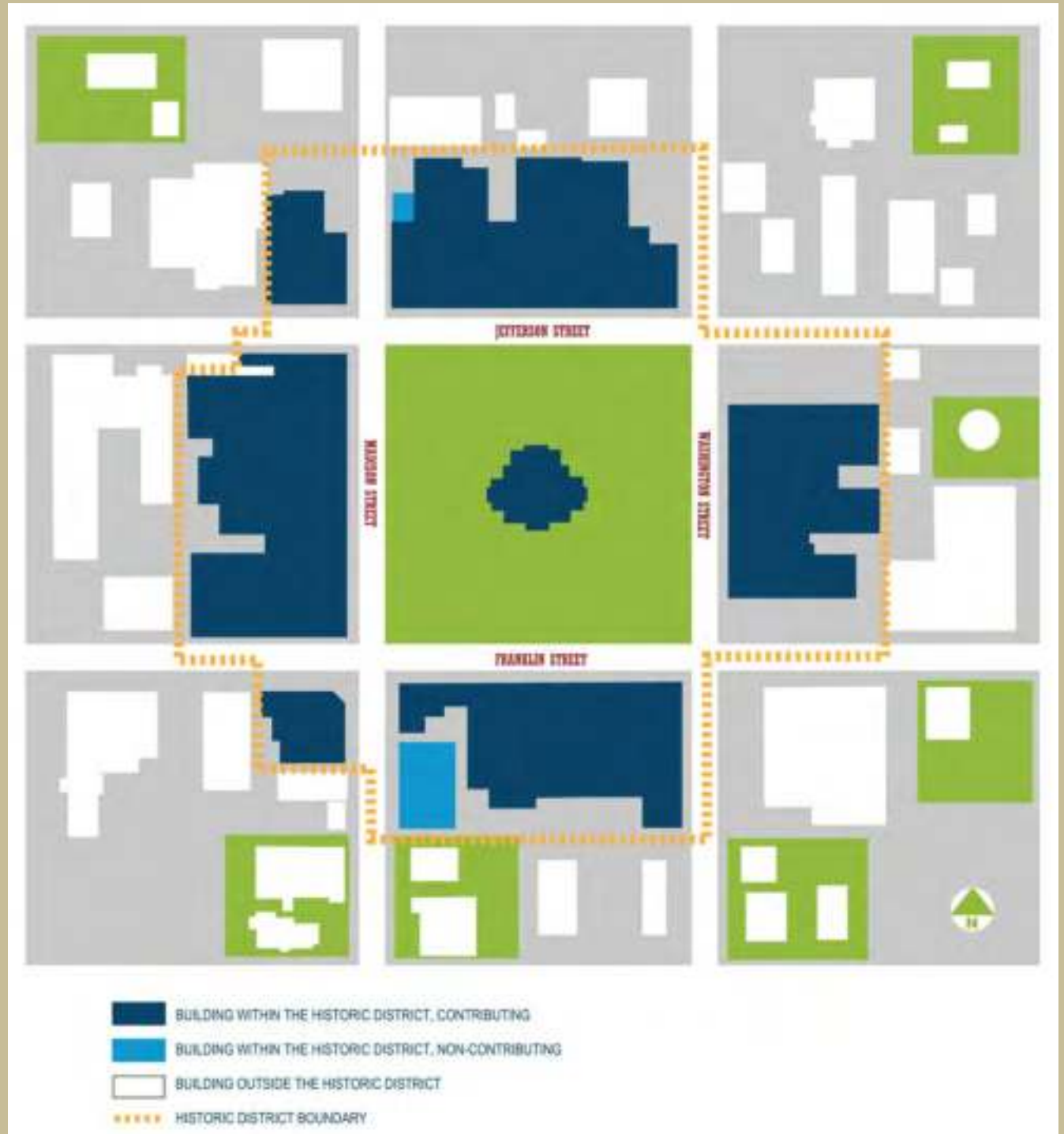
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PROPERTIES

INCLUDE:

101 E. Franklin	114 E. Jefferson
102 E. Franklin	101 S. Madison
103 E. Franklin	102 E. Madison
104 E. Franklin	103 S. Madison
105 E. Franklin	104 S. Madison
106-107 E. Franklin	105 S. Madison
108 E. Franklin	106 S. Madison
109 E. Franklin	107 S. Madison
110 E. Franklin	108-109 S. Madison
111-112 E. Franklin	110-111 S. Madison
108 W. Jefferson	112-114 S. Madison
102 W. Jefferson	202 S. Madison
104 W. Jefferson	Davis County Courthouse
106 W. Jefferson	101 S. Washington
101 E. Jefferson	102 S. Washington
102 E. Jefferson	103 S. Washington
103 E. Jefferson	104 S. Washington
104 E. Jefferson	105 S. Washington
105 E. Jefferson	106 S. Washington
106 E. Jefferson	107 S. Washington
107 E. Jefferson	108 S. Washington
108 E. Jefferson	109 S. Washington
109 E. Jefferson	111 S. Washington
111 E. Jefferson	112 S. Washington
112 E. Jefferson	114 S. Washington
113 E. Jefferson	



The Bloomfield Square Historic District is bordered by Franklin, Madison, Jefferson and Washington Streets. The District was listed on the National Register of Historic Places in 1977.



A History of Bloomfield

The gently rolling hills of Davis County were once home to the Sac (“people of the yellow earth”) and Fox (“people of the red earth”) tribes. Once located in the Michigan peninsula, these two tribes slowly moved westward as European settlement expanded out from the east coast colonies. By 1800 the two tribes controlled vast areas surrounding the upper Mississippi River. Though they were separate tribes they are often mentioned together as their languages and cultures had many similarities. Banding together to combat westward expansion by Anglo-American settlers, a kinship was further solidified.

Portions of Davis County opened for settlement in 1833 but few took advantage of the opportunity with the exception of a few fur traders. Four years later a treaty would open up all land between the Mississippi and Missouri Rivers. In 1842, a treaty known as the “Black Hawk Purchase” caused the tribes to cede the land in which Davis County is located. By 1846 all native tribes had been removed from Iowa.

While the name selected for the county was chosen in honor of Garret Davis, a representative in Congress from Kentucky, the naming of the town of Bloomfield was a little less conventional. The county commissioners, who could not agree upon a name, decided the most civil way would be to select



PHOTO COURTESY OF RUDY EVANS.

the name from drawing a slip of paper from a hat. Jefferson, Davis and Bloomfield were all proposed, with Bloomfield being the name selected by the county clerk, Franklin Street.

Bloomfield was first surveyed in 1844 with four main streets, each 60’ wide with an alley crossing each block of lots, 16’ wide. These alleys were to cross the blocks at the middle with the ends of the lots fronting the alley. Eight lots were to be in each block, each block being 142’ long by 75’ wide. A public square was laid out to be 300’ square, with a main street at each boundary. Streets were to be 60’, pass through town the whole length and cross at right angles. Prices of lots around the Square varied, from \$20 for back lots, \$50 for lots fronting the Square and \$70 for the eight lots cornering the Square.





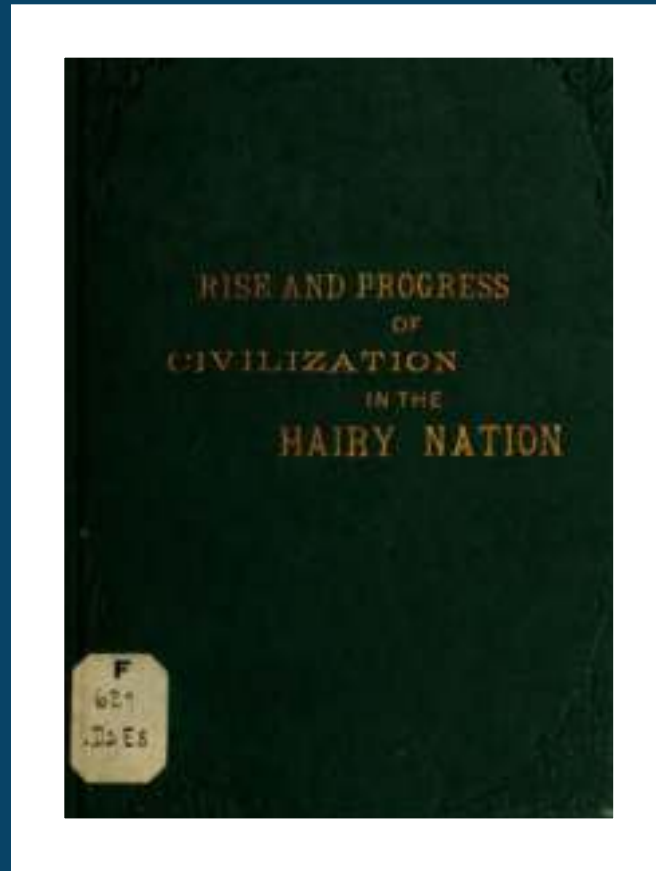
John Lucas lays claim to being the first merchant in the city of Bloomfield, opening a small store just north of town. He would later build a small frame building on the west side of the square, and later a brick structure. Development of the town continued, getting a boost when the North Missouri Railroad made its way to Bloomfield in 1869. The population of Bloomfield experienced great growth during this period, with a population of less than 300 in 1850 to over 1,500 in 1870.

PHOTO COURTESY OF RUDY EVANS.



“THE RISE AND PROGRESS OF CIVILIZATION IN THE HAIRY NATION” BY HENRY C. ETHELL WAS PUBLISHED IN 1883.

were not in fashion. Advantages of both governments were enjoyed by the men, including voting in both governments but paying taxes for neither. It was this latter advantage that caused problems to arise during the tax collection season. Both governments called in their armies; Territorial Governor Lucas of Iowa and Governor Boggs of Missouri. Though there were threats of fighting, no official warfare commenced and the battle was won in the Supreme Court by the Territory of Iowa. The men calling themselves The Hairy Nation found themselves moving on to points further west as additional settlers moved into the areas and bringing with them their civilized ways. Though the original inhabitants of “The Hairy Nation” might have moved on, the name continued to be used in southeastern Iowa and northeastern Missouri for many decades.



The Hairy Nation

1837

After the 1837 treaty, a group of hardy frontiersmen (many of them veterans of the Black Hawk War, 1865 - 1872) settled along the southern border of Davis County, a stone's throw from the state of Missouri. These men sought freedom from the restrictions brought about with the civilization of the eastern states - Ohio, Indiana and Illinois. Both the State of Missouri and the Territory of Iowa claimed this band of men known as the “Hairy Nation” and their land. Origins of the name are varied, but all accounts lead back to the rough, unkempt appearance of the men inhabiting the area in a time that beards



Bloomfield's Architectural History

This document was created to serve as a resource for building owners located within the Bloomfield Square Historic District. The content, however, was developed to be helpful for anyone interested in the preservation of historic structures as well as those who have a curiosity for architectural history. Maintaining historic architecture is an important step into preserving our culture and heritage for not only the community of Bloomfield, but also that of the State of Iowa and the larger Midwest region as a whole.

The Bloomfield Square is comprised of mostly one and two-story brick structures. Two, three-story buildings are located on the north side of the Square. These buildings represent the second round of development since the settlement of Bloomfield in the 1840s and 50s; no wooden structures remain. The buildings are all within a human scale, allowing the larger courthouse to be the most significant building as far as the eye can see. Though changes have occurred over the many decades since their construction, the overall feeling of a 19th century community remains intact. The scale, patterns, ornamentation and materials provide an authentic late 19th and early 20th century District.

Significant Buildings

The District features a number of unique buildings. A few to note are:

113 and 114 E. Jefferson: Rebekah Lodge

113 and 114 E. Jefferson are the only remaining three-story buildings on the Square. This building was once the original home of the Odd Fellows (I.O.O.F.) and the first Rebekah Lodge in the world.

100 Courthouse Square: Davis County Courthouse

One of the most beautiful examples of Second Empire architecture in the country, the courthouse has 4' thick foundation walls and 16" thick exterior walls clad in Bedford stone.



ABOVE: SOUTH SIDE OF THE SQUARE (E. FRANKLIN STREET) CIRCA LATE 1890S.
OPPOSITE PAGE: THE SAME BUILDINGS, C.1976.

105-6 E. Jefferson, 103-108 and 111-112 E. Franklin, 202 S. Madison: Mesker Buildings

A collection of buildings featuring mail order pressed-tin decorative facades from the late 1880s. Such a large grouping of intact Mesker facades is now a unique occurrence.

107 S. Washington: The Iowa Theatre

An early 1900s theater that was re clad with Carrara glass in an Art Deco motif, complete with neon marquee.

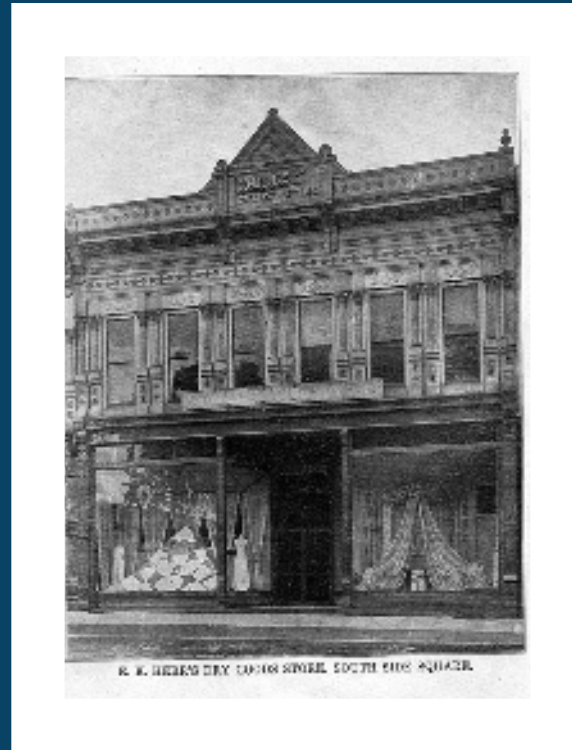


Architectural Styles

For most Midwestern vernacular buildings it is difficult to label a building with one particular style. While builders often sought to incorporate popular styles of the era to produce a contemporary appearance, the end result was often the conglomeration of numerous styles. Thus, it is most often an impossible task to label a downtown commercial building of this time period with one iconic style. Rather than attempting to label one's building in a particular style, a building owner should instead become familiar with the various details that make up his or her building to learn more about the history of the building.

