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Why Guidelines—What They Can Do and Cannot Do for Us

This book is designed to help property owners appreciate our heritage and think seriously about how to care for older homes and how to repair or modify them without violating the spirit and integrity of the structure and its style. We want citizens to enjoy living in these homes and have no intention of turning them into museums. However we urge the owners and occupants to consider the suggestions and guidelines in this book when considering and executing renovations. This book was published to assist in their proper preservation and protection, thus enriching our lives today and enhancing this legacy for the next century.

Guidelines can help reinforce the character of a historic district and protect its visual aspects. They can improve the quality of growth and development, protect the value of public and private investment, preserve the integrity of a historic area by discouraging the construction of buildings that are inappropriate, discourage inappropriate alterations of historic properties, provide an objective basis for the decisions made by a design review board, serve as a tool for architects and their clients in making preliminary design decisions, and increase public awareness of design issues and options.

Guidelines cannot limit growth or regulate where growth takes place. They cannot control how space inside a building is used, cannot guarantee that all new construction will be compatible with a historic setting, and cannot guarantee high quality construction. Property owners need to be aware that the proper care for a historic building will take time, money, and often the assistance of qualified craftspersons. If properly cared for and maintained, a historic home can last for hundreds of years—a lasting legacy for generations to come. The historic buildings of Mt. Vernon make this community special and attract people to this community to live and to visit.

Our Architectural Heritage in Historical Context

Mt.Vernon has historic structures that date from the 1840's to the present. The principle historical themes that best help us trace our past are related to the revolutions in transportation.

By 1842 the Military Road (Highway 1) was marked from the territorial capital (Iowa City) to Dubuque. Lyman Dillon was paid by Congress to mark a trail that could be used by federal troops stationed at Ft. Snelling (St. Paul) to protect the legislature meeting in Iowa City. The quickest way for the troops to move was via the Mississippi to Dubuque and then overland to Iowa City. Dubuque was also the largest town in the Iowa Territory. The trail was essentially a furrow plowed with a team of oxen. For whatever reason, Dillion chose to mark his trail over the hill. The top of the hill was a good place to stop and water the horses after a hard pull. The town became an early service center for travelers and farmers settling around the hill. The early businesses were related to wagons, horses, and travel accommodations.

The small but growing number of settlers along the hilltop platted the town in 1847. It was one block on either side of First Street, one block east and two blocks west of the Military Road. The town would not incorporate until 1868. One feature of this early period is the large number of home-made brick buildings constructed as residences, stores, churches, and schools. Local deposits of clay and sand together with several talented masons gave the town a distinctive architectural character. We have several remaining brick stores from the 1850's as well as two Cornell buildings and a number of homes. The first wooden homes and stores were quickly replaced with brick structures.

In 1858 the railroad arrived but the major economic impact would wait until after the Civil War when bridges were constructed across the Mississippi and Missouri rivers. By the time the railroad arrived the town was well established and Cornell College (1853) was showing signs of stability and growth. The railroad and the great logging boom in Wisconsin and Minnesota brought cheap, elegant building materials and as American taste changed to the larger, asymmetrical Victorian homes, Mt. Vernon joined the trend. The railroad also brought students to Cornell from greater distances than the stage coach or wagon. The town was connected to the larger world with mail order catalogues and builder's style manuals. There was a greater range of choices in styles and materials. With the exception of Bowman Hall (1885) Cornell did not build residences for students until the 1930's. Students lived with families in the town. Residents could build a large home and be assured that students would be available to help pay the mortgage. The town prospered along with agriculture and experienced several building booms between 1890 and 1920. Fires in the central town also reshaped the area with new brick structures.

The automobile and internal combustion engine revolutionized the farms and the towns. The first marked highway across the nation was the Lincoln Highway in 1913. In Linn County it followed the old Tipton to Marion trail which was the first east-west road across the county. When the Federal Government designed a national highway system and helped to pave roads, that portion of the Lincoln Highway through Mt. Vernon became U.S. Highway 30, so the town remained as part of a major transcontinental paved route. Mount Vernon was a service town and students continued to come to Cornell from increasingly distant places. Merchants profited from the new travelers, many of the homes along First Street took in travels for overnight stays, and some old carriage barns became garages. Homes were built with room for the car under the same roof as the family. The College continued to grow and played an even larger role in the community.

During World War II many citizens worked in defense plants in Cedar Rapids, and Mt.Vernon was drawn more and more into the expanding metropolitan industrial magnet. Commuting has continued to be a way of life for many residents. The Post-War boom brought slow but steady growth to Mt. Vernon. New additions to the city reflected the styles and plans of the suburbs around the nation's major cities. The new highways bypassed small towns and Mt.Vernon's "new 30" cut south of town in the late 1950's.

Through all these transitions and changes, Mt. Vernon has retained structures from the past and tried to make them fit changing lifestyles. The charm and character of the town is largely due to these reminders of the past. We are proud of the fact we are visually different than other small Iowa towns. Retaining our architectural integrity requires treating our older structures with respect while making them comfortable for our times.

Mount Vernon's Historic Districts

Commercial District

Mount Vernon's commercial district is concentrated along the north and south sides of 1st Street. The development of 1st Street was the starting point of Mount Vernon's settlement in the 1840's. The one and a half blocks between 2nd Avenue North and 1st Avenue North run along the paha, a ridge of silt and clay in the glacial drift from northeast Iowa. Mount Vernon was thus called the "Hill City".

At the peak of the town there are eighteen one or two-storied buildings along the street that date from 1860 to 1904. All but one of them were built before 1904. They all have similar brick facing and stone trim that help unify the downtown area. Through later renovations some buildings have lost their historical aspects, but there still remain some key features found in all of them. The foundations are commonly made of stone, the walls of brick with thin mortar joints, and the roofs of asphalt.

Other features that may have been hidden by construction or remodeling, but were present in the early 20th Century, are unusual patterns of brick. These patterns can still be found in checkerboard panels, corbelling, and brick set at angles. There are rich metal cornices and rough limestone trim which define the buildings. Some of the buildings have recessed entries with double or single doors, chamfered corners, and decorative steel lintel beams. Above the upper story windows are ornamental window hoods, and some windows are round-arched with radiating voussoirs, an example of the Romanesque Revival.

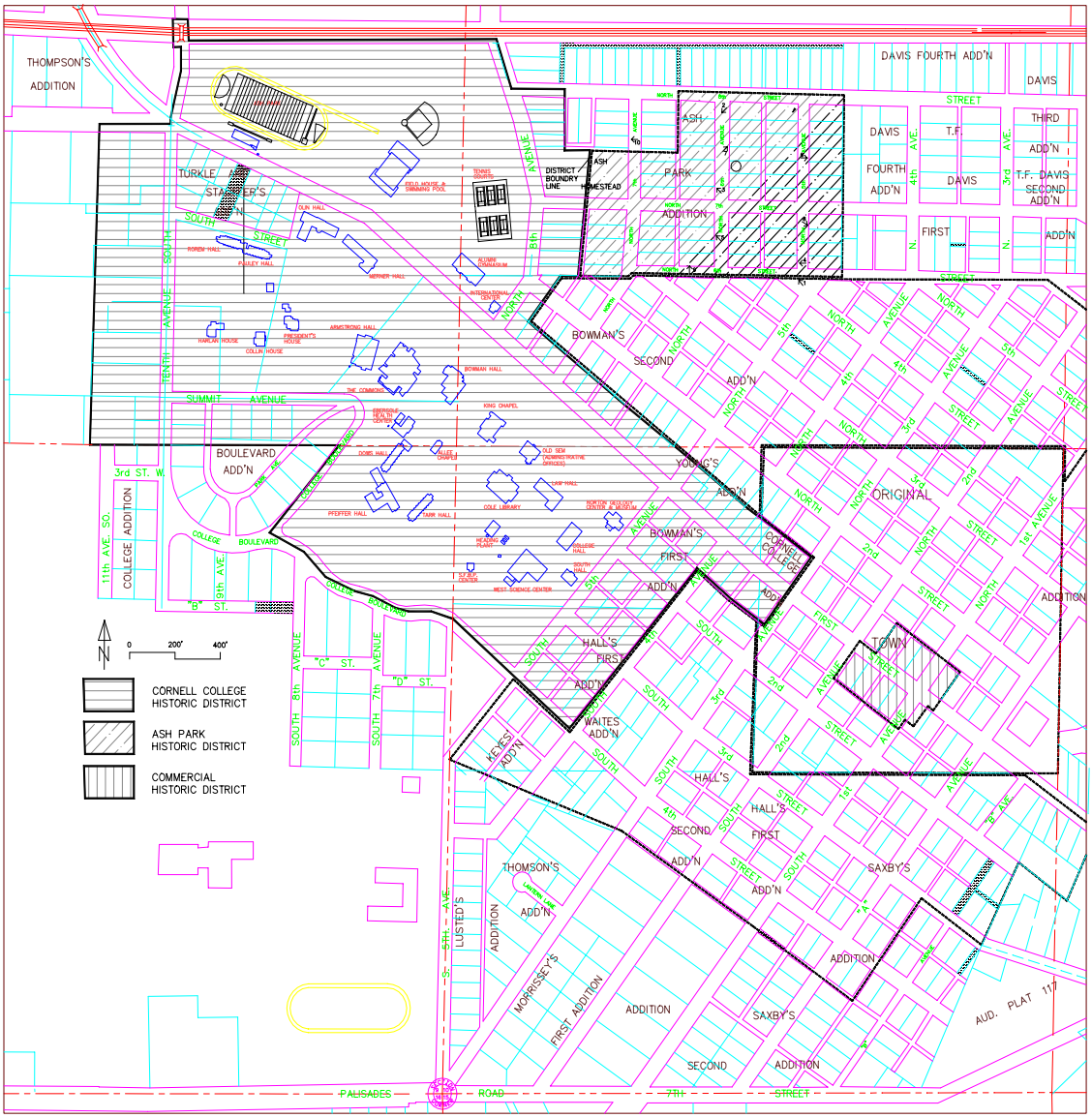
Ash Park District

Mount Vernon's historic residential district is called Ash Park and is located between 6th and 8th Streets Northwest and 5th and 7th Avenues Northwest. It was associated with the railroad era around the turn of the century. The streets were aligned with the cardinal directions which now contrast the older platting of the town which is aligned with the old Lincoln Highway and Highway 1. There is a clear break between the old and the new.

The houses in the district occupy one to three lots, and three-fourths of them were built in the first two decades of the 20th Century. Common features of them are stone foundations, two-story wood/weatherboard walls, and asphalt roofs.

There are many styles that can be found in this area. They include Late Victorian and Late 19th and 20th Century Revivals. Stick Style, Shingle Style, Colonial Revival, Queen Anne, and Craftsman styles with dormers and towers, welcoming front porches, and decorative shinglework and shingling can be found. Because of the convenience of the railroad, features and motifs were readily available: turned porch columns, wood shingles, brackets, and pendants. A majority of the houses have gabled roofs and decorative ends with different shingle patterns.

