

# DOWNTOWN DESIGN GUIDE

**IOWA**<sup>TM</sup>  
Economic Development





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# **PART ONE**

## INTRODUCTION

# INTRODUCTION

The physical elements of your historic commercial district embody the community's past, serve as a venue for its present and contain the potential for its future vibrancy. Downtowns and traditional commercial districts are home to local businesses, gathering places for family and friends, and opportunities to celebrate the diverse cultures that exist in our communities. For these reasons, it is vital that the built environment be maintained and cared for by local stewards.

As a Main Street America® Coordinating Program, Main Street Iowa follows the Four Points of the Main Street Approach™ for downtown revitalization. The Four Points developed by the National Main Street Center are economic vitality, **design**, organization and promotion. Although this document focuses on design, the impact does not stop there. Successful design positively impacts environmental sustainability, economic resiliency and social well-being. In other words, good design can strengthen the other three points.

This document was prepared by Main Street Iowa staff as a guide for local Main Street programs, city staff, downtown development groups, property owners and volunteers as they embark on the revitalization and continued maintenance of the physical assets of their downtowns.



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# GUIDING PRINCIPLES FOR DESIGN

Main Street Iowa observes and recommends the following principles for design:

1. **Retain and preserve** the historic character of the district and individual properties.
2. **Prioritize rehabilitation** of existing buildings and repair of deteriorated materials and features over new construction or replacement.
3. **Focus on maintenance** to prevent the need for future large-scale rehabilitation or demolition of properties.
4. **Maintain authenticity.** Do not add features to a building that portray a false sense of history, such as ornamentation that never existed. Base any restoration efforts on documentation or physical evidence.
5. **Design for longevity.** Quality materials and quality design contribute to resilience.
6. **Celebrate diversity.** Main Street should be a place where everyone is included and feels welcome. Celebrating diversity can include racial, ethnic, cultural, religious, generational, gender identity, sexual orientation and socioeconomic differences, among others. It contributes to a rich and inviting experience for all visitors and helps set your community apart.
7. **Provide for a living, breathing community.** Retain physical changes over time if they have positively contributed to the building. This means keeping changes that have gained their own historic significance or are necessary to keep the building occupied and thriving.
8. **Consider your neighbor.** Embark on improvements with adjacent properties in mind. New construction should be compatible with the surrounding existing buildings.
9. **Follow sustainable practices.** Sustainability is not only good for the environment but can provide cost savings over time.
10. **Ensure accessibility for all.** Make sure that all people can access and enjoy the downtown, regardless of physical ability.



*Image: Brad Grefe.*

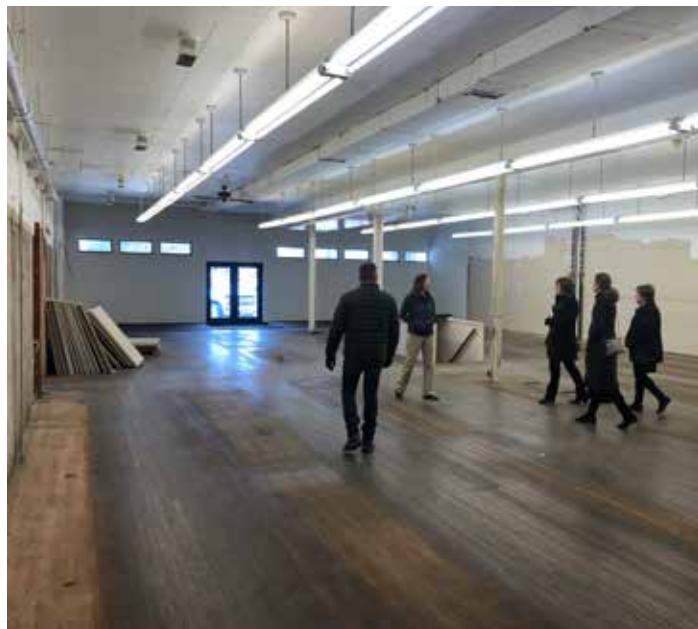
## HOW TO USE THE GUIDE

The purpose of this guide is to act as a starting point for improving the physical assets in your Main Street district. It is intended to be an active resource for your community. We encourage you to share the digital file widely, keep your own copy handy, make notes in the margins and continue to reference it throughout the evolution of your Main Street district. Don't let it collect dust! It should be referenced during strategic planning and can be adopted in addition to or in lieu of individual community guidelines.\*

We recommend reading Parts One and Two first, as they contain general guidance that can act as a foundation for design projects and are intrinsic to the guidance provided in other sections.

The subsequent sections are more specific and should be referenced according to project type. Part Three, Public Space, deals with the design of public improvements for the entire downtown district. Part Four, Existing Buildings, is the most detailed and important section. This section illuminates how to recognize the historic character of individual buildings and provides guidance on appropriate design and treatment. Part Five delivers guidance on managing change and designing compatible infill construction. Finally, the appendices share some additional tools and resources related to design and construction.

While reading this guide, keep an eye out for language related to things “to do” and things to “avoid.” Also keep in mind that small moves are better than no action at all. Incremental improvements can make a big difference over time, and larger projects can often be more manageable when broken into phases. Successful design will recognize the **past**, meet the needs of businesses **today** and preserve the physical environment for the **future**.



*\*This document is a guide and is not regulatory in nature. Local guidelines, or local or state codes and regulations, should take precedent over any recommendations made in the Downtown Design Guide.*

**PART TWO**  
FUNDAMENTALS  
FOR YOUR UNIQUE  
DISTRICT



# FUNDAMENTALS FOR YOUR UNIQUE DISTRICT

## CELEBRATING DIVERSITY

Each downtown in Iowa has its own unique characteristics. You should celebrate your community's individual history, its physical environment and — most importantly — the diverse people who make it what it is. As you read and apply the concepts in this guide, remember that each person defines style, beauty and taste according to their cultural upbringing and experiences.

Embrace and model the idea that your district is for everyone. Allow varying voices to be heard and represented. One of the ways this can be accomplished is by making sure that your board and design committee have representatives of various ages, gender identities, races, cultures, etc. Use census data as a tool to make sure that the voices at the table are truly representative of your community.

If your district has existing design guidelines, ordinances, facade grant programs or similar design programs in place, reread them with an eye towards inclusivity. Sometimes design frameworks can unintentionally act as a barrier to minority-owned businesses locating within a district. Also consider translating program documents such as facade grant information into multiple languages to help alleviate language barriers and make opportunities available for everyone.



*Festival in Valley Junction, West Des Moines.  
Image: Isenberger.*



*Streetscape element in the Main Street Iowa community of  
The District: Czech Village & New Bohemia, Cedar Rapids.*



*Celebration in 6th Avenue Corridor, Des Moines.*



*Mural depicting local heritage in downtown Waterloo.*

Here are some other things to keep in mind:

- Design for multiple users. Good accessible spaces benefit everyone.
  - Ramps or accessible paths are beneficial to both individuals with limited mobility and parents with strollers.
  - Benches spaced throughout your downtown are great for older people who may need to sit and rest periodically but can also be places for people to take their lunch breaks.
  - Sculptural signs or logos with graphics are best for children, for people who have impaired vision and for anyone who does not read English.
- Keep reversibility in mind. A store can be designed to successfully express its business's cultural identity while also preserving the original historic features of the building.
  - Signage, awnings, window displays and trim provide ample opportunity for cultural expression, but can also be reversed in the future if the business changes.
- Avoid creating a predetermined color palette for your community. This can stifle the cultural expressiveness of your community, and excluding some colors may even hurt a business's ability to attract its target market.

By approaching design with the acknowledgment that we preserve for the benefit of the people who live today, we can create an active and vibrant community in which everyone feels welcome.

## RESEARCHING COMMUNITY HISTORY

The first step towards celebrating your unique characteristics is gaining a better understanding of what you have. Researching the history of your community is a good way to start. This is a great activity for your design committee. It could also be completed by a smaller group of volunteers or even as part of a local school or university class. A more intensive study can also be done by a professional historian. Gather information on the history of your district as it relates to your city, your region and the state by looking at things such as:

- Local historic district and National Register of Historic Places nominations, if applicable
- Local and state historical society and library documents
- Historic photographs
- Newspapers
- Old city directories

During your research, read secondary sources with the understanding of the voice and viewpoint of the author. Recognize that some histories may not be represented through all sources because of individual biases of the author. Keep an eye out for diverse cultures of downtowns – past, present and future – recognizing significant changes over time and honoring cultural transformation.



*Historic photo, left, compared to a current photo of the street. Historic image: Newton Historic Preservation Commission archives.*

## IDENTIFYING PHYSICAL ASSETS

Once you have a good idea of the overall history of your community, research individual buildings and properties. Good sources to explore include:

- Existing historic property inventories and surveys ([shporecords.opportunityiowa.gov](http://shporecords.opportunityiowa.gov))
- Sanborn Fire Insurance Maps
- Property records and deeds, abstracts of title (may be found at county courthouse)
- County assessor's records (can be accessed online for most counties)
- Building permits
- Plans or drawings from original and later construction projects

Look at the current condition of the buildings and public spaces in your district to help you understand their individual character, recognize commonalities in design and materials, and identify particularly significant buildings and places. If your district or individual buildings are already listed as local landmarks, as local historic districts or in the National Register of Historic Places, refer to the narratives included in the nomination(s) and the stated period of significance. Doing this can help you understand the historic context of your district and identify significant buildings and places. Depending on when the nomination was written, it may also include a list of “contributing” and “noncontributing” buildings. Any buildings noted as “contributing” to the district have already been determined as significant.

Be aware of what styles of architecture are present in your downtown. Having a general idea of architectural style will go a long way in helping you to understand the value of your buildings. It is important to recognize that each commercial district generally has a mixture of styles: some elaborate and high-style, some simpler and more utilitarian, and some with modern alterations or additions that may be significant. Some buildings do not easily fit into an architectural classification and might simply be referred to as “vernacular” in style – often a simpler building that reflects local traditions, materials and construction. Each building style present can contribute to the physical character of your downtown and is important to understanding your district's history and significance.

Also remember to identify places that are not currently categorized as “historic,” but which are more recently significant to your community. For example, a building can have recent cultural significance or special economic significance. It may have allowed an important business to remain downtown or created a place for community members to gather. It may be exceptionally beautiful and contribute to the aesthetic appeal of your district. It may be related to or tell the story of an event that had a huge impact on your community. Identifying your physical assets will help your design committee or board focus their efforts on supporting the places that make your community special.

If a building you are researching doesn't already have an Iowa Site Inventory form on file at the State Historic Preservation Office, consider contributing. See instructions and get a current form at [opportunityiowa.gov/historic-property](http://opportunityiowa.gov/historic-property).



*Architectural styles ranging from the late 1800s through the mid-20th century can all be historic assets in your downtown.*



## DETERMINING HISTORIC SIGNIFICANCE

Since every building is unique, the level of significance and how it relates to the rest of your downtown can make a difference in what physical improvements are appropriate. Here are some things to consider when determining historic significance:

- **When it was built.** Did your district gain its significance at a certain period of time? Does it have a defined period of significance? Was the building built during or after this time? Many times, specific architectural styles were built over a decade or two throughout a district. Generally, buildings more than 50 years old are considered historic.
- **Its physical integrity.** How much has the building been altered over the years? What is its overall condition? How much of its original materials are intact? How many original features exist? Is its original form easily recognizable?
- **Its social history.** Does it have significance to the community not related to its design?