Most Midwest main street communities developed within a relatively short time frame (generally 1850-1950) which limited the number of architectural styles used.

Some of the characteristics and features of Greek Revival, Federal and Queen Anne styles can be found. A few of the more significant styles found within the Bloomfield Square Historic District are highlighted on the following pages.



Mesker Storefronts

The Mesker Brothers Iron Works (St. Louis, Missouri -1879) and George L. Mesker & Co. (Evansville, Indiana - 1885) were competing companies run by three brothers who learned their trade from their father, a sheet metal worker. Both companies produced mail order facades constructed of galvanized sheet metal and cast iron. During the height of their popularity (1890 - 1910), the Mesker Brother companies distributed over 500,000 catalogs annually.

Mesker storefronts can be easily identified if the cast iron nameplate is still intact. Occasionally, storefront sills or lintels bear the manufacturers' name. If none of these are present, other clues may be helpful. Double rosettes below the second floor engaged columns was a detail popular with the companies. Additionally, the Mesker Brothers Iron Works often used a fleur-de-lis design motif on its cornices while the George L. Mesker & Company used a distinctive morning glory motif. It is important to note, however, that the fleur-de-lis was a popular emblem for many St. Louis foundries due to its French heritage and is thus not an absolute sign of a Mesker facade. Other details were also repeated amongst foundries, so careful attention should be given to correctly identify a Mesker facade. Researching old catalogs is the best way to confirm if the facade is a Mesker if there is no nameplate remaining.

The Bloomfield Square Historic District hosts several fine examples of Mesker facades. These beautiful storefronts were once found in thousands of locations across the country and were especially popular in small towns in the Midwest, where access to an architect was more difficult. Builders could search catalogs for the appearance they were looking for and have the kit shipped by train. The result was an elaborately designed façade that was not only beautifully ornamental but economical as well.



The Architectural Styles of Bloomfield



Victorian

The term “Victorian” has often been used as a coverall for many types of architecture from the second half of the 19th century. Midwestern architecture rarely exhibits a pure form of any one style and thus “Victorian” is often applied. Named for Queen Victoria, who ruled the British Empire from 1837 - 1901, the style encompasses a variety of styles such as Victorian Gothic or Victorian Romanesque that were popular during this time period. Victorian styles always embody highly decorative characteristics, often incorporating polychromatic exteriors using materials in a variety of textures and types.



Italianate

Italianate was a popular style for commercial buildings in the 1870s and 1880s across the Midwest. It is a formal style featuring decorative hoods above tall, thin windows, large brackets and wide eaves. Pronounced moldings and details such as quoins and stringcourses are common features.



Art Deco

The Art Deco Style became popular in the 1920s and remained a popular influence until the beginning of World War II. Its style is characterized by clean, hard lines - in opposition to the highly decorative styles of earlier decades. Art Deco details were stylized and geometric. Straight headed windows or strips of windows are used to enforce the linear quality of the style. Metal, glazed brick or mosaic tiles are also popular.



Second Empire

The Second Empire style takes its name from the French Second Empire under the reign of Napoleon III.

The style's most prominent feature is the mansard roof. Hooded windows, polychromatic slate roofs, "widow's watch" (Mansard roof tower), small bracketed cornice ("French curb") and cast iron cresting were also common features of this highly decorative style.

Bloomfield's Historic Preservation Commission

The City of Bloomfield is committed to the continued preservation of its historic architecture. Chapter 24 of the Bloomfield Code of Ordinances provides a thorough explanation of the purpose, intent and roles of Bloomfield's Historic Preservation Commission. Specifically, the Commission's goals include:



- Promote the educational, cultural, economic and general welfare of the public through the recognition, enhancement and perpetuation of sites and districts of historical and cultural significance;
- Safeguard the City's historic, aesthetic and cultural heritage by preserving sites and districts of historic and cultural significance;
- Stabilize and improve property values;
- Foster pride in the legacy of beauty and achievements of the past;
- Protect and enhance the City's attractions to tourists and visitors and the support and stimulus to business thereby provided;
- Strengthen the economy of the City;
- Promote the use of sites and districts of historic and cultural significance as places for the education, pleasure, and welfare of the people of the City.

Who is the Historic Preservation Commission?

Bloomfield's Historic Preservation Commission is made up of members appointed by the City Council. Members are to be residents of Bloomfield or owners of real property within the City. Members are to have an interest in historic preservation; knowledge of history, architectural history, archaeology, planning or architecture is encouraged. A term for commissioners is three years.

What are the duties of the Commission?

- Evaluate historic landmarks and historic districts for identification, evaluation, registration and designation.
- Accept, review and comment on nominations to designate local historic landmarks and local historic districts.
- Establish and oversee a property inventory that complies with the property inventory of the State of Iowa and make available for public review.
- Make recommendations to the State Historic Preservation Officer for the listing of a property on the National Register of Historic Places.
- Conduct a periodic review of the City's preservation and design review programs.
- Review applications for a Certificate of Appropriateness.
- Report annually to the Council.
- Establish written design standards and guidelines.
- Apply for grants or other funding.
- Promote public interest in preservation efforts.

What are the Guidelines?



Though the objectives of these guidelines are specifically for the Bloomfield Square Historic District, they are intended to serve for the betterment of the entire Bloomfield community. This historic district hosts an excellent collection of 19th and early 20th century commercial architecture. These guidelines were created to provide guidance to owners, potential owners, community members and architectural enthusiasts alike.

Maintaining quality historic architecture can be seen as a daunting task, but many will agree that the payback is reciprocated many times over. The beauty of the Bloomfield Square Historic District is obvious and is certainly a treasure worth preserving.

We encourage you to get to know this gem of a neighborhood to better appreciate its unique qualities and architectural features. Share your love of historic architecture with others to ensure this connection of the past is never forgotten or taken for granted.

How do I use the Guidelines?

1. Read through the guidelines and become familiar with them.
2. Identify areas that are applicable to your building. Do more research if a particular topic is of importance to your building.
3. Apply the guidelines to your project. Determine what is right

for your project. Base your design decisions on the history of your building – such as photographs and existing materials still remaining. Avoid creating a “false past” for your building.

A hard copy of these guidelines is available at City Hall, Bloomfield Main Street and the Bloomfield Public Library.

The objectives of these guidelines are to:

- Encourage property owners to retain the visual and historical integrity of the district and the buildings within it.
- Protect and enhance property values.
- Aid in quality design decisions, based on the “Secretary of the Interior’s Standards for Rehabilitation.”
- Aid in qualifying for financial incentives.

Consult the Bloomfield Historic Preservation Commission for further assistance and instruction.

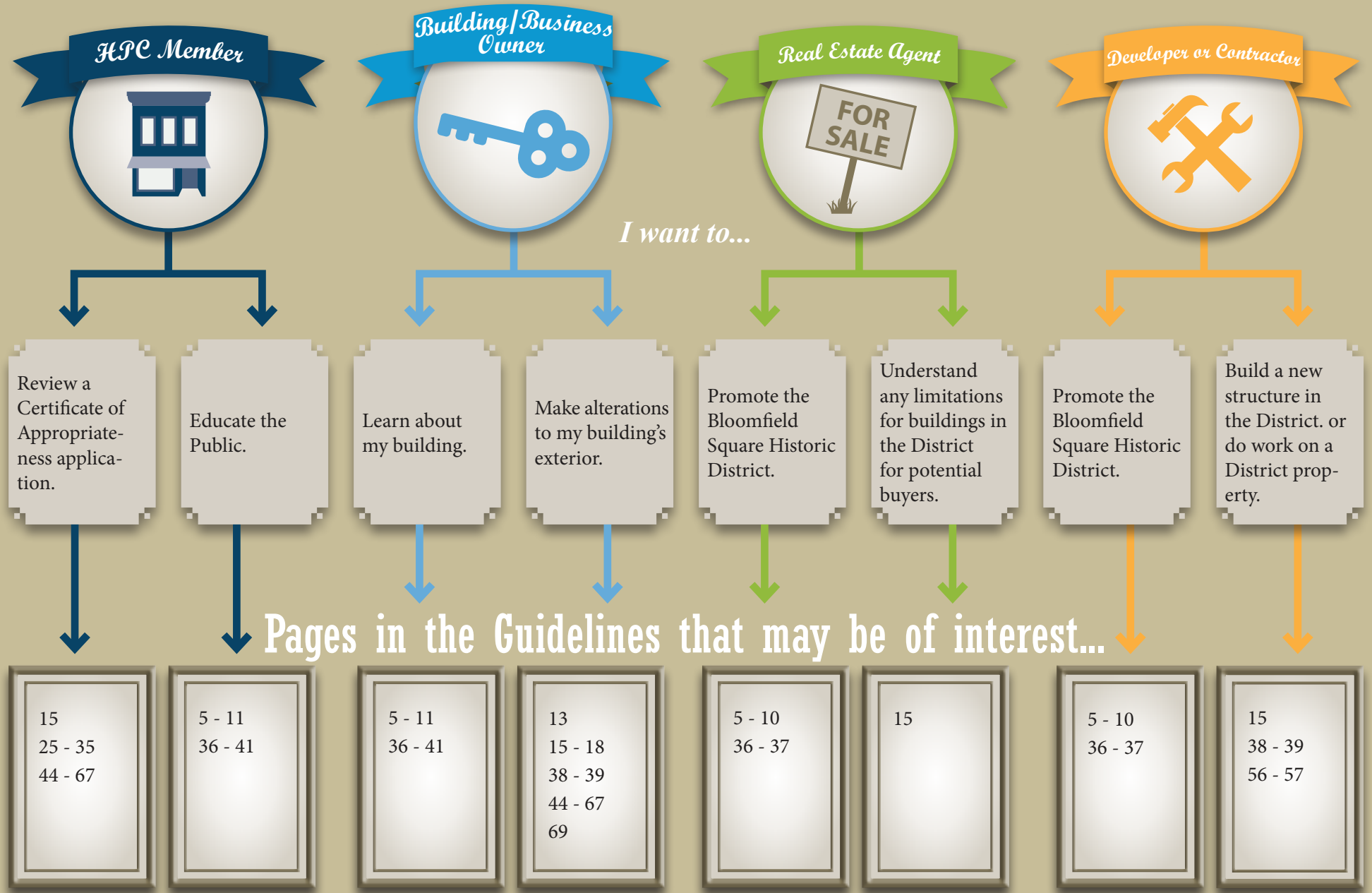
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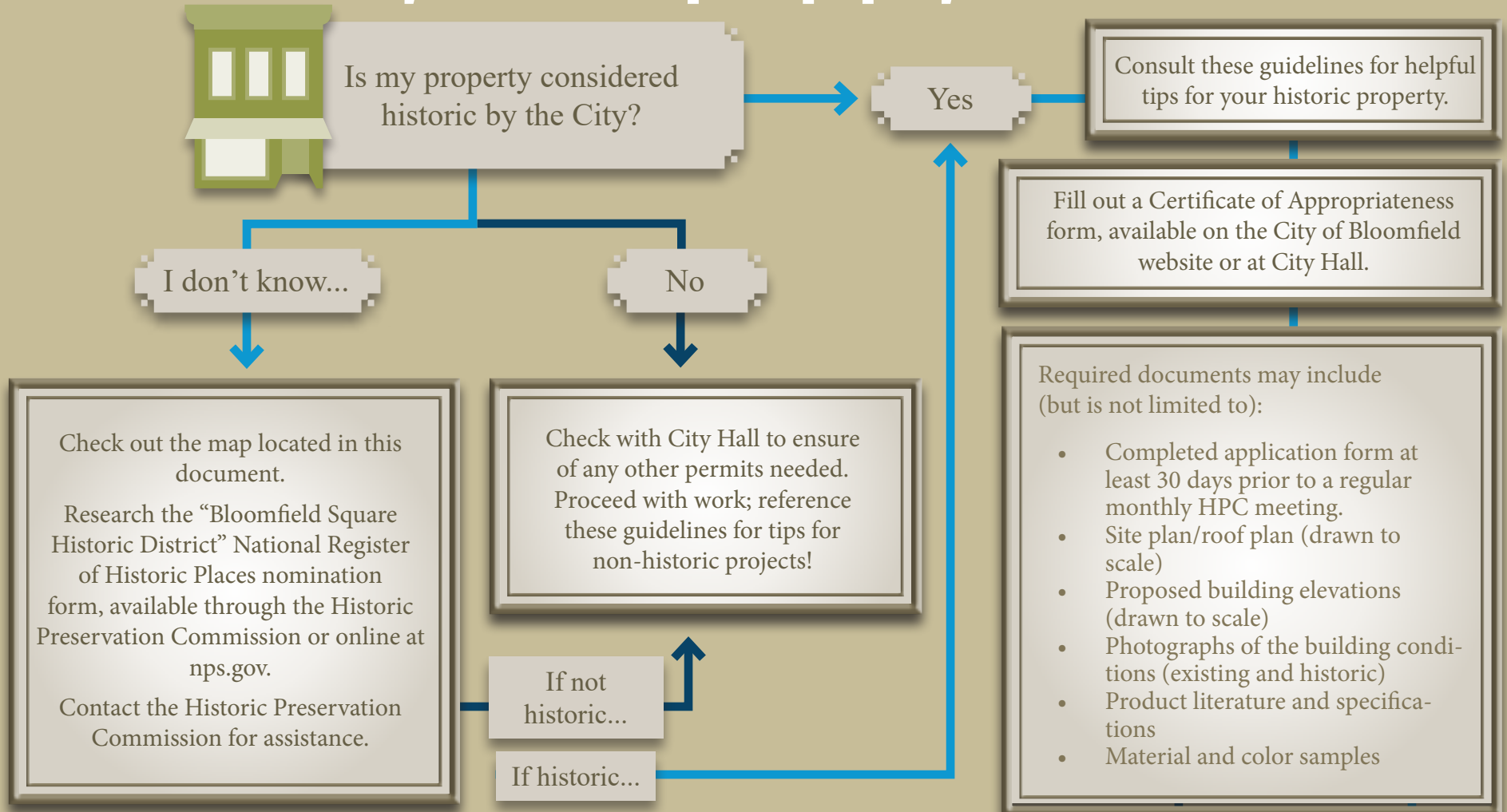


Finding the Guidelines useful if...

