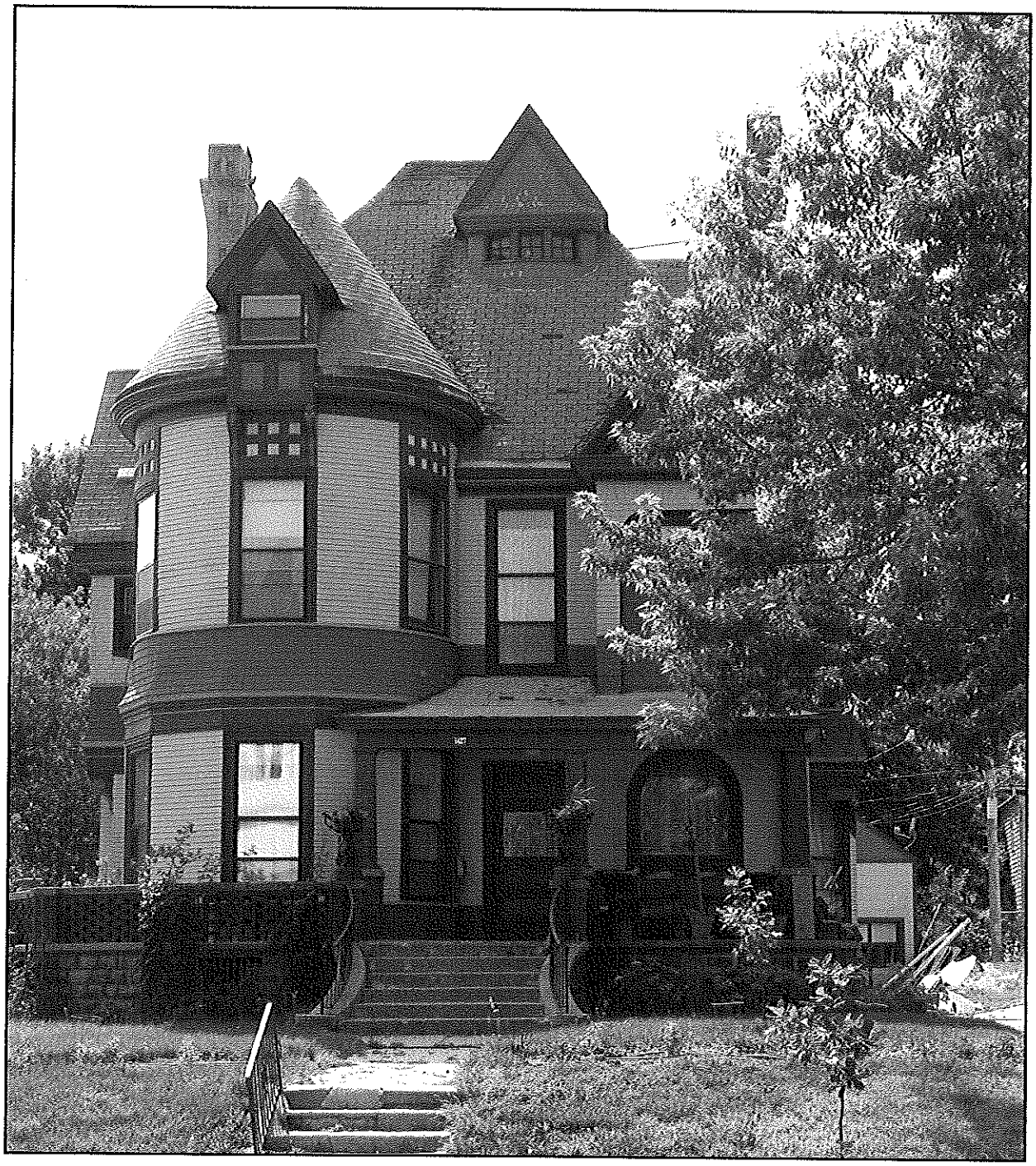
An Informational Source
For the Home Owner, Contractor or Real Estate Agent
Interested in Buying
An Older or Historic Home



Prepared by The Sioux City Historic Preservation Commission

In cooperation with The State Historical Society of Iowa

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Historic Home Publication Disclaimer – Draft Language

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Purpose

This Guide is meant to be a source of information and guidance for the person interested in buying or rehabilitation an older house. The information is helpful for contractors and real estate agents as well.

The Sioux City Historical Preservation Commission website at www.siouxcityhp.org is a source of local information.

Thinking about Buying an Older Home?

Advantages of buying an older home:

1. You can buy a larger home for less money. Generally, there are more square feet for less money than offered in a newer home.
2. An older home has more uniqueness and personality: they are not a new cookie cutter home.
3. Many older homes were built to withstand the test of time.
4. Unlike newer homes, brick is brick, wood is wood. This makes repairing with materials more straight forward than with a newer home.

So let's assume that you are thinking about buying an older home – what's next? The members of the Sioux City Historic Preservation Commission hope you will recapture some of the original character of your home when it was first built.

First you will want to identify the style of your home:

In Sioux City few homes still exist that were built prior to 1885. So your style will be limited to the late Victorian style and other later house styles. The year the house was built will be important. Look at your abstract for the date your house was built, not the assessor site. A lot of times, the assessor site is a guess and not correct.

If this is not available, there are other ways to determine the style of your house:

1. Search the internet for websites providing old house styles.
   - http://www.thisoldhouse.com/toh/photos/0,,1228909_last,00.html
   - http://www.oldhouseweb.com/architecture-and-design/architectural-housing-styles
   - http://www.oldhouses.com/styleguide
   - http://www.oldhousejournal.com/housing_types_styles/magazine/feature_category/8
   - http://www.designcentersourcebook.com/styleguide

2. Books on identifying house styles available at Amazon.com:
   - "A field guide to American Houses" by Virginia & Lee McAlester.
   - "American House Styles: a Concise Guide" by John Milnes Baker, A.I.A.

3. Sioux City Museum's Research Center located in the museum located at 607 4th Street.

Once you know the style, how will this help you? This will help you with appropriate exterior colors, repair of architectural details, both exterior and interior, to achieve the ambiance you based your decision on in purchasing the home in the first place.

Next you will look at the exterior of the home:

You need to establish what the original exterior of the home was made of. Was it wood siding, wood shingles, stucco, brick? What were the architectural details that are there, partially there or missing that needs to be repaired or replaced? What were the original colors of the materials used on the home? Is the foundation and roof in good condition or does it need repair or replacement? Look at the gutter conditions and determine if you are going to use modern gutters or restore back to original gutter style. Look at the windows and see if they are allowing heat to escape to the outside. A sure sign that you have a problem is if the windows are icing up or fogging in cold weather. Hire a person to perform an infrared heat loss test to determine air flow loss around the windows, doors and walls. It would not hurt to have a home energy audit performed by MidAmerican Energy Company.

Painting your home will bring out everyone's opinion. Everyone has their ideas from grandma to the garbage man and they won't be afraid to tell you. Colors bring out a lot of emotions in people unless you paint it white.

You may prefer to paint your home in historically appropriate colors rather than historically accurate colors. What this means, is that for historically correct, you have your paint on your house either scientifically determined by scraping paint off your home down to the original colors. For the historically appropriate colors, you find out what was used for the style of home in the time it was built and choose the colors from that list to paint your home.

Available resources for deciding colors for your home style are in:

Books:

- for the Victorian style home – "Victorian Exterior Decoration: How to Paint Your Nineteenth-Century Home Historically" by Roger Winkler and Gail Caskey Winkler
- another book for the Victorian style home –"American's Painted Ladies" by Elizabeth Pomada and Michael Larsen
- For the Bungalow style home – "Bungalow Colors Exteriors" by Robert Schweitzer
- Exterior Color Consulting by Robert Schweitzer and his website is- http://www.historichousecolors.com/
- Cabot Stains – www.cabotstain.com

Internet surfing:

In Sioux City for example, Victorian homes for the most part had colors of dark mulberry, ginger, moss green, brick red and buff. For colonial revivals, the colors were mid blues, grays and taupe.

Miscellaneous references for repairs of the exterior:

Book – "Old House Dictionary" by Steven J. Phillips

Wood Siding – Lechner Lumber located in Sioux City, IA

Custom Woodworks located in Sioux City, IA

For porch railings – Wood Factory located at 111 Railroad Street, Navasote, TX 77868 (get an architect)

For old style gutters, search out:

- Classic Gutter Systems located at 5621 East 'D.E' Avenue, Kalmazoo, MI 49004 www.classicgutters.com
- The CopperWorks of Don Miller www.copperworks.net

For windows, screen and window combination and curved windows: use Marvin windows sold by Schiebout Window and Door in Orange City, IA and Adams Architectural located in Eldridge, IA.

For architectural epoxies, check out Abatron Inc. - www.abatron.com. They have many epoxies where you can create molds to replicate outside and inside architectural details such as tin celling fixes, outside porch pillars, plaster pieces for decorations used inside the home.

For street lighting, cobblestones, limestone lions and other historic lawn ornaments – visit your architectural salvage shops located near larger cities or cities doing a lot of historic restoration work.

