



DOWNTOWN HISTORIC DISTRICT DESIGN GUIDELINES

HISTORIC PHOTOS IN THIS DOCUMENT.

Many thanks to Historic Preservation Commission Chairman Larry Hurto, Newton Historical Museum Executive Director Ken Barthelman, and Commissioner Sue Smith for gathering and providing all historic photos within this document. Some pictures date all the way back to 1884 when the Maytag company began. If you are interested in seeing more historic documents and photos of Newton, please contact the Jasper County Historical Museum, Newton Public Library, or the Newton Historic Preservation Commission. Contact information is listed in the resources section of these guidelines.

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ACKNOWLEDGMENTS



A series of historic photos illustrate the early evolution of downtown Newton.

1913



1930



Newton Historic Preservation Commission



BERGLAND + CRAM
architecture | planning | interiors

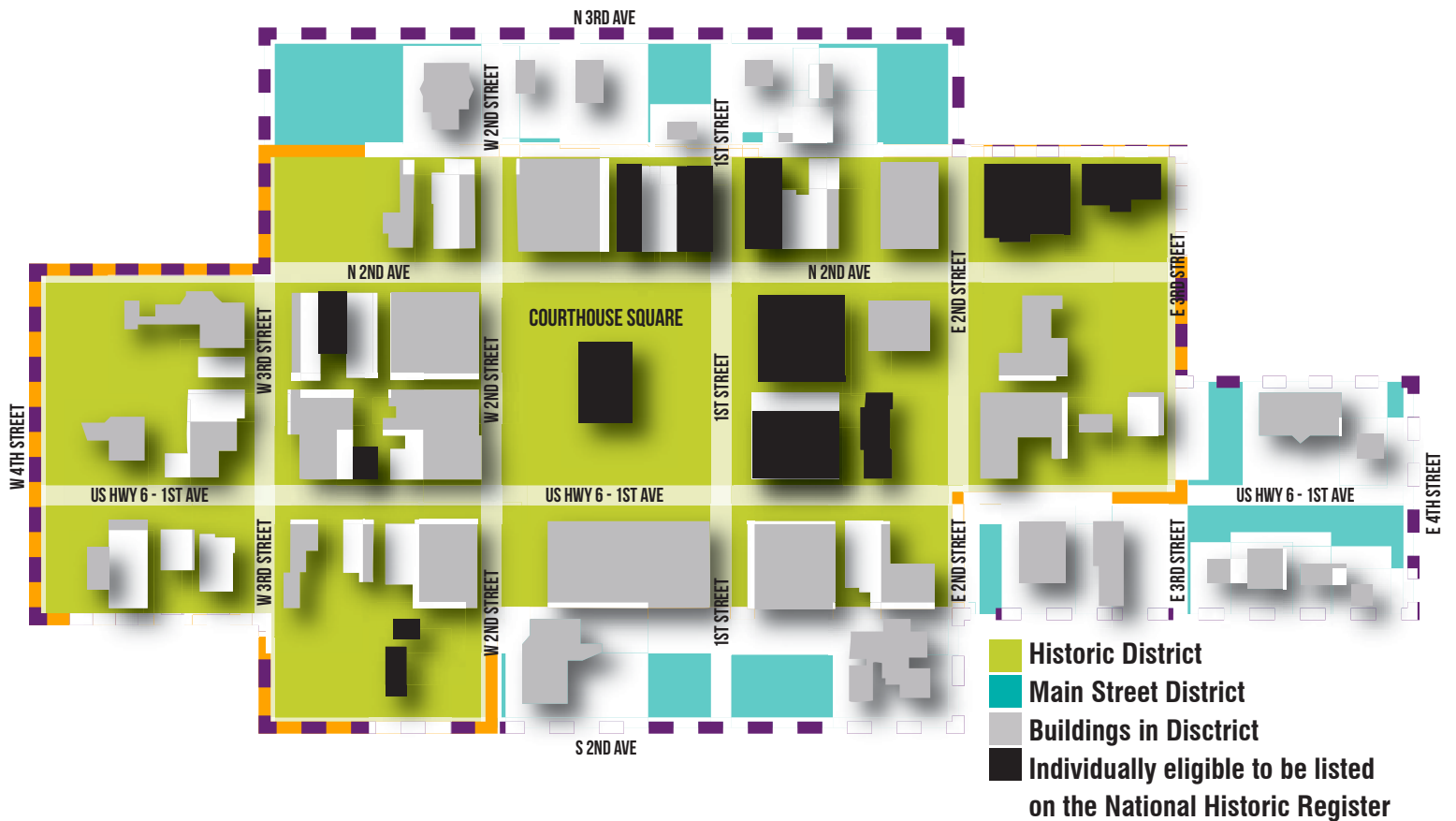
A project of this nature requires the active participation of many, including: City officials, Preservation Commission members, and valued members of the Newton, Iowa community. The Guidelines were compiled in 2015 after a series of community open houses and workshops to gain valuable public input from citizens, property owners, and local governing bodies. Erin Chambers, Director of Planning & Zoning, and Larry Hurto, Newton Historic Preservation Commission Chair Person, provided additional guidance and support.



1935



1954



The boundaries of the Historic District and Main Street District are depicted in this map with the Historic District outlined in a solid orange line and the Main Street District outlined in a dashed purple line. The Main Street District includes all of the Historic District. The Historic District was listed on the National Register of Historic Places in September of 2014.

BOUNDARY MAP

USING THESE GUIDELINES

OVERALL OBJECTIVES

The main goals of the guidelines are to revitalize the downtown district and architecture within the community, and to help accomplish objectives of the 2012 Comprehensive Plan.*

The guidelines can also assist in the following ways:

1. Encourage property owners to come together as a community while retaining the historical aspect of individual buildings within the Main Street and Historic Districts.
2. Enhance property values and curb appeal.
3. Educate property owners prior to engaging in a building project by outlining best practices and the Secretary of the Interior's "Standards for Rehabilitation."
4. Outline financial incentives and qualifications for rehabilitation projects.

GETTING STARTED

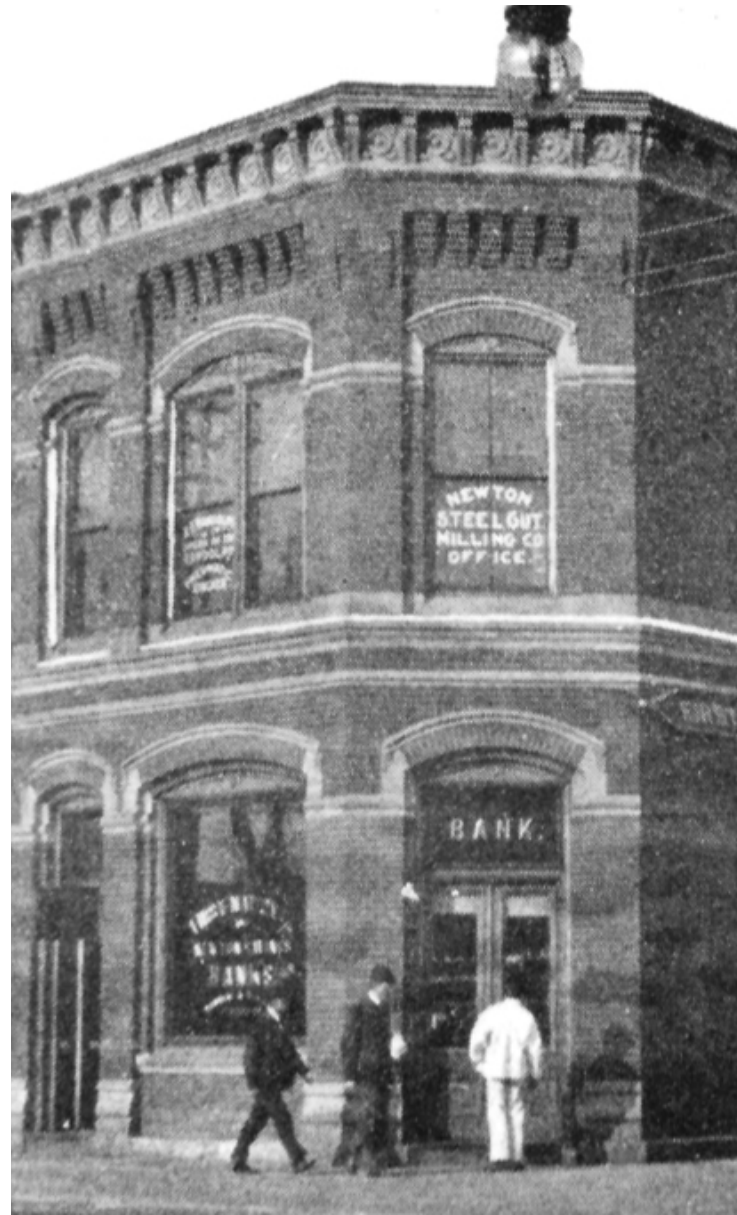
Use the guidelines to enhance the visual and historical integrity of your property. Read through this information to become familiar with what's recommended or not recommended in updating and rehabilitating structures within a Historic District.