I'm a(n)...



I want to work on my Bloomfield Square property. Now what?



Wondering if your project needs to go through the Certificate of Appropriateness process? Check out Chapter 24 of the Bloomfield Code of Ordinances. If a property is within the Bloomfield Courthouse Square Commercial District, any acts of erection, movement, demolition, reconstruction, restoration, renovation, or alteration of a structure must first apply and be granted a Certificate of Appropriateness by the Preservation Commission for the proposed work, including signage. This requirement is limited to exteriors. The City's Code of Ordinances can be found online at: www.cityofbloomfield.org.



Planning Your Project

Diving into a rehabilitation project of any kind can be a daunting undertaking. Projects within the Bloomfield Square Historic District should be approached in a way to maintain the historic integrity of this architecturally beautiful setting. A good plan takes into account what is best for the District, the individual building and the Owner's current needs. With careful planning a successful rehabilitation can become a stunning asset to the Owner, community, and future generations!

Step 1: Planning Your Project

The first step is to determine the big picture goal and to consider the following:

- If the building is fairly intact but deteriorated, what repairs should be done first?
- If significant alterations have been made, should they be kept, should the building be restored to its original appearance, or should another approach be taken?
- If the building is no longer in commercial use, can the new use be accommodated while retaining the commercial appearance of the building?
- What is an appropriate and acceptable budget for the building owner?
- Is the rehabilitation feasible?

Step 2: Look at Your Building

Let your building speak to you! Taking a good look at the details that you might not have ever noticed could reveal new information such as construction dates or evidence of additions that were not original to the property.

Step 3: Research Your Building

Understanding the history of your building will help guide decisions you make during a project. See the following pages for more information on the resources available.

Step 4: Determine Character Defining Features

Character defining features are those features that allow us to understand the historic integrity of the building as well as help define the style or influential style that it represents. They are the building blocks of any historic district. The National Park Service offers a three step process to help identify the visual character of architecture. More information can be found on their website (www.nps.gov). These steps include:

Step 1: Overall Visual Aspects

Step 2: Visual Character at Close Range

Step 3: Interior Spaces, Features and Finishes

Step 5: Make a Plan

Assess your building's conditions and develop a plan:

- Inventory the existing condition of the building and relate it back to treatment types. Answer the question, "What needs attention and why?"
- Write a description of work. List what is needed to stabilize the building, meet specific treatment types and what is needed to meet your overall goal.
- Consider how historic materials will be protected during construction.
- If the work needed exceeds the budget available, consider prioritizing and phasing the project. Critical projects should be given priority over aesthetic ones.

Step 6: Research Materials & Contractors

Use this set of guidelines and the suggested resources to evaluate proper materials. The use of improper materials could cause irreversible effects to your building, resulting in loss of grant opportunities, retraction of landmark status, or even leading to fines.

Research contractors; ask others who have had similar work performed. Ask potential contractors for a list of similar projects to ensure they have the necessary skills to work on historic buildings and their materials. Keep in mind that working with brick used on your historic building is a much different skill set than working with new construction!



Treatment Definitions

There are many terms that are used for work on historic buildings. It is important to understand the difference of each treatment and to use these terms correctly. Definitions of the four major treatments as described by the National Park Service are listed below. Other terms you might encounter that may or may not be appropriate for your type of project:

Conservation: The repairing of existing historic construction materials by stabilizing and consolidating the damage, instead of removing and replacing the material with new. For example, a severely rotted wood window sill might be left in place and repaired, rather than being removed and replaced. This term may also refer to the cleaning and repair of fine art, such as paintings and sculptures and also includes the work to the Davis County Courthouse's clock.

Renovation or Remodel: The work taking place to repair or modernize existing buildings while ignoring or disregarding any historic features or significance. The results may be inappropriate and irreversible. These terms are not found in the Secretary of the Interior's Standards.

National Park Service - Treatment Definitions

The National Park Service defines four treatment approaches for historic buildings. The following approaches are in hierarchical order:

Preservation: Places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made. For example, maintaining an historic library in its original design and materials through regular maintenance and repair.

Rehabilitation: The most common treatment, rehabilitation, is defined by the National Park Service 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." For example: Taking an old warehouse and converting it into apartments while keeping the historic fabric intact as much as possible. Similar to "adaptive reuse."

Restoration: Focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods. For example: Removing a metal slipcover that covers a nineteenth century storefront and repairing and replicating missing and damaged elements.

Reconstruction: Recreation of a non-surviving site, landscape, building, structure or object in all new materials. For example: Rebuilding an historic residence from building plans with new materials at a place where the structure no longer exists.

For more information, see Preservation Briefs:

#17 - Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

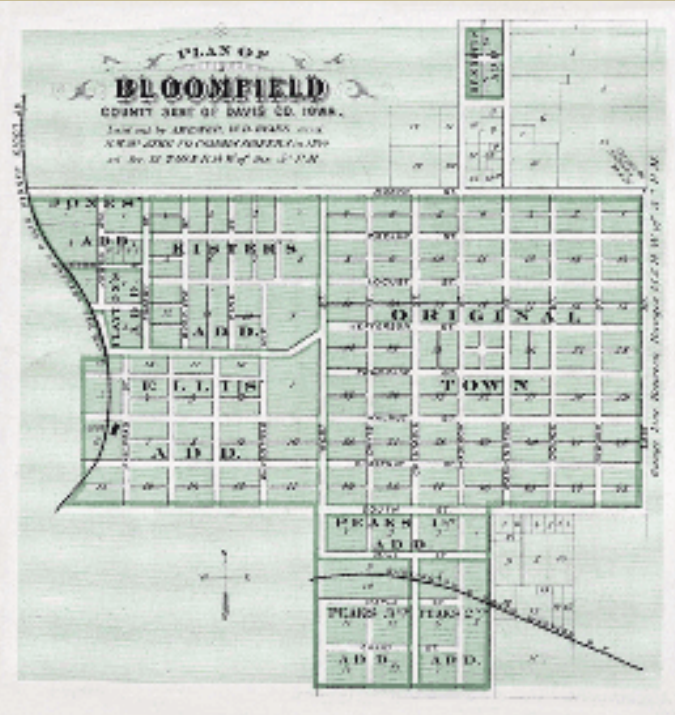
#35 - Understanding Old Buildings: The Process of Architectural Investigation

Resources

Learning more about your historic property and the people and events associated with it can be both fascinating and helpful, regardless of whether or not you are considering a project or simply wanting to have a better understanding of its past. Below are some helpful steps to researching your property:

Follow the paper trail: Research documents such as city directories, censuses or obituaries. Historic maps are also a good resource. See the following page to learn more about historic maps.

Create a timeline: As you research, document what you find and when it happened. Compare your various sources and compare to local history.



Search for historic photographs: Photographs are often the best evidence. Don't forget to ask the library, historical society, previous owners or other members of the community!

Resources to consider:

- Abstract/chain of title/recorded deeds
- Architectural style resources
- City Directories
- Census data
- County histories
- Former owner and resident's information
- Historic district designation documents
- Historic maps
- Legal property description
- Local history files
- National Register of Historic Places Nominations
- Newspapers
- Obituaries
- Photographs
- Probate records

Photo, right: Even photographs that aren't of the subject building can be helpful! One can see the reflection of the building across the street in this photograph. This information proved to be a valuable asset to its owner when determining the composition of his building during a reconstruction project.



Sanborn Maps are an invaluable tool for historians, building owners, architects and others interested in the history and construction of a building. Abbreviations were used extensively. A few common ones are listed below:

- Apts. Apartments
- A.S. Automatic sprinkler
- A.F.A. Automatic fire alarm
- B. & S. Boots & Saddles/Shoes
- Bill'ds Billiards
- B'lr Boiler
- Bl. Sm. Blacksmith
- B.C. Brick Chimney
- Chop Ho. Chop House (an eating place)
- Cl. Clad
- Clo. Clothing
- Conc. Concrete
- Conf'y Confectionery (Candy Store)
- D. / Dw'g. Dwelling
- D.G. Dry Goods
- F.A. Fire Alarm
- F.B. Female Boarding (Bordello)
- F.E. Fire Escape
- Furne. Furniture
- Gen'l S. General Store
- Gro Grocery
- Ho. House (Ware Ho., Out Ho., Hose Ho., etc.)
- Hdwe Hardware
- Imp Implements
- Ins Insurance
- Mill'y Millinery
- NS Not Sprinklered
- Off. Office
- P.O. Post Office
- Sal. Saloon
- S. Store / Storage
- Sky'ts Skylights
- S.P. Stove Pipe
- Sta./Staty. Stationery
- Stge. Storage (several variations)
- Vac. Vacant
- W./W.Ho. Warehouse

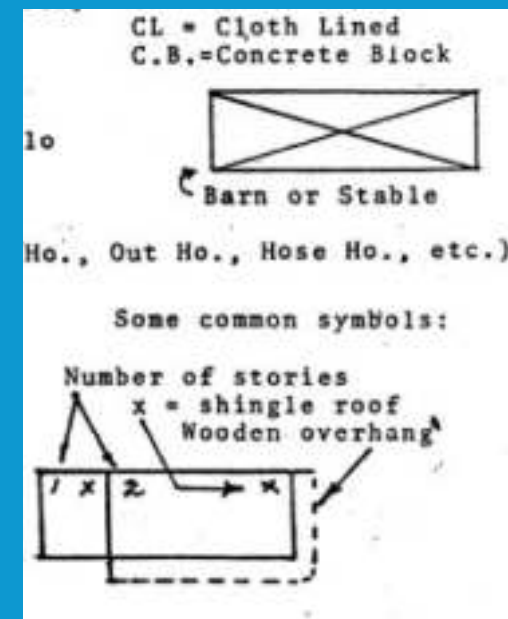
The Sanborn Map Company



information, which was certainly valuable for insurance companies, included security measures such as nightwatchmen information, whether the building was lit at night, or if hose access was available in case of fire. Maps were updated between publications so building additions and property divisions were also recorded. Though the original mapping services ceased in 1977, the company survives today as a provider of geospatial mapping services.

Over 12,000 maps were created by The Sanborn Map Company. Though most of their work was done in the United States, maps were also created for parts of Mexico and Canada. The maps now serve as invaluable resources to historians, architects and genealogists, helping to understand the development and use of buildings and communities. Sanborn maps can be found on the Library of Congress website. (www.loc.gov/collections/sanborn-maps)

The Sanborn Map Company was founded in New York City in 1867 by surveyor Daniel Sanborn under the name D.A. Sanborn National Insurance Diagram Bureau. Surveyors for The Sanborn Map Company were tasked with creating highly detailed maps for insurance purposes. These color-coded maps provided important information such as building materials, number of stories and even heating methods. Other



Resources

Technical Resources

Many resources are available for building owners to research when learning proper methodologies for their historic property. Be sure to check out the Bloomfield Public library, where many of these resources can be found. Can't find what you are looking for? Contact the staff at the library for interlibrary loan and other options for availability. Below are a few resources to start with:

[National Park Service - Preservation Briefs](#)

These preservation briefs describe recommended solutions to many construction issues building owners deal with on projects. The NPS continues to add to this collection.

www.nps.gov/orgs/1739/preservation-briefs.htm

[National Park Service - Interpreting the Standards Bulletins](#)

These bulletins provide further insight and explanation to many of the topics covered in the Preservation Briefs.

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

[“Technical Preservation Services”](#)

This website offers a compilation of resources for various preservation topics.

www.nps.gov/orgs/1739/preservation-by-topic.htm

[The State Historic Preservation Office \[SHPO\]](#)

Iowa State Historic Preservation Officers offer a wealth of information.

<https://culture.iowaeda.com/shpo/>

Also consider contacting the Bloomfield Historic Preservation Commission.

Suggested Reading

“A Field Guide to American Architecture” - Carole Rifkind

“Historic Building Facades: The Manual for Maintenance and Rehabilitation” - New York Landmarks Conservancy

“Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600 - 1945” - John J. G. Blumenson

“Main Street Revisited” - Richard V. Francaviglia

“Nearby History: Exploring the Past Around You” - David E. Kyvig

“Repairing Old and Historic Windows: A Manual for Architects and Homeowners” - New York Landmarks Conservancy

“The Buildings of Main Street” - Richard Longstreth

“The Past and Future City” - Stephanie Meeks

“The Secretary of the Interior’s Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings” - U.S. Department of the Interior National Park Service

“Walkable City: How Downtown Can Save America, One Step at a Time” - Jeff Speck





Guidelines for

*The Secretary of the Interior's
Standards for Rehabilitation*



The Secretary of the Interior's Standards for Rehabilitation

The guidelines established in this document follow the Secretary of the Interior's Standards for Rehabilitation. The Standards are intended to be a guide to building owners, architects, contractors and project reviewers prior to work being initiated.

The "Standards" do not offer technical advice, but rather outline the important considerations to keep in mind and follow when planning a project involving an historic property.

The "Standards" define rehabilitation 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. Following the "Standards" is a key step to ensuring the preservation of any historic district.

Read through the following pages to gain a better understanding of how the Standards can apply to your property.

The Standards

Standard #1: A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Standard #2: The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Standard #3: Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Standard #4: Most properties change over time; those changes that have acquired significance in their own right shall be retained and preserved.

Standard #5: Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize an historic property shall be preserved.

Standard #6: Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

Standard #7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Standard #8: Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

Standard #9: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

Standard #10: New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

www.nps.gov/subjects/taxincentives/secretarys-standards-rehabilitation.htm

1
“A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.”

1.A Practical Application

To maintain its historic integrity, the best use of a building is to maintain its original use as this requires minimal change to the historic fabric. When it is not feasible or desired to continue using the building for its intended use, the ideal solution is to use the building in a manner that closely resembles the original use and minimize the need for alterations.

1.B Examples

Few buildings within any town center (with the exception of the courthouse) are used for the same purpose in which it was built. The buildings around the Bloomfield Square are typical in this way. Because of the commercial use of the original buildings, they are well suited for a variety of commercial or business uses for today's needs.