There was a pamphlet listing for architectural salvages shop sold on eBay. It was called "Architectural Salvage Directory". If you can't find that, then go to these websites:

- a co-op of salvagers – www.oldhousestuff.net
- Salvage Directory from Old House Online - www.oldhouseonline.com/where-to-shop-for-architectural-salvage/
- Conners Architectural Antiques located in Lincoln, NE - www.connersaa.com
- A&R Salvage and Recycling – www.arsalvage.com in Omaha, NE

Interiors of Old Homes:

Floors in older homes can have hardwood, hardwood with border patterns, parquet, historic rugs, and tile. Before putting any tile in older homes that did not have it to begin with, make sure to level the floor so it has no bounce before putting the tiles down. It is helpful to use radiant heat under older floors, since it will reduce the heating requirements in these older larger homes.
A good source for flooring for older homes is a book, "Floor Coverings for Historic Buildings" by Helen Von Rosenstiel and Gail Caskey Winkler. Resource companies for materials for the repair and replacement of old home floors are:

Wood Floors:

- New England Wholesale Hardwoods Inc located in Pine Plains, NY - www.floorings.com/
- Historic Floors of Oshkosh located in Oshkosh WI – www.oshkoshdesigns.com/gallery/ This company offers wonderful inlays for borders around hardwood floors. You can customize design, style and size with this company.

Floor Tiles:

- Tile Source Inc. located in Hilton Head Island, South Carolina – www.tile-source.com This company deals in high end geometric tile floors that are made in England.
- American Restoration Tile located in Little Rock, AR – www.restorationtile.com
- Dal-Tile – some restoration tiles available (many distributors sell their tile)
- Tile Restoration Center – www.tilerestorationcenter.com
- Search on eBay for floor tiles
- Tile floor cleaners available at an English store - www.tiledoctor.co.uk

Carpet for older homes:

- J.R. Burrows & Company located in Rockland, MA (Some carpet but great old fashion lace curtains) - www.burrows.com/index.html
- Mohawk Commercial Carpet – Palladium II Style
- Karastan Carpets
- Area carpets from many dealers around the country including Nebraska Furniture

Wall coverings:

- Bradbury & Bradbury located in Benicia, CA www.bradbury.com/
- Charles Rupert Designs located in Victoria, BC Canada www.charlesrupertdesigns.com/index.php They have several showrooms around the USA including one in Omaha NE
- Victorian Collectibles located in Milwaukee, WI - www.victorianwallpaper.com/

Bathroom renovations:

Radiant heat will work great in restorations of bathrooms in older homes. There are many ways to heat a floor, some with hydronic (liquid) heat or electric heat. Depending on where in your home you want to use this, you want to choose carefully which type you use if this floor is located on a second floor. There are many electric companies in Sioux City that could install the radiant heat for floors and many plumbers who would put in the hydronic heat for floors.

Fixtures:

If you want antique fixtures, look to eBay or salvage shops. If you want some original and wonderful antique plumbing fixtures, accessory bath pieces along with breathing taking prices to match, visit Vintage Plumbing Bathroom Antiques located in Los Angeles, CA. Don Hooper is very helpful in getting items to make older fixtures work in your bathroom.
www.vintageplumbing.com/

If you want restoration fixtures (bathtubs, toilets, sinks) that will work, you need Bathroom Machineries located in Murphys, CA – www.deabath.com/index.html

For upscale fixtures: Visit Urban Archaeology located in New York City, NY. It is beautiful stuff but not for the faint of heart.
http://urbanarchaeology.com/

Marble Vanity Tops:

Visit Roman Marble Works located in Chicago IL. This company will manufacture vanity tops as they were done over 100 years ago along with authentic OG edges, with recessed tops and authentic honed surfaces. www.romanmarble.com/

Wall Tiles:

- Check out tiles available at Walker Zanger's site. www.walkerzanger.com/
  Here again gorgeous tiles to choose from but pricey.
- Dal-Tile Company with various tiles available - www.daltile.com/

Plumbing Fixtures:

Plumbing fixtures from Kohlers and Rohls have great faucets.

Old Sinks for Bathrooms Vanities: Visit Salvage Shops to search for round or oval china sinks.

Miscellaneous Interior Resources:

Fireplaces:

For older smaller converted gas fireplaces, small gas inserts can be used. The Company, Valor Radiant Gas fireplaces manufactures smaller fireplace inserts that will fit behind the older fireplace mantles, tiles, and metal fireplace surround.
www.valorfireplaces.com/index.php. There are dealers located in Lincoln, NE.

Notice: Materials gathered and produced by Dr. Ivan Salmons, a member of the Sioux City Historic Preservation Commission (www.siouxcityhp.org). The attached list of names should be used as a guide for selecting products and services. While many of the companies and products named in this list have been successfully used on/with historic properties, their listing in no way constitutes a recommendation or endorsement by Dr. Salmons or Sioux City Historic Preservation Commission. You are encouraged to check references as well as review the work, products and services prior to making any selection for your projects.

Keeping Original Materials is Sustainable & Economic Rehab

1. The vast majority of heat loss in homes & buildings is through the attic/roof not windows.

2. Adding just three and one-half inches of fiberglass insulation in the attic has three times the R factor
impact as replacing a single pane window with no storm window with the most energy efficient window.

3. Properly repaired historic windows have an R factor nearly indistinguishable from new, so-called "weatherized" windows.

4. Regardless of the manufacturers' "lifetime warranties," 30 percent of the windows being replaced each year are less than 10 years old.

5. One Indiana study showed that the payback period through energy savings by replacing historic wood windows is 400 years. While this is the high end, you can expect paybacks from 40 to 400 years. In the construction industry this is considered no payback.

6. Many old homes and buildings were built more than a hundred years ago, meaning their windows were built from hardwood timber from old growth forests. Environmentalists go nuts about cutting down trees in old growth forests, but what's the difference? Destroying those windows represents the destruction of the same scarce resource.

7. Finally, the diesel fuel to power the bulldozer consumed more fossil fuel than would be saved over the lifetime of the replacement windows.

The point is this: Sustainable development is about, but not only about, environmental sustainability.

• Repairing and rebuilding the historic windows would have meant the dollars were spent locally instead of at a distant manufacturing plant. That's economic sustainability, also part of sustainable development.

• Maintaining the original fabric is maintaining the character of the historic neighborhood or institutional environment. That's cultural sustainability, also part of sustainable development.

Note: This is a portion of a speech given by - *Donovan D. Ripkema a principal partner with Place Economics, a Washington, D.C.–based real estate consulting firm.*

RESTORE & MAINTAIN WINDOWS

*****

DON'T REPLACE THEM

- New wood windows are made with new growth lumber that is not as strong or rot resistant as the old growth lumber in windows made before the 1950s.
- Insulated glass seals tend to fail in 2 to 6 years allowing condensation between the panes.
- Most insulated glass panels cannot be replaced once they fail. The entire window must be replaced.
- Primary window sashes were never intended to take a direct hit from the weather. In early years they had shutters then storms to protect them.
- Air infiltration is the biggest energy issue with windows. Vinyl windows, by their nature, have weep holes in their bottom rail to let the moisture seep out which allows massive air infiltration.
- PVC or vinyl is the most toxic consumer substance manufactured today. It can't be recycled, off gasses toxic fumes and has excessive contraction and expansion issues. It fades, cracks and has a maximum lifespan of 16 to 18 years.
- Metal clad windows are designed to allow water to seep behind the cladding. This causes early rot of the often finger jointed, new growth lumber underneath.
- The vinyl jamb liners that are needed for tilt-in windows have cheap spring balances and cheesy foam backing that have a lifespan of about 6 to 10 years.
- Double hung windows were invented in the 1400s as an air conditioning system. Lower the top sash and raise the lower sash. This lets the hot air and humidity out the top and brings the breezes in through the bottom. Most replacement units don't have a full screen to allow for this process.
- Aluminum, self-storing storm windows are not even a good windbreak. Metal conducts heat and cold while wood insulated against heat and cold.
- Sash weight pockets are only a problem if a house has not been caulked and painted properly.
- Quarter inch thick, laminated glass has better UV protection than all the low-e coatings. It also approaches the same thermal capabilities as insulated glass, is more soundproof, is safer and cost less than insulated glass. If retrofitting glass into an old sash is something you feel must be done, install laminated glass.
- Original window sash is a part of the footprint of your old house or building. Replacements often have different dimensions and sometimes the window contractor wants to reduce the size of your openings. This has a negative effect on the overall texture and look of the original footprint of your building.
- If you don't want to lift a finger to maintain or rehab your home then hire a contractor to restore your windows. Your restored windows will cost less, have a better payback, be easily cleaned, have a nice track system, and stop air infiltration, which means greater energy efficiency.
- Restored wood windows have another 100-year economic life before total restoration is needed again. Replacement windows can never be restored effectively.

Bob Yapp – Preservation Resources, Inc.

WHY SHOULDN'T I REPLACE MY WINDOWS?

Many people have said to me they need new windows because they fear lead paint, want better soundproofing, energy efficiency and easy cleaning. Then the answer is to restore original windows, not replace them. Restoration will cost less and the windows will be lead free, soundproof, energy efficient and easily cleaned. I have trained many small contractors and homeowners how to perform this task efficiently, cost effectively. For those who insist they want tilt-ins for easier cleaning, this system gives them an easy cleaning solution as well. All of this and a new combination wood storm/screen or interior storm cost less than a wood tilt-in with vinyl jamb liners and no storm. This system keeps the sash weights, cuts nothing off the window sash and removes all old paint and glazing. My friend John Seekircher always says, "The reason they call them replacement windows is that you have to replace them over and over again,"

EPA & HUD lead paint regulations are out of control! The facts however fly in the face of this anti-preservation intrusion into our lives. Lead poisoning in children has been depicted by HUD and the EPA as an epidemic. The facts do not support this notion. Children today have less lead poisoning than ever before in history and it has little to do with lead paint regulations. Taking lead out of gasoline and better factory emissions are responsible for much of this.

In essence we should be teaching the uneducated, educated, poor and well-off families to clean their houses. Common sense education is all that's needed with lead paint. Lead paint is only a hazard if it's unstable. Removing lead paint from window jambs and sashes is a safe, quick and easy process if the homeowner or contractor knows how to do it. We must start immediately training small contractors & homeowners how to do this. Right now the contractors that are getting lead certified are gouging homeowner's pocketbooks because they can.