Identify which recommendations are applicable to your project. Seek additional information if a certain topic is of more importance to your building.

Base your design decisions on the history of your building. Discover historic photos of your building at the Jasper County Historical Museum or the Newton Public Library. Conduct research to avoid creating a "false past" of your building. You never know what you'll uncover.

Reference the photos in these guidelines as a start. Pictures with a thumbs up demonstrate a recommended approach or outcome. Pictures with a thumbs down demonstrate approaches and outcomes you should steer clear from. There is no historic building that is absolutely perfect. To the best of your ability, avoid short term fixes and aim to honor the historic character and long term viability of your building.

**Newton's Future: A Comprehensive Plan - objectives are to grow the Newton population, increase employment opportunities, improve city curb appeal, fill vacant buildings, and increase local shopping.*



Above: First National Bank - 1910 location
Below: Historic postcard of Hotel Maytag

CONTRIBUTING BUILDINGS

A certain focus has been established in the last decade to address some of the ongoing concerns and opportunities that exist regarding the architecture, economy, and overall use of Newton's downtown area. The City adopted a comprehensive plan, *Newton's Future*, which supports these efforts to bolster the vitality and appearance of downtown.

The City of Newton Historic Preservation Commission was formed in 2008. In 2014, Newton was designated as an Iowa Main Street Community and the Downtown Historic District was placed on the National Register of Historic Places.

In submitting for these designations, district boundaries were established which meet certain criteria. These boundaries (Main Street District & Historic District) are outlined on the map on the first page of these guidelines. Buildings within the established boundaries may be deemed contributing or non-contributing to each district, depending on their historical significance. As a general rule of thumb, buildings (or work done to buildings) more than 50 years old can be considered historic. A Period of Significance needs to be determined for a national register submission. In Newton's case, the Historic District was submitted and awarded under a Mid-20th Century Modern context. For Newton, this

was a time of historically significant economic growth and change.

If enough historical fabric still exists on a building which applies to the Period of Significance, it is considered a contributing building. Historic fabric can include setting, shape or form, roof, openings including doors and windows, exposed structure, projections, surface materials and finish, interior features, related spaces, sequences of spaces and individually important spaces, materials, trim and secondary features, and craft details. If a building does not have traits (or has lost traits due to extensive updates non-conforming with these guidelines) it is considered non-contributing. However, non-contributing buildings still fall within the district boundaries and have an impact on the overall appearance and reception of the downtown area.

A designation of a contributing building may qualify the building, façade, or building elements for certain rehabilitation funding. This is just one of the reasons to heed the advice of these guidelines and maintain the historic integrity of your building.

NON-CONTRIBUTING BUILDINGS

Changes to any properties downtown impact the overall appearance and appeal of the district. If your property is outside or near the district boundary or is non-contributing within the boundary, work done on these buildings can still be mindful of the following guidelines:

1. Use paint colors compatible and/or complimentary with the historic district.
2. Use materials compatible with the historic district.
3. When working on a non-contributing building, do not diminish, detract, or distract from the character of surrounding buildings or the overall historic district.
4. Avoid creating buildings or facades falsely appearing as an historic structure.



October 1954 promotional parade introducing the Maytag Supermatic Washer.

USING THESE GUIDELINES

THE PROCESS

GETTING STARTED

Learn everything you can about your building and its history. Local resources may have historic photographs that will give good indication to the building's past. Take photographs of your structure as it exists today. Photo documentation of windows, doors, trim, and architectural details will be beneficial in the future. Newton Main Street and your local Historic Preservation Commission are also excellent sources of information. (See contact information page 40).

- Examine everything from the basement to the roof. If you're not comfortable assessing conditions, ask a specialty contractor. For instance: A roofing contractor can give an assessment on existing conditions, and tell you if repairs or replacement is urgent.
- Your assessment should be as inclusive as possible. Make sure to include the date of the inspection. This will be helpful as routine maintenance schedules are developed.

PLAN, BUDGET & APPROVAL

Prioritize a list of repairs and renovations to your property. It isn't always realistic to accomplish everything at once, although funding sources may help you accomplish more. Be sure to consider how smaller projects may affect each other. For example, repointing a brick wall should happen after it is determined that the roof/roof edge is water tight.

Budget is the ultimate parameter, and quotes from contractors are free of charge. Knowing how much each phase of a project may cost will help influence priorities. Keep in mind that unexpected things often come up during renovation and rehabilitation projects, so set aside 5-10% of your budget for contingencies.

Depending on the scale of your project, you may need to hire a professional to help you draw up a schematic design of your proposed rehabilitation. If you plan to utilize local incentives, your City may require design review and approval by the Historic Preservation Commission.

If you plan to apply for state or federal grants, you will need to work with your City as well as the State Historic Preservation Office for approval of your plans.

Your local City officials may choose to support projects involving multiple buildings owner at one time - such as applying for a grant to rehabilitation facades within the historic district. If your building is eligible and you choose to participate, you will work with an architect who will pass on designs for approval at the State level. The various entities distributing funds will also review your project.

IMPLEMENTATION

Find a reputable contractor to execute your project. Experience in rehabilitation work is of great benefit, as these professionals can offer practical problem solving to keep your project on time and on budget.

Will the project affect anyone occupying the building? Create a plan that allows the tenants to continue with business as usual and provide a safe environment for customers. This may include protective scaffolding that allows pedestrian traffic to pass underneath while work happens overhead. Be sure to plan for these measures in your budget.

HOW YOU PROCEED DEPENDS ON YOUR FUNDING SOURCE



INVESTMENT IN NEWTON

Financial resources may be available to assist you with your building project. These resources vary depending on your property's qualifications (which may apply to all or part of your building), location adherence to these design guidelines, and other regulations set forth by fund distributors.

Funding sources and incentives are ever evolving. The following information is current as of 2015. Check with local government officials or grant specialists to inform yourself on the latest available resources.

LOCAL FUNDING

Tax Increment Financing (TIF) District incentives may be awarded, at the discretion of the City of Newton, to projects which follow these design guidelines and are approved by the NHPC.

STATE/REGIONAL FUNDING

The following funding sources may be awarded to rehabilitation projects which conform to the Secretary of the Interiors Standards (see page 16-17) and may be subject to review by the Iowa State Historic Preservation Office (SHPO).

