DESIGN YOUR TOWN

CITY OF WEST BRANCH IOWA

Image Courtesy of Curt Livesay

REUSE REPORT FOR THE CITY OF WEST BRANCH

FUTURE USES FOR THE FORMER CROELL REDI-MIX SITE

WE ARE PEOPLE AND COMMUNITY MEMBERS, WHO HAPPEN TO LOVE PROBLEM SOLVING AND DESIGN

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MGA™

MARTIN GARDNER ARCHITECTURE

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I N T R O D U C

WHAT IS A BROWNFIELD SITE?

The EPA (Environmental Protection Agency) defines a brownfield site as:

Real property, the expansion, redevelopment, or reuse of which may be complicated by the presence or potential presence of a hazardous substance, pollutant, or contaminant.

It is estimated that there are more than 450,000 brownfields in the U.S. Cleaning up and reinvesting in these properties increases local tax bases, facilitates job growth, utilizes existing infrastructure, takes development pressures off of undeveloped, open land, and both improves and protects the environment.

https://www.epa.gov/brownfields/overview-epas-brownfields-program

TION 1

The Eastern Iowa Intergovernmental Association (ECIA) provides technical and financial assistance, when available, to member governments and their non-profit partners in order to prevent, assess, cleanup, and reuse vacant, blighted, and/or underutilized properties (also known as brownfield sites) through the five-county region of Cedar, Clinton, Delaware, Dubuque, and Jackson Counties. The goal of this program is to reduce public health threats and put brownfield sites back into productive use. This will draw new tax base into the area and increase the quality of life in these towns. Being a member of ECIA, West Branch is member government and eligible for these EPA brownfield funds.

In May 2016, the U.S. Environmental Protection Agency (EPA) awarded the East Central Brownfields Coalition a $550,000 Assessment Coalition grant. This coalition is made up of ECIA (the lead agency), Clinton County, and Jackson County. While these three entities serve as the official Coalition Partners, the five-county member region of ECIA are covered under the East Central Brownfields Coalition. The Coalition was created in 2015 to obtain federal funding from the EPA for brownfields assessment and to develop a sustainable brownfields program for the region. The purpose of the funding is to:

- Assist in identification of brownfields sites throughout the region;
- Provide outreach to local governments on brownfields topics;
- Help guide the development of the regional brownfields program.

The current EPA Coalition Grant can be used to conduct environment due diligence, Phase I Environmental Site Assessments (ESAs) and Phase II ESAs, as well as site reuse/cleanup planning. The EPA Assessment grant has already covered Phase I and Phase II ESA investigations of the former Croell Redi-Mix site. This document acts as the site reuse/cleanup plan for that site.

PURPOSE OF THIS

Former Croell Redi-Mix Site

View from Main Street West Branch

REPORT

2

Herbert Hoover Nature Trail - N. Side

Wapsi Creek Park to the East

The City of West Branch (City) has been working to revitalize under-utilized parcels. The City has identified the former Croell Redi-Mix property as a key property for redevelopment. The project area focuses on 325 E. Green Street and the adjacent properties. This property is in a key redevelopment area due to its proximity to downtown West Branch, Wapsi Creek Park, planned extension of the Herbert Hoover Nature Trail, and high visibility from Main Street. Redeveloping this parcel would also make for a more natural transition from commercial uses near downtown to the residential areas to the east of the target property.

The overall purpose of the project is to put land back into productive use in a manner that provides sustainable development and increases the community's property tax base, employment base, and overall quality of life for years to come. Following the completion of this document, the City of West Branch plans on issuing a Request for Proposals (RFP) to developers who are interested in the enclosed concept plans.

(Figure 1): Location of Soil Samples

ROUND 3

A Phase I Environmental Site Assessment for this Property was conducted on January 4, 2018 and updated on October 12, 2018. Based on the Sanborn Fire Insurance maps, historic David Ramsey Collection map and historic aerial maps, the former Croell Redi-Mix Property contained a former railroad bed and train depot that were located on the west side of the Property from approximately 1885 to the 1970s. The presence of railroad tracks on the Property represent environmental concerns due to the potential for polychlorinated biphenyls (PCBs), polycyclic aromatic hydrocarbons (PAHs) that occur naturally in coal and gasoline, the historic application of pest and weed control chemicals along railways that may have contained arsenic, the potential presence of creosote in the rail ties, and the historical practice of using coal cinders for track fill material.

In the 1970s, the rail depot located on the Property was demolished, and the Property was redeveloped as a commercial concrete producer. This plant was in operation from the 1970s to 2016. In 2016, the City of West Branch conducted a land exchange agreement with Croell Redi-Mix to move the business to an industrial park on the south side of Interstate 80. After the land exchange agreement, Croell Redi-Mix removed a majority of its equipment from the site. The City of West Branch plans to take possession of the property in 2019, clear the remaining structures and concrete on the site, and prepare it for redevelopment through an Request for Proposals (RFP).

A limited Phase II ESA, which included soil and groundwater sampling, was completed on July 3, 2018. (See Figures 1 & 2). Following lab analysis of the samples, one soil sample exceeded the screening standard for arsenic and two groundwater samples exceeded screening standards for volatile organic compounds (VOCs).

Areas of the site where contaminants were detected will be evaluated as to whether more extensive sampling is warranted to better delineate the vertical and horizontal extent of the contamination. Based on the existing use of the site, the Iowa DNR determined that the contaminant levels in soil and groundwater do not constitute a hazardous condition; however, the conceptual plans in this report highlight future land uses on the site that differ from the past industrial or current unoccupied use. Should a more extensive supplemental assessment sampling effort be determined necessary for one or more constituents in

soil and groundwater, the sampling would occur following the planned removal of concrete slabs, foundations, and buildings from the site. If any potential future data is acquired or updated, Impact7G, through ECIA's Brownfield Program, will take ne of two actions. Either they will determine no further action is warranted, or they will prepare an analysis of brownfield cleanup alternatives based on this plan's preferred concept showing the likely end land use types for the site.

ZONING

The site is zoned as Planned Unit Development (PUD), which is the first parcel in the city to be rezoned to PUD. This zone is described in the code as "intended to encourage innovation in land use patterns and variety in design for development of large parcels as well as encouraging economy and efficiently in provision of public services, the use of land, natural resources and energy."

This zone offers flexibility in land uses and design, so creative uses of the site are not limited. The following uses are allowed in a PUD zone:

- Single family detached, attached and multi-family;
- Commercial uses that are compatible with the overall design of the site;
- Non-residential uses of a religious, cultural, or recreational character are permitted in a PUD provided they are compatible with other uses on the site.

(Figure 2): Location of Groundwater Samples

SITE REUSE PUBLIC PLANN

ING PROCESS

4

After testing was completed on the site from the Phase II ESA, the West Branch City Council, City staff, ECIA staff, and Impact7G came together to discuss the next steps for the site. The City determined that the public should be involved in determining how the site would be repurposed. Michael LeClere of Martin Gardner Architecture joined the consultant team at this point to assist with this process. The purpose of the public planning process has been to engage local citizens of West Branch to enable them to have a participatory voice in the future development of the Croell Redi-Mix site. The site is near to downtown and serves as one of the most pragmatic opportunities for the expansion and growth of the town's downtown commerical core. Therefore, proper development of the site significantly impacts the community's character and the everyday lives of West Branch citizens. The City's local government recognizes the importance of the site's potential impact and has prioritized that any type of future development be guided in large part by public opinion as outlined in this document.

The core elements of the site reuse planning process include:

- Collecting information and identifying community priorities related to the site cleanup and near and long-term revitalization for the Property;
- Evaluating community design preferences;
- Identifying resources or leveraging opportunities to help implement the plans, including specific strategies for public and private sector investments and improvements necessary to help with cleanup and area revitalization.

The following schedule was developed by the City, ECIA, and consultant team:

- Nov. 13, 2018: Project Kick-off Meeting
- Nov. 16, 2018: Site visits/Site analysis
- Dec. 4, 2018: Public Input Charrette Meeting
- Dec. 17, 2018: Present Public Input Results to City Council Meeting
- Jan. 22, 2019: Present Draft Plan to City Council
- Mid-Feb. 2019: Draft report of findings and present final conceptual plans to Council

The public planning process utilizes a variety of methods and exercises to gather

public responses and collect suggestions, opinions, wishes, wants, likes, dislikes, and preferences from local West Branch citizens.

On December 4th, 2018 a public input meeting was held at the West Branch City Hall at 6:00pm. The following flier (Figure 3) was distributed throughout town over a week prior to the meeting date. Local locations of distribution include: The West Branch Public Library, Dewey's Jack & Jill Grocery Store, the West Branch United States Post Office, and West Branch City Hall. In the November 29, 2018 issue of the West Branch Times, the public input meeting was advertised under the article titled: "City Seeks Croell Site Input Dec. 4." Additionally, the meeting was advertised on the City's Facebook page on November 29th, 2018, and an insertion note was added to the November utility bill to ensure that notice reached all citizens interested in attending the event.

PUBLIC INPUT CHARRETTE

On December 4th, 2018 the high temperature for the day with 29 degrees with a low of 24 degrees with cloudy mostly overcast skies, and roads remained clear. Neither weather nor road conditions presented any obstacles for attendance at the public input meeting.

Those in attendance were asked to sign in. Twenty-eight (28) total participants were in attendance. Their names and contact information is annoted on the following pages, and their original signed attendance sheets (Figure 4) have been attached to the end of Section 4. It should be noted that some couples signed in together, thereby taking up only 25 spots on the sign in sheet, although 28 total individuals were present.

DESIGN YOUR TOWN

PUBLIC INPUT MEETING | DEC. 4 | 6:00PM | CITY HALL

FUTURE USES FOR THE FORMER CROELL REDI-MIX SITE

(Figure 3): Charrette Flier

ATTENDANCE: 12-04-2018 PUBLIC CHARRETTE

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OVERVIEW OF CHARRETTE EXERCISES

Those in attendance at the Public Input Meeting were introduced to the project, the site history, and the purpose of the meeting by Mayor Roger Laughlin. Mayor Laughlin then proceeded to introduce Mike Fisher and Doug Ongie of Impact7G and Michael LeClere of Martin Gardner Architecture, who together ran the remaining of the meeting and constitute the consultant team.

Attendees where instructed that they would be led through a series of three (3) design exercises meant to compile both qualitative and quantitative data to aid the consultant/ design team in developing two (2) conceptual schemes for the former Croell Redi-Mix site, and that these concepts along with their input and data gathered from the meeting would serve as a guide for potential developers interested in developing the site.

The three exercises were designed to progress from more general information gathering regarding town character to more site-specific information gathering. This approach is often less intimidating and encourages a broader range of participation from attendees.

EXERCISE #1 - SNAPSHOT EXERCISE

The first exercise, The Snapshot Exercise, served as the ice breaker. This image-preferencing exercise encouraged participants to put together a collage that represents the community character of West Branch. The intent of this exercise was to gather qualitative data about what types of buildings, landscapes, and amenities best fit the community. Participants were asked to consider their town in general rather than selecting images specific to the project site.

(Figure 5): Snapshot Exercise Board

A large sheet of 3ft x 5ft poster paper was pasted to the wall as show in Figure 5**,** and participants were asked to sort through a stack of index card-sized photographs scattered across a table below the poster paper (Figure 6). The images were pre-selected by the design team, but were meant to include an extremely wide range of photographs. These included different buildings, public amenities, art, landscapes, and activities. None of these photo options were pre-selected for any particular style

ELONG HERE? CREATE A SNAPSHOT OF WEST BRANCH

5 Feet

3 Feet

(Figure 6 - Below): Snapshot Exercise

or to favor any particular type of design intervention, and none were images of West Branch. Images included brick buildings that may be reminiscent of existing West Branch buildings to futuristic metallic Frank Ghery buildings so that participants themselves could select what styles, scales, materials, and design interventions best compliment the community and set the stage for future success as the town grows and changes.

EXERCISE #2 - IMAGE RANKING

This second design exercise is similar to the snapshot exercise, but with more of a direct intent of gathering quantitative data. In this exercise participants were presented with a series of fifty (50) projected images and were asked to rank them from negative-five (-5) worst fit to positive five (+5) best fit for the community. (See Figure 7). In addition, space was giving on the score sheet for participants to leave a short comment about what they either liked or disliked about each image.

Participants were told that they can begin to consider elements on the project site with this exercise, but were still encouraged to think broadly in regard to what images best fit the community in terms of style, scale, and use. It was stressed that anything receiving a positive 5 vote would not necessarily be designed into the project site, but that the images with the overall best ranking would serve to develop examples for materials, elements, and qualities that should be incorporated into a future infill design at the former Croell Redi-Mix site.

The fifty (50) images presented were preselected by the design team and focused on images found by using search terms such as: "Mixed-Use Development," "Urban-Infill Development," "Small-Scale Urban Infill," "Small-Scale Mixed-Use Development," "Downtown Revitalization," and terms similar to these that lend focus to downtown and begin to reference the project site, its adjacency to downtown, its relationship to the rest of the West Branch Community, and its potential future as a PUD.

The projected images that were displayed are shown in Figure 8. It should be noted that due to a presentation error images "G" and "G2" were omitted from the slide show presentation, and so participants were carefully instructed to skip those sections on their score sheets. Extra time was given to ensure that everyone understood this before proceeding on with image "H."

Each image was projected individually, and participants were given approximately twenty (20) seconds per image to record their scores and leave any comments should they feel inclined to do so.

IMAGE RANKING EXERCISE

PLEASE RANK WHAT IMAGES DISPLAYED BEST FIT YOUR COMMUNITY

IMAGE LABEL — RANKING: -5 = worst fit; +5 = best fit

D2.	**-5**	**-4**	**-3**	**-2**	**-1**	**+1**	**+2**	**+3**	**+4**	**+5**

What do you like/dislike about this image? _____

_____

E.	**-5**	**-4**	**-3**	**-2**	**-1**	**+1**	**+2**	**+3**	**+4**	**+5**

What do you like/dislike about this image? _____

_____

E2.	**-5**	**-4**	**-3**	**-2**	**-1**	**+1**	**+2**	**+3**	**+4**	**+5**

What do you like/dislike about this image? _____

_____

F.	**-5**	**-4**	**-3**	**-2**	**-1**	**+1**	**+2**	**+3**	**+4**	**+5**

What do you like/dislike about this image? _____

_____

F2.	**-5**	**-4**	**-3**	**-2**	**-1**	**+1**	**+2**	**+3**	**+4**	**+5**

What do you like/dislike about this image? _____

_____

G.	**-5**	**-4**	**-3**	**-2**	**-1**	**+1**	**+2**	**+3**	**+4**	**+5**

What do you like/dislike about this image? _____

_____

G2.	**-5**	**-4**	**-3**	**-2**	**-1**	**+1**	**+2**	**+3**	**+4**	**+5**

What do you like/dislike about this image? _____

_____

(Figure 7): Image Ranking Score Sheet

IMAGE REFERENCE GUIDE

IMAGE LABEL		IMAGE LABEL		IMAGE LABEL		IMAGE LABEL	
A.		E.		I.		M.	
A2.		E2.		I2.		M2.	
B.		F.		J.		N.	
B2.		F2.		J2.		N2.	
C.		G.		K.		O.	
C2.		G2.		K2.		O2.	
D.		H.		L.		P.	
D2.		H2.		L2.		P2.	

(Figure 8): Image Ranking Exercise Images in Order of Appearance

IMAGE REFERENCE GUIDE

IMAGE LABEL

Q.

Q2.

R.

R2.

S.

S2.

T.

T2.

IMAGE LABEL

U.

U2.

V.

V2.

W.

W2.

X.

X2.

IMAGE LABEL

Y.

Y2.

Z.

Z2.

EXERCISE #3 - CHIP GAME

The third design exercise was site specific to the former Croell Redi-Mix site. The intent of this exercise was to put the community participants in the driver's seat as designers and allow them to begin to spatially layout amenities and features on the project site.

All those present counted off by three's in order to form three (3) independent design teams. Each team was provided with a scaled base map (Figure 9), and a zoomed out reference/context map (Figure 10) to help orient themselves and further explore adjacencies around the project site.

Each team also received a set of "chips" that were matched approximately to scale with the scaled base map. (See Figure 11). These chips were all intentionally rectilinear and each chip contained an icon representing a certain type of amenity. Icons were used rather than sample precedent images as this exercise focused on "what" should be developed on the site rather than the style, scale, materials, or aesthetic of the future infill development.

Amenities ranged from types of businesses, to parks, to parking, playgrounds, gardens, charging stations, wifi, ball fields, restrooms, pavilions, and many other options to sort through and choose from. Participants were asked not to limit themselves to just these chips if they had an idea they wanted to include that there was not a chip for. Each team was also provided a set of markers that they were encouraged to mark the map with and annotate traffic routes or use to illustrate important connections and adjacencies beyond what the chips alone would allow.

Participants were asked to work collaboratively within their teams to tape different chips to the site to essentially create a spatially constrained bubble diagram of a preliminary site design. This would form the basis of design for the official design team, once they analyzed all the collected data and compared the different workshop-teams' site maps.

Teams were given about forty-five (45) minutes to complete this task. Mike Fisher and Doug Ongie of Impact7G and Michael LeClere of Martin Gardner Architecture floated between the teams through out the exercise to answer questions and help facilitate discussion among team members. Participants were allowed and encouraged to paste, remove, move, and adjust their layouts through out the entire design exercise.

(Figure 9): Chip Game Base Map

(Figure 10): Chip Game Reference/Context Map

(Figure 11): Chip Game "Chip" Examples

12-04-2018 WEST BRANCH DESIGN CHARRETTE

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(Figure 4): Original Public Input Meeting Sign-In Sheet

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12-04-2018 WEST BRANCH DESIGN CHARRETTE

SIGN IN SHEET

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Address: 184 290th St.

20. NAME: Ken & Helen Fawcett

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12-04-2018 WEST BRANCH DESIGN CHARRETTE

SIGN IN SHEET

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12-04-2018 WEST BRANCH DESIGN CHARRETTE

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PUBLIC PLANNING PROCESS

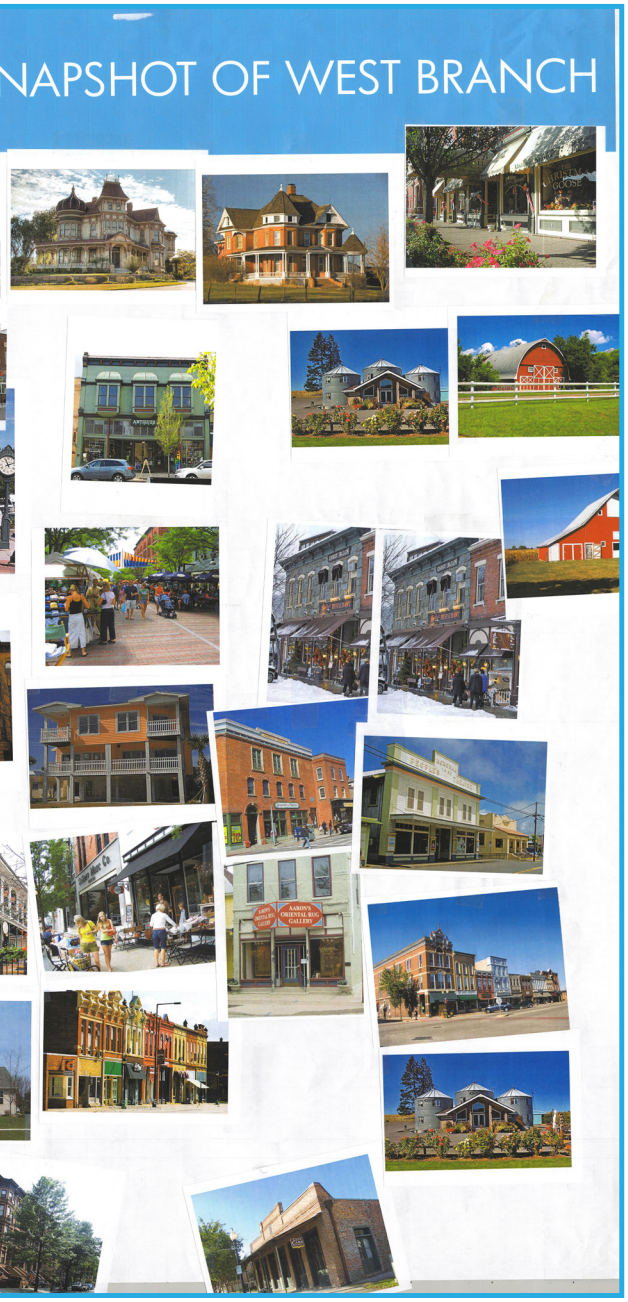
(Figure 12): Snapshot Exercise #1 Results

FINDINGS

5

This section of the report discusses the findings and results from the public input charrette exercises as outlined in the previous Section 4. Findings discussed in this section will be presented in the same order as they were in the previous section.

The findings from this section are to serve as the basis of design in determining two schematic approaches for site development and for the future developers who are to use this document for infill development at the former Croell Redi-Mix site.



EXERCISE #1 - FINDINGS

The results of the ice breaker, Snapshot Exercise, are pictured here to the left. (See Figure 12). Noteworthy information that can be deciphered from this exercise include the following observations:

- There is a general preference for forms, scales, materials, and styles that are familiar to the community and surrounding region.
- Reasonably scaled downtown density with room for growth and accommodations for pedestrians and social-street life is preferred.
- Traditional historic downtown brick store front architecture is preferred with some tolerance for complimentary modern infill and materials.
- A tie to West Branch's rural agricultural roots still remains strong within the community, and this character should be honored and championed through preservation, design, and branding.
- Both residential and commercial

development appear equally important to the community with a slightly stronger preference for commercial downtown development.

According to the 2016 Census, the three most common industries in West Branch were the following:

For Males
- Manufacturing - 14%
- Construction - 11%
- Transportation & Warehousing - 11%

For Females
- Healthcare & Social Assistance - 32%
- Educational Services - 24%
- Retail Trade- 11%

The three most common occupations in 2016 were the following:

For Males
- Management Occupations - 17%
- Transportation Occupations - 12%
- Office & Admin. Support - 8%

For Females
- Office & Admin. Support - 20%
- Health Diagnosing & Treating Practitioners, & other Technical Occupations - 13%
- Management Occupations - 11%

When this information is taken together with the selected images in the Snapshot Exercise and compared with the 2017 West Branch Community Development Market Study some pretty clear themes begin to emerge. These seem to reaffirm the following findings per the Executive Summary, of the market study when consumers (C) and businesses (B) were asked:

"Would you place a high, moderate, or low priority on possible West Branch enhancement efforts to:"

- Create incentives for new and expanding businesses:
  (C) - 56% (B) - 52%
- Restore and preserve the area's historic character:
  (C) - 46% (B) - 24%
- Improve the area's streets, sidewalks, lighting, furnishings, green spaces, trails, etc.
  (C) - 54% (B) - 38%
- Stage additional festivals and special events in West Branch:
  (C) - 23% (B) - 41%
- Improve and/or create more housing in the West Branch area:
  (C) - 29% (B) - 38%

It should also be noted that the majority of the selected images feature some type of outdoor gathering space. The large majority of the images selected that show buildings contain architectural components like, decks, porches, awnings/overhangs, and large ground level shopping windows. Also among the images selected were ones representing sidewalks and streetscapes that feature amenities like shade trees, benches, parklets, pedestrian lighting, plaza spaces, fountains, artistic paving, and other related amenities.

EXERCISE #2 - FINDINGS

This exercise was useful in generating quantitative and qualitative data both for what residents of West Branch desire to have in their town as well what they do not desire to see in their town. This exercise focuses on types of infill development and mixed-use development as some form of that is inherently what is intended for the former Croell Redi-Mix site as a PUD.

Listed on the following pages in Figure 13, the images presented have been rearranged and ranked from lowest, starting at the upper left hand side, and moving down each column progressively to the right to the highest ranked images. All images were ranked on a -5 (worst fit) to +5 (best fit) scale. (As a reminder, images G & G2 were omitted from the slide show, and therefore do not apply).

Starting with the lowest ranked: Image X2, and moving down the column to Image V, and those that follow, some clear elements are not desired to be in West Branch. Among the less desired qualities are the following:

- Hyper-modern architecture is not desired.
- Stark, boxy, infill development without any ornamentation or alternating materials is to be avoided.
- Appropriate scale is a key factor in properly developing the former Croell site. Even though some of the lowest ranked images do show good quality public/outdoor space their overall conflicting scale with the rest of the West Branch made them undesirable images.
- The images that feature an undeveloped street front or show little regard for development of a street front at the pedestrian scale, or a front yard, were consistently ranked low.
- Infill development that appears too corporate, or that appears too generic and ubiquitous, like strip malls, should be avoided.
- Although vehicular traffic is an important, and essential, factor to plan for and accommodate, those images that appeared vehicular traffic dominated consistently received low scores.

What is desired is not necessarily the exact opposite of what is not desired. Therefore careful attention to both ranges of criteria should be examined. Starting with the highest ranked image: Image C on the far right column at the bottom and moving up to Image E, and then following the columns sequentially moving left, the criteria that made images the most appealing to West Branch residents included:

- An appropriate scale of typically only two stories, with some minor exceptions for three-story structures.
- Participants also preferred buildings that were in smaller clusters, spaced apart, or that featured varied depth to the facade in order to create a degree of density and separation while avoiding flat, monotonous, or imposing

architectural effects.

- A familiar or complimentary material palette that includes brick, wood, metal, and traditional siding/ envelope treatments.
- Appropriate scaled/complimentary use of glass and window placement. Generally, any modern heavily glazed building images typically ranked low, but images that showed large street-level shopping windows with complimentary scaled upper level windows were well received.
- Images that evoked a "neighborly" vs. "urban" feel were highly preferred. Certain amenities like porches, awnings, overhangs, sidewalks, benches, and pedestrian lighting/ signage were present in the higher ranked images.
  Note: Image E, in an urban setting with a skyscraper in the background, but in the middle/foreground the buildings have been scaled down to a more personal/neighborly scale.
- Higher ranked images featured some degree of vegetation: street trees, storefront planters, front yards, or landscaping.

This information can be also be reorganized in helpful ways to further analyze the results of the image ranking analysis. As a table, charted out on a spreadsheet we can glance down the Median and Mean columns to see precisely where any image scored within the ranking. (See Figure 14). We can also see where in the order of the images presented, the 1st, 2nd, and 3rd best/worst images fell. This can also be displayed graphically in bar chart form. (See Figure 15). This better helps to depict the overall range of opinions that were generated through out the exercise. This is a good indicator that the presentation was not preferentially biased, and that the order an image was shown was not a factor in the ranking of the images.

We can also reorder the first table chart in order of the 1st, 2nd, and 3rd worst rankings at the top and the 1st, 2nd, and 3rd best rankings at the bottom. This way we begin to understand how many images ranked with high scores compared to how many ranked near average scores, and where in that range specific images fell. (See Figure 16). This data can also be represented graphically. (See Figure 17). This analysis helps show that there were 4-6 outlier images which participants either specifically like or disliked, with a pretty consistent 45 degree transition rate between those two extremes. This is helpful in looking for distinctions and commonalities between the outlier most liked & outlier most disliked images to point the design in the right direction. Overall elements like scale, density, and form can be established here.

More nuanced information can be gathered by exploring those images close to the overall average of the rankings. From these we can better begin to understand style, amenities, features, and materials to be included.

For example, brick as a material is found in both some of the most liked, disliked, and average ranked images, brick that had

some degree of relief, ornamentation, or historic detailing consistently ranked higher than those that featured just unarticulated flat brick walls.

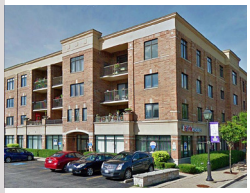
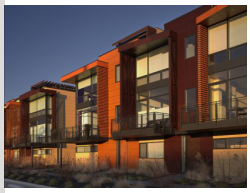
Participants scale preference is easy to determine as most high ranked images were 1-3 stories, and the worst were four or more stories. Likewise, a preference is shown for only moderate density and a preference for pedestrian friendly developed streetscapes or landscaped open space. Also, a clear interest is shown for first level commercial/ retail that favors window shopping and displays, and high-modern stark building styles were not preferred.

We can continue to refine this analysis by dividing all images that received positive scores evenly into three separate categories based upon their ranking. (See Figures 18-20). What is clear from this exercise, is noting the high importance of the scale and style complimenting the existing downtown in order to serve as a seamless natural extension to Main Street.

The second category reaffirms conclusions established in the first category but begins to suggest equal importance in the inclusion of residential infill. While the lowest ranked of the three positive categories seem to suggest a dislike of any style or design that is too generic or ubiquitous, like strip malls. We can reaffirm this by looking at the images that received overall negative averages.

The Comments section of the Image Ranking Exercise, verify all the conclusions drawn from this exercise. (See Figure 21). Notably, the majority of the images that featured high modern architecture, despite their scale, received overall more negative scores and many of them had comments like "Too Modern," or "Too Urban." Of the higher preferences, many similar comments mentioned "Mixed Use," "Like Mix of Commercial & Residential." Of interesting note for comparison, images resembling development in Iowa City received low scores and comments such as: "Downtown Iowa City," "Iowa City/Coralville," "Coralville," or something similar. It is noteworthy for future developers at the former Croell Redi-Mix site to acknowledge that citizens of West Branch view their community as having its own distinct identity, separate from their proximity to the Iowa City/Coralville metro region.

IMAGE RANKING RESULTS: LOWEST TO HIGHEST

IMAGE LABEL		IMAGE LABEL		IMAGE LABEL		IMAGE LABEL	
X2.		L.		B2.		F2.	
V.		T.		Y.		N.	
D2.		K.		P.		L2.	
Q2.		O2.		M.		K2.	
T2.		R2.		V2.		Y2.	
W2.		A2.		Z.		S2.	
W.		O.		Z2.		C2.	
F.		B.		D.		R.	

(Figure 13): Image Ranking Results Pictoral Rankings

IMAGE RANKING RESULTS: LOWEST TO HIGHEST

IMAGE LABEL — Positive Marks Begin Here

N2.

E2.

I.

H2.

M2.

A.

J.

J2.

IMAGE LABEL

H.

Q.

S.

P2.

X.

U.

U2.

I2.

IMAGE LABEL

E.

C.

G.

G2.

Note: G & G2 omitted from the slide show

IMAGE NO.	SCORE RANKING																							
A.	3	-5	-3	-5	1	2	3	1	3	5	3	3	3	-2	1	5	-3	-1	1	3	3	2	-3	2
A2.	-4	-3	2	2	5	-2	-2	-3	4	-5	-5	-3	-4	2	3		-4	-5	-5	-5	-5	-4	2	-5
B.	-2	-5	-1	4	2	1	-5	2	4	-1	-5	1	-4	1	-3	-4	-5	-5	-5	-5	-5	1	-2	-5
B2.	-2	-2	-1	4	2	1	-5	1	2	-4	-5	2	-2	-1	-2	-4	-5	1	-4	-5	-3	-2	1	-5
C.	3	-5	5	3	3	4	5	4	3	4	3	4	2	1		4	4	2	1	3	2	-1	-1	4
C2.	2	-5	4	2	2	-4	1	3	5	-4	-2	-1	3	4	3	1	-4	-5	-5	-5	-2	-2	-2	-1
D.	-2	-5	2	2	4	-3	1	2	-2	-4	-5	1	-2	4	2	-1	-4	-5	-5	-4	-2	-1	-2	1
D2.	-3	-5	-5	-2	-2	-5	-5	1	3	-5	-3	-4	-4	-3	-1	1	-5	-5	-5	-5	2	-1	-5	-5
E.	4		5	5	4	2	5	4	1	1	1	4	1	1	2	4		2	2	2	2	1	5	1
E2.	-1	-1	-3	4	-1	-3	1	-3	1	1	1	5	-1	2	2	1	4	2	-2	-5	4	-1	-3	-5
F.	2	-4	-5	-1	-2	-3	1	1	-2	-5	-1	-4	-2	-2	-1	-2	-4	-5	-5	-5	-3	1	1	-5
F2.	-1	-4	-3	-3	-1	-5	1	1	3	2	-4	3	1	1	-2	2	3	-1	-2	-5	3	2	-2	-5
H.	2	-5	2	-5	3	3	4	3	4	2	2	3	1	-2	1	3	3	3	3	3	1	-1	-2	-4
H2.	2	-3	-1	1	3	3	4	2	-4	-3	-3	-1	-1	3	3	3	4	3	1	2	-1	-2	3	-3
I.	-3	1	2	5	-1	1	1	-1	3	2	-2	3	2	3	3	5	-3	-5	-3	-4	1	1	2	-5
I2.	5	1	5	3	3	5	5	2	4	4	3	1	1	2	-2	5	4	3	1	3	2	2	-2	4
J.	2	2	-3	-1	-1	-1	1	1	3	4	-2	4	3	-1	2	4	4	-1	-3	-5	1	-1	2	-1
J2.	3	-1	1	-3	2	-1	3	3	4	-1	4	-1	-1	-1	-1	4	3	-1	2	3	-3	2	2	-3
K.	2	-5	-4	-1	3	1	-5	2	4	-5	-3	-4	-1	-1	-1	-2	-3	-5	-4	-5	-4	-1	-2	-5
K2.	3	-2	-2	-5	4	1	-1	3	5	1	2	-4	-3	-1	-5	3	-4	-5	-1	-5	-3	1	3	1
L.	3	-5	-5	-5	2	-2	-3	-1	3	-4	-4	-4	-1	-1	-3	-3	-4	-5	-5	-5	-2	-1	4	-4
L2.	-2	1	-2	5	2	1	1	3	5	-3	-3	1	1	1	-2	-3	-4	-1	-5	-5	-3	-1	4	-4
M.	1	-2	1	-1	1	-3	-4	2	4	-4	-4	1	2	1	-1	-5	-3	-1	-5	-5	-3	-2	1	1
M2.	-1	2	1	5	2	1	1	2	5		-3	-1	-1	-1	-1	2	2	-1	-5	2	1	-2	2	2
N.	2	-1	-3	3	2	-2	-3	2	4	-2	-4	4	-1	-1	1	-2	-4	-1	-4	-5	-2	-2	-1	-1
N2.	3	3	-4	-2	1	-4	1	3	4	-1	-3	-1	-1	1	-1	4	-4	-1	-2	2	2	1	-3	3
O.	-3	-5	-3	-5	-4	-4	-3	-3	1		1	-2	-3	4	1	2	2	2	-2	1	-2	1	-4	-5
O2.	2	-3	-5	-3	1	-2	-3	1	1	-5	-2	-1	-2	-1	-1	2	-4	-2	-5	-5	2	-1	2	-5
P.	-3	1	-5	2	-1	-1	3	-3	1	-4	-4	1	2	-1	-2	4	-4	2	-2	-5	-2	-1	-2	-5
P2.	4	2	4	4	1	1	-1	3	4	-4	3	3	1	1	-1	5	3	-1	-5	2	2	-1	5	-2
Q.	-2	-1	3	3	-1	1	4	-3	2	5	-1	3	-2	3	1	5	4	1	-3	-5	-1	2	2	1
Q2.	-2	-5	-4	1	-3	-1	-3	-1	2	-5	-5	-4	-2	-2	3	-5	-5	-5	1	-5	-2	-1	-3	-3
R.	4	-4	1	-3	5	1	1	-5	-2	4	3	1	-1	3	3	5	-3	1	-1	1	2	3	2	-5
R2.	2	1	-5	-4	-3	1	1	-1	1	-5	-5	-3	1	-1	-2	-5	-4	-5	-4	-3	1	2	-2	-3
S.	-3	1	2	1	-1	1	4	-1	3	5	-3	4	2	-1	1	5	4	-1	-1	-5	1	1	3	-3
S2.	1	-5	-1	-2	1	-1	3	-2	3	3	-2	3	-1	1	1	4	3	3	-3	-5	-4	-2	1	-5
T.	-1	-3	-3	-1	-3	-3	-3	-1	-2	4	-5	2	-3	1	-1	4	-4	-5	-5	-5	-3	-1	-2	-5
T2.	5	-5	-5	-1	2	-2	-3	-4	3	-5	2	-5	-5	-1	-1	-5	-5	-5	-5	-5	-4	-2	-4	-5
U.	-1	1	2	-3	1	-1	3	-1	4	5	2	4	2	3	2	5	4	-1	-2	-5	-1	1	5	4
U2.	4	3	5	4	4	3	5	3	3	5	4	4	-1	-1	1	5	3	-2	-1	3	2	1	4	-3
V.	1	-5	-5	-5	-3	-4	-4	-2	-2	-2	-3	-4	-1	-3	1	-5	-4	-5	-5	-5	2	-2	-5	-5
V2.	4	-4	-4	-5	1	-5	-3	1	3	-2	3	1	-2	-3	-5	3	-4	1	1	3	2	-1	-2	-3
W.	-1	-5	-4	-3	-5	-2	-3	-2	1	-3	3	-1	-3	-3	2	3	-5	-1	-2	-5	1	-1	2	-5
W2.	1	-1	1	-1	-1	-3	-3	-1	2	-4	-4	-4	-4	-3	-2	-5	-5	-5	-5	-5	-4	-2	-1	-5
X.	-1	1	3	-1	1	2	-4	-1	3	4	3	2	1	5	3	5	4	-1	-3	-5	1	-1	4	4
X2.	3	-4	-4	-5	-1	-5	-4	-2	3	-4	2	-3	-2	-3	-3	-4	-4	-5	-4	-5	-3	-2	-5	-5
Y.	-2	-4	-5	-4	-2	-2	1	-3	3		1	1	-4	1	-1	4	2	2	-3	-5	-1	-1	2	-1
Y2.	3	-4	-5	-5	3	2	2	1	3	-1	3	-2	-3	2	-1	5	-4	-2	-4	3	1	-1	1	-3
Z.	1	1	-2	3	-1	-2	1	-1	3	-4	-3	-2	-2	-1	1	1	-3	1	-5	-5	-2	-1	2	-3
Z2.	1	-1	-3	-3	1	-3	-3	1	4	-4	-5	1	1	-1	-1	-1	-5	-5	-5	3	2	2	4	-3