The reason homeowner's think they need to replace their windows is that the window industry spends tens of millions of dollars a year to convince them to buy their inferior products. It will take a consumer about 40+ years to get any payback from replacement windows with insulated glass and considering the following statements in the window industries trade periodical, Glass Magazine, the industry makes the case for restoration.

July 2001 Glass Magazine, By Editor, Charles Cumpstom, "The consumer's perception of glass is significantly different from the industry's. While some in the industry think a 15-year life is adequate, it is the rare homeowner who envisions replacing all his windows in 15 years."

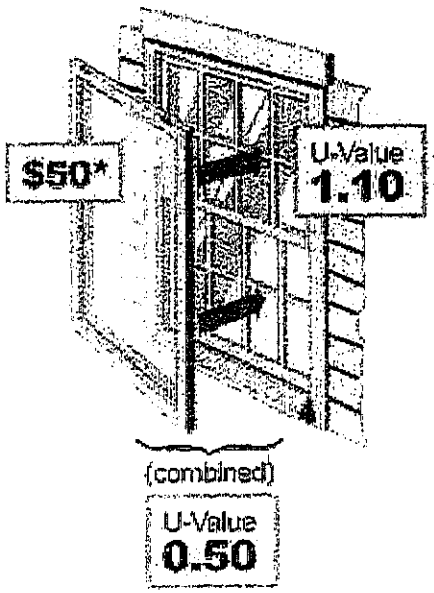
Another article in 1995 in Glass Magazine by Ted Hart states, "Remember our industry, with rare exception, has chosen to hide the fact that insulating glass does have a life expectancy. It is a crime that with full knowledge and total capability to build a superior unit, most of the industry chooses to manufacture an inferior single-seal unit." **NOTE:** Single seal units are still the norm with an average seal life of 2 to 6 years.

As a side note to this, I am not a general contractor. I believe it is a conflict to teach people how to do these things out of one side of my mouth and then try to get their business out of the other. I do however buy endangered, residential historic properties and rehab them. This keeps me in the fray with the least conflict of interest. Outside of my own rehabs, my only professional purpose is to teach cost effective preservation methodology and neighborhood planning.

Bob Yapp - Preservation Resources, Inc

Let the Numbers Convince You: Do the Math

U-Value = A measure of air-to-air heat transmission (loss or gain) due to thermal conductance and the difference in indoor and outdoor temperatures



TUNE-UP STRATEGIES

Storm window over single-pane original window

ANNUAL ENERGY SAVINGS

722,218 Btu

ANNUAL SAVINGS PER WINDOW**

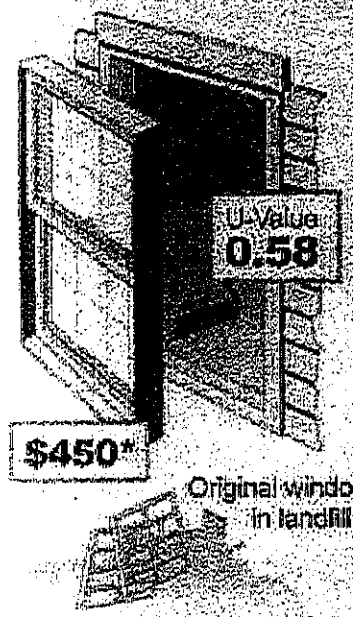
$13.20

SIMPLE PAYBACK

$50/$13.20 = **4.5 Years**

*Cost of 3' x 5' window, installed

**Assuming gas heat at $1.09/therm

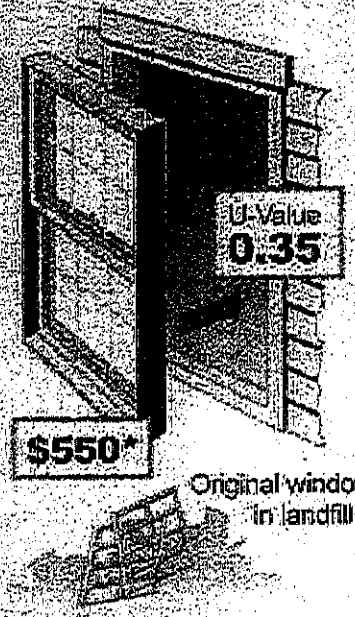


Double-pane thermal replacement of single-pane window

625,922 Btu

$11.07

$450/$11.07 = **40.5 Years**

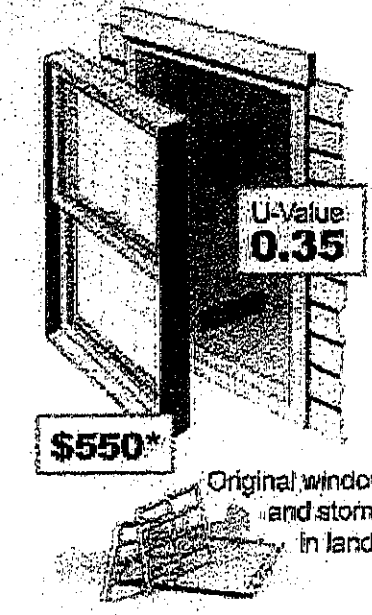


Low-e glass double-pane thermal replacement of single-pane window

902,772 Btu

$16.10

$550/$16.10 = **34 Years**



Low-e glass double-pane thermal replacement of single-pane window with storm window

132,407 Btu

$2.29

$550/$2.29 = **240 Years**

U-Value = A measure of air-to-air heat transmission (loss or gain) due to thermal conductance and the difference in indoor and outdoor temperatures

Source: Keith Haberern P.E., R.A.
Collingswood Historic District Commission

PRESERVATION RESOURCES, INC

Bob Yapp-573-829-2226 or yapperman@msn.com

SASH & JAMB RESTORATION SPECIFICATIONS

Work Description

A) Sash Removal and Restoration.

A-1) Be sure window opening to be worked on has a weather stripped storm window in place to protect the house from the weather. If not protect with ½" OSB board

A-2) Remove all interior sash stop, parting stop, metal weather stripping & both window sashes from the opening and mark for location that can survive paint removal. Discard parting stop and keep interior stop. If new interior stop is to be installed, discard original interior stop. Save all screw and washers removed from interior stop for later re-use.

A-3) Remove sash cords from sash weights & leave weights in jamb pocket.

A-4) Carefully remove sash pulleys from jamb & all hardware. Safely store all hardware & screws.

A-5) Remove all paint, putty & non-original obstructions from the 4 surfaces of the wood jambs, all surfaces of the window sashes and the interior stop. DO NOT dry scrape jambs, stops or sashes. All paint removal from sashes and interior stops must either take place off-site or in an area on the subject property, outside the main house. Use a wet paint removal product or mist the jambs with water before carbide scraping the jambs. Do not use heat that exceeds 600 degrees to remove paint. Over 600 degrees causes lead paint fumes that are toxic and can burn the original wood. Dispose of all paint debris according to local regulations.

A-6) Remove all remnants of glazing putty and glass. If the glass is of no historical importance, break it out, our over a

large garbage can. This should remove most of the glazing putty as the glass is broken. If the glass is of historical importance attempted to save as much original glass as possible for re-installation later. The average glass loss under this scenario is about 20%.

A-7) Repair individual window sashes, as needed. Clamp and re-pin sagging rails and stiles & utilize architectural epoxies. If rotted wood exists on the interior side of a sash and it will be finished naturally, it should have new wood that matches the original spliced in. If a sash is disassembled, **DO NOT** glue-up the mortise and tenon joints when re-assembling. Pinning the joints with two, a hot-dipped, galvanized finish nails that have been cut off shorter than the thickness of the sash and driven into the mortise and tenon joint, at opposing angles, if sufficient as long as the joint is clamped snuggly before pinning. Provide new parting and interior stop as needed to closely match originals.

A-8) Repair jambs as needed with wood or exterior architectural epoxies. If the jamb is to be natural, use exterior grade fillers that will take a stain.

A-9) Lightly sand to 120 grit, all wood jambs, sills, interior stops & window sashes. Prime the faces, top& bottom edges of the window sashes only and do not prime or paint the sides of the sash. Prime all, including the glazing bed with alkyd oil based primer. **See Specification #109 for priming requirements.**

A-10) Install all original & new glass into bed of acrylic-latex, siliconized caulking & secure with adequate glazing points. All new glass is to be double strength. Install new glazing putty so that putty, at glass, is in the same sight plane as interior molding edge of sash. The glazing putty that is to be used is Glazol by UGL. This professional grade putty skins over quickly and can be primed and painted within 24 hours of installation.

A-11) Prime glazing putty with alkyd, oil based primer. **See Specification #109 for priming requirements.**

A-12) Apply two topcoats of the Acrylic Latex paint to sashes, jambs & sills. **Specification #109 for priming requirements.**
A-13) Stain, if needed, and apply three coats of White or Amber Shellac to interior sash surface, interior stop and parting stop to match original woodwork finish for that room.

B) Install Restored Sash.

B-1) Make all sash pulleys functional. If any are missing replace with new or salvaged pulleys that match in size & shape. Clean the surface of the pulleys, sash lifts & interior stop screws/washers without removing patina, do not buff unless you can establish that the original finish was polished. If any interior stop screws/washers are missing, provide new ones that are aged to match original patina.

B-2) Install sash pulleys with original or new, aged screws.

B-3) Install upper sashes with original or new metal weather stripping By Dorbin Metal Strip Company (see attached supplier list) & new parting stop. Parting stop to be attached with 3 brass screws that are counter sunk instead of nailed. This makes it easier to pull the top sash for cleaning the exterior side of the glass. Install the bottom sash in the same manner.