FEDERAL INCOME TAX CREDITS

(Properties may qualify for one or the other)
The Federal Rehabilitation Investment Tax credit is available to qualified and income producing properties for up to 20%. A separate 10% tax credit is available to non-historic buildings placed into service before 1936 which meet the following criteria: must be rehabilitated for non-residential use, at least 50% of external existing walls must remain in place as external walls, at least 75% of external existing walls must remain in place as either external or internal walls, and at least 75% of the internal framework must remain in place.

HRDP GRANTS

Historical Resource Development Program (HRDP) grants provide funding to preserve, conserve, interpret, enhance, and educate the public regarding historical resources of Iowa. Funded by the Resource Enhancement and Protection Act (REAP), these grants may be awarded to projects focused on the preservation and conservation of historical resources such as museums and historic preservation entities in the non-profit, civic, and private business sectors. Qualifying rehabilitation projects require that a preservation architect oversee the work. These grants require matching funds and emergency grants are available.

CDBG

Community Development Block Grants (CDBG) are funded by the U.S. Department of Housing and Urban Development, under the Iowa Economic Development Authority. A City, City entity, or non-profit entity may apply for this competitive grant which matches funds for infrastructure improvements and/or streetscape façade rehabilitation for a group of properties within a district

STATE HISTORIC PRESERVATION

CULTURAL & ENTERTAINMENT DISTRICT TAX CREDIT

This program focuses on the rehabilitation of historic buildings by providing a state income tax credit. Qualified projects may receive 25% of rehabilitation costs to rehabilitate spaces and character-defining features which revitalize their surrounding context. Cost for rehabilitation work on commercial properties must be at least 50% of assessed building value excluding land. These tax credits are in high demand and awarded on a system of sequencing and prioritization.

MAIN STREET IOWA CHALLENGE GRANT

The challenge grant program aims to improve the physical and economic health within a community's Main Street District. Funds are awarded to brick and mortar projects and reviewed for eligibility by Main Street Iowa.

HISTORIC PRESERVATION COMMISSION CHECKLIST

- ☐ Is project within qualifying boundary?
- ☐ Required materials submitted?
(Photographs, designs, floor plans)
- ☐ Does the project follow the Standards for Rehabilitation set forth by the Secretary of the Interior?
- ☐ Does project follow applicable recommendations outlined within these design guidelines?
- ☐ Are materials, colors, and scale appropriate to the specific historic building character and surrounding context?

HISTORY OF NEWTON, IOWA

1843

Newton first settled due to the federal government signing an Indian Treaty.

1846

Jasper County & Newton City created. Named after sergeants in the Revolutionary War.

1857

Frederick Louis Maytag born in Newton.

1880

Growth in rural Newton begins to slow. All land worth farming is in use leading to the birth of a manufacturing sector.

LATE 1800'S

Maytag and three associates start a self-feeder and band cutter company leading to the Maytag Company.

1907

The first "Pastime Washer" of the Maytag Company completed.

1910'S

Four washing machine factories exist in town, sitting adjacent to one another north west of downtown.

EARLY 1900'S

Newton's population booms. Industrial growth & favorable farm prices make Newton an attractive place to settle.

EARLY 1940'S

Newton's economy quickly recovers following World War II as the Maytag Company prospered.

LATE 1900'S

Newton continues to grow an average annual rate of 2% between 1940 and 1970, then stabilizes.

The town on Newton was established in 1846 as Newton City and in 1847 dropped the word City from its name. Ten years later Newton was incorporated. It is commonly held that Newton was named after a Sergeant Newton, a member of General Marion's Army and a close friend of Sergeant Jasper (the county's namesake). During the American Revolution the two men became heroes and were often together during their daring deeds.

A dissenting view of this history is held by a certain Newton family residing in California, who contend their grandfather founded the town. Their claim is that Joseph Kaiser Newton migrated to the area from West Virginia.

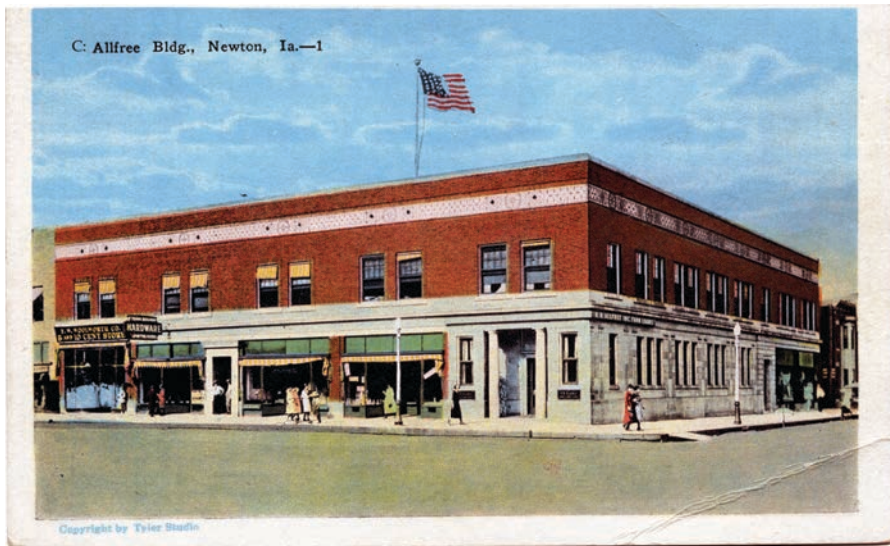
In May of 1846, Thomas Anderson located the county seat of Jasper County, Iowa. He set up a pole on the present site of Newton and on August 17th of that year, the sale of lots began. The highest price was \$37.00 and the cheapest was \$5.00. Twenty-nine blocks of eight lots each were placed up for sale.

For many years agriculture was Newton's economic core. A variety of early industrial sectors emerged, but most were short-lived ventures. However, the washing machine industry lit the fire of economic prosperity in Newton; the town's physical growth and development was tied to that industry for a century with the Maytag Company presenting the greatest impact.

The Newton Library Association was organized in 1859 and numbered 132 volumes. Hazel Dell Academy, a private school, was organized in 1856 and operated for a number of years. The first independent school district was established in the spring of 1863. On May 25, 1864, the school board contracted for two schoolhouses to be built at a then huge cost of \$1,480.

During 1856 and 1857 converts to the Mormon religion streamed through Newton on their trek westward. Churches were an important part of Newton's early development and most of these structures were built between 1848 – 1870.

The 1867 arrival of the Mississippi-Missouri Railroad (later Rock Island) provided Newton with ready access to Des Moines and the larger



A historic postcard of the Allfree building.



The historical Scharf building that was Stouder Drug Company, where Aleya Salon Suites & Day Spa is today.

Midwest and offered a measure of assurance that economic success and resulting growth was secured. The district's earliest building resources date to this period. The considerable development seen in 1875 is testimony to the impact of the railroad on community growth. By 1883, with few exceptions, the streets surrounding the courthouse square were fully occupied by contiguous, two and three-story brick commercial buildings. Eighteen buildings pre-dating 1885 remain today.

In February 1874 the YMCA was formed. During the period from 1897 to 1919, seven miles of hard-surface roads were constructed. The first Fire Department was organized in 1874, the first Police Department in 1899, and the first City Hall was built in 1911.

Over the years Newton has been home to many industries including the manufacturing of cigars, medicines, ant poison, farm equipment and home appliances, and advertising specialty companies. It became known as The Washing Machine Capital of the World as the home of The Maytag Corporation, a Fortune 500 company.