Once you understand a building's historical significance, determine its specific **character-defining features**. According to the National Park Service and the U.S. Department of the Interior, "Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as various aspects of its site and environment."

Keep any character-defining features intact. For more information on determining character-defining features of a building, see [Preservation Brief 17](#) published by the National Park Service.

*"If your district is listed in the National Register of Historic Places, use the Period of Significance from the written nomination. Local register nominations or individual property nominations will also list a period of significance.*

*"Sometimes a district was constructed over a long period of time and is an eclectic mixture of architectural types. In this case, it may be more important to focus on a building's individual construction period and **integrity**.*

*\*\*\*Refer to historic photographs or any previous photographs of the building to help answer these questions.*



*Examples of character-defining features shown include significant building materials, craftsmanship, window placement and styles, historic ghost signs, cornice details and decorative elements.*

## THE SECRETARY OF THE INTERIOR'S STANDARDS

The next step when undergoing any physical improvements is to determine the appropriate treatment to guide the project. The Secretary of the Interior's Standards for the Treatment of Historic Properties is an important set of federal guidelines we recommend implementing for all properties. The guidelines consist of four different approaches – Preservation, Rehabilitation, Restoration and Reconstruction. Select an approach appropriate to your building's condition and use, then follow treatment standards throughout your improvement project.

*Preservation* is defined as the act or process of applying measures necessary to sustain the existing form, integrity and materials of a historic property. This treatment standard focuses on the maintenance and repair of existing historic materials and retention of a property's form. It is used when the property's distinctive materials, features and spaces are essentially intact, and when a continuing or new use does not require additions or extensive alterations.

*Rehabilitation* is defined as the act or process of making a compatible use for a property possible while preserving those portions or features which convey its historical, cultural or architectural values. This can be achieved through repair, alterations and additions. Since this standard acknowledges the need to alter or add to a historic property to meet continuing or changing uses, it is the most common treatment standard used in downtown building rehabilitation projects.

*Restoration* is defined as the act or process of accurately depicting the form, features and character of a property as it appeared at a particular period of time. This can be accomplished by removing features from other periods in its history and reconstructing missing features from the restoration period. For example, restoration might involve removing infill or siding that was applied over a building to reveal and restore its original features.

*Reconstruction* is defined as the act or process of depicting, by means of new construction, the form, features and detailing of a nonsurviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time. Reconstruction of an entire building is generally reserved for buildings of outstanding individual significance and is not commonly recommended within a historic downtown area. However, this may be an appropriate approach for a building that has been damaged severely by a fire or a natural disaster.



*Rehabilitation of a historic building in downtown Washington included removal of an inappropriate, nonhistoric slipcover.*



## Standards for Rehabilitation

The Standards will be applied taking into consideration the economic and technical feasibility of each project.

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

Note: Refer to the National Park Service's website for the full standards for [Preservation](#), [Restoration](#) and [Reconstruction](#). Please note that the Federal Historic Preservation Tax Incentives program uses the Standards for [Rehabilitation](#) that are codified separately in 36 CFR Part 67 and are regulatory for the review of rehabilitation work for that program.

The [Guidelines for the Treatment of Historic Properties](#) illustrate the practical application of these treatment standards.

# **PART THREE**

## PUBLIC SPACE

# PUBLIC SPACE

Public space is instrumental in making your district feel like the centerpiece for your community – a place where people want to gather, linger and explore. Good public spaces can also foster community pride. They are places where locals want to bring their family and friends from out of town. Whether it is district-wide banners and signage, planters, public art, pocket parks, green space, activated alleys or even parking lots, every piece of the public realm is an opportunity to contribute positively to the overall look and feel of your community.

## WAYFINDING AND SIGNAGE

Wayfinding is crucial to successful historic commercial districts. If people cannot find your district, they cannot find your businesses, amenities or events, and, ultimately, they will not spend their money there. It should be clear how to find the commercial district once you enter a community, and it should be clear once you enter the district – without having to look at a map. This information can be communicated through wayfinding signage and the overall branding of the area. Creating a unified wayfinding system is not just important for visitors, it can also help reinforce community identity and foster community pride.

- Use design consistent with local Main Street or community branding to reflect and reinforce your unique local identity.
- Install gateway signs or elements at the edges of your Main Street district to define entrances.
- Strategically place directional signs at key intersections and connect to regional pathways such as bicycle trails.
- Determine specific landmarks to include in wayfinding signage. These could include parking, public transportation, public restrooms, the visitor center, the library, anchor businesses and more.
- Consider multiple scales in your signage system – some should be visible from the road for drivers, while others should appeal to pedestrians on the sidewalk.
- Include travel distances to landmarks on your signs – driving time or mileage for things that are farther away or walking time or number of blocks away for things that are closer. Posting walking distances can help make use of underutilized parking that people might otherwise perceive as too far away. Encouraging walking also encourages people to spend more time in your Main Street district.
- Utilize icons and symbols to communicate quickly and effectively.
- In general, make letters 1 inch tall for every 40 feet of desired readability.



*Gateway arch in Valley Junction, West Des Moines, lets you know you have arrived.*



*Consistent branding should be incorporated into different types and scales of wayfinding signage.*

## STREETSCAPE

Streetscape components include paving, sidewalk amenities, landscaping, accessibility improvements, lighting and anything else that you can see along public paths. Utilizing these elements should help shape the public space in downtown, provide safety and comfort measures, and balance the needs of all users. For larger-scale improvements, work together with local government partners and engage the public and business community early in the planning process.

- Think about your streets in terms of activity “zones” to accommodate multiple activities in the public realm. For example, zones might include: driving lanes, parking, bicycle lanes, plantings, pedestrian walkways and outdoor dining/shopping space.
- Design intersections and midblock crossings with pedestrian safety in mind. Clearly differentiate pedestrian crossings with ground-level markings or by changing the color, texture or type of ground surface. Bump outs are recommended at the corners of intersections and midblock crossings to reduce the width for safe pedestrian travel. Retain historic street, sidewalk or alley pavers and incorporate them into the new design if feasible.
- Consider accessibility and create accessible routes from parking to sidewalks to buildings.
  - Integrate curb cuts and truncated domes (ground surface differentiation with small bumps) into the edge of sidewalks at all pedestrian street crossings.
  - Watch for abrupt or steep grade changes. Create ramps to main entrances when necessary. In some cases, creating a ramp can be avoided by altering the sidewalk elevation.
  - Ensure that there is adequate space around all street features to accommodate wheelchairs.
  - Coordinate the appearance of the accessible features throughout your Main Street district. For example, using the same handrails for all entrance ramps will greatly improve the appearance of your streets and will avoid making accessibility look like an afterthought.



*Midblock crossings were part of a comprehensive streetscape project in downtown Ottumwa.*

- Incorporate greenery and landscaping to soften the streetscape, provide shade and create a more walkable, inviting environment.
- Consider what amenities people need to spend time in your Main Street district. Benches, trash cans and bicycle racks are minimum elements that should be readily available.
- Develop a plan to maintain the cleanliness of your district. Consider partnering with local organizations to schedule regular cleanup days.



*Permeable pavers and bump outs at intersections provide both safety and sustainability improvements in West Union.*



- Take sustainability into account in streetscape design. Some examples:
  - Use self-watering flowerpots, which require less water and reduce maintenance needs.
  - Install electric vehicle charging stations as an added amenity that encourages users to linger downtown.
  - Choose the type of lighting best suited to what you want to light – for example, pedestrian lighting should be lower to the ground, while overall street lighting or lights for a public square would be higher up. Any new lighting should direct light downwards whenever possible for increased energy efficiency and to reduce light pollution.
  - Use pervious pavers to control stormwater by facilitating its path back into the soil and filtering it in the process.



*Lush planters and artistic benches create a protected seating area in downtown Ames.*



# PLACEMAKING

Placemaking is both a process and a philosophy. It inspires communities to collectively reimagine and reinvent public spaces, bringing people together from all walks of life and all backgrounds. Placemaking capitalizes on existing physical assets, recognizes potential and reimagines everyday spaces into places where people linger, share stories, create meaningful connections and make memories that inspire them to keep coming back.

## Open Space

Coordinate open public spaces – vacant lots, pedestrian alleys, public squares, parks and other open areas – with streetscape elements. Treatment of these spaces can be the difference between a vibrant downtown district and an underutilized environment with little activity. Good outdoor improvements contribute to better shopping experiences for customers, attract new businesses, increase property values downtown and result in enhanced community pride.

- In general:
  - Retain green spaces and encourage connection to natural features and the landscape.
  - Retain original scale and width of alleys – do not infill with a building or structure when there was not one historically.
  - Utilize signage, gateway features and historical markers to communicate a sense of place and identify edges and boundaries.
- Take stock of your existing open spaces and their uses.
  - Who owns them – the city, an organization, an individual?
  - Who maintains them and handles improvement projects?
  - How are they currently used?
  - Is that the highest and best use?
  - Is the designated use appropriate but the space is underutilized because it is lacking the right amenities? For example, is outdoor seating not used because it is in a sunny spot with no shade?



*Plaza improvements in downtown Mason City create a well-defined and multifunctional space.*



*Overhead lighting in Ottumwa's Canteen Alley provides definition, vibrancy and safety during the evening hours.*



*Small-scale improvements come together to activate a community gathering space in Oskaloosa's The Alley.*

- Consider improvements to your open spaces to support their functions.
  - Reverse-engineer both daily activities and special events to design your open spaces. Do you need any particular infrastructure like water or electricity access?
  - Use public space to support local businesses. Add tables and seating options to public spaces that can be used by patrons of local eateries.
  - Address ground surface issues. Proper drainage of areas with impermeable paving is crucial to a functional space. Dirt or grassy areas can also become soggy if not properly graded or planted.
  - Consider placement of trees and other plantings to facilitate comfortable microclimates. Provide a mixture of shade and sunny areas. Create wind blocks and areas for breezes to circulate. Year-round structures such as pergolas or gazebos can also help for shelter, while seasonal fabric umbrellas or shade sails may also be desirable to create color and visual interest.
  - Add appropriate seating to support the function(s) of the space. For example, stadium-style seating is perfect for outdoor concerts and movies, while moveable seating provides ultimate flexibility for groups of various sizes.
  - Consider improving lighting for areas that are used at night and to improve safety for those that are not active at night.
  - Consider adding recreational and family-friendly opportunities such as play equipment, sports goals or water features.
  - Consider creating areas for pop-up activities such as business incubation space or designated food truck parking.



*A collection of public art installations transformed underutilized alleys into a focal point for Uptown Marion.*



*Seasonal pop-up shops activate green space in downtown Waterloo.*



*Programming and special events bring purposeful activity to pedestrian alleyways.*



## Public Art

Public art is a great opportunity to represent diverse cultures in your community, add color and visual interest to the street and set your district apart from others. In general, it is important to consider how public art affects your district's appearance, impacts historic structures and materials, and whether people have a direct interaction with the art or just observe it.

Public art can:

- Be usable or functional elements such as benches, trash receptacles, water features to cool off, etc.
- Be standalone sculptural pieces or integrated into sidewalks, buildings and other infrastructure.
- Be a part of a large collection of related pieces scattered throughout your downtown or pieces with individual subjects.
- Enliven existing eyesores or blank canvases and make them more attractive.
- Act as a focal point in a public space, be placed at a node for existing activities, or even create activity.
- Tell the story of your community's history and/or set the stage for its future.