(Figure 14): Image Ranking Results Table in Order of Appearance

								AVERAGE (MEAN)	ROUNDED AVERAGE	MEDIAN	
2	1	-3	-1	-1	1	4		0.81	1	-1.00	
-5	-2	-2	2	1	2	2		-1.53	-2	2.00	
-4	2	2	2	2	-1	2		-1.32	-1	2.00	
-4	-1	2	2	2	-1	1		-1.19	-1	2.00	
2	3	4	1	2	3	3		2.50	3	3.00	1st HIGHEST Average
-5	3	2	2	1	3	4		-0.06	0	2.00	
-5	1	3	2	3	3	2		-0.61	-1	3.00	
-5	-2	-1	-1	-2	-2	3		-2.61	-3	-1.00	3rd LOWEST Average (Tied)
-2	3	4	1	2	2	3		2.48	2	2.00	2nd HIGHEST Average
-2	2	2	3	3	2	-2		0.23	0	2.00	
-5	1	-1	-1	1	-1	3		-1.87	-2	-1.00	
-3	1	2	1	1	-1	-2		-0.55	-1	1.00	
2	4	2	-1	1	-1	-1		1.06	1	-1.00	
-3	3	4	-1	1	1	-1		0.61	1	1.00	
-1	2		3	2	2	-3		0.43	0	2.00	
2	2	3	2	-1	-1	3		2.39	2	2.00	3rd HIGHEST Average
1	-1	3	1	3	3	3		0.84	1	3.00	
-3	-1	3	1	3	3	2		0.87	1	3.00	
-5	1	1	-1	1	1	2		-1.58	-2	1.00	
1	-3	4	-1	-1	1	2		-0.35	0	1.00	
-5	2	2	-2	1	-1	1		-1.84	-2	1.00	
-2	-2	-1	1	1	2	1		-0.42	0	1.00	
-4	1	1	-1	-1	1	1		-0.97	-1	1.00	
-2	1	4	1	2	1	1		0.73	1	1.00	
-5	3	3	-1	2	1	4		-0.45	0	2.00	
-3	2	1	3	-1	-2	3		0.13	0	1.00	
-4	1	-2	-3	1	2	-2		-1.33	-1	-2.00	
-4	-2	-2	-2	-1	-1	2		-1.58	-2	-1.00	
-5	3	1	-1	1	-1	-2		-1.06	-1	-1.00	
-4	1	-1	-1	1	3	2		1.10	1	1.00	
4	1	2	1	2	3	-1		1.06	1	2.00	
-5	-4	-2	-3	-2	-3	-3		-2.61	-3	-3.00	3rd LOWEST Average (Tied)
-3	1	-4	-2	-4	-3	-1		0.00	0	-3.00	
-4	1	-2	-1	1	1	1		-1.55	-2	1.00	
3	2	3	1	2	4	-1		1.06	1	2.00	
-5	3	1	-1	2	3	-1		-0.13	0	1.00	
-2	-1	2	1	-1	-2	-1		-1.68	-2	-1.00	
-5	1	1	-4	-3	-2	-3		-2.58	-3	-3.00	
3	2	2	1	2	3	1		1.52	2	2.00	
1	2	2	1	1	1	2		2.19	2	1.00	
-5	-2	-1	-2	-2	1	1		-2.74	-3	-1.00	2nd LOWEST Average
1	-3	-1	-1	-2	-1	-1		-0.90	-1	-1.00	
-5	-2	-1	-2	-2	-2	-3		-1.90	-2	-2.00	
-5	-4	-1	-2	-1	-1	-2		-2.58	-3	-1.00	
2	1	2	1	1	4	-1		1.26	1	1.00	
-5	-2	-1	-2	-4	-3	-1		-2.81	-3	-2.00	1st LOWEST Average
-4	-2	1	-2	-1	-2	-1		-1.07	-1	-1.00	
-4	2	-1	-2	1	-1	3		-0.26	0	-1.00	
-4	-2	1	-1	2	1	1		-0.81	-1	1.00	
-4	1	1	1	-1		2		-0.77	-1	1.00	

AVERAGE (MEAN) RANKED BY IMAGE NUMBER

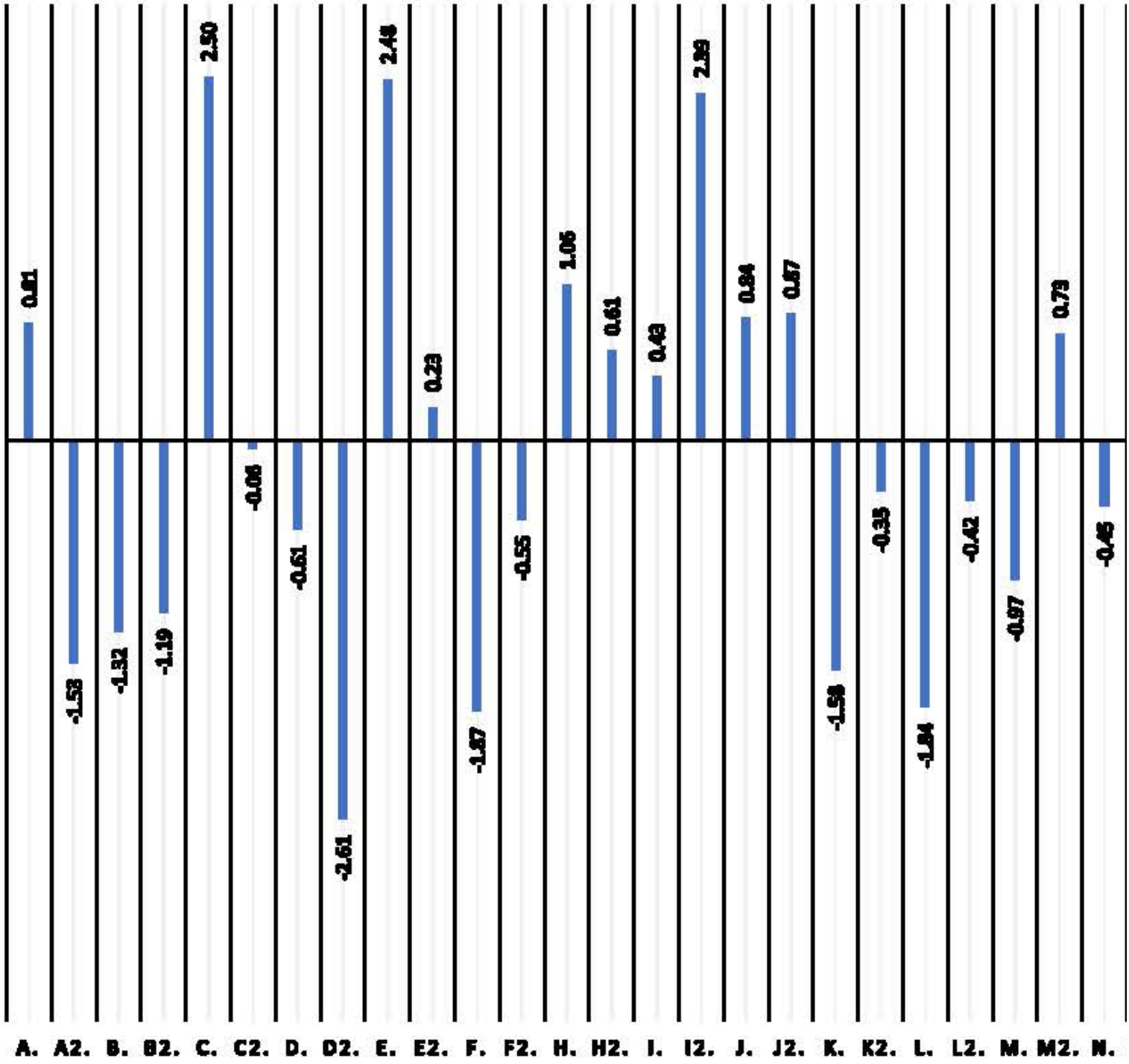


IMAGE NUMBER

(Figure 15): Image Ranking Graph in Order of Appearance

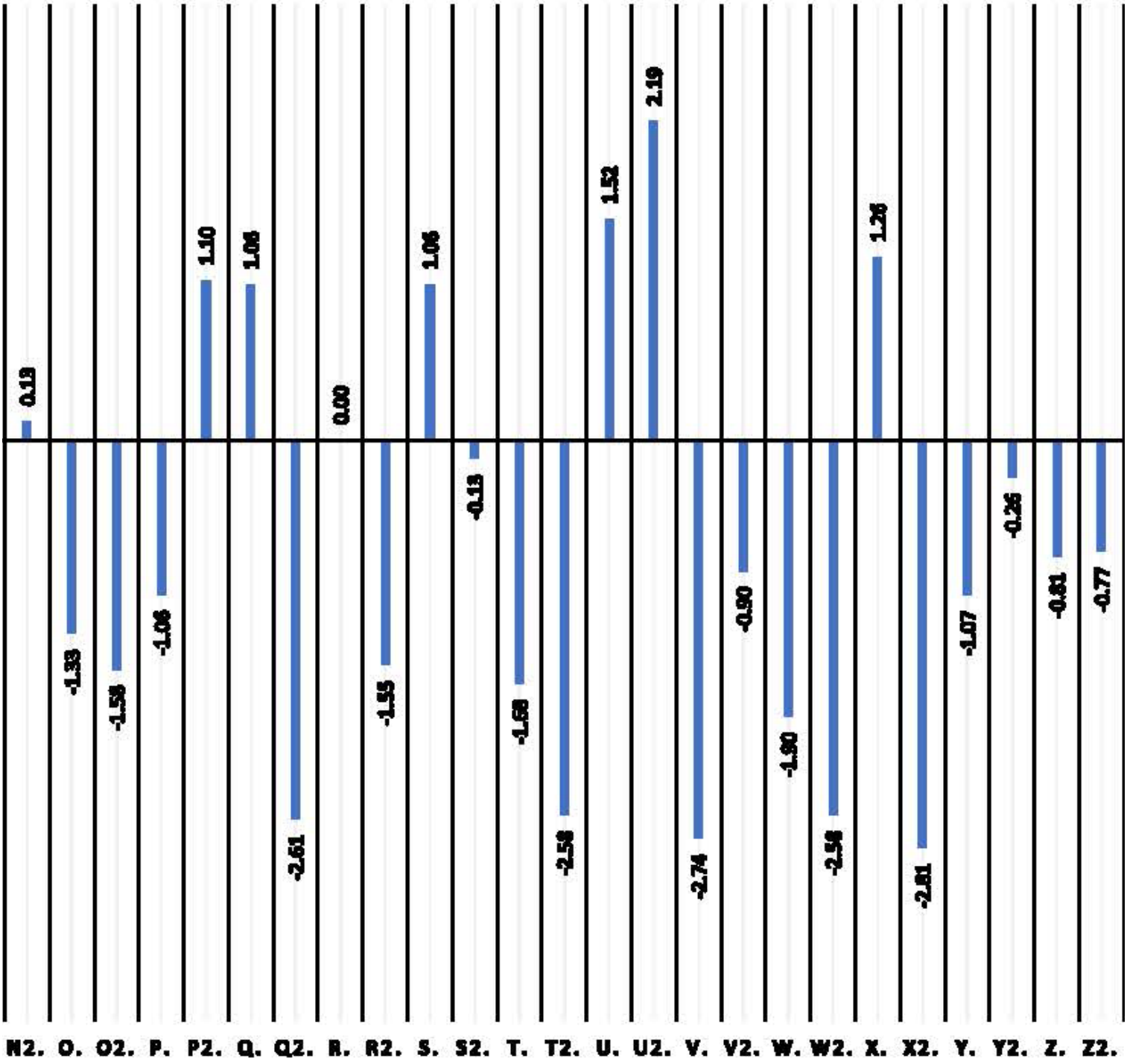

0.13
-1.33
-1.58
-1.06
1.10
1.06
-2.61
0.00
-1.55
1.06
-0.13
-1.68
-2.58
1.52
2.19
-2.74
-0.90
-1.90
-2.58
1.26
-2.81
-1.07
-0.26
-0.81
-0.77
N2.
O.
O2.
P.
P2.
Q.
Q2.
R.
R2.
S.
S2.
T.
T2.
U.
U2.
V.
V2.
W.
W2.
X.
X2.
Y.
Y2.
Z.
Z2.

IMAGE NO.	SCORE RANKING																								
X2.	3	-4	-4	-5	-1	-5	-4	-2	3	-4	2	-3	-2	-3	-3	-4	-4	-5	-4	-5	-3	-2	-5	-5	-5
V.	1	-5	-5	-5	-3	-4	-4	-2	-2	-2	-3	-4	-1	-3	1	-5	-4	-5	-5	-5	2	-2	-5	-5	-5
D2.	-3	-5	-5	-2	-2	-5	-5	1	3	-5	-3	-4	-4	-3	-1	1	-5	-5	-5	-5	2	-1	-5	-5	-5
Q2.	-2	-5	-4	1	-3	-1	-3	-1	2	-5	-5	-4	-2	-2	3	-5	-5	-5	1	-5	-2	-1	-3	-3	-5
T2.	5	-5	-5	-1	2	-2	-3	-4	3	-5	2	-5	-5	-1	-1	-5	-5	-5	-5	-5	-4	-2	-4	-5	-5
W2.	1	-1	1	-1	-1	-3	-3	-1	2	-4	-4	-4	-4	-3	-2	-5	-5	-5	-5	-5	-4	-2	-1	-5	-5
W.	-1	-5	-4	-3	-5	-2	-3	-2	1	-3	3	-1	-3	-3	2	3	-5	-1	-2	-5	1	-1	2	-5	-5
F.	2	-4	-5	-1	-2	-3	1	1	-2	-5	-1	-4	-2	-2	-1	-2	-4	-5	-5	-5	-3	1	1	-5	-5
L.	3	-5	-5	-5	2	-2	-3	-1	3	-4	-4	-4	-1	-1	-3	-3	-4	-5	-5	-5	-2	-1	4	-4	-5
T.	-1	-3	-3	-1	-3	-3	-3	-1	-2	4	-5	2	-3	1	-1	4	-4	-5	-5	-5	-3	-1	-2	-5	-2
K.	2	-5	-4	-1	3	1	-5	2	4	-5	-3	-4	-1	-1	-1	-2	-3	-5	-4	-5	-4	-1	-2	-5	-5
O2.	2	-3	-5	-3	1	-2	-3	1	1	-5	-2	-1	-2	-1	-1	2	-4	-2	-5	-5	2	-1	2	-5	-4
R2.	2	1	-5	-4	-3	1	1	-1	1	-5	-5	-3	1	-1	-2	-5	-4	-5	-4	-3	1	2	-2	-3	-4
A2.	-4	-3	2	2	5	-2	-2	-3	4	-5	-5	-3	-4	2	3		-4	-5	-5	-5	-5	-4	2	-5	-5
O.	-3	-5	-3	-5	-4	-4	-3	-3	1		1	-2	-3	4	1	2	2	2	-2	1	-2	1	-4	-5	-4
B.	-2	-5	-1	4	2	1	-5	2	4	-1	-5	1	-4	1	-3	-4	-5	-5	-5	-5	-5	1	-2	-5	-4
B2.	-2	-2	-1	4	2	1	-5	1	2	-4	-5	2	-2	-1	-2	-4	-5	1	-4	-5	-3	-2	1	-5	-4
Y.	-2	-4	-5	-4	-2	-2	1	-3	3		1	1	-4	1	-1	4	2	2	-3	-5	-1	-1	2	-1	-4
P.	-3	1	-5	2	-1	-1	3	-3	1	-4	-4	1	2	-1	-2	4	-4	2	-2	-5	-2	-1	-2	-5	-5
M.	1	-2	1	-1	1	-3	-4	2	4	-4	-4	1	2	1	-1	-5	-3	-1	-5	-5	-3	-2	1	1	-4
V2.	4	-4	-4	-5	1	-5	-3	1	3	-2	3	1	-2	-3	-5	3	-4	1	1	3	2	-1	-2	-3	1
Z.	1	1	-2	3	-1	-2	1	-1	3	-4	-3	-2	-2	-1	1	1	-3	1	-5	-5	-2	-1	2	-3	-4
Z2.	1	-1	-3	-3	1	-3	-3	1	4	-4	-5	1	1	-1	-1	-1	-5	-5	-5	3	2	2	4	-3	-4
D.	-2	-5	2	2	4	-3	1	2	-2	-4	-5	1	-2	4	2	-1	-4	-5	-5	-4	-2	-1	-2	1	-5
F2.	-1	-4	-3	-3	-1	-5	1	1	3	2	-4	3	1	1	-2	2	3	-1	-2	-5	3	2	-2	-5	-3
N.	2	-1	-3	3	2	-2	-3	2	4	-2	-4	4	-1	-1	1	-2	-4	-1	-4	-5	-2	-2	-1	-1	-5
L2.	-2	1	-2	5	2	1	1	3	5	-3	-3	1	1	1	-2	-3	-4	-1	-5	-5	-3	-1	4	-4	-2
K2.	3	-2	-2	-5	4	1	-1	3	5	1	2	-4	-3	-1	-5	3	-4	-5	-1	-5	-3	1	3	1	1
Y2.	3	-4	-5	-5	3	2	2	1	3	-1	3	-2	-3	2	-1	5	-4	-2	-4	3	1	-1	1	-3	-4
S2.	1	-5	-1	-2	1	-1	3	-2	3	3	-2	3	-1	1	1	4	3	3	-3	-5	-4	-2	1	-5	-5
C2.	2	-5	4	2	2	-4	1	3	5	-4	-2	-1	3	4	3	1	-4	-5	-5	-5	-2	-2	-2	-1	-5
R.	4	-4	1	-3	5	1	1	-5	-2	4	3	1	-1	3	3	5	-3	1	-1	1	2	3	2	-5	-3
N2.	3	3	-4	-2	1	-4	1	3	4	-1	-3	-1	-1	1	-1	4	-4	-1	-2	2	2	1	-3	3	-3
E2.	-1	-1	-3	4	-1	-3	1	-3	1	1	1	5	-1	2	2	1	4	2	-2	-5	4	-1	-3	-5	-2
I.	-3	1	2	5	-1	1	1	-1	3	2	-2	3	2	3	3	5	-3	-5	-3	-4	1	1	2	-5	-1
H2.	2	-3	-1	1	3	3	4	2	-4	-3	-3	-1	-1	3	3	3	4	3	1	2	-1	-2	3	-3	-3
M2.	-1	2	1	5	2	1	1	2	5		-3	-1	-1	-1	-1	2	2	-1	-5	2	1	-2	2	2	-2
A.	3	-5	-3	-5	1	2	3	1	3	5	3	3	3	-2	1	5	-3	-1	1	3	3	2	-3	2	2
J.	2	2	-3	-1	-1	-1	1	1	3	4	-2	4	3	-1	2	4	4	-1	-3	-5	1	-1	2	-1	1
J2.	3	-1	1	-3	2	-1	3	3	4	-1	4	-1	-1	-1	-1	4	3	-1	2	3	-3	2	2	-3	-3
H.	2	-5	2	-5	3	3	4	3	4	2	2	3	1	-2	1	3	3	3	3	3	1	-1	-2	-4	2
Q.	-2	-1	3	3	-1	1	4	-3	2	5	-1	3	-2	3	1	5	4	1	-3	-5	-1	2	2	1	4
S.	-3	1	2	1	-1	1	4	-1	3	5	-3	4	2	-1	1	5	4	-1	-1	-5	1	1	3	-3	3
P2.	4	2	4	4	1	1	-1	3	4	-4	3	3	1	1	-1	5	3	-1	-5	2	2	-1	5	-2	-4
X.	-1	1	3	-1	1	2	-4	-1	3	4	3	2	1	5	3	5	4	-1	-3	-5	1	-1	4	4	2
U.	-1	1	2	-3	1	-1	3	-1	4	5	2	4	2	3	2	5	4	-1	-2	-5	-1	1	5	4	3
U2.	4	3	5	4	4	3	5	3	3	5	4	4	-1	-1	1	5	3	-2	-1	3	2	1	4	-3	1
I2.	5	1	5	3	3	5	5	2	4	4	3	1	1	2	-2	5	4	3	1	3	2	2	-2	4	2
E.	4		5	5	4	2	5	4	1	1	1	4	1	1	2	4		2	2	2	2	1	5	1	-2
C.	3	-5	5	3	3	4	5	4	3	4	3	4	2	1		4	4	2	1	3	2	-1	-1	4	2

(Figure 16): Image Ranking Results Table in Ascending Order

							AVERAGE (MEAN)	ROUNDED AVERAGE	MEDIAN
-2	-1	-2	-4	-3	-1		-2.81	-3	-2.00
-2	-1	-2	-2	1	1		-2.74	-3	-1.00
-2	-1	-1	-2	-2	3		-2.61	-3	-1.00
-4	-2	-3	-2	-3	-3		-2.61	-3	-3.00
1	1	-4	-3	-2	-3		-2.58	-3	-3.00
-4	-1	-2	-1	-1	-2		-2.58	-3	-1.00
-2	-1	-2	-2	-2	-3		-1.90	-2	-2.00
1	-1	-1	1	-1	3		-1.87	-2	-1.00
2	2	-2	1	-1	1		-1.84	-2	1.00
-1	2	1	-1	-2	-1		-1.68	-2	-1.00
1	1	-1	1	1	2		-1.58	-2	1.00
-2	-2	-2	-1	-1	2		-1.58	-2	-1.00
1	-2	-1	1	1	1		-1.55	-2	1.00
-2	-2	2	1	2	2		-1.53	-2	2.00
1	-2	-3	1	2	-2		-1.33	-1	-2.00
2	2	2	2	-1	2		-1.32	-1	2.00
-1	2	2	2	-1	1		-1.19	-1	2.00
-2	1	-2	-1	-2	-1		-1.07	-1	-1.00
3	1	-1	1	-1	-2		-1.06	-1	-1.00
1	1	-1	-1	1	1		-0.97	-1	1.00
-3	-1	-1	-2	-1	-1		-0.90	-1	-1.00
-2	1	-1	2	1	1		-0.81	-1	1.00
1	1	1	-1		2		-0.77	-1	1.00
1	3	2	3	3	2		-0.61	-1	3.00
1	2	1	1	-1	-2		-0.55	-1	1.00
3	3	-1	2	1	4		-0.45	0	2.00
-2	-1	1	1	2	1		-0.42	0	1.00
-3	4	-1	-1	1	2		-0.35	0	1.00
2	-1	-2	1	-1	3		-0.26	0	-1.00
3	1	-1	2	3	-1		-0.13	0	1.00
3	2	2	1	3	4		-0.06	0	2.00
1	-4	-2	-4	-3	-1		0.00	0	-3.00
2	1	3	-1	-2	3		0.13	0	1.00
2	2	3	3	2	-2		0.23	0	2.00
2		3	2	2	-3		0.43	0	2.00
3	4	-1	1	1	-1		0.61	1	1.00
1	4	1	2	1	1		0.73	1	1.00
1	-3	-1	-1	1	4		0.81	1	-1.00
-1	3	1	3	3	3		0.84	1	3.00
-1	3	1	3	3	2		0.87	1	3.00
4	2	-1	1	-1	-1		1.06	1	-1.00
1	2	1	2	3	-1		1.06	1	2.00
2	3	1	2	4	-1		1.06	1	2.00
1	-1	-1	1	3	2		1.10	1	1.00
1	2	1	1	4	-1		1.26	1	1.00
2	2	1	2	3	1		1.52	2	2.00
2	2	1	1	1	2		2.19	2	1.00
2	3	2	-1	-1	3		2.39	2	2.00
3	4	1	2	2	3		2.48	2	2.00
3	4	1	2	3	3		2.50	3	3.00

1st LOWEST Average
2nd LOWEST Average
3rd LOWEST Average (Tied
3rd LOWEST Average (Tied

3rd HIGHEST Average
2nd HIGHEST Average
1st HIGHEST Average

AVERAGE (MEAN) IN ASCENDING ORDER

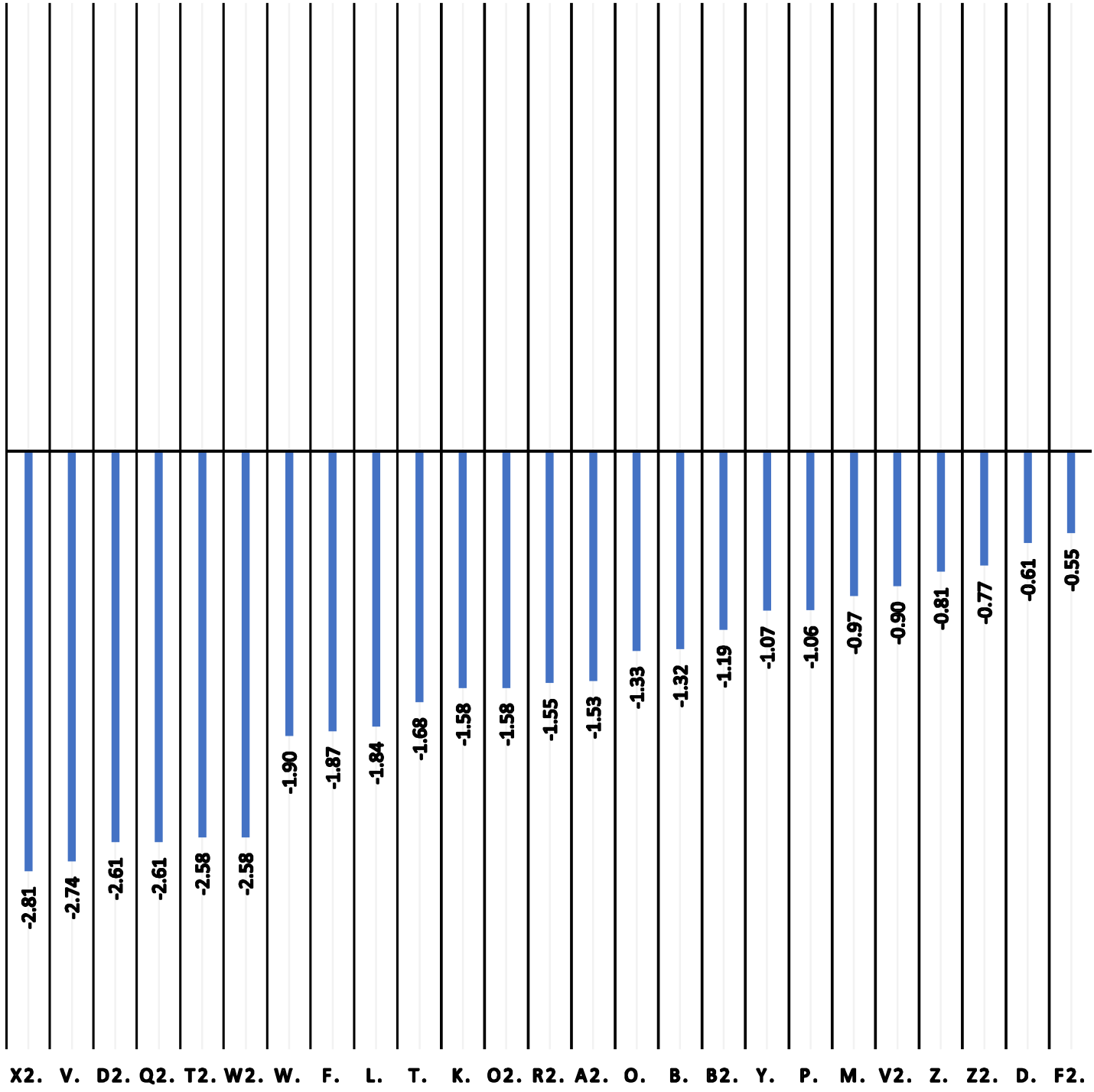
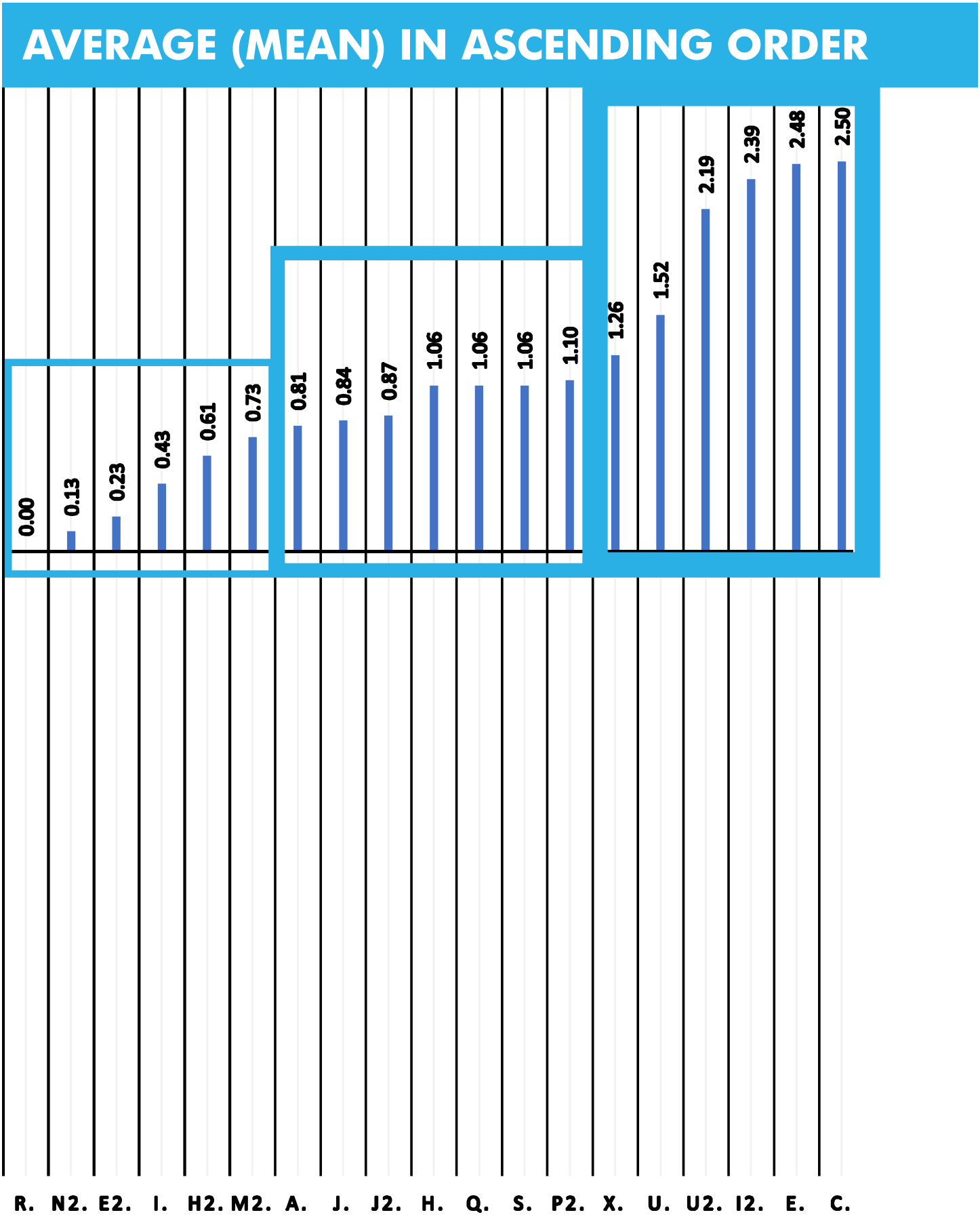


IMAGE NUMBER

(Figure 17): Image Ranking Graph in Ascending Order

-0.45
-0.42
-0.35
-0.26
-0.13
-0.06
0.00
0.13
0.23
0.43
0.61
0.73
0.81
0.84
0.87
1.06
1.06
1.06
1.10
1.26
1.52
2.19
2.39
2.48
2.50
N.
L2.
K2.
Y2.
S2.
C2.
R.
N2.
E2.
I.
H2.
M2.
A.
J.
J2.
H.
Q.
S.
P2.
X.
U.
U2.
I2.
E.
C.



(Figure 18): Image Ranking Graph Positive Rankings

IMAGE RANKING RESULTS: LOWEST TO HIGHEST

IMAGE LABEL — Positive Marks Begin Here

N2.

E2.

I.

H2.

M2.

A.

J.

J2.

IMAGE LABEL

H.

Q.

S.

P2.

X.

U.

U2.

I2.

IMAGE LABEL

E.

C.

G.

G2.

Note: G & G2 omitted from the slide show

(Figure 19): Image Ranking Results Positive Ranked Thumbnails

IMAGE RANKING RESULTS: LOWEST TO HIGHEST

N2.

E2.

I.

H2.

M2.

A.

J.

J2.

H.

Q.

(Figure 20): Image Ranking Results Positive Ranked Enlarged Thumbnails

X.

U.

U2.

I2.

E.

C.

S.

P2.

IMAGE RANKING COMMENTS

IMAGE NO.												
A.	Small & simple, yet needed	Looks like our downtown now	Not attractive, dated	I would like to see some modernization in West Branch.	Too old			Small town image, older	Good scale and detail for this site	Simple, but a little too modern	Architecture good, depends on use	
A2.	Way too large	too much looking like big city	Modern look is positive, maybe a little too modern		Offer both residential and business	No need for large hotel	too commericalized, no historic feel	Nice clean modernized		Too steel & big	Too modern	
B.	maybe a bit smaller	too much looking like big city				good for small rental units	no, just no	Nice modern	Not for small town Iowa	Too big, fence, suburban	Would like this. Not exact fit, but think it could fit & spur --	Looks instituti
B2.	maybe a bit too large	too much noise by grain bins					too high	Ok, not as good as last two	Lacks detail	No character. Not enough porch		
C.	Good size & amount of living/business	too much noise by grain bins	Some aspect of older West Branch, but modernized				love - this feels like us	like housing, but no shops		Pretty, quaint, ornate, thriving	Good mix & great fit	
C2.		too much noise by grain bins				too modern stylized	if we have housing this would be an ok way to do it	Very nice	Too international	Too sleek and modern	Like, but maybe not for West Branch	
D.	Too large	too much noise by grain bins				business on bottom	ok concept, but still too commercialized	No, not good fit, too modern		too steel and big and suburban	Not best fit, but could be used on top & transition	
D2.	too much, not needed	too much noise by grain bins				wrong aesthetic	too new, not us	but need to go higher with housing	Good fit in California or Europe	Too coastal but like how quirky it is		
E.	like the path & atmosphere		Love the outdoor seating	could really use a place like this		Nice gathering area	Like brick, like lights, comfy, stay a while	Ok		Pretty, brick, and attractive, but too big	Could work well	Except high ris
E2.	not really needed	Mabye					Mabye on outlier side	Ok	Good scale but lacks detail	Too boring and mundane. Ok, it looks like our subdivisions	Yes, needed	
F.	could have even split of living and business	Apartments with grain bins gone				too modern	Ok depending on purpose	Too modern, bad fit		Lots of windows, but too big		
F2.	not really needed					too uniform	rentals Air b-n-b?	Ok, no shops		Ugly	could work, nice	
G.												
G2.												
H.	Like the architecture					good aesthetic	Love the feel - Historic, industrial - Yes!	Ok, neat looking		Beautiful but too industrial, love uniqueness	Like it	
H2.	Like the architecture					modern but not overly so	Love the feel - Historic, industrial - Yes! Love the brick; slightly modern	No, don't like		Too coastal, suburban		
I.	not needed	For low income				cozy appearance	Ok, doesn't grab me, maybe on the edge facing 4th Street.	Like, but no shops	Decent scale, monotonous	Too much alike, with out flair, though matches our subdivisions	Needed	
I2.	really like the little shop idea					Inviting	Love, walk around & de-stress	Very nice and apartment above	Great visual stimulus	Cute, lovely, unique, small	Would like, but it's a stretch	
J.	fan of the set up, maybe business instead						Like buildings, but not streetscape	Nice, but no shops		Too clean and slick	Yes	Looks c
J2.	fan of the set up, maybe business instead					Not pleasing to look at	Not favorite, but ok	Like, needs to go higher up		Storefronts, brick road	Somewhat fits, but don't like	
K.	fan of the set up, maybe business instead		No character			Modern but functional	Nope, too modern	Ok, maybe too modern	Not for West Branch	Too steel, modern	Doesn't fit	
K2.	like the central area of it					Made more for a larger city	Too high, too busy	Really like, good fit	Visually exciting	Pretty and thriving	No	
L.	fan of the outdoor dining					Not West Branch	Too modern, but love the patio space	Maybe too modern		Too sleek and vapid		
L2.	bit too large					Available business sapce	Ok, not great	Like, good fit	Too large	Too boring and big		
M.	maybe good for business						Wah-Wah	Ok, good fit	Too large, lacks stimulation	Too slick, big, and dusty		
M2.	bit too large					business/living space	Needs more greenspace	Very nice - good fit	Not exciting	Too big and suburban, Chairs - boo	Like the use	
N.	fan of the walkway					not appealling	Boring	Ok, maybe too modern for that side of town	Strip mall	Even more boring and also ugly. Please, no	Like the use, building ok	
N2.	good place for wide variety					too compact	Would serve purpose	Nice		Too suburban, parking lot, boring design	Too much support	
O.	don't really need					boring		No Stores?		More interesting, take on our ugly subdivisions	Need more density a this site	
O2.	fan of the set up							Too modern for area				
P.	don't really need					cute style, but not West Branch	As lodging/rentals. No place to stay here	too modern & no stores		Boring and repetitive	Like the idea, architecture doesn't fit	
P2.	good size, both business and living					Open space for business	Like color scheme	This would work	Not for small town	Nice use of space and color	could work nice	
Q.	not needed		This looks like a space we have			neighborly	Quaint neighborhood - inviting	Nice but no Shops	Good mix, public and private	Homey, but a little blah	Co-housing style, could work well	
Q2.	too large					not small business feel				Parking lot, chair, sleek	Not here	
R.	good place for casual dining					good for trail	Taco Truck - Yes!		Beer		Has potential	
R2.	like the outdoor dining					open airy plan	Like the open sitting space, not the building design	Ok		Pretty yards	Like the outdoor seating, though	
S.	don't really need					quaint residence	Love if housing added or short term rentals	Like, but no stores or shops	Beautiful		Yes	
S2.	Like central area					nice outdoors, too many housing	green space along trail would be ideal	Ok, but no stores or shops		Repitition	Good mix of green space	
T.	don't really need					too compact		No, too modern for area	Good use of space		Like the density	
T2.	great set up		Not our style			very loud/modern	Doesn't fit community	Nice, but no shops or stores	I do like the clock			
U.	not really needed					quiet but solitary	Doesn't fit community - Short term rentals/lodging	Good fit for area	Great massing/open		That could work nice here	
U2.	nice set up		Like the outdoor seating/features	really like the outdoor space		outdoor resturaunt setting	Best of both - Brick, patio, love					
V.	like the set up, needs business					super modern and plain						
V2.	good for business					nope	Looks cheap			Chinese Restaurant	Like use	
W.	not really needed					looks cheap and compact	Hard to determine what these are		Too much wall, no detail		Could work here	
W2.	just a bit too large					too many office spaces	too much - overbearing	Take overhang off		Too grand		
X.	not really needed					cute neighborhood		No shopping or food	Good public & private	Cute housing complex, This is a subdivision!	Good fit & density	
X2.	fan of the walkway and openness					concrete looks plain	With community garden	Mabye too modern	Don't like shed roofs			

	Nothing stands out	It looks old		Remodel/bland					Small town image	Small							Poor signage	Works with historic district
	Too shiny/big	Sharp - too big	Too high density, won't fit with Grain Bins. It's not West Branch; it's Iowa	Too urban				[—]		Clean	Not appropriate for West Branch	Too large					Mix use is need. Affordable housing	5 stories too much, but otherwise fine
onal		looks like a big city	Boring	cookie-cutter				Many units	Depends on what theme of devleopment is	Big City	Building too tall	Does not fit with community theme	High density w/ green space	Middle section	Need affordable housing		Too much development	Indentation give a bit of green space but too busy
			Same as last two (A2, B).	cookie-cutter development								Does not fit here					Too much development	Too stark
				Approval						Too Small				New w/ old			Character	Need to be more modern
	Love the mix/balconies			Urban						Too Modern	Too modern looking	Does not fit into theme	Would require transition	Vibrant			Good design	but too little contrast
	like the mix of commericial/ residential		Coralville, not West Branch	Suburban						Too Modern		Too modern for this development					Compliment the old while adding	Two story high
	too modern			?						Way too modern		Not historic looking					Too modern	Height ok
the e	like the rooftop bar		Ped. Mall w/ businesses							Inviting	Store front okay - not tall building			Walking for shops				Front building fine
	for rentals?			More [—]						Too close together								No commercial
	too fancy for West Branch		Too modern/contemporary	Blah						Clear look	Too much glass	Too modern looking		Too modern			Too modern	Like glass on street
				Better blends old and new						Too tight	dislike style	Ugly					Looks poorly constructed	No commercial space
																		Would like more housing
				Brick						Space too small	Too rustic		Modern & old mix					Design too mixed
				Brick						Inviting				Nice landscape				Front building too low rise
			Along 4th would look good	Too much development						Cozie	Don't like row houses	Sterile					Affordable housing needed	Only residential and none accessible
				Diverse and not more [—] downtown						Too Small	Shops below residential							Like mix of business and residential
rudy			Good along 4th	Period style [—]				Right size		Clean								Setback desirable
				Period							Building too large							
			Too contemporary for West Branch	Too modern				Size/Glass		Too modern	Too modern looking				Don't fit			Perhaps but overly modernistic
			Ped mall incorporated	Too busy						Colorful	Looks nice but not for this site							Like walkability
				Blah, urban				Size			too modern			Outdoor seating				Too dense
			Blah - Coralville	Communal housing							Too tall (heavy-looking)			Too large for area				Too many stories
				Coralville														One façade without windows
				A little better											Good mix			Don't like rooflines
				Coralville/Iowa City							Not enough character			Like the mix				Clean
				Coralville strip						Cramped								Some variety in heights is good
			Might work along 4th	Metal roof				No interest		Boring		Sterile						[—]
				Too cookie-cutter				Good multi-purpose			Don't like style or color		Too high density					Balconies unusual
			Along 4th					Too modern			Residential on Main (St) is not a good fit							No commercial
				Traditional										Needs more architecture			On street front/Main St.	Need more life
	Could mix well with the National Park		Not for this site, but would work for West Branch	Traditional				Space?			Benches and plantings along trail would be good	More historic looking						Wastes the space
				Mall							Too modern							Looks like mall
				Food trucks?							Too modern looking							Needs density but like bikes
				Suburban clutter									Outdoor dining, not the commercial					Like seating, but no 2nd story
			Definitely along 4th	Better architecture								More interesting						No commercial
				Green space							Too crowded							Blue building too high
	but with road down the middle?			Crowded							Too modern & busy							No commercial
				Nope							Shops below & Residence above would be nice	Out of character for West Branch						To glittery
	Like the flow			Pleasant								More historic looking						Want three stories. No commercial
				Building ok														Outdoor space used
				Modern								Ugly too moderinistic						Commercial? Too white
				Too commercial							Architecture is not very interesting							Not dense enough
				?							Dislike Style	Ugly						Only 1 story
				Downtown Iowa City								Out of character						1 buildling too high, out of scale
				Pleasant							If shops below & residential above	Interesting						Not dense enough
				Boxy							Not attractive	Ugly						Don't like design

Y.	not needed		Plain			not homey, not inviting	green space is good		Ok, no shops		Mulch and no grass		
Y2.	fan of the atmophere					good balance modern & inviting						Not really sure what that is	
Z.	not really needed					Not pretty			Ok, if shops below			Like density, not look	
Z2.	bit too large		Bright/Artificial colors			boring loud housing						Like mix, not look	
Comment:	Overall, business is probably a much better use than just living/housing.	City needs to get police & offices moved there too			Maybe a municipal building					I generally prefer people scaled places	Make the design artful, please. Beautiful, unique, not repetitive, lush gathering space. Public stage!	Need a mix of Commercial & multi-family/high density residential. Incorporate brick and	

(Figure 21): Image Ranking Exercise Comments

EXERCISE #3: CHIP GAME

The third chip game exercise is successful in establishing an overall layout for the site. In this section, we will analyze each team's results individually, and then conclude with an overall analysis of the three layouts combined. Observations listed for these layouts will not be listed in any particular order.