The early success of Newton manufacturing and the Maytag Company, specifically, can be measured by a 43% population growth at the turn of the 20th century and major re-facing of downtown streetscapes in the 1950's and 60's. The Newton Downtown Historic District retains a sense of cohesion that is, in large part, accounted for by the city plat that laid out a downtown commercial area with the courthouse square at its heart. Although the commercial district expanded outward over time, that original orientation remains intact. Further, the buildings and mid-century alterations are indicative of the historical growth and development of the district, thereby enhancing our understanding of the district's role in the history of the community and accounting for the visual character that defines downtown today.

Provided courtesy of Architectural Historian Alexa Mc Dowell of AKAY Consultants and the 2012 Newton Comprehensive Plan.

NEWTON ARCHITECTURE

A variety of building styles exist in Newton which reflect various periods of economic growth and the architectural trends and building techniques in favor during those times.

While the town's population remained relatively steady from 1880 to 1890, the commercial center was continuing the transition from wood-frame freestanding buildings to larger, brick, contiguously arranged structures. Eleven of the 34 buildings that stand along the perimeter of the courthouse square today were constructed during this time period.

Even today, we find examples of the early development of the commercial sector. These Victorian influenced buildings are representative of the then prevailing construction techniques, building forms, and stylistic preferences and national trends of that specific period in time.

The historic district also retains examples of a variety of Revival styles, which represent the early 20th century's search for an architectural identity. The introduction of the Commercial style illustrates the impact of the city of Chicago on Midwestern identity. Finally, the dominance of the Modern aesthetic, which gained popularity in the mid-20th century, has a strong presence which sheds light on how various forces in a community (in this case industry) have a direct and powerful impact on the evolution of commercial architecture.

In the mid-20th century, with the ever-increasing success of the Maytag Company driving the general prosperity of Newton, the downtown underwent a transformation. Eighteen businesses installed new storefronts during 1951-1952. The modernization of existing downtown storefronts continued up until 1964, marking the end of the visual transformation of the Downtown Historic District from one defined by its Late Victorian buildings to that of the present.

The architecture of the Newton downtown is also significant in its ability to reveal the important role played by architects - who are responsible for the downtown's most significant designs - and the often undocumented role of the skilled builder/contractor. Newton certainly has a unique and valuable resource in the architecture of its Historic District, which was placed on the National Register for Historic Places in 2014.



Primarily 1900-1929, inspired by Beaux Arts, characterized by: symmetrical facades, full height porch with traditional columns, dentil cornices. Typically pure Greek elements: column/entablature, pediment. Used in residential, civic, commercial, and financial architecture.



Roughly 1890s-1940s, applied to buildings ranging from middle class homes to some of the first high rises. Characterized by low pitched roofs, wide overhangs with large decorative brackets, round arched top windows and doors, typically symmetrical facades.



One of the first styles to promote steel-frame construction, using masonry cladding (terra cotta), large plate glass windows (flanked by double hung windows). Considered the first skyscraper, typically four or more stories tall.

GET TO KNOW NEWTON ARCHITECTURE.



**EARLY
20TH CENTURY**

Patterned masonry wall surfaces, shaped parapets, accents of concrete, limestone, terra cotta. Typically two to four stories tall, large windows at street level for commercial/retail space, smaller windows above for private/residential use.



MODERN

A term used for a broad movement, especially popular after the second World War. Simplicity and clarity of form, elimination of unnecessary detail, use of industrially produced materials, emphasis on horizontal and vertical lines.



BEAUX ARTS

Popular between 1890s and 1929, this style gained momentum after the Chicago World's Fair. Consists of classical Greek and Roman forms, elaborate detailing, heavy masonry. Roman arches, large columns, heavily decorated pediments.



TUDOR

Roughly 1910 -1940 (mostly 1920s prior to Great Depression), characteristics typically include: ornamental half-timbering, stucco or masonry veneered walls, steeply pitched roof, cross gabled plans.

DEFINITIONS

CONSERVATION: The repair of existing historic construction materials by stabilizing and consolidating the damage, instead of removing and replacing the material with new.

PRESERVATION: A technique placing a high premium on the retention of all historic fabric through conservation, maintenance and repair. Reflects a buildings continuum over time and the respectful changes and alterations made through successive occupancies.

RENOVATION: The work taking place to repair or modernize existing buildings while often ignoring or disregarding any historic features or significance. The results may be inappropriate in an Historic District and irreversible. Not applicable to the Secretary of the Interior's Standards.

RECONSTRUCTION: Re-creation of a non-surviving site, landscape, building, structure or object in all new materials.

RESTORATION: Focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.



LOOK TO THE FUTURE WHILE HONORING THE PAST.



A historic postcard of downtown Newton, IA.

REHABILITATION:

The most common building treatment, rehabilitation is defined by the National Park Service as “The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its’ historical, cultural, or architectural values.”

These design guidelines may apply to a variety of project types within the Downtown Historic District, but mainly reference those which fall under the *rehabilitation* definition.

STANDARDS FOR REHABILITATION

1.

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

2.

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

3.

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

4.

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

5.

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



THE SECRETARY OF THE INTERIOR'S STANDARDS, ESTABLISHED UNDER THE NATIONAL PARK SERVICE, OUTLINE COMMON SENSE PRINCIPLES TO PROMOTE BEST PRACTICES FOR HISTORIC PRESERVATION, INCLUDING REHABILITATION PROJECTS.

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

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

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

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

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

FAÇADES



ANATOMY OF YOUR DISTRICT:

Downtown Newton is not dissimilar from other Iowa communities in that the buildings consist primarily of multi-story structures that have housed a variety of uses over the years. Along with buildings from the early 1900's, Newton has a collection of 'modern' buildings that speak to the unique history of the community. Organized around a public square and courthouse, the downtown offers visitors a broad view of the district. For this reason, Newton's downtown is seen as more of a panorama of structures rather than individual street views. District attributes include shared lot lines, corner property occupied with buildings of prominence, and first floor retail with large display windows.

ASYMMETRICAL FACADE (CREATES DRAMA)

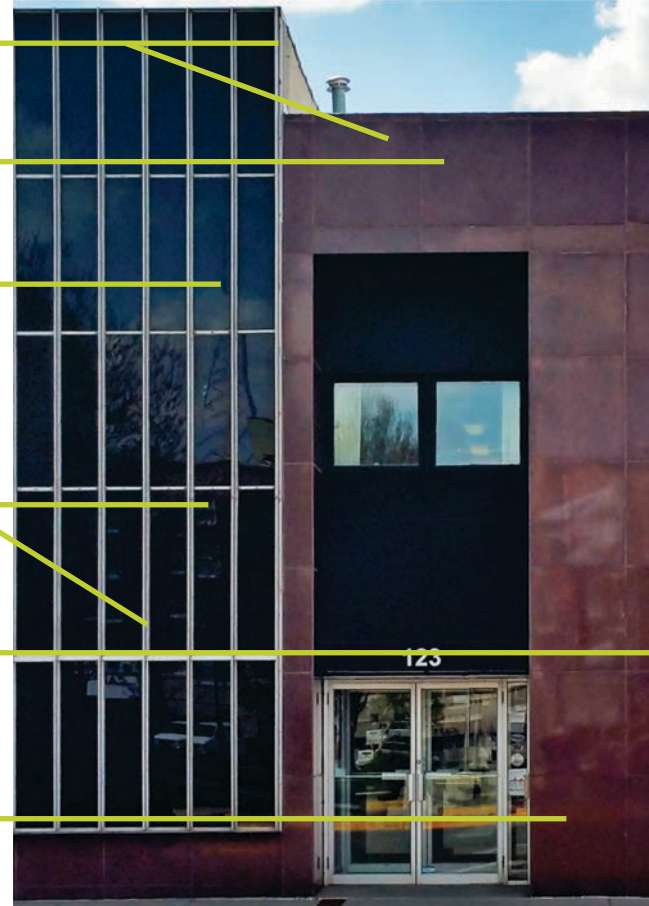
CONTEMPORARY PATTERN

PARALYZED DESIGN ELEMENTS

STRONG GEOMETRIC LINES

SIGNAGE AS A DESIGN ELEMENT

"MODERN" BUILDING MATERIALS
(GLASS, MASONRY, STONE)



PRIMARY FAÇADES

1. Leave brick and other natural materials unpainted.
2. Where original windows are missing, replace them with windows of the same size and style.
3. Maintain original or historic storefront layouts.
4. Maintain and/or restore original or historic cornices and other architectural details.
5. If brick was previously painted over, select a re-paint color that is sympathetic to the district.
6. Select an awning style and color that is appropriate for the district.

FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#11

Rehabilitating Historic Storefronts

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The Use of Substitute Materials on Historic Building Exteriors

#47

Maintaining the Exterior of Small and Medium Size Historic Buildings

SECONDARY FAÇADES

Buildings located on corners or next to alleys may have an exposed side that is referred to as a 'secondary façade'. These guidelines also apply to the sides of buildings, as all exterior faces contribute to the overall impression within a district.



Modern and historic - different eras of architectural facades display a variety of architectural elements which contribute to the diversity of the district.

STOREFRONTS

WHAT IT IS:

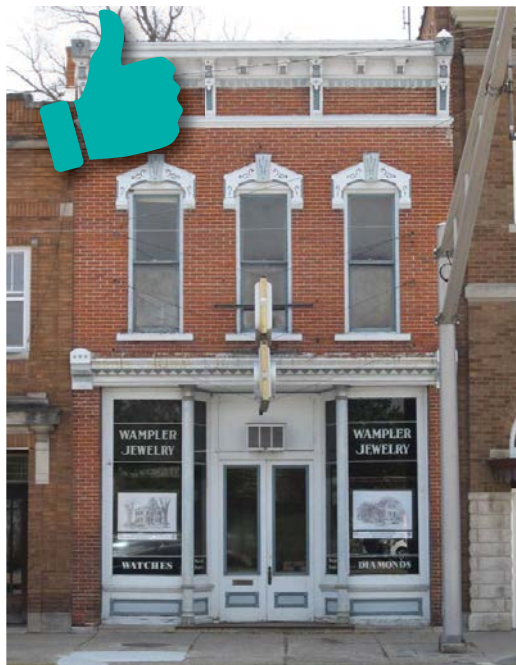
When describing the buildings of downtown Newton, the category “two part commercial block” can be used. This is defined as buildings with two or more stories that provide multiple functions. First floor (also referred to as ‘street level’) is typically retail. The consecutive upper floors are typically used for private offices or residential dwellings.

Two part commercial buildings are common across the country in communities of varying sizes. Historically, they emerged as relatively simple and unadorned structures. The late 1800’s and very early 1900’s saw the use of more detail and decoration such as highly detailed cornices, window headers, and unique brick patterns.

The 1900s into the 1920s established a return to more traditional detailing, commonly influenced by a revival of classical styles. Influences of Greek and Roman details can be seen in columns, pediments, and building symmetry.

Many of the multi-story buildings found in the Newton Historic District can be divided into three primary sections:

- First floor retail with significant display windows
- Upper stories often include double hung windows, and may also include window hoods and patterned brick.
- The cornice, or very top of the façade. The cornice is often more elaborate in detail, sometimes used to convey the wealth of the original owner.



THE DO'S

There are several components that, when totaled, create a complete and cohesive storefront. Special attention should be paid to these areas when rehabilitating, restoring, or uncovering storefront elements:

1. **Windows** – style, location, and scale. Windows play an important role in commercial buildings from any time period. Buildings from the late 1800's to 1930's used large storefront windows to capture daylight as well as provide pedestrians a view inside. In a way, it was and is free advertising.
2. **Transom windows** – pay attention to their locations and sizes. They maximize the amount of daylight that filters into a building. Historically, they also provided a means of ventilation.
3. **Doors** – doors into retail or business typically had glass in them, creating a welcoming effect. If your new or existing façade has a door that leads to second floor, it was (or is) probably a solid door. This was to add privacy for the second floor occupants. When replacing doors, pay attention to their style, location, and size.
4. **Bulkheads** (part of a ceiling) and **knee walls** (short walls under glass display windows) are common elements of a storefront. Be conscious of their proportion and materiality. Knee walls often include decorative paneling on the exterior. Interior bulkheads allow a transition of height between tops of windows and actual ceiling height.
5. **Storefronts** of the early 20th century were usually wood frame. Some of them included cast iron columns that provided structural support as well as architectural decoration.
6. **Incorporate decorative details** and highlight them with accent paint colors.
7. **Think ahead** of time about signage, specifically type and placement. Allow enough room for signage above awnings, but keep the proportions in scale with the building/façade.
8. **Limit the amount** of utilities/mechanical devices on the front of your building. Try to keep these items on the side or back of the building.

THE DON'TS

Alterations to district buildings that have an overall detrimental effect include:

1. **Painting** original brick, stone and other natural materials.
2. **Removing or covering up** cornices, panels, columns, or original materials.
3. **The addition of details** that are not original or appropriate to the building period (shutters, wood shakes, boarding up windows, etc.).
4. **Signage** that is out of scale or internally illuminated.
5. **Reducing or increasing** original window size/removal of original windows.

NEW CONSTRUCTION

Take cues from historic photos and use appropriate materials when building a new storefront. Maximizing the amount of glass allows for the most daylighting while allowing pedestrians to catch a glimpse inside. Consider making accommodations for appropriate lighting, and don't forget to include an area/sign panel for you or the tenant. Provide architectural details that will allow for a multiple color paint scheme, and use appropriate materials for the district.

FOR MORE INFO

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ENTRIES

WHAT IT IS:

Entry. Front Door. Invitation. First impression.

Entries play many roles when it comes to buildings and storefronts. From afar, they give indication of occupancy. They may instigate curiosity. As one gets closer, they begin to tell more of a story. What's behind the door? Can you see through the glass? Do you want to go inside? That initial impression, whether it be from inside a vehicle or while walking down the sidewalk, sets a tone. It indicates a level of pride and ownership.

Entries are crucial for telling a customer that this is where you enter. This is a sample of what you'll find inside. A unique awning sets you apart from your neighbors. Appropriate signage tells people who you are and gives indication to what's inside. It's large enough to read from the street, but small enough that pedestrians can get a clear view inside. It doesn't overpower the beauty of the building. Does your building have a second entry that leads to an upper floor? Paint it a complimentary color to indicate that its use is different from the business that occupies first floor.



THE DO'S

1. Make your first impression count.
2. Refer to historic photos for original designs.
3. Retain historic doors, sidelights and pilasters.
4. Preserve original openings, restore as needed.
5. If one building houses multiple tenants/store fronts, create unity with a common paint color (accent colors to differentiate between businesses.)
6. Keep up on routine maintenance.



THE DON'TS

1. Use materials or products that don't match original or remaining materials.
2. Neglect the exterior of your building. It can affect your property value and those around you.
3. Alter or remove historic character of the building.
4. Add or remove entryways from your facades.

FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#11

Rehabilitating Historic Storefronts

#16

The Use of Substitute Materials on Historic Building Exteriors

#27

The Maintenance, Repair and Replacement of Architectural Cast Iron

WINDOWS

WOOD OR VINYL?