1.C How to Implement this Standard

- 1 Any proposed reuse of a building that requires significant changes (especially to the exterior) should be avoided.
- 2 The removal of historic fabric is not only detrimental to the building but is also irreversible. Avoid the removal of historic fabric.
- 3 Consider a sensitive addition to a secondary elevation rather than extensive removal or alteration to the building's facade if additional space is required.



2

“The historic character of a property shall be retained and preserved. The removal of historic materials or alterations of features and spaces that characterize a property shall be avoided.”

2.A Practical Application

Features unique to the building are an important aspect of the overall historic integrity of the building. If too many features are removed, damaged, or covered up, the building will lose its historic qualities and historic designation.

2.B Examples

This building, though old, has been stripped of nearly all historic fabric. Because of such a loss this building would almost certainly be labeled as “non-contributing” to any potential historic district. Should some of the missing features be replaced in an appropriate manner - such as the windows and entry, the building could regain a “contributing” status.

2.C How to Implement this Standard

- .1 Removal of character defining features should not be allowed.
- .2 Replacing materials with new materials that are deemed inappropriate should be avoided. Review these guidelines for more information on what materials and approaches are appropriate and inappropriate.



3

“Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.”

3.A Practical Application

In the same way a journal from long ago tells a first account history of a specific time, historic buildings are also records of the past. It is important to maintain an accurate historical account and to avoid creating a “false history” that tells a story that isn’t true.

3.B Examples

Added features that are significant in appearance should be avoided. This chalet inspired roof feature is inappropriate for the historic district and the building itself.

3.C How to Implement this Standard

- 1 Projects that propose repurposing elements from other historic buildings should be reviewed with caution. If the elements being reused were selected due to the fact that they match missing or damaged pieces in all aspects, the work should likely be approved. However, if the elements being used are simply being used because they are “old,” a more critical eye should be used. It should be determined whether or not the elements are appropriate for the building - are they of the same period, craftsmanship and material of the building?
- 2 Any new work (additions or infill buildings) that is being proposed should not appear to be creating something that was original to the building or historic.



4

“Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.”

4.A Practical Application

As technology advances and our culture adapts, so does the way we use buildings. Remodeling and expanding are common in all buildings over the course of its lifetime. Sometimes these additions or remodels add to the important history of the building. These changes should be carefully considered to determine if they should be maintained if a rehabilitation is underway.

4.B Examples

The Iowa Theatre is a prime example of this Standard. The changes made to the exterior in the 1920s has gained significance in its own right due to its high quality design.



4.C How to Implement this Standard

- 1 Removal of any part of the building should be carefully considered. How does this affect the rest of the building?
- 2 Research should be done to understand the building's history and development over time. This may explain some of the changes and determine if they are character defining or historic.
- 3 If removal of part of the building is being proposed, determine if this portion was built during the Period of Significance. If so, extra consideration should be taken to determine appropriate steps.
- 4 Keep in mind that just because something is “old” doesn't necessarily mean that it is significant and should be kept. Additionally, just because something is in poor condition does not mean it cannot be salvaged.

5

“Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.”

5.A Practical Application

Historic buildings are excellent examples of the quality of craftsmanship that was once common in trades such as carpentry, masonry and plaster work. Every effort should be taken to maintain any remaining examples of such work.

5.B Examples

The beautiful brick corbeling and other brick details are a significant feature on this building, as are the large round-topped windows at the storefront. These are character defining features that should be preserved.

5.C How to Implement this Standard

- .1 Determine character defining features. (See page 16.) Distinctive and character defining features should not be damaged, removed or replaced.
- .2 Repair of materials should be the first priority. If replacement of any materials is proposed, there should be an adequate justification for such an approach.
- .3 Ensure that proper techniques are used for any repair or work to historic fabric. Those doing the work should have knowledge of recommended techniques.
- .4 If character defining features are being removed in order to add on to make changes to the building, owners should consider a design that does not require any damage to existing features.



6

“Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

6.A Practical Application

To maintain the historic integrity of an historic property it is important to take care in the replacement of any materials that need repair. Every effort should be taken to repair rather than replace. If repair is not feasible, detailed documentation of the historic fabric should be done for future possible work.

6.B Examples

Many features on this Bloomfield building have been repaired or carefully replaced with appropriate new materials. Historic photographs or drawings should be consulted to ensure that any new elements match in all visual qualities. Onsite information can provide clues to color and texture.

6.C How to Implement this Standard

- 1 Determine character defining features. (See page 16.) Distinctive and character defining features should not be damaged, removed or replaced.
- 2 Repair of materials should be the first priority. If replacement of any materials is proposed, there should be an adequate justification for such an approach.
- 3 Research products available; many products on the market can help the right craftsman make the necessary repairs.
- 4 Remember, once historic fabric is thrown away it is gone for good. Every possible method of saving historic fabric should be taken. If there are no possible solutions, document the existing materials or features for future possible work.



7

“Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.”

7.A Practical Application

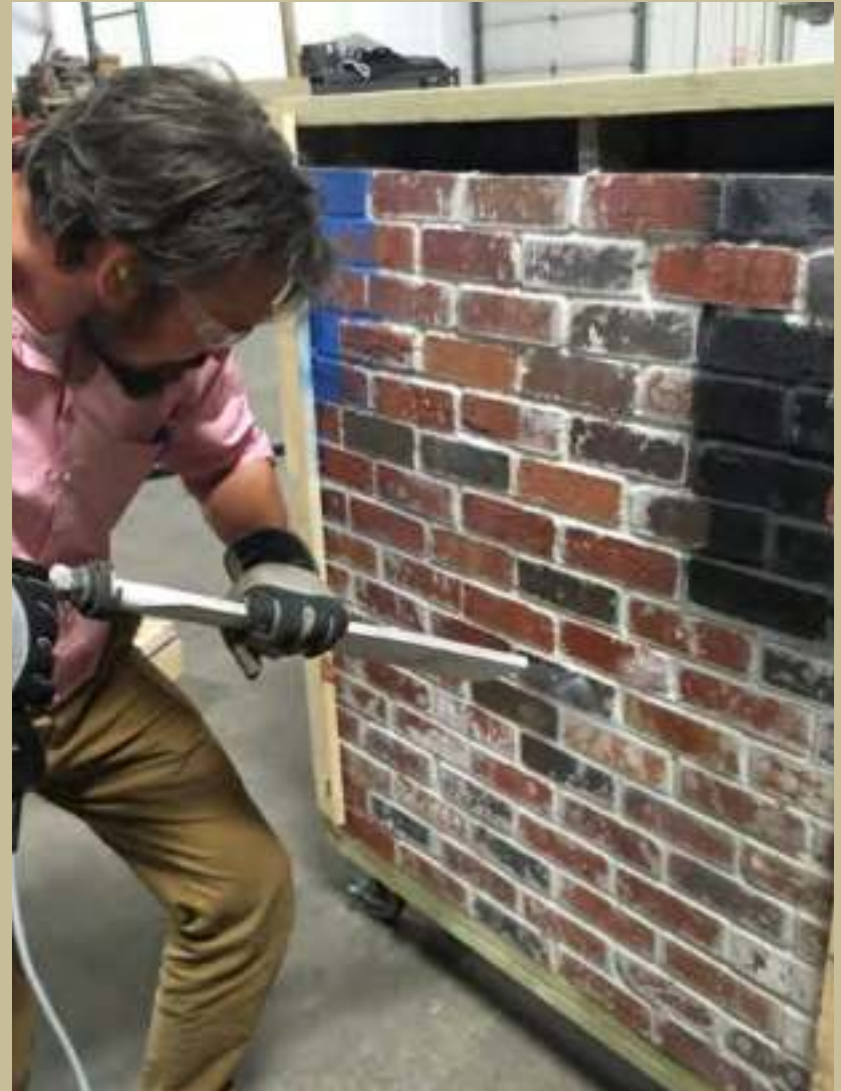
Building materials are susceptible to damage not only by natural occurrences such as wind and rain, but also to human interference - even when intentions are good. Research should be done to determine the appropriate cleaning method for the existing building material to avoid irreversible damage.

7.B Examples

Sandblasting masonry should be avoided at all costs. Other methods can be just as effective. Start by using the gentlest means possible - such as water and mild detergent with a natural bristle brush. Advances in technology have also improved; dry ice (photo, right) may be an appropriate method.

7.C How to Implement this Standard

- 1 Qualified craftsmen should perform the work.
- 2 Ensure that proper techniques are being proposed. Research the pros and cons of the proposed technique. Numerous Preservation Briefs cover this topic.
- 3 If masonry work is being performed, a limestone putty based mortar should be used unless a mortar analysis test proves that the original mortar was of a different makeup. Any cleaning projects should avoid harsh chemicals.



8

“Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.”

8.A *Practical Application*

Because of the activity that has occurred over the decades, it is possible that any digging could uncover archaeological resources that could shed some light on the history of the building. Any work that requires excavation should be done carefully and any notable findings should be documented.

8.B *Examples*

A new addition to the Flynn Mansion at Living History Farms in Urbandale, Iowa revealed artifacts from the 19th Century. Careful excavation was performed to document the findings.

8.C *How to Implement this Standard*

- 1 If a planned project includes any excavation, approach the Bloomfield Historic Preservation Commission to understand what steps could (or should) be taken. Any discoveries made during an excavation may provide additional information to add to the history of the District, and to the larger community as a whole.
- 2 Mitigation efforts can be considered when removal of a property appears to be the only solution. This could include authoring an “historic structure report” for other buildings in the area to document historic structures or other programming to promote historic architecture.



9

“New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

9.A Practical Application

Maintaining the historic form and scale of an historic building is important to both individual buildings and the District as a whole. If a new addition is proposed, careful attention to these features should be considered. Work should be done in a way so as to not damage any historic fabric.

9.B Examples

The need for a new elevator required an exterior addition to prevent demolition of the interior structure. The solution here was to clad the addition in metal panels which reflect the industrial use of the building and do not detract from the historic masonry of the original building.

9.C How to Implement this Standard

- .1 Proposed work should not damage, remove or substantially obscure the historic building.
- .2 Ideally, additions should be constructed on a secondary or other non-principal elevation.
- .3 Materials should be compatible, but in most cases should not exactly match the original building.
- .4 An addition to an historic building should not appear to be original; however scale, rhythm and massing should be compatible with the original building.



10

“New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.”

10.A *Practical Application*

This Standard is a companion to Standard #9. If any work is proposed to an historic building it should be “reversible” so that in the future it could be undone and the original building would remain intact.

10.B *Examples*

The former Spaulding factory in Grinnell, Iowa was repurposed in the early 2000s. The insertion of the glass atrium allowed the space between the two buildings to become usable space as well as allowing a location for connections between the various levels. Removal of portions of the existing building were extremely minimal, providing the opportunity for the building to “go back to its original look” should that need arise in the future.

10.C *How to Implement this Standard*

- .1 Proposed work should not negatively impact the original building.
- .2 A successful addition is one that could be removed at a future date and would leave the original building completely intact.
- .3 Work that proposes removing portions of the building should be avoided.





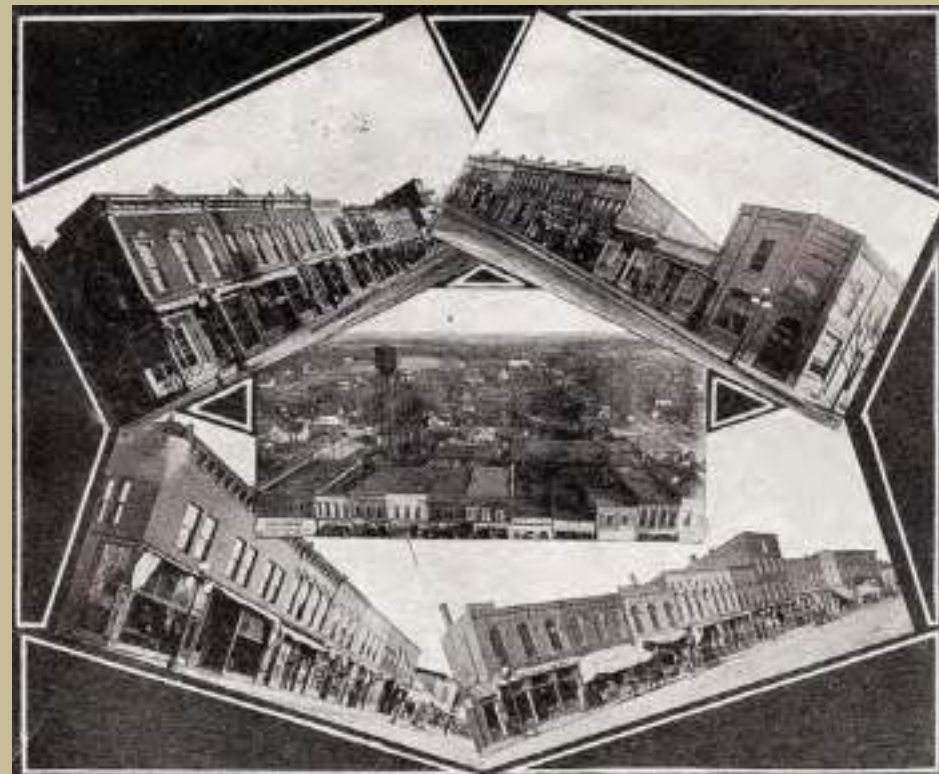
The Bloomfield Square Historic District: National Register of Historic Places

The Bloomfield Square Historic District is composed of fifty-five buildings that contribute to the District. It embodies a quintessential American space: the town square. Rural Iowans are likely so familiar with the courthouse square that many take this space for granted, not understanding how unique and distinctly middle-American it is. It is only in the South, Upland South and Lower Middle West that this space is typical, though some remote examples can be found.

The public square has been an important component to communities for hundreds of years. Through the study of city planning, two types of public squares emerged: the open design and the closed (built upon) design. An open public square provided an oasis; a space to view and appreciate the architecture of civic and government buildings that are often built along the perimeter or as a focal point. The closed plan is a distinctively American space. Common for communities that serve as seats of government, the closed plan features a prominent courthouse located within the public square, surrounded by buildings at the perimeter. The Bloomfield Square Historic District is a classic example of the closed plan.