Construction in the Ash Park district ceased at the end of World War 1 and at the beginning of economic depression. There was no new construction until the mid-1950's.


THOMPSON'S ADDITION
DAVIS FOURTH ADD'N
DAVIS
STREET
ASH
PARK
ADDITION
DISTRICT BOUNDRY LINE
HOMESTEAD
DAVIS
AVE.
T.F.
THIRD
ADD'N
FOURTH
ADD'N
4th
DAVIS
3rd
T.F. DAVIS
SECOND
ADD'N
FIRST
ADD'N
TURKLE
STAUFFER'S
ADD'N
SOUTH
STREET
TENTH
AVENUE
8th
AVENUE
NORTH
BOWMAN'S
SECOND
ADD'N
YOUNG'S
ADD'N
ORIGINAL
TOWN
SUMMIT
AVENUE
BOULEVARD
ADD'N
3rd ST. W
11th AVE. SO.
COLLEGE ADDITION
9th AVE.
"B" ST.
COLLEGE
BOULEVARD
"C" ST.
"D" ST.
8th
AVENUE
7th
AVENUE
SOUTH
BOWMAN'S
FIRST
ADD'N
HALL'S
FIRST
ADD'N
WAITES
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AKES'
ADD'N
HALL'S
SECOND
ADD'N
HALL'S
FIRST
ADD'N
THOMSON'S
ADD'N
S. 5TH. AVE.
LUSTED'S
ADDITION
MORRISSEY'S
FIRST ADDITION
ADDITION
SAXBY'S
ADDITION
SAXBY'S
ADDITION
SECOND
ADDITION
AUD. PLAT 117
PALISADES
ROAD
7TH
STREET
0
200'
400'
CORNELL COLLEGE
HISTORIC DISTRICT
ASH PARK
HISTORIC DISTRICT
COMMERCIAL
HISTORIC DISTRICT

Commercial Rehabilitation

Preserving Downtown Mount Vernon

A Few Guidelines

The concept of "Main Street" is an integral part of small town American life. Because of its importance, changes in the look of Main Street can affect the entire city or town. It is because of this that great thought must be put into any alterations of the buildings along this important street.

Changes through the years are to be expected and have significance for the history of the town. However, once the town gets to the point where history becomes of great importance (when many buildings in the area are on the National Register of Historic Places, for example), it is useful to focus on maintaining the historical significance and character of the buildings.

Because of the historical significance of the city of Mount Vernon and Cornell College, maintaining the historical integrity of the Main Street area has become important to residents. The growing importance of tourism in the area increased the need for historically sensitive planning and preparation for all the buildings in the area.

This guide is meant to be an aid in deciding how to go about improvements and/ or renovations in the downtown area. It is meant to give an overview of what is involved in historically sensitive construction and to help owners find more detailed information of how to enact these changes.

The Storefront

The storefront has gone through some major changes over the years, because of the changes in the way that people shop and different approaches to merchandising. The original shape may be buried under many later renovations, or it may even have been destroyed. It may be possible to find an original photograph in the local library to help in restoration, but it is not necessary to recreate the original facade if it is gone. The 19th Century storefront was essentially "pedestrian friendly" and window shopping was fundamental to the organization of the structure.

Size and Place

The size and placement of the storefront was designed to fit within the masonry walls of the block and not impede with street traffic. They were placed slightly recessed inside the side walls of the building. Each facade has its own basic structure, an upper facade and the storefront which work together to create a unified strong front for the street.

Recommended:

- ◊ Signs and other methods of advertisement should be located so that there is no confusion as to which entrance leads to which store.
- ◊ Maintain original proportions with surrounding buildings.
- ◊ Similar window and storefront openings to adjacent buildings
- ◊ Similarities of scale, color, and design where appropriate and consistent with historic look of adjacent and subject buildings.
- ◊ Create the feeling for patrons and visitors as though they are stepping into individual outdoor rooms created by awnings and recessed doorways that are distinctly separated from one building to another.
- ◊ Design the ground floors in order to catch the eye of the pedestrian and lead him/her into the store to make some purchases or use services.

Not Recommended:

- ◊ Extending the storefront beyond its original borders, so it seems to take over the whole building, thus making the street lose its continuity.
- ◊ Not proportional with adjacent buildings
- ◊ Facades set back from the street

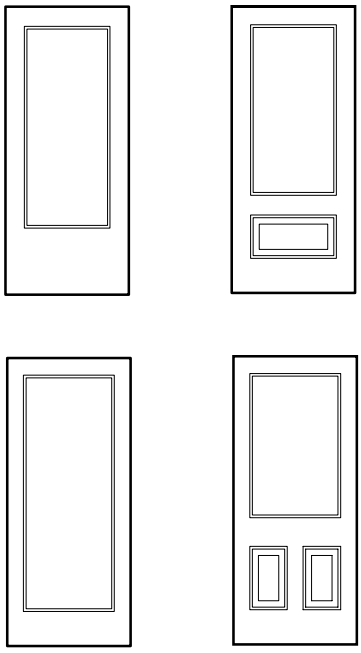
Low Roof Line,
Unproportional window sizes

Doors

The traditional storefront door had to convey to the customer what the store was all about. Its stately appearance and large glass panel gave the entire storefront an open, inviting appearance.

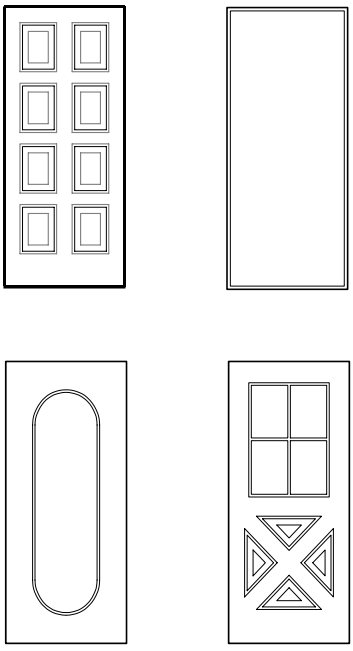
Recommended:

- ◊ Preserve and reuse as much original ornament as possible.
- ◊ The pane on the door should be another clear window into the store.
- ◊ Usually a simple glass-paneled door is best. (wood and glass)



Not Recommended:

- ◊ Over decoration; it can distract the customer from the window displays
- ◊ All glass aluminum door
- ◊ "Residential" designs



Display Windows

Originally, storefronts were composed almost entirely of glass. This was to get as much light as possible into the narrow, windowless space. It also allowed potential customers to see the window displays and the interior. This minimal barrier of glass helped merge the sidewalk and store into one making the stores a part of the public street area, and making the stores more accessible to customers. Pedestrians would feel that walking into the store was not like entering a whole new place.

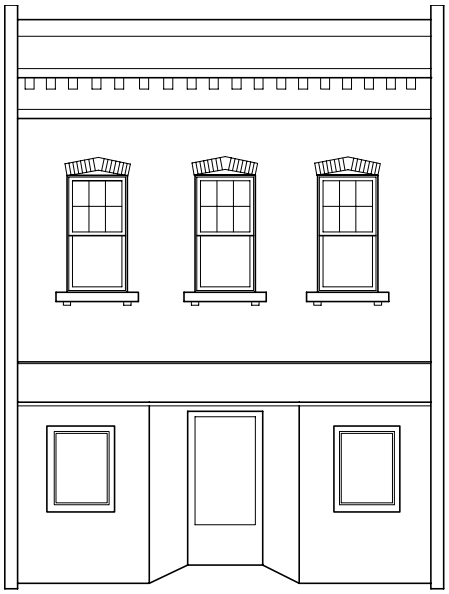
Recommended:

◊ Maintain original large glass front window.

◊ Think of the window as a large picture framed by the storefront.

Not Recommended:

◊ Downsizing the original window openings



Decoration

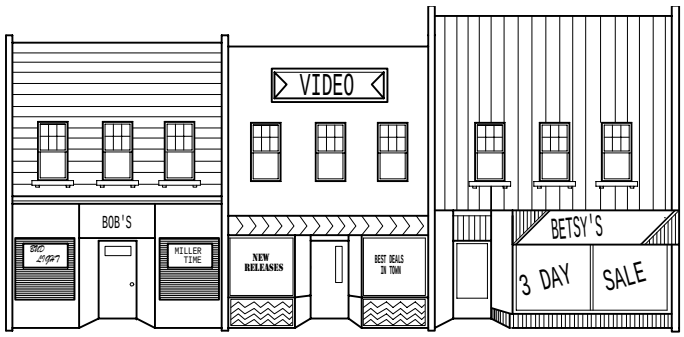
The emphasis on the traditional storefront was on the display window and the entry door, so the decoration was simple, but today decoration often appears to be tacked onto the building. It destroys the feeling of compatible, high-quality presentation of goods and services along the street.

Recommended:

- ◊ Decoration on outside walls should be simple in order to direct potential customers to the display inside.
- ◊ Emphasize the windows and the goods and/or services inside, and use decoration to enhance the window's effect.

Not Recommended:

- ◊ Loud colors, patterns, and textures that extend well above the storefront facade - they often fight with each other
- ◊ Metal or other forms of siding material, vertical or horizontal



Awnings

Awnings play an important part in attracting customers. They help catch their eye, draw potential customers under them, give them a better look at the display, and also protect from the damaging effects of ultraviolet rays.

Recommended:

- ◊ Operable or permanent awnings
- ◊ Canvas or vinyl; adds character to a storefront
- ◊ Consider the entire building when selecting a style and coloration.
- ◊ Simple awning with a strongly decorated building
- ◊ Brightly accented awning with a drab building
- ◊ Name of store on awning flap

Not Recommended:

- ◊ Aluminum awnings or canopies - they look out of place on a commercial street
- ◊ Non weather-resistant awnings
- ◊ Internally-lit awning-and-sign combinations
- ◊ Barrel-vault shaped awnings — shape of awnings typically should be sloped, with or without side closures and awning flap.

Signs

Signs are an important part of any business. They tell customers what they can expect to find inside, and alert passersby to the existence of the business. Unfortunately, in the rush to get business, signs often become too strong for the storefront they belong to.

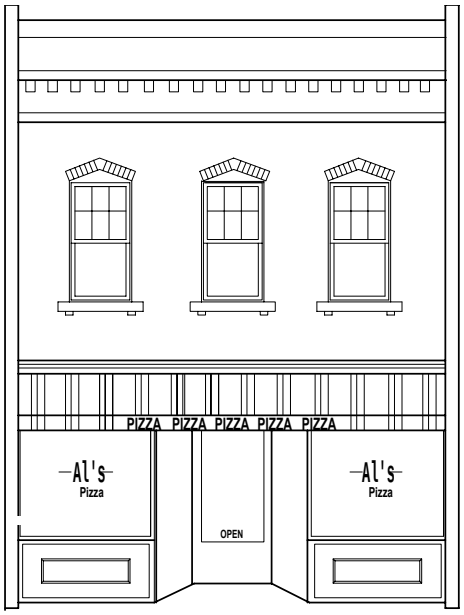
**note: The City of Mt. Vernon closely controls the size of signs in its zoning ordinance. Consult the city prior to design of signs.*

Recommended:

◊ Signs in obvious places: under lower cornice, painted on window, on the awning flap, or the side of the building

◊ Find a sign design that will attract customers and still preserve the continuity of the street.