Window manufacturers may advertise that a new “green” window is better for your pocket book and the environment. The truth is that not only can historic windows be made energy efficient, they also maintain the overall original appearance of the building.

HISTORIC WOOD WINDOW FACTS

Rehabilitating and restoring an original wood window is more cost effective than replacement.

When you install weather stripping, sealants and a properly fitting storm window the payback is approximately 3-7 years. When you install a new commercial replacement window the payback can be more than 100 years.

Lifespan of a new vinyl replacement window is typically around 15 years.

Typical vinyl replacement windows can shrink or warp allowing for air infiltration or binding of windows.

Historic wood windows were made from very stable old growth trees. Even today's modern wood windows are made from a softer young growth tree.



THE DO'S

Windows are a significant part of any building. Maintaining the original arrangement, number, cadence, shape, style, and material is important. Look at windows on an individual basis. Review the following:

1. Location. Honor original window locations and openings.
2. Condition of window components: frame, sill, sash, hardware, glass and paint.
3. Glass should be clear without tint and non-reflective.
4. Original hardware, glass, window surrounds, sash and sill should be preserved if possible.
5. Windows that have been reduced in size or modified should be restored to their original dimension and style.
6. Closed or infilled window openings should be reopened. (Preserving second floor windows gives a feel of occupancy to the neighborhood). Window treatments can be used to prevent an unoccupied appearance.
7. Deteriorated windows can often be repaired. In the case that a window has deteriorated beyond repair a window that matches the original windows material, dimensions, style, and number of panes should be utilized.

THE DON'TS

Windows are an significant part of any building. Maintaining the original arrangement, number, cadence, shape, style, and material is important.

1. Do not install tinted or reflective glass.
2. Don't reduce the size of an original window opening.
3. Don't install shutters that are not historically accurate, research historical photos of your building.
4. Avoid infill windows or board-up windows.
5. Do not install replacement window components that are not historically accurate.
6. Don't install new windows that are not appropriate to the scale of the building.



FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#9

The Repair of Historic Wooden Windows

#13

The Repair and Thermal Upgrading of Historic Steel Windows

INFILL

WHAT IT IS:

There are several reasons that a vacant lot could pop up within a business district. Excessive neglect could lead to a tear-down situation. Fire or an unfortunate natural disaster could damage a building beyond repair.

When a vacant lot is redeveloped, attention should be paid to the context of the location. Is it a corner lot? If so, include windows on all exposed sides. Are neighboring buildings two stories tall? Then the new building should be similar in height. Take cues of adjacent materials. Don't match them exactly, instead coordinate in a manner that compliments, but also contrasts enough to individually identify each building. Align new construction with neighboring structures. A building that is recessed from the lot line (when others are not) breaks the cohesion of a unified downtown district.



THE DO'S

1. New building additions should preserve the historical character of the original building but, not so much that individuals believe that it was part of the original building. This creates a false sense of history.

2. New additions should be similar to the original building in terms of scale and proportion.

3. Building materials should mimic those already established within the district. For Newton, this would be stone or brick with metal and wood details.

4. The historic character of the district and adjacent buildings should be considered when determining the proportions, heights and widths of a new façade.

5. The organization of the components of a new façade should be similar to adjacent buildings.

6. Details such as window arrangement, cornice lines, brick work, and stone ornamentation should reflect those of adjacent buildings but not duplicate adjacent building elements.

7. Any cadence in window arrangement and spacing should be similar to adjacent buildings.

8. Contemporary infill should be considerate of the adjacent buildings but should not be duplicate adjacent buildings.

THE DON'TS

1. In downtown Newton solid walls with no openings should not face a street.

2. Don't board up windows. Even if upper levels of buildings are unused, leaving the windows exposed gives the impression of occupancy. Boarded up windows give the impression of abandonment.

3. Don't ignore the context of the district. If you're constructing a new building, take cues from your neighbors.

4. Don't build a one story building between buildings that are two stories tall.

5. Don't construct solid walls without windows or doors.

6. Don't break continuity of neighboring buildings.

7. Don't create a 'front yard' on the property by recessing a new façade. New construction should align with neighboring property.

8. Don't avoid detail, regardless of style.



FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#8

Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials

#11

Rehabilitating Historic Storefronts

#14

New Exterior Additions to Historic Buildings: Preservation Concerns

AWNINGS & SIGNAGE

WHAT IT IS:

Awnings serve multiple functions. Historically, they were used to prevent direct sunlight from fading merchandise in display windows. They also provide protection from weather. Many awnings also provide an additional opportunity for creating personal identity and signage.

Signs identify and act as signatures. With one or a few words - or only a symbol - they can reflect the brand of a business or convey the atmosphere you may encounter inside a building. Signs can also reflect advances in technology. Think of the vast difference between hand painted lettering and multi-colored neon.

Signage and awnings, like entries, provide that first impression. They should enhance, rather than detract from, the facade presented as the face of a business.

Awnings and signs can even mask unsightly alterations. Pick a color/pattern that is in keeping with the district, and consider an exterior paint scheme that reads in harmony with your awning and signage.



THE DO'S

Like other building elements, certain awning and sign styles apply specifically to the era of your building. Particular styles, such as shallow shed awnings, may be appropriate on a mid-century building, but certainly not on a turn of the century building. A variety of awning and sign styles, appropriate to the historic context of their parent building, will enhance the true diversity of styles within the district, rather than forcing conformity.

1. Determine if an awning or sign style is appropriate for the age of your building. Research historic photos if possible.
2. Investigate to see if there is any original awning or signage hardware left on your building.
3. Size your awning to match window/storefront widths.
4. Compliment, rather than compete, with the style, color and height of other awnings in the district.
5. Triangular awnings with a front valance are the most appropriate. Consider adding your business name to the valance for additional signage.
6. Opt for quality over quantity of signage. Too many signs can be confusing, especially to those in vehicles.
7. Consider sign readability and placement for pedestrian and vehicular traffic.

THE DON'TS

1. Don't oversize your awning or sign so that it dominates the façade.
2. Don't use dome or umbrella shaped awnings (unless photo evidence indicates the shape to be original).
3. Don't cover up unique building features or architectural details with an awning or sign.
4. Don't use metal awnings.
5. Don't install contemporary awning styles on historical buildings.

NEW CONSTRUCTION:

1. New signage should be adequate but not overpowering. Typical places for signage include on the glass storefront windows or on a panel above the storefront.
2. If your building has an awning, sign panels can be located above the awning. Signage may also be located on the apron of the awning.
3. Consider supplemental lighting for exterior signs.
4. Awnings throughout the district should follow uniform projections and overall style. Mid century buildings may have a different style from buildings of the early 20th century.
5. Make sure to check local ordinances and guidelines for additional information.



FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#25

The Preservation of Historic Signs

#44

The Use of Awnings on Historic Buildings:
 Repair, Replacement, and New Design

MURALS

WHAT IT IS:

Because each mural is an individual work applied to a specific building or building component, they are by their very nature one of a kind design elements which often require individual, case by case approach to maintenance.

Each mural installation is also dependent upon several factors, including the actual physical surface and material on which it is applied, light intensity and weather cycle conditions of its site, and of course the individual technique and media of the artist or artists.

Historically, murals had an advertisement or purely aesthetic purpose. Some were and still are used to hide certain flaws or adorn an otherwise plain secondary facade. In recent decades, murals fall more into the realm of public art commissioning the talents of a wide range of artists, from professional painters to groups of school children.

At their best, murals respond to the local vernacular, documenting events, honoring historical figures or places, or expressing the spirit of the community.