Four types of squares are identified: the Shelbyville (also called the Block Plan if no courthouse exists), the Philadelphia (also called the Lancaster if no courthouse exists), the Harrisonburg and the Four Block Square. The Shelbyville, named for Shelbyville, Tennessee, is the most popular of the four squares and describes the layout of Bloomfield's square. This layout features a centrally located courthouse within a block that had been reserved as a public space. This plan allows the business district to develop around the square.

While the idea of the public square is an old one, the public square within a rectilinear grid was not commonly used until the European expansion into the central portions of the United States occurred. The geography of these regions was less dramatic, allowing more rectilinear grids to be utilized in



city planning. Unlike river towns, or exceptionally hilly or mountainous ones whose streets followed the topography, these newer communities could be laid out in a grid pattern with a centrally located courthouse from the very onset.

Centrality was an especially important theme at this time; county seats were often selected not by choosing the most populous town but rather the town located in the most geographic center of the county. By the mid-19th century this desire for equity was expanded to the design of the courthouse itself. In an effort to have the greatest connection to the surrounding buildings facing

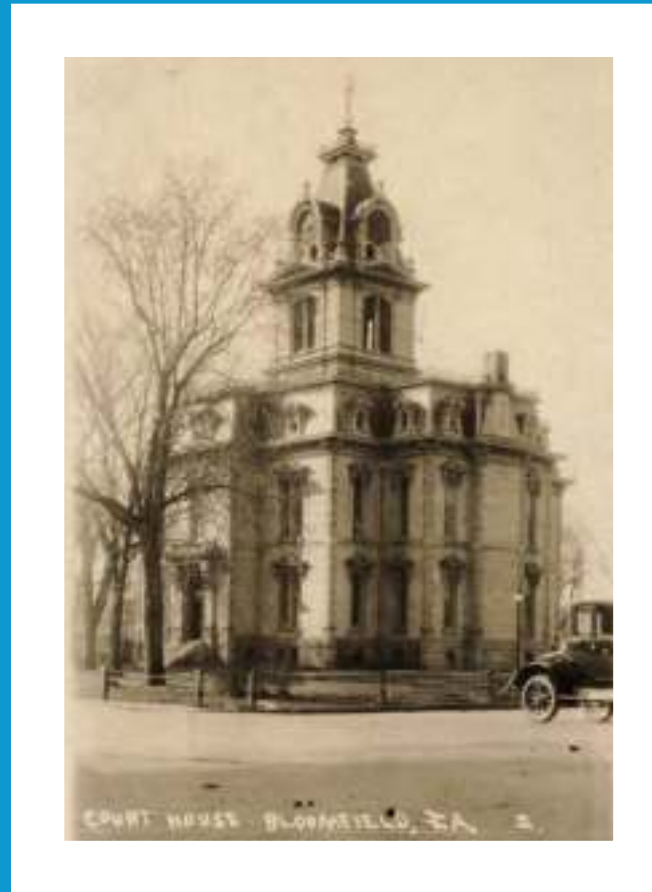


the public square, courthouses were often designed so that each façade was similar in aesthetic, thus minimizing the appearance of a “primary entrance.” Entrances to the courthouse are not always found on all four sides, but by doing so the concept is enforced. Towers rising from the core of the building rather than the side was another way to incorporate a feeling of equality into the courthouse. Here again, the Davis County Courthouse is a prime example of this concept that was appreciated by city planners at the time.

The Period of Significance for the Bloomfield Square Historic District is 1850 - 1899. This time represents a period of great growth in the Midwest, and Bloomfield was no exception. The masonry buildings around the Square reflect the period of transition many Midwestern towns experienced - that point in time between the construction of the first wooden structures of the early settlement period (of which none remain in the District) and later, more elaborate masonry buildings.

The District was listed on the National Register of Historic Places in 1977. It was around this period of time when a surge of American pride encouraged the American public, recently celebrating the bicentennial of America, to preserve its historic architecture. Nominations to the Register soared.

Changes around the Bloomfield Square since the nomination of the District in 1977 have been minimal with the exception of the loss of two buildings (101 S. Washington and 113-4 S. Washington). Preventing further loss should be a priority in order for the District to maintain its historic integrity and not jeopardize its status on the National Register of Historic Places.



Davis County Courthouse

1876

The first courthouse for Davis County was a log story affair, 24' x 40', two stories tall. It cost the county \$164 in 1844 (about \$6,500 in 2023 dollars). Later in the year an additional \$175 was allocated to finish the building, using the money for finishes such as doors and windows. By 1851 the courthouse was deemed unfit for use and a series of locations were rented for the purposes of the county judge and court room. Over the next 25 years several propositions were supplied in hopes of erecting a more permanent

location for the county government but none were accepted by the community. By 1876 it was imperative by those in charge that a new courthouse be constructed and \$50,000 was approved for the structure. Ground was cleared in November 1876 to make way for the courthouse, a beautifully designed building by T.J. Tolan and Sons, Architects of Fort Wayne, Indiana. This firm would go on to have great success as courthouse designers.

Construction began in 1876 on the current Davis County Courthouse. The county had approved \$50,000 for the structure (nearly \$2 million in 2023 dollars) after a series of failed attempts. The county received numerous bids but it was Larkworthy and Menke of Quincy, Illinois that was selected, with John Lane serving as the local superintendent of the work. Three options were received during the bid: pressed brick, brick and stone. Originally selecting pressed brick, the commissioners instead decided to pursue Bedford stone construction for a construction cost of \$45,201. The Davis County courthouse continues to express one of the most beautiful examples of Second Empire architecture in the country.



What is Historic?

Acquired Significance, Contributing and Non-Contributing Factors

The Period of Significance is a time when a property, neighborhood or district was associated with important events, activities, or persons, or when it attained the significance which qualify it for historic designation. For many towns, this is a time of accelerated civic growth and improvement, demonstrated with the development of an expanded downtown commercial district, evidenced with construction activity, resulting in the architecture seen today. Each nomination to the National Register of Historic Places defines this period for the property or properties named. Buildings that were constructed or existing during the Period of Significance are generally considered historic if they retain sufficient integrity.



Buildings constructed within the last 50 years are generally not considered historic... yet. This date is a moving target. Some exceptions have been made to this rule. However, just because a building is 50 years old does not automatically make it "historic."

Loss of historic character or materials, sometimes referred to as the historic "fabric" may cause the building to lose its historic designation or ability to be deemed historic. For example, a building built within the period of significance, yet heavily altered since that time (the exterior materials or elements removed and the interior gutted and rebuilt) may no longer be considered historic. In an historic district, this type of building may be designated as "non-contributing" to the district. The alterations may cause people walking by it may not to even recognize that it was actually built long ago.

Each building has a set of character defining features. These design features include:

- shape (form)
- roof
- openings (windows and doors)
- projections
- trim and secondary features
- overall materials
- setting
- close range materials
- craft details
- individually important spaces, related spaces and sequence of spaces
- interior features
- surface materials and finishes
- exposed structure

For more information on character defining features, see page 16.

Different buildings will have different scopes and sets of features. The condition and completeness of these features help determine the level of historic integrity for each building; the building cannot be historic with the loss of many of these features.

The National Register has four criteria that buildings and districts can be nominated under: A) Associated with important events; B) Associated with significant persons; C) Exemplify an architectural or design significance; D) Have provided (or could provide) important information in history/prehistory. Consult the publications of the National Register of Historic places for further information.

The Period of Significance for the Bloomfield Square Historic District is 1850-1899.



Some building alterations may “acquire” significance, however. For example, a building built in 1900 and altered in the 1930s with an Art Deco design, during the period of significance, may still be significant. This remodel, which is now considered historic by National Register standards, has very likely acquired its own significance and prominence in the district.

Work done on buildings that are not a part of the Bloomfield Square Historic District - whether they are outside of the District’s boundary, or if they are simply deemed ‘non-contributing’ - can still make changes in an effort to improve the overall visual appeal for the district. Consider some of the following recommendations:

- Ensure that any work done to non-contributing buildings does not detract from or diminish the historic character of the overall district or adjacent buildings.
- Consider compatible paint colors to the historic district.
- Do not attempt to create a false appearance of a historic building.
- Consider designs that are compatible in size and material to the surrounding district.
- Keep designs simple and complimentary to the District. Do not try to create a false sense of history by recreating historic features on a non-historic building.
- To determine whether a building is considered contributing to the historic district, look at the district nomination available through the Bloomfield Historic Preservation Commission or contact the State Historic Preservation Office [SHPO].



The Iowa Theatre (above) is an excellent example of a building with alterations that have acquired significance. Changes featuring Art Deco details and materials are a common example of alterations that should be preserved even though they are not original to the building due to their beautiful materials and quality of design.



Elements of a Commercial Building

Functionally, the majority of the buildings in the downtown commercial historic district of Bloomfield can be described as a “two part commercial block.” These types of buildings are composed of two primary functions: a public one at street level (such as retail space) and a more private function (such as offices or living space) at the levels above.

This building type has been in use for centuries, though the popularity of the style skyrocketed during the latter half of the 19th century when westward expansion of the United States was underway. Early versions found in America were simplified versions - the shop-house, in which the first floor held commercial spaces while the upper floors were for more private functions such as the shopkeeper’s place of residence. This form was popular through the 1850s, prior to the construction of the buildings that remain within Bloomfield’s Square.

As time and settlement evolved across the country, more design and more ornament were incorporated. Technology and transportation advancements allowed materials, labor and ideas to spread quickly and more efficiently. Adornment became typical rather than a luxury during this Victorian era of the latter half of the 19th century. These buildings featured more prominent

cornices, larger storefront windows due to the lower cost of plate glass, second floor windows that larger and were elaborately dressed (because they were not as commonly used for residential purposes) and more ornate decoration.

Later designs – those constructed after the turn of the 20th century – generally featured a more restrained design and followed design philosophies of the Beaux Arts and Neoclassical styles. These styles took a more academic approach in their design, with an emphasis on unity, balance and order. Later buildings – those constructed just prior to and after the Second World War are even more streamlined, with fewer elements of ornamentation.

Most of the buildings in the Bloomfield Square Historic District are two-story, two-part commercial block buildings and can be stylistically separated into three horizontal sections:

- A storefront comprised mostly of glass.
- Upper stories, distinguished by window style.
- The cornice or parapet that caps off the building, much like a capital tops a column.





CORNICE

WINDOW HOOD

TRANSOM WINDOW

STOREFRONT WINDOWS

LARGE SECOND FLOOR
WINDOWS

RECESSED ENTRY

BULKHEAD



Guidelines for

Architectural Elements



Storefronts

The storefront of a downtown commercial building is a key component to any historic district. It is easily the most significant feature a visitor will notice and remember. Maintaining a storefront that is not only appealing and functional, but authentic and appropriate for its historic setting is a vital necessity to any historic district. Care should be made when changes are proposed to this character defining feature.

Electricity was not a given to any building constructed during the turn of the century. Thus, many storefront components were designed to make the building functional and comfortable for its users without this luxury. Large amounts of glass provided the buildings (which are often narrow in width but deep in length) with valuable natural light. These large windows also offered shopkeepers to display their wares or trades in a time before digital advertising.

While it is uncommon for an historic commercial building to be in the same use as it was built for originally, it is important to maintain the basic components of the storefront. Each downtown storefront is an important member to the historic district, creating a visually appealing and sense of authenticity to visitors and community members alike.

Basic elements and their features are:

- Doors: type, location, scale
- Windows: type, location, scale
- Transom windows: size and location
- Bulkheads and base panels: style, material and size
- Corner posts and cast iron columns
- Signage: size and location
- Other decorative features original to the building



Appropriate:

- Maintaining the scale, location and size of storefront glass
- Maintaining the location of the entry
- Maintaining decorative elements
- Using paint colors that are appropriate for the district
- Use of signage and light fixtures that are not overwhelming
- Use of appropriate materials, such as:
 - » Clear glass
 - » Fabric awnings (retractable types are encouraged)

FOR MORE INFORMATION, SEE PRESERVATION BRIEFS:

#11 - REHABILITATION OF HISTORIC STOREFRONTS

#16 - THE USE OF SUBSTITUTE MATERIALS ON
HISTORIC BUILDING EXTERIORS

#27 - THE MAINTENANCE AND REPAIR OF
ARCHITECTURAL CAST IRON

#47 - MAINTAINING THE EXTERIOR OF
SMALL AND MEDIUM SIZE HISTORIC BUILDINGS.

Not Appropriate:

- Removing or altering the storefront from its historic character
- Moving the entrance
- Removing historic materials
- Using oversized and/or “light box” style signage
- Installing signage that obscures or alters historic elements
- Adding details that do not fit the original time period of the building
- Removing or covering up cornices, panels or columns
- Altering the amount of storefront glass
- Using materials that are not appropriate for the building. For Bloomfield, that would include:
 - » Wood shakes
 - » Mansard designs
 - » Small paned windows (unless photographic evidence suggests otherwise)
 - » Shutters (in most cases)
 - » Filled windows (or boarded up windows)
 - » Tinted glass
 - » Metal siding
 - » Faux stone or brick siding
- Using replacement or substitute materials that do not convey the same appearance as other, original aspects of the building.
- Removing or recessing the entire storefront to create an “outdoor space.”