Remember to:

- Consider the historic fabric of your district.
- Create “reversible” artwork, meaning that it can be uninstalled, if necessary, without damaging the building or public space it is on. This might mean installing a mural on panels instead of directly onto the building, taking care to use anchors that do not damage the underlying building (e.g., drilling into mortar and not masonry).
- Engage all stakeholders in the implementation of public art – from public meetings and planning events to ribbon cuttings.
- Include maintenance for public art in long-term planning efforts and contracts to ensure these elements do not get overlooked.
- Consider creating guidelines or review processes for initiating and managing artwork throughout your district.



*Sculpture installations bring color and visual interest to the sidewalk in downtown Woodbine.*



*Large-scale murals on side and rear facades add color and vibrancy to downtown while highlighting community pride.*



*Mural panels in Centerville's square illustrate ties to the community's history.*

## PARKING

Parking is a common complaint in commercial districts and can be a contentious issue – there is either not enough parking, it is too far away, or it is not convenient for users. While there is no one-size-fits-all approach to parking issues, all districts should be aware of local parking demand, availability and needs.

- Perceived parking issues are often not an issue of the actual number of available spaces, but poor parking management. People simply do not know where available parking spaces are or whether there are requirements like time limits, fees, etc. Proper wayfinding signage on the way to parking areas and identifying signage at individual spots or lots can help alleviate this issue.
- Understanding and accommodating different needs among user groups is key. Consider designated areas for downtown employees so prime spots in front of storefronts are available for visitors and shoppers. Downtown residents will need parking during evening and overnight hours.
- Create designated accessible parking spaces that meet the design specifications of the Americans with Disabilities Act. Make sure the parking spaces connect to accessible paths on the street, sidewalks and business entries.
- On-street parking is generally preferred in traditional commercial districts, as it increases safety for pedestrians by creating a buffer between the sidewalk and traffic. It is also seen as the most convenient way to access storefronts and creates a visual representation of the visitors to the buildings along the street.
- Parallel parking may be necessary if streets are too narrow to accommodate angled parking.
- Angle parking — head-in (or 90-degree) parking — is more efficient and easier to use than parallel parking, but it requires a wider street. Some communities have instituted back-in-only parking which improves safety when entering traffic from a space, but it can be harder for drivers at first.
- Off-street parking can provide supplemental space when street parking is insufficient and when long-term parking is required (like for downtown residents).
  - Lots should be located behind buildings when possible and should be limited to one lot wide when they front the street. Consider 90-degree parking for efficient layouts that maximize available space or 60-degree parking when ease of use is the priority. Incorporate trees and green spaces into parking lots for interest, shading and stormwater management. Screen lots from the pedestrian sidewalk by providing a visual buffer of landscaping.
  - Parking structures can be effective parts of a downtown parking strategy, but they should be carefully designed to contribute to the overall district aesthetic. Make sure circulation paths within a structure are clearly marked and provide adequate lighting and site lines for safety.



*On-street angled parking is easy to use and maximizes space in West Union.*



*Dedicated accessible parking spaces ensure access for all and should be integrated into streetscape design.*

**PART FOUR**  
EXISTING  
BUILDINGS



# EXISTING BUILDINGS

Existing buildings are one of the biggest assets that you have in your Main Street district. They physically house your businesses and residents and provide venues for events and social gatherings. They contribute to the look and feel of your downtown and provide a sense of place unique to your community. Historic buildings must be properly cared for so they continue to exist for generations to come; once they are gone, they cannot be replaced. This section includes guidance on maintenance and appropriate physical improvements for existing downtown buildings.



## MAINTENANCE

Proper building maintenance is critical to downtown building stability and longevity. Building maintenance is important because:

- Deferred maintenance is harder to address and more expensive than small improvements over time. It can also lead to demolition by neglect and cause safety issues.
- Addressing maintenance issues helps prevent future building emergencies which have the potential to close the business(es) temporarily, if not permanently, and impact neighboring buildings and businesses.
- Buildings in disrepair reflect poorly on a downtown, while well-maintained buildings foster pride and contribute to the local economy.

Downtown buildings should be maintained in the following conditions:

- Safe and structurally sound: foundation is intact and walls and floors are plumb.
- Sound roof that does not leak.
- Masonry is maintained with no mortar cracks, no mortar washout or no missing mortar. All mortar repointing or repairs should match historic mortar mix in color, texture and strength.
- Ornamental features are firmly in place – i.e., pieces of cornice are not in danger of falling off.
- Hazardous materials – most commonly asbestos-containing elements such as tile and lead paint – are either in good (nonfriable) condition, encapsulated or remediated/abated.
- Painted surfaces are sound and not flaking, peeling, chalking or sun-damaged.
- Metal pieces are protected by paint and not rusted.
- Wood elements are not rotten.
- Entrance doors are operable, and the means of egress is clear.
- Glass elements are not broken or cracked.
- Windows are puttied and weather-sealed.
- Fabric awnings are not faded, dirty, ripped or sagging.
- No deteriorated materials should be visible, and any that exist should be repaired or replaced in kind.
- Building signage reflects current business.
- Exterior lighting is in good working order and not burnt out.

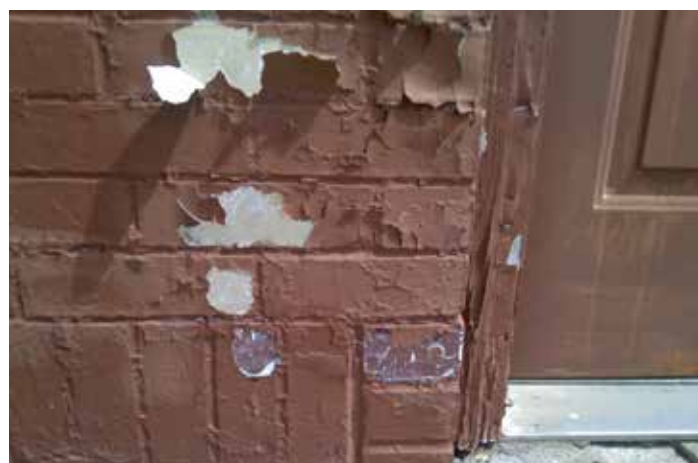
Building maintenance needs can be identified by inspecting buildings on a regular basis. Inspections should also be done after every incidence of severe weather; as soon as it is safe, walk around the perimeter of the building and go up on the roof, if possible, to check for damage.



*Paint failure and deferred maintenance has caused rusting and deterioration of character-defining features.*



*Mortar used for repointing should match original mortar in color, texture and strength to protect historic masonry.*



*Peeling paint on masonry and wood can lead to deterioration of the underlying historic material.*



Mark your calendar to ensure these important items are inspected at regular intervals:

### Both spring and fall:

- Check the basement for water and the attic or uppermost level accessible on the interior for leaks during the first heavy rain of the season.
- Sweep debris from flat or low-sloping roofs and clean out gutters and downspouts.
- Remove plants growing on or close to walls and foundations.
- Check masonry for loose bricks, missing or disintegrating mortar, and cracks in masonry and mortar.
- Make sure that the ground slopes away from the building so water does not pool at the base/foundation.
- Inspect roofing to make sure that it slopes adequately and there are no areas where water can pool.
- Examine flashing at any junction between a horizontal and vertical or sloping surface (i.e., parapet, chimneys, roof).

### Spring:

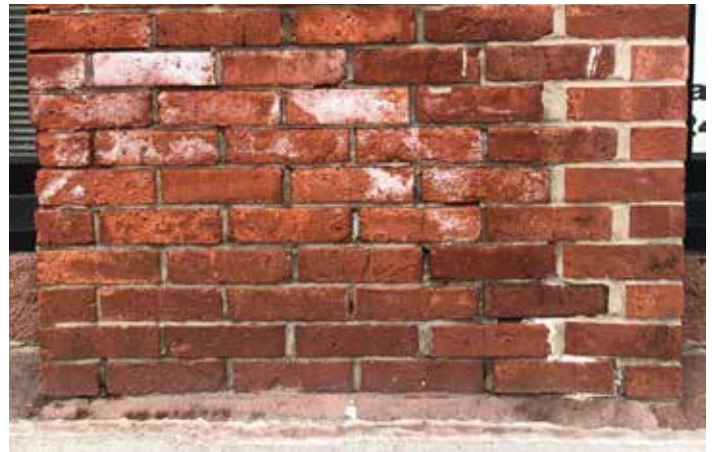
- Inspect for damage that may have occurred during freeze-thaw cycles.
- Inspect the bottom of the building for damage caused by salt.
- Examine windows for broken glass or putty failure/poor seal. Remove any temporary caulk installed for winter and permanently fix the wood gaps with an epoxy or wood consolidant.
- Inspect metal components for rust. Scrape and paint with a rust-inhibiting paint.
- Examine any painted surface for paint failure (cornice, windows, trim, storefront). Repaint if needed.



*Deferred roof maintenance and improper downspouts can cause significant issues due to water infiltration.*

### Fall:

- Inspect weather stripping around windows and doors, and install new if necessary.
- Install interior storm windows for winter if applicable. Caulk any gaps in wood for a temporary watertight seal.



*Poor condition of brick and mortar has led to water infiltration, causing material and structural damage.*



*Deferred window maintenance is unsightly and can also affect the thermal performance of a building.*

# MATERIALS

As a general rule, keep as much original material as possible and always attempt to repair before considering replacement. In-kind material replacement may be necessary for elements that are beyond repair. If in-kind replacement is not possible, is cost-prohibitive, or if maintenance issues make another option more sustainable over time, then a compatible replacement can be considered. Quality materials should always be used to ensure longevity and maintain a good appearance over time.

The following is a nonexhaustive list of materials and their general appropriateness for historic Main Street areas.

## Primary Materials

**Brick and Stone Masonry** – Always use a mason who is versed in historic masonry techniques and uses appropriate mortar mixes. Do not sandblast, as it damages the surface of existing masonry. Maintain paint where applied, but do not paint masonry that has never been painted, as it damages the surface of the brick and can even trap moisture within the wall. Never install brick or stone veneer over historic masonry. The application of these materials over existing materials is a Band-Aid approach which ignores underlying problems with the building and can even damage the building by trapping moisture underneath. Follow all guidance on masonry in Preservation Briefs [1](#) and [2](#).



*Mortar should be the sacrificial element in masonry; mortar that is too hard can cause damage to the bricks themselves.*

**Terra-Cotta** – Terra-cotta is often seen as cladding on the exterior of buildings and as decorative cornices. See [Preservation Brief 7](#) for more information on historic glazed architectural terra-cotta.



*Architectural terra-cotta is often highly decorative and a significant character-defining feature.*

## Secondary Materials

**Cast Stone** – Cast stone can be a historic material and can also be considered in limited quantities as a replacement material when there is difficulty sourcing appropriate in-kind materials. It is not appropriate to apply cast stone or faux stone veneers over historic materials – such as brick masonry – on a building exterior. See [Preservation Brief 42](#) for more information.

**Ceramic or Porcelain Tile** – Generally seen on storefront bulkheads and exterior flooring in the recessed section of storefronts, historic ceramic or porcelain tile is also commonly used for interior flooring. Retain where possible. If individual tiles are cracked or missing, replace with pieces that match the original. Ensure a smooth walking surface for floor tiles to maintain safety and accessibility.



*Historic ceramic mosaic tile inlay on entry flooring creates a distinct first impression.*



**Concrete Block** – Concrete block is typically used as a structural material or backup wall and is not generally appropriate as an exposed material on the exterior or interior of a building in a historic district. However, painted concrete block exteriors may be appropriate for mid-century building styles.