It is important to balance the application of murals with a defined plan and funding for long term maintenance. Murals often stand as a first impression to a building, a district, or even a community. They are noticed by many people long before the more subtle or functional elements of a building. A mural's maintained quality or disintegration can directly affect the impression of its surrounding context.



THE DO'S

1. Contact the original artist prior to any alterations or rework.
2. Apply/maintain protective coating (varnish) to inhibit UV, graffiti, accidental removal, and minimize water contact which can degrade some paint colors.
3. Schedule regular inspection of the mural, at a minimum of once per year.
4. Trim or remove surrounding vegetation to prevent damage.
5. Remove and clean surface grim without the use of detergents and with minimal water pressure. Consult the mural artist for cleaning recommendations, test an area before cleaning the entire mural. Reapply protective coating as needed.

THE DON'TS

1. Don't attempt to restore or retouch a mural on your own. First consult the artist, as there may be copyright issues. Hire a professional to complete rework.
2. Do not leave paint completely exposed or seal the mural with a non-commercial grade sealant.
3. Don't obstruct, cut through, or partially alter mural without proper approval/notification of the artist. There may be a way to integrate exterior modifications into the mural design.
4. Do not apply paint outdoors in temperatures below 45 degrees or to a frozen/cold surface as defrosting can lead to moisture issues with the applied paint. Be mindful of temperatures during the drying time, not just the applying time.

NEW COMMISSIONS:

1. Invest adequate time in preparation work. Select an undamaged wall and properly stabilize, sand, and seal. Apply priming layers to present smooth surface and protect from moisture absorption.
2. A final seal (and reapplication as needed) will save time and expense in long term maintenance.
3. Do not commission so many murals or such large murals that proper upkeep cannot be maintained.
4. Care can be given to direct water away from the image by way of building up the actual surface (via gesso) or with gutters and other proper drainage.
5. Permanent low key pigments are more stable than bright pigments which will fade over time.
6. Commission murals that honor the original use or established use of the building, or integrate the existing elements in a creative way. Murals can also highlight local historical figures or community traditions.
7. Encourage the artist or your city to specify the artist acknowledgment and contact information directly on the mural or a nearby plaque.

FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#38

Removing Graffiti from Historic Masonry

The National Institute for Conservation
 Heritage Preservation

www.heritagepreservation.org/RPM/index.html

RESCUE PUBLIC MURALS

MURAL CREATION BEST PRACTICES

COLOR

WHAT IT IS:

Color selection can be a sensitive topic. Not everyone sees color the same, and favorites rise to the top for various reasons. When considering color within the historic district, take the team approach and have a unified color palette with a range of options that people can select from.

Increase cohesiveness but honor building individuality by coordinating paint colors with natural brick or stone colors, or perhaps a new awning. Highlight painted details with color, and differentiate trim and paneling with slightly different shades in the same color family.



THE DO'S

1. Select colors that will enhance the historic feel of the building and appeal of the overall district.
2. Use colors that are historically appropriate. There are several paint manufacturers who have a line of historic colors to help you get started.
3. Where appropriate, consider using colors with shade differences (darker or lighter) on features including - but not limited to - windows, doors, moldings and cornices.
4. Use colors to emphasize details. Note: bright hues tend to be inappropriate, sometimes causing visual distraction, and darker colors can sometimes hide details.
5. If desired, consider having a paint analysis done to determine the original paint colors of your building.
6. Leave brick and stone unpainted whenever possible.

THE DON'TS

1. Avoid metal - prefinished, textured, and corrugated.
2. Do not replace wood windows with vinyl. For more information, see "WINDOWS" section.
3. Avoid painted EIFS (exterior insulation finishing system).
4. Avoid tinted glazing.
5. Vinyl has only recently appeared on the building scene within the last few decades. It should not be used on buildings located within the historic district as it is not an historically accurate material and may fade.
6. Don't paint unpainted brick, stone or concrete.
7. Don't 'modernize' with contemporary or trendy paint colors.
8. Don't minimize detail and character with a monolithic paint scheme.

NEW CONSTRUCTION:

New construction can follow these guidelines and still create a unique building which integrates into the district. A cohesive base palette of paint colors will strengthen uniformity, while unique accent colors will provide individuality. If your building will have an awning, consider picking the fabric out first, and coordinate accent colors with the new awning.



FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#10

Exterior Paint Problems on Historic Woodwork

PAINT MANUFACTURER SITES

www.sherwin-williams.com

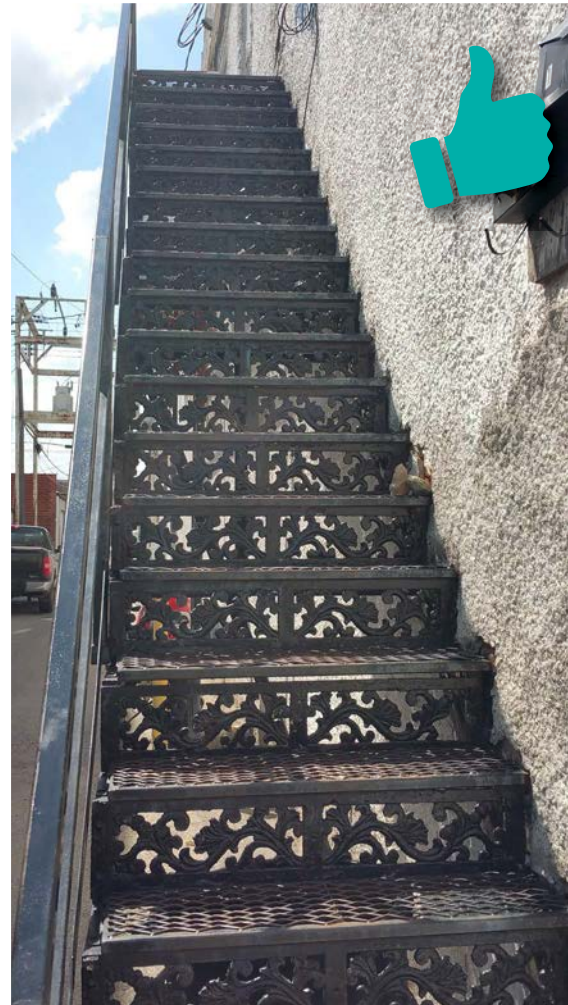
See various national paint manufacturer sites for additional recommendations, such as Sherwin Williams' Exterior Preservation Palettes.

ARCHITECTURAL ELEMENTS

WHAT IT IS:

Architectural elements are the sometimes small and sometimes larger elements that give a building its unique personality. From rosettes on steel lintels to elaborate cornices, these details are important to the character of a district.

Other architectural elements include window headers, pediments, iron storefronts, and carved details. Elements can be made of stone, metal, terra cotta and even wood. Take extra measures to restore and preserve these details that tell the building's story. If they've been painted, remove loose paint and have them repainted. If they consist of stone or brick and have not been painted, let their natural beauty shine.



THE DO'S

1. Highlight architectural details with complimentary paint colors.
2. Pay attention to neighboring buildings for indications of period appropriate elements.
3. Use appropriate materials such as brick, stone, and wood.
4. Create a unique identity with special details appropriate to your building's era.
5. Consider contacting a professional architecture firm or custom wood shop if you need to replace or repair architectural elements. These professionals will be able to guide you to material and labor sources you may not have access to or make recommendations to specialists.



THE DON'TS

1. Don't neglect maintenance of historic architectural details. They can be more expensive to replace rather than repair.
2. Do not camouflage elements by applying a monochromatic paint scheme over various materials and textures.
3. Don't apply elements from different eras to your facade or apply re-used elements from another building without first consulting an architect or architectural historian

FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#14

New Exterior Additions to Historic Buildings:
 Preservation Concerns

#17

Architectural Character - Identifying the
 Visual Aspects of Historic Buildings as an Aid
 to Preserving their Character

#34

Applied Decoration for Historic Interiors:
 Preserving Historic Composition Ornaments

MAINTENANCE

WHAT IT IS:

Just like your home, the maintenance of commercial property is critical in maximizing the longevity of its use. It also adds an enhanced aesthetic to the downtown area, showing pride of place and quietly saying 'we care.'