◊ Awareness of the zoning restrictions that limit the size and lighting of signs for the downtown Mount Vernon area.

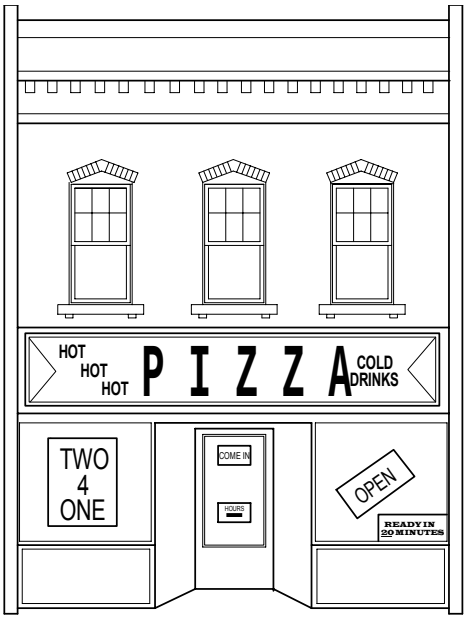


Not Recommended:

◊ Signs that become too strong for the storefront they belong to.

◊ Bright and gaudy lighting techniques

◊ Internally-lit signs, except for neon



Materials

Many of today's remodeled storefronts use materials that look out of place on the street, through color, texture, or a combination of these. Some of these not only clash with storefronts, they are unpleasant on their own.

Recommended:

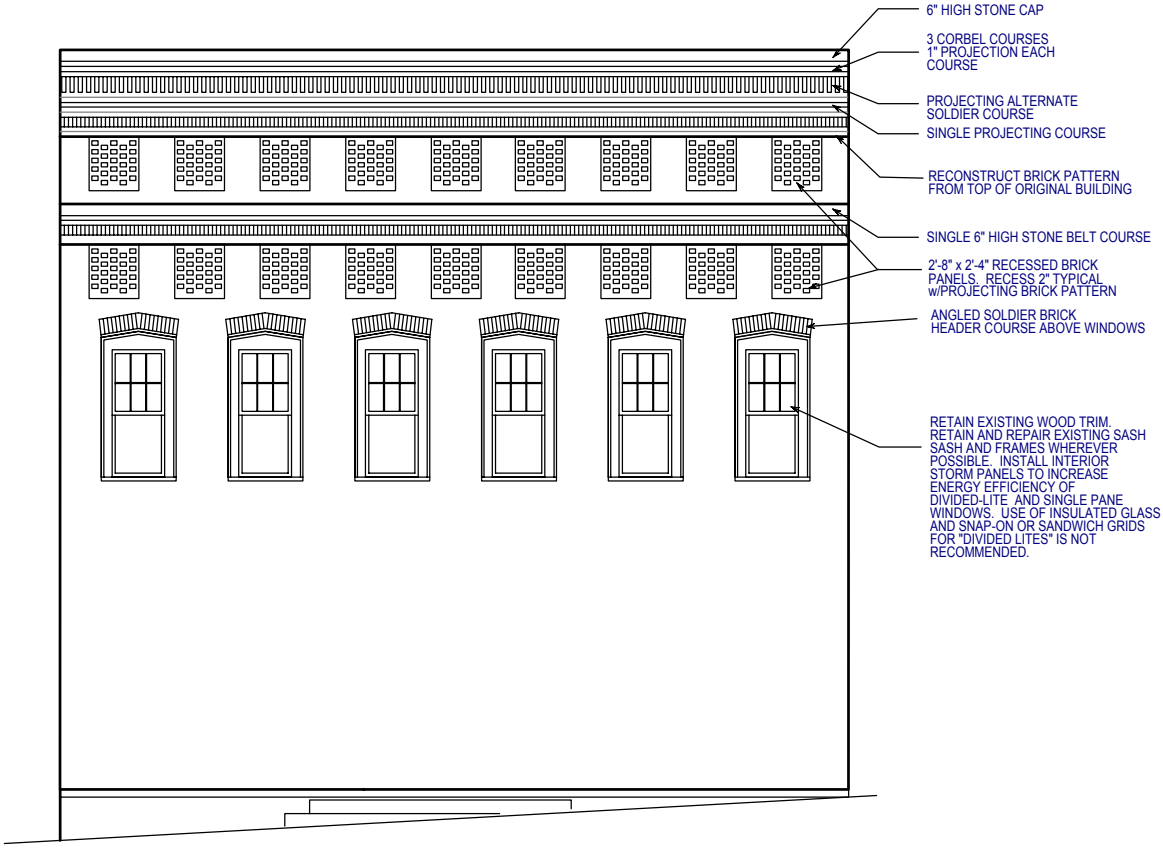
- ◊ Use simple, unobtrusive materials to emphasis the entrance to the store and the window displays.
- ◊ Carefully consider what materials to use and the way they will be used.
- ◊ Take special care in the joint between two buildings. It contributes to the visual impact of the street.
- ◊ Unifying features in Mount Vernon are unusual patterns of pressed brick, limestone trim, checkerboard panels, corbelling, similar size and shape of rough dressed stone trim, and bricks which are set at an angle.

Not Recommended:

- ◊ Use of materials that clash with the storefront
- ◊ Decoration that extends beyond the original boundaries of the storefront.
- ◊ Bricks that do not match original
- ◊ Siding of any type

The Upper Story

The upper story is an extension of the storefront helping to convey the invitation to enter the establishment. The appearance of the upper story sends a message to potential customers about the quality of the establishment below. The quality and condition of the decoration of the upper story contributes to the respectability of the store below. If the upper story is in despair, it gives an unfavorable impression of the quality of the business housed in the building. Merchants would be more likely to rent out of a building that is well looked after in totality than one where the upper story is neglected.

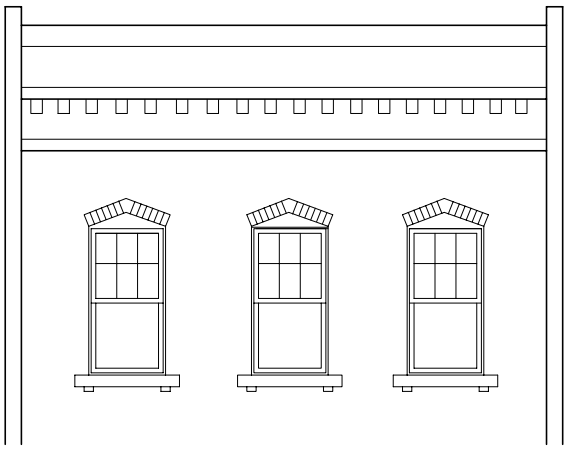


Windows

Visually, the traditional upper story windows help tie the different facades together. The regular repetition of openings provides a pattern to bring the eye along the street. Unfortunately, windows deteriorate and replacements for the unusual openings can get expensive. Inappropriate windows interrupt the continuity of the street. Windows are especially significant to the National Register of Historic Places.

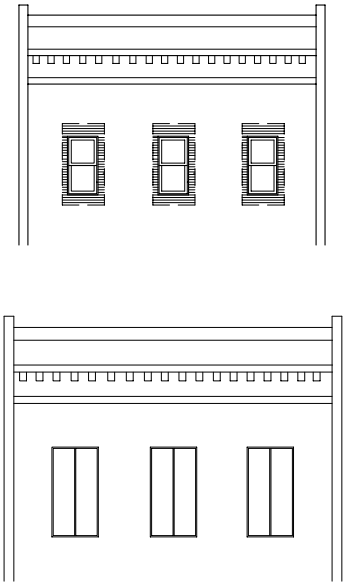
Recommended:

- ◊ Keep original windows in good condition.
- ◊ Scraping and repainting
- ◊ Check to see if the seals are in place, and looking for rot is usually enough for windows that are already in good condition.
- ◊ Storm windows installed on the interior
- ◊ Save original material where possible and reuse



Not Recommended:

- ◊ Boarded-up or replaced windows with standard size fill-ins
- ◊ Inappropriate window type such as casement or sliders
- ◊ Aluminum - if necessary use painted or paint-like finish in darker colors rather than lighter colors
- ◊ Storm windows installed on the outside

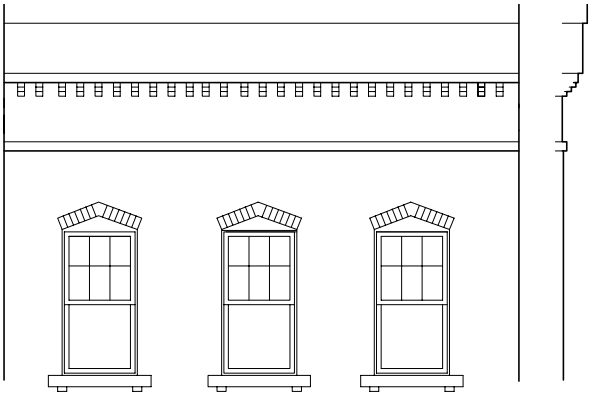


Cornices

Cornices are an important design characteristic of the traditional commercial building. They provide a frame for the top of the structure, keeping the entire building grounded. These cornices range from extremely ornate pressed tin and steel to simply decorated bands of brick and stone along the roof thereby capping the structure.

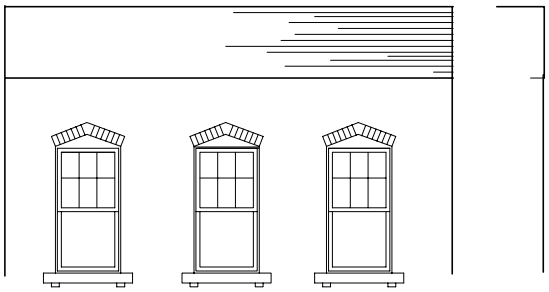
Recommended:

- ◊ Maintain original cornice design.
- ◊ Keep cornice in place.
- ◊ If it must be removed, replace it with another to give the building a finished look.
- ◊ A narrow band of brick or stone projecting a few inches over the front of the building is adequate.