Team 1 - Figure 22

- Bike path connects on the West side of the development.
- Desired bike path roughly follows the Flood Plain (See Figure 30).
- Notable how close the bike path comes to the west-facing commercial mised-use development.
- Public/bike friendly amenities along bike path on west side commercial suggest strong public/commercial pedestrian scaled frontage on this side.
- Should be noted how may icons were placed within the existing Wapsi Creek Park. This would suggest that an overall park redesign, or plan to fully integrate the park into the development is preferred.
- Icons selected suggest a preference for larger higher density development closer to the existing grain bins, framing smaller scale commercial development near the center of the site.
- Residential development is preferred on the eastern side of the site with some mixed-use integrated into the smaller scale commercial.
- Also, important are the icons selected to join Main Street. Noteworthy is the open space for parking and the ability to see into the site to highlight mixed-use commercial development. Here a larger scaled commercial icon was selected. This suggests a little more density and 2-3 stories to help compliment and extend Main Street and attract people down from the present day downtown commercial core.

Team 2: Figure23

- Many similarities exist between Team 1 & Team 2 maps.
- Notably different is that Team 2 did not indicate as much density was desired on the Main Street edge, but that edge still should feature some commercial development.

				Residential														Not dense enough
				Crowded														Mix of uses/green space good
				Cube														Single buidling fine, but need greater mass
											Not attractive							Commercial desireable
								Office/retail bleow - residential above				Whatever is built should fit in with historic character of the community.	Would like to see a mix of commercial and residential		Did not like modern design		Affordable housing is needed	Didn't see my vision for the site.

- Team 2 specifically indicated desired traffic flow, which features a one-way Northbound, along the western edge of the site.
- Team 2 also indicated maintaining the existing Eastern drive to the grain bins to accommodate the required semi-trailer loop that enters and exists on the North side.
- Team 2 also indicates that the bike path should connect on the western side of the site, but notably they included an alternate route that pulls bike and pedestrian traffic into the central commercial/mixed-use development, but also provide a secondary loop that hugs close to Wapsi Creek.
- Both Team 1 & Team 2 indicate pedestrian bridge/bike path bridges connecting to Wapsi Creek Park.

Team 3: Figure 24

- A notable difference that makes Team 3's layout unique is how the entire Southern edge of the development is shown as plaza and trail head space, which creates a grand distinct connection to the Herbert Hoover trail, and pulls trail users deeper into the site.
- The grand trail head gesture is more strictly divided behind it with a tighter clustering of residential development composing the south-western edge and more strictly commercial development occurring near the center.
- The team does not specifically indicate the trail route through the site, but it is suggested based on the adjacent icons that the trail is intended to flank the western side in the NW quadrant of the site, and then loop to the SE quadrant of the site, joining Main Street, and then cross the street.
- Team 3 also indicated a preference for a bridge connection to Wapsi Creek Park.
- Team 3 indicated screening from the grain bins is needed.

All Team's Combined Observations: Fig. 25

- A heavy emphasis on the connection to Main Street is evident between all teams. Although the specific intervention connecting to Main Street is divided among the teams, a wise balance of commercial development and public open space is desired.
- All teams indicated a strong direct

connection be made with Wapsi Creek Park, sometimes the to extend of having just as many icons placed on the park as on the project site.

- Bike path is to be located along the Western edge of the site, but is also intended to compliment the infill development.
- Residential was predominately located along the eastern edge of the site near existing single family residential across N. 4th Street, with commercial mixed-use residential reserved for the center or western edge of the site.
- Some kind of setback, screening, or infill is needed between the existing grain bins and any new construction.
- Commercial development is to be focused near Main Street and through the center & West end of the site.

From this information we are able to build a program for the site layout and represent it as a simple bubble diagram (See Figure 26). This serves as our basis of design as we then begin to explore massing, height, form, and refine layouts and access routes.

It is helpful to compare this exercise to information gathered from the 2017 Market Study & Strategies report (See Exhibit A). In that document, on Table 6, participants were asked: "*What types of new businesses or attractions would make you visit West Branch more often*?"

Top reponses categorized in descending order include:

- Restaurants - All 30.28%
- Coffee/Bakery/Deli 14.07%
- Expanded Retail 11.32%
- Pharmacy 7.65%
- Clothing/Accessories 3.98%
- Hardware Store 7.04%
- Comm/Rec Center 6.73%
- Expanded Grocery 4.59%
- Drinking Places 2.45%

Equally notable from the Market Study Study & Strategies report is the top four ranked interventions, by consumers (C) and businesses (B) for West Branch as described in Table 10:

"*What is the first thing you would do to improve downtown West Branch*?"

Consumers (C) Top Four Priorities:

- Expanded Eating/Dining 24.54%
- Add/Recruit Businesses 21.93%
- Marketing 9.67%
- Streetscape/Public Services 7.81%
- Festivals & Events 7.81%

Businesses (B) Top Four Priorities:

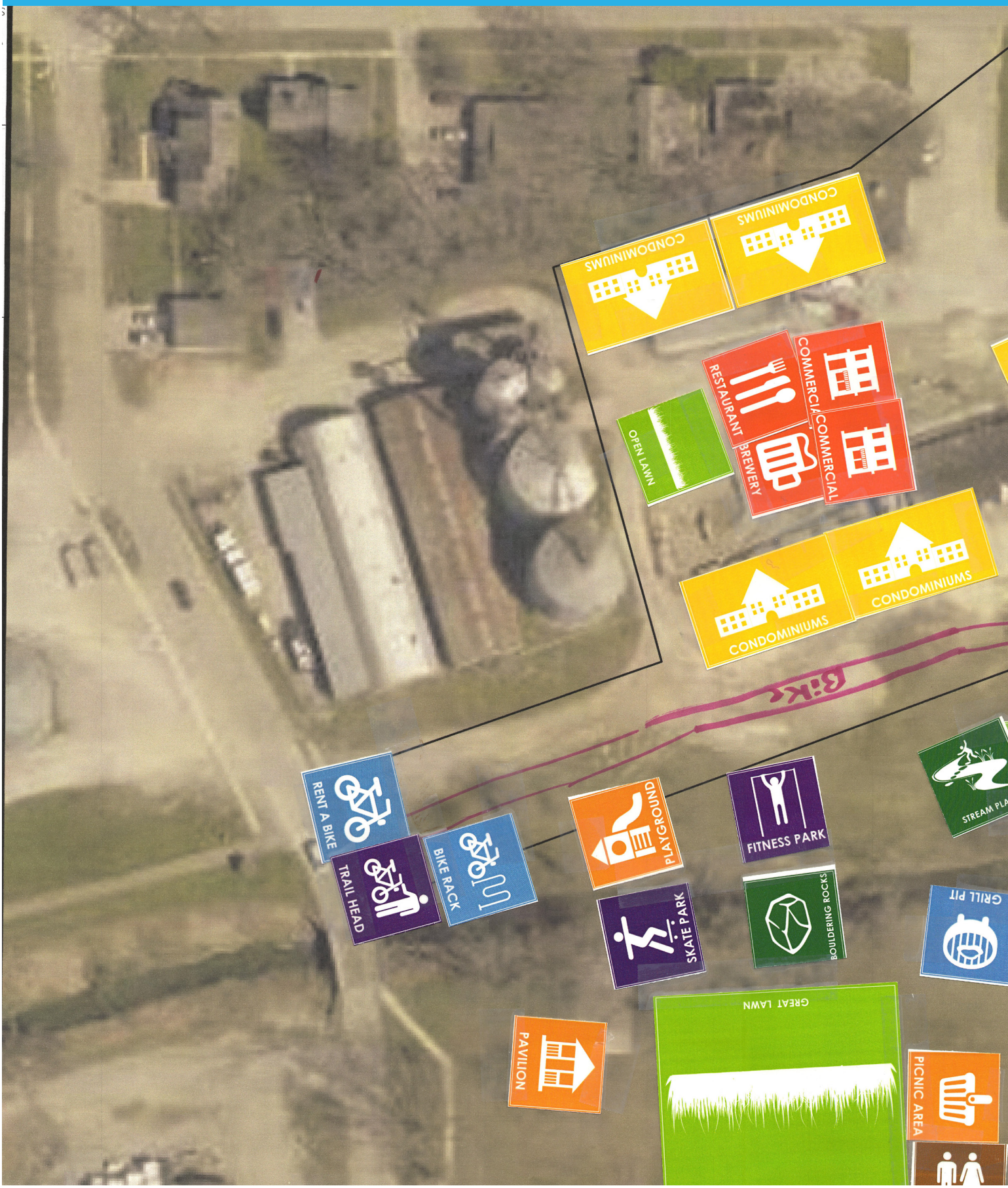
- Streetscape/Public Services 17.86%
- Add/Recruit Businesses 14.29%
- Parking, Traffic, Transp. 14.29%
- Buildings & Appearances 10.71%
- Development/Redevelopment 10.71%
- Programs/Programming 10.71%
- Marketing 10.71%
- Public Relations 7.14%

Note: For priorities listed with a tied percentage, ties were all considered as one

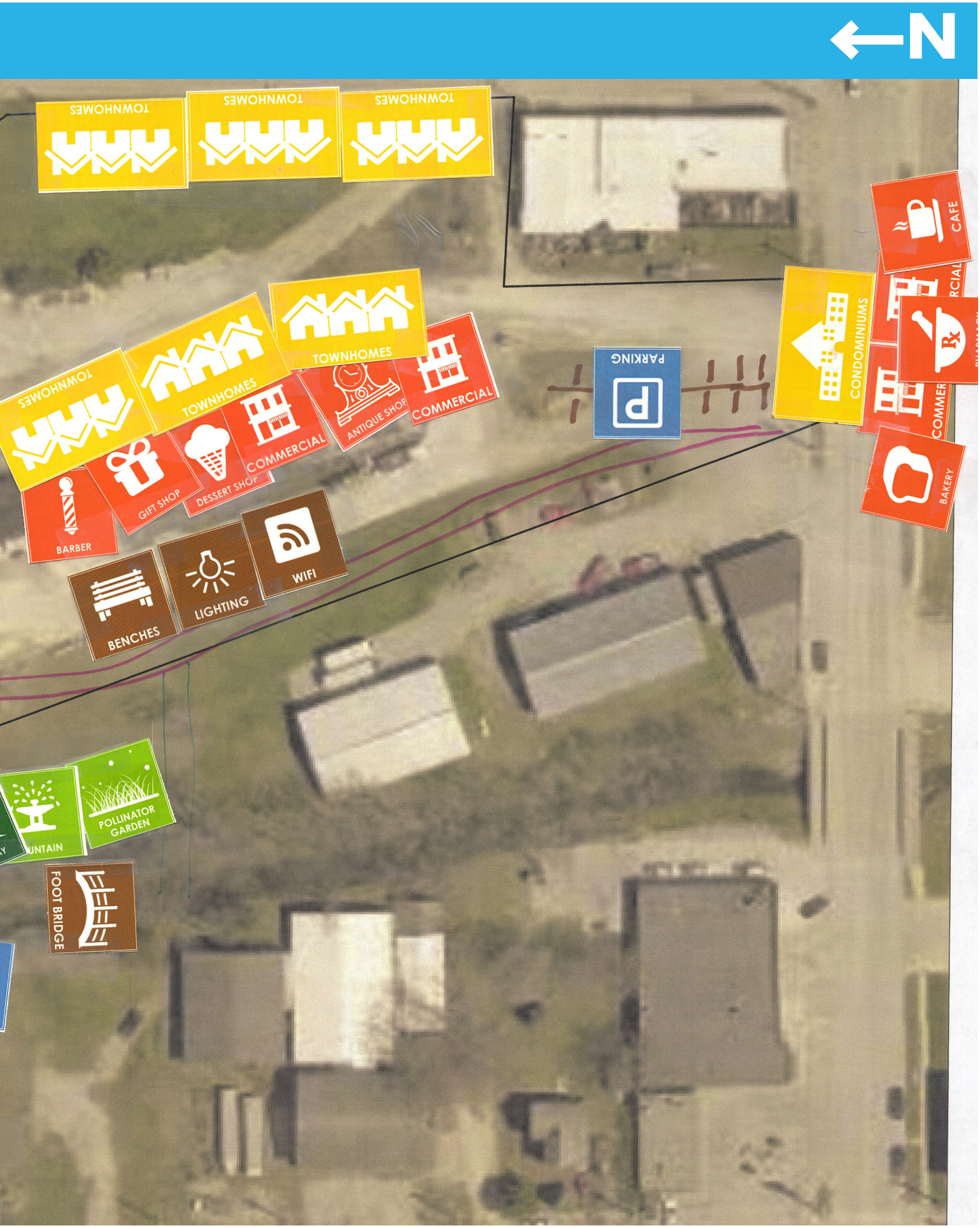
of the four top priorites.

These findings from the 2017 Market Study & Strategies report are complimentary and compatible with the schematic plan layouts and redevelopment concepts represented by each teams' chip game exercise.

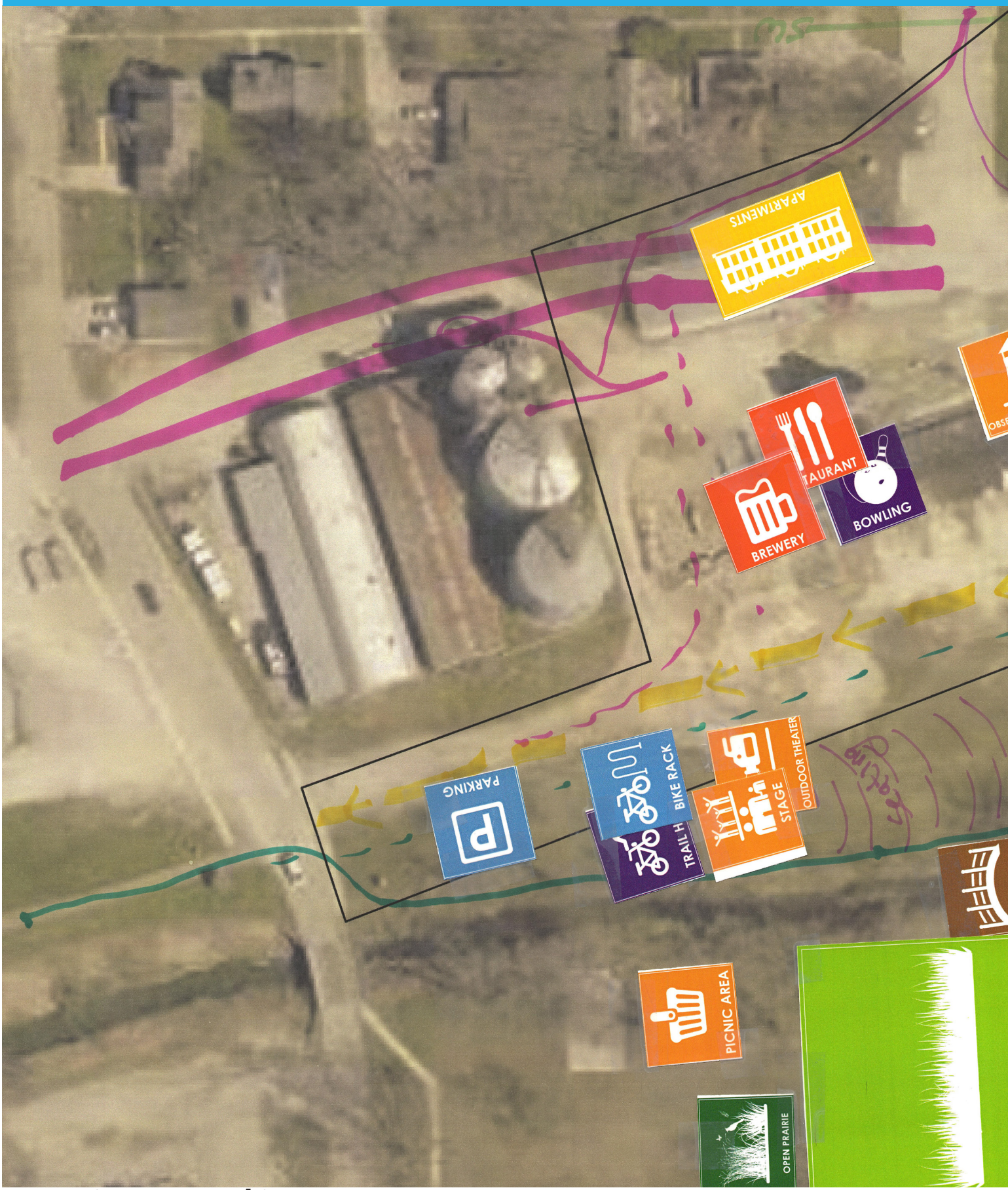
CHIP GAME TEAM 1 RESULTS



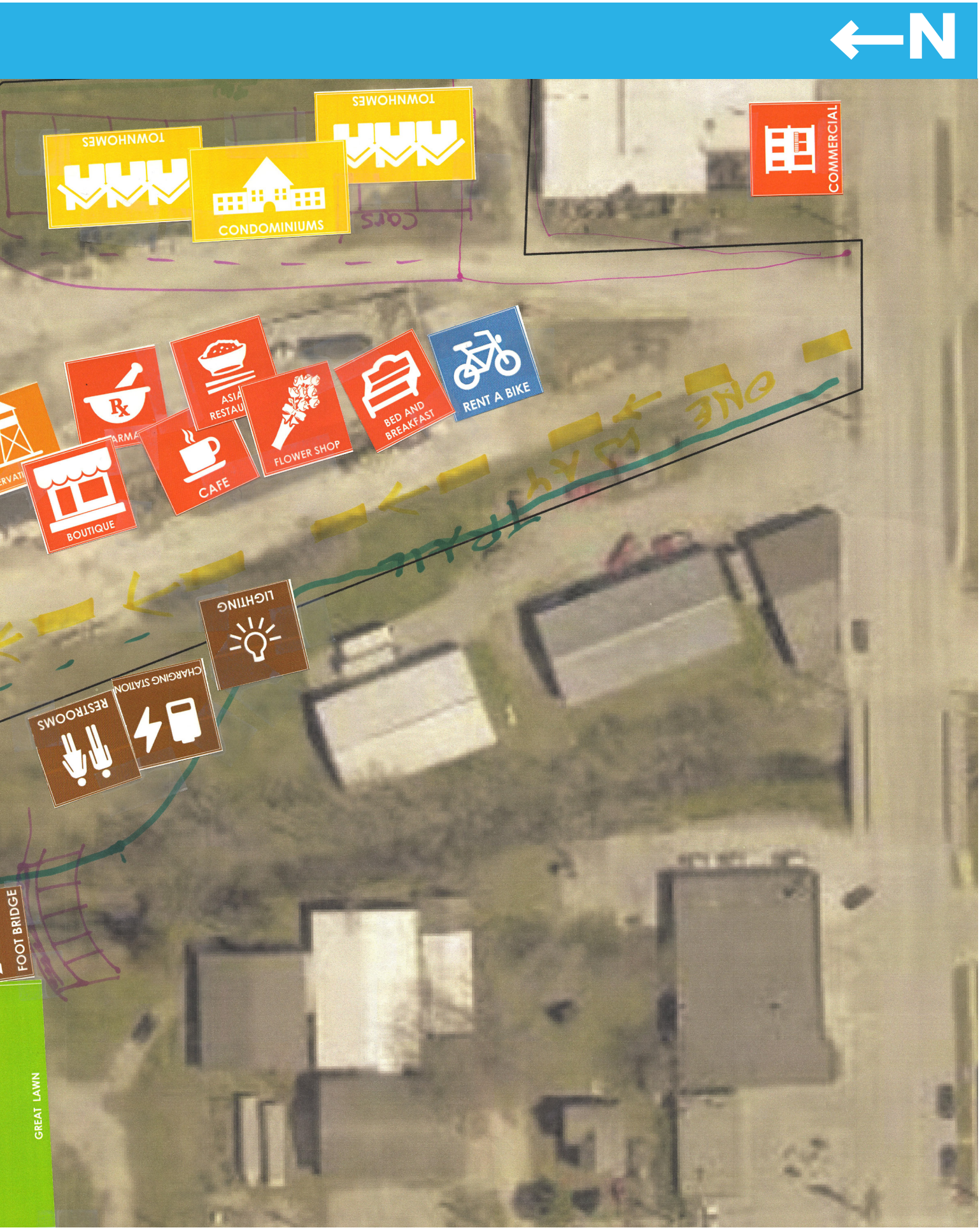
(Figure 22): Chip Game, Team 1


N
TOWNHOMES
TOWNHOMES
TOWNHOMES
TOWNHOMES
TOWNHOMES
TOWNHOMES
COMMERCIAL
ANTIQUE SHOP
COMMERCIAL
DESSERT SHOP
GIFT SHOP
BARBER
BENCHES
LIGHTING
WIFI
PARKING
CONDOMINIUMS
CAFE
BAKERY
POLLINATOR GARDEN
FOOT BRIDGE

CHIP GAME TEAM 2 RESULTS

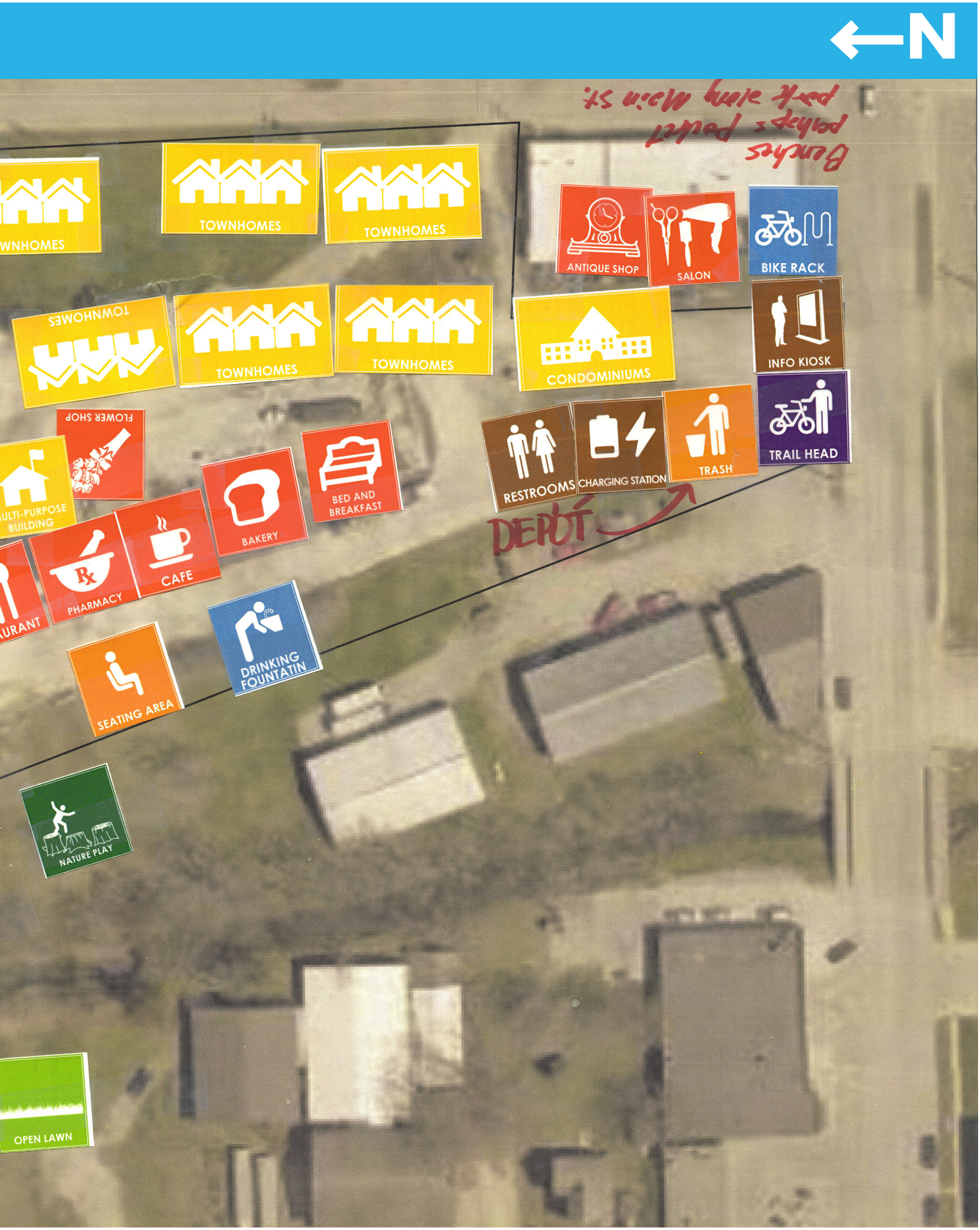


(Figure 23): Chip Game, Team 2


N
TOWNHOMES
TOWNHOMES
CONDOMINIUMS
COMMERCIAL
RENT A BIKE
BED AND BREAKFAST
FLOWER SHOP
CAFE
BOUTIQUE
LIGHTING
CHARGING STATION
RESTROOMS
FOOT BRIDGE
GREAT LAWN

CHIP GAME TEAM 3 RESULTS

(Figure 24): Chip Game, Team 3


N
Bundles perhaps pocket park along Main St.
TOWNHOMES
TOWNHOMES
TOWNHOMES
TOWNHOMES
TOWNHOMES
TOWNHOMES
ANTIQUE SHOP
SALON
BIKE RACK
CONDOMINIUMS
INFO KIOSK
TRAIL HEAD
TRASH
CHARGING STATION
RESTROOMS
DEPOT
FLOWER SHOP
MULTI-PURPOSE BUILDING
BED AND BREAKFAST
BAKERY
CAFE
PHARMACY
RESTAURANT
DRINKING FOUNTATIN
SEATING AREA
NATURE PLAY
OPEN LAWN

ALL TEAMS COMPILED RESULTS

(Figure 25): Chip Game, Combined Teams Map

N
TOWNHOMES
CONDOMINIUMS
ANTIQUE SHOP
SALON
BIKE RACK
CAFE
INFO KIOSK
PHARMACY
TRAIL HEAD
BAKERY
RESTROOMS
CHARGING STATION
TRASH
FLOWER SHOP
BED AND BREAKFAST
WIFI
DRINKING FOUNTATIN
SEATING AREA
NATURE PLAY
POLLINATOR GARDEN
FOOT BRIDGE
OPEN LAWN
DEPOT

BUBBLE DIAGRAM BASED ON TEAMS COMPILED RESULTS

(Figure 26): Chip Game Bubble Diagram

N
O RESIDENTIAL
COMMERICAL
TION
COMMER
COMMER
TOWNHOMES
TOWNHOMES
TOWNHOMES
ANTIQU
BIKE RACK
INFO KIOSK
TRAIL HEAD
CONDOMINIUMS
CAFE
CONDO
RESTROOMS
CHARGING STA
COMMER
RENT
BED AND BREAKFAST
BAKERY
MULTI-PURPOSE BUILDING
CAFE
DEPOT
NATURE PLAY
POLLINATOR GARDEN
RESTROOMS

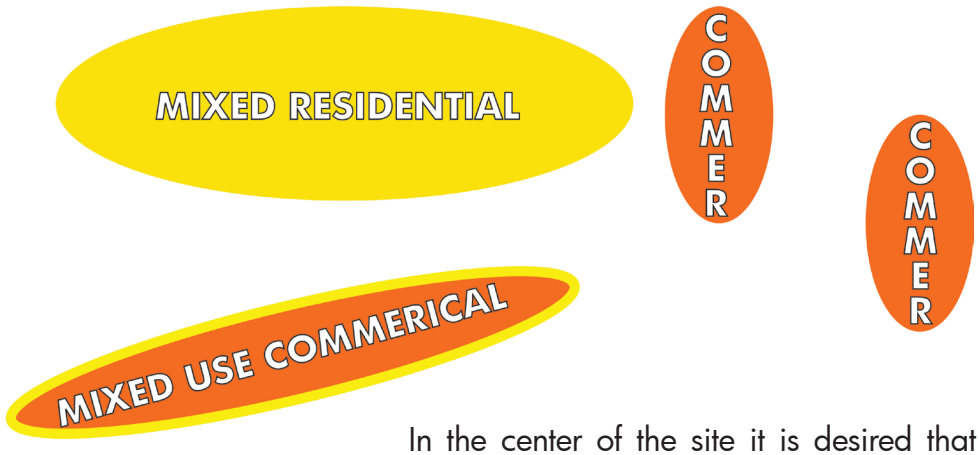
BASIS OF DESIGN PER COMPILED TEAM LAYOUTS

A

The basic program for the layout of the site is easy to determine based on the combined teams layouts.

The east side is desired to be more residential and complimentary in scale to the single family residential across N. 4th Street.

Along Main Street a commercial focus is desired that directly extends and compliments Main St. and the downtown district.

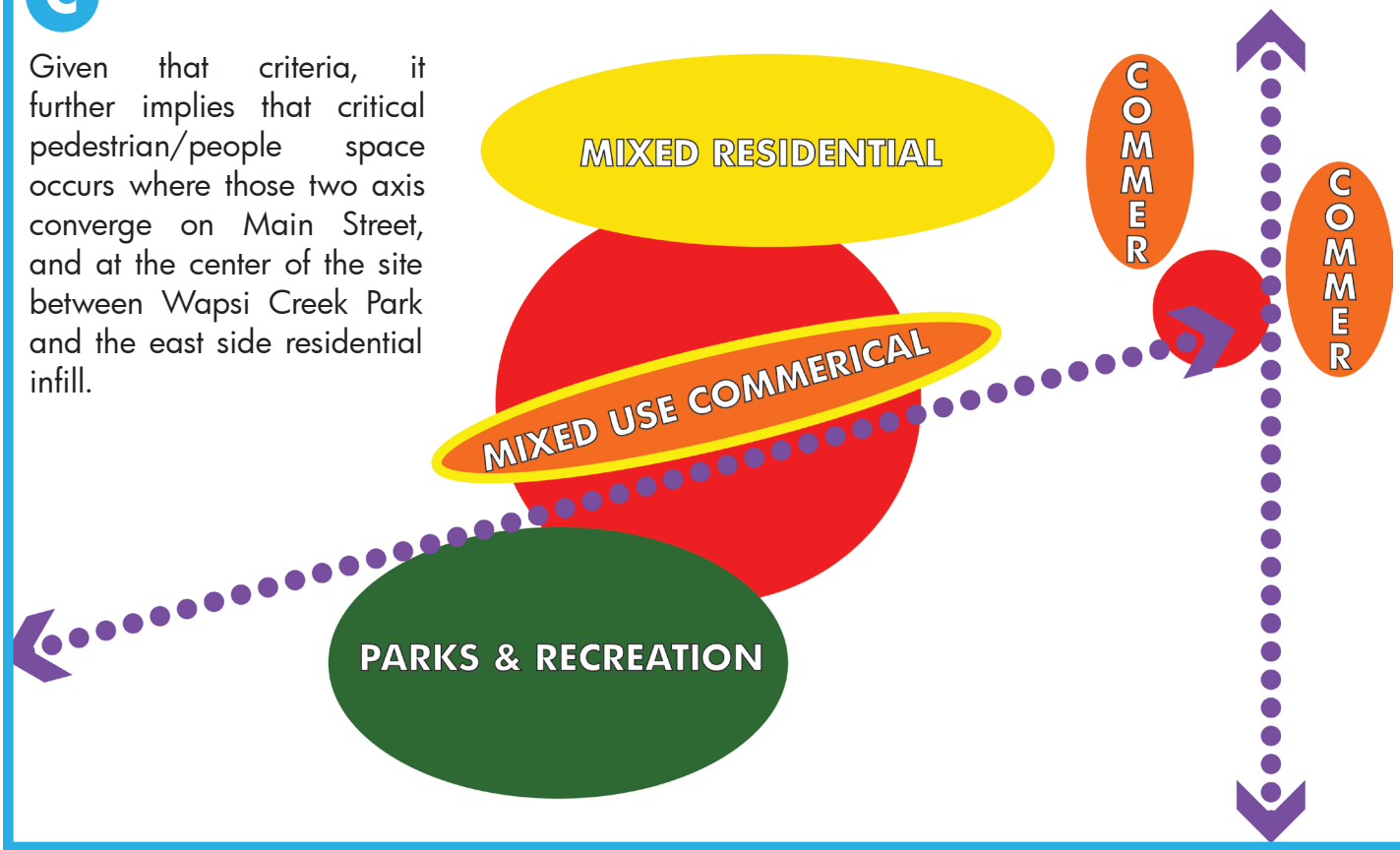


In the center of the site it is desired that more mixed-use commercial development be built with predominately commercial/ retail space on the ground floor and residential apartments above.

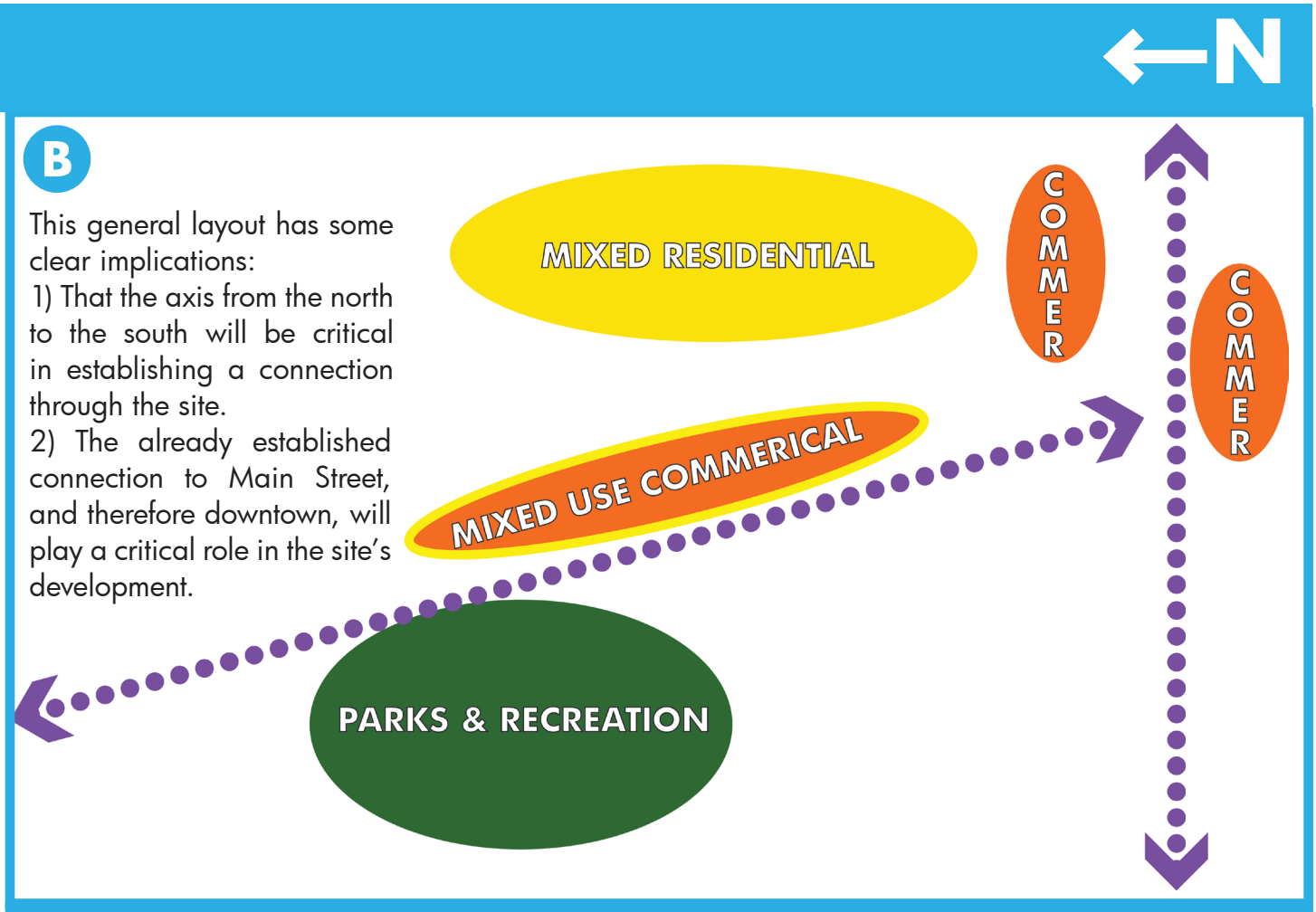
Lastly, to the west, it is desired to treat the site like an extension of Wapsi Creek Park. Many desired a pedestrian bridge linking the park, the bike trail, and the site.