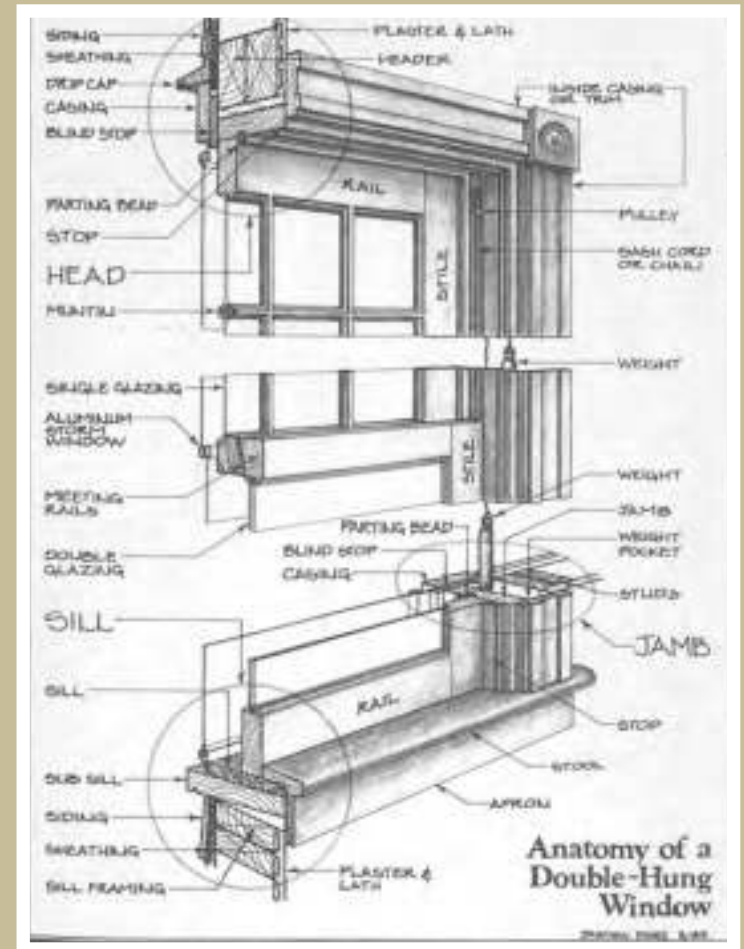
Windows

Following major components such as roofs and walls, windows are one of the most character defining features of a building. Windows are the “eyes” of a building and are one of the few features of the building that affect both the exterior and interior appearance and feel. Unfortunately windows are one of the most altered features due to disrepair or for the sake of so-called “energy efficiency.” For this reason, attention to detail is important. The scale, shape, size and fine details of the original windows reflect the original design and style of any building. Ignoring the patterns and rhythms that play such a huge role will have a negative impact on the building and thus the historic district. The first approach to windows should be to repair and retain rather than replace.

Double hung windows were the most common type of window in upper floors of commercial buildings such as one would find in the Bloomfield Square Historic District. A true double hung window is one in which both the upper sash and lower sash are operable, allowing hot air to escape from the top of the window and cool air to come through at the bottom sash.

Older window sashes were made up of “true divided lights.” This means that muntins were used to hold smaller, individual panes of glass. Today’s manufacturing process allows easy access to larger pieces of glass. Because of this, muntins are typically for decorative purposes only. To enhance the visual appearance of a replacement window look for “simulated divided lights” (rather than applied muntins) if a true divided light is not economically feasible. Look for historic photos of your building to determine what style and shape of window your building originally featured, as well as the number of divided lights.

Storm windows are a good way to improve the energy efficiency of an historic window. Be sure to determine what style of storm window would be appropriate for your windows. Wood storm windows that fill the entire opening and do not obstruct any window details are most appropriate.



Historic windows are made of simple, high-quality components. In the hands of someone with a little know-how, damaged or missing pieces can be recreated. Modern windows, on the other hand often feature unique, extruded elements made of man-made materials such as vinyl or fiberglass. These components are not able to be reproduced should they need to be replaced, leading to the entire window needing to be replaced.

A common misconception in this era where “being green” is good, is that historic windows should be replaced with more “efficient” replacement windows. This concept has no truth to it, and in fact, historic windows not only maintain the overall appearance of the original building but can often offer similar - if not better - efficiency as compared to new replacements. Additionally, the embodied energy savings in an historic window is also a way to limit the impact on our environment.

Consider the following facts about historic wood windows in comparison to vinyl replacements:

- Rehabilitating and weatherizing an historic wood window is more cost effective than buying a new replacement window. The average payback for a commercial replacement window can easily be 150+ years. In comparison, the average payback for a properly rehabilitated and weather stripped historic window with a proper storm window is approximately 3 – 7 years.
- Air infiltration is a bigger issue with replacement windows than properly weather-stripped historic windows.
- Many window manufacturers claim that replacement windows are the “green” choice. However, reusing existing windows eliminates the need for the production and use of virgin materials; thus resulting in a greener decision.
- The “improvement” in R-value (the measure of resistance to heat gain/loss) between historic windows and replacement windows is negligible and does not significantly improve the thermal value of the building envelope.
- The lifespan of a typical vinyl window is approximately 15 years.



DON'T THROW IT OUT!

An historic window may appear to be beyond repair, but take a closer look. Deteriorated windows are often repairable due to the original materials and construction. Unlike today's windows, which often have irreplaceable, extruded parts that cannot be replicated, historic windows are often easily repaired by someone with some skill and basic tools.

If a window is beyond repair, replacement windows should match the historic window in:

- Size
- Style
- Material
- Sight lines
- Dimensions
- Number of panes
- Overall size



Windows, Continued

Windows are a key element to any building – historic or new – and any proposed work to them should be considered carefully. Windows are the “eyes” of a building; mistreatment of them can have a devastating effect on the building – and in turn the historic district as a whole.

Recommended:

- Step back and take an overall visual survey of your building. Take note of the following:
 - » Number
 - » Location
 - » Rhythm (are the windows all the same size)
 - » Composition (what type of windows, and what is the sash configuration)
- Take a closer look at your existing, historic windows on a unit-by-unit basis. Analyze the following:
 - » Window location
 - » Condition of the paint
 - » Condition of the frame and sill
 - » Condition of the sash (rails, stiles and muntins)
 - » Glazing problems
 - » Hardware
 - » Overall condition of the window
- Preserve glass, sash, hardware and window surrounds (lintel or decorative hoods).
- If upper stories are vacant, avoid enclosing or covering up the windows. Instead, consider using blinds or curtains to maintain an occupied appearance.
- Re-establish closed window openings.
- Previously altered windows should be restored to their original size, material and design.
- Clear, non-reflective glass without tint should be used.
- Maintain operable windows to allow the building to be heated and cooled as designed to do.



Not Appropriate:

Avoid the following when making changes to your building's windows:

- Replacing a window that can be repaired.
- Boarding up, bricking in or adding “lattice” to windows. While many chose to do this because the upper floors are vacant and are attempting to minimize this visually, this practice actually gives the building an even more vacant appearance.
- Installing glazing and replacement sashes that are not compatible with the historic window profile.
- Adding shutters. Shutters should not be added unless research indicates that they were used historically.
- Installing reflective and/or dark, tinted glass.
- Creating new window openings, not original to the building, on a prominent façade. New openings on non-primary facades can be considered carefully.
- Partially enclosing an original window opening.
- Removing historic materials such as wood, cast iron and bronze; or decorative elements such as window hoods.
- Use of inappropriate materials such as vinyl or metal.
- Covering up or altering window trim with other materials such as metal.
- Installing windows that are not appropriate in scale to the original building.
- Creating a false history by installing a window that is inappropriate or is not based on historic research, including a muntin pattern that is not historic. (Photo, right.)
- Inserting new floors, mezzanines or dropped ceilings that are visible through the glazed areas of windows in a way that affects the appearance of the window from the exterior.



FOR MORE INFORMATION, SEE PRESERVATION BRIEFS:

#9 - THE REPAIR OF HISTORIC WOODEN WINDOWS

#10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

#12 - THE PRESERVATION OF HISTORIC PIGMENTED STRUCTURAL GLASS
(VITROLIGHT AND CARRARA GLASS)

#13 - THE REPAIR AND THERMAL UPGRADING OF HISTORIC STEEL WINDOWS



Entries

Entries are the first tactile interaction one has with a building. Because entries are such an important element to the storefront, many of the same recommendations can be followed. Additionally:

Appropriate:

- Maintain original entrance location.
- Maintain or restore the original openings.
- Multiple storefront entries [of similar buildings] should look alike.
- Identify, preserve and retain entrance features. These include doors, sidelights and pilasters.
- Use appropriate repair or replacement materials when doing work to entries.
- Second floor entries are generally located at the side of the storefront (for single width buildings) or in the middle (for double wide buildings) unless otherwise determined from historic photos or plans.
- Features should be historically accurate, utilizing historic photos and other appropriate resources. Using storm doors only as appropriate. Consult historic photographs to see how (or if) these were used. Enclosing a recessed entry may have been done with a wood storm door.

Not appropriate:

- Removing or altering entries in a way that diminishes the historic character of the building, including moving or eliminating a recessed entry.
- Cutting new entrances in the primary façade.
- Replacement material that does not match surviving details or appropriate styles.
- Ignoring maintenance issues.
- Additional or new door openings should not be visible from the street, or damage or destroy character defining features.



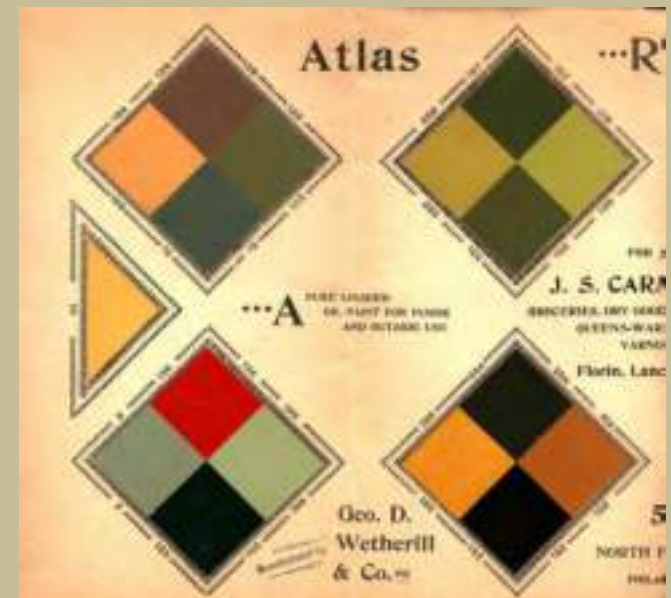
Color

One of the most important rules to any preservation project is to “do no harm.” This generally includes avoiding irreversible work like removing historic windows or other historic fabric, applying materials or techniques that could harm your building, or using unskilled labor to address maintenance issues. The choice of paint color and awning patterns are two such changes that are at the discretion of the owner and do not effect a building’s standing on the National Register of Historic Places. However, it is important to understand the impact these choices have on an historic district and discretion is encouraged to maintain a sense of compatibility which only improves the quality of the historic district. The use of multiple, appropriate colors can provide additional character and appeal throughout a district.

Consider the following with selecting aesthetic choices for your building:

- Consider colors that are historically appropriate and compatible with the building and surrounding structures. Many paint manufacturers have historic “lines.” A bit of research can also turn up paint colors that were available during the period of construction for your building. Historic catalogs and advertisements from paint manufacturers can be found online.
- Contrasting colors and a shade lighter or darker on the doors, window frames, molding and cornices offer an appropriate color scheme.
- Carefully consider the saturation and shade of colors; colors should emphasize details – dark colors often obscure them.
- Avoid painting brick that has never been painted.
- Brick and stone elements such as headers and sills should be kept unpainted and cleaned.
- Avoid bright hues that are inappropriate for the building’s time period.
- Buildings do not need to match identically to each other, but a continuity within the district is encouraged. This will happen by researching and selecting colors that were available at the time of your building’s construction.
- Consider a paint analysis if you desire the most accurate appearance for your building.
- Apply the same recommendations for paint colors to awning patterns and colors.
- Research historic photos. While historic photos will not give insight into what colors to use, they may offer ideas for awning patterns (stripes or solids).
- Consider the fading effects of the sun when selecting awning colors.
- Consider the fact that stripes are “more forgiving” and hide fading or other discolorations than do solid awnings.

RIGHT: COPIES OF HISTORIC PAINT PALETTES SHOW WHAT PAINT COLORS WERE AVAILABLE FROM MANUFACTURERS. MANY OF THESE BROCHURES HAVE BEEN DIGITIZED AND ARE AVAILABLE ONLINE AT WEBSITES SUCH AS WWW.ARCHIVE.ORG.





Awnings & Utilities

Because most buildings around the Bloomfield Square were constructed prior to the days of reliable mechanical and electrical systems, awnings served an important role. Retractable awnings protected the building from glare, heat, rain and merchandise from the fading effects of the sun. Because awnings were retractable the building owner could adjust the amount of light into his or her building.

Before undertaking the task of adding an awning to your building, do some investigating. Look for evidence of awning hardware on the building and research historic photos. Keep in mind that buildings that faced north often did not have awnings.

Appropriate:

- Cloth awnings that match the shape and size of the storefront window.
- Retractable awnings are encouraged.
- Style, color and height similar to other appropriate awnings in the district. Note that it is often impossible to recreate the exact size of an historic awning due to head height clearances that are often required in today's codes.
- Installation of awnings where they can be utilized to conceal inappropriate alterations to a storefront.
- Awnings should be mounted to the building and not free-standing.
- Triangular, 'shed' awnings with free-hanging valances are appropriate for most commercial buildings around the Bloomfield Square.
- The visibility of modern-day utilities such as air conditioning and heating units, cables, electrical boxes, etc. should be limited as much as possible. Take every precaution to install these items on side or rear elevations of the building.



Not Appropriate:

- Awnings that conceal architectural details such as decorative lintels.
- Installing awnings that do not match the shape of the opening.
- Installing awnings that overwhelm the storefront or façade.
- Staple-system awnings are typically not appropriate for historic buildings, but may be appropriate for infill buildings.
- Awnings that simulate mansard roofs and umbrellas.
- Backlit awnings.
- Metal stock awnings.
- Installing awnings on a building where an awning would be inappropriate.
- Installing air conditioning and heating units, cables, electrical boxes, etc. on primary facades.



FOR MORE INFORMATION, SEE PRESERVATION BRIEFS:
#44 - THE USE OF AWNINGS ON HISTORIC BUILDINGS:
REPAIR, REPLACEMENT AND NEW DESIGN



Cornices, Decorative Features & Other Considerations

Exterior detailing not only adds to the character of the building, but often reveals a piece of its history. Decorative elements such as cornices, moldings and figurines should be regularly maintained to prevent deterioration. Restoration or reconstruction of these elements should be done by a knowledgeable craftsman with means and methods that are sensitive to the building and its materials.

Historic photographs are a good source of helping a building owner understand what was originally a part of the building. Doing a physical exam can also often reveal clues as to what might have been part of the building's original story.

In some cases, historic components are revealed during a rehabilitation project. When these treasures are uncovered, progress on the project should pause to evaluate what has been revealed to ensure that the appropriate care and consideration is taken to address these components.

Photo, right: Ghost signs should be preserved; careful attention to protect them should be made during construction.