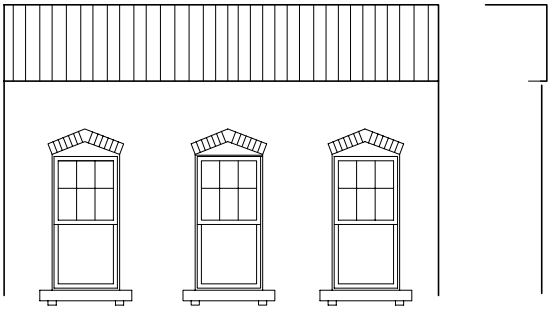


Not Recommended:

- ◊ Removing old cornices and not replacing them
- ◊ Replacing old cornices with aluminum siding, flat brick, block, or dissimilar materials



flat brick



aluminum siding

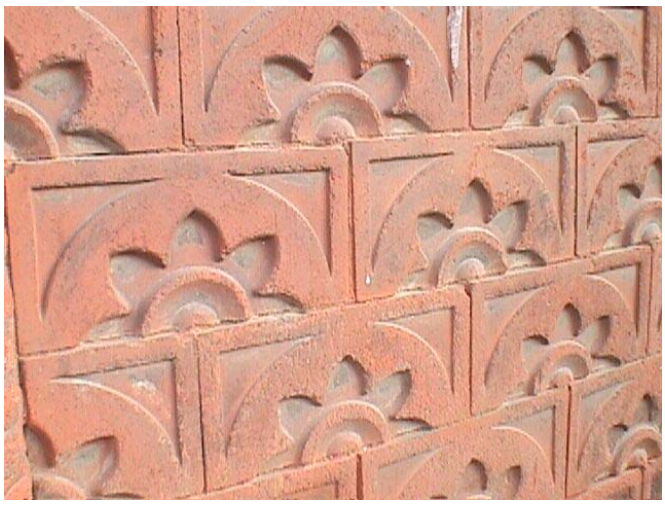
Decoration

Historically, decoration was much more individualized and important than it is today. The prosperity of a store or an area was defined by the richness of detail in the decoration on the buildings. Decorations individualized the different buildings of the street, which were very similar to each other in structure.

Generally, the only decorations that remain on a building today are in the upper story, which makes them even more important to preserve. Much of the town's identity rests in the decorative details of these buildings, and so it is important to regard these details as antiques.

Recommended:

- ◊ Preserve historic details
- ◊ Duplicating original details if it can not be repaired



Not Recommended:

- ◊ Attachment of fake "historic" decoration
- ◊ Removing non-deteriorated portions of decorative detail

Materials

Many different materials were used for decorative purposes. Each had its advantages and problems. The main problem with decorative materials was deterioration. Decorative materials must be clearly identified so they can be properly repaired and maintained, since many of these decorations are unavailable today.

MASONRY

Decorative Uses

Decorative masonry includes both brick and stone. This decoration is in patterned and/or textured brickwork, window ornaments, and decorative stone piers. Thin mortar joints are also very common in Mount Vernon.

Problems

Problems with decorative masonry are generally the same as those for general masonry. Joints deteriorate, as well as individual bricks and blocks.

While repairing, care must be taken not to leave an obvious and unsightly patch. Also, heavy paint can be a problem. It can obscure the details of the decoration.

Corrective Action

See "Cleaning and Repairs" on masonry restoration (page 38).

METAL

Decorative Uses

This material is generally found in buildings built before 1900. Usually added onto a masonry facade, the cornices and window decorations made of metals are recognizable by the great amount of detail.

Problems

Since it is made out of metal, this decoration can corrode. Obvious problems are tears, holes, missing pieces, sagging, and discoloration can indicate deterioration.

Corrective Action

Deterioration problems can be solved by properly repairing, patching, priming, and painting the decoration. For more extensive repairs a tradesperson should be advised.

WOOD

Decorative Uses

Wood decorations were generally more subtle than other means of decoration. Wood was generally found in moldings around windows and decorations on the sashes. Though subtle, these decorations are important to the effect of the whole building.

Problems

Wood is very susceptible to damage. However, if cared for properly, it can last a long time. Common problems are splitting and rotting, which can usually be fixed by filling and consolidating with special wood restoration compounds.

Corrective Action

Consolidate and fill where there is splitting and rotting, then prime and paint it properly. When repair is impossible, consult a millshop for matching replacement pieces.

TERRA COTTA

Decorative Uses

Terra Cotta was commonly used in buildings dating from 1890 to 1930. This ceramic material could be molded and glazed in a variety of shapes, colors, textures, and was generally used as a veneer.

Problems

Many of the problems with masonry are also potential problems with terra cotta. In addition, the glazed surface can crack and chip, and the anchors holding the pieces to the wall are subject to rusting and need to be watched. Also, since it is very hard to find replacements, be careful with any existing decorations.

Corrective Action

An expert should be consulted when working with terra cotta since it is difficult to work with. Great care should be taken when working with it because it is quite difficult to find and expensive to replace.

GLASS

Decorative Uses

Glass as a decoration was generally used as transom windows and signs. This glass was beveled, stained, leaded, etched. Later on opaque Carrara glass was used.

Problems

Many times, the problem with decorative glass is that it is covered up. It can be found underneath plywood covers. The metal pieces between the glass, called the “came” can deteriorate and may need to be replaced, which should always be done with the same material.

Corrective Action

If windows have deteriorated, consider in this order: 1) Epoxy restoration of wood parts 2) Replace only the sash with new sash of same size using insulated glass if feasible. 3) Replace window unit with replacement window of same design.

Painting-Colors

Choosing colors for trim and other places is an important process. The color chosen should coincide with other colors already present in the area. Remember that exposure can change colors and affect paint, so consideration must be taken when choosing the type of paint.

Recommended:

- ◊ Test paint on an area of the building before painting the entire building.
- ◊ To return the building to its original color, carefully scrape a circle of the painted surface to reveal the layers underneath and match to the newer paint.
- ◊ Color schemes of different eras:
  mid 1800's - 1800's soft neutral tints
  later 1800's - darker, calmer colors
  early 1900's - lighter, calmer colors
  white was rarely used before the early 1900's in town
- ◊ The trim should contrast the shade of the wall to tie the entire building together.

Not Recommended:

- ◊ Painting a building entirely white
- ◊ Painting with bold or primary colors
- ◊ Painting brick that has not been painted previously and is not particularly porous.

Painted brick

Rear Entrances/Rear Facades

In a town such as Mt. Vernon with its main street perched on a hill, the rear entrances and facades are usually the first things visitors see when they come to town. This makes the condition of these areas as important as that of the front. Though they do not have to be as historically accurate as the front (since the design of these areas has not changed much), attention must be paid to these areas to keep them looking attractive, especially if a rear entrance is intended.

Recommended:

- ◊ Appears as an entrance
- ◊ Open or rear windows for display
- ◊ Back door more simple than front
- ◊ Smaller windows than the front

Full-size windows

Not Recommended:

- ◊ An unattractive space
  - overgrowth of weeds
  - not shoveled walks
  - overflowing trash cans

Energy Conservation

What is more resource conserving and energy efficient than re-using the investment that we already have in existing buildings? It is another kind of recycling. Contrary to popular belief, there are some characteristics of a commercial building that contribute to efficiency. There is little of the building exposed so the sides are insulated by other adjacent building. The windows in the upper story tend to be small and widely spaced, unlike those of modern buildings, and there are several floors to allow rising heat to be used more efficiently.

The problems with old buildings tend to be leaky joints in windows and doors, uninsulated flat roofs, large storefront windows that are difficult to protect from the elements, and old out-dated heating systems.

Proper insulation, making seals airtight, weatherproofing openings, and updating and /or repairing the outdated heating system can greatly increase the efficiency of these buildings. If the upper floors are not in use, insulation between occupied and unoccupied floors will keep heat in the proper areas, and awnings and insulated glass will improve the efficiency of the store windows.

Many energy efficiency measures will not detract from the historical appearance of these buildings. These include attic insulation, proper ventilation, flashing at the top and caulking at the sides of windows, and improving the thermal efficiency of single-pane glass with appropriate treatments. It is not cost-effective to use insulated glass in small-size panes, and it is not appropriate to use replacement sash or glass with applied muntin strips or strips sandwiched between the panes of an insulated glass unit. In these situations, storm windows and really good weather stripping are the best solution. Storm windows can be interior panels or exterior combination storm/screen units of appropriate design appearance (the closer it looks to traditional wood storm window, the better).

Residential Rehabilitation

Preserving Residential Mount Vernon

A Few Guidelines

There is history in any existing home, especially in homes that have been around as long as many of the homes in Mount Vernon. For the most part, these homes have been filled with families, and their lives are in some way remembered in these houses. They were symbols of pride for their owners, who took great care in maintaining and embellishing their homes. Some of these embellishments and alterations may be desirable now and some may not. For those owners wishing to restore their historic homes, there may be a lot of work ahead, since many alterations that were considered "improvements" can cause more problems, and other alterations may destroy the historic character of the building.

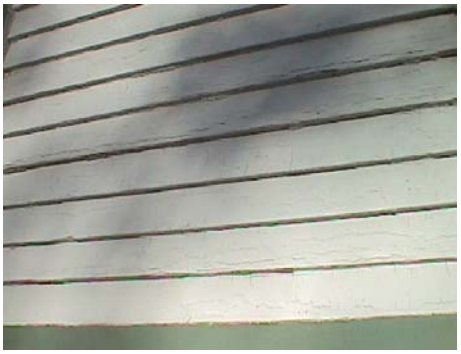
Many historic homes in Mount Vernon were built between 1895 and 1919. These homes exist in many stages of historical accuracy and repair. This section is meant to be an aid in deciding how to improve and/or renovate these older homes. It is meant to give an overview on what is involved in historically sensitive construction, and to help owners find more detailed information on how to go about these changes. In many cases, more information will be needed if people want to make improvements on their homes. Hopefully, the information in this section will help in finding more detailed information.

Exterior Materials

Many materials were and still are used in the exteriors of homes. Most frequently used in older homes were wood lap siding of various widths, wood shingles, masonry, exposed timber, and stucco.

Siding

◊ Common materials are narrow wood clapboard siding, brick, or stucco.



Roofs

◊ They are generally shingled with asphalt or wood shingles, and occasionally tile or metal. roofing.

Foundations

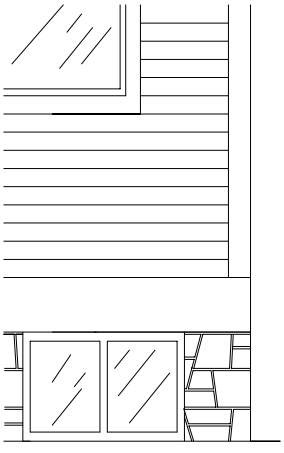
◊ Usually are masonry or limestone.

Foundations

The foundation is the base on which the entire home is built. A sturdy foundation will make a more stable house, so it is important to maintain it well. Though it is important to keep the foundation in good condition, maintaining it in its historic condition can be difficult. Finding the correct materials for repairs and making those repairs without altering the area greatly can be a long process.