C

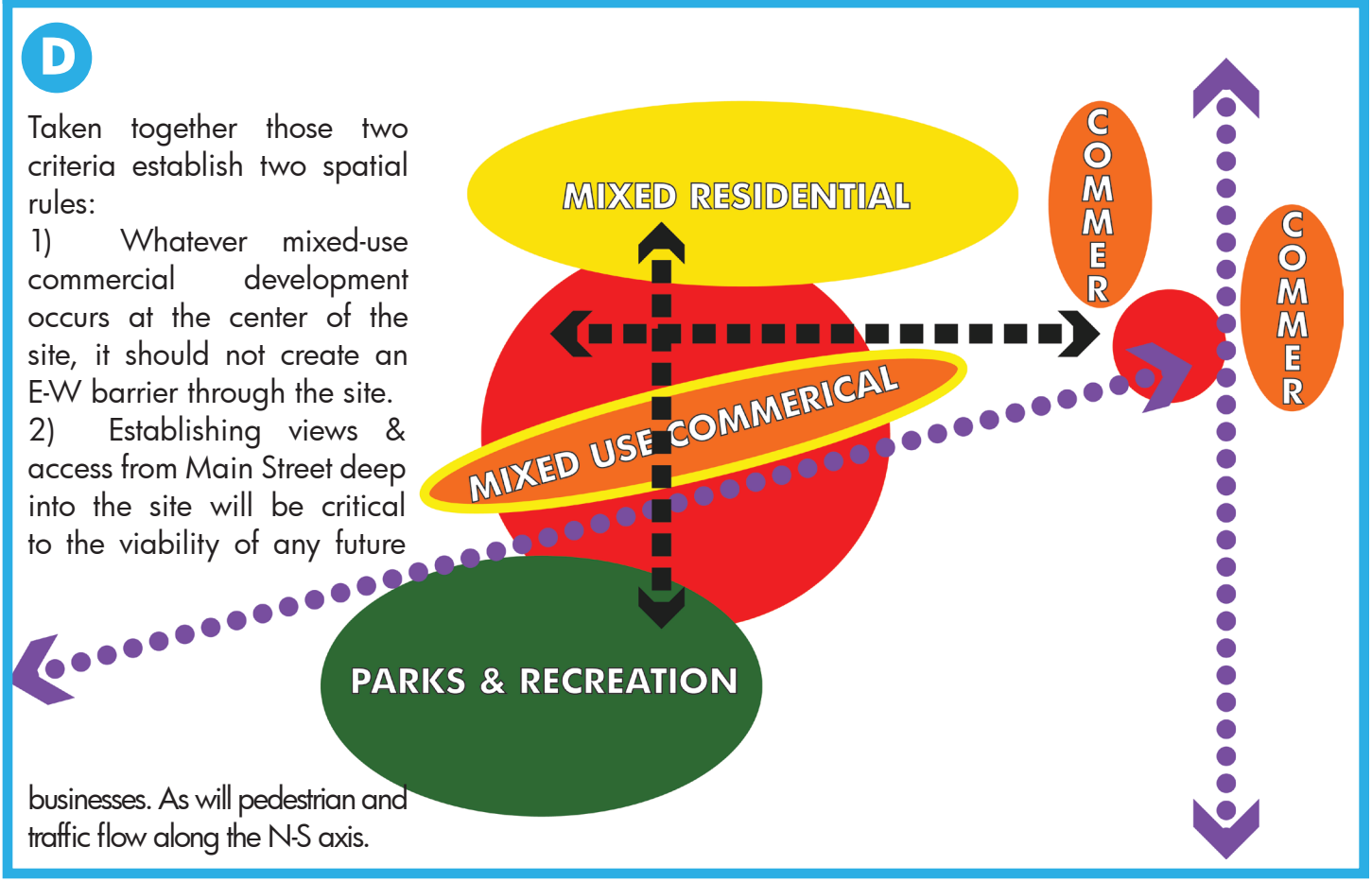
Given that criteria, it further implies that critical pedestrian/people space occurs where those two axis converge on Main Street, and at the center of the site between Wapsi Creek Park and the east side residential infill.



(Figure 27): Bubble Diagram Development



This general layout has some clear implications:
1) That the axis from the north to the south will be critical in establishing a connection through the site.
2) The already established connection to Main Street, and therefore downtown, will play a critical role in the site's development.

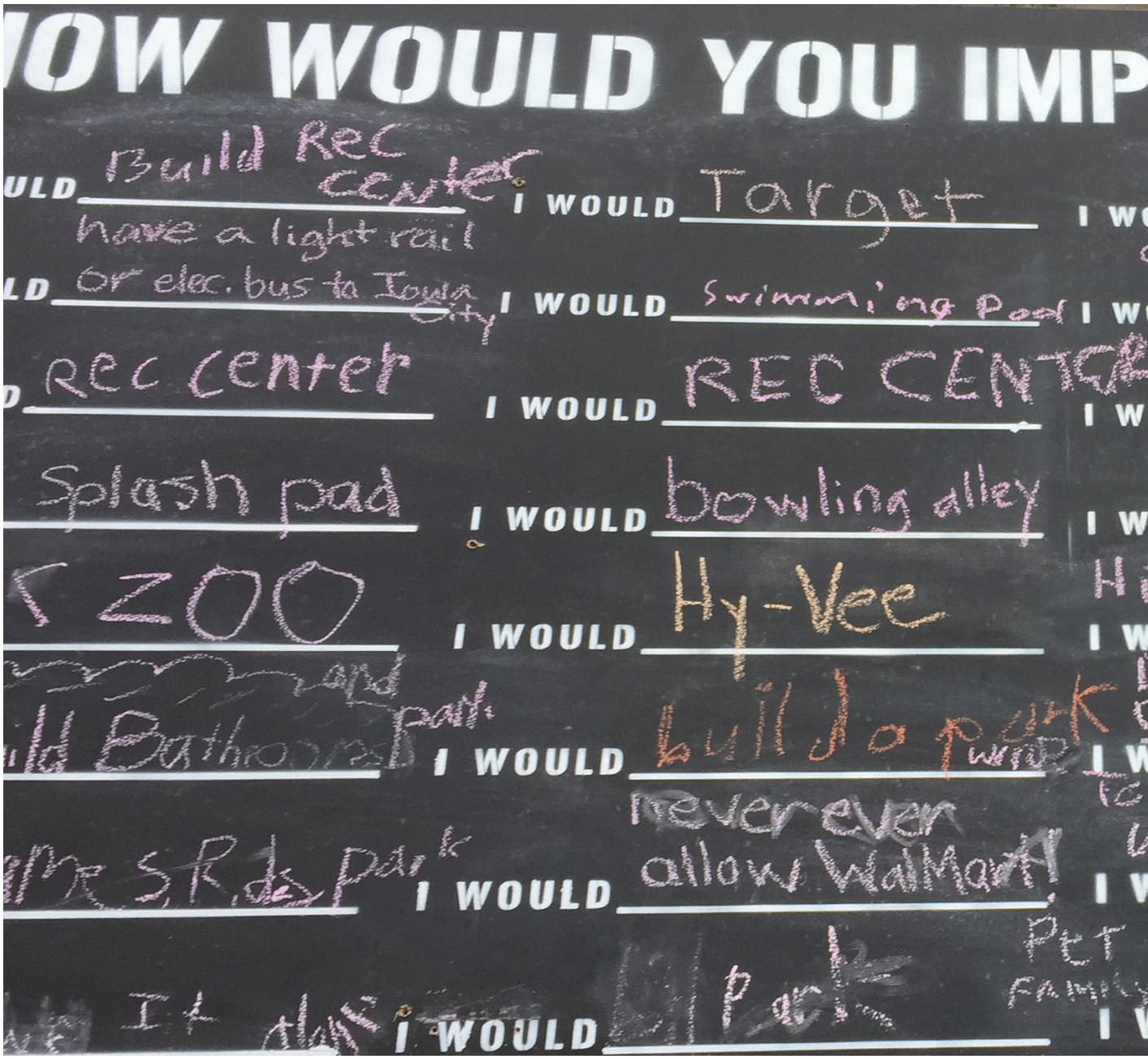


Taken together those two criteria establish two spatial rules:
1) Whatever mixed-use commercial development occurs at the center of the site, it should not create an E-W barrier through the site.
2) Establishing views & access from Main Street deep into the site will be critical to the viability of any future businesses. As will pedestrian and traffic flow along the N-S axis.

PUBLIC INPUT CHALK BOARD

Another public exercise that was undertaken is worth noting. This exercise was not part of the public input charrette, but was a separate public exercise intended to raise awareness of the ongoing efforts at the former Croell Redi-Mix site and to provide another avenue for public input. This 4'x 8' chalk board was publicly displayed outside the fire station during the West Branch Christmas Past Celebration that occurred Friday-Saturday, Dec. 7th & 8th. (See Figure 28). This event took place all up and down E & W Main Street, and the fire department had it's doors open to the public.

People of all ages were invited to write on the board ideas that they had for the site, or that they thought would be appropriate. Participants were not given any information about the site other than a site map taped to



(Figure 28): Public Input Chalk Board

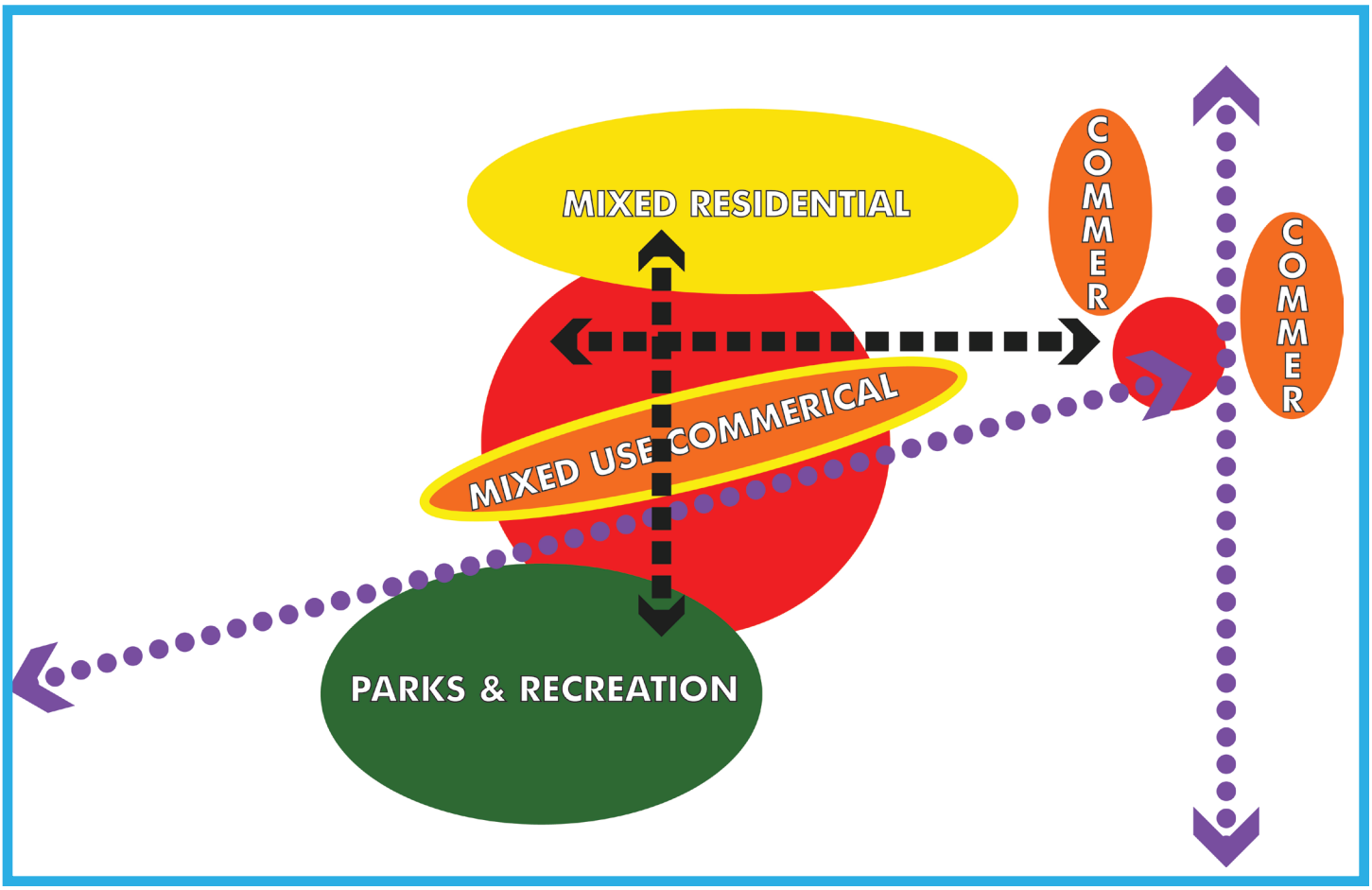
the upper right hand side of the board.

According to Mayor Roger Laughlin, the board filled up twice. Pictured here is one of the days results. Although comments were wide ranging, and little information was given to aid participants, the comments included made it clear that some kind of complimentary infill development that helps connect the Herbert Hoover Trail and commercial Main Street is desired.

This exercise may not have generated much specific information from which to help design the site, but the general information presented here is helpful. Overall, the exercise met its intent of serving as a public outreach and public engagement tool to educate passersby of efforts the city is undertaking to properly develop the site.

DESCRIP. OF (2) ALTERNATE

(Figure 29): Basis of Design Per Public Input Charrette



CONCEPTS

6

SCHEMATIC DESIGN

Based upon the chip game findings and the resulting program bubble diagram that was produced, (Figure 29), two (2) schematic plan layouts were generated. These are intended to have similarities but also to provide future developers with alternate approaches to developing the site that will be in compliance with citizens of West Branch wishes and intent. Due to the nature of this project, each schematic plan was designed to accommodate a maximum appropriate density for the site. The purpose of this approach is for the following reasons: 1) This approach explores the most constrained and most difficult options for urban infill. 2) Opportunities for greater density are typically more attractive to developers as greater density directly affects their bottom line. 3) Designing ahead of time for greater density better accommodates potential future-growth scenarios for down town West Branch and the surrounding community. 4) It is a far better approach to design for density and then scale back than it is to design for too little density and later try to squeeze in additional infill. This approach leads to an overall more cohesive and complimentary development than attempting to tackle such a project in a piece-meal fashion. It is easier to scale back a design and, for example, limit it to only one or two stories or to shrink the overall footprint of building.

The major difference between the schemes lies in how the center of the site is handled. In the first schematic plan, the center is developed with 2-3 story mixed use commercial development forcing access and flow to either east or west sides along a north-south axis. In the second schematic plan that central mixed-use commercial component is pushed further west and more closely hugs the bike path. This creates more of an central commercial courtyard and pedestrian plaza space.

Both schematic plans have their merits and both have their drawbacks. In the next series of figures, each will be discussed in more detail, and the design and development process will be outlined to help illustrate what each layout has to offer.

Figure 30, depicts the existing flood plain, and indicates the limits of infill design. It should be noted that infill construction is not allowed within the flood plain, and any existing buildings currently in the flood plain

will not be allowed to be reconstructed there. It is significant to note that two existing storage sheds currently exist in the flood plain that are adjacent to the site on the south-western edge of the property along Main Street, on the western side of Wapsi Creek. Additionally, vacant City owned property lies across Main Street along Wapsi Creek (See Figure 31). Although infill construction is not allowed within the flood plain, access roads, parks, and parking are allowed to be constructed there as they are considered able to withstand flooding events. Whereas a building would have to be nearly entirely reconstructed after a flood event, parking, roads, and minor accessory/temporary structures do not take many resources to clean off and reuse or reconstruct after a flood event. Therefore, these locations should be reserved for future parking and access. For that reason, both layouts feature a divided access road on the west side along the flood plain with the bike path and sidewalk running between it and Wapsi Creek. In addition, both layouts show only limited parking areas although some is shown to allow for access, loading, and unloading.

Parking, in general, should be phased through out the project but ultimately reserved for the aforementioned areas that lie within the flood plain. It is unlikely that a project such of this will be completed all at once or be able to be constructed within a single construction season; therefore phasing should be considered and temporary parking could be relocated as needed to facilitate ease and speed of development. In both schematic layouts phasing of the project would remain about the same. (See Figure 32).

Phase 1:
The first phase should focus on revitalizing and addressing the southern edge along Main Street. This will establish as strong connection to downtown right away.

Simultaneously, residential infill development should occur along the eastern side of the site along N. 4th Street. The ideal residential infill for this area would be 1-2 story townhouses and condos. These should not be a continuous mass running down 4th Street, but should be stand alone structures or exist in paired clusters leaving plenty of space between them to see into the site from 4th Street and to allow for residential parking and landscaping. These residential units should be set back enough to allow for some front yard space facing 4th Street.

Phase 2:
The second phase should consist of connecting the bike path, installing the N-S access road, enhancing Wapsi Creek Park, and connecting the development to embrace and enhance Wapsi Creek.

Once the access road is installed it can be utilized for construction traffic as it will not yet be necessary for access from the public. This will allow mixed-use commercial development to begin grow from Main Street to the north.

Phase 3:
The final phase of the project should be continuing the commercial mixed-use development to the north and building parallel to the existing grain bins in a manner that both screens them but leaves them visible from Main Street for marketing and branding opportunities.

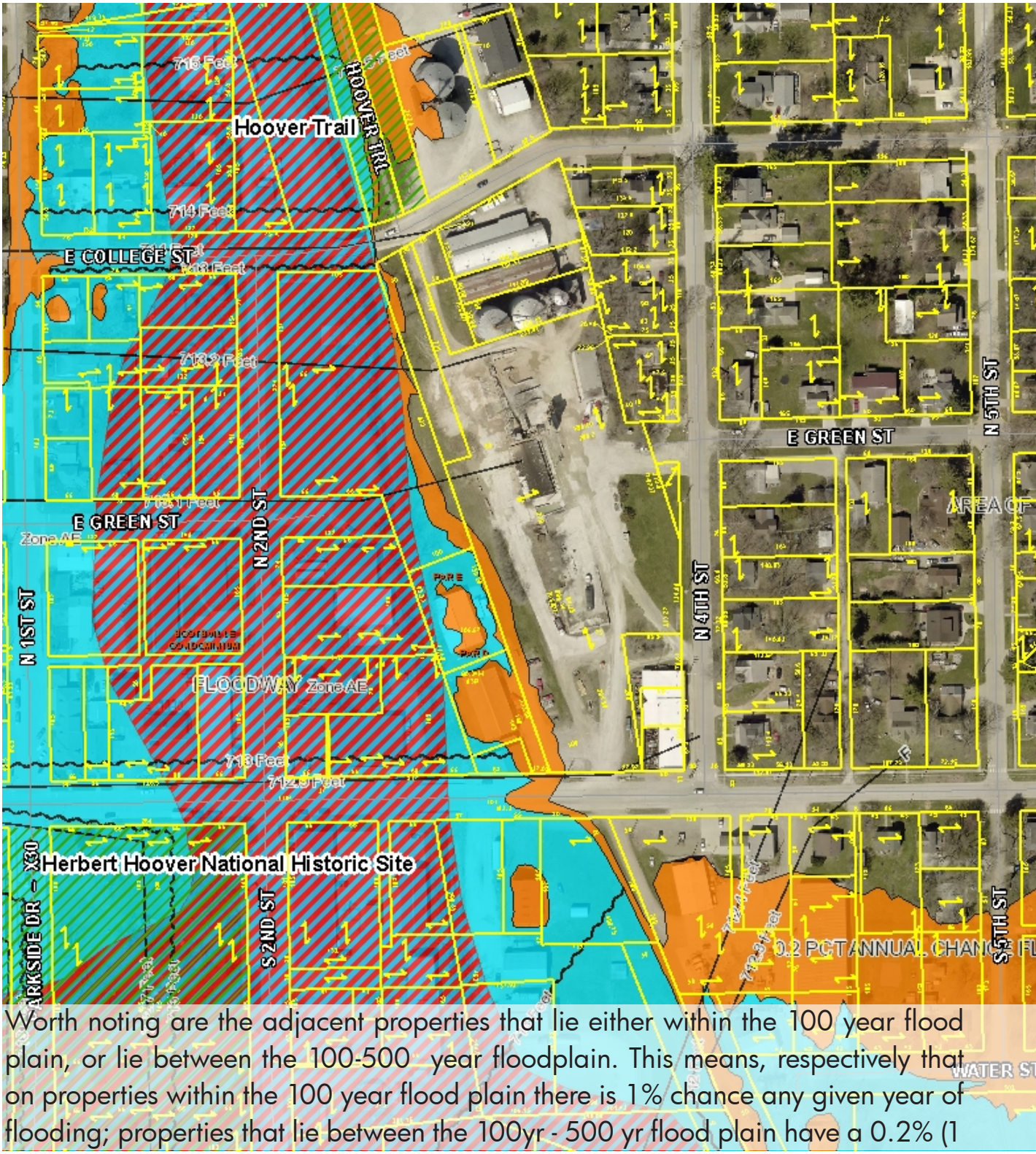
It should be noted that participants in the charrette pointed out that it will remain important to maintain access to grain bins for agricultural traffic through out all phases of construction and development of this site. Participants also noted the challenges with a functioning agricultural grain operation adjacent to the site that includes "bee's wings" dust from corn kernel shells in the air during loading and unloading times, the sounds of the dryer bin fans, and the sound of the semi-trailer truck traffic, which move slowly through the site.

Each schematic plan is discussed in more detail through the following diagrams and illustrations. All representations are intended to be flexible and schematic in nature to allow room for input and personalization by any developer interested in working on this project. Although the general layouts and guidelines established should be followed these proposed designs are meant to serve as a starting point for refinement and finished design. Much of the detailing and fenestration on the buildings were intentionally left unfinished as that level of detail is beyond the scope of this report. Likewise, grading has not been addressed in this report, although existing grade is represented in some of the models and renderings.

It should be expected by future developers, citizens of West Branch, and local government officials that these designs will continue to grow and change as more specific details are added, design challenges are addressed, and construction documents are drafted. Although changes should be expected the intent and guidelines established in this document should remain noticeable through out to the finished product.

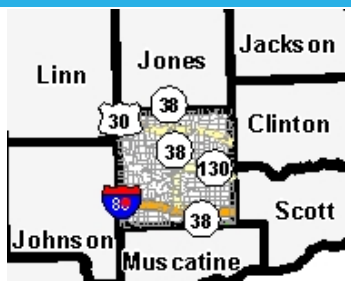
FLOOD PLAIN MAP

Cedar County, IA



Worth noting are the adjacent properties that lie either within the 100 year flood plain, or lie between the 100-500 year floodplain. This means, respectively that on properties within the 100 year flood plain there is 1% chance any given year of flooding; properties that lie between the 100yr - 500 yr flood plain have a 0.2% (1

(Figure 30): Flood Plain Map



Legend

Road
- <all other values>
- Interstate
- US Highway
- State Numbered Highway

Railroad
Parcel
Corporate Limit Line
Land Hook
Park
River Mile Markers
Cross-Sections
Base Flood Elevations
Levees

Flood Hazard Zones
- 1% Annual Chance Flood Hazard
- Regulatory Floodway
- Special Floodway
- Area of Undetermined Flood Hazar
- 0.2% Annual Chance Flood Hazard
- Future Conditions 1% Annual Chan
- Area with Reduced Risk Due to Lev

1 in. = 183ft.

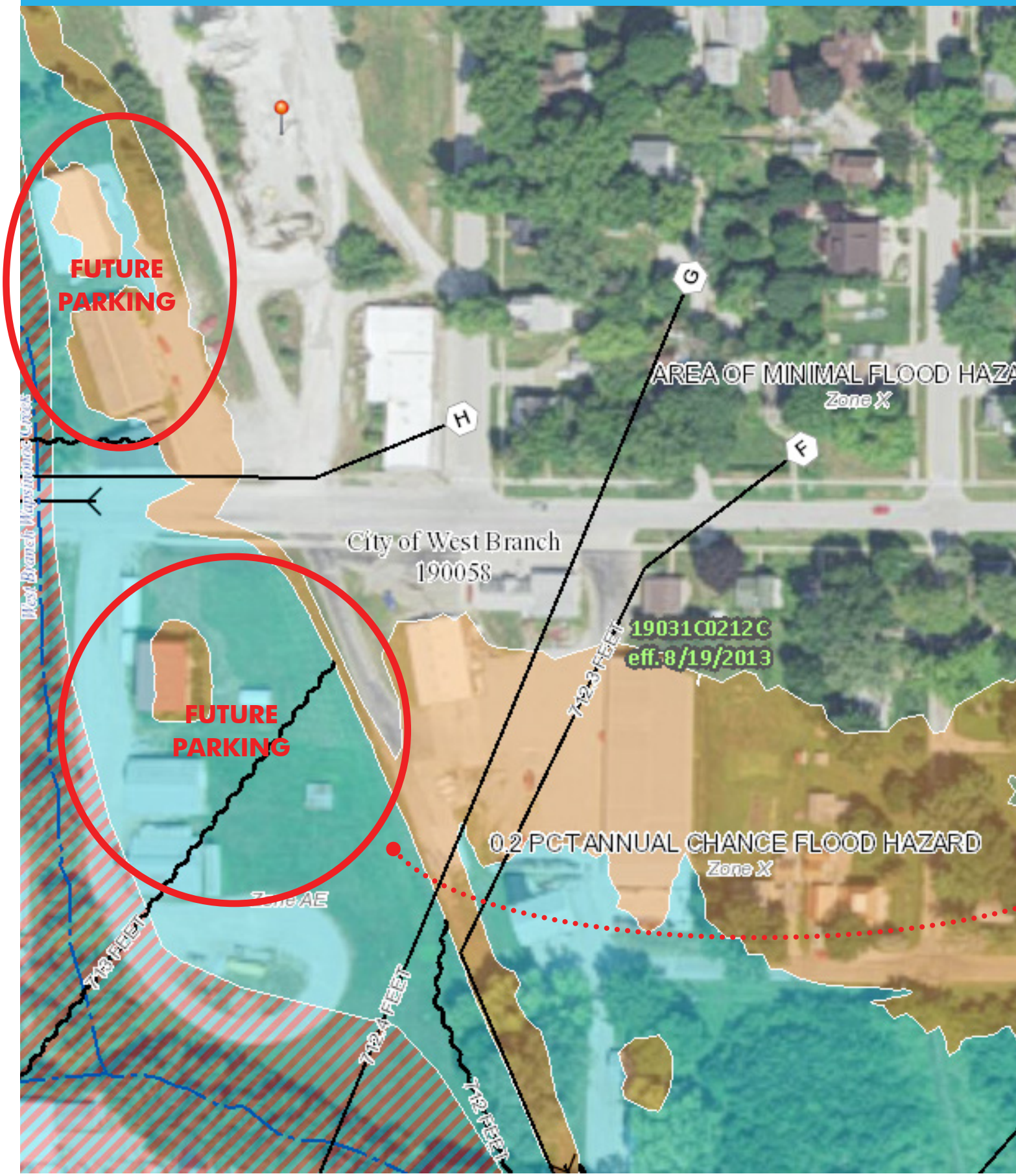
Notes

in 500) chance that flooding may occur any given year. Also, of note all properties within this zone are directly adjacent to the floodway, which experiences regular flooding where no construction of any kind is allowed.

This Cadastral Map is for informational purposes only. It does not purport to represent a property boundary survey of the parcels shown and shall not be used for conveyances or the establishment of property boundaries.

THIS MAP IS NOT TO BE USED FOR NAVIGATION

FLOOD PLAIN MAP



(Figure 31): Annotated Flood Plain Map

PARKING

As previously mentioned, providing adequate parking was voiced as a concern from both citizens and public officials, and it would likewise be a concern for the viability of future businesses at this location. However, in order for this project to be successful, it should not be a parking/vehicular dominated environment and instead should focus on being a pedestrian friendly environment that also accommodates parking. This is critical in order for this project to best serve as an extension of downtown, fulfill citizen's wishes, and address the market conditions as identified in the 2017 Market Study & Analysis report.

Although there will be some parking continually provided within the site, the long-term parking solution for the former Croell Redi-Mix site should focus on the properties indicated to the left in Figure 31, which currently reside in the flood plain. These properties include (See Exhibit B):

- 323 E Main Street,
  Current deed: T A Suchomel LLC,
  which is currently houses a pre-engineered steel building, and smaller pole construction commercial unit.
- 323 E Main St.
  Property with legal description: "Parcel K in Aban RR Grounds,"
  Currently deed: Staker Shane A. & Kelly I
- Property to the north of this plot with the legal description: "Parcel H W of RR & N of Main Street."
  Current deed: Thomas Jeanette & Mark
- 328 & 326 E Main St
  Current deed: Larson Roger G
- 322 E Main St
  Current deed: Robbins Gary L & Patricia K.
  Parcel Description 1: NE Cor Blk 21 E 97' S 165' W to E Lline of 21st to Beg Lot A Blk 14
  Parcel Description 2: 330' x 245' S Pt. Exc. .57 AC in SW Lot A Blk 14

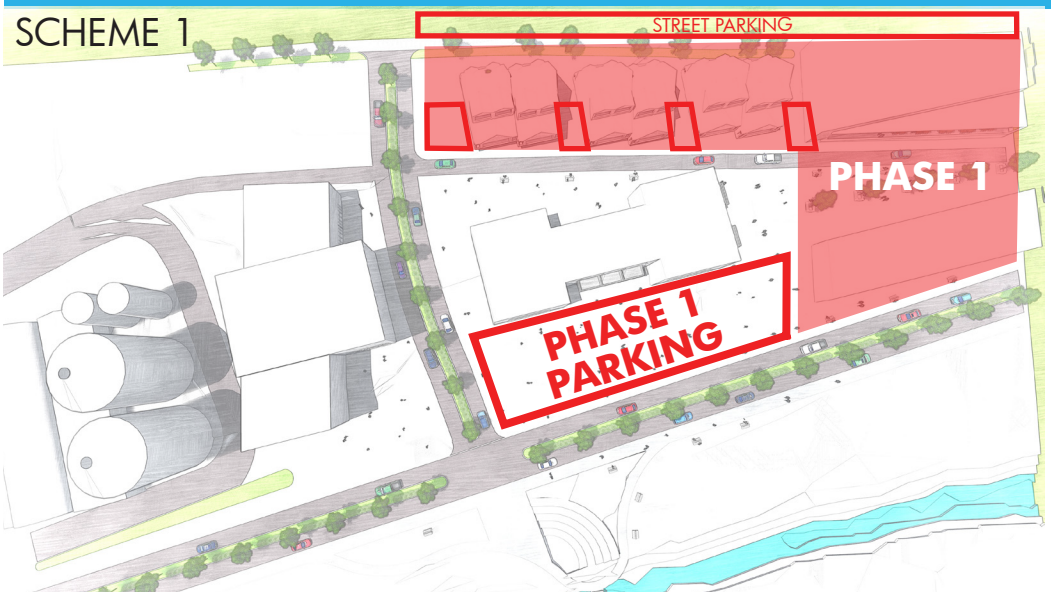
These properties are within the flood plain, meaning no future construction or reconstruction of existing buildings can occur there. These make ideal locations to allow for ample parking for the entire former Croell site, and additional parking space to serve downtown. For comparison, the red square to the left is the approximate size of a typical super center parking lot.

As a reminder some parking is provided on the site, and parking can be moved around and phased in/out as the overall project is developed and constructed. (See Figure 32).

APPROXIMATE SIZE OF SUPER CENTER PARKING

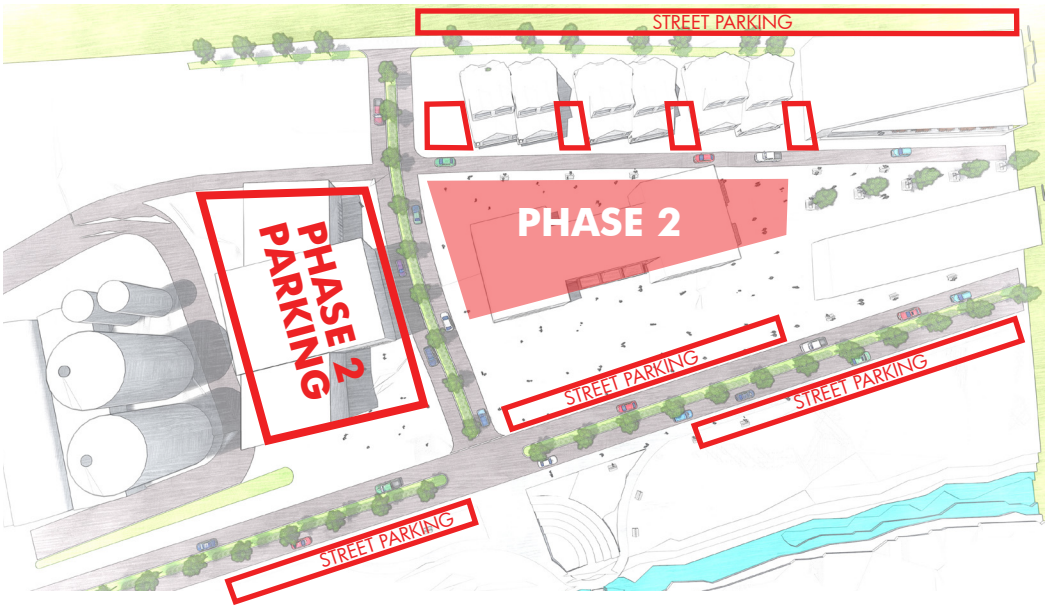
(To scale of adjacent map: Fig. 31)

PHASING & PARKING



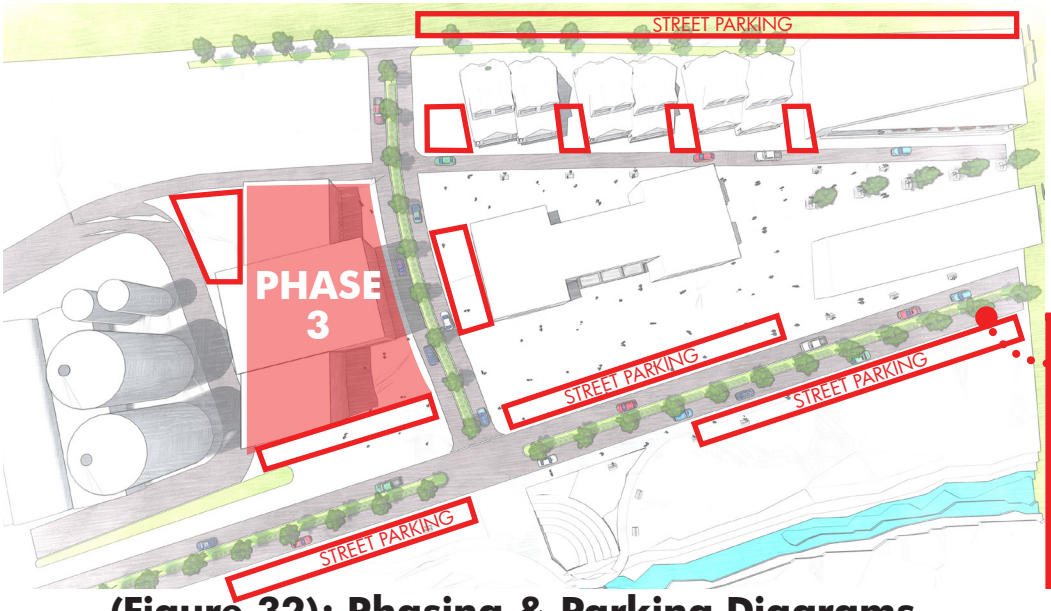
PHASE 1

Phase 1 should focus on providing parking to serve the new residential townhomes, and new Main St. commercial buildings. Although residential parking is provided, it is to be expected that some residents may also choose utilize 4th St. Commercial/downtown parking should be kept off 4th and focused within the site itself.



PHASE 2

Phase 2 begins to further develop the access roads and central infill development. Parking is moved between the new construction and the grain bins serving as a setback from activity more centrally focused within the site. Overall building density can be adjusted as these subsequent phases get designed and built.



PHASE 3

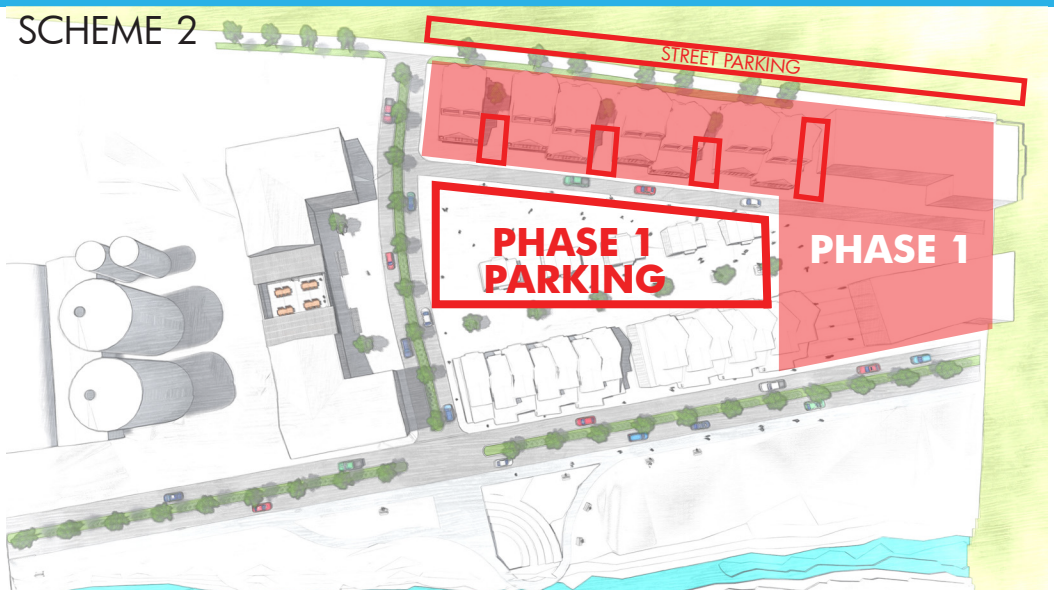
Phase 3 fills in the rest of the site and also begins to utilize no-build flood plain areas for parking. On site parking is maintained.