Avoiding routine maintenance often leads to accelerated deterioration and larger problems or repair costs that can easily be avoided.



THE DO'S

1. Hand scrape loose or damaged paint and prime and paint surfaces to eliminate direct exposure to weather.
2. Examine brick and mortar for cracks and voids. Replace cracked bricks and repoint mortar joints to minimize water infiltration.
3. Set up a routine to clean and maintain your building. Masonry cleaning should only be done to stop deterioration caused by chemicals or to remove excessive soiling.
4. Brick and stone are not indestructible. Test the materials and use the most gentle cleaning method possible.
5. Make sure rain and snow can drain away from the building. Standing water will find a way into the building and can cause damage.
6. Use sand on side walk and entrance ice to reduce slippery surfaces.

THE DON'TS

1. Don't paint masonry. Paint can seal the wall system and prevent moisture from evaporating. Paint also has inferior adhesion to brick, and creates more maintenance in the long run.
2. Don't sandblast brick or stone. It accelerates deterioration.
3. Don't use salt or harsh chemicals to melt snow and ice near your building. The chemical composition is detrimental on brick, stone, and wood.

NEW CONSTRUCTION:

Maintenance should be done on a regular basis. Even new materials may fail unexpectedly and can allow water infiltration. Paint may not cure properly and prematurely fail. The effects of neglect can easily multiply over the course of one freeze/thaw cycle, and be accelerated by extreme heat and exposure to rain and snow. New construction should also be observed on a regular basis to avoid long term deterioration.



FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#1

Cleaning and Water Repellent Treatments for Historic Masonry Buildings.

#2

Repointing Mortar Joints in Historic Masonry Buildings

#6

Dangers of Abrasive Cleaning to Historic Buildings

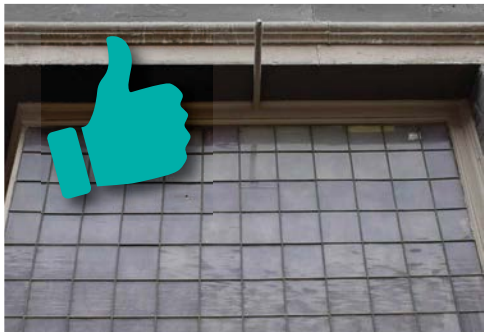
#10

Exterior Paint Problems on Historic Buildings

#42

Maintenance, Repair, and Replacement of Historic Cast Stone

MATERIALS



GLASS TILE



STONE



WINDOWS



ELEMENTS



MORTAR

Maybe you've heard that mortar doesn't hold bricks together. Instead, it holds them apart. That's true, at least while the mortar is wet. Once the mortar is dry, the bricks are 'stuck' together.

Mortar plays a crucial role in the envelope of a building, and should be monitored so that deterioration does not evolve into a severe issue. Remember that mortar is also used for stone, terra cotta, and concrete block. So examine your entire facade on a yearly basis.

The terms 'repointing' and 'tuck pointing' are frequently used interchangeably. Most commonly, these terms are referring to the removal of deteriorated mortar and installation of new mortar.

When mortar is disintegrated, cracked, or loose, moisture will migrate into the wall. This can cause damage to interior plaster and drywall. If the moisture becomes trapped in the wall, it will freeze and expand, causing even more damage to interior and exterior.

THE DON'TS

1. Do not repoint without first doing a test patch.
2. Do not repoint over unstable, disintegrating, or loose mortar. Remove old mortar to 2-2.5 times the width of the joint. Proceed with caution or avoid altogether harsh methods such as grinders to remove old mortar.
3. Do not caulk over mortar joints.
4. Once mixed, mortar should be used within 30 minutes. Retempering should not be attempted.
5. Do not overfill joints adjacent to worn, rounded brick or stone edges. Final mortar should be slightly recessed in order to avoid a weak featheredge.



THE DO'S

1. Repair to mortar should be done by hand to prevent further damage. Seek out an experienced contractor.
2. When replacing old mortar, the composition of the new mortar should match the original in color, texture, strength, and composition. Sand in the new mortar should match the original. Make sure joint width and profile match as well.
3. Testing original mortar will determine the right 'chemistry'. These tests are relatively inexpensive when compared to the detrimental effects of bad mortar.
4. Do take care to match vertical and horizontal joint styles, which can vary in treatment especially on more modern buildings.

FOR MORE INFO

Access National Park Service Preservation Briefs online:
www.nps.gov/tps/how-to-preserve/briefs.htm

#2

Repoint Mortar Joints

INFORMATION

In addition to these design guidelines, many resources are available for property owners to consult when learning correct preservation methods for their historic property. Below are a few resources to help you dig deeper.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

This document identifies practices that are and are not recommended according to "The Standards" issued by the Secretary of the Interior.

<http://iowahistory.org/historic-preservation/index.html>

THE STATE HISTORIC PRESERVATION OFFICE [SHPO]

SHPO reviews and approves or denies historic projects receiving public money. The presentation office has a wealth of information to guide you in the right direction.

<http://iowahistory.org/historic-preservation/index.html>

NATIONAL PARK SERVICE [NPS] PRESERVATION BRIEFS

Preservation briefs include many recommended approaches and solutions to construction issues facing historic property owners. NPS continually updates the Preservation Briefs.

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

NATIONAL PARK SERVICE INTERPRETING THE STANDARDS BULLETINS

Preservation bulletins provide additional information and insight to supplement the Preservation briefs.

<http://www.nps.gov/tps>

IOWA DEPARTMENT OF CULTURAL AFFAIRS HISTORICAL SOCIETY OF IOWA INVENTORY

An extensive inventory of nearly 90 buildings in Newton identified within the historic district.

Check with the City of Newton to obtain this document

LOCAL RESOURCES

JASPER COUNTY HISTORICAL MUSEUM

www.jaspercountymuseum.net
1700 S. 15th Ave W | 641-792-9118

NEWTON PUBLIC LIBRARY

<http://www.newton.lib.ia.us/>
100 N 3rd Ave W | 641-792-4108

NEWTON HISTORIC PRESERVATION COMMISSION

PLANNING FOR PRESERVATION

<http://www.newtongov.org/DocumentCenter/Home/View/639>
1700 N. 4th Ave W | 641-791-0827

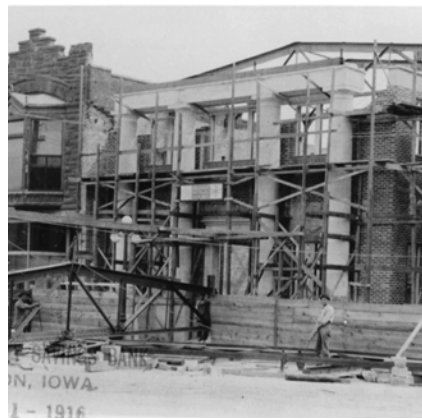
NEWTON MAIN STREET

www.newtonmainstreet.com
113 1st Ave W | 641-792-5545

GET TO KNOW DOWNTOWN NEWTON.

NOTES





These images capture moments in the unique history of Newton. Here, the community is seen attending a Maytag promotion, during the construction of the original Jasper County Bank, and gathering downtown for the Newton Centennial.



GET TO KNOW NEWTON
101 W 4th Street South
Newton, IA 50208