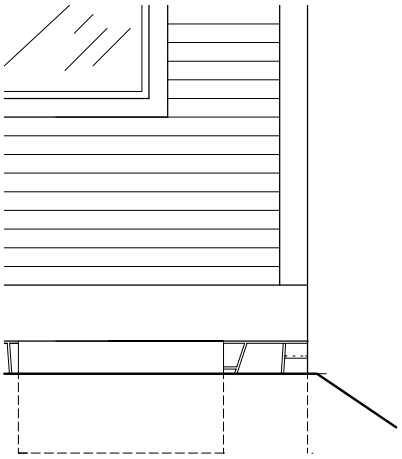
Recommended:

- ◊ 12 to 18 inches of exposed masonry is appropriate.
- ◊ On masonry structures, this foundation was usually composed of a contrasting material and was separated by a band of yet another material.
- ◊ Stone foundations are most commonly found in the Mount Vernon area.
- ◊ Maintain drainage away from the foundation. (Recommended you have 6" of slope in the first 24-36" away from the structure).



Not Recommended:

- ◊ Fill-up around the foundation to cover differences. It can detract from the building, and cause even more damage.
- ◊ Fill-in basement windows with brick or any material other than glass.

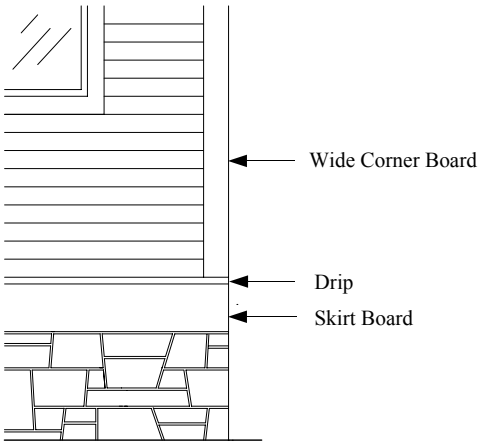


Siding

Masonry and wood were the common forms of siding when most of Mount Vernon's historic homes were built, and wood is the most predominant of the two in the area. For repair and cleaning of masonry, see pages 36-37 on general guidelines.

Recommended:

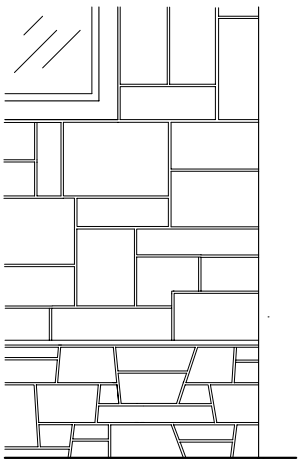
- ◊ Repairing the original siding is usually better than replacement, because it is often difficult to find the correct type of siding.
- ◊ It is important to maintain details, such as textured shingle areas under gables and around windows which are usually covered up when re-siding takes place.
- ◊ Wood shingles used in various shapes, decorative stickwork, and clapboard are common in the Mount Vernon area, in particular in gable ends.



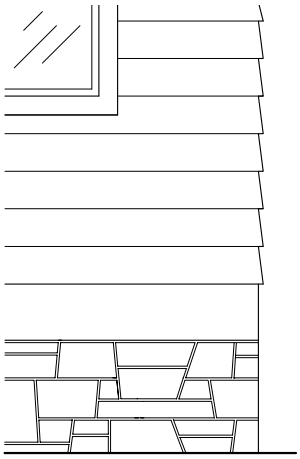
4" Clapboard

Not Recommended:

- ◊ Synthetic siding - it does not come in widths and styles commonly used for siding on homes.
- ◊ Synthetic siding can hide minor symptoms of decay and /or deterioration until it is far enough along to display the symptom somewhere else. By that time it could be a major problem.



Fake stone



Aluminum or pressed wood in wide pattern

Paint and Color

Paint and color should be kept simple when choosing a painting scheme for a home.

Recommended:

◊ One main color and one main accent color for trim is enough. Sometimes a different color is used on the sash and door which should be dark and subdued.

◊ Colors should complement the colors of the homes in the area, as well as the style and period of the house.

◊ Scraping and hand-sanding are the best methods of removing paint. Use heatguns on places where paint is especially thick and blistered.

◊ Shades of cream, tan, green, and russet accent corner boards, decorative shingles, applied wood strips, and other details in the Mount Vernon area.

Not Recommended:

◊ Bright colors and pastels that jar the eye

◊ All white house on homes built before 1920

◊ High pressure sand or water, open flames, and other destructive methods of removal

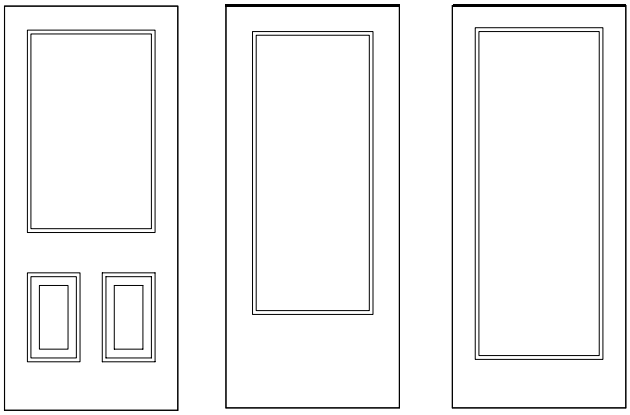
◊ Keep lead-containing paint damp with a water mist to keep dust down and minimize potential health hazard when removing paint.

Doors

Doors and their openings should be preserved as much as possible especially if they are original to the home.

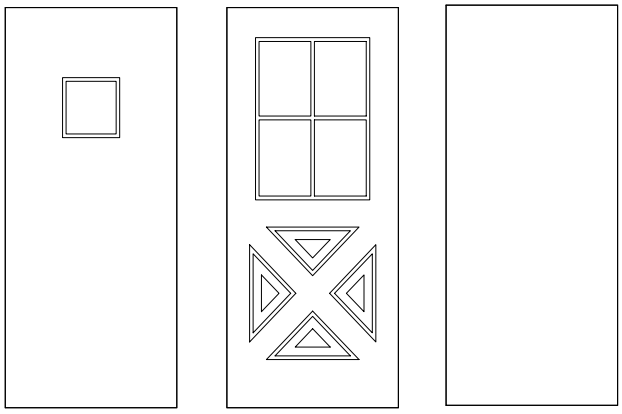
Recommended:

- ◊ Keep historic doors in good repair.
- ◊ Replacements should match appropriate historical doors.
- ◊ Wood paneled doors with glass inserts are most appropriate.
- ◊ Glass storm doors should be framed with wood.



Not Recommended:

- ◊ Flat, smooth, or flush doors.
- ◊ Shiny aluminum storm door or screen door.
- ◊ Resizing the original opening to fit stock door.
- ◊ Removing any door openings.

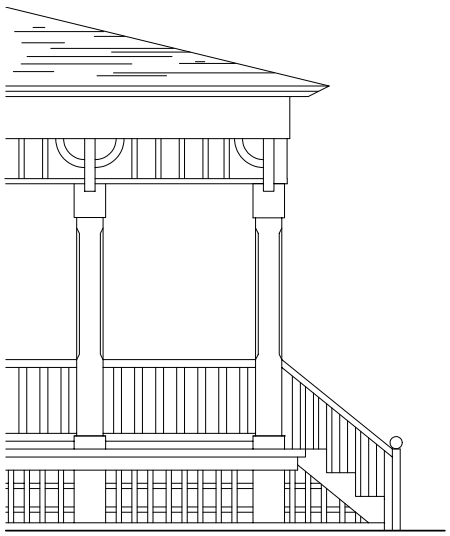


Porches

Porches were formerly the meeting and greeting places for people. Families would sit on nice days and greet walkers and other who stopped by. Architecturally, they helped define the character of the building. It is for these reasons that porches should be maintained in their original manner.

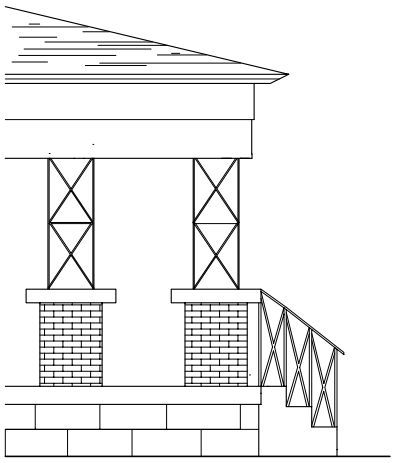
Recommended:

- ◊ Maintain porches in their original style.
- ◊ Save all the detailing possible in order to reconstruct these pieces when repairing. If deteriorated past rescue, rebuild in a manner that matches the house and existing details.
- ◊ Turned porch columns, wood balustrades, and front or side bays with chamfered pendants and other details are common in the historic Mount Vernon area.



Not Recommended:

- ◊ Removal of columns and railings and replacing with other materials, or complete removal.
- ◊ Enclosing front porches - take great care in enclosing rear or side porches.
- ◊ Adding on a porch if the home did not originally have one.
- ◊ Replacing a porch with one of an incompatible style.

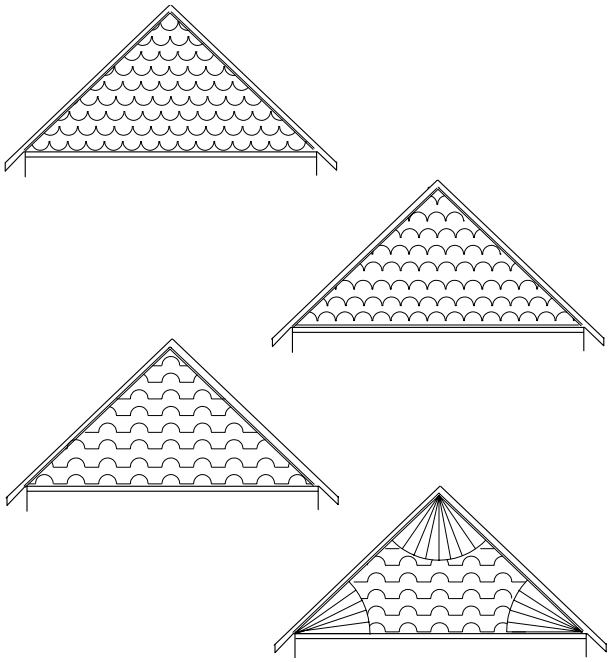


Gable Ends

Historic Mount Vernon has many different types of decorative shingles found on gable ends which give each house its own unique quality.

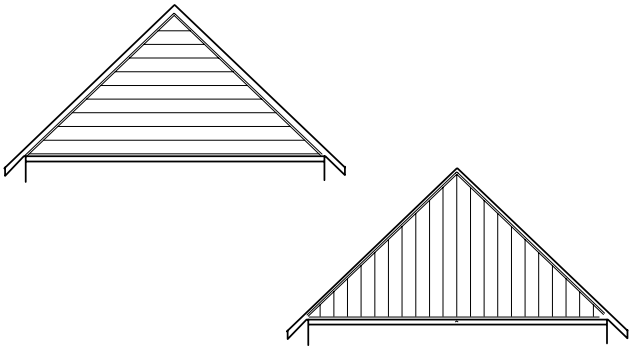
Recommended:

◊ Replace missing shingles and renail loose ones.