PHASE 3 PARKING

STRATEGIC PARKING IN NO-BUILD FLOOD PLAIN AREAS

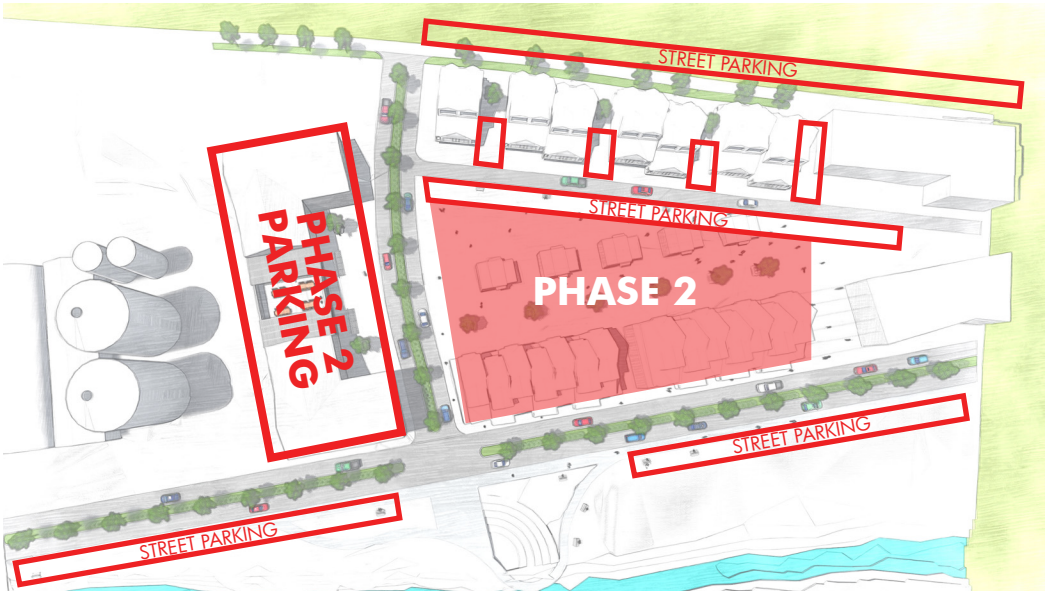
(Figure 32): Phasing & Parking Diagrams

SCHEME 2



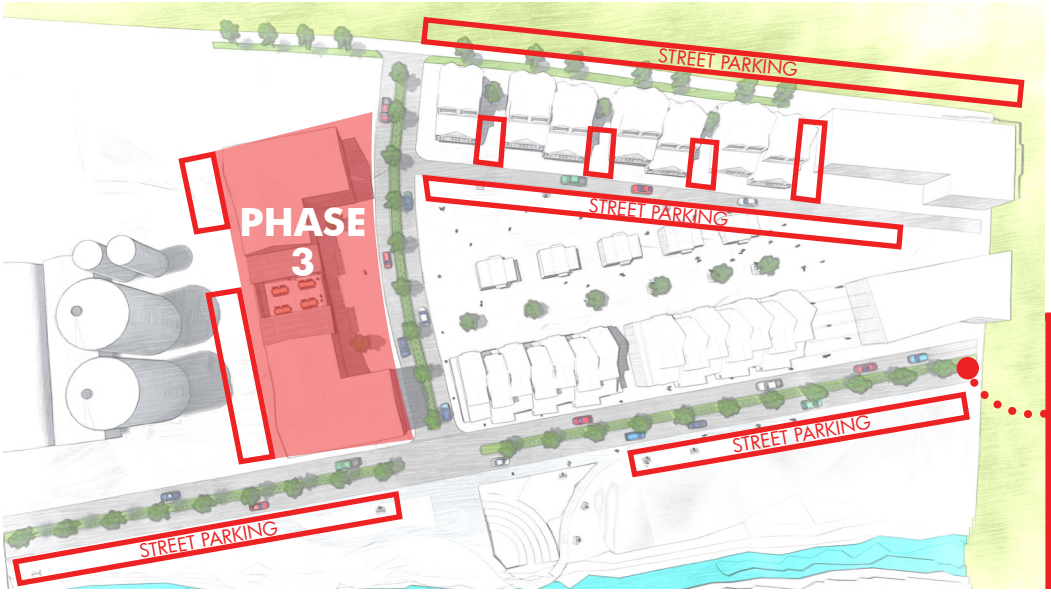
PHASE 1

In Scheme 2, Phase 1 parking is more centrally located within the site. This means that less access road needs constructed at the earlier stages to serve the parking lot. More centrally located parking also better serves both the commercial and residential infill development.



PHASE 2

In Scheme 2, Phase 2 parking operates in much the same manner as with Scheme 1. However, in this scheme as the commercial mixed-use infill is less centrally located, space is provided to also include street parking along the access alley behind the residential townhomes.



PHASE 3

Likewise, with Scheme 2, Phase 3 fills in the rest of the site and also begins to utilize no-build flood plain areas for parking. On site parking is maintained.

PHASE 3 PARKING

STRATEGIC PARKING IN NO-BUILD FLOOD PLAIN AREAS

SCHEMATIC PLAN ALTERNATE #1

An important thing to note with this schematic plan is that a direct E-W connection through the site to Wapsi Creek Park is maintained, and other E-W view corridors remain unobstructed. The plan remains open enough at the southern end to draw patrons into the site off Main Street, and then provides an axis of travel to either side of the central commercial mixed-use infill.

The grain bins are adequately screened

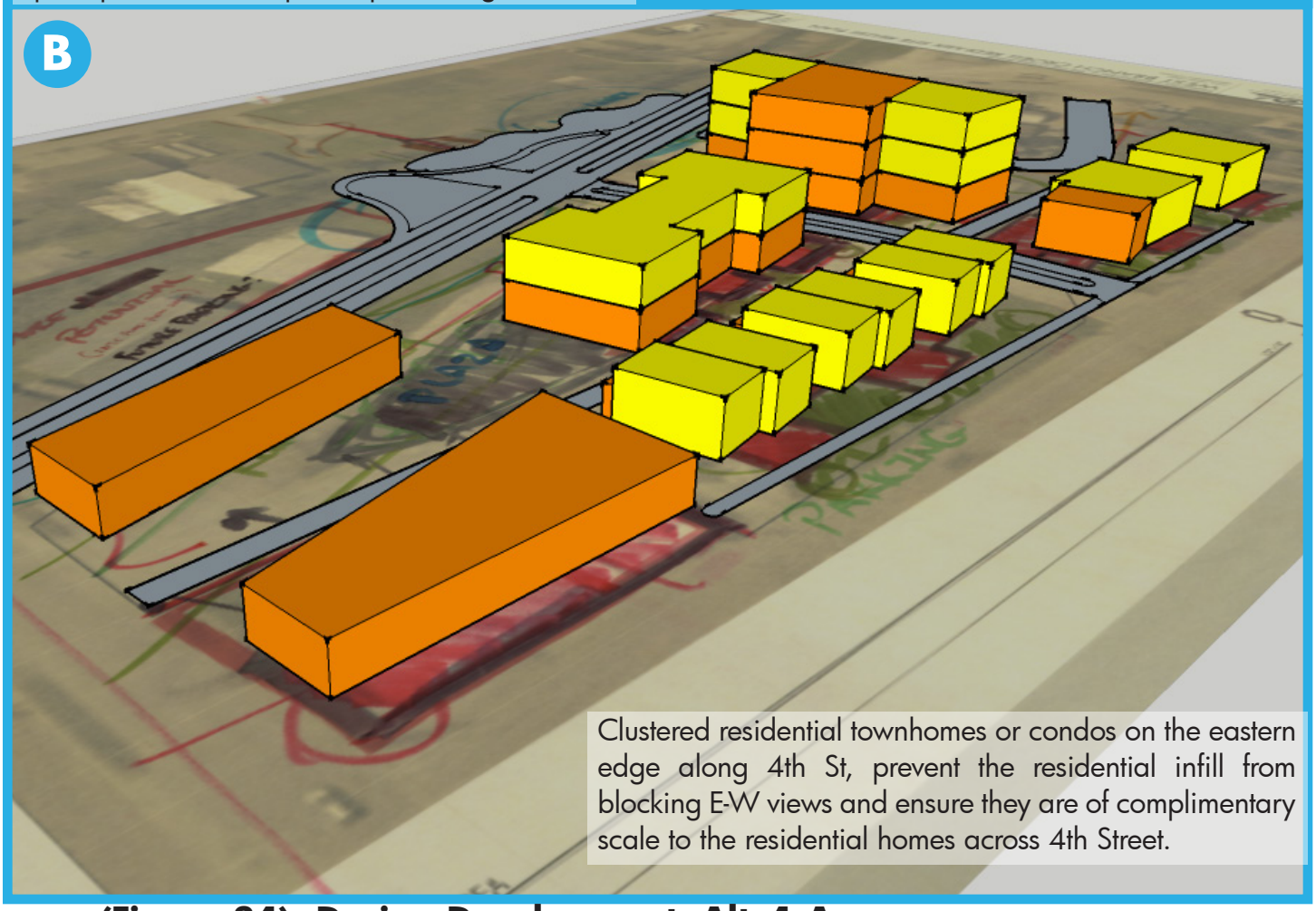
(Figure 33): Schematic Plan Sketch, Alt. 1

but the tops of them should still be visible from Main Street allowing for some type of artistic lighting or branding opportunities for the future development at this site.

As is consistent with the desires indicated by the chip game, residential development has been more focused in clusteres along N. 4th Street along the eastern side.

SCHEMATIC PLAN ALTERNATE #1

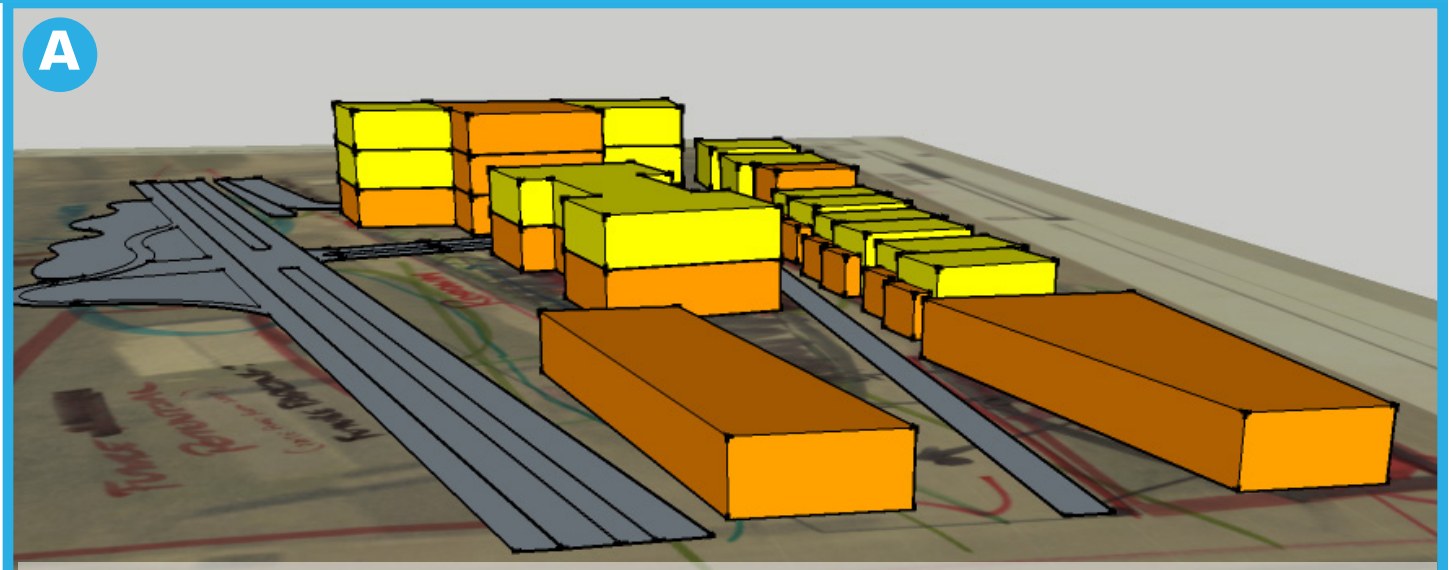
Orange represents commercial development, and yellow represents residential development. Any open space could be paved plaza or grass.



Clustered residential townhomes or condos on the eastern edge along 4th St, prevent the residential infill from blocking E-W views and ensure they are of complimentary scale to the residential homes across 4th Street.

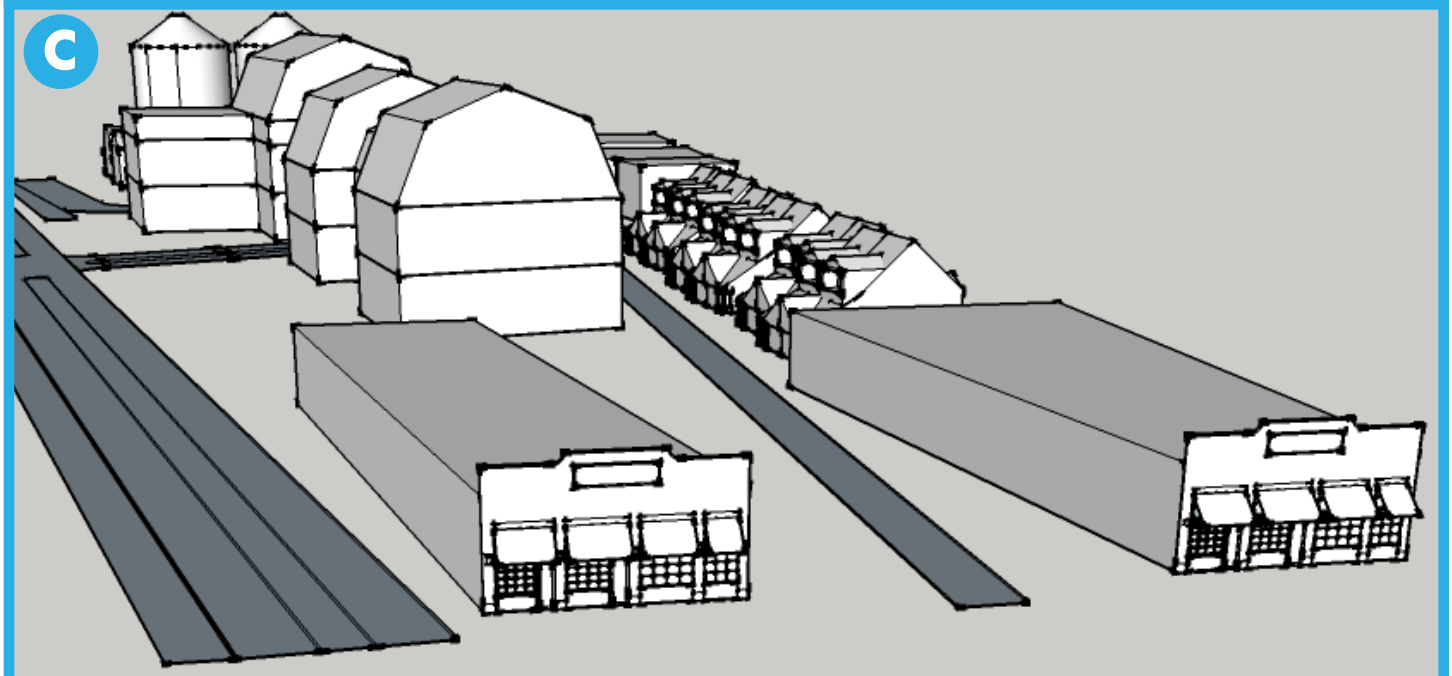
(Figure 34): Design Development, Alt. 1-A

A



In three-dimensions we are able to test out heights and volumes of the layout that was generated. This angle illustrates well, height of the development progressing from Main St on the southern end to 2-3 stories along the grain bins to the northern end. This provides proper screening of the grain bins both for sound and dust concerns, while allowing the tops of the grain bins to remain visible from Main Street.

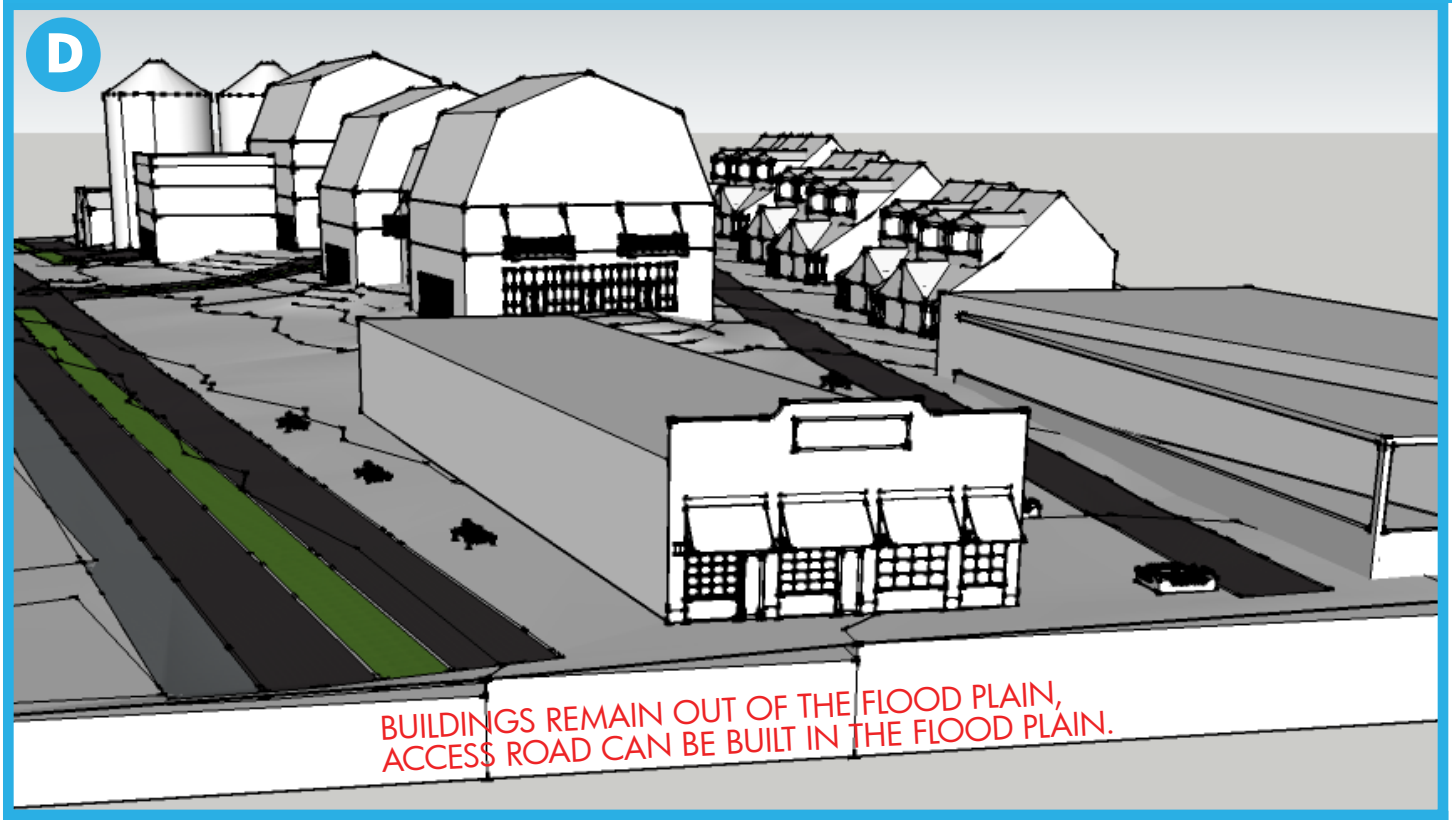
C

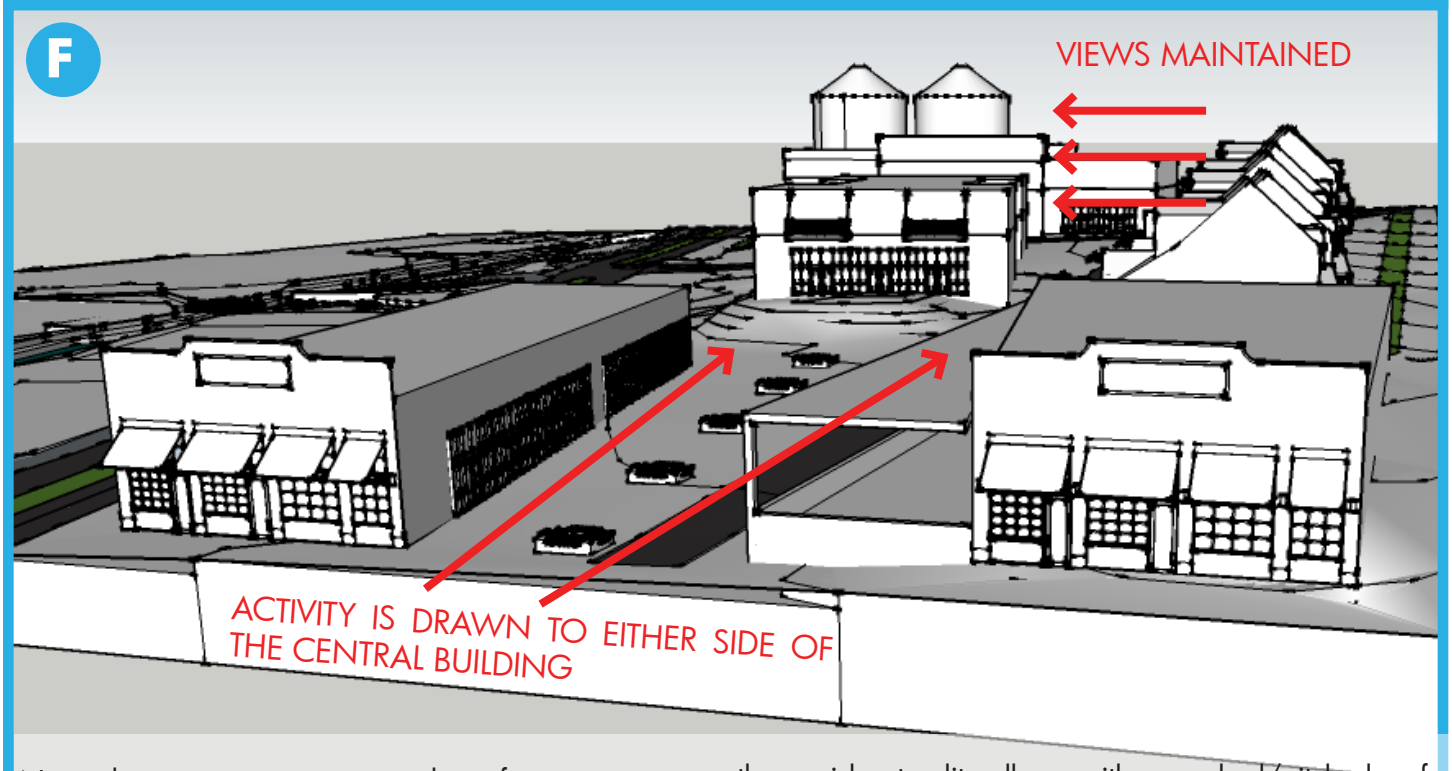


Alternative volumes, roof shapes, and building profiles can begin to be explored in order to evaluate their effect on the site overall.

When exploring these alternatives it is important to look through out to explore different vantage points and user experiences. As we add detail it is important to consider how these affect Main Street and how they serve to connect to the existing downtown commercial district and helps to pull users into, and through, the site.

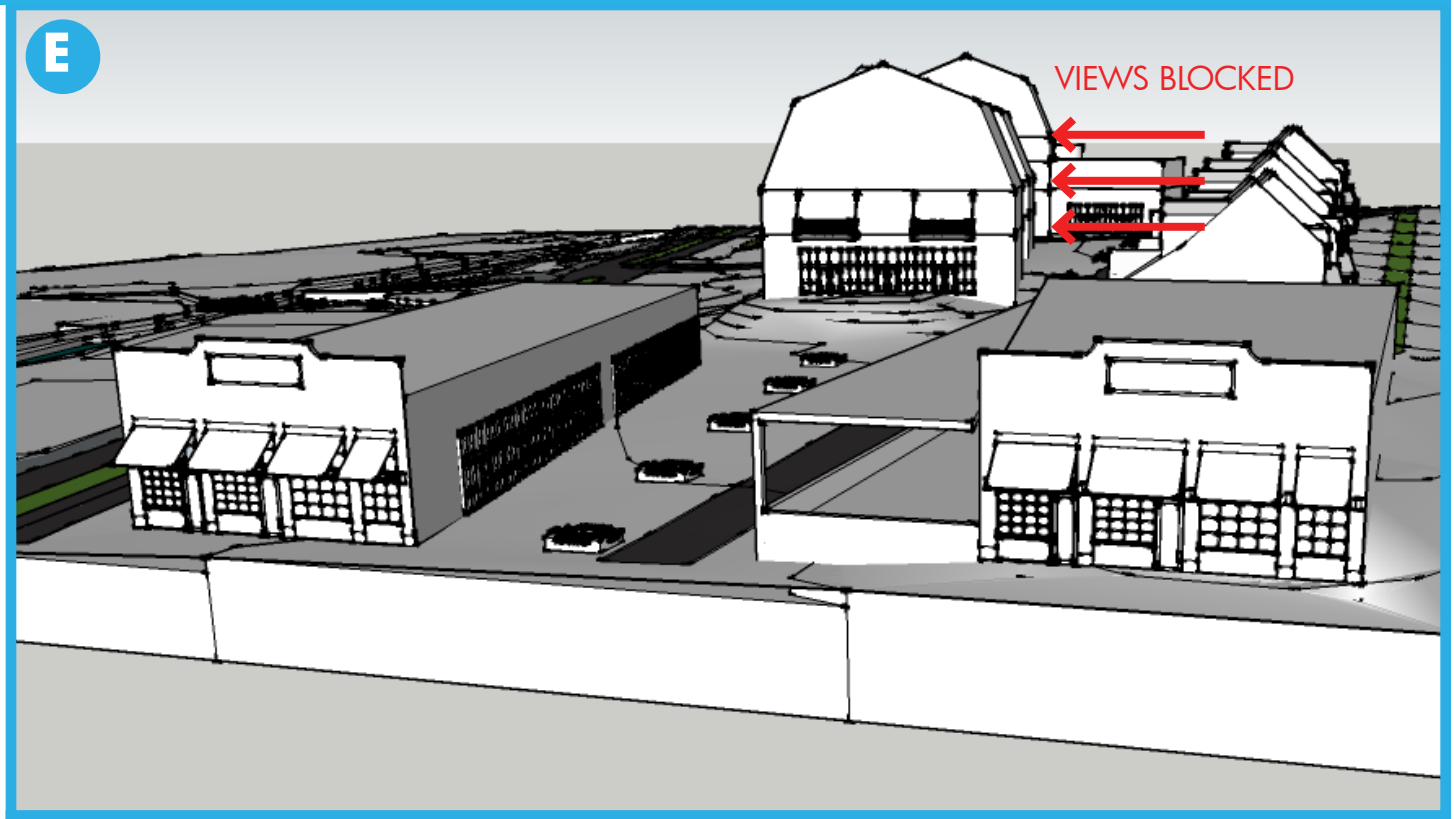
SCHEMATIC PLAN ALTERNATE #1





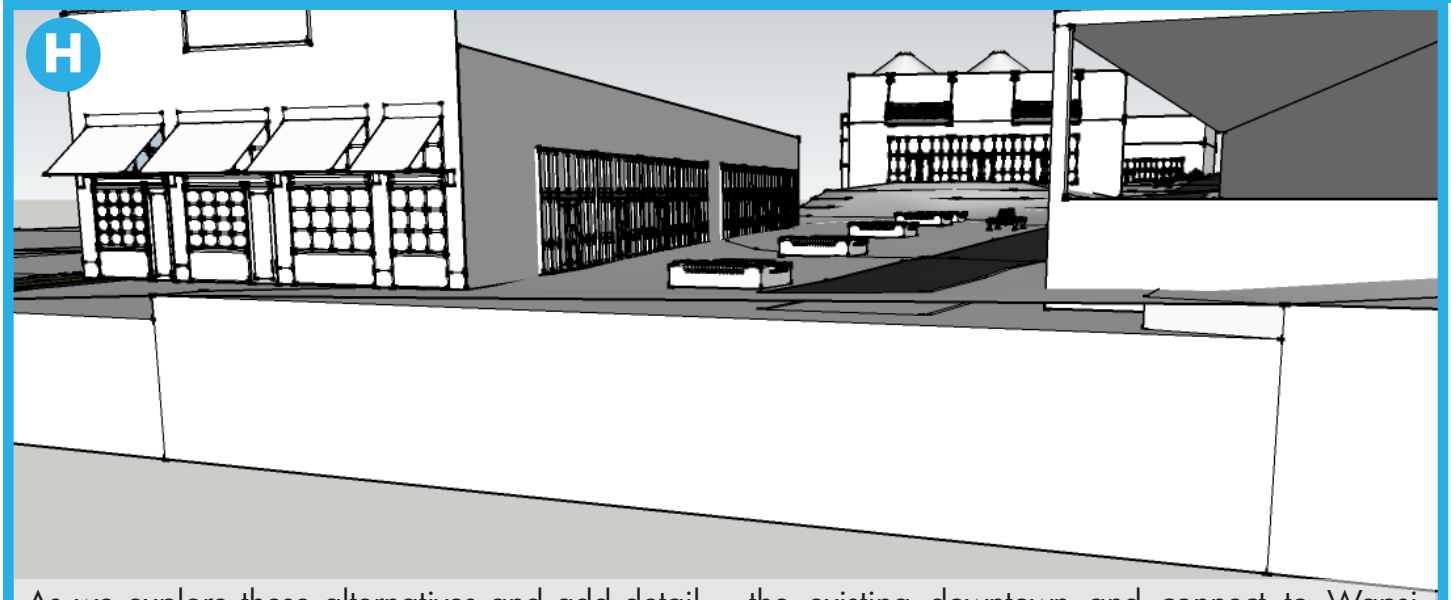
Note there was an expressed preference to use or reference traditional and agriculture forms and materials. It is easy accomplish this on the southern (Main Street) side of the development, but if we interpret those wishes too literally, as with a gambrel/pitched roof for example for the central infill structure, we block views to downtown and to the west for the 2nd story residential structures intended to be at the eastern edge of the site.

(Figure 35): Design Development, Alt. 1-B



When considering existing downtown buildings in West Branch, they are mostly blocky-rectilinear buildings, which was identified as an undesirable characteristic in the exercises. However, those buildings are softened and made less stark by alternating materials and including some degree of surface relief or articulation. Pedestrian signage, awnings, and window displays are only a few strategies to also help achieve this.

SCHEMATIC PLAN ALTERNATE #1



As we explore these alternatives and add detail, we are able to maintain views into the site, away from the site, and create a commercial mixed-use area that both attracts patrons and helps to extend the existing downtown and connect to Wapsi Creek Park.

SQUARE FOOTAGE TOTALS:

This schematic plan layout yields the following approximate square footage totals. It should be noted that these are preliminary and flexible depending on final number of stories and finished building footprints:

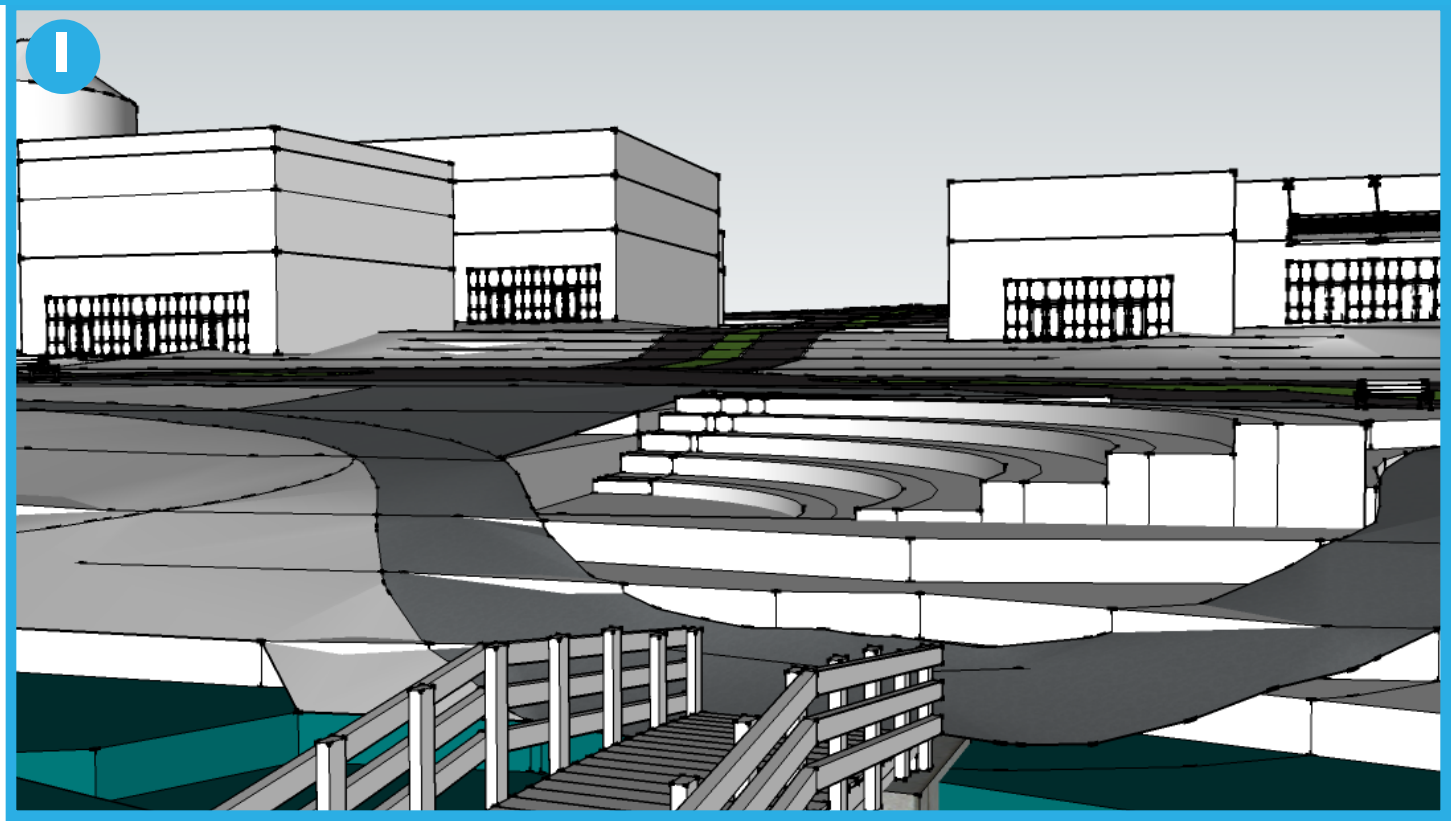
Total Commercial: Approx. 52,000 sf
Total Residential: Approx. 52,700 sf

Breakdown:
- Main St. left Commercial Bldg: 9,500 sf
- Main St. right Commercial Bldg: 7,150 sf

- East side Residential: 10,200 sf
- East side Commercial: 3,840 sf
- Middle Bldg. Commercial: 10,500 sf
- Middle Bldg. Residential: 10,500 sf

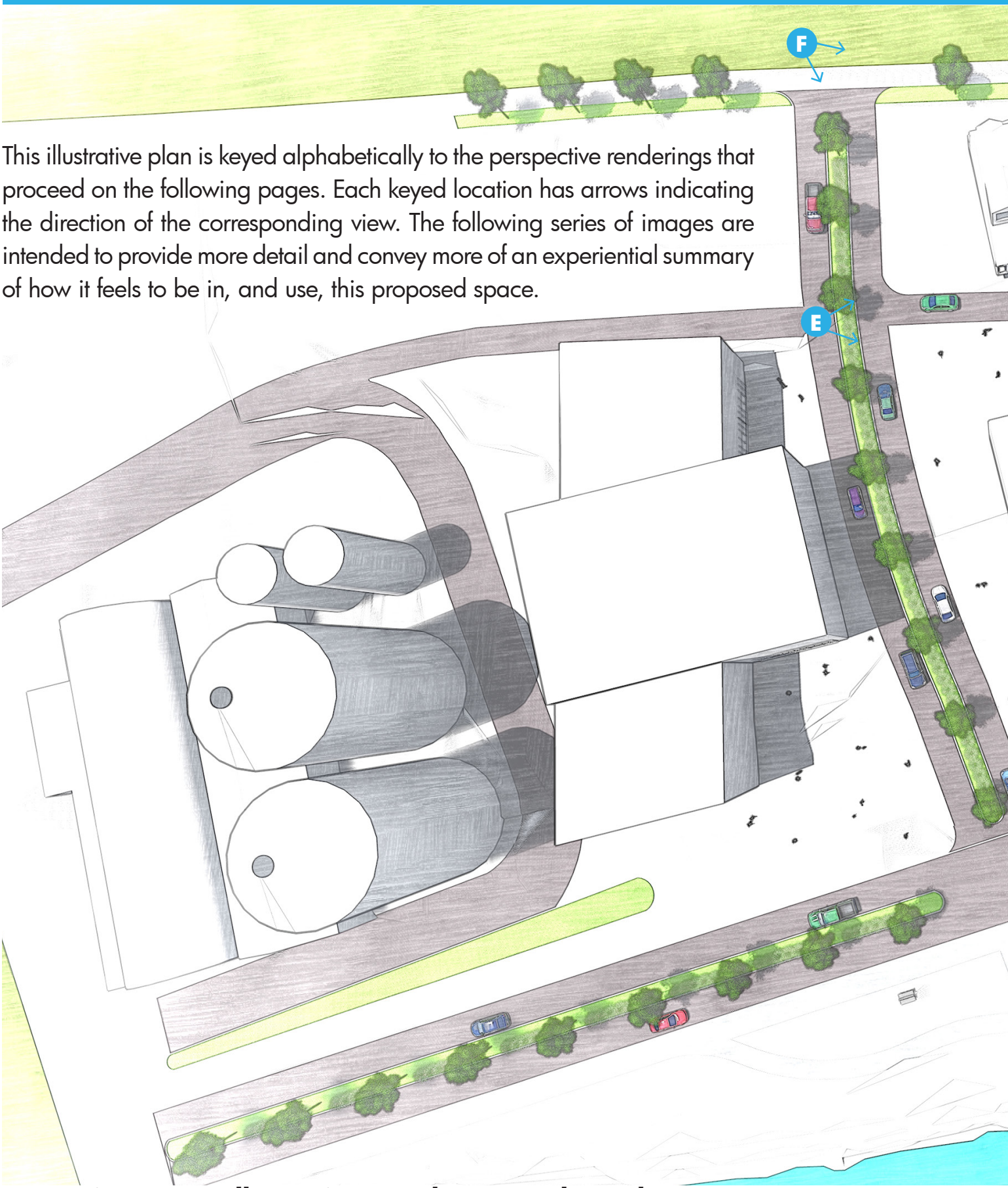
- Rear Bldg. Commercial: 21,000 sf
- Rear Bldg. Residential: 32,000 sf

(Figure 36): Design Development, Alt. 1-C


I

ILLUSTRATIVE PLAN ALTERNATE #1

This illustrative plan is keyed alphabetically to the perspective renderings that proceed on the following pages. Each keyed location has arrows indicating the direction of the corresponding view. The following series of images are intended to provide more detail and convey more of an experiential summary of how it feels to be in, and use, this proposed space.