Photo, below: Colors that may not be typical of historic buildings can still be used carefully and tastefully when branding requirements are necessary.





Photo, left: Historic elements that remain in place provide the viewer a history of the use of the building at first glance. For example, the signage on this building shares its history as a meeting place for the Order of the Eastern Star, Royal Arch Masonry and Freemasons.

Photos, right: A little digging can unearth clues to your building. Transom windows or structural columns at these buildings were hidden above dropped ceilings.



Photo, left: Missing decorative elements can be recreated by using existing elements and creating a cast.

Photo, right: Roofs are also an important feature of a building. Two-story buildings such as those around the Bloomfield Square should maintain their flat-topped roofs. If a new, built-up roof needs to be installed care should be taken to hide the roof behind the parapet wall.



Additions and Infills

New construction in an historic district can be an exciting sign of growth for a community. However, for the sake of the integrity of the district careful consideration should be given to any new construction whether it be an addition or infill. As always, it is critical to maintain historic buildings in order to preserve them; demolition for the sake of new construction (“growth”) is rarely a long-term solution to an historic district.

Additions and infill buildings should:

- Preserve historical features and characters of the original building but should be distinguishable from the historic building to ensure that it is clear what is historic and what is not.
- Be compatible to the original building in terms of size, scale and proportion.
- Be compatible to with their neighbors but should not be exact duplicates.
- Exhibit detailing that is reflected, but not copied, of the existing or surrounding buildings. These details include window shapes, cornice lines and brick work.
- Include a façade that has good proportions. The average height and width should be proportionate to adjacent structures and historic character of the district.
- Maintain a similar composition of the existing or surrounding buildings. The composition is the organization of the parts such as windows, doors, cornices or other prominent features.
- Continue existing rhythms, such as window spacing, that are seen on adjacent sides.
- Maintain similar window size and proportions as existing or surrounding buildings.
- Not feature walls with no or limited fenestration.
- Use building materials found throughout the District. For Bloomfield, these would be stone or brick with metal and wood details.
- Have entries that are consistent with the character of the District.
- Always follow the guidelines laid out in the Secretary of the Interior’s Standards for Reconstruction.





Photo, above: Not all buildings are considered historic. These buildings can still be visually appealing in an appropriate way that does not detract from the rest of the historic district.

FOR MORE INFORMATION, SEE PRESERVATION BRIEFS:

#14 - NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS: PRESERVATION CONCERNS

Photo, right: Buildings around a downtown square should be built to the property line and should not have a setback.



Photo, right: Design guidelines can help prevent new construction from being a detriment to the historic district. Though they may lack the intricate details that make historic buildings unique, new construction can still meet aesthetic goals that allow them to be assets to the historic district rather than detractors.

This one-story building with hip roof is not appropriate for an historic square district.



Photo, right: Materials are also important to infills and additions. This large-scale corrugated metal is not appropriate for an historic district building. Overhead doors should also be avoided in these areas that should be pedestrian friendly.





Site & Other Landscape Features

While the site of a commercial building in the Bloomfield Square Historic District is relatively minimal, it is no less important to consider the features and maintain them appropriately. Ignoring this seemingly “invisible” feature would have a detrimental effect on the overall feeling of the District.

Thoughts to consider:

- Modern conveniences and necessities such as additional parking can challenge and clutter the traditional downtown streetscape site appearance. Ways to mitigate their impacts include:
 - » Install building services such as elevators, exit stairs, etc. in areas and spaces that require the least alteration to the plan, materials and appearance of the building.
 - » Avoid placing electrical and gas meters along the primary façade of the building. If it is necessary to place meters along side walls consider placing them in screened vaults.
 - » The following items should not be visible from the public right-of-way and should be screened from any side streets: mechanical equipment, garbage and recycling containers, utilities and meters, outside storage associated with a business, window and wall air conditioning units.
 - » Service areas, including loading docks, should be located away from streets and pedestrian areas. These should be screened to reduce visual impact.
- New commercial buildings should be located at the front property line. This is at the edge of the sidewalk and supports the traditional “wall” of buildings along the street line. Recessed entries should be maintained or used as appropriate.
- Improved public outdoor spaces can be encouraged through the creating of eating and seating areas, plazas and interior courtyard spaces. However, the placement must be done carefully as to not detract from the appearance of the commercial district. It should be encouraged that vacant lots between existing buildings be infilled with new buildings rather than used for parking or “pocket parks.” The utilization of too many parking lots or pocket parks does not create a dynamic downtown atmosphere that a commercial building would provide.

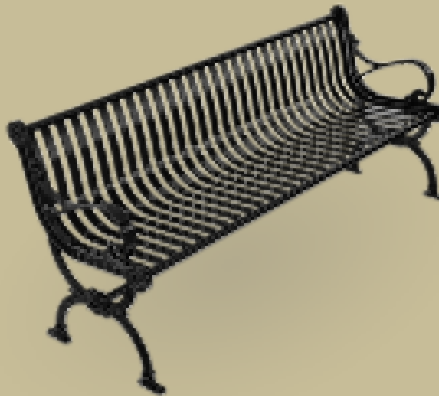


Photo, above: A sustainable rainwater runoff system was carefully designed into this historic district’s new street in a way that did not detract from the historic qualities of the district.



Parking Considerations

- Off-street parking should be located behind or to the side of structures.
- Off-street parking should be screened from the adjacent right-of-way.
- When possible, shared parking (parking spaces available to more than one tenant) should be encouraged.
- Off-street parking should include some landscaping and environmentally sustainable water run-off control methods to prevent excess load to the storm water system.
- Off-street parking should not be located in front of buildings or at corner nodes within the district.



Landscape Feature Considerations

- Landscape features such as benches and planters should consider the aesthetic qualities of the historic district. These items should complement the historic details of the buildings and not detract from them. Simple lines with a nod to traditional details are generally a good choice. See photos, left.





Lighting & Signage

Lighting and signage can have a significant impact on individual buildings or the overall district. Confirm signage and lighting requirements and restrictions with the Bloomfield ordinances. Consider the following when working on these exterior features:

Appropriate signage considerations:

- Locate at the storefront lintel or transom area.
- If signage cannot be applied at the lintel area, it should be installed on a flat, unadorned part of the façade.
- Consider painting signage (appropriate in size and style) directly onto the glass of the storefront.
- Consider applying lettering on awnings.
- Should be in scale with the building – proportional to the building's horizontal and vertical elements.
- Projecting signs must meet the height and projection regulations of any local governing bodies.
- New murals and other artwork of a non-commercial nature should be sympathetic to the district's character.

Inappropriate signage:

- Signage that obscures architectural details.
- Vinyl banners.
- New roof signage.
- Lettering exceeding 18".
- Back-lit signs.
- Hardware of hanging signs should not damage wall surfaces and should be mounted into the mortar, not the brick.
- Movable or portable signs other than sandwich boards.
- Neon signs, unless it is existing sign that is historically significant.
- Internally illuminated signage.
- Signs with mirrors or other highly reflective surfaces.
- Flashing signs.



Lighting and signage can have a significant impact on individual buildings or the overall district. Consider the following when working on these exterior features:

Appropriate lighting considerations:

- Use detailing and materials that are compatible with character and style of the building.
- Implement free standing, period street lighting that aligns with an overall style identified for the district.
- Incorporate concealed light fixtures or fixtures appropriate to the building's period.
- Incandescent or vapor lighting.
- Fixtures should be low profile and have minimal projections from the building face.
- Hardware should be anchored into mortar (not into masonry).
- Lighting should reflect down to minimize ambient light to upper-story uses and preserve dark skies unless historical research determine otherwise.
- If accent or façade lighting is desired, a comprehensive lighting design for the building should be done by a professional lighting designer.
- Wiring and power lines should be concealed and not be visible.

Inappropriate lighting considerations:

- Lighting fixtures that are of inappropriate styles (such as colonial reproductions).
- Fluorescent lighting.
- Lighting that conceals architectural features.
- Flood lighting of the building façade.



(Photos, left) Have a building that others find interesting? Consider a placard style sign to share your building's history with the public. This is especially helpful if you wish to not have unwanted guests dropping in, hoping for more information or a tour.





Maintenance

A well maintained building adds beauty to the historic district and is sure to be appreciated by all who pass by. A well thought out rehabilitation project and ongoing maintenance plan will be a benefit to its owners and the entire community for years to come.

Proper, regular maintenance is a building owner's best defense against a deteriorating historic building. Routine maintenance is less expensive than repairs that would be necessary in the future due to neglect. Improper methods of maintenance can also be harmful to a building and its materials. Research proposed methods carefully to avoid costly and damaging mistakes.

General Recommendations:

- Create a list of maintenance items for your building, and how often they should be performed. Keep a record of maintenance and repairs.
- Routinely clean and maintain your building to extend its life.
- Repairs should be as inconspicuous and compatible as possible.
- Ensure proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features. Repair damaged or ineffective gutters as quickly as possible to prevent future water damage.

Masonry

- Cleaning masonry should only be done to halt deterioration or remove heavy soiling.
- Building owners should refrain from painting masonry that was originally unpainted. Paint can prevent the masonry from “breathing.” Breathing allows unwanted moisture to escape. If this moisture cannot escape, the trapped moisture will attempt to leave the building in another way, often causing damage to building material. “Waterproof” sealers should be used with precaution - careful research should be done to determine if this is an appropriate solution for your building. Improper maintenance techniques, such as sandblasting is extremely harmful to the masonry. Sandblasting, often used to “clean” the building, strips away the baked, outer shell of the masonry. Without this protective layer, masonry is much more susceptible to the deteriorating effects of rain and other extreme weather. Sandblasting should be avoided at all costs.
- Repoint masonry joints that are missing or deteriorating as soon as possible. Use the proper mortar type to avoid extensive damage to the masonry.
- See the following pages for additional information on how to properly maintain your masonry building.

Did you know?

The terms “**tuck pointing**” and “**repointing**” are often incorrectly, interchangeably used.

“**Tuck pointing**” is the process of applying a raised, decorative treatment of mortar on top of flush mortar joints. “**Repointing**” is the method of removing deteriorated mortar so that new mortar can be applied. This is the more commonly performed work on historic buildings and is the term that should be used.

Salts

- Care should be taken when using harmful salts near buildings. Salts can erode finishes, leaving building materials venerable to rapid deterioration.

Cleaning

- In all cases of cleaning your building, the “gentlest means possible” should be the first step. Soap and water and a natural bristle brush should be tested prior to any attempts with harsh chemicals. Always test a small portion of the building to ensure that no harmful effects occur.

Painting

- Remove damaged or deteriorated paint to the next sound layer through the gentlest means possible, which is usually hand scraping.
- Research proper paint products and methods, including appropriate color options.
- Routine painting should occur to keep materials protected from the elements. Improper paint jobs or missing paint will accelerate deterioration of materials, particularly the rotting of wood or the deterioration of cast iron facades.

Sealant

- Sealant is not a permanent product and has a limited life expectancy; regularly check for deteriorated sealant and replace as necessary.

FOR MORE INFORMATION, SEE PRESERVATION BRIEFS:

#1 - CLEANING AND WATER-REPELLENT TREATMENTS FOR HISTORIC MASONRY BUILDINGS

#6 - DANGERS OF ABRASIVE CLEANING TO HISTORIC BUILDINGS

#10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

#38 - REMOVING GRAFFITI FROM HISTORIC MASONRY

#39 - HOLDING THE LINE: CONTROLLING UNWANTED MOISTURE IN HISTORIC BUILDINGS

#47 - MAINTAINING THE EXTERIOR OF SMALL AND MEDIUM SIZE HISTORIC BUILDINGS





Masonry & Mortar

Nearly all historic buildings, especially downtown commercial buildings, have some form of masonry: brick, stone, terra cotta or concrete block. Masonry is typically a very durable, long-lasting material, ideal for buildings. It must, however, be properly maintained. Using inappropriate treatments – from installation to maintenance – can be detrimental to the material itself as well as the building as a whole. Review the section on maintenance in these Guidelines for more information.

Masonry

Brick masonry is one of the most popular building materials around the Bloomfield Square Historic District. This is quite common for downtown buildings constructed during this time period. The evolution of brick production has had an impact on the condition of these buildings that are well over a century old. Prior to the 1870s, brick clays were pressed into molds and fired. Because the quality of the end product was based on the quality of the clay and the firing process, the results were varied. By the 1870s an extrusion process had been improved to offer higher quality brick with a more uniform appearance.

Stone was also a popular building material in the 19th and 20th centuries. Though Bloomfield does not feature a significant amount of stone in its building stock, the material can be found and care should be taken at any time work is being performed.

Mortar

Paying attention to the composition of the mortar is critical to retain not only the visual appearance of the building, but also its structural integrity. Repointing is often required in order to extend the life of the masonry. This process involves the removal of deteriorated mortar and replacing it with mortar that is appropriate for the specific masonry used.

My masonry building needs work! What should I do?

- Read this set of guidelines thoroughly.
- Examine your building and determine if the work is general maintenance or if you need the help of an experienced mason.
- Consult with and hire a mason with experience in historic masonry. Ask for references.
- If mortar joints are missing, and repointing (or rebuilding) needs to be done, have a mortar analysis completed to ensure the proper mortar is used. Appropriate mortar is critical to the lifespan of your building.
- If 50% or more of the mortar is missing, repointing the entire facade is recommended. Repointing is the removal of old, deteriorated mortar and applying new mortar.
- If replacement brick is needed, ask your mason to look for salvaged brick that matches or complements the existing brick on your building.
- It is not uncommon to find multiple mortars of varying color within your walls. Mortar can also change color over time. Determine the best color for new work but don't expect an exact match.
- Leave brick unpainted. Painted brick can be repainted.
- If cracks are visible within the wall, determine if they are cracks caused by settling and have been there for a long period of time or if they are new, have changed recently or are causing other problems within the wall. If this is the case, consult a structural engineer.





Mortar is an important part of a masonry building. It is the sacrificial component to the wall. The mortar is designed to fail prior to the masonry, as it is more easily repaired or replaced. Without proper installation and care, mortar can deteriorate, leading to masonry problems which in turn can cause issues on the interior. An expertly done repointing job will save money for building owners in the future. Sandblasting is NOT an appropriate method of cleaning masonry and will remove the protective layer of the masonry units - causing them to erode.