B-4) Install all sashes use nylon sash cord.

B-5) Install refinished interior sash stop with original screws and washers.

B-6) Clean up the area and dispose of all debris off-site.

PRESERVATION RESOURCES, INC

Bob Yapp-573-629-2226

WINDOW & STORM PAINTING SPECIFICATIONS

Work Description

A) Preparation

A-1) Remove all paint from sashes, jambs, sills and interior stools. Remove the paint with either liquid strippers or infrared heat and carbide hand scrapers. DO NOT DRY SCRAPE. Always mist the paint with water before carbide scraping. Do not excessively heat the wood or it will produce lead fumes over 600 degrees or scorch the wood. If using a standard heat gun, it is not necessary to heat the paint very long. After lightly heating the paint go to another sash or jamb. This allows the heated paint to cool down making removal of the water misted paint easier. Stage the paint removal, except jambs/sills/stools either off-site or outside the building, on the grounds. Before scraping, all areas on the ground must be tarped off and all windows must be closed. Dispose of all paint debris according to local regulations. Always wear a double filtered respirator rated for lead fumes as well as safety glasses.

B) Wood Repairs

B-1) Repair any rotted broken or cracked siding and trim with like material and/or architectural epoxies. All epoxy wood repairs to be made with both LiquidWood & WoodEpox by ABATRON 262-653-2000 or www.abatron.com.

C) Hand Washing

C-1) All bare wood should be hand washed with TSP and water. Use ¼ cup of TSP for every gallon of water and scrub the siding. This should then be rinsed with a hose without a spray nozzle.

D) Moisture

D-1) Before any primer or paint is applied on the wood, you must test the wood to be sure the moisture content does not exceed 15%. The only way to determine this is with a moisture meter. All house painters should have one of these meters. Painting wood above 15% moisture can knock 5 to ten years off the life of the paint job. Power washing is an automatic prescription for paint failure and is not allowed. The high pressure drives moisture deep into the wood and it can take as long as six months to dry down to 15% moisture.

E) Priming

E-1) Prime all bare wood surfaces only with Benjamin Moore "Moorwhite" exterior alkyd oil primer. Latex primer does not bite into the wood and condition it properly for caulk and topcoats. This should be applied by brush, not spray. Cover all areas not to receive paint to assure no dripping or spilling on these surfaces.

F) Caulking

F-1) Use a paintable, acrylic/latex caulk with silicon. Imagine your house under Niagara Falls. Caulk all areas the cascading water can penetrate, but don't caulk where it can't.

G) Two Top Coats

G-1) Brush-on two coats of Benjamin Moore, MoorGlo semi-gloss, acrylic latex as topcoats to all wood surfaces. Color determined by owner.

H) Paint Maintenance

H-1) A paint job must be maintained on a yearly basis. Look around the house to see if any paint is failing. Paint failure, on a properly painted house, can be caused by things such as exhaust fans not sealed properly, leaky gutters or roof problems. Correct the moisture problems first, then scrape, prime and paint the failed areas.

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STORM WINDOW SPECIFICATIONS

Work Description

A) Replacing & Installing Wood Storm Windows

A-1) Remove Storm Windows that will not be re-used and dispose of according to owner's recommendation. Leave exterior, casing turnbuckles that are there to hold storm in place.

A-2) Measure Storm window opening for storm thickness, sill angle and horizontal dividing rail position. The storm stiles and rails shall match widths of sashes stiles and rails. New Storm measurement should have no more that a 1/8" reveal on the top & two sides. A gap of no less than 1/8" and no more than 3/16"must be provided between bottom rail of storm & sill of window.

A-3) Order all Storms from Adams Architectural Wood Products, 300 Trails Road, Eldridge, Iowa 52748 563-285-8000. Order their "Historic Storm/Screen Combo" product. These are clear pine, preservative treated with full mortise/tenon joinery, double strength, removable glass, full screens and factory priming.

A-4) Fit, trim and install all new wood Storms using two new, galvanized, traditional storm hanger brackets on top. Maintain a 1/8" reveal on the top & two sides. A gap of no less than 1/8" and no more than 3/16"must be provided between bottom rail of storm & sill of window. Using traditional top hanger brackets is the only way to adequately facilitate this sill gap. Utilize the existing/new, exterior turnbuckles to hold storm in or interior hook & eyes.

A-5) Weather-strip only the top and both sides of all storms with weather stripping #199DV by Dorbin Metal Strip Manufacturing

Company, Inc. 773-242-2333. They also have a catalogue you can order. Do not weather strip the bottom rail of any storms.

A-6) Brush two coats of Benjamin Moore, MoorGlo semi-gloss acrylic latex as topcoats to all surfaces of factory-primed storms. Color determined by owner. See #109

B) Repairing/Maintaining Existing Storms

B-1) Examine existing Storm Windows that will remain for wood rot, broken glass and failed glazing putty. Re-glaze as needed. Loose mortise and tenon joints should be clamped and re-pinned with metal pins. Do not glue mortise and tenon joints. Repair wood rot with ABATRON LiquidWood & WoodEpox 262-653-2000 or www.abatron.com.

B-2) Scrape, clean, alkyd oil prime and brush two coats of Benjamin Moore, MoorGlo semi-gloss acrylic latex as top-coats to all surfaces Color determined by owner. See #109

B-3) Re-hang existing storms with two new, galvanized, traditional storm hanger brackets on top. Weather strip according to A-5

PRESERVATION RESOURCES, INC

Bob Yapp-573-629-2226

TOOLS & SUPPLIES FOR WINDOW & STORM RESTORATION

TOOLS

Window Removal

* Window Zipper.
* Utility knife.
* Utility knife blades
* Numbered die stamps (to mark for replacement in correct jamb).
* Screw Driver - flat blade.
* Small, flat ply bar.

Restoration

* Heat Gun - high quality blower type with temperature adjustment.
* Spray Bottle - to mist wood before scraping.
* Carbide Scraper - for 2" blades.
* Profile Scrapers.
* Bastard file to sharpen profile, steel scraper blades
* Orbital Palm Sander, 5" with dust bags. Sticky disks not Velcro.
* Wood Chisels.
* Sharpening stone & oil.
* Large garbage can (to break glass out of sashes on top of).
* Hammer & nail set.
* C-Clamps, Quik-Grip Clamps- lots.
* 3/4" Bar Clamps- lots.
* 2 1/2", quality, angled bristle, trim paint brushes. One set for oil & one for latex.
* Exhaust fan for Fumes.
* Double filtered face mask with lead cartridges.
* Compressor with blower.
* Bench grinder with wire wheel to clean-up pulleys.
* Caulk guns.
* Table saw with thin kerf blade or router with slot bit for kerfing edges.
* Off-set, dovetail saw.
* HEPA vacuum or shop vacuum.

MATERIALS

* Carbide scraper blades. 2" - lots of them.
* Profile steel scraper blades. Several different profiles (curved etc.)
* 100 & 120 grit, orbital sticky disks with dust holes.
* Abatron Wood Epoxy - two part.
* Glazing compound & glazing points. (no DAP! Use compound with linseed oil)
* #10 galvanized casing/finish nails (cut off to just less than sash thickness and used as new mortise & tenon pins)
* Tack cloths.
* Acrylic Latex, Siliconized tube caulk.
* Primer - alkyd oil based.
* Paint Thinner.
* Brush cleaner - the type that spins around.
* Acrylic Latex Paint - color to be determined.
* Aerosol spray paint - matte black for pulleys.
* Dorbin Metal Window Weather-stripping System.
* Storm window weather-stripping - probably from Dorbin.
* Boxes of rags.

The Vinyl Lie

By Gary Kleier

Every day unsuspecting owners of historic homes, believing they are actually making an investment in their home, succumb to the vicious lies of an unscrupulous industry. Unfortunately, most will never know it. Most will never see the immediate undermining of their property value or the long term destruction of the structure of their house. And what is this vicious lie? Vinyl siding. Vinyl siding installed over wood siding. And the most vicious lie is that it will improve the property value of an historic house.

Debunking the lies

Lie number one: Vinyl siding will increase the value of your home.
As an architect involved in numerous historic restorations, I am frequently asked to evaluate an historic house prior to purchase. In virtually every case where vinyl siding has been used to cover original wood, the buyer wants to know the cost of having the vinyl removed and the original siding restored. In every case the same question comes up; "Why would they desecrate an historic house in this manner?"

Increasingly people across America are understanding the value of our historic properties. Like antiques, the closer it is to original the higher is its value. Frequently, the buyer not only sees vinyl siding as decreasing the value of the house, but wants the seller to pay for its removal. This removal and repair of the original wood siding is normally as expensive as the original installation of the vinyl siding.

Lie number two: Vinyl siding will make your house maintenance free.
There is no such product! Every material, every installation requires maintenance!
Vinyl siding installations require significant caulking, around windows, at corners, around doors, anywhere a "J" channel is used to terminate a run of siding. I have never seen a vinyl siding installation where caulking is installed in accordance with the manufacturer's instructions. Even the very best caulking, when improperly installed, will fail within a few years. And when it does, water will enter. Time to do some maintenance.

Vinyl siding is secured to the house by a nail or staple driven through a tab. This tab is designed not only to hold the siding to the house, but to allow it to move as it expands and contracts with temperature. If the fastener is too tight, the siding may buckle in the heat or break in the cold. This will usually result in the siding coming off the house in a windstorm. This rarely happens immediately. Usually it occurs a year or two after the installation, and after the warranty has expired. In addition, since the higher areas of the house are subjected to more wind, that is where the damage is most likely to occur. More maintenance, and maintenance the average homeowner cannot do.