(Figure 37): Illustrative Development Plan, Alt. 1

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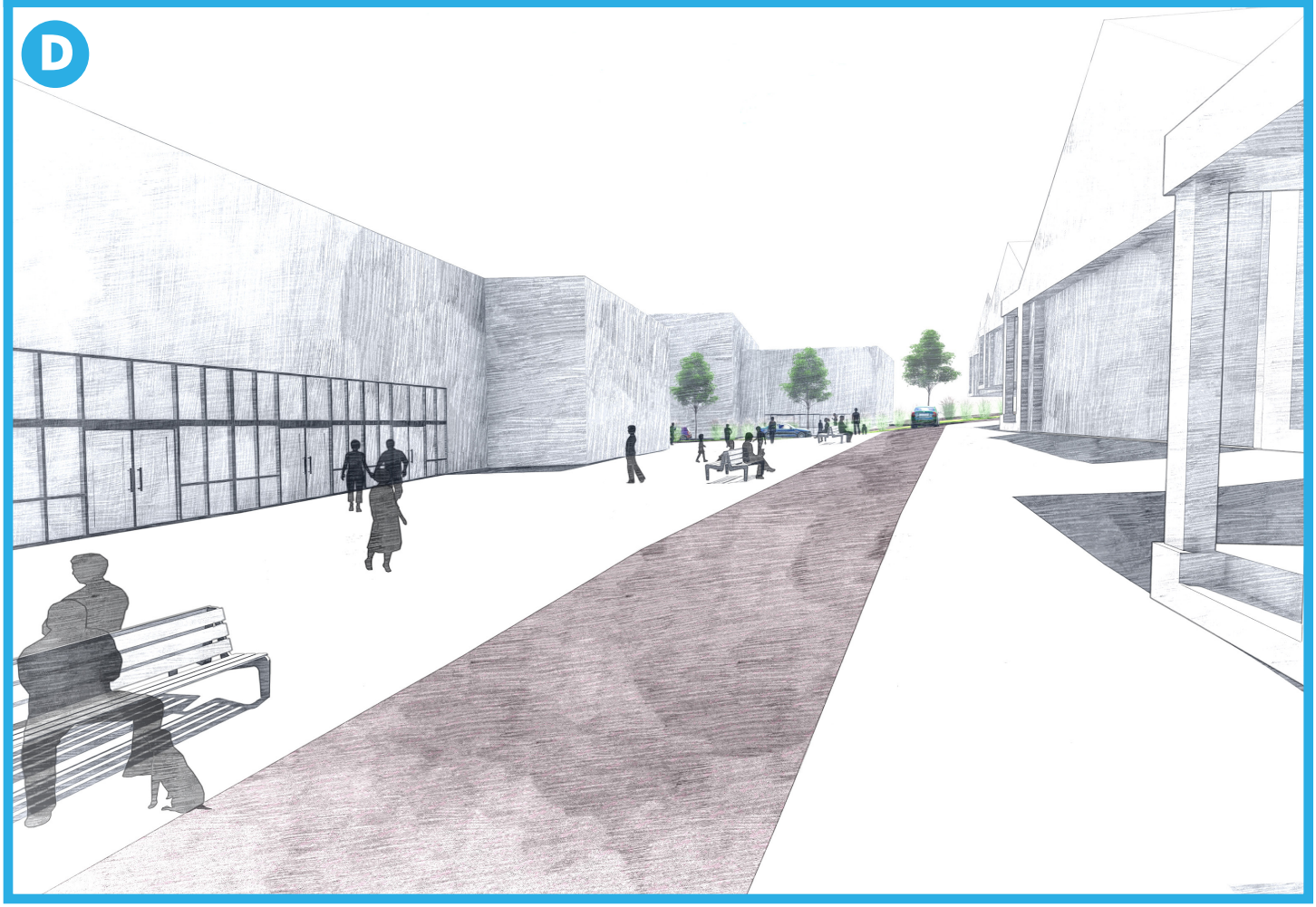
ILLUSTRATIVE PLAN ALTERNATE #1

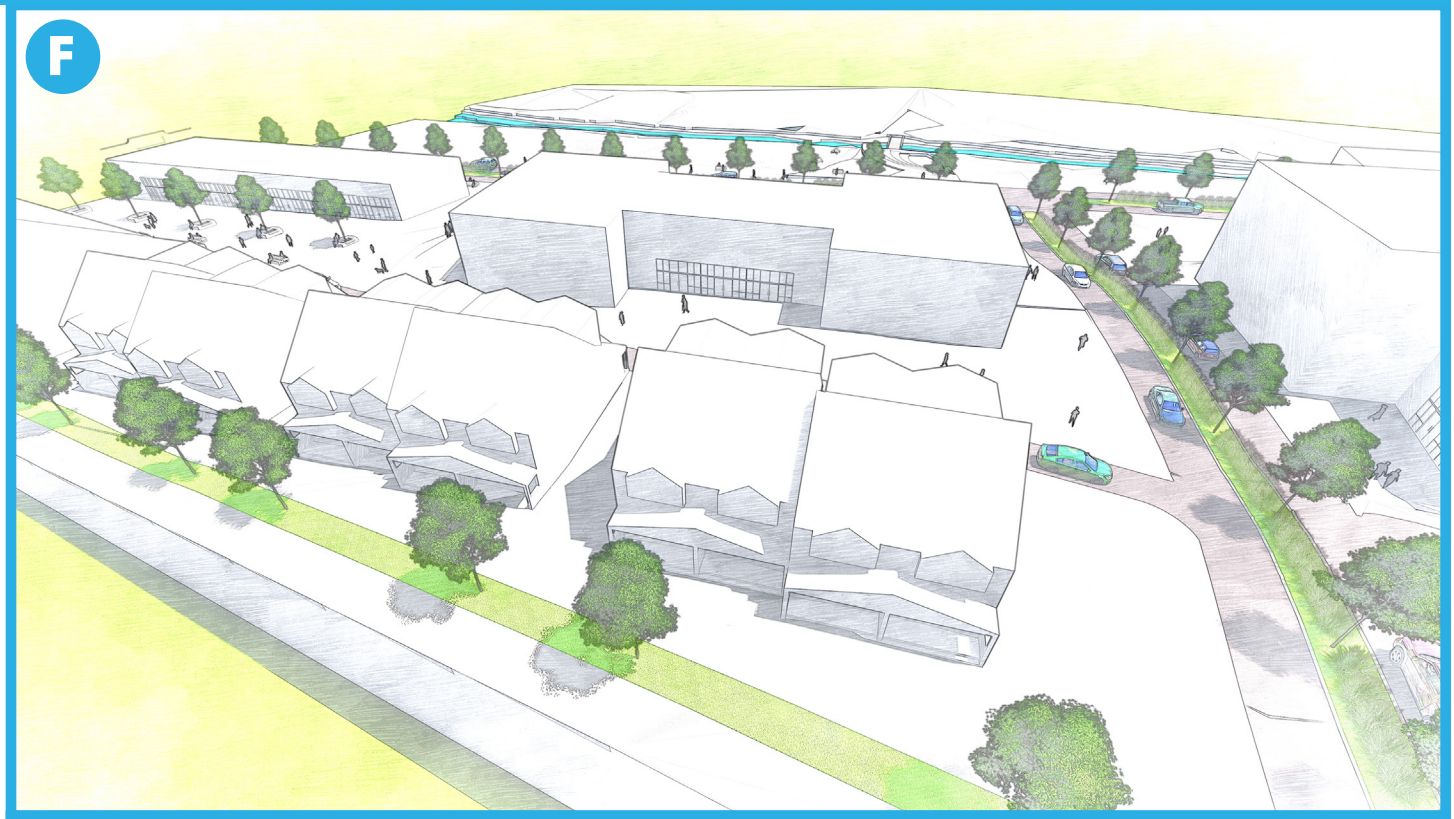
(Figure 38): Illustrative Development, Alt. 1-A

B


D

ILLUSTRATIVE PLAN ALTERNATE #1

(Figure 39): Illustrative Development, Alt. 1-B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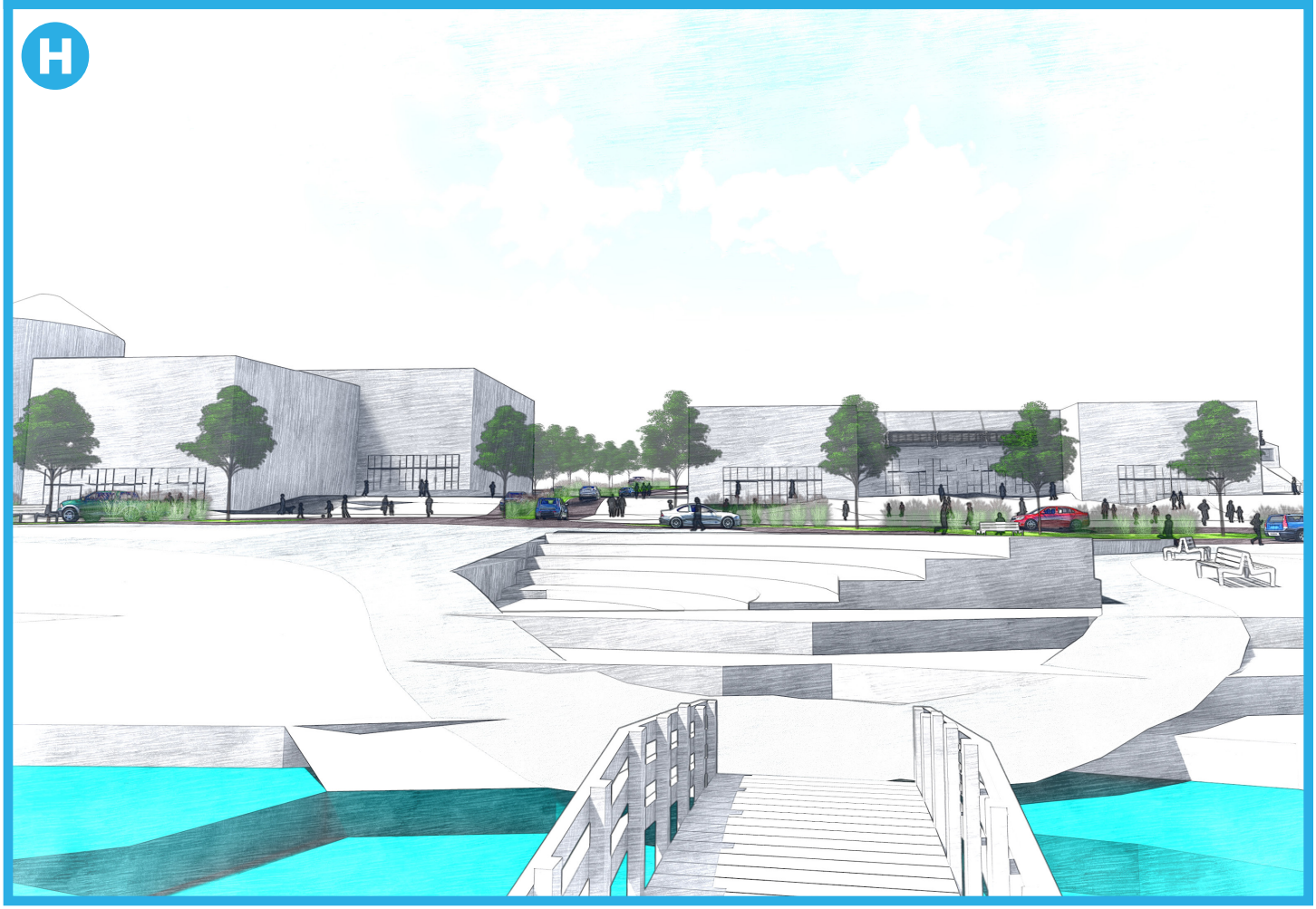
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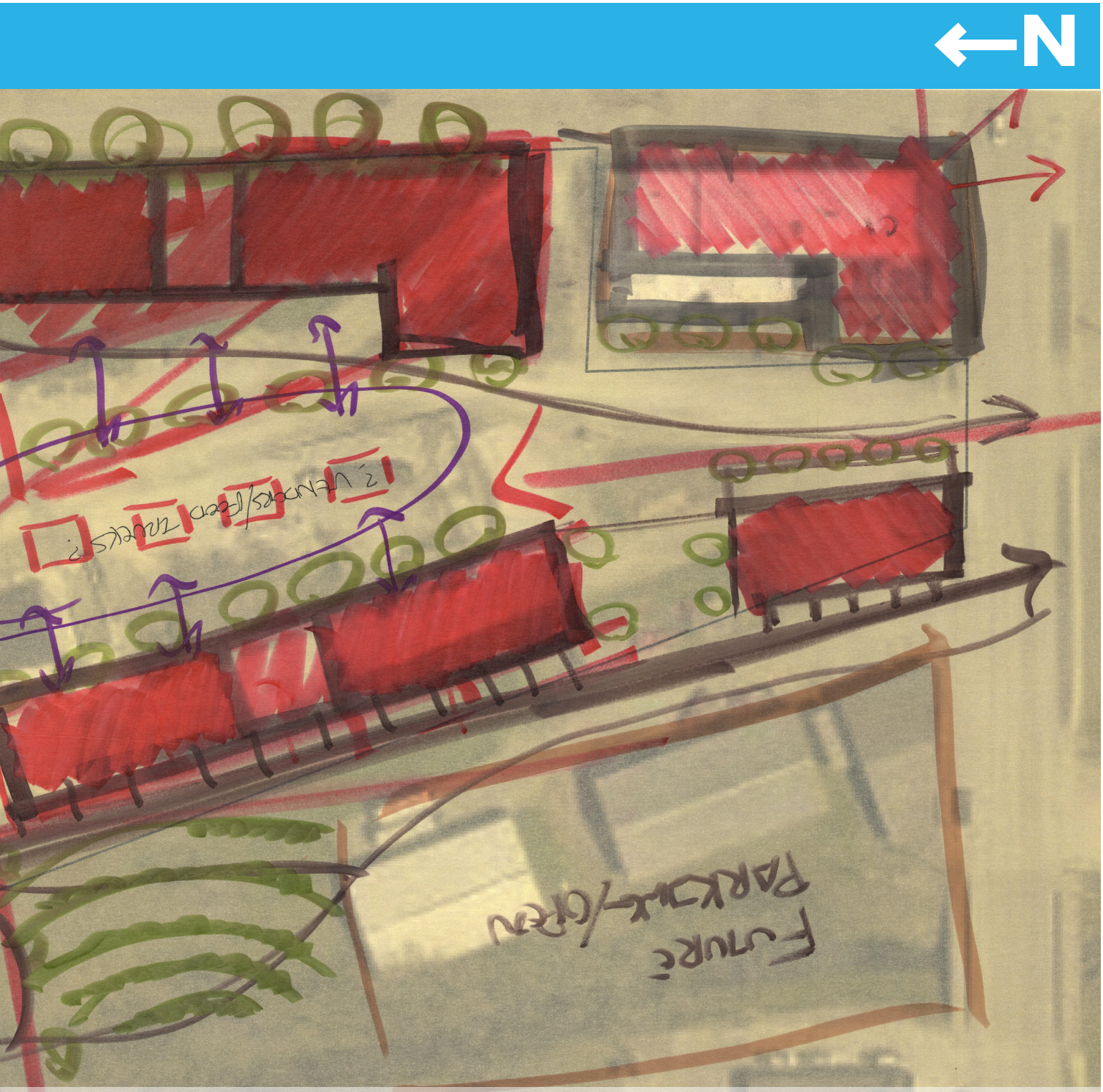
SCHEMATIC PLAN ALTERNATE #2

Important things to note with this schematic plan are how the commercial mixed-use development, which was sited more centrally in the first schematic plan, has been moved more to the western boundary just outside of the flood plain. The effect of this difference is to create a grander flexible central plaza space within the site. This makes the commercial mixed-use building hug tighter to the future bike route through the site, giving businesses there more opportunity to cater directly to trail users.

A strong E-W connection through the site is maintained much in the same manner as the first scheme, but is allowed to spill out into

(Figure 40): Schematic Plan Sketch, Alt. 2

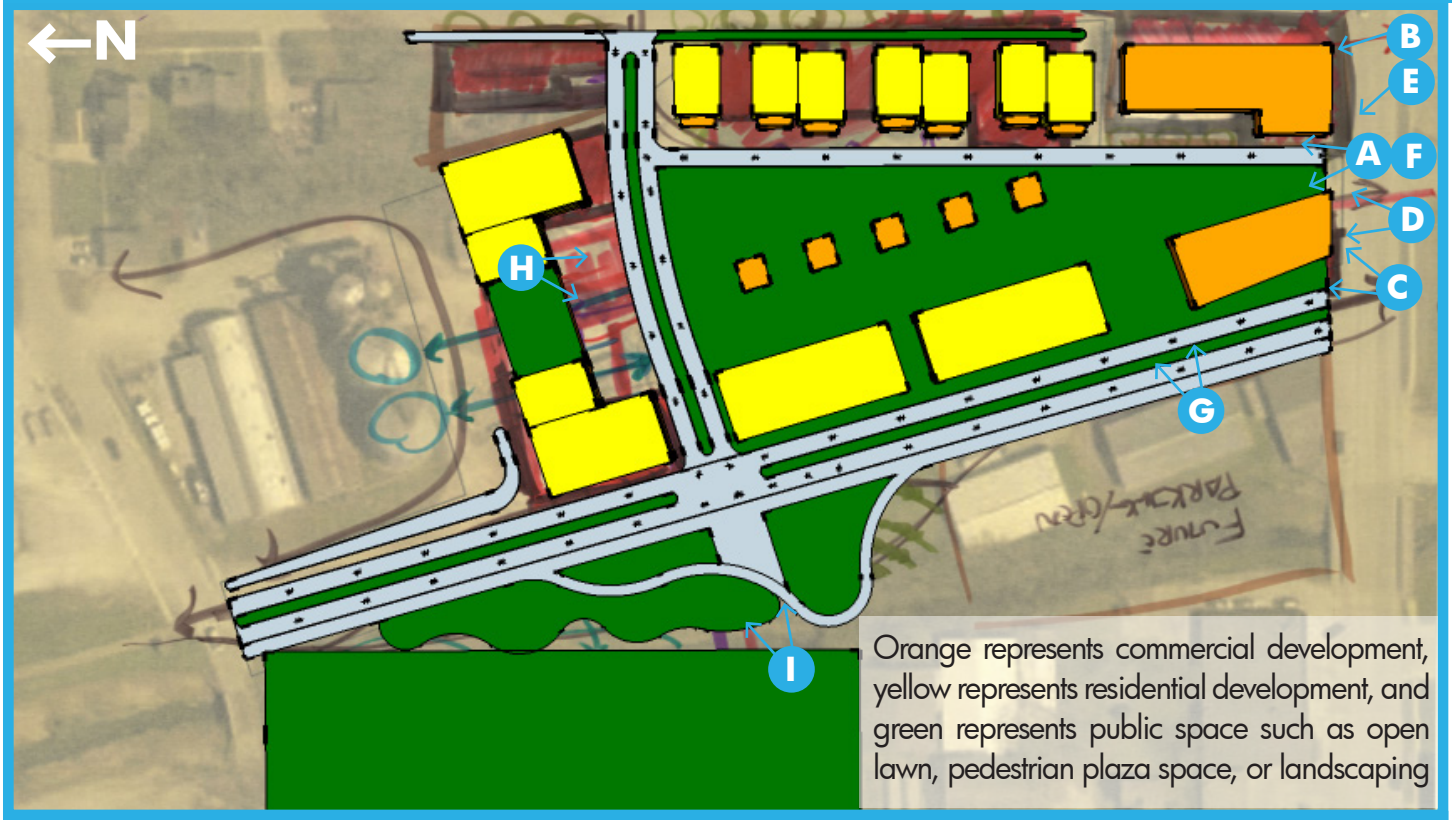


the central plaza space more freely than the first scheme.

A strong connection to Main Street is maintained, but patrons are welcomed into the site more by potential changing activity that could be programmed for the plaza as opposed to a specific building or structure.

Taller clustered commercial mixed-use structures still serve as a screen and backdrop for the grain bins, but allow them to be visible throughout the plaza space to maximize branding potential.

SCHEMATIC PLAN ALTERNATE #2

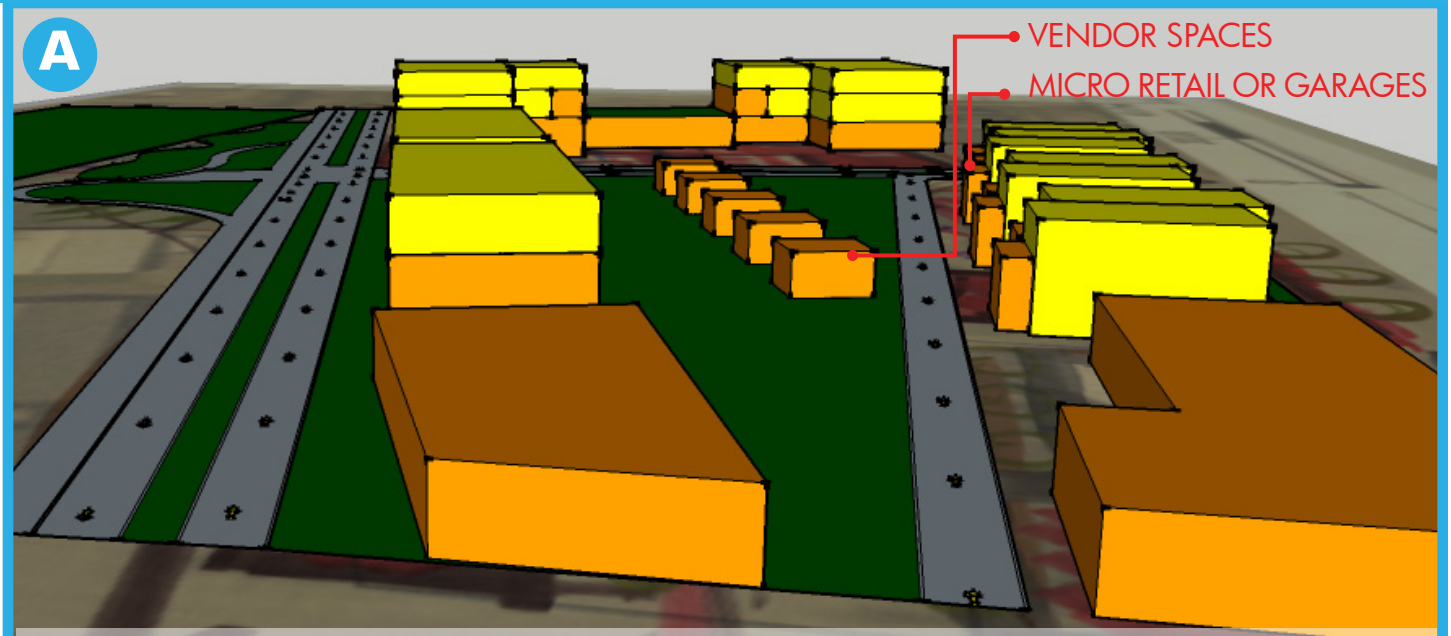


Orange represents commercial development, yellow represents residential development, and green represents public space such as open lawn, pedestrian plaza space, or landscaping

The extensive central plaza space allows for flexible uses throughout the year, and allows the central space to change to accommodate different needs and interests. Potentially, it could be a very good location to feature vendors, food trucks, or start up businesses to grow and anchor them in the

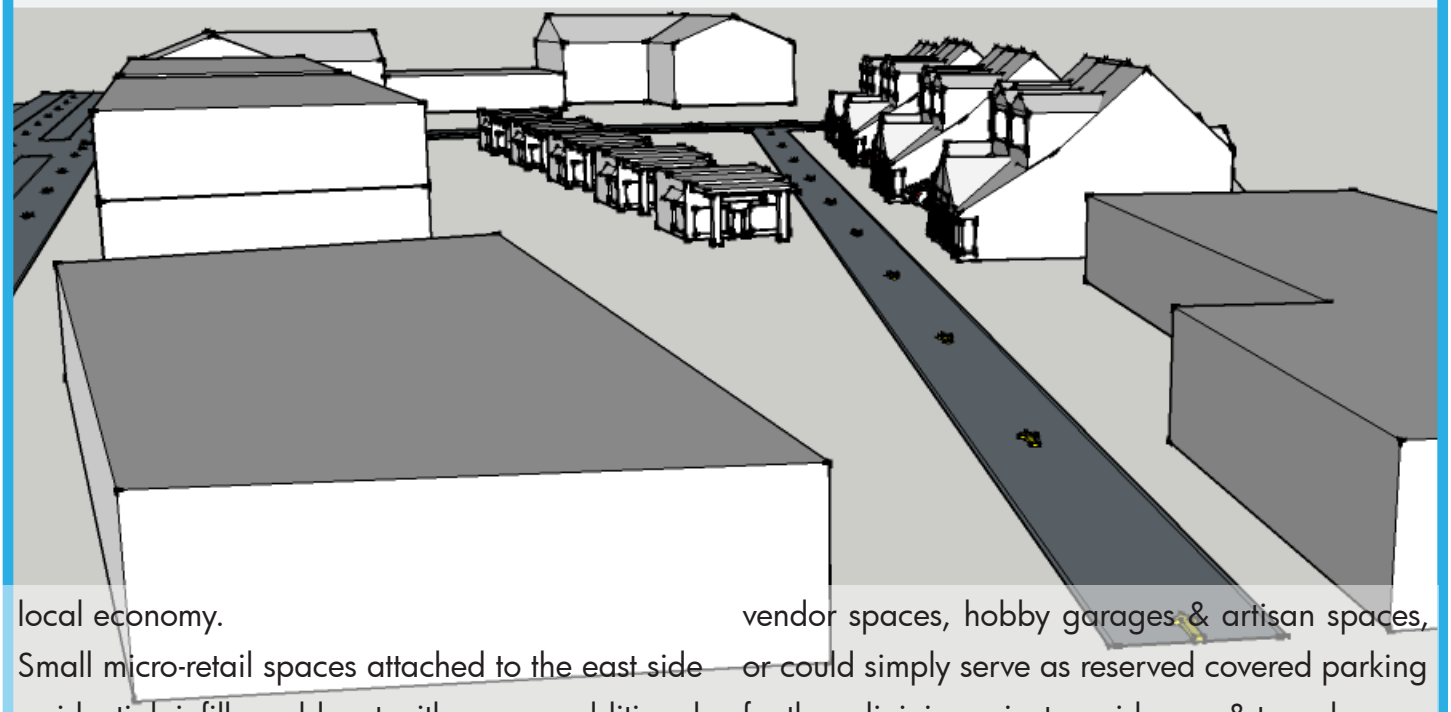
(Figure 41): Design Development, Alt. 2-A

A



In three-dimensions we are able to test out heights and volumes of the layout that was generated. This angle illustrates well, height of the development progressing from Main St on the southern end to 2-3 stories along the grain bins to the northern end. This provides proper screening of the grain bins both for sound and dust concerns, while allowing the tops of the grain bins to remain visible from Main Street.

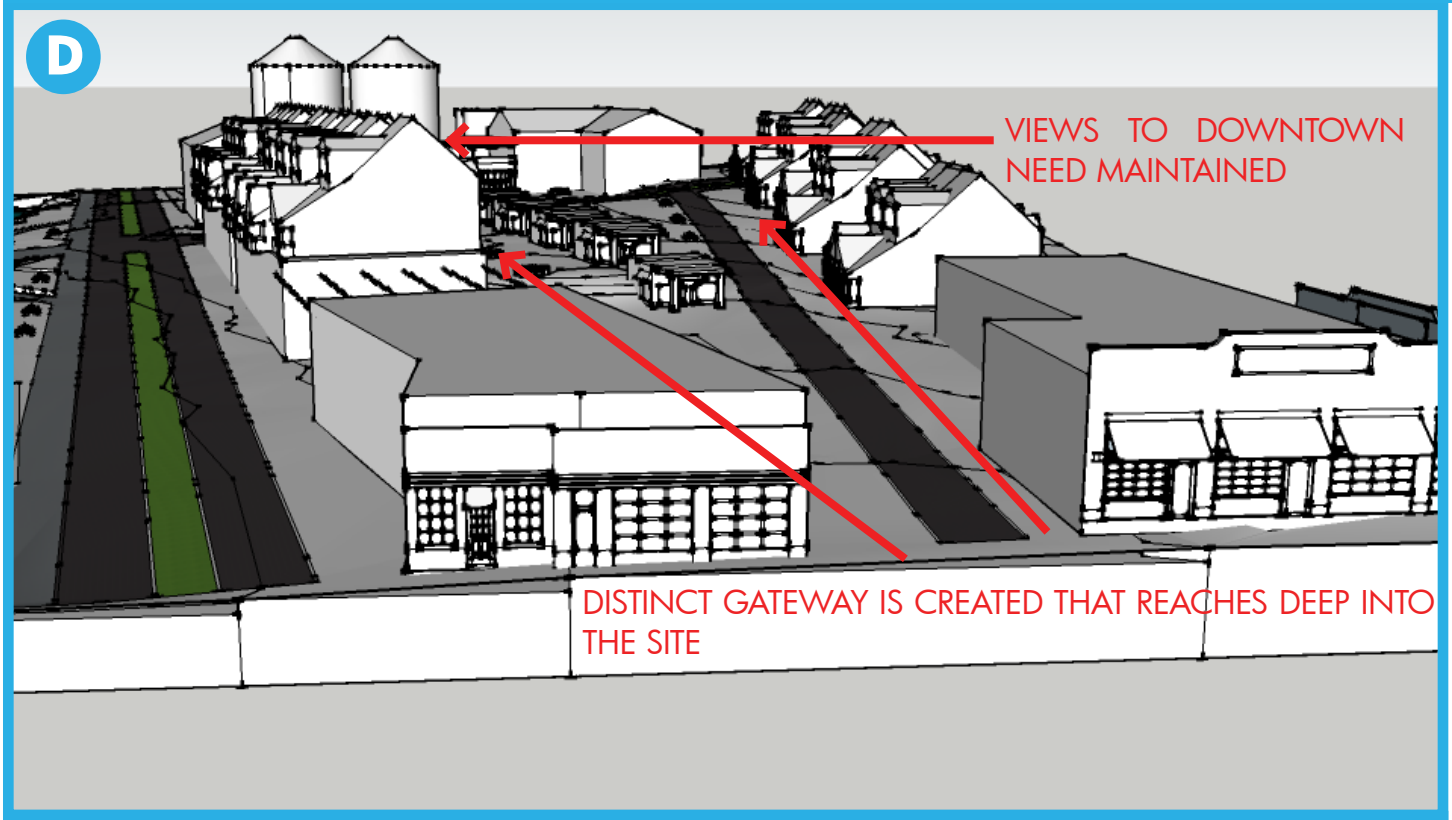
C

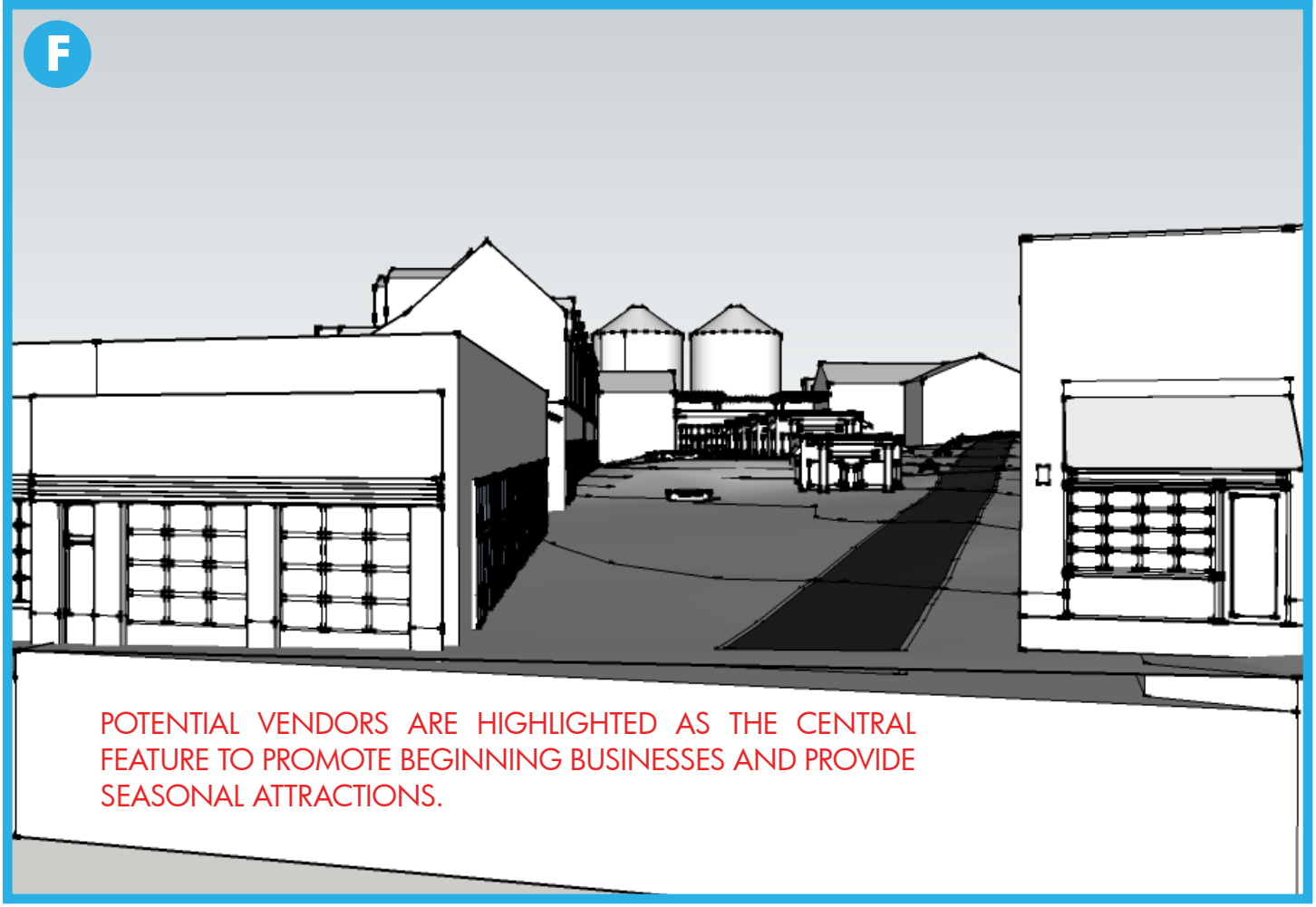


local economy.

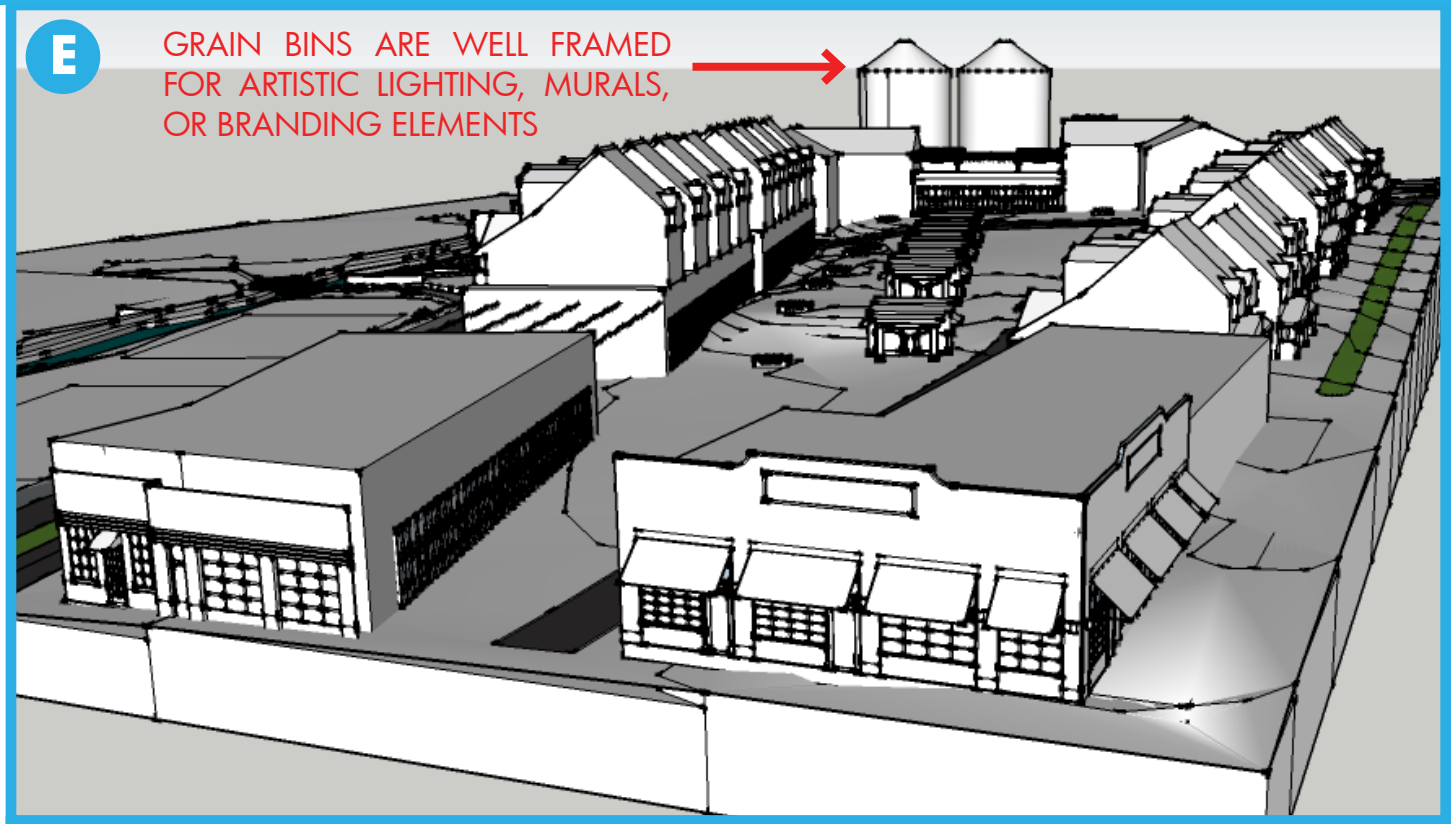
Small micro-retail spaces attached to the east side residential infill could act either as additional vendor spaces, hobby garages & artisan spaces, or could simply serve as reserved covered parking for the adjoining private residences & town homes.