Not Recommended:

◊ Replacing decorative shingles with vertical or horizontal synthetic siding

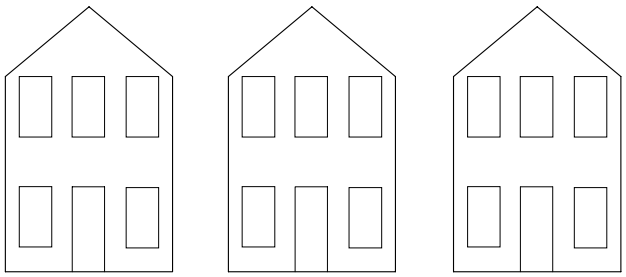


Roof Lines

Roof lines can be the most striking element of a home, much more so on some styles than on others. Any additions to the roof line, such as antennas and vents, have to be carefully considered. The roof also protects the house from many influences, such as weather, so it should be looked over properly maintained.

Recommended:

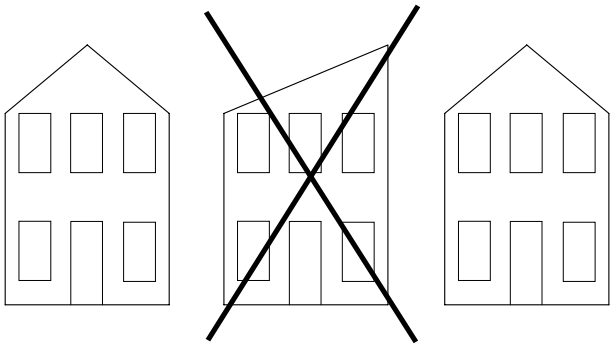
- ◊ Pitch and color should be copied when a new roof is added.
- ◊ Gabled roofs with decorative shinglework at the end are common in the Mount Vernon area.



similar patterns

Not Recommended:

- ◊ Skylights, antennas, or other alterations placed in view from the front of the house. If needed, they should be placed to the rear.
- ◊ Roof forms not compatible with others in the neighborhood.



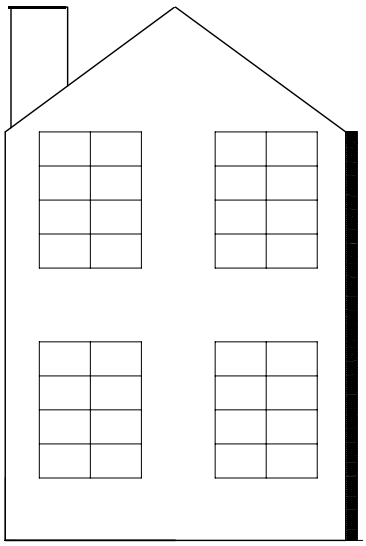
dissimilar patterns

Gutters and Downspouts

When it is necessary to repair, replace, or repaint gutters and downspouts, keep things as close to the original as possible.

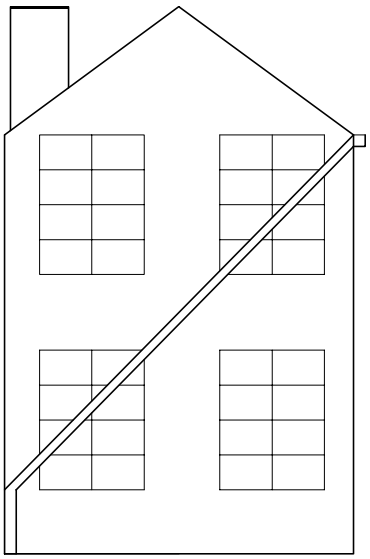
Recommended:

- ◊ Gutters and downspouts should blend in with the rest of the structure.
- ◊ Be sure that downspout extensions bring water to the ground level well away from the foundation walls.



Not Recommended:

- ◊ Replacements which break the line of the structure by cutting diagonally across a side or by contrasting in color and style.
- ◊ Removing gutters and downspouts without replacing them. This can cause added damage to existing areas.



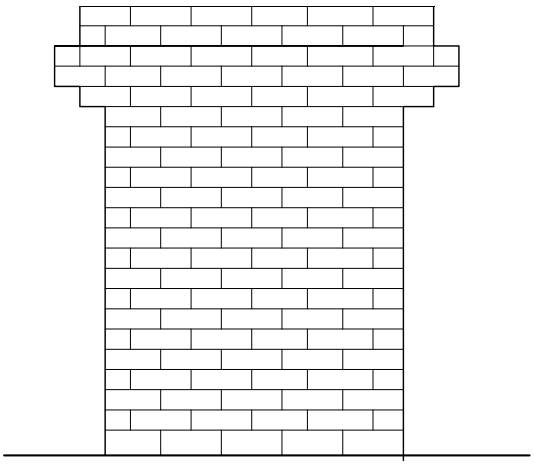
Chimneys

As with other structural components of historic architecture, chimneys should be altered as little as possible to maintain the character of the building.

Recommended:

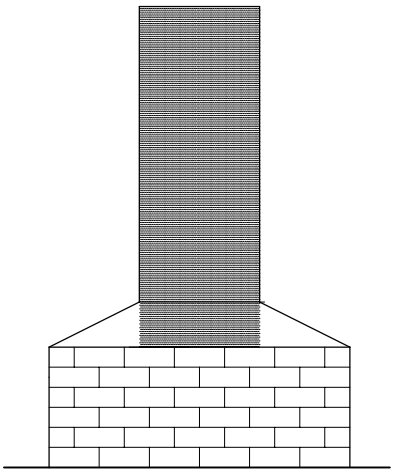
◊ Changes on the inside, when done for safety reasons, are encouraged. These changes usually do not alter the appearance.

◊ Repointing and other repairs done with the proper materials.



Not Recommended:

◊ Removing or downsizing existing chimneys



Out-buildings

Among our historic resources that help tell the story of our city are out-buildings. In the 19th and early 20th centuries the horse provided transportation and power. Many of the homes of the period included a carriage barn on the back or the side of the lot. Many of them are still present, and some were converted to garages in the 1920's. With the increase in size and necessity of multiple vehicles, a large number of these structures have been destroyed.

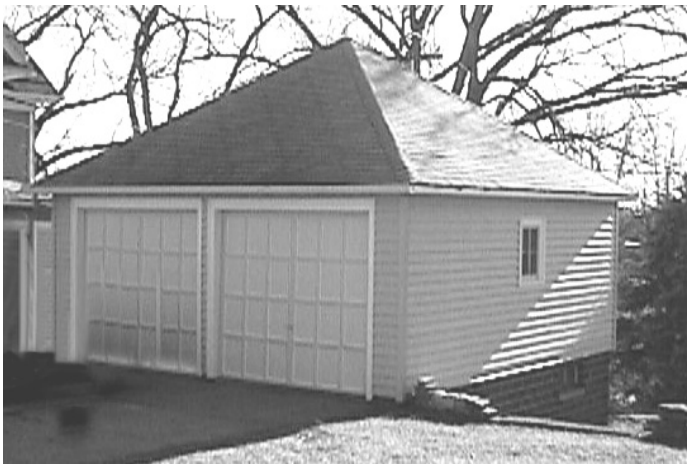
The more elaborate buildings are lap-sided and appear barn-like with a hay door on the second floor. A large single sliding door is a good clue to a "town barn." Folding doors or two swinging doors are often the mark of an early garage. Plain hinges and hook and eye locks are sometimes telltale evidence of an old building type. Dirt floors and small concrete footings also provide evidence of a structure with some age. Out-buildings are now more than 75 years old and are considered historic structures worth preserving.

Out-buildings

Property owners with these structures are urged to show imagination about their potential use before seriously modifying or destroying them. Useable space may be obtained with some creative thought.

Recommended:

- ◊ Paint siding.
- ◊ Retain original material.
- ◊ Investigate condition before making decisions - stabilization may not be very costly.
- ◊ Make careful assessment of potential space - future owners may use it.
- ◊ Options: tool or garden shed, playhouse, or shop.



Not Recommended:

- ◊ Adding new openings.
- ◊ Demolition because of age or needs paint.
- ◊ Neglect because hidden in back of lot.
- ◊ Addition of modern materials (aluminum siding, stucco, etc.)

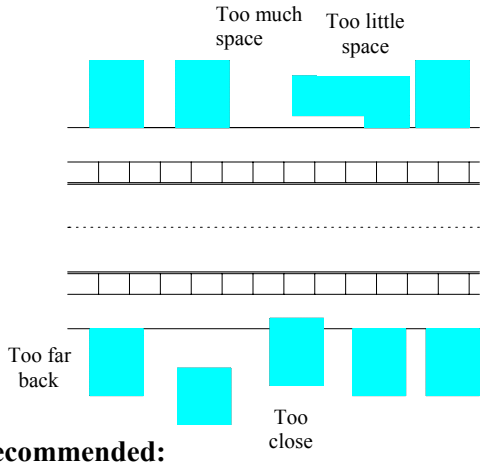
Inappropriate siding and roof pitch

General Guidelines

New Construction and Additions

Sometimes, additions and new construction are necessary. These changes should be carefully thought out to be compatible with the building being added onto as well as other historic structures in the area. Appropriate locations for new construction are to the rear and sides of the building where the visual impact from the primary public views of this property will be minimized. Additions also need to be easily reversible, so that the building can be fully restored to its original condition if so desired by future owners. Proportions of windows, roof lines, and other features of the new construction should be similar to the original building (in the case of additions) and, where appropriate, to adjacent buildings. This does not mean that you should always copy and mimic the historic styles in the vicinity. In fact, it should be noticeable that these additions are not original to the area. Additions can be newer in style as long as they are compatible with the historic character and do not jar a visitor's eye as one looks at the neighborhood.

Street Scape



Recommended:

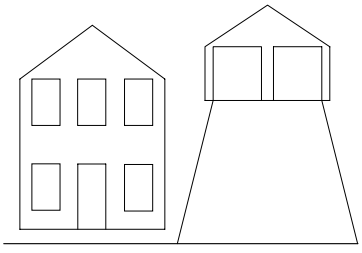
◊ Distance between homes should be kept constant through the area.

Out Buildings

Recommended:

◊ The new building should be the same distance from the street and other structures as is common in the neighborhood.