**Precast or Cast-in-Place Concrete** – Concrete is appropriate for use in landscape and streetscape designs, as a ground surface for exterior ramps and stairs, and as a building curb in a storefront. Do not use exposed concrete as a major building element – use cast stone instead of concrete for architectural features such as window hoods and columns.

**Fabric** – Outdoor, ultraviolet-rated canvas fabric is the preferred material for awnings on downtown buildings. Use quality materials and maintain regularly to avoid fading and tearing.

**Glass** – Glass is a huge part of historic appearance and can be found in storefronts, transoms, upper-story windows, skylights and doors. Replace glass elements with the same transparency/opacity, texture and tint/color. Glass blocks are appropriate when part of a historic design but should not be added to buildings where they did not exist historically, especially as infill to historic window or door openings.

**Cast Metal, Preformed Metal and Metal Flashing** – Keep exterior metal, such as metal cornice elements, handrails and guardrails, and parapet copings finished to avoid rusting and sealed to avoid water infiltration. Retain interior metal tile ceilings where possible and replace missing or damaged pieces with those that match the historic pattern. In general, limit the use of large-format metal panels for new construction within a historic district, and do not install new panels over existing commercial buildings where none have existed prior. Historically significant slipcovers should be retained as appropriate for the district and building.

**Metal Storefronts and Sash** – Metal frames for windows and doors are appropriate but should be sensitive to the historic configuration and scale (width and depth of frames) if used. Historic metal windows should be restored when possible.



*Prism glass was often used in transoms to direct light farther into deep traditional commercial buildings.*



*Restoration of historic tin ceilings can create a unique focal point for interior spaces.*

**Structural Metal** – Structural steel or cast iron can be exposed in lintels and other historic elements. Take care to keep exterior structural metals protected from corrosion by paint or other appropriate coatings.

**Structural Glass Panels** – Vitrolite structural glass panels were added to many facades in the 1920s and 1930s to add a modern look. We recommend these storefronts be retained as examples of modern design. Structural glass panels should not be added to buildings where they have never been previously.





*The historic structural columns and lintel were utilized with new wood elements in the restoration of this storefront.*



*Structural glass panels and thin aluminum frames are character-defining features of this modern-style storefront.*



*Many wood windows can be rehabilitated by repairing wood sashes, replacing glazing and installing new putty.*

**Stucco/Plaster** – Stucco is a historic exterior material that can also be appropriate for compatible infill or new construction buildings. Plaster is appropriate as an interior wall or ceiling material. However, it should not be installed over existing materials that were designed to be exposed, such as metal ceilings and some structural brick walls.

**Wood** – In general, projects involving wood for architectural elements, such as decorative cornices, columns, windows and storefronts, are straightforward and can yield excellent results when properly maintained. Most types of wood must be painted or stained often to protect them from rotting due to weather exposure. Minor repairs can be accomplished by using wood consolidant or epoxies. Moderate repairs can be achieved by cutting out a rotten piece, splicing new wood in and repainting. If too much of a wood element is damaged to be repaired through either of those methods, then full replacement of the element can be considered. Replacement pieces should be fabricated to match the original profile of the piece to be replaced. Wood with exposed grain or natural finishes should be of the same or similar wood species.



*Widespread use of stucco contributes to the distinctive streamlined character of this theater.*

## Generally Inappropriate

*Exterior Insulation Finishing Systems (EIFS)* – Be careful of using products like EIFS on historic buildings, which, if not properly detailed or installed, can cause water to enter the assembly and become trapped behind the walls. This can potentially damage the structural components of the wall and/or become a health concern.

*Vinyl* – Vinyl siding is generally not compatible with downtown districts and should not be applied over historic building materials. Also be aware of existing vinyl products in a building like vinyl asbestos tile (VAT), which becomes hazardous when it cracks or begins to deteriorate. When VAT is friable, asbestos particles can be released into the air and breathed in. Removal requires abatement or remediation by a specialist. Do not attempt to undergo any projects in an area containing hazardous materials without a certified professional.

*Standing Seam Metal Roofing and Siding* – Standing seam metal roofing is generally not appropriate for historic commercial buildings in Iowa. As mentioned earlier, metal is appropriate for copings, flashings and crickets, but should not be used as a siding material.

*Residential-Type Wood Siding, Shingles or Shakes* - In most cases, avoid the use of vertical or horizontal wood or similar composite siding material. Wood shingle awnings are often added after the period of significance for the Main Street district and are not appropriate.

For more guidance on replacement materials, please refer to [Preservation Brief 16](#).



*Vinyl siding creates a residential appearance and should not be used as infill or primary material on downtown buildings.*

## COLOR SCHEMES

A building's color scheme should be carefully considered for appropriateness and impact.

- Look at neighboring buildings and the street as a whole when choosing colors. Colors don't need to match your neighbors, but should be compatible with the overall environment and not be jarring when looking down the street.
- In general, bright or neon hues are not appropriate for historic buildings. Bright hues may be used in some districts depending on neighboring buildings and district identity.
- Use a maximum of three to four colors (including the base brick color) to sufficiently highlight the facade details.
- Coordinate with awnings and existing brick or stone color.
- Colors specific to individual businesses can be used as accents or in signage.

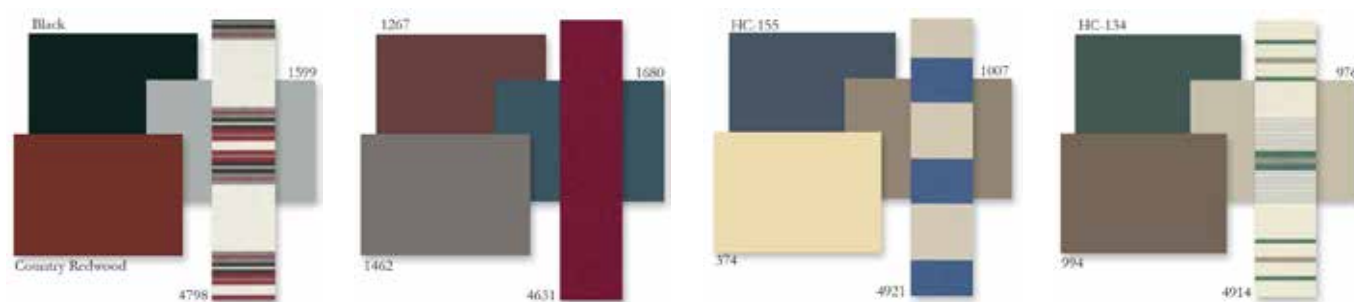
Remember these things when undergoing a painting project:

- Do not paint a portion of a building that has not been painted historically. In particular, do not paint historic masonry, as it can damage the surface of the brick.
- Always choose compatible exterior-rated paint for exterior areas. For example, latex paint is not recommended over oil-based paint because it will have poor adhesion qualities and is more likely to fail. The paint manufacturer can verify compatibility of the substrate for you.



*A coordinated color palette complements the existing brick color and highlights architectural details.*

- Make sure the area is dry and clean prior to painting for good adhesion and to ensure that moisture does not get trapped behind the paint. Avoid removing paint prior to application of a new layer. If paint has failed and conditions warrant, remove the paint to the next sound layer through the gentlest means possible.
- Always protect adjacent areas before painting to ensure that no historic materials are damaged during the painting project.
- Always paint a sample of colors in a small, inconspicuous place before painting a large area. Colors can appear different according to base coats, sheen (flat to high gloss), natural and artificial light levels, and texture of the substrate.
- See [Preservation Brief 10](#) for further guidance on exterior paint and [Preservation Brief 28](#) for guidance on painting historic interiors.



*Examples of complementary awning and paint schemes for downtown buildings.*



## STOREFRONTS

Storefronts are one of the most – if not the most – important elements of a commercial downtown building. This is because storefronts are a “box for selling.” They are a chance to showcase a business and its products, whether retail items for sale, services or food and beverage. Storefronts also tend to be among the most commonly altered features of a commercial building over time. Accordingly, storefronts are likely to be involved in the majority of building improvement projects within your Main Street district.

Good storefronts:

- Blur the line between the sidewalk and store interior
- Lure customers in by quickly communicating goods on display
- Provide natural light to interiors and merchandise
- Enhance the rhythm and appearance of the streetscape
- Allow the community to showcase their unique assets and characteristics
- Create a welcoming and well-organized appearance that fosters support for the downtown community as a whole

Understanding the anatomy and elements of a storefront can go a long way in determining appropriate treatment.

- **Opening** – The storefront opening is defined by the lower or storefront cornice, piers or columns, and a curb or the sidewalk. Storefronts were historically designed to fill this entire area and were typically slightly recessed into the opening.
- **Transoms** – Most historic commercial buildings were designed with transom windows above the primary display windows.
- **Display windows** – Large display windows are the primary elements of the storefront. Clear glass should be used to allow for easy viewing of merchandise displays and the interior space.
- **Bulkhead** – The bulkhead, or kickplate, raises the storefront off the ground and protects the glass from damage due to snow shoveling, etc. Traditional materials include wood, brick, stone or wood clad with ceramic tile. Metal panels became popular in assemblies from the 1920s and 1930s.

- **Entrance doors** – Primary entrance doors with glass contribute to the sense of transition from the street to the interior and create a commercial appearance. The primary entrance is recessed in many cases to provide protection from weather while the customer is entering or leaving the store. A recess also highlights where to enter and allows plenty of room for the door to swing out for safe egress.

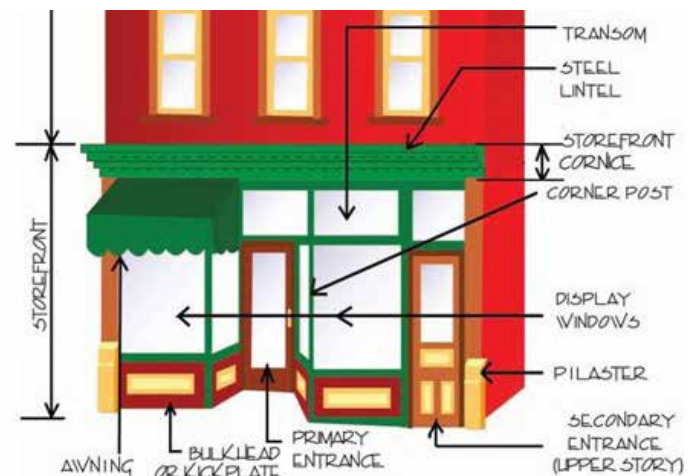


Diagram showing traditional storefront elements.



This reconstructed wood storefront contains traditional elements, highlighted by a three-tone color scheme.

### Guidelines for making storefront improvements:

- Retain and repair historic storefront materials and details when possible.
- When rebuilding traditional storefronts, base the configuration and details on historic photographs and physical evidence. Look for physical clues inside the building like shadows or footprints of original recesses. Sometimes original layouts can be determined by “ghost” prints along the ceiling and in the basement. Occasionally, original elements such as transoms or decorative cast-iron columns exist behind the alterations.
- Use traditional elements and layouts in new storefront design. New designs should be simple and straightforward – do not add ornate decorations if there is no evidence to support it.
- Traditional materials are preferred for newly constructed storefronts. Wood storefronts can be constructed with simple framing; kickplates and decorative bulkheads can be as simple as a plywood sheet with a 1-by-6 lumber frame. Moldings or bevels can be added if a more ornate bulkhead pattern is visible in the historic photographs. Wood storefronts should be painted.
- Retain or restore the size of the original storefront opening. Do not enlarge the storefront beyond the original opening defined by the cornice and columns. Do not reduce the storefront size, or infill it with bricks or other materials.