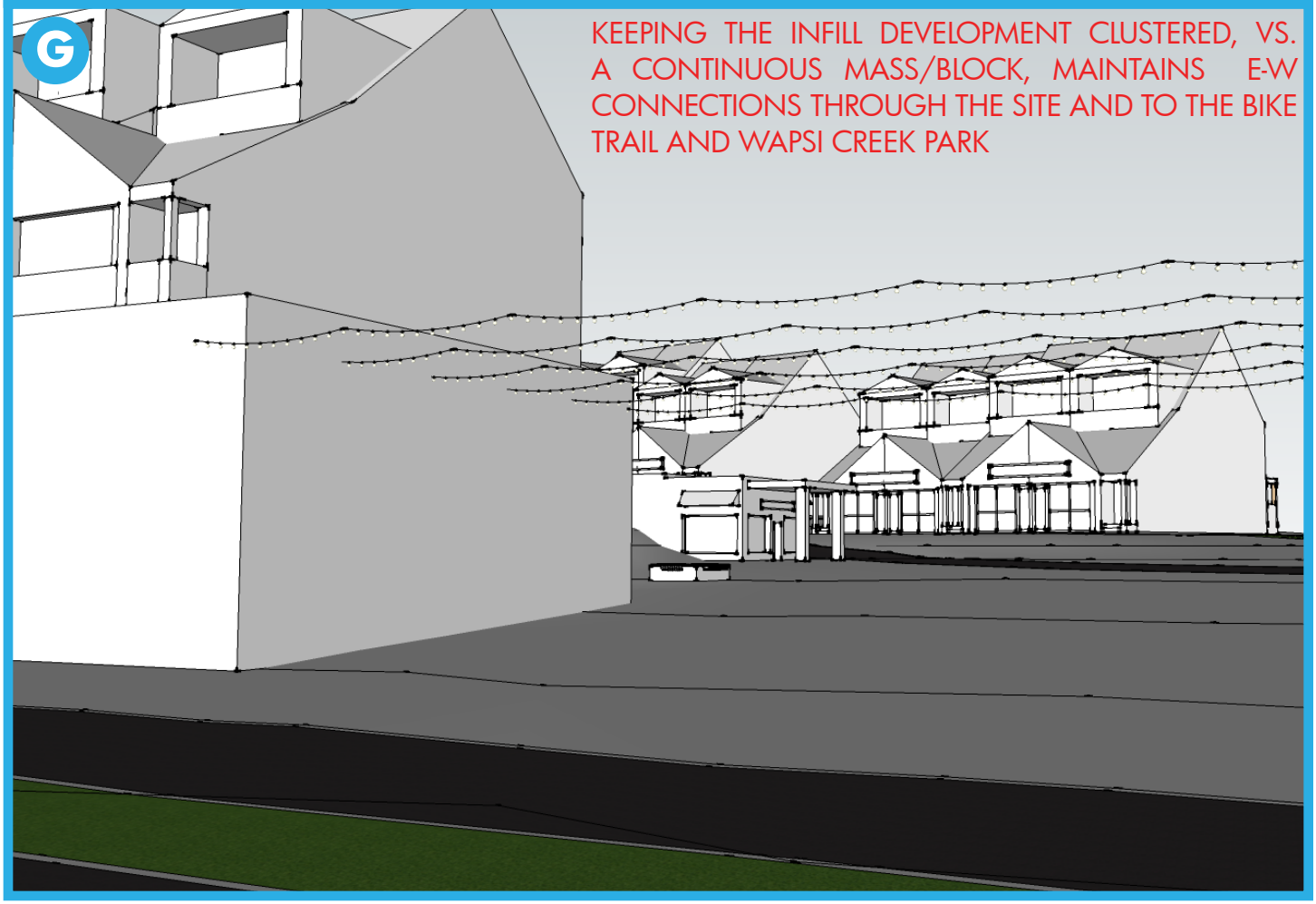
SCHEMATIC PLAN ALTERNATE #2



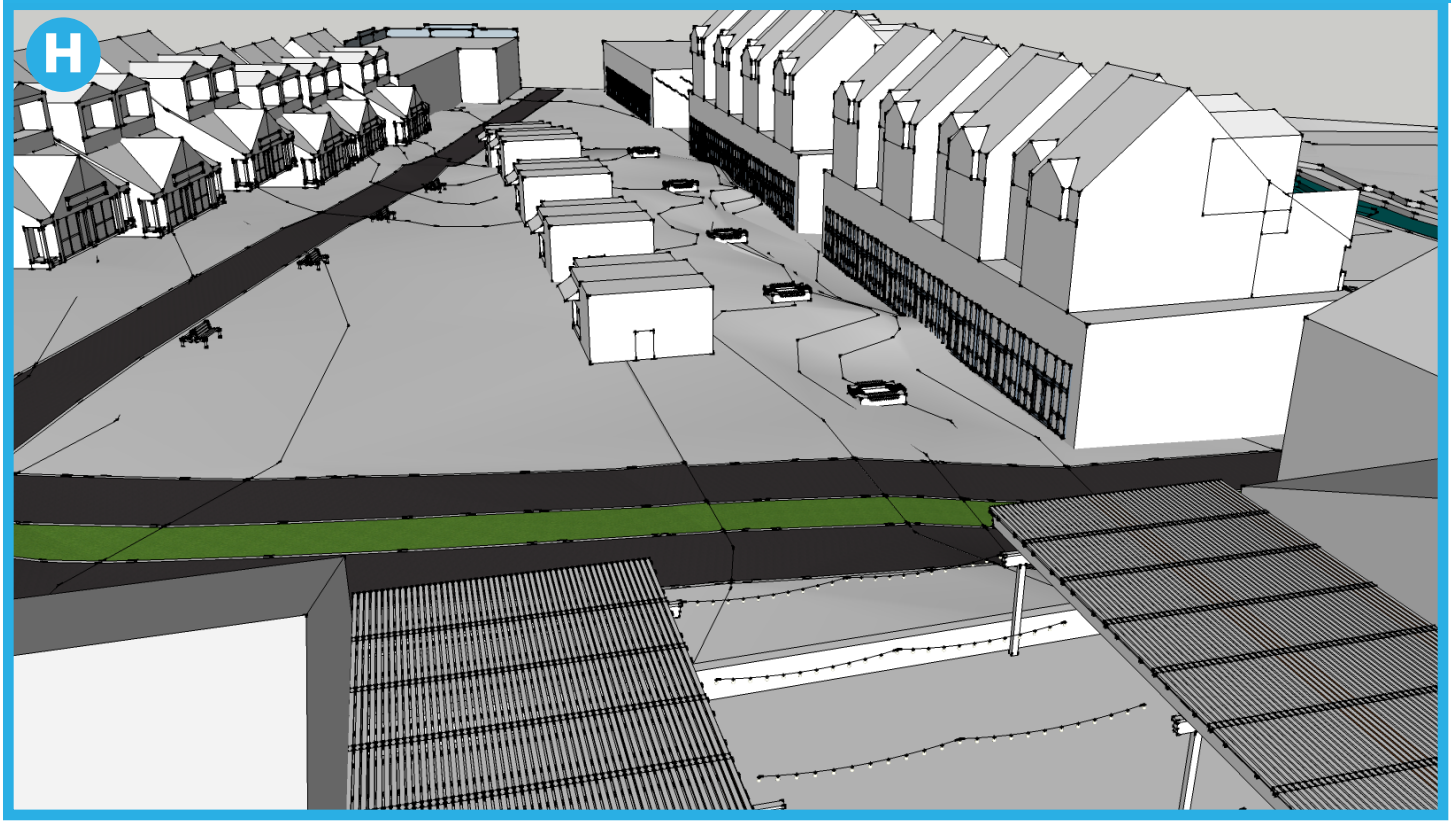


(Figure 42): Design Development, Alt. 2-B


E
GRAIN BINS ARE WELL FRAMED FOR ARTISTIC LIGHTING, MURALS, OR BRANDING ELEMENTS


G
KEEPING THE INFILL DEVELOPMENT CLUSTERED, VS. A CONTINUOUS MASS/BLOCK, MAINTAINS E-W CONNECTIONS THROUGH THE SITE AND TO THE BIKE TRAIL AND WAPSI CREEK PARK

SCHEMATIC PLAN ALTERNATE #2



SQUARE FOOTAGE TOTALS:

This schematic plan layout yields the following approximate square footage totals. It should be noted that these are preliminary and flexible depending on final number of stories and finished building footprints:

Total Commercial: Approx. 50,050 sf
Total Residential: Approx. 55,750 sf

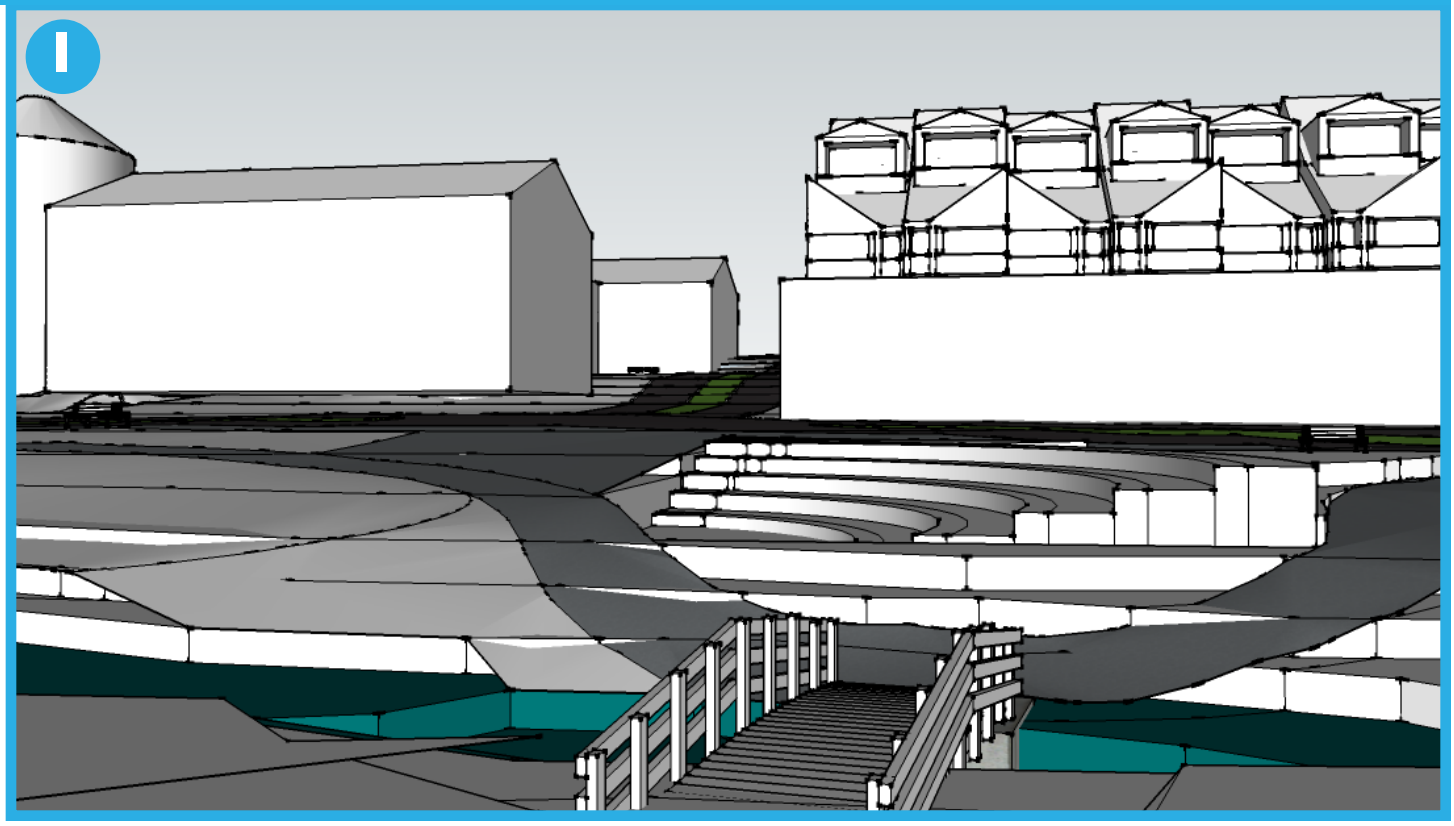
Breakdown:
- Main St. left Commercial Bldg: 5,300 sf
- Main St. right Commercial Bldg: 7,300 sf

- East side Residential: 12,000 sf
- East side Commercial: 4,500 sf

- (W) Middle Bldg. Commercial: 12,400 sf
- (W) Middle Bldg. Residential: 21,000 sf

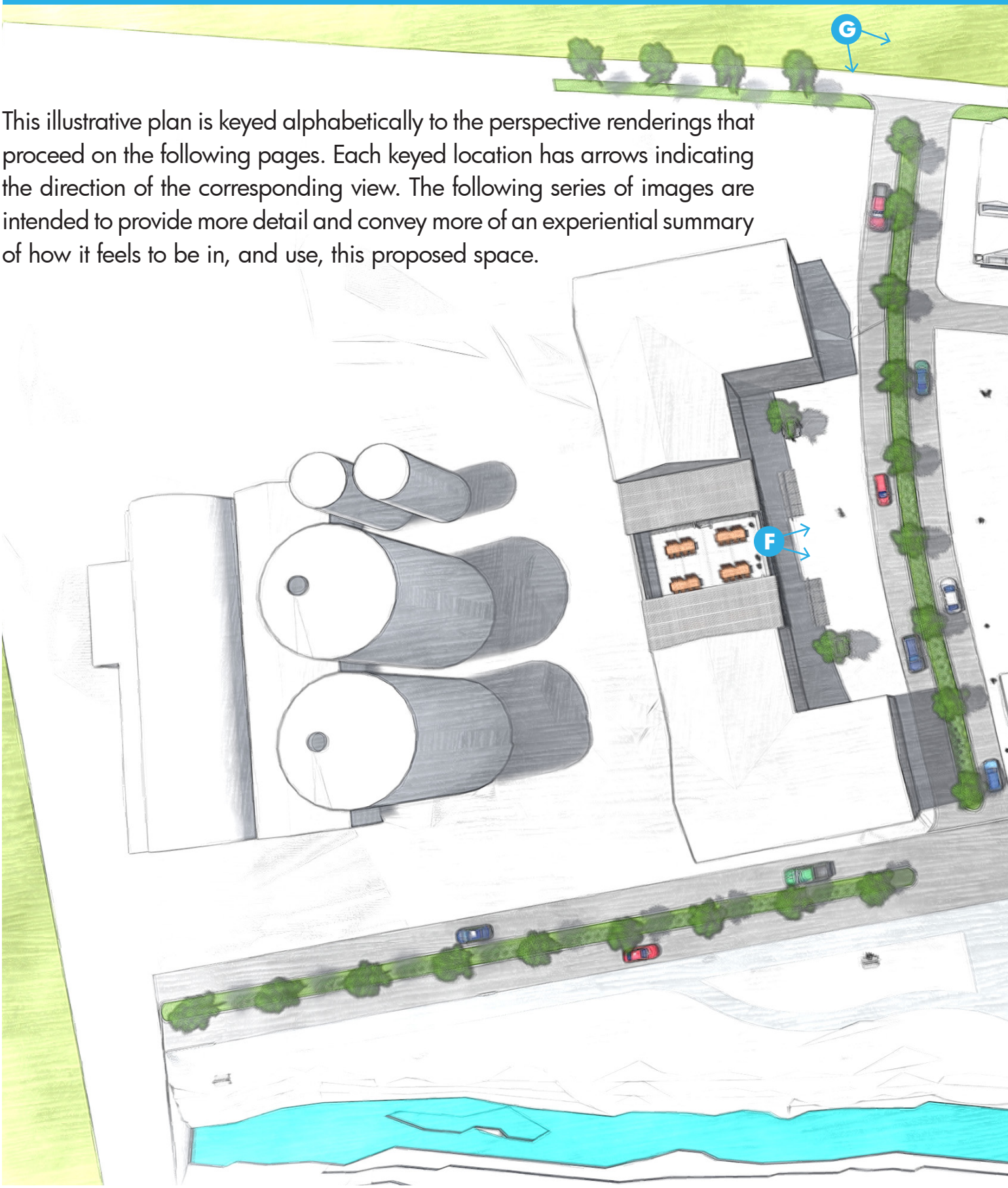
- Rear Bldg. Commercial: 20,550 sf
- Rear Bldg. Residential: 22,750 sf

(Figure 43): Design Development, Alt. 2-C


I

ILLUSTRATIVE PLAN ALTERNATE #2

This illustrative plan is keyed alphabetically to the perspective renderings that proceed on the following pages. Each keyed location has arrows indicating the direction of the corresponding view. The following series of images are intended to provide more detail and convey more of an experiential summary of how it feels to be in, and use, this proposed space.



(Figure 44): Illustrative Development Plan, Alt. 2

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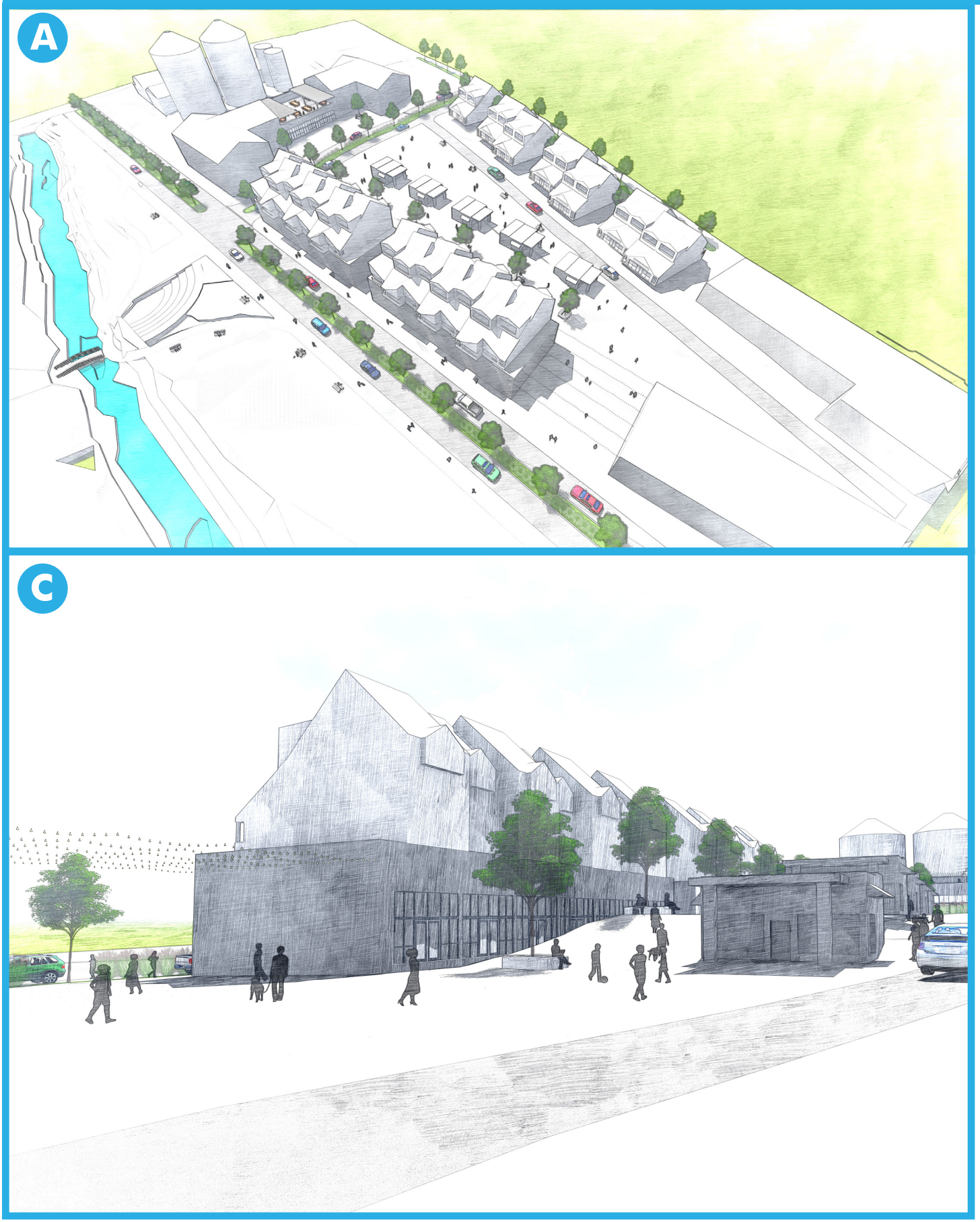
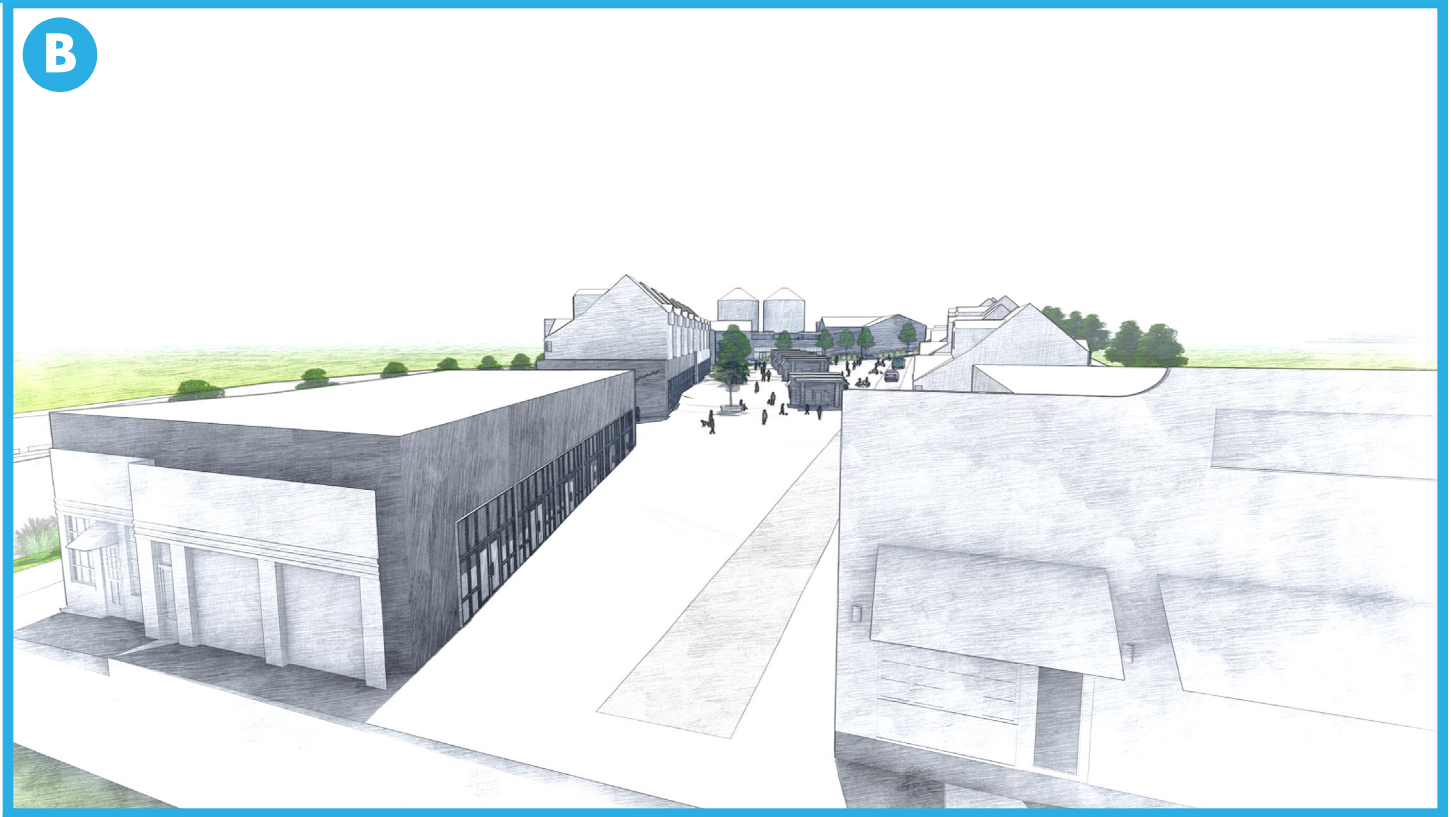
ILLUSTRATIVE PLAN ALTERNATE #2



(Figure 45): Illustrative Development, Alt. 2-A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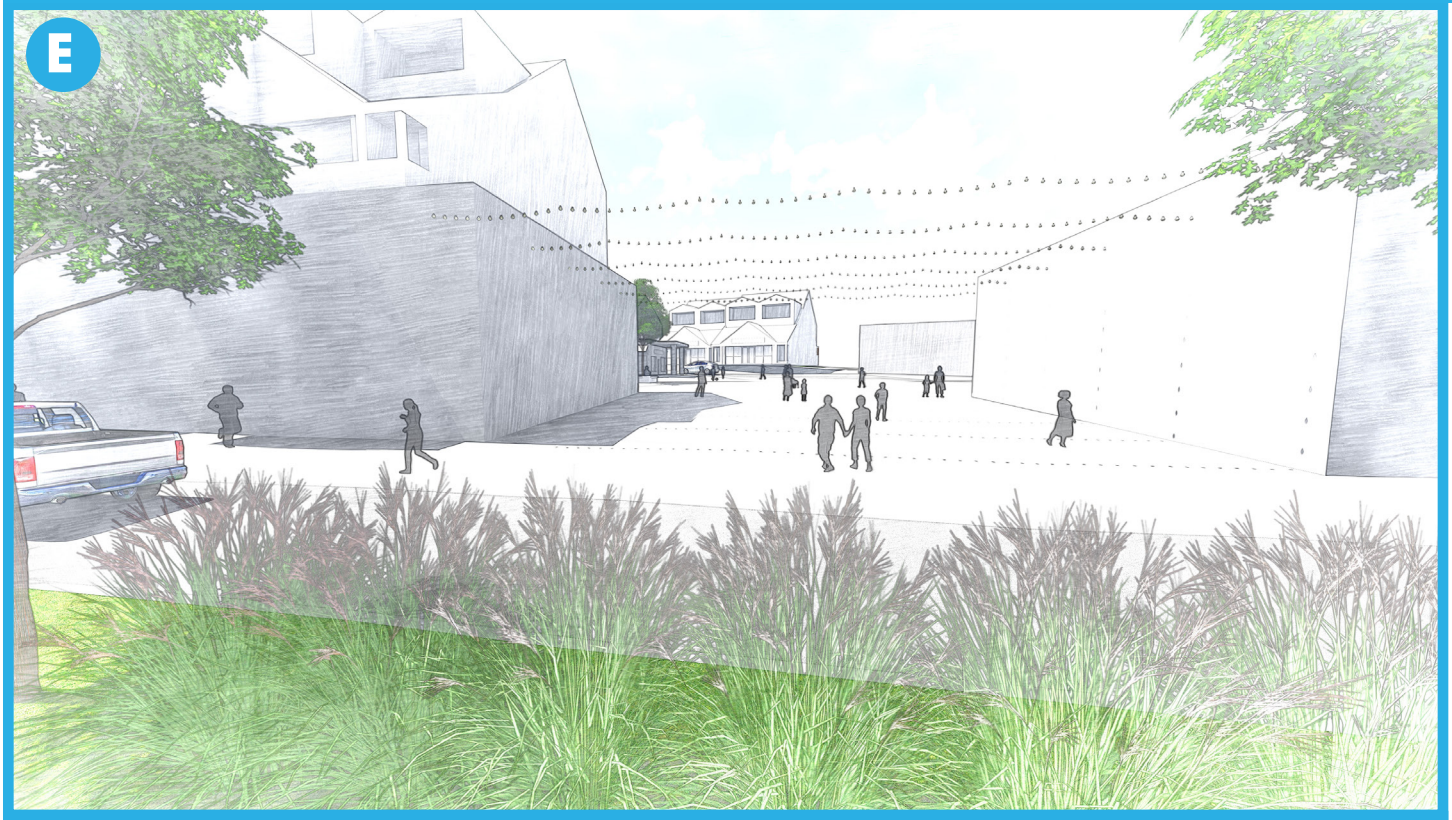
ILLUSTRATIVE PLAN ALTERNATE #2



(Figure 46): Illustrative Development, Alt. 2-B

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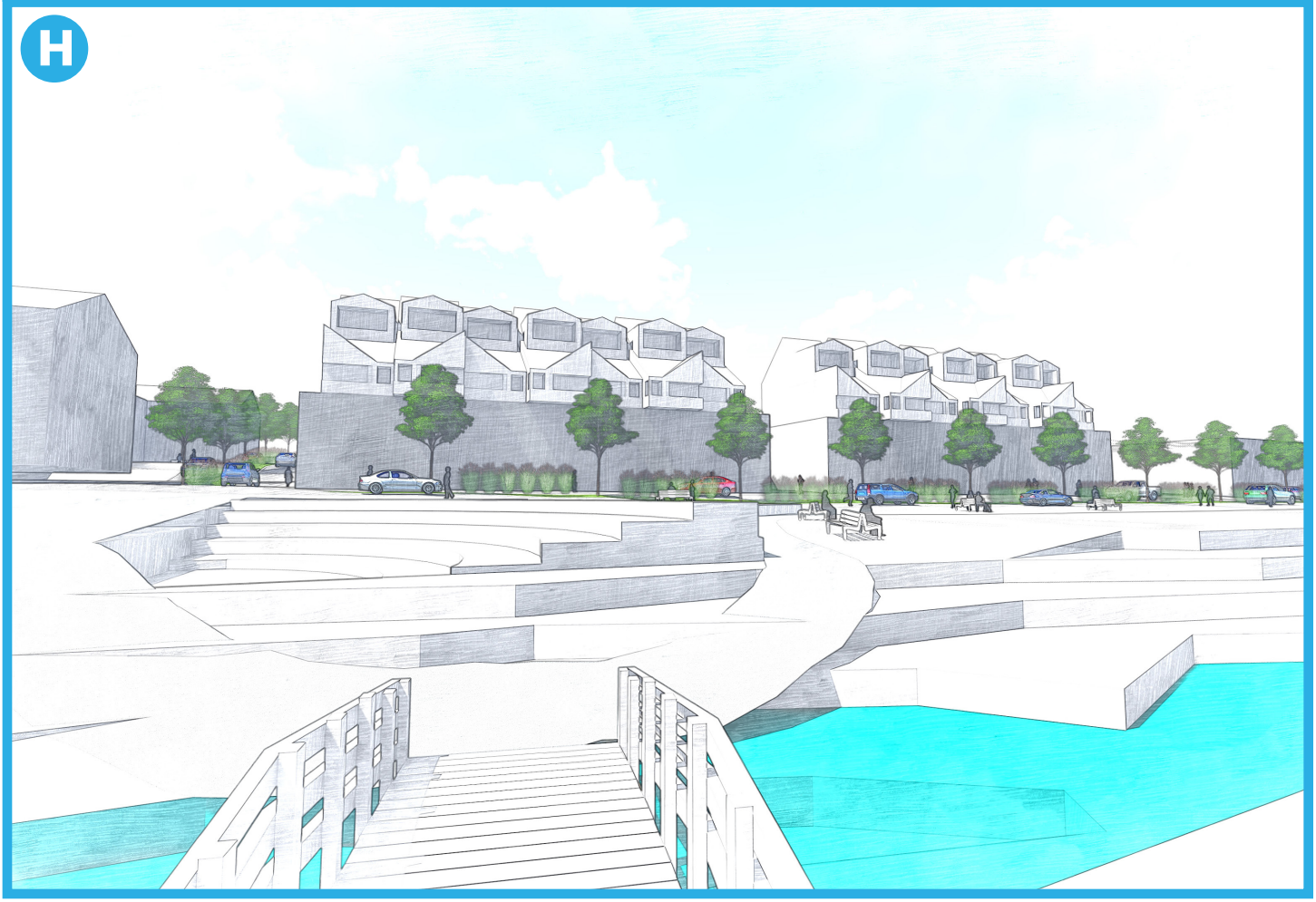

H

2017 MARKET STUDY &

STRATEGIES

EXHIBIT A

PURPOSE FOR THIS REPORT

This exhibit contains the 2017 Executive Summary and full report of the West Branch Market Study & Strategies Report that was initiated by the West Branch Community Development Group.

The purpose of this document as stated is to: "[...] promote an in-depth understanding of local and regional market conditions. The objective was to understand trends impacting the district's current economic performance and opportunities. Information and direction gained throughout the market analysis process will provide a sound basis for local decision-making and strategies aimed at enhancing the commercial business district."

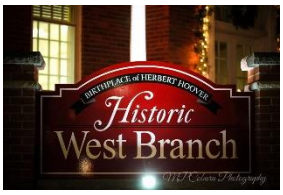
The future development of the former Croell Redi-Mix site directly impacts the downtown commercial business district, this Executive Summary and report are intended to provide a detailed account of local market trends and conditions. This exhibit is be used in conjunction with the rest of this report to guide and instruct future developers at the Croell Redi-Mix site.

West Branch Community Development

West Branch, Iowa

2017 Market Study

Executive Summary



West Branch, a Main Street Iowa Community, is exploring and pursuing exciting opportunities for the future of the community's traditional neighborhood business district.

West Branch Community Development Group spearheaded the market analysis process to promote an in-depth understanding of local and regional market conditions. The objective was to understand trends impacting the district's current economic performance and opportunities. Information and direction gained throughout the market analysis process will provide a sound basis for local decision-making and strategies aimed at enhancing the commercial business district.

This brief summary provides a glimpse of the community's inclinations based on extensive data collected during the market analysis process. West Branch Community Development intends to use this analysis to guide its efforts over the next three to five years for the betterment of the community.

As West Branch moves forward, we will continue to engage our partners, community leaders, business persons and residents in the application of the market data and the resulting implications for downtown. The West Branch Community Development board will delve into the results and their meanings, incorporating local perspectives, to formulate an actionable plan for economic growth. Implementation of strategies that are both market-driven and cognizant of our community's intrinsic goals is necessary for the sustainable development of this historic district.

Hereafter, West Branch Community Development and the entire community will be able to use this ever-evolving document as a blueprint for the assessment of socio-economic needs in West Branch. It will serve as a useful and flexible tool for business recruitment and retention long after our immediate implementation strategies are met. As long as West Branch's Community Development's efforts change as the trends of the community change, the market study will remain a very useful tool in aiding West Branch's enhancement of the downtown.

Historic West Branch Community Development Group 2006

A Main Street Iowa Community

West Branch Community Development
111 East Main Street
West Branch, Iowa 52358
Telephone: (319) 643-7100
Email: mainstreetwestbranch@gmail.com
Website: www.mainstreetwestbranch.org

Located in Cedar County, Iowa, West Branch is a city of approximately 2,360 people. West Branch was plotted and settled between 1869 and 1875 by Ohioan Quakers, and derives its name from the Quaker Meeting House that was located on the west branch of the Wapsinonac Creek. Prior to the American Civil War (1861-1865) areas in and around West Branch served as a stopping point on the Underground Railroad. Abolitionist John Brown also maintained his headquarters at William Maxson's house near the small community of Springdale located just to the east of West Branch, while planning his October 16, 1859, raid on Harpers Ferry.

West Branch developed quickly as a commercial center for the surrounding farm area with the introduction of the Burlington, Cedar Rapids and Northern Railroad (1876-1903). The downtown district still retains a core of small businesses and shops with a citywide total of some 110 establishments at present.

A portion of the downtown core is a Nationally Registered Historic District, with 15 commercial buildings on the National Registry of Historic Places.

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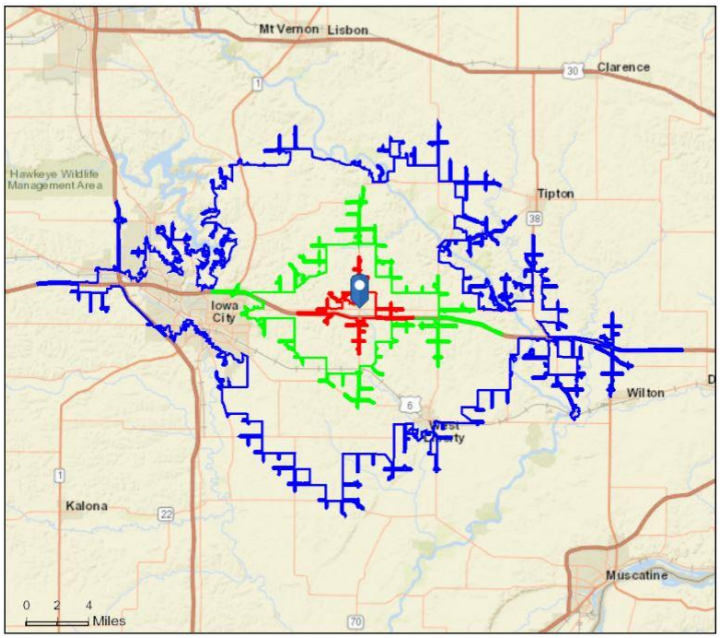
West Branch Drive Time Market

Fast Facts



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2010 Census	2,482	1,835	82,479
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Change: 2017 – 2022	2.30%	1.56%	1.35%

Source: Esri

Downtown **Marketing**

Survey findings on the media preferences of consumers in the West Branch area can provide direction for effective business and downtown marketing, promotion and cooperative advertising strategies. The information can also provide direction for communicating news and proposals for changes and improvements in the downtown area.

Consumer rankings of media preferences demonstrate the growing influence of the Internet and social media as a popular resource for news, researching products and services, and communicating with clients.

The Internet is a particularly valuable resource because it provides the potential to expand their trade area well beyond local or regional geographies. Businesses with collectible, specialty, and custom merchandise lines, in particular, can use the Internet, and social media applications such as Facebook, Pinterest, and Instagram to market to the entire United States or even globally.

West Branch's promotion and collaborative marketing efforts will continue engaging various social media applications to communicate with consumers and to further promotional goals. The growing popularity of Facebook, Pinterest and other social media applications is evident in consumer survey results that show 81% of all respondents selected social media as one of their top sources for news and information.

Q: Of the following, which two (2) media and information sources do you most rely on for West Branch area news and information?

Consumers Responses	Percentage
Social Media (Facebook, Twitter, etc.)	81.1%
Newspaper	48.7%
Word of Mouth	36.0%

Source: 2017 West Branch Consumer Surveys. Top three responses shown.