Vinyl siding commercials will show you how the siding can withstand a blow from an object like a hammer. What they do not tell you is that the longer siding is on the house the more brittle it will become. Ten years later, that same piece of siding, exposed to the elements, may crack or even shatter under the same blow. A blow from a tree limb or from a ball and you have more maintenance.
In short, vinyl siding is not maintenance free.

Lie number three: You will never have to paint again.
Maybe we shouldn't call this a lie. The truth is, you never can paint again. Even the best vinyl siding will fade. The deeper the color, the faster it will happen and the more noticeable it will be. In 10 to 15 years vinyl siding will show a significant change in color.

Vinyl siding will also become dingy through an accumulation of dirt. Contrary to what the commercials would have you believe, we are talking about dirt that spraying with a garden hose will not remove. In ten to fifteen

years many home owners are dissatisfied with the dingy look of their siding and want to do something to restore it. (Sounds like maintenance, doesn't it?)

Sorry folks, not a lot you can do. Scrubbing the siding with soap and water (not just spraying it) will help a little. While that is faster than painting, it is far less satisfactory. Painting, however, is totally out of the question. At this time there are no paint manufacturer's I am aware of that will guarantee their paint over vinyl siding. Within a few years the paint will begin to peal.

By the way, if you do decide to wash your vinyl siding, never use a high pressure sprayer. The high water pressure may force water around the siding and through bad caulk joints into your house. Further, the high pressure may loosen the siding, or even remove whole sections that are already loose.

Lie number four: Vinyl siding will save you money.

In spite of what the manufacturers would have you believe, the life expectancy of a high-quality vinyl siding installation is approximately 20 to 30 years. The life expectancy of a high-quality, professional paint job is approximately 10 to 15 years. Since the vinyl siding installation will cost approximately twice that of painting, there is virtually no savings.

Should you choose to remove the old vinyl siding at the end of its life, you now incur the cost of removal as well as the cost of the new installation. At this point painting has become far less expensive.
Now that we've discussed what they do tell you, let's talk about what they don't tell you, and hope you will never discover.

Destruction of details

When you look at an historic frame house, you will notice a significant amount of detail. This may include moldings and brackets at the eaves, details in the siding such as fish scales or beaded edges, headers over windows and doors, and shadow lines at window and door trim. Virtually all of this is covered up when vinyl siding and vinyl eaves are added to a house. In addition, eave details such as brackets and moldings are frequently removed to facilitate the installation of the vinyl material. In short the installation of vinyl siding and eaves significantly reduces the character of the house.

To the individuals seeking to purchase an historic home, the installation of vinyl siding and eaves has not improved the value of the house but rather has destroyed the character for which he/she is looking. Therefore, the value of the house has been significantly reduced.

Destruction of Walls.

In a typical historic house of wood frame construction a wall would normally be composed of the following: plaster on wood lath, the wood studs, exterior sheathing, and wood siding. While these materials may seem solid to us, water vapor easily moves through these materials and escapes from the house during the winter months.

During the installation of vinyl siding a layer of styrene insulation board is applied over the wood siding, and the vinyl siding is applied to that. This insulation board forms an effective barrier to the passage of water vapor, thereby trapping it within the wall. During the winter months this water vapor will condense to liquid water and began rotting the wood materials. Over a period of years the structural integrity of the exterior walls can be completely destroyed. Further, the presence of deteriorating wood has been shown to attract termites and other wood attacking insects.

In summary, it is my opinion based on my experience as an architect that vinyl siding is not maintenance free, and it is not less expensive than painting. It is also my opinion that vinyl siding destroys the aesthetic quality of an historic house, and decreases its value, and can, over time, destroy the structural integrity of the house.

Like many products, vinyl siding has a place. It works adequately in inexpensive new construction where proper precautions are taken to prevent water damage. However, when the industry tries to sell this product as a maintenance free improvement to older homes, they are doing the public a great disservice. And when it comes to historic homes, they are costing you money.

Gary Kleier is the resident Old Louisville Architectural Conservator. He lives on Floral Terrace and is one of those folks who was instrumental in the landscaping and beautification of that little jewel of a walking court between Sixth and Seventh Streets. Gary specializes in restoration architecture and architectural forensic services and has a wide range of talents which are described on his own web site at http://www.kleierassociates.com/. This is reprinted with his permission.

PRESERVATION RESOURCES

OLD HOUSE STUFF BOB YAPP USES

SASH-METAL WEATHER STRIPPING
Dorbin Metal Strip Manufacturer, Inc.
2404-10 S. Cicero Ave.
Cicero, IL. 60804-3492
1-773-242-2333

PULLEY COVERS
Blaine Window Hardware Co.
17319 Blaine Drive
Hagerstown, MD 21740, Ph- 800-678-1919

SCREEN-STORM WINDOW COMBO
Adams Architectural Eldridge, IA
319-285-8000
1-888-285-8120

Acker Millwork Co.
3300 W. Pabst
Milwaukee, WI 53215

BEVEL CEDAR SIDING (Pre-painted)
Cabot Stains (only make the stain)
800-877-8246
Also: Olympic Stains

Westside Forest Products
RR # 3, Box 303
Bloomington, IL. 61704, Ph.- 309-827-4717
(factory painted 6 sides, cedar clapboard smooth & factory stained fiber cement siding)

CLAY TILE ROOF MFG.
Ludowici Roof Tile, Inc.
Box 69
New Lexington, OH 43764

MORTAR TESTING
The Collaborative, Inc.
1002 Walnut, Suite 201
Boulder, CO 80302, Ph- 303-442-3601

David Arbogast
Architectural Conservator
Mortar, Stucco, Paint & Plaster Analysis
Iowa City, Iowa 52247 Ph- 319-351-4601

MORTAR TESTING (Continued)
US Heritage Group
1-773-286-2100
Contact: John Speweik
(mortar analysis - will match mortar for color & original mix & supply it to you pre-mixed and ready to go - supplier of lime putty mortar)

PAINT SHAVER MFG
American International Tool
1140 Reservoir Ave., Suite L01
Cranston, RI 02920, Ph- 800-932-5872

HALF-ROUND GUTTERS
Historic Gutter Systems
5621 East "DE" Ave.
Kalamazoo, MI 49004, Ph- 616-382-2700

PULLMAN MFG. CORP.
(Counterbalances for windows)
77 Commerce Drive
Rochester, NY 14623
Office 716-334-1350, Fax 716-359-4460

STEEL WINDOW REPAIR
Seekircher Steel Window Repair
Scarsdale, NY
John Seekircher, 914-725-1904

NU WALL & RECYCLED RUBBER
Specification Chemicals
Boone, IA, Ph- 800-247-3932
Also: Glid-Wall by Glidden Paints

PLASTER WASHERS
Charles Street Supply Co.
54-56 Charles Street, Dept. OH
Boston, MA 02114, Ph- 800-382-4360

ARCHITECTURAL EPOXIES
Abatron, Inc.
LiquidWood & WoodEpox
Kenosha, Wisconsin
1-262-653-2000

THE SPEED HEATER
Safe, infared paint removal tool
703-476-622

NOTICE
The attached list of names should be used as a guide for selecting products and services. While many of the companies and products named in this list have been successfully used on/with historic properties, their listing in no way constitutes a recommendation or endorsement by Bob Yapp. You are encouraged to check references as well as review the work, products and services prior to making any selection for your projects.

Interested in Preserving your Historic Property..... and Want to Learn More?

Here are some websites you will want to check out!

State Historic Preservation Office (SHPO) is part of the State Historical Society of Iowa, a division within the Iowa Department of Cultural Affairs. Our mission is to identify, preserve, and protect Iowa's historic resources. http://www.iowahistory.org/historic_preservation/index.html

Preservation Iowa is a statewide, non-profit preservation organization. Their mission is to build partnerships that enhance our economic and cultural future through preservation of Iowa's historic resources. http://www.iowapreservation.org/

The Iowa Barn Foundation is dedicated to preserving Iowa's rural buildings. Founded in 1997, they educate Iowans about rural heritage and the importance of barn preservation, provide matching grants to property owners for barn restoration, gives Awards of Distinction to property owners who restore barns at their own expense, and accepts economically and financially self-sustaining farms and farmland for preservation. http://www.iowabarnfoundation.org/

The National Trust for Historic Preservation is a private, nonprofit membership organization dedicated to saving historic places and revitalizing America's communities. They provide leadership, education, advocacy, and resources to save America's diverse historic places and revitalize our communities. http://www.preservationnation.org/

Technical Preservation Services/National Park Service is the nation's leading provider of information and guidance on the care of historic buildings. Technical Preservation Services provides the tools and information necessary to take effective measures to protect and preserve historic buildings, ranging from historic masonry and window repairs to lead paint abatement to accessibility for people with disabilities. http://www.cr.nps.gov/hps/tps/index.htm

The Federal Historic Preservation Tax Incentives program is the largest, most successful, and most cost-effective Federal community revitalization program. It preserves historic buildings, stimulates private investment, creates jobs, and revitalizes communities. It has leveraged over $58 billion in private investment to preserve and reuse 37,000 historic properties since 1976. http://www.[illegible]/index.htm

(over)

National Register of Historic Places is the official list of the Nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources.
http://www.nps.gov/history/nr/in_dex.htm

Partners for Sacred Places is the only national, non-sectarian, non-profit organization devoted to helping congregations and their communities sustain and actively use older and historic sacred places. http://www.sacredplaces.org/

National Barn Alliance provides national leadership for the preservation of America's historic barns and their rural heritage. http://www.barnalliance.org/