*Operable transoms are integrated into this reconstructed storefront for added light and ventilation.*



*New storefront window frames are constructed between historic cast-iron columns.*



*This intact historic storefront features a stepped recessed entry, bulkhead tile and thin metal window frames.*

- Use large expanses of clear glass if replacing storefront glazing. Do not use tinted or mirrored glass or apply opaque film over storefronts.\* Consider using insulated glass for better performance, while still retaining the traditional configuration and wood frame.
- Entrance doors should have a large glazing opening to provide a welcoming, commercial storefront appearance. Do not use residential-style doors, or doors without glazing openings. Avoid having doors swing out to the sidewalk.

*\*Vacant commercial spaces are an exception. Film or paper graphics can be temporarily applied to the windows to activate empty spaces and even advertise spaces available for lease.*



- Improve access to main entrances. Remove steps and other barriers in favor of ramped or sloped entries when feasible. Install hardware that enables the door(s) to be opened independently, regardless of a person's ability to clasp. Provide adequate maneuvering clearance around doors to allow persons in wheelchairs to be able to open them independently. Where main entry improvements are not readily achievable, consider alternate entries and access paths at side or rear doors.
- Design of new handrails or accessibility features for entrances should be simple and not detract from the historic character-defining features of the building.
- Secondary entrances shall be differentiated from the primary entrances. Doors to upper-story apartments should generally have smaller areas of glazing.
- Install air conditioners, antennas, utilities connections, etc. on secondary facades whenever possible and disguise them when their installation on the primary facade or street side cannot be avoided.
- See [Preservation Brief 11](#) for more guidance on rehabilitating historic storefronts.



*These display windows fill the full height of the original storefront opening in this reconstructed storefront.*



*This storefront features arched openings and divided-light windows, reflective of late-1800s architecture.*



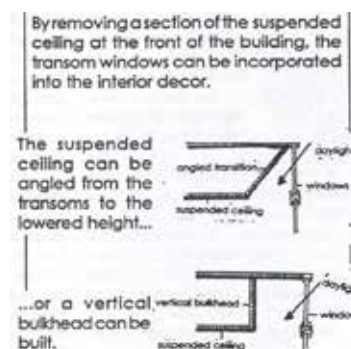
*This historic storefront alteration has good integrity and has gained its own significance over time.*



# TRANSOMS

Transom windows, located in the upper portion of the storefront above the large display windows, allowed natural light to penetrate the interior of long and narrow downtown commercial spaces. In some cases, transoms were also operable to control the interior climate of the nonconditioned spaces.

- Transoms can have clear, opaque, frosted, etched, textured, stained or other specialty glass. “Leaded” transoms can also have small 4-inch-square glazing tiles. In modern projects, alternate materials may be used instead of lead, although the appearance should be the same.
- It is common for transoms to have been covered over at some time, often when drop ceilings were installed on the interior or if transoms were damaged. In some cases, transoms were left fully intact behind the siding or other covering and should be uncovered and restored. In other cases, the frames may be partially intact and glazing may just have to be replaced. You can often investigate by looking on the interior side of the window; you may have to push up ceiling tiles or infill paneling to access the transom band.
- If drop ceilings were installed on the interior, removal is recommended when transoms are restored. Sometimes retaining a dropped ceiling may be desired to conceal mechanical, electrical, or plumbing systems. If this is the case, consider removing a section of the drop ceiling closest to the transom so that light can still shine in.
- If energy efficiency of single-panel transom windows is a concern, transom windows can be improved by installing a layer of additional glazing, most commonly on the interior of the building. If this is done, frames should be made as inconspicuous as possible.
- If transom restoration is not feasible, a compatible sign panel may be an acceptable alternative. Awnings may also be installed to disguise areas where transoms have been infilled or removed over time.



*Section details of drop ceiling alterations to accommodate transom window restoration.*



*These prism glass transom windows maximize natural light and enhance the interior space.*



*Restoring transom window openings is a key element in constructing a historically compatible storefront.*



*Historic transoms are sometimes highly decorative and can contain historic business signage or building names.*

## SIGNAGE

Good signage has an important influence on the way consumers perceive a downtown and its businesses. Easy-to-read, well-designed and high-quality signs contribute to an overall welcoming feeling in the downtown area and call attention to individual businesses. An effective sign not only communicates the location of a business, but also conveys the “flavor” of an individual business while complementing the building’s design.

Good signs are:

- Easy to read
- Well-designed
- Made from high-quality materials
- Exhibit good craftsmanship
- Reflect the business’s brand, personality and identity
- Complements the building’s design and the surrounding environment



*Projecting signage with external lighting adds business visibility and vibrancy to the pedestrian realm.*



*Historic ghost signs can be found on the sides of many buildings and serve as a reminder of a downtown's past.*

Recommended types of signs:

- **Historic signs** should be retained when possible.
- **Wall murals or historic ghost signs** on the sides of buildings should be preserved or restored.
- **Projecting, hanging or blade signs** should be designed in accordance with local codes if applicable. These types of signs should be mounted at least 7 feet from the sidewalk to allow clearance for people to walk underneath.
- **Window signs.** Be careful that signs do not obscure window displays. As a general rule of thumb, signs should take up no more than 30% of the window area.
- **Flush-mounted signs** should be contained to the width of the storefront opening and should not be more than 2 ½ feet tall. Lettering should be between 8 inches (can be read from 250 feet away) and 18 inches tall (12-inch letters can be read from 400 feet) and occupy no more than 65% of the sign board.
- **Awning signs** can be printed on the valance for a more traditional look or integrated as large-scale graphics on the body of the awning.
- **Individual letter signage.** Often referred to as dimensional letter signs, each letter is individually mounted to the building, generally above the storefront. They can either be mounted directly to the wall or installed with standoffs or pins for added depth.





*Historic neon signage can be retained and restored or retrofitted to reflect new businesses.*

Avoid:

- **Electronic signs** are generally not recommended but can be used for theater marquees in some cases.
- **Flashing signs** are not recommended.
- **Oversized signs.** Design signs to complement the building in size, shape and color. They should not compete with or obscure building features.
- **Internally lit signs** are generally not appropriate because they are typically hard to customize, are the wrong scale for historic buildings and can appear thrown onto the building.



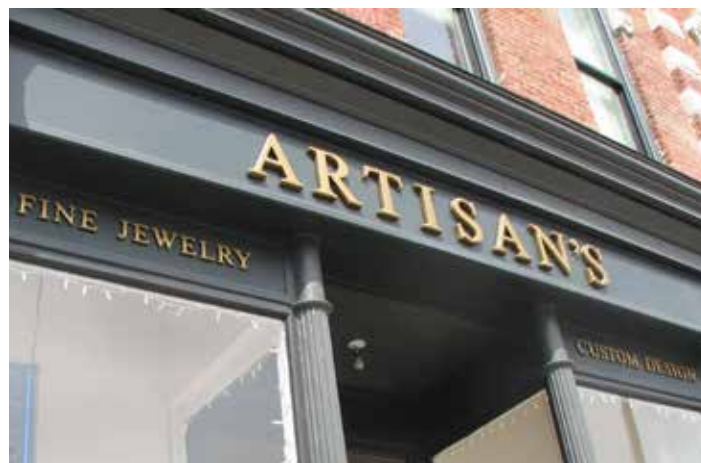
*Simple projecting or blade signs are encouraged in pedestrian-oriented downtown settings and increase business visibility.*



*Updates retain the historic character of the original marquee signage, while improving modern usability.*

Occasional use:

- **Sandwich-board signs** are effective when utilized to notify customers of restaurant specials or sales. Place signs in locations that will not impede traffic flow or become a safety issue. Note that these signs are typically only out when the business is open and are taken down at night.
- **Freestanding signs** are not common in Main Street districts, as most buildings have a zero-lot line, leaving no space in front for such signs.
- **Historic neon signs** can be significant to the building's design and should be retained and preserved. New neon signage can be incorporated successfully if at an appropriate scale for the building.



*This individually mounted letter signage fits well within the storefront cornice and contributes to a traditional, elegant look.*



## Additional guidelines for sign projects:

- Follow any local ordinances regarding allowable sign type, size and location.
- Keep signs simple, straightforward and to the point. In general, limit the colors in your logos to three.
- Mount signs into mortar joints – never drill into brick, stone or other masonry units.
- Coordinate signage at multiple scales when appropriate. Large signage on the facade is more visible from a distance, while smaller signage on windows and doors appeals more to pedestrians.
- Consider the contrast of lettering and logos. White letters on a black background tend to be the most legible. When using individual letter signage, choose light-colored letters for dark walls and dark letters for a light building. Window letters are easiest to read when they are light-colored, or gold-leafed with a dark outline.
- Install building street numbers by the front door or in transom openings above the entrance.
- Locate signage for second-story businesses on the first floor and next to the path leading up to the second floor. Avoid placing signs above upper-story windows, as this is inappropriate in most cases.
- Consider external illumination so signs can be read at night. See the lighting section on page 38 for more information.



*This integrated canopy signage is a character-defining feature of this mid-century building.*



*Contrast is important for visibility of storefront window signage. Simple white letters and graphics are highly effective.*



*The dimension and shape variation of this flush-mounted sign adds visual interest and enhances visibility.*



*This sign disregards the proportion of the sign panel. A horizontal sign within the orange area would be appropriate.*

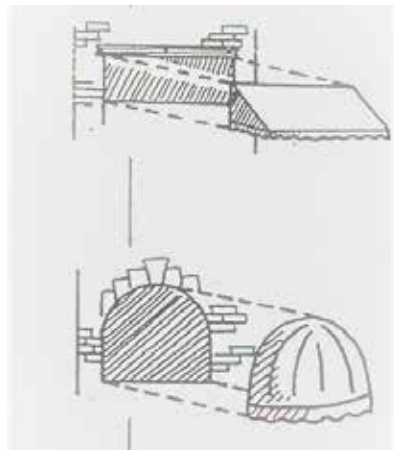
## AWNINGS

Awnings are a relatively inexpensive way to make a big impact on a building's appearance. Awnings can add color and dimension to the sidewalk, disguise missing transoms or previous inappropriate alterations to the upper storefront area, provide sun shading and act as a venue for business signage.

- Fabric awnings were historically used on commercial Main Street buildings, installed in either an operable or fixed (permanently open) position. In many cases, the underlying structure of a previous awning remains and can be retained and utilized with replacement fabric.
- Awning shapes and sizes should be proportionate to the corresponding building opening. A rectangular opening should have a traditional rectangular awning with a sloped shape, while an arched window should have a rounded awning.
- Consider scale of individual awnings and surroundings. Be sure that the awning does not cover too much of the storefront vertically or extend too far over the sidewalk. Awning width should only extend slightly beyond the storefront to allow it to be anchored and should not conceal the columns. Leave at least 8 feet clear from the bottom of the awning to the sidewalk.
- Use a scalloped or shaped edge on a fabric awning for a more traditional look. A straight edge or no valance at all will create a contemporary feel. Omitting side panels altogether will also create a more contemporary feel.
- The use of metal awnings and canopies on existing buildings should be limited, as they are generally not appropriate for historic commercial buildings. However, metal awnings or straight canopies can be appropriate for more modern building styles and compatible new construction.
- Use multiple awnings to break up a facade. Awnings should not extend over multiple storefronts.