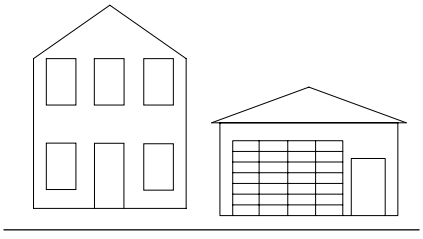
◊ Set away from the street and into the surrounding area



Not Recommended:

◊ Double wide garages-the size of opening is incompatible with most openings in the historic district

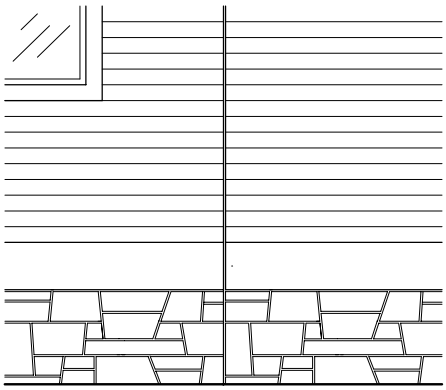
◊ Out buildings adjacent or ahead of the home



Foundations

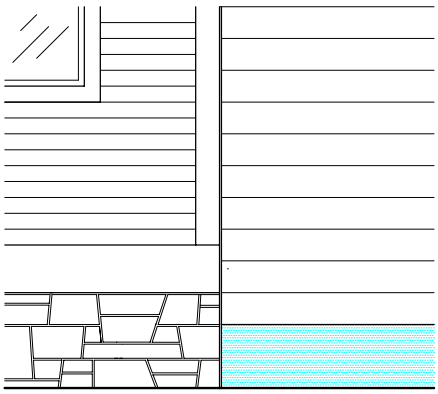
Recommended:

◊ The foundation should be similar in material and construction to the original to give a more connected feel to the entire structure.



Not Recommended:

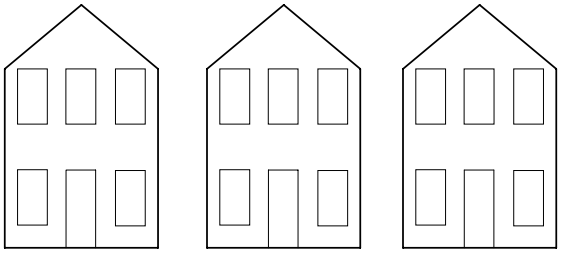
◊ Foundation material that does not blend with the existing structure



Windows

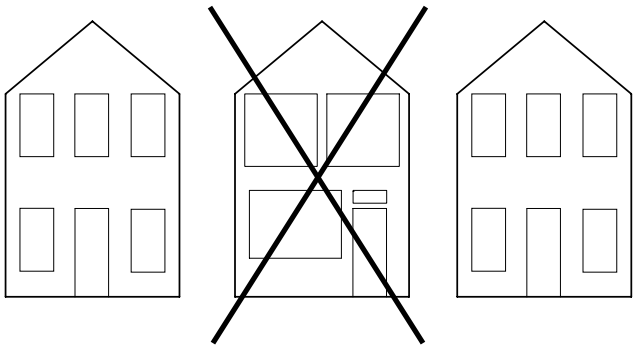
Recommended:

◊ Proportions of windows should be similar to adjacent buildings when building new construction.



Not Recommended:

◊ Over-sized windows in place of original windows (i.e. picture or bay windows)



Cleaning and Repairs

Cleaning Masonry

Cleaning old masonry can be a complex process. Some materials may be too delicate to clean, and some cleaning products can do more harm than good. However, cleaning sometimes removes potentially harmful deposits and can eliminate the need for repainting.

1. It is important to consult an expert on any plans for cleaning masonry. An expert will probably be able to determine the safest, most efficient methods for cleaning. There are three basic different types of cleaning: water cleaning, chemical cleaning, and abrasive blasting. Water cleaning may be the most economical way of cleaning a dirty building, but be careful for potential problems. Minerals in the city's water supply may discolor some brick, and some areas may be difficult to clean. When using this method, use bristle brushes, not metal which can disturb mortar and cause damage. With chemical cleaning, finding the right chemical can be a problem. The right kind of chemical should be chosen for the type of masonry. Acidic products should never be used on limestone or marble. Abrasive blasting of water or particles, is never recommended, since it will damage masonry, speed up deterioration and shorten the life of the building.

2. Pay for a test patch in an out-of-the-way location. This will test the effectiveness of the product and will determine any damage it may cause to the masonry. Do not leave residue from the cleaning on the surface. The patch should be left to weather for several months. After the test, check to see if the cleaning caused damage to the masonry. Are the edges too rounded? Does the masonry rub off? Some materials may be too soft to clean.

If the building is painted, check any filled-in areas or patched areas. The paint may have been used to hide different colored brick or mortar or the brick may be too absorbent. If so, the brick should probably be repainted.

3. Check the condition of the mortar. An expert will be able to help in deciding whether to tuckpoint before cleaning to prevent water seepage. The mortar needs to be carefully chosen to avoid visual and/or structural problems. See Preservation Brief #2 for mortar mix advice and appropriate preparation technique. Do not replace 100% of the mortar, nor should power tools be used for a typical repair job.

4. After the test patch is done, decide if the color of the brick is desirable. Then make sure that the company doing the cleaning is reliable. Check previous jobs.

5. Do not use clear coatings for water repellants.

6. When you have decided on a process, check surrounding areas for what may need to be protected from any chemicals used. Trees, bushes, and ground cover may need protection. Use a water-resistant material to protect soils from any seepage of chemicals. Cover up any openings in the wall while cleaning, such as windows, doors, and vents.

7. Finally, make sure that the schedule for cleaning is set, since some work should be done before cleaning and some should be done afterwards, like washing windows. For example, do not start a cleaning process while still in freezing temperatures, nor within three months of the start of cold weather.

Window Maintenance

There are a few things to remember when checking windows for maintenance. In a well-constructed window, water is directed to flow away and not collect in any part of the window.

Deterioration occurs at points where water can get inside the protective barrier of paint. This can happen at joints, where end grain absorbs water through cracks in paint, where thick paint cracks and then holds water to soak into the window, and on flat areas like the sill that settle out of the original water shedding slant. These are the places to watch most, since problems usually happen here first and are easiest to fix if found early.

Failed caulking is another major reason for window failure. Caulking should remain flexible throughout the year - for several years. Use the best grade of paintable caulk you can afford. Clean the glass before painting, and lap the paint onto the glass 1/16” or so in order to seal it. (A razor blade cleanup will break the seal to the glass.)

Sills and the bottom (end grain in particular) of jambs are the most frequent problem areas. If they have deteriorated, consider reconstitution or rebuilding with some of the new synthetic materials instead of replacement.

Acquiring a Building Permit

A building permit is required to assure compliance with the City Zoning Ordinances, *and this permit must be obtained and posted prior to starting construction*.

Building permits are required for any structures that are placed in a more-or-less fixed location on the ground or attached to something having a permanent location on the ground, including buildings, walls, fences, signs, light standards, towers, tanks, billboards, and public access sidewalks and portions of driveways from curb to property line. Buildings shall not be altered without a permit issued by the Zoning Administrator, and permits shall be null and void if work is not commenced within six months from issuance.

Procedure

1. Obtain an application for a building permit form and a Certificate of Occupancy form from the City Clerk's office and City Hall.

2. Fill out the building permit application and return it to the City Clerk's office or to the Zoning Administrator. All applications for building permits shall be accompanied by a site plan (drawn at a scale of one inch equals ten feet) showing the actual dimensions and shape of the lot to be built upon and the location and dimensions of the existing or proposed building or alteration. (Grid paper is attached for this use.) This application shall include: existing or proposed buildings and /or alterations; existing or proposed uses of the building and land; the number of families, housekeeping units, or rental units the building is designed to accommodate; conditions existing on the lot; and such other matters as may be necessary to determine conformance with and provide for the enforcement of this ordinance.

3. Houses and other structures that are to be hooked up to city utilities (i.e., water, sewer) shall show proposed service locations on the site plan. Fees for hook-ups will be paid in conjunction with the building permit. Any tap fees will be assessed at the completion of the tap (if City provides tap) and paid prior to beginning of service. Connection to city utilities requires inspection by the City before service may commence.

4. Building permits issued on the basis of plans and applications approved by the Zoning Administrator authorize only the use, arrangement, and construction set forth in such approved plans and applications, and no other use, arrangement, or construction. Use, arrangement, or construction at variance with that authorized shall be deemed violation of the Ordinance and punishable as provided by Article XXI.

5. Building permit fees will be paid to the City Clerk prior to the building being issued. Present building permit fees are $2.50 per $1, 000 of construction cost, with a minimum of $10.00.

6. The Zoning Administrator will check the application to insure that the proposed building or use conforms with the Zoning Ordinance. The application will be approved or not approved and sent back to the City Clerk's office. If the application is not approved the person making the application may appeal to the Board of Adjustment.

7. A building permit shall be posted by the applicant on the property in question at least five days prior to the start of construction; it shall be placed so that it is readable from the public street; and it shall remain in place for the duration of construction. If a building permit is not obtained and properly posted prior to construction, construction must cease until a building permit is granted. The usual permit fee will be doubled, and other penalties may be levied in accordance with Article XXI, Section 2.

8. Certificate of Occupancy: It shall be unlawful to use or occupy or permit the use of occupancy of any building or premises, or both, or part thereof hereafter created, erected, changed, or converted, or wholly or partly altered or enlarged in its use of structure until a Certificate of Occupancy shall have been issued therefore by the Zoning Administrator stating that the use of the building or land conforms to the requirements of this Ordinance.

Certificates of Occupancy shall be applied for coincidentally with the application for a building permit and shall be issued within ten days after the lawful erection or alteration of the building is complete in conformity with the provisions of this Ordinance. The Certificate of Occupancy will be signed at this time and a copy will be kept with the copy of the building permit at the City Clerk's office.

Failure to obtain a Certificate of Occupancy shall be a violation of this Ordinance and punishable under Article XXI.

Glossary

Baluster An upright support for a rail.

Balustrade A series of balusters with a rail.

Bargeboard A board, often ornately carved, attached to the projecting edges of a gable roof; sometimes called verge boards

Bracket A support element under eave, shelves or other overhangs; often more decorative than functional.

Cantilever A projecting beam or part of a structure supported only at one end.

Chamfer The surface made when the sharp edge of a corner is cut away, usually at a 45 degree angle to the other two sides.

Capital The top decorated member of a column or pilaster crowning the shaft and supporting the beam or structure.

Clapboard A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as weatherboards.

Cornice The projecting ornamental molding along the top of a building of wall.

Cornice Return That portion of a cornice that returns on the gable end of a house.

Dentil The toothed member used in the frieze and each cog is called a dentil.

Dormer A vertically set window on a sloping roof; also, the roofed structure housing such a window.

Eave The projecting over hang at the lower edge of a roof.

Festoon A carved, molded or painted garland of fruit, flowers or leaves suspended between tow points on a curve. Often applied to the frieze.

Finial An ornament at the top of a spire, gable, or pinnacle

Fluted Having regular spaced vertical, parallel grooves or flutes, as on the shaft of a column, pilaster or other surface.

Fretwork Ornamental openwork in wood, stone or iron.

Frieze The flat horizontal portion of a cornice between the column capital and the eave (between the architrave and cornice in classical architecture).

Gables The triangular wall segments at the end of a double-pitch or gable roof.

Gambrel Roof A roof with two slopes of different pitch on either side of the ridge.

Gingerbread Pierced curvilinear ornament, executed with a jig or scroll saw, under the eave of roofs. So called after the sugar frosting on German gingerbread houses.

Hipped Roof A roof with four or more uniformly pitched sides, typically at right angles to each other.

Lintel A beam over an opening in a wall or over two or more pillars or posts.