National Alliance of Preservation Commissions is the only organization devoted solely to representing the nation's preservation design review commissions. NAPC provides technical support and manages an information network to help local commissions accomplish their preservation objectives. The Alliance also serves as an advocate at federal, state, and local levels of government to promote policies and programs that support preservation commission efforts. http://www.uga.edu/napc/

PreserveNet is designed to provide preservationists with a comprehensive database of regularly updated internet resources and current professional opportunities.
http://www.preservenet. cornell.edu/index.cfm

Free Online Training

Walk Through Historic Buildings: Learn to Identify the Visual Character of a Historic Building
http://www.cr.nps.gov/hps/tps/wa_lkthrough/

An Interactive Web Class on the Secretary of the Interior's Standards for Rehabilitation
http://www.cr.nps.gov/hps/tps/e_rehab/index.htm

The REHAB YES/NO LEARNING PROGRAM
http://www.cr.nps.gov/hps/rehab[illegible]

08.04.2011 Paula Mohr, State Historic Preservation Office

NATIONAL TRUST
for HISTORIC PRESERVATION®

Economics of Historic Preservation
Midwest Office, National Trust for Historic Preservation
53 W. Jackson Boulevard, Suite 350
Chicago, IL 60604
312-939-5547 / 312-939-5651 (fax)
mwro@nthp.org ♦ www.nationaltrust.org

ECONOMICS OF HISTORIC PRESERVATION FACTS

Historic Preservation Creates Jobs

Dollar for dollar, historic preservation is one of the highest job-generating economic development options available. On average every $1 million in building rehabilitation creates:

- 12 more jobs than does manufacturing $1 million worth of cars,
- 20 more jobs than mining $1 million worth of coal,
- 29 more jobs than pumping $1 million worth of oil,
- 22 more jobs than cutting $1 million worth of timber,
- 12 more jobs than processing $1 million worth of steel,
- 5 more jobs than manufacturing $1 million worth of electronic equipment,
- 17 more jobs than growing $1 million worth of agricultural products, and
- 8 more jobs than manufacturing $1 million worth of textiles.

Historic Preservation Creates More Jobs Than The Same Amount Of New Construction

Rehabilitating historic buildings generates more jobs than new construction. For example, in New Jersey $1 million in non-residential historic rehabilitation was found to generate 38.3 jobs nationally and 19.3 jobs in state. In comparison, $1 million in new non-residential construction was found to generate 36.1 jobs nationally and 16.7 jobs in state. In Iowa, that translates into over 3500 new in-state jobs created by the $188 million private investment on qualified rehabilitation projects using the State Historic Tax Credit since 2000.

Historic Preservation Puts Money Into The Local Economy

As a rule of thumb, half of new construction costs go for labor and half for materials. In a typical historic rehabilitation project, between 60% and 70% of the total cost goes toward labor. That labor is most often hired locally, and those workers tend to spend their wages locally keeping the dollars within the community. In addition, the materials purchased for new construction often are purchased outside of the local community, thus limiting the benefit to the local economy.

Historic Preservation Not Only Has A Greater Impact On Local Labor Demand But On Local Suppliers As Well

Direct local purchases from both retailers and wholesalers is greater, dollar for dollar, for a rehabilitation project than for a new construction project. The local direct purchases combined with the locally recirculated wages of construction workers have a suprisingly large impact. In California, for example, money invested in rehabiliation will increase local earnings in wholesaling 10 percent more and in retailing 43 percent more than the same amount spent on new construction.

Income Generated By Historic Attractions Means Dollars & Jobs For The Community

Studies from around the country are beginning to show that historic sites and buildings are among the one or two most important attractions to tourists and travelers. Historic sites are now more important than recreational assets as a tourism draw. Plus, heritage tourism travelers spend more money and stay longer at destinations than the average U.S. traveler. Spending per trip: $688 for the heritage traveler, $425 for all other travelers. Length of stay: 5.2 nights for the heritage traveler, 3.3 nights for all other travelers. In Missouri, the tourism industry generates over $12.5 billion per year and provides jobs for more than 250,000 Missourians. The preservation of the historic buildings that are so important to Missouri's cultural tourism generates an additional 13,800 jobs in the construction industry.

Rehabilitating Historic Buildings Is Cost Effective

The rehabilitation of a historic building is a cost-competitive alternative to constructing a new building. When complete renovation is required, it is usually possible to build something new that is cheaper – but that something will almost inevitably be a structure of vastly lower quality and shorter life expectancy than the quality rehabilitation of a historic structure. When the cost of a high-quality new building is compared to the quality rehab of a historic building, the new building will generally be more expensive. When quality is part of the equation, historic preservation will nearly always be a cost-competitive alternative. Rehabilitation is even more competitive with new construction when demolition and disposal costs are factored in.

Rehabilitating Historic Buildings Conserves Energy

This energy is measured not just by the amount required to tear down and build anew, but also by the "embodied energy" exisiting in the historic building. It required energy, both human and mechanical, to create the materials and build the structure. That embodied energy is being thrown away when a building is razed. Razing historic buildings results in a triple hit on scarce resources. First, we are throwing away thousands of dollars of embodied energy. Second, we are replacing it with materials vastly more consumptive of energy. Third, recurring embodied energy savings increase dramatically as a building life stretches over fifty years. Not to mention that demolition of a typical historic downtown building wipes out the entire environmental benefit from the last 1,344,000 aluminum cans that were recycled. And the process of rehabilitating a historic facility to meet current operational standards consumes less energy than new construction, even when major repairs, additions, or alterations are needed to achieve use and energy conservation goals.

The Life Expectancy Of Rehabilitated Historic Buildings May Well Be Longer Than That Of New Structures

Opponents of rehabilitatition often point out that in 30 or 40 years, the historic building will probably have to be renovated all over again. This is probably true; the nature of buildings as assets is that they require periodic reinvestment. But what about the alternative? Increasingly today, public officials are facing the difficult and expensive decision to raze buildings built 30 or 40 years ago because insufficient quality remains to justify their rehabilitation. Historic preservation gives new life to buildings, often a longer life expectancy than building a new structure, because the quality of historic materials and building technology is so high.

Historic Preservation Is An Ideal Economic Development Strategy For Attracting & Retaining Small Business

Small businessess account for more than 75% of all net new jobs created in America; of the 20 types of businessess that will have the fastest rate of growth, 90% employ fewer than 20 people. Historic buildings provide an ideal location for many of these small businesses for both size and occupancy cost reasons. And locating new businesses in historic structures leaves more money available for employment and future expansion. Starting up a new business is a risky proposition, and making the right decision about the fixed cost of occupancy can substantially improve the odds of business survival. Historic buildings, particularly in downtown areas and neighborhood commercial centers, are usually available at a wide range of prices, including the lower end of the rent spectrum. Saving money on occupancy leaves more available for business expansion and creating additional jobs.

Quality Of Life Is Becoming The Critical Ingredient In Economic Development, & Historic Preservation Is An Important Part Of The Quality-Of-Life Equation

Multiple factors contribute to quality of life, and different people attach importance to different things. But regardless, historic preservation is important to quality of life for three reasons. 1) More than any other man-made element, historic buildings differentiate one community from all others. 2) Many quality-of-life activities- museums, symphonies, theatres, libraries, lodging in state parks- are housed in historic buildings. 3) The quality of historic buildings and the quality of their preservation says much about a community's self-image. A community's commitment to itself is a prerequisite for nearly all quality-of-life elements.

Information excerpted from *The Economics of Historic Preservation*, by Donovan Rypkema for the National Trust for Historic Preservation, 2005; and *Sustainability Begins with Preservation*, speech by Donovan Rypkema for Cleveland Restoration Society, November 21, 2006.

Economic Incentives for the Repair and Rehabilitation of Historic Buildings in Iowa

NATIONAL TRUST FOR HISTORIC PRESERVATION

Commercial Buildings and Income-Producing Properties

Program	Contact	National Register listed	National Register eligible	Locally designated landmark
Federal Historic Tax Credits provide 20% of qualified rehabilitation costs as a credit against federal income taxes on income-producing historic properties. Rehabilitation work must be "substantial" (an IRS test) and meet the Secretary of the Interior's Standards. Properties must be National Register listed within 30 months after claiming the credit. (A 10% tax credit is also available for non-historic, non-residential, income-producing properties built before 1936. These properties can neither be listed on the National Register nor be a contributing resource in a National Register-listed historic district.)	State Historical Society of Iowa, Beth Foster Hill; beth.foster@iowa.gov or (515) 281-4137	✓		
State Historic Tax Credits provide 25% of qualified rehabilitation costs as a credit against the owner(s) state income taxes. For commercial properties, the rehabilitation project must exceed 50% of the fair market value of the property (less the land value) before rehabilitation. Rehabilitation work must meet the Secretary of the Interior's Standards. There are dedicated credits for buildings in *Cultural and Entertainment Districts* & for *Small Projects* (under $500,000).	State Historical Society of Iowa, Beth Foster Hill; beth.foster@iowa.gov or (515) 281-4137	✓	✓	✓
Historical Resource Development Program (HRDP) provides grants of up to $100,000 to businesses, nonprofits, and individuals for acquisition, development, preservation, and conservation of historic resources. Grants require a match, a portion of which can be in-kind. **A limited amount of emergency funds are available now (for listed or eligible properties); the next regular grant deadline is May 15, 2009 (for listed properties only).**	State Historical Society of Iowa, Kristen Vander Molen; kristen.vandermolen@iowa.gov or (515) 281-4228	✓	✓	
Historic Site Preservation Grants (HSPG) provide between $40,000 and $100,000 to nonprofits, tribes, and public agencies; to acquire, repair, rehabilitate, and develop historic sites. Projects require a dollar for dollar cash match and can include acquisition and major rehabilitation. Emergency funds may be available soon; the next regular deadline is September 15th.	State Historical Society of Iowa, Kristen Vander Molen; kristen.vandermolen@iowa.gov or (515) 281-4228	✓	✓	
The Temporary Historic Property Tax Exemption is a local property tax incentive for the sensitive, "substantial rehabilitation" of historic buildings. Property taxes remain the same for four years followed by increases of 25% per year for the following four years.	State Historical Society of Iowa, Beth Foster Hill; beth.foster@iowa.gov or (515) 281-4137	✓	✓	✓
National Trust Preservation Fund grants are available to nonprofits and public agencies for preservation planning projects, such as hiring an architect to prepare a preservation plan, but NOT for the actual cost of rehabilitation. Grants range from $500 to $10,000 and require a one-to-one cash match. The next deadline is October 1st.	National Trust for Historic Preservation Midwest Office, Jennifer Sandy; jennifer_sandy@nthp.org or (312) 939-5547	✓	✓	✓
The National Trust Loan Fund specializes in predevelopment, acquisition, mini-permanent, bridge and rehabilitation loans for residential, commercial $ public use projects. Eligible borrowers include nonprofits, certified Main Street communities, public agencies, and for-profit developers.	National Trust for Historic Preservation, nationaltrust_loanfund@nthp.org or 202-588-6360.	✓	✓	✓