*This operable awning allows shade when needed but can also be raised to reveal the transom windows.*



*Awnings should match the size and shape of its corresponding opening. Image: National Trust for Historic Preservation.*



*A fabric awning with a scalloped valance provides a traditional look and complements the building's color scheme.*



- In some cases, awnings on upper windows may be effective and appropriate for covering window openings that have been infilled on the top and cannot be replaced with full-height windows, or for providing sun shading to upper-story occupants. Do not install upper-story awnings that would obscure ornate window hoods or lintel detailing.
- Coordinate awning colors with the overall color scheme for the building, which can include obvious things such as signage and more subtle sources such as flecks of color in masonry. Balance strong and detailed graphic signs with a solid awning or simple signage designs with a bolder striped awning.
- Awnings should be well-maintained and cleaned regularly to remove natural soiling.



*This contemporary awning fits well with the building and business.*



*Individual upper-story window awnings provide sun shading and coordinate with the storefront awning.*



*Awnings should fit within individual storefront openings.*



*Continuous awnings fixed across multiple storefronts are inappropriate.*



*Flat metal canopies may be appropriate for specific building types.*



## LIGHTING

Lighting can illuminate signage and increase legibility at night, create a design feature during the day, and even highlight certain building features. Good lighting adds to the downtown ambiance during evening hours and provides a sense of safety and security.

- Keep light fixtures and schemes simple to avoid overwhelming the building.
- Be deliberate with what you are trying to illuminate and direct lights accordingly. Use uplighting — positioning light fixtures to shine upward — when highlighting architectural features.
- Gooseneck lights are an excellent way to incorporate external lighting for signage and add an architectural element to the storefront. They can be mounted above individual letter signage, a sign panel and/or an awning.
- Use can lights or small pendant or flush-mounted lights in the ceiling area of storefront recesses or canopies to highlight an entrance and increase safety.
- Install any light fixture anchors into mortar joints to avoid damaging masonry units.
- Storefront merchandise and display windows should be lit from the inside, with lighting directed on the display. Windows and storefronts should be lit during evening hours to maintain pedestrian interest and add to district safety and ambiance.
- Avoid rope lights or strings of exposed bulbs in storefront windows. However, string lights are appropriate for open public spaces and can be strung between buildings in an alley as a design feature.



*Effective building lighting combines internal storefront lighting and external illumination of architectural features.*

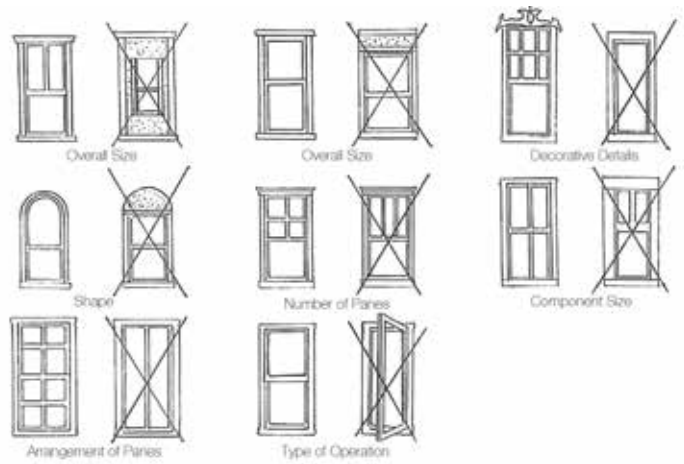


*Gooseneck lighting is a great way to provide signage illumination and increase curb appeal.*

## UPPER-STORY WINDOWS

The fenestration (or window opening) pattern has a huge impact on the overall appearance and rhythm of a facade. Windows themselves are also major character-defining features.

- Always prioritize the repair and restoration of existing historic windows.
- If the windows must be replaced due to extremely poor condition, replace them with windows in the same type and configuration. For instance, if the original windows were single-hung windows, replace them with single-hung. Divided-light windows should be kept as divided-light.
- When windows have been altered, look at historic photographs and neighboring buildings for guidance on style and size of appropriate replacement windows.
- Retain the original size of an opening and fill the entire width and height of the opening with glazing when replacements are necessary. Do not block in with masonry or infill any part of an opening with plywood. Do not enlarge openings.
- Use traditional materials for repairs and replacements when possible.
- Concern about energy efficiency is often cited as a reason to want to replace historic windows. However, installing interior or exterior storm windows can greatly improve efficiency while keeping the historic fabric and appearance intact. Just adding weather stripping or caulking can also make a big difference. When considering replacement, remember that most new windows cannot be repaired or even recycled, and will eventually end up in landfills. Not only can historic windows be recycled, but repairing them saves the embodied energy of a new window.



*Common window replacement pitfalls to avoid.  
Image: National Trust for Historic Preservation.*

- When windows must be replaced, install operable windows to provide natural ventilation and passively control temperature, saving energy costs. In addition, operable windows can contribute to safety by providing another means of emergency egress and rescue access.
- Keep windows well-maintained and paint exposed wood trim to protect it from the elements and coordinate with the overall building color scheme.
- For more guidance, see [Preservation Briefs 9](#) and [13](#).



*Appropriate window replacements fill the entire opening.*



*Infilled or reduced window openings are not appropriate.*

## CORNICES

Cornices are the visual cap at the top of a building and are instrumental in a building's historic appearance. They come in many shapes and sizes and, in most Main Street communities, set buildings apart from each other by their unique expressions. For this reason, it is important to treat them appropriately during building projects.

- Retain and repair existing cornice materials.
- When part or all of a cornice must be replaced, use traditional materials and match the original design as closely as possible. Cornices are often made of brick, stone or terra-cotta, but sometimes have painted wood or metal-covered wood elements. Fiberglass or other lightweight synthetic materials may be an appropriate alternative material when necessary.
- Replacement pieces should be fabricated to match the original profile of the piece being replaced.

- Repoint masonry cornices and repaint wood or metal cornices frequently to avoid deterioration. If cornices are not maintained, they can negatively affect appearance, cause moisture to come into the building and create safety concerns for pedestrians when elements fall to the sidewalk.
- When new roofs are installed, make sure the coping, drip edge or other detailing, if applicable, is inconspicuous. Do not remove ornamental pieces on cornices or cover over them. Do not raise the parapet or build up the roof behind it. Do not change the roof style. For example, do not install a mansard-style roof where one never existed, or install a pitched roof where a "flat" roof was historically.
- Where cornices are missing, use historic photographs or physical evidence as a guide for reproduction. Do not add overly elaborate or decorative cornice elements where they did not exist historically. When in doubt, simpler is best.



*Wood cornices are often painted to highlight elaborate details.*



*Metal cornices should be painted, and missing or damaged pieces should be repaired.*



## INTERIORS

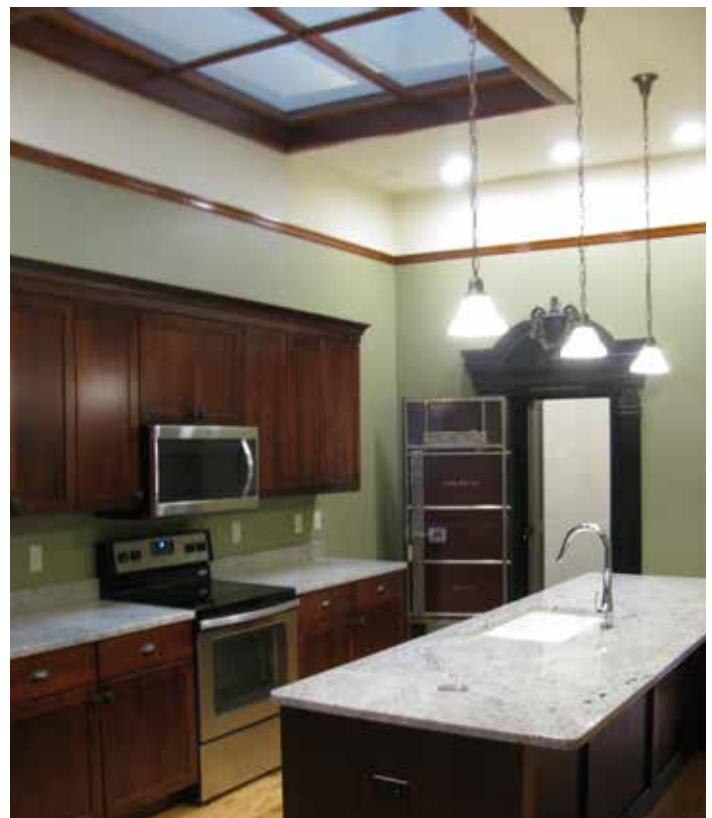
It is common for the interiors of Main Street buildings to be adapted often according to trends, business changes and use. However, many historic commercial interiors have core features that can transcend use and should be retained.

- Keep existing historic materials and features that remain intact such as metal ceilings and exposed brick walls. Historic ceilings are often intact but hidden behind drop ceilings; remove drop ceilings to restore the original height of a space when possible.
- Retain the volumes of primary spaces where possible to keep the overall feeling and character; avoid subdividing large open spaces. When walls need to be added, consider partial-height walls to section off areas with double-height or tall ceilings. Do not add floors in double-height spaces.
- Retain original wood floors if possible. Often, wood floors remain under other layers of flooring, and refinishing them can yield good results.
- In upper-story spaces, partition walls (nonstructural) can usually be altered, when necessary, to accommodate a new use without major adverse effects. For example, walls often need to be removed to create larger spaces for modern-sized toilet rooms. However, retain character-defining features such as stairs, railings, arches and original trim when possible.

- Plan new partition walls, equipment and built-in furniture with existing window and door openings in mind. Do not cover existing openings, especially those on primary facades.
- Retain skylights where feasible and restore infilled skylights when possible. Historic commercial buildings are often long and narrow, so skylights can provide much-needed natural light to interior rooms.
- For upper-story living spaces, each bedroom must have at least one operable window to the outside. Depending on your local code and specific building, you may also be required to add a door to access a roof or stairway, or for egress purposes. New openings may have to be created to make upper-story housing feasible. However, layouts maximizing the existing openings are preferred when possible. Base the size, rhythm and alignment of any new openings with those of the existing openings. Locate new windows in nonprominent locations on secondary and tertiary facades.



*Restored metal ceilings and tile floors add to the ambiance of this downtown bar and restaurant.*



*The historic skylight and vault were retained as unique features for this upper-story living space.*

**PART FIVE**  
MANAGING  
CHANGE

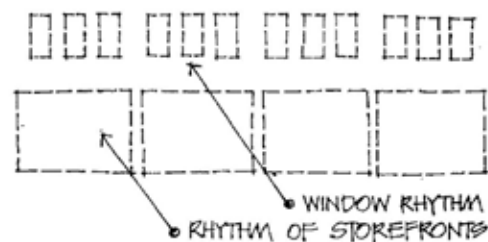
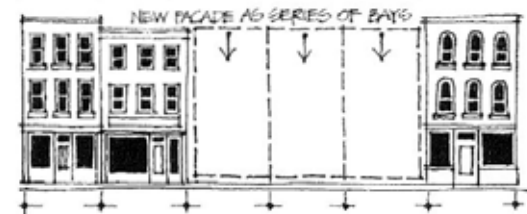
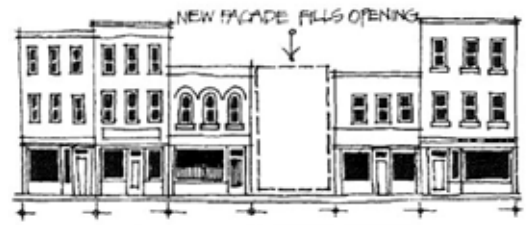
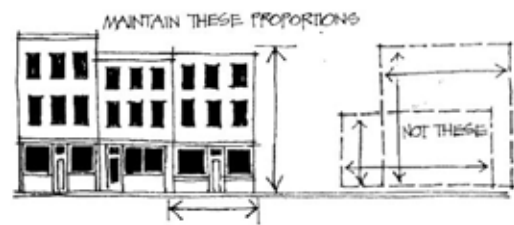
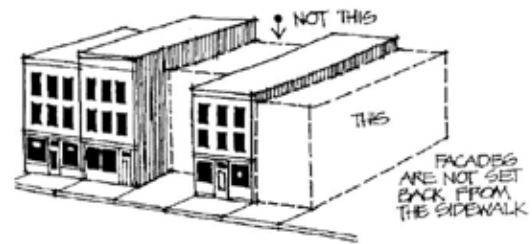
# MANAGING CHANGE

New development is a sign of a healthy community and district, but it generally does not come without growing pains. Not all development is appropriate for historic commercial districts; thinking proactively about managing change can help ensure compatible uses, design and scale when potential development situations arise. This section can serve as a starting point for managing change and growth, and the strategies shown here should be tailored to your unique circumstances and assets.