Mansard Roof A roof that has two slopes on all four sides, the lower one being much steeper than the upper. Named after French seventeenth-century architect Francois Mansart.

Muntin The members dividing the glass or openings of window sashes and doors.

Pediment A wide, low-pitched gable surmounting the facade of a building; also, any similar triangular crowning element used over doors, windows and niches.

Pent Roof A short hood-like roof section between the first an second floor or between the second floor and the attic at the gable end of a building

Pilaster A flat faced or partial representation of a column in relief, usually placed against a wall

Preservation The process of sustaining the existing form, integrity , and material of a building or structure. May include stabilization as well as ongoing maintenance.

Protection Applying measures to guard a property from deterioration and to shield from injury. This treatment is generally temporary, in anticipation of further historic preservation treatment.

Reconstruction Completely and accurately rebuilding a vanished building, structure, or object as it appeared at a specific period of time on its original site.

Rehabilitation Bringing the property to a contemporary use while still maintaining and preserving those features which contribute to its historical, architectural, and cultural value.

Restoration Accurately recovering the original form and details of the property and its setting. Achieved through removing later work or replacing missing parts.

Shaft The main part of a column between the capital and base.

Spindle A turned wood element, often used in screens, fretwork, stair railings and porch trim

Stabilization Reestablish stability and weather resistance of an unsafe or deteriorated property without changing the present essential form.

Swag A festoon in which the object suspended resembles a piece of draped cloth

Where To Get Help

Historic Preservation Commission
City of Mount Vernon
Mount Vernon, Iowa 52314
319-895-8742
This advisory body to the City Council was formed by the City Council for the purpose of promoting and protecting the city's architectural heritage.

State Historical Society of Iowa
Community Programs Bureau
Historical Building
600 East Locust
Des Moines, Iowa 50319-0290
515-281-7395 or 8741
An agency designed to administer public state preservation programs, including cultural resource surveys, statewide preservation plan, processing of nominations to the National Register of Historic Places and related preservation activities.

Community Programs Bureau
history 515-281-3306
architectural history 515-281-8697
architect 515-281-8637
The Historic Resource Development Program
515-242-6194
Federal Investment Tax Credits for rehabilitation or historic properties 515-281-8637
National Register of Historic Places 515-281-4137
Provides grants for rehabilitation of historic properties and other preservation activities (acquisition/development, preservation/conservation and interpretation).

Federal Investment Tax Credits
for rehabilitation of historic properties
515-281-8637 or 515-281-8719

National Register of Historic Places
515-281-4137 or 515-281-8719

Iowa Chapter, American Institute of Architects
512 Walnut Street
Des Moines, Iowa 50309
515-244-7502
The Iowa Chapter, American Institute of Architects provides professional references.

Iowa Historic Preservation Alliance
P.O. Box 814
Mt. Pleasant, Iowa 52641
319-337-3514
The Iowa Historic Preservation Alliance is a not-for-profit organization that supports, broadens and strengthens the statewide constituency for the historic preservation in Iowa.

Technical Preservation Services
Heritage Preservation Services
Room NC200, 1849 C St. NW
Washington D.C. 20240
Sets preservation standards and guidelines for work undertaken on historic buildings. Develops technical preservation information for federal agencies, state and local governments and individuals. Interactive web site about standards for Rehabilitation.

National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington D.C. 20036
The leading national private preservation organization, coordinates efforts of preservation groups, provides professional advice, administer financial aid programs, and issues publications. Membership is open to all interested individuals.

Midwest Regional Office
53 West Jackson Boulevard
Suite 1135
Chicago, Ill 60604
312-939-5547
The National Trust for Historic Preservation Regional Office.

Association for Preservation Technology
904 Princess Anne Street
P.O. Box 8178
Fredericksburg, VA 22404
An organization of professional preservationists and conservators that promotes preservation research and provides technical information through publications and workshops.

Web Sites:
Old House Journal: http://www.oldhousejournal.com

This Old House: http://www.pbs.org/wgbh/thisoldhouse/home

Iowa Historic Preservation Alliance: http://kcd.com/ihpa/

Heritage Preservation Services: http://www2.cr.nps.gov

National Center for Preservation Technology and Training:
http://www.ncptt.nps.gov/pir/
Historic Preservation Technical Procedures:
http://www.w3.gsa.gov/web/p/hptp.nsfOpendatabase

Book List

**Available at the Russell D. Cole Library.*

General How To Sources

(B) Browsing Room
(O) Oversize

****A Centennial History of Mount Vernon, IA 1847-1947***
(1992 Revision)
Centennial Committee,
Mount Vernon, IA (1947)
Elmer Miller, James McCutcheon, and Richard Thomas

All About Old Buildings: The Whole Preservation Catalogue
Diane Maddox

Buildings in Iowa
Society of Architectural Historians
Buildings of the United States

****Caring For Your Old House***
The Preservation Press
National Trust for Historic Preservation
(B) 934.7/K6473c

****The Complete Home Restoration Manual: A Guide to Restoring the Old House***
Albert Jackson, David Day
(B) 643.7/J123c

A Field Guide to American Houses
Virginia and Lee McAlester

Landmark YellowPages
The Preservation Press

Masonry: How to Care for Your Old and Historic Brick and Stone
Mark London

****New Life For Old Houses 3rd, 5th, 6th, 7th Ed.***
George Stephen
643.7/St43n.c2
****The Old House***
634.7/OLI

****Old House Dictionary***
728/P5460

****Old House Journal Guide to Restoration***
(B) 728.028/OLI

****Old House Journal Restoration Directory***
690.0294/OLI

Old House Rescue Book: Buying and Renovating on a Budget
Robert Kangar

Old House Woodwork Restoration: How to Restore Doors, Windows, Walls, Stairs, and Decorative Trim to Their Original Beauty
Ed Johnson

Practical Guide to Home Restoration
William F. Ronney

Preserving and Maintaining the Older Home
Shirley Hansen

Remodeling Old Houses without Destroying Their Character
George Stephen

****Renovating Old Houses***
George Nash
(B) 643.7/N173r

Renovation: A Complete Guide
Michael W. Litchfield, Rosemarie Hausherr
Respectful Rehabilitation: Answers To Your Questions About Buildings
U.S. National Park Service, Tech. Pres. Service

Respectful Rehabilitation Masonry
Mark London National Trust

****Reviving Older Homes***
643.7/Or18r

Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings
U.S. National Park Service, Preservation Assistance Division

Victorian Design Book: A Complete Guide to Victorian House Trim
The Association for Preservation Technology

What Style is it?
The Preservation Press

Special Subjects

****American Architecture Since 1780: A Guide to Styles***
720.973/W576as

****Home Sweet Home: A Guide to Vernacular Home Architecture***
728/H752

****How Old is This House***
728.028/H33h

****Historic House Plans***
(B)721/OLI

Porches

****Preserving Porches***
Renee Kahn, Ellen Meagher
(B) 728.0288/K122p

****Porches and Patios (Time-Life book)***
690.184/P823

****The Pleasure of Porches: Ideas for Gracious Outdoor Living***
(B) 721.84/B684p

Exterior and Paint

****Century of Color: Exterior Decoration for American Buildings, 1820 - 1920***
(O) 729/M/885c

****How to Create Your Own Painted Lady***
(B) 698.12/P77h

****Paint in America: The Color of Historic Buildings***
Roger W. Moss, Ed.
(B) 698.14/P166

****Victorian Exterior Decoration: How to Paint Your 19th Century American House Historically***
(O) 698/M/885v

****Victorian Gingerbread: Patterns and Techniques***
(B) 745.51/Sp44y

Interiors

American Vernacular Interior Architecture 1870- 1940
Jan Jennings and Herbert Gottfield

****Fabrics for Historic Buildings***
(B) 747.5/N989L

****Floor Coverings for Historic Buildings***
Helene Von Rosentiel
(B) 747.4/1897L

****Lighting for Historic Buildings: A Guide to Selecting Reproductions***
Roger W. Moss
(B) 749.63/M855L

****Victorian Interior Decoration: American Interiors, 1830-1900***
Gail Caskey Winkler
747.2/W/729v

****Wallpapers for Historic Buildings***
Richard C. Nylander
(B) 747.3/N989w

The Well Appointed Bath: Authentic Plans and Fixtures from the Early 1900's
The Preservation Press

Periodicals

Fine Homebuilding
Bimonthly
Taunton Press, P.O. Box 335,
Newton, Conn. 06470

Historical Preservation
Bimonthly
National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington D.C. 20036

****Iowa Architect***
American Institute of Architects, Iowa Chapter
Des Moines, IA

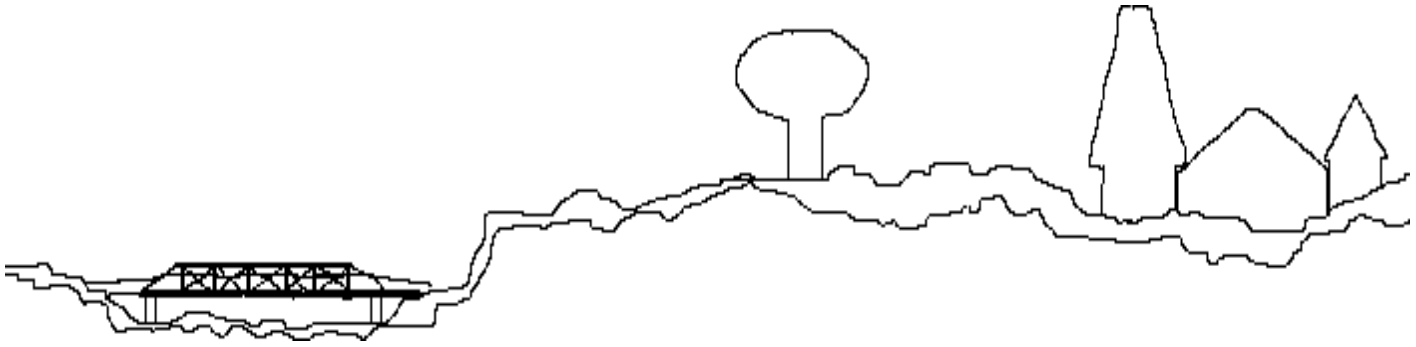
****Iowa Catalogue: Historic American Buildings Survey***
Wesley I. Shank, Ed.

****Old House Journal***
Monthly
Old-House Journal Corporation
69A Seventh Avenue
Brooklyn, N.Y. 11217

Victorian Homes
Quarterly
Renovator's Supply, P.O. Box 61
Millers Falls, Ma. 01349

Mount Vernon's

Design Guidelines Booklet



Commercial and Residential
Do's & Don'ts

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Director, Equal Opportunity Program, U.S. Department of the Interior,
National Park Service, 1849 C Street, NW, Washington, D.C. 20240

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Linn County Board of Supervisors, 930 First St. SW, Cedar Rapids, Iowa 52404

MOUNT VERNON HISTORIC PRESERVATION COMMISSION

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