Economic Incentives for the Repair and Rehabilitation of Historic Buildings in Iowa

NATIONAL TRUST FOR HISTORIC PRESERVATION

Owner-Occupied Residential Properties

Program	Contact	National Register listed	National Register eligible	Locally designated landmark
State Historic Tax Credits provide 25% of qualified rehabilitation costs are available as a credit against the owner(s) state income taxes. For a residential property or barn constructed before 1937 before rehabilitation, the cost of a qualified rehabilitation project must exceed either $25,000 or 25% of the fair market value (less the land value) - whichever is less. Rehabilitation work must meet the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.	State Historical Society of Iowa, Beth Foster Hill; beth.foster@iowa.gov or (515) 281-4137	✓	✓	✓
Historical Resource Development Program (HRDP) provides grants of up to $100,000 to businesses, nonprofits, and individuals for acquisition, development, preservation, and conservation of historic resources. Grants require a match, a portion of which can be in-kind. **A limited amount of emergency funds are available now (for listed or eligible properties); the next regular grant deadline is May 15, 2009 (for listed properties only).**	State Historical Society of Iowa, Kristen Vander Molen; kristen.vandermolen@iowa.gov or (515) 281-4228	✓	✓	
The Temporary Historic Property Tax Exemption is a local property tax incentive for the sensitive, "substantial rehabilitation" of historic buildings. Property taxes remain the same for four years followed by increases of 25% per year for the following four years.	State Historical Society of Iowa, Beth Foster Hill; beth.foster@iowa.gov Or (515) 281-4137	✓	✓	✓

Flood Recovery Appropriations

Many organizations and individuals are currently lobbying both Congress and the Iowa General Assembly in support of appropriations and additional tax credits to assist flood-damaged historic properties. **Contact your representatives** and tell them how important these financial incentives would be to you and to their district. Find contact information for your state and federal representatives at www.[illegible]congress.org

For More Information

Contact:

State Historical Society of Iowa
State Historic Preservation Office
515-281-8743

Iowa Historic Preservation Alliance
17718 120th Street
Anamosa, Iowa 52205
[illegible]

National Trust for Historic Preservation
Midwest Office
53 W. Jackson Blvd., Suite 350
Chicago, IL 60604
312-939-5547
www.preservationnation.org
[illegible]

How to Hire a Contractor

(adapted from John Leeke; http://www.tusculum.sbc.edu/tool kit/hire_contractor.shtml)

Here is a procedure for hiring a tradesperson, contractor or professional. John Leeke (Historic Building Specialist, Historic HomeWorks) has developed this procedure during four decades of work as a tradesperson, contractor, professional adviser, and owner of older and historic buildings.

The three keys to success are:

1. Know what you want.

2. Recognize good work when you see it.

3. Make a choice between at least two qualified prospects and their fully developed proposals.

A. Write on a piece paper all the issues about the work or project that are important to you. For example:

1. Paint the house, to improve appearance and keep water out of the walls

2. Insulate the attic floor, to limit vertical heat loss

3. Fix the windows, first to preserve their historic character and second to improve energy savings

4. We must be able to continue to live in the house during the work

5. Follow preservation standards to get approval from local design review board and secure state and/or federal tax credits.

Your project may have to follow the formal Secretary of the Interior's Standards for Rehabilitation. If so, be certain your tradespeople, contactor and professionals know about and have experience working under these standards. If work is done that does not meet the standards you may not qualify for certain financial benefits you are expecting, such as grants and tax credits.

B. Identify enough prospective tradespeople, contractors or professionals for any particular piece of work or project to find three who are responsive enough to consider. Check with others to see who did similar work for them:

1. Neighbors and friends

2. Local historic house museums and historical societies

3. You may have to expand your search to surrounding towns, counties, cities and states

These organizations may keep directories of people who work on historic properties:

1. Neighborhood associations

2. City, county or state housing authorities

3. State or regional historic preservation non-profits

4. National Trust for Historic Preservation regional office

Publications and websites that have directories:

1. Restoration Trades Directory

2. Preservation Directory

3. Save America's Windows, book with a directory of window specialists

You may have to call up to 25 or 35 prospects, to get 10 or 12 to visit your site, to get 2 or 3 who are responsive enough to give a written proposal for the work you want done. Ask the prospects for references to include contact persons, project descriptions and locations. For projects over $1,000. get at least three references. For projects over $20,000. get at least five references. For projects over $50,000 get ten references. Talk with at least three references from each.

C. Describe what you want to have done on one sheet of paper that you can hand to prospective tradespeople, contractors or professionals. When you don't know what needs to be done get at least three prospects to the visit site and discuss the work with them. Your purpose is to learn about the work, what will be done, how it will be done, materials, etc. Ask when you don't know what a word means, or what they are talking about. Take your own notes, do not depend solely on their handouts. Often they will want to send you a proposal or contract with dollar figures. It is often easier to let them do this because it is what they are used to doing, but your real purpose is to learn about the work. Their proposals will be good study material. Don't pay any attention to the dollars, just yet. (Thank each in writing for their visit and for sending their proposal.)

Then study your notes and see what is common to all three. That will probably be the "common practice" or "minimum standard practice" for that trade or profession in your area. You will also learn a little of the specialized "lingo" for that work. Go to the library and study the books or do research on the internet. Then decide what you want to have done and write it up. Express it mostly in your own words, use some words and phrases from the handouts and proposals, but do not simply copy

long sections verbatim. You probably will want something that goes beyond "minimum standard practice." Include at least one important aspect of the work that is recommended by each prospect.

D. Invite the three prospects back to the site individually, show each your write up, and discuss the difference between their proposal and your write up. Learn more. Revise your write up and send it to all three prospects. Ask each to give you a revised proposal. If some decline (some may not want to work with such a knowledgeable owner), then go through B and C above to develop more prospects. (Thank each in writing for sending their proposal. Let them know you are giving it careful consideration, which, of course, you are.)

Some tradespeople and contractors will not be expecting to go through these extra steps of refining their proposals to get a contract with you. They are used to the owner simply accepting what they offer the first time. Each will have their own policy on "free estimates," whether or not to charge for the first estimate or proposal, and if there are fees for second or third revisions. Essentially, they are helping you plan your project and that is worth something. If they are reluctant to go through these extra steps, you might offer to pay them for their time, or decide they are not responsive enough for your needs. Some tradespeople and contractors are used to bidding on projects where everything wanted is already decided and specified in detail, in this case you may need a professional to help you plan your project and write specifications. You can use this same procedure to hire the profession, who might be an architect with historic preservation experience, or a preservation consultant, or a project manager.

E. This gives you a fully developed choice. Use the following selection criteria to rate your prospects. (Give more weight to 1., less to 2., etc.)

1. Responsiveness to your needs 2. Ability to do the work 3. Ability to do business 4. Price 5. Your "gut" feeling

F. Now select the prospect that rates highest and check with third parties such as the building codes enforcement officers, county court clerks, to determine their reputation. Local and state historic preservation office staff may be helpful, including tax credit staffers.

G. Always have the selected prospect demonstrate his/her ability with a preliminary "Work Sample." This is a small piece of work to be done under separate contract, to demonstrate their ability to do business, ability to do the work to your satisfaction, and how well you "get along." The scope of the demonstration is limited, for example:

1. Windows, 1 window out of 20 to be repaired, or 3 windows out of 100

2. Painting, a 10'-20' wide, foundation to eaves exterior section on the back side of the house

3. Roofing, one back slope of the roof

4. Brick Repointing, sample patch of 1 square yard, or a sample section 10 feet by 10 feet

You will have to pay for the work sample, usually at a higher rate per unit than if the whole project is done at once. This is part of the price of finding the right tradespeople or contractor the first time around. Some official preservation standards require work samples before the main body of work is done.

Work Sampling can be expanded to Testing & Development. If you are asking them to do something they have never done before (but you both think they are capable) then the tradespeople can try out different methods to determine what works and what doesn't; and develop the materials and methods that will work. Of course, you pay for this testing and development, sometimes on an hourly basis with a top limit, etc. This also gives the tradespeople a chance to develop costing figures for the main work by keeping track of their time and materials. This is a great "trust builder" since you both learn together what is required and what the costs are. Neither of you are exposed to costs getting out of control, since the terms are time and materials, and the sample is limited in size or scope.