## MASTER PLANNING

Master plans are typically created for an entire community and contain segments devoted to the Main Street district and historic assets. A master plan is typically produced every five to 20 years by a municipal planning commission or a task force of citizens working with a planning consultant. Main Street executive directors and boards should serve a major advisory role, either by joining a task force if one exists, or by acting as technical advisers in conjunction with the municipality. The master planning process normally follows this progression:

1. **Discovery period** – Research the area's history, assess current physical and market conditions and gaps, and take inventory of properties (see Vacant and Underutilized Properties, page 45).
2. **Visioning** – Engage community stakeholders through public meetings and surveys. Main Street leaders should ask current business owners questions, listen to the community at large, and then communicate those wishes to the document creators.
3. **Scenario exploration** – Predict future development pressures based on the first two steps and imagine how they could impact existing properties and infrastructure. Identify issues that may occur.
4. **Compiling** – Take the information gained and define goals.
5. **Production** – Draft the report.
6. **Feedback/revision** – Open a public comment period and revise the document based on feedback.
7. **Publish/enact** – Finalize the document, which is codified or adopted by municipal planning officials or other city enforcement entity.



*Design considerations for infill in historic districts. Image: National Trust for Historic Preservation.*



Something to keep in mind during the master planning process is how to implement the portions of the master plan that directly apply to your district. Zoning overlay districts can be created with the same boundaries as your downtown district to define permitted uses that align with Main Street goals and to outline procedures for design review. Likewise, local historic district designations can be tied to form-based codes. Historic district design guidelines can also live in their own document that is then referenced in an ordinance.

Design review and guideline enforcement can also be required for all properties that accept municipal grant funding or take part in subsidized loan programs. Regardless of the methodology or terminology used, these tools can help give your plans “teeth” or means of actual enforcement. Advocating for these types of processes will help the local grant and design review boards make – and back up – decisions on individual cases in the future. Similarly, always make sure that the standards in place do not discourage types of development that you want to encourage in your district – such as light manufacturing for breweries or bakery production.



*This example of compatible new construction divides the facade into multiple storefronts, maintains proportions similar to other downtown buildings and utilizes quality, traditional materials.*

## VACANT AND UNDERUTILIZED PROPERTIES

Most downtown commercial districts have at least one building that is either vacant or underutilized, and most have several. The downsides to completely vacant buildings are obvious – they can reduce the value of surrounding properties, increase crime, increase the probability of a fire on that block, and reduce the tax base for local governments. The downsides of underutilized buildings may not be as obvious, but they can still contribute to the same problems. In addition, they can negatively impact value that is harder to directly measure — such as reduced foot traffic to businesses, fewer consumers from residential properties, less passive surveillance ("eyes on the street") at night, or the loss of services from professional offices.

The first step is identifying these properties. Common types of underutilized properties that could be overlooked include:

- Buildings with absentee owners (who are possibly living out of state) that sit vacant.
- Properties with occupied lower stories but vacant upper stories.
- Buildings where the upper story — or the entire property — is used for storage rather than income-producing purposes.
- Properties with lower stories used as residences.
- Buildings with upper-story housing that is rundown and has not been improved or occupied.
- Properties suffering from deferred maintenance or code violations that make redevelopment cost-prohibitive (e.g., structural masonry issues or roof failure causing interior damage).

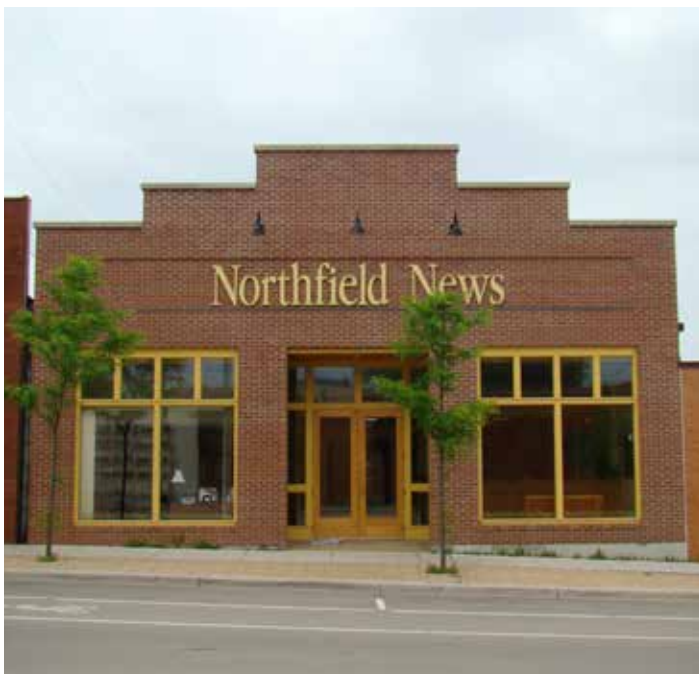
These are some steps you can take:

- Activate vacant buildings with temporary things such as pop-up shops in storefronts, mobile museums and idea contests. Put historic photographs or creative window displays in empty storefront windows.
- Identify historic assets in danger and nominate them to be on Iowa's [Most Endangered Properties list](#) run by Preservation Iowa. This program provides excellent visibility for preservation advocates and opens the door for opportunities for redevelopment.
- Work with the local municipality to enact tools like a vacant building registry and/or a minimum maintenance ordinance. Once such tools are on the books, make sure you are enforcing nuisance properties.
- Require active uses on the lower levels and make ordinances that prohibit residences in street-facing spaces on the main level.
- Audit your zoning to ensure that prohibitive zoning does not contribute to your vacant or underutilized building problem. Make sure uses you want are allowed and that parking requirements are realistic.
- Encourage upper-story housing and upper-story office use.
- Promote small-scale manufacturing with retail/dining spaces such as bakeries and breweries.
- Sometimes properties need some work to get to a reasonable "white box" condition. Consider local partnerships and funding sources to address structural issues, deferred maintenance needs or out-of-date infrastructure to make a property more feasible and marketable for new business opportunities.

## NEW CONSTRUCTION

While Main Street design prioritizes maintenance and rehabilitation of existing historic buildings, appropriate new or infill construction can be an important part of local district revitalization and expansion efforts. Demolishing existing buildings is rarely recommended downtown, but infill construction can sometimes be necessary on sites where historic buildings have been lost over time, leaving empty lots or “missing teeth” in a downtown block, or when opportunities for expansion exist on district edges. Consider the following for appropriate infill and new construction for commercial and mixed-use downtown buildings:

- Distinguish new construction from historic structures.
- Do not imitate historic styles. Use of historic features may create a false sense of history.
- Use building materials that are compatible with or similar to those traditionally used within the district.
- Hide rooflines behind parapets, as seen on traditional commercial buildings.
- Match building setbacks to those of neighboring buildings on the street.
- Align the primary building elevation parallel to the street.
- Ensure building heights and the number of stories are similar to surrounding buildings. Generally, this would mean new construction should be “low rise,” between one and four stories in height.
- Maintain consistent building widths throughout the district. Do not infill existing alleys.
- Consider the rhythm of window and door openings present on the existing storefronts on the block and design to fit within this rhythm.
- Design mechanical and heating, ventilation and air-conditioning equipment so that it is not visible from the street. Likewise, orient service areas such as garbage cans, service entrances and other utilities away from the storefront and main facade when possible.
- Keep design at human scale.
- Design all street-level stories for commercial use. Upper levels are recommended for upper-story housing.



*This new construction utilizes traditional materials and building elements.*



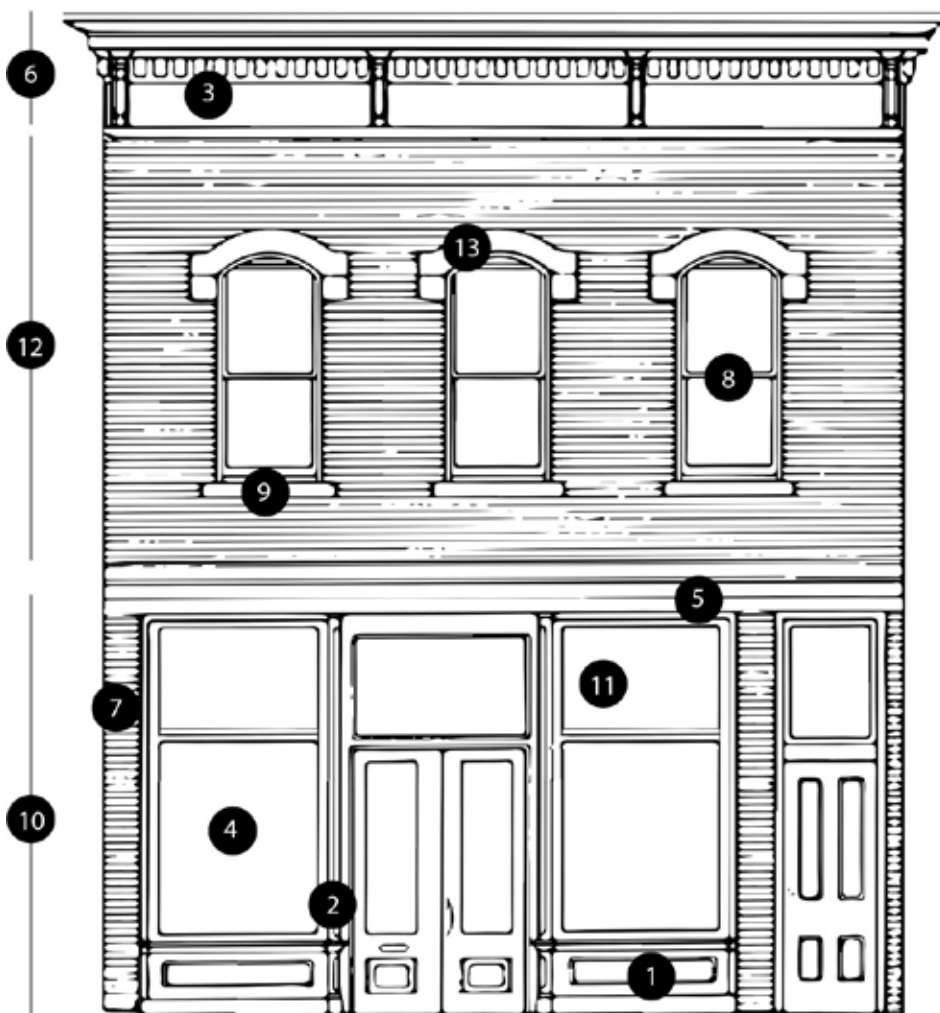
*A glass hyphen joins this rear elevator addition to the original building, and distinguishes it from the historic construction.*



# APPENDICES

# GLOSSARY

1. **Bulkhead** – The area on the storefront between the sidewalk and display windows. Typically made of wood, tile or metal.
2. **Column** – A vertical element that supports part of a building or structure.
3. **Cornice** – The projecting decorative molding that forms the top band of a building wall. May also appear at the storefront level.
4. **Display Window** – The main areas of clear glass on a storefront behind which goods are arranged.
5. **Lintel** – A structural beam spanning over a door, window or storefront system opening.
6. **Parapet** – A low, solid stone or brick wall at the top of a building projecting above the roofline.
7. **Pier** – An upright support, generally masonry, on each side of a storefront opening.
8. **Sash** – The operable part of a window frame that holds the glazing.
9. **Sill** – The horizontal member at the base of a window.
10. **Storefront** – The ground-level facade of a commercial space, typically with large areas of glass and a recessed entrance.
11. **Transom Window** – A glazed opening above a door or window. May be clear or patterned, one large pane or divided into multiple panes.
12. **Upper Floors** – The floors above the retail ground floor; typically nonretail volume. Most multistory Main Street buildings are between two and four floors.
13. **Window Hood** – A projecting element over a window or exterior wall opening.