The correct ratio of ingredients is also key to a properly done mortar application. Not only can the wrong recipe create an unappealing look, it can also be damaging to the masonry. Prior to 1880, most mortars were quite soft as they were composed of lime, sand and other additives. Portland cement was then introduced to the mix, creating a more rigid mortar that absorbed less water.



FOR MORE INFORMATION, SEE
PRESERVATION BRIEFS:

- #1 - CLEANING AND WATER-REPELLENT TREATMENTS FOR HISTORIC MASONRY BUILDINGS
- #2 - REPOINTING MORTAR JOINTS IN HISTORIC MASONRY BUILDINGS
- #6 - DANGERS OF ABRASIVE CLEANING TO HISTORIC BUILDINGS
- #38 - REMOVING GRAFFITI FROM HISTORIC MASONRY

The best way to ensure that the proper mortar is used for your building is to have a mortar analysis performed. This testing is relatively inexpensive and will prove to be valuable information for the longevity of your building.

Surface Coatings

Surface coatings on masonry walls should be used with caution. Carefully research the product to ensure that its claims are truthful. Masonry walls need to “breathe” - moisture will undoubtedly get in to a building and thus, moisture needs a way to get out without damaging the rest of the building. Surface coatings should not form vapor barriers. Any use of vapor-impermeable coatings will create problems in the future. Painting brick that has not been painted, applying cementitious coatings or silicones is not recommended. Any paints, stains or oils that are used should be vapor-permeable. Some water-based paints that allow water to pass have been developed but constant maintenance is often required.

PHOTO, LEFT: SANDBLASTING A MASONRY WALL SHOULD BE AVOIDED AT ALL COSTS. PHOTO, BELOW: THE USE OF INCORRECT MORTAR HAS CAUSED SIGNIFICANT DAMAGE TO THIS MASONRY WALL.





Materials

Historic buildings use many construction materials that are no longer commonly used. Even materials such as masonry and stone, which are still popular today can pose a challenge to those working on historic rehabilitation projects due to changing techniques and applications. Building owners should take care to research proper techniques when it comes to maintenance and repair of their building's materials. Hiring craftsmen and contractors that are capable and knowledgeable of historic building materials is key to a successful project.

It is important to note that repair should always be the first choice when working on an historic material. Only when the material is beyond repair should replacement materials be considered.

Many of the National Park Service's Preservation Briefs have been noted throughout these guidelines. Following are a few additional Briefs that focus on common historic building materials that could be found in the Bloomfield Square Historic District.

#4 - Roofing for Historic Buildings

#7 - The Preservation of Historic Glazed Architectural Terra-Cotta

#8 - Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

#15 - Preservation of Historic Concrete

#19 - The Repair and Replacement of Historic Wooden Shingle Roofs

#22 - The Preservation and Repair of Historic Stucco

#27 - The Maintenance and Repair of Architectural Cast Iron

#29 - The Repair, Replacement, and Maintenance of Historic Slate Roofs

#30 - The Preservation and Repair of Historic Clay Tile Roofs

#33 - The Preservation and Repair of Historic Stained and Leaded Glass

#42 - The Maintenance, Repair and Replacement of Historic Cast Stone

Briefs can be found at www.nps.gov/tps



Historic or traditional building materials should always be used in lieu of new, substitute materials when possible. The compatibility of modern materials with historic materials that have been exposed to the elements for decades is something that may be unable to be determined. The long term performance of new materials is often uncertain. Care should be taken to match physical properties in an effort not only to provide an aesthetically pleasing end result, but also one that will last for many years to come. There are, of course, special circumstances where it is not possible to use historic materials. For example:

- The unavailability of historic materials
- The unavailability of skilled craftsmen
- Inherent flaws in the original materials
- Code-required changes

Preservation Brief #16 - The Use of Substitute Materials on Historic Building Exteriors highlights many commonly used substitute materials. This Brief also covers application, advantages, disadvantages and a checklist of items to consider when using the material. Materials highlighted in this Brief are:

- Cast Aluminum
- Cast Stone (dry tamped)
- Glass Fiber Reinforced Concretes (GFRC)
- Precast Concrete
- Fiber Reinforced Polymers (FRP, Fiberglass)
- Epoxies (Epoxy Concretes, Polymer Concretes)

It is critical to do careful research when using new materials. A poor choice or application could become a costly mistake. New materials should only be used as a last resort. Consider the following when determining replacement materials:

- Environmental Conditions: Will the proposed material withstand the environmental conditions of the site?
- Labor: Are there skilled craftsman available to work with and install the material?
- Scale: The amount of repair and replacement can affect the cost of the material. A small patch job may be feasible for a single craftsman. Reproducing one damaged unit of decorative terra cotta may not financially feasible. Other solutions may need to be considered.
- Quality: In some cases, the original material was not of high quality. A better solution may be available but should be considered carefully so as to not detract from the overall appearance of the building.
- Compatibility of Materials: Consider whether the proposed material will react to the environment in the same way as the original material; are they chemically compatible; do they reflect light in the same way?
- Cost: Upfront costs are nearly always a concern; consider the life cycle cost as well.



FINANCIAL CONSIDERATIONS

Several programs are available for tax credits, loans, and tax exemptions for historic buildings in Iowa. The rehabilitation work must conform to the Secretary of the Interior's Standards and is usually subject to review by the State Historic Preservation Office (SHPO).

- The State Historic Preservation and Cultural & 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 costs. For commercial properties, including multi-family housing and mixed-use projects, the cost of the rehabilitation work must be at least 50% of the assessed value of the building, excluding the land. This is a very popular program and demand for credits may exceed the yearly amount available state-wide, meaning you may have to wait in line for it, especially when it comes to large projects.

- A Federal income tax credit of 20% is available if the property is income-producing and qualifies for the Federal Rehabilitation Investment Tax. Amendments were made in 2017 which may affect the taxpayer's ability to use this tax credit.

- Community Development Block Grant (CDBG). This is funded by the U.S. Department of Housing and Urban Development, administered by the Iowa Economic Development Authority. This is a competitive grant typically applied for by a city, sometimes partnering with a non-profit, for the purpose of streetscape façade rehabilitation and infrastructure improvements.

- 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. There is a minimum amount of rehabilitation

investment needed to be eligible for this program. The program provides a combination of four years 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.

- Historical Resource Development Program (HRDP) grants. These are funded by the Resource Enhancement and Protection Act (REAP). The purpose of the REAP/HRDP Grants Program is to provide funds to preserve, conserve, interpret, enhance, and educate the public about the historical resources of Iowa. These grants are awarded for Documentary Collections, Historic Preservation, Museums and Country Schools. Project types include: acquisition and development of historical resources, preservation and conservation of historical resources, interpretation of historical resources, and the professional training and educational programs on the acquisition, development, preservation, conservation, and interpretation of historical resources. Non-profits, governmental units, individuals and private corporations and businesses are eligible for the grants. The historical resource benefiting from the grant must be made accessible (or open) to the public at least part time on a regular basis. Building rehabilitation projects must include the services of a preservation architect. Examples of projects include: acquire, develop or preserve real property listed on the National Register of Historic Places, purchase equipment to rehabilitate a property listed on the National Register of Historic Places, nominate properties to the National Register of Historic Places, interpret historic properties and sites, and educate the public; train staff; or hire consultants who are experts on historic preservation. There are also Emergency Grants available under this program. These grants require matching funds from the owner or other sources; the ratio depends on the type of applicant.

Consult a professional (accountant, tax attorney, legal counsel or the Internal Revenue Service) to discuss how these financial incentives may work for you. Changes occur regularly to these programs; be sure to research all of the requirements even if you have been familiar with these programs in the past.



Glossary of Terms

A



Abacus – The slab that forms the top of a column capital.

Acanthus – Mediterranean plant whose leaves are often found on Corinthian and Composite capitals. (Photo, left.)

Ancones – A bracket that supports the cornice.

Architrave – (1) The lowest component of the three main parts of an entablature, immediately above the column capital. (2) A moulded frame around a door or window.

Areaway - A sunken area leading to a cellar or a basement entrance, or in front of basement or cellar windows.

Ashlar – Rectangular blocks of stone with a smooth face and fine joints.

B

Balconet – A railing or balustrade in front of a window, simulating a balcony.

Bay Window – A windowed bay that protrudes from the ground for one or more stories. (Note difference between oriel window.)

Baluster – Closely spaced supports for a railing.

Batten – A small strip of wood or board that covers the joints between boards.

Beltcourse – A horizontal band that often projects beyond the face of the building.

Brackets – A projection that provides visual or structural support for cornices, balconies or other decorative feature.

Broken Pediment – A pediment with an opening at the apex, base or both. (Photo, right.)



Bulkhead - A box-like structure above a roof or floor.

C

Camber window - A window with an arched top.

Cantilever – A rigid structural member that projects from a vertical support.

Capital – The upper portion of a column or pilaster that is distinctively treated.

Carrara Glass - A pigmented, structural glass popular in the 1920s - 1940s.

Chamfer – The edge of a material that is beveled (angled), usually at a 45 degree angle.

Cladding – External covering over a structure.

Clapboard – Thin, narrow boards used for exterior cladding.

Colonette – A small or thin column.

Coping – A finishing or protective course or cap to an exterior masonry wall or other wall.

Corbel – A bracket, especially brick or stone. (Photo, right.)



Cornice – A horizontally projecting feature that surmounts a wall that is prominent, continuous and horizontal. The uppermost portion of an entablature.

Cornice Return – Detail that occurs where a horizontal cornice of a roof connects to the rake of a gable.

Course – A continuous layer of masonry, tile, shingles or other building material.

Cresting - Ornamental finish of a wall or ridge of a building.

D

Dentils – Small rectangular block used in series to form a molding. (photo, right)

Divided Light - A pane of glass which is separated by a muntin.

E

Entablature – Found in classical architecture; the top of an order – made up of a cornice, frieze and architrave.

F

Façade – The exterior face of a building.

Fanlight – A type of transom window: a window above a door or window, typically semicircular or semielliptical with muntins that radiate in a fan-like pattern.

Fenestration - The design and placement of windows and other exterior openings in a building.

Foils – A leaf-shaped curve formed between cusps inside a circle or arch.

Flat Arch – A structural member that spans an opening with supporting voussoirs, having straight or almost straight intrados and extrados (curves).

Fleuron – The flower at the center of each side of a Corinthian abacus.

Fluting – Decorative, parallel grooves on a column.

Frieze – The middle section of an entablature.

G

Galvanized - To be coated with a protective layer of zinc.



Gambrel Roof – A roof in which two slopes create a ridge, the lower slope having a steeper pitch.

GFRC – Glass Fiber Reinforced Concrete; often used as a substitute material for sculpted elements.

H

Hood mold – A molding which projects from a wall above a door, window or archway. Used to shed water. (Photo, left.)

J

Jack Arch - A structural element in masonry construction that provides support at openings in masonry. Also known as a “flat arch” or “straight arch.”

K

Knee brace – Diagonal support connecting two members that are joined at right angles.

L

Label molding – A hood mold with squared corners. (Photo, right.)

Lintel – A horizontal member supporting the weight above an opening such as a door or window.

Light – In a window, the openings between muntins and mullions; commonly called panes.

Lunette – An area enframed by an arch or vault.



M

Mansard Roof – A two-sloped roof in which the lower slope is nearly vertical.

Mesker Facade - Ornamental sheet-metal storefront manufactured by the Mesker companies in the late 1800s and early 1900s.

Mezzanine - A low-ceilinged story between two stories; often above the ground floor and projecting as a balcony.

Modillion brackets – Ornamental brackets supporting a cornice that are often in the form of a scroll, featuring acanthus leaves.

Moulding – A contoured strip located just below the juncture of a wall and ceiling. Can also refer to trim in both horizontal and vertical applications.

Mullion – The vertical piece that creates a division between units of a door or window.

Muntin – The pieces of frame within a window sash that hold the glass in place.

N

Niche – A recess in the wall, often ornamental, usually semicircular in plan and arched.

O

Oriel Window – A projecting window that juts out from the wall but does not reach the ground. (Note difference between bay window.) (Photo, right.)



P

Parapet – A low wall around a roof or platform.

Pediment – A low gable, often triangular with a horizontal cornice and raking cornices above a colonnade, an end wall, or major division of a façade.

Pilaster – A shallow feature that projects from the wall featuring a capital and base; usually imitating the form of a column.

Plinth – A square base beneath the base of a column or pier.

Q

Quatrefoil trim pattern – Pattern with four-lobed circles or arches formed by cusping.

Quoins – Dressed stones at the corners of buildings.

R

Rail - In carpentry, the horizontal member of a door or sash.

Repointing - The process of renewing the outer mortar within mortar joints, in masonry construction.

Rusticated – Masonry featuring large blocks, deep joints and roughened surfaces.

S

Sash – A fixed or operable frame in which pieces of glass are set.

Scale - How the sizes of different architectural elements relate to one another, based on a referenced standard.

Segmental Arch – An arch that is less than half of a circle.

Side Light – A fixed sash adjacent to a door or window opening.

Sill - The lowest member beneath an opening, such as a window or door.

Spandrel – The area between adjoining arches and the ceiling or moulding above.

Stile - In carpentry, the vertical members of a door or sash.

Storefront sill - The sill of the storefront window.

String course – A projecting course or molding that runs horizontally along a face of a building. Also called a belt course.



T

Terra Cotta – A hard, fired clay used for architectural ornamentation. (Photo, left.)

Transom Light (or Transom Window)– A window above a door or window; sometimes operable. Transom lights can be rectangular or arched.

Tuckpointing - A technique of finishing mortar joints with a decorative, raised mortar ridge instead of the customary, convex finish in ordinary masonry. Often incorrectly used for the work known as repointing.

Tympanum – The recessed portion of a pediment, typically triangular.



Vermiculated quoins – Quoins which are carved to feature markings resembling the tracks of a worm.

Vernacular architecture - Common, domestic architecture of a region; usually far simpler than what technology of the time is capable of maintaining.

Vitrolite Glass - Trade name for a opaque, structural glass. (Photo, right.)

Voussoirs – Wedge shaped pieces that form an arch or vault.



Water table – A projecting string course, molding or ledge which is used to shed rainwater from the building.