When the work sample is complete, thank them for the work, pay them, wait at least a day, up to a week or more, and decide whether or not the work is acceptable.

H. Ask for a written contract for the main work when the sample work is acceptable and you decide to have this prospect do the rest of the project. Include in the written contract that the work is to be done exactly like the approved sample work, with the same methods, materials and results, and to be done by the same workers.

If the work of the sample is not acceptable, if they just can't solve the problems and get it right, be sure to pay them and thank them in writing. Then have one of the next-rated prospects do a work sample. Repeat G. and H. as needed.

Does this sound like a lot of work? Yes, it is a lot of work to get the right people on your project in the beginning. If you happen to get the wrong people on your project you will put in at least this much work recovering from the problems they leave behind, and probably a lot more. Do you really have to follow every step? No, in some situations som steps may not be necessary, possible or appropriate. Success may diminish if some step are not followed. But, if this procedure is followed the likelihood of success increases dramatically.

--John Leeke

National Register: Myths, Misconceptions, and Realities

The National Register Does

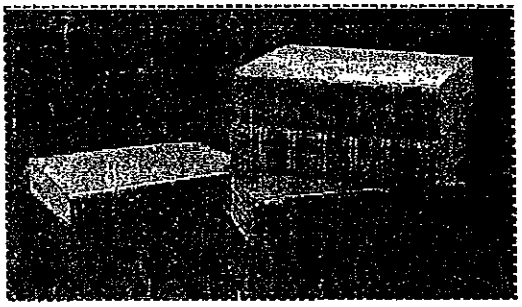
1. Identify historically significant buildings, structures, sites, objects, and districts, according to the National Register Criteria for Evaluation.
2. Encourage the preservation of historic properties by documenting the significance of historic properties and by lending support to local preservation activities.
3. Enable federal, state, and local agencies to consider historic properties in the early stages of planning projects.
4. Provide for review of federally funded, licensed, or sponsored projects which may affect historic properties.
5. Make owners of historic properties eligible to apply for federal grants-in-aid for preservation activities. Presently, in Iowa, these funds are limited to survey, nomination and planning projects with limited funding available for the development of architectural plans and specifications for buildings listed on the National Register. The State Historical Society of Iowa, however, administers the Historic Resource Development Program (HRDP) which makes available matching grants for the rehabilitation of properties listed on the National Register.
6. Encourage the rehabilitation of income-producing historic properties which meet preservation standards through tax incentives.

The National Register Does Not

1. Restrict the rights of property owners in the use, development, or sale of private historic property.
2. Lead automatically to historic district zoning.
3. Force federal, state, local or private projects to be stopped.
4. Provide for review of state, local or privately funded projects which may affect historic properties.
5. Guarantee that grant funds will be available for all significant historic properties.

For more information, go to:
http://www.cr.nps.gov/nr/natio[illegible]nts.htm#results

RESEARCHING A HISTORIC PROPERTY



Secondary Sources

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Gebhard, David and Gerald Mansheim. *Buildings of Iowa.* New York: Oxford University Press, 1993.

Harris, Cyril M. *American Architecture: An Illustrated Encyclopedia.* New York: W.W. Norton, 1998.

———. *Illustrated Dictionary of Historic Architecture.* New York: Dover Publications, 1983.

McAlester, Virginia and Lee. *A Field Guide to American Houses.* New York: Alfred A. Knopf, 1990.

Poppeliers, John C. *What Style Is It?: A Guide to American Architecture.* Washington, DC: Preservation Press, 1986.

Shank, Wesley I. *Iowa's Historic Architects: A Biographical Dictionary.* Iowa City: University of Iowa Press, 1999.

Whiffen, Marcus. *American Architecture, 1607-1976.* Cambridge, Mass.: MIT Press, 1981.

Internet Sources

Maps

David Rumsey Map Collection (good source for *Andreas' Atlas* as well as other maps and images): www.davidrumsey.com/

Iowa Department of Transportation Historic Auto Trails: http://www.iowadot.gov/autotrail/...

Iowa Geographic Map Server: http://ortho.gis.iastate.edu/

Sanborn Fire Insurance Maps: www.ucsl.lib.uiowa.edu, click on "Log in to Online Resources" in the left side bar

Mail order houses

Aladdin Company: http://clarke.cmich.edu/aladdin/_Aladdin.htm

Sears, Roebuck & Company: http://www.searsarchives.com/homes/

Photographs, postcards and other historic images

American Terra Cotta Company Database (photographs of completed buildings including those in Iowa): http://special.lib.umn.edu/manus_cnpts/digital/atcsearch.html

Archives of American Gardens (photographs of gardens in Des Moines, Amana, Marion and elsewhere); http://www.gardens.si.edu/browse_plants/res_ed/AAG/home.htm

Curt Teisch Postcard Collection: http://www.dcpdata.org/trish%5Farchives/

Family Old Photos (see collection of Iowa photographs and postcard including images of cities and towns): http://www.familyoldphotos.com/browse/ia/iowa-index.htm

Iowa Department of Transportation Historic Photographs: http://165.206.203.102/ERMS/Area1/HistoricalPhotos_Home.aspx

Iowa Heritage Digital Collections: http://iowaheritage.lib.uiowa.edu/

Library of Congress (see especially American Memory and Prints and Photographs Division): www.loc.gov

Minnesota Historical Society Visual Resource Database (includes many Iowa views): http://collections.mnhs.org/visualresources/search.cfm?bhcp=1

New York Public Library (see especially Digital Collections which include Iowa stereo views): www.nypl.org

Penny Postcards (a state-by-state collection arranged alphabetically): http://www.usgwarchives.net/special/ppcs/ppcs.htm

Upper Mississippi Valley Digital Image Archive; http://www.umvphotoarchive.org/

Genealogy

Ancestry (especially for Federal and State Census data) http://www.ancestry.com

Cyndi's List of Genealogy Sites on the Internet (a gateway to many other useful sources): http://www.cyndislist.com/

Heritage Quest Online (available through many public libraries online; provides free access to federal census records as well as other materials)

Newspapers

Newspaper Archive.com (featuring a large and growing number of small town Iowa papers):
http://www.newspaperarchive.com/

WikipediaList of online newspaper archives
http://en.wikipedia.org/wiki/List_of_online_newspaper_archives#United_States

Miscellaneous

AIA Historical Directory of American Architects;
http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/Home.aspx

Biographical Dictionary of Iowa; http://digital.lib.uiowa.edu/cgi-bin/bdi/Default.aspx

1930 Graves Registration Survey; http://iowagravs.org/

Association for Preservation Technology (APT) Historic Trade Catalogues from c. 1900 to c. 1935 for millwork, roofing, sheet metal statuary, etc. http://www.apti.org/publications/catalog-head.cfm

University of Virginia Historic Census Browser (1790-1960) allows you to view state and county level data for education, ethnicity, agriculture, etc. You can also map the data.
http://mapserver.lib.virginia.edu/

Agricultural Census Reports 1840-1950,
http://www.agcensus.usda.gov/Publications/Historical_Publications/index.asp

U.S. Patents: http://www.google.com/patents?hl=en

STATE HISTORICAL SOCIETY of IOWA

USEFUL NAMES AND NUMBERS

State Historic Preservation Office

State Historical Society of Iowa
600 East Locust
Des Moines, Iowa 50319

Phone: 515.281.8743
Fax: 515.282.0502
Web: www.iowahistory.org/historic-preservation

Hours

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In-house Resources

- Archaeological Survey Information (limited access)
- Archaeological Survey and Cultural Resource Management Reports (over 14,000 with limited access)
- Architectural and Historical Survey Reports (more than 1700)
- Historic Plat Maps, Insurance Maps, and Atlases
- Iowa Site Inventory (files with historical and contemporary information on over 120,000 properties across the state, including the National Register listings)
- Vertical files with significant non-indexed information on Iowa architects, topics of historical interest, and Iowa's historic resources
- Various reference books on architecture, archaeology, and historic preservation

REAP/Historical Resource Development Program

Purpose:
The Historical Resource Development Program (HRDP) provides grants to preserve, conserve, interpret and educate the public about the historical resources of the state.

Background:
- Funded through the Resource Enhancement and Protection Act (REAP)
- Other state agency programs REAP supports are County Conservation, DNR Open Space, Soil and Water Enhancement, City Parks and Open Space, Department of Natural Resources (DNR) State Land Management, and Roadside Vegetation. All programs are directly aimed at preserving and enhancing Iowa's natural and cultural resources
- People from all over the state, with a variety of interests, benefit from these programs
- HRDP receives 5% of REAP funds each year

Grant Categories
- Documentary Collections
- Museum
- Historic Preservation

Eligible Applicants:
- Non-profit corporations
- Governmental units
- Traditional tribal societies and governments of recognized resident American Indian tribes in Iowa
- Individuals
- Private corporations and businesses

Eligible Projects:
- Acquisition and development of historical resources
- Preservation and conservation of historical resources
- Interpretation of historical resources
- Professional training and educational programs on the acquisition, development, preservation, conservation, and interpretation of historical resources
- If a project proposes work on real property, and is submitted in the historic preservation category, then the property must already be listed on the National Register of Historic Places.
- All HRDP projects require matching funds. The match ratio varies depending upon the type of applicant.

Application and Award Process:
- Grant applications should be postmarked by May 15th or delivered to the grants office by 4:30 PM on May 15th of each year
- Applications are reviewed by peer panels and funding recommendations made to the Board of Trustees, State Historical Society of Iowa. The Administrator of the Society makes the final determination of grant awards.
- Notification of funding decisions will be made by letter on July 1st of each year.

For more information and access to the application guidelines:
http://www.iowahistory.org/about-shsi/grants.html

Contact:
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