# MAKING IMPROVEMENTS

Every downtown building will have different needs depending on its architectural character, existing condition and use. Some building improvement projects might consist of small-scale cosmetic improvements, while others may require full-scale building rehabilitation. Project planning and an understanding of individual building needs are critical to a project's success.

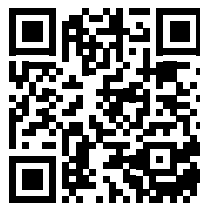
## DESIGN CONSULTATION

Design assistance is available for projects located within designated Main Street Iowa districts. This service is a benefit of the Main Street network and is available at no cost to local property owners. Design and building rehab specialists can provide on-site or virtual technical assistance; provide recommendations on project planning, historic preservation practices and maintenance needs; and develop conceptual design drawings to help visualize building improvements.

## SMALL-SCALE IMPROVEMENTS

Many small-scale improvements, repairs and maintenance needs can be completed by hands-on building owners, design committee members or local volunteers. The National Park Service is the standard for guidance on best practices for the preservation of historic properties. Refer to the [Preservation Briefs](#) for in-depth information on various aspects of historic preservation or [search by topic](#) for specific needs. Main Street Iowa has also [Street Grid™](#), a digital library with guidance on a number of topics related to downtown building care and maintenance.

Access Street Grid™ here:



## PUTTING TOGETHER A PROJECT TEAM

For larger-scale projects, hiring an architect experienced in historic property rehabilitation is recommended. An architect can lead property owners through the design and rehabilitation process, and coordinate with additional professionals as needed. Depending on the complexity of the project and scope of work, a structural engineer, historic preservation consultant or specialized craftsman may also be a part of the project team. Keep in mind that historic buildings have different characteristics and needs than new construction, so having a team that is well-versed in historic building preservation and rehabilitation is critical! Consider the below when engaging your project team:

- Consult with the local Main Street office when searching for contractors and design professionals; they may have recommendations based on previous projects done in the district. The broader network of Main Street Iowa communities can also be utilized for recommendations from across the state.
- Use Preservation Iowa's online [Consultant/Contractor Directory](#) to help identify preservation consultants, resources and contractors. Preservation Iowa is a statewide historic preservation nonprofit.
- Engage architects who are licensed to practice in the state of Iowa. AIA Iowa has a [directory](#) of licensed members on its website; search for "Historic Preservation" under services.
- Verify that contractors are licensed and insured, and that their work conforms to federal, state and local requirements. Iowa law requires all plumbing and mechanical contractors to be licensed (search [here](#)) and all other contractors to be registered with the Iowa Division of Labor (search [here](#)).
- When selecting your project team, ALWAYS ask for references (and be sure to call them!) and examples of applicable previous work. Ask for a cost estimate in writing and a contract for any work that will be completed.



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## CODES & REGULATIONS

Be aware of different codes and regulations that might apply to building projects depending on your local jurisdiction; many historic building rehabilitation projects will require upgrades to enhance the building's safety. Consult with local officials early on to find out what healthy, safety and welfare measures are required, what building codes allow and whether a building permit is required for the scope of work proposed. Zoning regulations might affect permitted uses, allowable signage or parking requirements. Your district might also have local design guidelines that should be followed to encourage appropriate design or a design review process that requires approval before construction begins. Engaging with local officials as early as possible in the planning process is key to identifying requirements and finding achievable solutions.

# TOOLS AND RESOURCES

## FUNDING AND FINANCING

There are a variety of funding opportunities available for Main Street Iowa programs and downtown building rehabilitation projects. The below listing represents many, but not all, of the funding tools available for public and private planning, design and rehabilitation projects:

### Local Funding

Consult with your local Main Street or development office regarding local funding opportunities for downtown building projects. Local funding tools might include local Main Street or economic development grant programs, city incentives, revolving loan programs, local bank partners or community foundations grants.

### Main Street Iowa Challenge Grants

Main Street Iowa Challenge Grants are available for brick-and-mortar building projects that contribute to the development of designated Main Street Iowa districts. Challenge Grants support comprehensive building projects that add to the local district economy, incorporate quality design and preservation-based strategies, and support local revitalization efforts.

### Community Catalyst Building Remediation Program

The Community Catalyst Building Remediation Program assists communities with the redevelopment or rehabilitation of buildings to stimulate economic growth or reinvestment in the community.

### Downtown Housing Grant

The Downtown Housing Grant provides financial assistance for projects supporting local downtown revitalization through new and renovated housing opportunities in communities with populations fewer than 30,000.

### Community Development Block Grant Funds (CDBG)

Federal CDBG funds are administered through the Iowa Economic Development Authority and support a number of planning and infrastructure purposes.

- The [Downtown Revitalization Fund](#) provides assistance for exterior rehabilitation of blighted downtown buildings.
- The [Upper Story Housing Conversion Fund](#) program provides assistance for the conversion of existing downtown building space into new residential units.

### State Historic Preservation Tax Credit Program

The State Historic Preservation Tax Credit Program provides a state-income tax credit for the sensitive, substantial 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 up to 25% of qualified rehabilitation expenditures.

### Federal Historic Preservation Tax Incentives

A 20% income tax credit is available for the rehabilitation of historic, income-producing buildings. Buildings must be certified historic structures by the National Park Service, and rehabilitation work must meet The Secretary of the Interior's Standards for Rehabilitation.

### Historical Resource Development Program (HRDP)

HRDP funding helps preserve, conserve, interpret, enhance and educate the public about Iowa's historical assets. The HRDP provides funding for documentary collections, historic preservation and museums.

### [Derelict Building Program](#)

The Derelict Building Program is available for Iowa towns of 5,000 or fewer residents to address neglected commercial or public structures that have sat vacant for at least six months. Funds are available for hazardous material inspection and abatement, site assessments, structural engineering and building renovation and deconstruction expenses.

### [Brownfield/Grayfield Redevelopment Tax Credits](#)

Redevelopment Tax Credits are available for properties known as brownfield and grayfield sites to promote the economic health of communities by reducing potential environmental hazards, cleaning up eyesores, creating new jobs and boosting tax revenue.

### [Workforce Housing Tax Credit](#)

The Workforce Housing Tax Credit program provides tax benefits to developers providing housing in Iowa communities, with a special focus on projects using abandoned, empty or dilapidated properties. A small cities set-aside is available to eligible projects within the 88 least populous counties in the state.

### [Empower Rural Iowa Innovation Grants](#)

The Rural Innovation Grant program supports creative, nontraditional ideas that focus on current issues and challenges faced by rural communities associated with the themes of community investment, growth and connection.

### [Paint Iowa Beautiful Grants](#)

Paint Iowa Beautiful provides free paint to a variety of public service projects through a partnership between Keep Iowa Beautiful and Diamond Vogel of Orange City.

### [Tax Incentives for Improving Accessibility](#)

The Disabled Access Credit provides a nonrefundable credit for small businesses that incur expenditures for the purpose of providing access to persons with disabilities.

The Architectural Barrier Removal Tax Deduction encourages businesses of any size to remove architectural and transportation barriers to the mobility of persons with disabilities and the elderly.



## RELATED ORGANIZATIONS AND RESOURCES

### [Iowa Downtown Resource Center](#)

The Downtown Resource Center helps communities learn more about the importance of downtown development and specifically how your community can implement strategies to make downtown more viable.

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

The Iowa SHPO identifies, preserves and protects Iowa's historic and prehistoric resources. It also administers state and federal historic preservation programs and maintains a survey and inventory collection of historic properties in Iowa.

### [Main Street America®](#)

Main Street America®, a subsidiary of the National Trust for Historic Preservation, is a network of more than 1,600 neighborhoods and communities, rural and urban, that share both a commitment to place and to building stronger communities through preservation-based economic development. Main Street America provides education, outreach, resources and funding opportunities to assist its network members with downtown revitalization efforts.

### [National Trust for Historic Preservation](#)

The National Trust for Historic Preservation, a privately funded nonprofit organization, works to save America's historic sites; tell the full American story; build stronger communities; and invest in preservation's future.

### [National Park Service](#)

Historic preservation programs of the National Park Service help communities protect and preserve the nation's historic resources. The National Park Service administers the National Register of Historic Places, federal historic preservation tax incentives and many other federal programs that provide services, financial assistance, education, guidance and technical information in support of historic preservation.

### [Preservation Iowa](#)

Preservation Iowa is a statewide nonprofit organization with a mission of building partnerships that enhance our economic and cultural future through the preservation of Iowa's historic resources. Annual advocacy programs include Iowa's Most Endangered Properties listings and the Preservation at its Best Awards.

### [Iowa Arts Council](#)

The Iowa Arts Council empowers Iowa to build and sustain culturally vibrant communities by cultivating creativity, learning and participation in the arts. Resources and funding opportunities are available to strengthen the vitality and sustainability of arts and culture, film and media, history and historic preservation efforts across Iowa.

### [Iowa Architectural Foundation \(IAF\)](#)

IAF is a nonprofit, volunteer-driven organization working to inspire an appreciation for architecture and design in everyone through education and outreach. IAF provides outreach programs and youth and adult education.

### [Iowa Living Roadways Community Visioning Program](#)

The Community Visioning Program provides small Iowa communities with the planning and design resources needed to make meaningful transportation improvements to the local landscape.

### [AARP Livable Communities](#)

AARP Livable Communities supports the efforts of neighborhoods, towns, cities and rural areas to be great places for people of all ages. Resources include publications, tool kits and Community Challenge project funding.

## PROJECT EXAMPLES



*Avoca — before (L) and after (R)*



*Burlington — before (L) and after (R)*



*Cedar Rapids — before (L) and after (R)*



*Clarence — before (L) and after (R)*





Conrad — before (L) and after (R)



Dubuque — before (L) and after (R)



*Dunlap — before (L) and after (R)*



*Manning — before (L) and after (R)*



*Oskaloosa — before (L) and after (R)*





Ottumwa — before (L) and after (R)



State Center — before (L) and after (R)





Waterloo — before (L) and after (R)



West Union — before (L) and after (R)



Woodbine — before (L) and after (R)





**Economic Development**

Main Street Iowa — Iowa Economic Development Authority  
1963 Bell Avenue, Suite 200  
Des Moines, Iowa 50315

[iowaeda.com](http://iowaeda.com)