Values and **Priorities**

Consumer and business survey participants place a high priority on business expansion and recruitment efforts—including proposals for creating incentives for new and expanding businesses in West Branch. Businesses placed a higher level of priority on staging additional festivals and events along with improved housing, while consumers would like improvements to the streets and sidewalks.

Question

Would you place a high, moderate or low priority on possible West Branch enhancement efforts to:

Consumers (C) and Businesses (B) Rating as a "High Priority"

Enhancement Efforts	(C)	(B)
Create incentives for new and expanding businesses	56% (1)	52% (1)
Restore and preserve the area's historic character	46% (3)	24% (5)
Improve the area's streets, sidewalks, lighting, furnishings, green spaces, trails, etc.	54% (2)	38% (3)
Stage additional festivals and special events in West Branch	23% (5)	41% (2)
Improve and/or create more housing in the West Branch area	29% (4)	38% (3)

Source: 2017 West Branch Consumer and Business Surveys.

Input regarding priorities for the downtown district generally aligns with suggestions offered by consumer and business survey respondents. When asked, "What is the first thing you would do to improve West Branch?", economic vitality issues, dominated by business enhancement and recruitment efforts ranked high.

Consumers and businesses surveyed overwhelmingly showed a great affection for the small-town atmosphere and friendly nature of the downtown. The historic character and feel are things they love most or would never change.

More Changes Ahead

Business survey results show 40 percent of downtown business respondents reported an increase in gross sales or revenue over the past three years. Other business survey results provide insight on the nature of potential changes that could occur within the business mix based on affirmative responses to a list of possible modifications.

Q: In the next year or two, do you plan to change or modify your business in any of the following ways?	
Business Responses	Percentage
Increase marketing	60.6%
Increase number of employees	51.5%
Expand services or product lines	47.0%
Start and/or complete building improvements	28.8%
Source: 2017 West Branch Business Survey. Most frequent responses shown.	

The nature of changes being considered, along with interest expressed in possible business assistance and training programs, suggests that the timing could be opportune for West Branch Community Development to introduce or escalate efforts to:

- Facilitate collaborative marketing programs, including social media campaigns, designed to extend and reinforce the West Branch brand.
- Share market study data and findings regarding product lines showing potential for expansion.
- Share market study data and findings regarding consumers' desire for expanded store hours.
- Work with the West Branch Design Committee, the Main Street Iowa Design Specialists, City of West Branch and other partners to:
    - Promote Main Street Iowa design assistance and technical training services
    - Explore and pursue opportunities for financial and technical assistance to promote high quality building and business improvements

Opportunities

Business types that might be considered primary candidates for expansion and recruitment, based on the downtown's existing business mix, trends in the marketplace and related findings from local input, consumer and business surveys, Esri retail data, and the sales surplus & leakage analysis performed as part of this study include:

Restaurants and Food Services
Survey results suggest additional eating and drinking places would be compatible and complementary to the existing business mix. Dining options that provide additional entertainment options including live music were desired by survey participants.

Sporting Goods, Hobby, Books and Music.
The most immediate opportunities in the sporting goods category would likely capitalize on the health and fitness movement, and on markets favoring outdoor recreation and activities. Products linked to the State of Iowa fan base may also do well.

Miscellaneous Store Retailers
The sales surplus & leakage analysis and consumer survey results indicate a preference for general retail and specialty shops. Possible categories might offer an opportunity to take advantage of recycling trends such as a well-merchandised resale boutique featuring quality home furnishings, maternity wear, and children's clothing.

For more information contact:

Historic WEST BRANCH COMMUNITY DEVELOPMENT GROUP 2006

A Main Street Iowa Community

West Branch Community Development Group
111 East Main Street
West Branch, Iowa 52358
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mainstreetwestbranch@gmail.com
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MARKET STUDY & STRATEGIES

WEST BRANCH, IOWA

Historic
WEST BRANCH
COMMUNITY DEVELOPMENT GROUP
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A Main Street Iowa Community

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This report was created by West Branch Main Street with technical assistance provided Main Street Iowa and Iowa Economic Development Authority (IEDA).

PUTTING A PLAN ON THE FUTURE

The economic landscape of traditional downtown and neighborhood commercial districts continues to change and evolve. Expanding retail competition, life-altering technologies, and shifting lifestyle trends will continue to affect business opportunities and the ways in which people interact within the traditional downtown environment.

The key to improving the economic performance of the West Branch downtown business district ultimately lies in the development and implementation of market-driven business development and marketing strategies that capitalize on our community's assets and emerging opportunities.

The West Branch Community Development Group spearheaded the downtown market analysis process to promote an in-depth understanding of local and regional market conditions and trends impacting the downtown district's current economic performance and opportunities for the future. Information and direction gained throughout the market analysis process will provide a sound basis for local decision-making processes and strategies aimed at enhancing the West Branhc downtown business district.

West Branch was selected by Main Street Iowa to receive market analysis training and technical assistance. The self-help process engages local leaders, business persons, residents and stakeholders. Key steps in the process include:

- Site visits and work sessions with the Main Street Iowa team.
- The collection and review of background information.
- The analysis and summary of trade area demographic and economic data provided by Main Street Iowa.
- The performance of consumer and business surveys.

An extensive amount of information and data was compiled and analyzed throughout the course of the market analysis process. This report has been prepared to highlight key information and findings that could be particularly relevant to our community's ongoing downtown enhancement efforts.

This market study report was completed with assistance from Iowa Economic Development Authority (IEDA) and Main Street Iowa.

The mission of the IEDA is to engender and promote economic development policies and practices which stimulate and sustain Iowa's economic growth and climate that integrate efforts across public and private sectors. The IEDA conducts training and provides technical assistance to designated Main Street programs, including market analysis. These services include capacity building on understanding the regional marketplace and how to develop and proceed locally with an implementation plan.

Limitations and Disclaimers

Retail market analyses, their components (such as retail sales gap analyses) and derivative business development plans provide important guidance on how a commercial area should, theoretically, be able to perform and on the sales levels businesses should be able to achieve. However, a number of factors affect the actual performance of businesses and commercial areas, including the skills of the business operator, level of business capitalization, the quality of the physical environment, changes in overall economic conditions, the effectiveness of business and district marketing programs, and many other factors. The information in this document is intended to provide a foundation of information for making business development decisions, but it does not and cannot ensure business success.

As is true of all demographic, economic and market studies, our analysis' reliability is limited to the reliability and quality of the data available. Our research assumes that all data made available by and procured from federal, state, county, city, primary and third party sources is accurate and reliable.

Because market conditions change rapidly and sometimes without warning, the information and opinions expressed here represent a snapshot in time and cannot predict or gauge future changes or results.

For more information contact:

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A Main Street Iowa Community

COMMUNITY PROFILE

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West Branch is located to the east of the Johnson/Cedar County line (including a subdivision in that county). Iowa City, the sixth-largest city in the state, home to the University of Iowa and the University of Iowa Health Care with a metro-area population of 150,000, is approximately 10 miles to the west. Many West Branch residents work in Iowa City or in communities along the Interstate-380 Corridor between Iowa City and Cedar Rapids, IA. West Branch is also within a 45-mile commuting distance to both the Quad Cities International Airport, Moline, IL, and the Eastern Iowa Airport, Cedar Rapids.

"The heart of West Branch rests in its downtown. The focal point of the downtown commercial district is our Historic District, which serves as a conduit from which everything flows in the community.

The West Branch Community Development Group has been instrumental in strengthening the downtown district's economy through business retention and recruitment, along with preservation of the historic attributes of the district."

Benefits of this program to the entire community are immeasurable because we choose to work with other organizations in the community and involve everyone."

— Kevin A. Rogers
Executive Director, West Branch CDG

COMMUNITY PROFILE

Development Patterns

West Branch is bisected by county highways F44 (Herbert Hoover Highway) extending west to Iowa City, becoming Main Street within the city limits, and X30 which leads north to the county seat located in Tipton. The community is concentrated at the intersection of those highways, with its central historic downtown district which contains 15 buildings on the National Register of Historic Places.

West Branch Community Schools is a PK-12 school system of approximately 800 students. The school system has a reputation of producing graduates with the capacity to be highly successful in post-secondary educational settings, as well as being life-long learners and positive contributors to their communities. The elementary and middle schools along with the Oliphant Street Field (locally known as The Little Rose Bowl) are centrally located in the community, with the high school located to the west of the city center. Also to the west of the city is The Village Community. The Village is a place where people with intellectual disabilities are nurtured and valued, a place where they will be engaged in all aspects of their lives, learning and working alongside their friends, family, and members of the community. To the east of the community is Scattergood Friends School. Scattergood is a diverse, college preparatory Quaker based community of motivated and open-minded learners, who value simplicity, equality, and non-violence. They bring forth the strengths of each individual through a rich and varied set of experiences which prepare students for higher education and life-long learning.

Centrally located in the community are the city offices, the public library, the Town Hall, a federal post office and the fire and police stations.

The city is home to five churches and several parks. Pederson Valley and The Meadows provide ample space for new residential development as well as areas in and around the Cedar Edge Golf Course and Country Club to the north and west of the city core.

The City of West Branch maintains an industrial park immediately to the south of the Interstate 80 at exit 254, which is home to major businesses such as Procter & Gamble warehouses facilities, Tidewater Direct (Printing), Plastic Products, Altorfer Ag Products, Croell Redi-Mix, Inc., and Nordex On-Line/Acciona Windpowe

Aesthetics and Appearances

The Historic Downtown Commercial District of West Branch is largely comprised of maintained buildings from the late 19th century and early 20th century. Since 2006 more than $3,000,000 in private investments have been invested in preserving and or restoring the Italianate and Anglo-Italianate style buildings scattered throughout the downtown district. Efforts continue throughout the district when interior renovations are undertaken that as much of the original character and charm of the building remains.

COMMUNITY PROFILE

The City of West Branch in June 2012 embarked on a multimillion dollar project to improve the infrastructure of the Main Street District. The improvements included replacement of water and sewer lines, storm sewer upgrades, installation of ADA compliant sidewalks, and numerous street improvements. In 2017 the City of West Branch also installed wayfinding signs throughout the downtown district, as well as acquiring a grant for multiple tree plantings on the edge of the downtown commercial district.

The City of West Branch holds cleanliness and of the downtown district and community as a high priority, regularly cleaning streets, keeping streets free of snow and ice, and hosts a bi-annual community-wide cleanup day.

The West Branch Community Development Group (CDG) manages the planters throughout the Main Street District and the seasonal decorations, as well as the light pole banners. The CDG also sponsors community-wide events throughout the year which include Simply Summer (June), Fall Festival (October), Shop Small Saturday (in cooperation with American Express) (November), and A Christmas Past (December). Additionally, the CDG is a co-sponsor of the communities Hoover Hometown Days (August) and Music in the Village Green, an open-air summer concert series held in June & July each year. Local merchants continue to host numerous special events throughout the year adding to the retail shopping experience in West Branch.

The National Park Service continues to maintain a park-like setting along the main entrance to the city, creating a welcoming gateway entrance from the Interstate 380 interchange. Heritage Square, located in the heart of the Main Street District, serves as a conduit between the National Historic Site and the Historic Downtown Commercial District. The square features a replica of the gazebo that once housed the main water supply (at the intersections of Downey and Main) for the downtown district and surrounding around in earlier years. Discussions continue with regards to further transforming Heritage Square into a more attractive and inviting place for residents and visitors alike to congregate.

"Herbert Hoover National Historic Site was thrilled to have Cotton Creek Mill and its patrons connect with the park and the National Park Service during our centennial celebration by creating a National Park Quilt. This project allowed several people to use their own creative talents to piece together squares which artistically represent various parks around the country."

Pete Swisher
Superintendent
Herbert Hoover National Historic Site

COMMUNITY PROFILE

Business Mix and Climate

The primary business district is located in and along the Historic Downtown Commercial District. The tenant mix of the downtown district consists of independent, locally-owned food and beverage establishments, retail shops and various service establishments. A secondary business district is located just north of Interstate 80 at exit 254, and includes both corporate manufacturing, industrial, and specialty retail services. The business composition of the community leans heavily towards service oriented business with restaurants, retail, and lodging establishments that welcome travelers to the area.

While the community of West Branch boasts a number of locally-owned eateries, everything from homemade Mexican fare to burgers, subs to homemade pizza, there remains gaps in this service offering. A deli, a pastry shop, and an American fare sit down restaurant have long been on the wish list of local consumers and could be a compliment to current offerings.

Challenges area businesses face include competition from the nearby communities of Iowa City and Coralville, larger populated college towns within 10-12 miles to the west. Another challenge facing local businesses is the effect of online shopping and social media, which cater to uniquely different generations and their shopping preferences. Providing *innovation and creativity* to business strategies will help guide local businesses to more fully utilize the internet and social media marketing opportunities.

The economic climate of the community has continued to evolve over the last several years. Rebranding the local Main Street program in December 2016 to reflect more of a community atmosphere in combination with developing a stronger partnership with the City of West Branch has resulted in an increased understanding of the local businesses community and the integral part the business community is to a healthy and prosperous community. Since 2015, there has been a steady increase of new businesses relocating in the area, which is important given the ever-changing economic climate.

"Having our shop in the same location for 42 years we are one of the longest established businesses in the community. There's always been a steady flow for consumer foot traffic, although sometimes more than others. We've had to adapt to the changing times to find different ways to attract people to our shop in West Branch."

— Lou and Colleen Picek, Owners
Main Street Antiques and Art.

Competitive Analysis

The analysis of market data summarized in this report is supportive to understanding the market for not only the historic downtown district but the business community on a whole in West Branch. Input provided by community businesses and the community in general, reveals assets and distinctive features associated with West Branch that could be spun as competitive advantages in the market place.

- The reach and influence of the West Branch Community Development Group's community and economic development efforts extend beyond the historic downtown core. In particular they strive to engage all businesses in the community in 'shop small' campaigns and the Community Ambassador's Program.

- With fifteen buildings listed on that National Registry of Historic Places, historic and architectural significance of the downtown core reinforces small town values and lifestyles.

- The historic main street district continues to sustain a 95% street-level store front occupancy rate with no business closings in over two years. Smaller independently owned businesses are definitely the attraction.

- Eating and drinking establishments clustered in the downtown commercial district continue to evolve, attracting visitors from throughout the region.

- The Herbert Hoover Presidential Library-Museum (one of only fifteen presidential museums in the United States), and the Herbert Hoover National Historic Site (one of two National Parks in the State of Iowa) continue to remain a draw to the community.

- Strong and evolving partnerships exist between the City of West Branch and numerous community organizations.

West Branch is strategically located along the Interstate 80 corridor which stretches east to west across the entire State of Iowa, and within close proximity to the Interstate 380 corridor – known as the Avenue of the Saints, which connect the southernmost part of the state to the northern most. But more:

- West Branch is located less than ten miles from Iowa City.
- Twelve miles from Coralville.
- Approximately 30 minutes from Cedar Rapids.
- Approximately 45 minutes from the Quad Cities.

Strategies for positioning West Branch must also recognize challenges that influence consumer perceptions and behavior. In many cases, challenges could also be viewed as opportunities and could provide valuable direction for primary research and/or "first steps" implementation strategies designed to respond to specific issues and shortcomings.

"West Branch offers opportunities other communities don't offer. West Branch is one of those 'well-kept secrets' and when people realize what we have to offer, they are in awe.

West Branch offers unlimited opportunities."

— Donna Zender
Owner, It's New Once Again

COMMUNITY PROFILE

Input provided by West Branch stakeholders in 2017 suggests that attention should be directed toward:

- Recognizing gaps in the business mix, including but not limited to:
    - General merchandise store
    - Expanded dining options
    - Fine dining
    - Pharmacy
    - Hardware Store
    - Bakery
    - Coffee Shoppes

- Capitalizing upon the existing and evolving eating and drinking establishments.

- Working to collect and track information on visitor trends revolving around community tourism assets – and working to better capitalize on visitor/tourism activity.

- Continuing to develop and implement marketing and advertising strategies that create awareness of available businesses, goods and services, capturing the attention of consumers in the region.

- Continuing to develop and implement festivals and cultural events.

DOWNTOWN WEST BRANCH MARKET SNAPSHOT

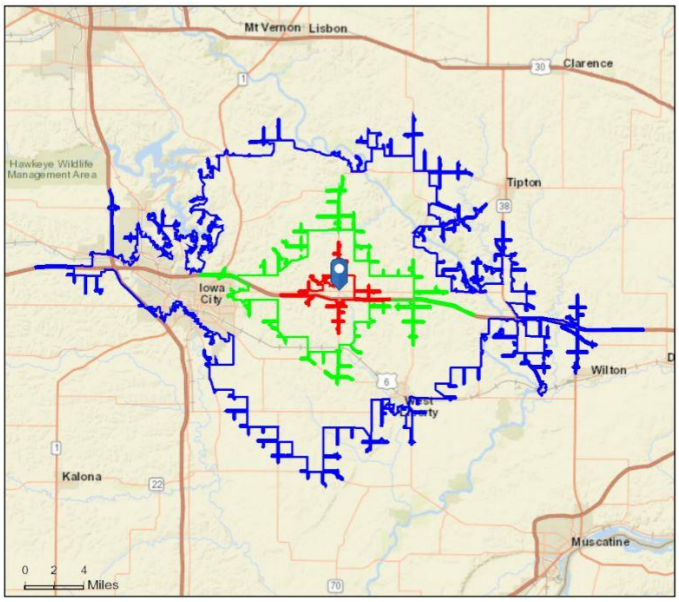
Demographic Snapshot

The demographic snapshot compiled for the Downtown West Branch Drive Time Markets benchmarks and tracks changes in the marketplace. Analysis and comparison of data for the three drive time areas reveal:

- Projections for the population and households across the study area geographies anticipate small increases of within a range of .70% for both population and households, with the largest percentage gain predicted for the twenty-minute drive time area. At the state level, population and number of households are expected to grow at five-year rates of .66% and 2.33%, respectively.
- Consistent with the "Greying of America" phenomenon, average household size is anticipated to decrease slightly across the drive time areas and median age is expected to increase by just less than one year through 2019.
- The median age of the population in the twenty-minute drive time is comparatively young and likely reflects the influence of the more urban and college student populations from the University of Iowa. Median age for the Iowa population in 2017 is estimated at 38.9 years compared to the U.S. median age of 38.2.
- The concentration of renter-occupied housing is higher in the twenty-minute drive time, estimated at 45.3% in 2017. Between 4.6 % and 7.2% of housing units across the study area were classified as vacant in 2017 which is lower than most Iowa communities. Statewide figures for 2017 and 2022 projections assigned a vacant status to 8.8% - 9.3% of all Iowa housing units.
- Median income figures are highest in the ten-minute drive time area and are expected to increase slightly by 2022. Projected five-year growth rates for the various income categories are below those projected for the state.

Iowa Income	2017	2022	+ %
Median HH	$54.8K	$59.8K	8.75%
Average HH	$71.5 K	$80.4K	11.9%
Per Capita	$28.9K	$32.4K	11.6%

Note: The complete Downtown West Branch Market Snapshot is available as a supplemental document to this report.



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Source: Esri

DOWNTOWN WEST BRANCH MARKET SNAPSHOT

Lifestyle Profile

The Esri Community Tapestry consumer segmentation system adds color to the "black& white" demographic description of residents and households within drive time areas.

The Tapestry Household Distribution Report identifies prevalent segments and describes the population's likes, dislikes, lifestyles and purchase behaviors for households within the defined geographies. The information can be particularly helpful for assessing opportunities for business growth and for designing marketing strategies and messages to reach targeted consumer segments.

The following tables show concentrations of the three most prevalent Tapestry household segments found within the Downtown West Branch 5, 10 and 20-minute drive time areas.

5 Minute Drive Time Households	Count	Pct.
Parks and Rec (5C)	541	50.3%
Middleburg (4C)	451	44.1%
Green Acres (6A)	57	5.6%
Count/Pct. of 5 Minute Drive Time	**1022**	**100.0%**

10 Minute Drive Time Households	Count	Pct.
In Style (5B)	352	47.1%
Green Acres (6A)	316	42.2%
Exurbanities (1E)	67	9.0%
Count/Pct. of 10 Minute Drive Time	**735**	**98.3%**

20 Minute Drive Time Households	Count	Pct.
In Style (5B)	7,628	20.8%
Dorms to Diplomas (14C)	5,989	16.4%
Green Acres (6A)	1,628	3.6%
Count/Pct. of 20 Minute Drive Time	**14,945**	**40.8%**

Information on Esri Tapestry methodology along with descriptions for prevalent Downtown West Branch Drive Time Market Tapestry segments is available in the complete Downtown West Branch Market Snapshot—a supplemental document to this report; and at the Esri website at: http://doc.arcgis.com/en/esri-demographics/data/tapestry-segmentation.htm.

Top Consumer Lifestyle Segments | Esri 2017

Parks and Rec (#1 in 5-Minute Drive Time)

These practical suburbanites have achieved the dream of home ownership. They have purchased homes that are within their means. Their homes are older, and town homes and duplexes are not uncommon. Many of these families are two-income married couples approaching retirement age; they are comfortable in their jobs and their homes, budget wisely, but do not plan on retiring anytime soon or moving. Neighborhoods are well-established, as are amenities and programs that support their now independent children through school and college. The appeal of these kid-friendly neighborhoods is now attracting a new generation of young couples.

Market Profile

- Cost and practicality come first when purchasing a vehicle. More likely to buy domestic SUVs or trucks.
- Budget-conscious consumers stock up on staples at warehouse clubs.
- Pass time at home watching documentaries on Animal Planet, Discovery or History channels.
- For an outing, they choose to dine out at family-style restaurants and attend movies.
- Convenience is important in the kitchen, they regularly use frozen or packaged main course meals.
- Residents take advantage of local parks and recreational activities.

In Style (#1 in the 10- and 20-Minute Drive Times)

In Style denizens embrace an urbane lifestyle that includes support of the arts, travel, and extensive reading. They are connected and make full use of the advantages of mobile devices. Professional couples or single households without children, they have the time to focus on their homes and their interests. The population is slightly older and already planning for their retirement.

Market Profile

- Partial to late model SUVs and trucks
- Homes integral part of their style; invest in home remodeling/maintenance, DIY or contractors, housekeeping hired.
- Prefer organic foods, including growing their own vegetables.
- Financially active, from a variety of investments to home equity lines of credit.
- Meticulous planners, both well insured and well invested in retirement savings.
- Generous with support of various charities and causes.
- Actively support the arts, theater, concerts, and museums..

Retail Performance

Esri's Retail MarketPlace data provides a direct comparison between retail sales and consumer spending by industry. To capture a snapshot of an area's retail market place, the leakage and surplus factor summarizes the relationship between supply (retail sales by businesses) and demand (consumer spending by household). Deviations from potential sales may reveal areas of opportunity in the trade area's retail sectors, keeping in mind any extenuating circumstances that may be driving the results.

All estimates of actual sales (supply) reflect current dollars derived from receipts of businesses primarily engaged in selling merchandise. Potential sales (demand) is estimated by using Esri's consumer spending data which provides estimated expenditures for more than 700 products and services that are consumed by U.S. households. The estimate of a trade area's demand is based upon estimated expenditures by households within the trade area.

Leakage within a specified trade area represents a condition where supply is less than demand. Retailers outside of the trade area are fulfilling demand for retail products. Surplus within a specified trade area represents a condition where supply exceeds demand. Thus retailers are attracting customers that reside outside the trade area.

Sales Surplus and Leakage Estimates

Total Retail Trade and Food & Drink demand versus sales estimates for the drive times show sales leakage for the five- and ten-minute drive time areas, ranging from about $7.6 million to $9.5 million. Conversely, the twenty-minute drive time area shows overall sales surplus totaling more than $837 million. The dramatic swing in figures in the twenty-minute drive time reflect the close proximity to the Iowa City metro area.

Sales Surplus & Leakage ($MM)	5 Minutes	10 Minutes	20 Minutes
	Surplus/ (Leakage)	Surplus/ (Leakage)	Surplus/ (Leakage)
Total Retail Trade and Food & Drink (NAICS 44 – 45, 722)	($9.5)	($7.6)	$837.6
Total Retail Trade (NAICS 44 – 45)	($9.4)	($6.8)	$693.9
Total Food & Drink (NAICS 722)	($1.1)	($736,241)	$143.6

Drive time estimates for Total Retail Trade are consistent with overall figures, with sales leakage ranging from about $6.8 million to $9.4 million in the five- and ten-minute drive time areas, and sales surplus estimated at $693.9 million for the twenty-minute drive time.

Estimates for Food & Drink sector sales in comparison to projected demand show an estimated sales leakage in the five- and twenty-minute drive time areas of about $1.1 million and $736,000, respectively; and sales surplus estimated at about $143.6 million in the twenty-minute drive time area.

Retail Sales

Drive Time Market ($MM)		
5 Min	10 Min	20 Min
($9.5)	($7.6)	$837.6

Source: Esri Retail MarketPlace Report 2017

Totals shown for all North American Industrial Classification System (NAICS) Retail categories (NAICS 441—454) and Foodservice and Drinking Places (NAICS 722).

Retail Pull

Categories and subcategories with some of the highest and lowest pull factors—an indication of relative strength or possible opportunities in the market—include:

Category/Subcategory	Factor*
▲ Drinking Places – Alcoholic Beverages	43.4
▲ Automotive Dealers	39.8
▲ Motor Vehicle & Part Dealers	31.0
▲ Office Supplies, Stationery & Gifts	8.0
▲ Gasoline Stations	7.2
▼ Florist	(100.0)
▼ General Merchandise Stores	(100.0)
▼ Furniture & Home Furnishings	(100.0)
▼ Lawn & Garden Equip	(100.0)
▼ Clothing & Accessories	(100.0)
▼ Shoe Stores	(100.0)
▼ Special Food Services	(100.0)
▼ Health & Personal Care Stores	(100.0)
▼ Beer, Wine & Liquor Stores	(100.0)
▼ Sporting Goods/Hobby/Music	(56.7)

* Factor shown for five-minute drive time area

Source: Esri

The factor is a measure of the relationship between supply and demand that ranges from +100 (total surplus) to -100 (total leakage). A positive value represents a surplus of retail sales (often indicative of a market where customers are drawn in from outside the trade area).

COMMUNITY INSIGHTS

The process behind the completion of this study and the resulting strategies consider findings from background research, current market data and stakeholder input provided via:

- A business survey completed by 42 downtown West Branch area businesses
- Consumer online and intercept surveys completed by 229 participants

Following are examples of key findings which provide insights and a sound basis for proposed strategies outlined in this document.

The West Branch Market

Comparison of consumer intercept and online survey data reflects the "pull" of West Branch across a broader geographic region. More than 21% of consumer intercept survey participants indicated their residence was located more than ten miles from West Branch—or nearly two times the 30% of online survey participants who indicated the same.

The findings are consistent with Esri Retail MarketPlace data showing strong retail sales surpluses in the five- and ten-minute drive time geographies and which suggest that, overall, local retail and foodservice sector establishments in are effectively capturing the local market and pulling consumers from outside the ten-minute drive time area. Growth strategies should seek to build upon retail sector strengths and West Branch presence as a retail hub or destination for certain retail and foodservice sector lines.

Traffic Generators and Visit Frequency

Overall visit rates indicated by consumer survey respondents show that more than 35% visit the downtown on a daily or weekly basis to shop, or for eating and drinking, compared to over 48% for errands, office and or service-related purposes. The results could demonstrate the need for the Community Development Group to sponsor additional creative marketing workshops.

Consumer online survey results show that participants visit the downtown less frequently to do errands (i.e. City Hall, Post Office, banks, etc.). Visitor frequency for those shopping in the downtown area on a daily or weekly basis, measured at more than 36.05% of online respondents, is comparatively high and likely impacted by the presence of a full-service grocer, a pet groomer, and a quilt and fabric shop in the downtown area.

Marketing strategies designed to increase visit frequency across the various business sectors should serve to heighten awareness for the full range of products and services available. Cross-marketing and promotion strategies should consider opportunities to intercept visitors, and for the delivery or placement of messages and collateral (i.e., posters, banners, brochures, etc.) at street level, and at both retail and non-retail traffic-generating attractions.

Table 1

Question

How far is your residence located from Downtown West Branch?

Consumer Intercept Responses	Percent
In downtown or within 2 miles	46.01%
2 to 5 miles	19.47%
5 to 10 miles	12.83%
More than 10 miles	21.68%

Source: 2017 West Branch Consumer Intercept Survey.

Table 2

Question

How often do you visit Downtown West Branch…

Frequency—Daily or Weekly	Percent
For errands, office and/or service-related purposes?	48.88%
For eating, drinking and/or entertainment?	35.43%
To shop?	23.21%

Source: 2017 West Branch Consumer Online Survey.

Media Preferences and Effectiveness

Consumer rankings of media preferences demonstrate the exceptionally strong presence of internet and Social Media applications as their resource for news, and researching products and services. The Internet can be a particularly valuable resource for businesses because it provides the potential for businesses to expand their trade area well beyond local or regional geographies. Businesses with collectible, specialty, and custom merchandise lines, in particular, can use the Internet, and sites such as Amazon, eBay, Pinterest, and Etsy, to market to the entire United States or even globally. Even traditional retailers and businesses carrying "staple" products are reaping benefits as, more and more, consumers use the Internet to "shop and compare" products and services, and then use it – in much the same way previous generations of consumers used the Yellow Pages – as a resource to find a local outlet or vendor where they can make their purchase.

West Branch's promotion and collaborative marketing efforts should continue to consider how the Internet and various social media applications might be most effectively used to communicate with consumers and to further downtown promotional goals. The growing popularity of Facebook, Twitter and other social media applications is evident in consumer survey results that show 81.08% of all respondents selected social media and 22.07% selected internet websites as one of their top two sources for news and information.

The West Branch branding system should continue to be developed and consistently deployed across a variety of medium—including Internet-based sites and applications—to enhance further awareness and to create business connections to the Downtown West Branch brand. Businesses should be encouraged to "plug in" to the West Branch website and social media sites which serve as portals, and to apply branding elements and extensions in their own electronic and print media applications to reinforce connections with the brand—and build brand equity.

Strategies and applications designed to use the West Branch Community Development Group's Facebook pages and website as portal sites, of sorts, to feature and easily share postings highlighting new and unique products, local personalities, special offers, events and other features which reinforce the West Branch brand should continue. Facebook advertising applications should continue to be employed and experimented with to build traffic to these sites. Businesses should be encouraged to maintain fresh content and to share links and posts to leverage traffic generated by the West Branch portal pages and the pages of other area businesses.

Businesses should also be encouraged to experiment with other social media applications, where appropriate. For example, more than 36% of consumers surveyed indicated they regularly use Pinterest, more than 39% use Instagram and over 44% use YouTube, yet only 27.5% of businesses surveyed currently have a presence on these platforms.

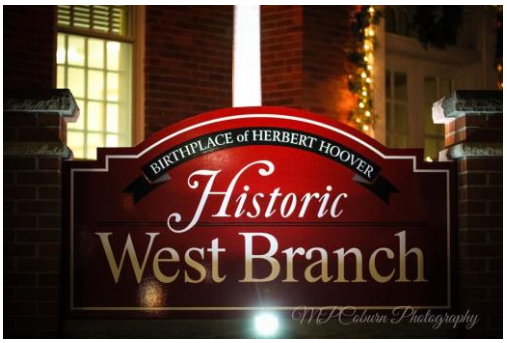

Table 3

Question | Consumer Survey

Of the following, which two (2) media and information sources do you most rely on for West Branch area news and information?

Top Consumer Survey Responses	
Social Media (Facebook, Twitter, etc.)	81.08%
Newspaper	48.65%
Word of Mouth	36.00%
Internet Website(s)	22.07%
Email Marketing and News Feeds	9.91%

Source: 2017 West Branch Consumer Surveys.

Table 4

Question

Which of the following social media networks or online applications do you regularly use?

Top Consumer Survey Responses	
Facebook	86.60%
You Tube	44.19%
Instagram	39.29%
Pinterest	36.16%
Twitter	29.46%
eBay	10.96%

Source: 2017 West Branch Consumer Survey.

Opportunities Ahead?

Suggestions revolving around additional restaurants and coffee/bakery/deli were popular with consumer survey participants and could lend support for new and expanded eating, drinking and specialty foods entries in West Branch.

Other business types and attractions frequently identified as candidates for expansion or recruitment in consumer survey responses included entries in the clothing, expanded retail, hardware store, and pharmacy categories.

Products frequently purchased online by consumer survey participants could also provide queues for the potential expansion of merchandise lines and complementary product lines for new and existing Downtown West Branch businesses.

Table 5

Question

What type(s) of products have you purchased on the Internet within the last three months?

Products	Count	Percent
Jewelry	32	14.61%
Flowers	20	9.13%
Women's Clothing	106	48.40%
Sporting Goods	49	22.37%
Pharmacy	42	14.61%
Electronics	62	28.31%
Home Furnishings	52	29.97%
None & Other	47	21.46%
Beauty Supplies	74	33.79%
Books	83	37.90%
Gifts	25	42.92%
Men's Clothing	42	19.18%
Specialty Foods	26	11.87%
Children's Clothing	51	23.29%
Hobbies and Crafts	49	22.37%

Source: 2017 West Branch Consumer Surveys.

Surveys were among a number of tools used to help identify and gauge the potential for possible business expansion and recruitment prospects in downtown West Branch. The information is helpful in assessing business opportunities and in identifying possible gaps in the downtown business mix. Consumer survey responses could provide additional insight and help to gauge how the trade area might respond to various types of new and expanded businesses.

Table 6

Opportunities?

What types of new businesses or attractions would make you visit West Branch more often.

Top Responses—Categorized	
Restaurants—All	30.28%
Coffee/Bakery/Deli	14.07%
Clothing and Clothing Accessories	3.98%
Expanded Retail (General)	11.32%
Hardware Store	7.04%
Pharmacy	7.65%
Expanded Grocery	4.59%
Drinking Places—Alcoholic Beverages	2.45%
Community/Recreation Center	6.73%

Source: 2017 West Branch Consumer Surveys.

Table 7

Question

Do you transact sales on your website or through another website (i.e., eBay, Etsy, etc.)?

Business Survey Responses	Percent
Yes	36.59%
No	63.41%

Source: 2017 West Branch Business Survey.

Leveraging Assets

Consumer survey participants gave West Branch high marks for a variety of identifiable—and marketable—qualities and traits which provide a solid foundation for images and messages to be reinforced as part of a downtown branding strategy and system.

Table 8

Question

How does West Branch compare to other places you frequently shop and do business in terms of:

Consumers Rating	A. Stronger	B. Equal	A + B
Cleanliness	27.35%	58.74%	85.65%
Customer Service	29.15%	54.71%	83.86%
Quality of Festivals and Events	33.63%	38.84%	72.77%
Attractiveness	30.63%	44.59%	70.72%
Quality of Products and Services	6.79%	41.18%	58.37%
Quality of Dining	7.69%	50.68%	58.37%
Variety of Dining	2.28%	14.16%	16.44%
Variety and Selection of Shopping	2.26%	12.67%	14.93%

Source: 2017 West Branch Consumer Surveys.

Downtown West Branch marketing and branding strategies should emphasize images and messages which capitalize on "known" qualities and assets to deliver a powerful statement and resonating impressions. Leveraging assets already identified as strengths in the marketplace provides opportunities to make natural connections with consumers, and enhances the ability for the Downtown West Branch brand to readily gain traction through repeated and consistent applications and extensions.

A Work in Progress

Consumer and business survey participants place a high priority on business expansion and the restoration and preservation efforts—including proposals for creating incentives for new and expanding businesses in the downtown area. The two groups differ on possible efforts to restore and preserve the downtown's historic character, with business survey participants providing a significantly higher ranking.

Efforts to stage additional festivals and special events in the downtown area are also viewed favorably by consumers and businesses alike.

The ranking of priorities provides direction for new and ongoing downtown enhancement initiatives. In some cases, a divergence in the opinions of consumers and businesses regarding possible enhancement efforts could suggest a need to share information and perspectives with businesses as a means of more closely aligning with, or responding to, the market.

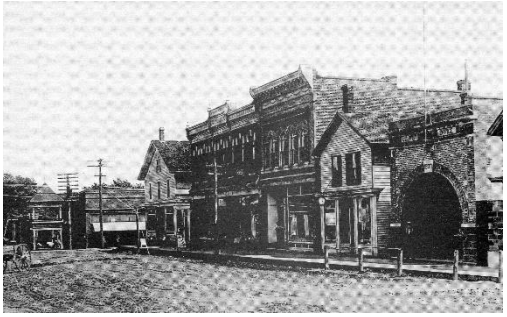

Table 9

Question

Would you place a high, moderate or low priority on possible Downtown West Branch enhancement efforts to:

Consumers (C) and Businesses (B) Rating as a "High Priority"

Enhancement Efforts	(C)	(B)
Create incentives for new and expanding downtown businesses	60.73% (1)	42.11% (2)
Restore and preserve the downtown's historic character	43.24% (2)	51.35% (1)
Improve the downtown's streets, sidewalks, lighting, furnishings, green spaces, trails, etc.	37.27% (3)	34.21% (3)
Stage additional festivals and special events in the downtown area	33.63% (4)	28.95% (4)
Improve and/or create more housing in the downtown area	16.74% (5)	21.05% (5)

Source: 2017 West Branch Consumer and Business Surveys.

First Things

Input regarding priorities for the downtown district generally aligns with suggestions offered by consumer and business survey respondents when asked, "What is the first thing you would do to improve Downtown West Branch?" Economic Vitality initiatives, dominated by business recruitment, business enhancement and efforts to diversify the business mix, ranked highly, followed closely by design-oriented subjects and topics.

Table 10

Question

What is the first thing you would do to improve Downtown West Branch?

Categorized Topics	Consumers	Businesses
Expanded Eating/Dining	24.54%	—
Add/Recruit Businesses/Mix	21.93%	14..29%
Buildings and Appearances	7.06%	10.71%
Parking, Traffic and Transportation	6.69%	14.29%
Streetscape and Public Spaces	7.81%	17.86%
Festivals and Events	7.81%	3.57%
Public Relations	3.35%	7.14%
Development/Redevelopment	2.2%	10.71%
Programs/Programming	7.81%	10.71%
Marketing	9.67%	10.71%

Source: 2017 West Branch Consumer and Business Surveys. Most frequent categorized responses shown.

Parking, Traffic and Transportation-related concerns and suggestions were cited nearly two times more frequently by business survey participants. With specific regard to parking, the findings could suggest that parking for business owners and employees is troublesome; and/or that business owners may be their own worst enemy by, in essence, "promoting" parking concerns which do not appear to be as apparent or a barrier to consumers.

There is ample parking available outside the immediate downtown Main Street district however the West Branch Community Development Group needs to do a better job in terms of marking the community as a "walkable community".

What is the first thing you would do to improve West Branch?

Economic Vitality initiatives, dominated by business recruitment, business enhancement and efforts to diversify the business mix, ranked highly, followed closely by design-oriented subjects and topics.

Most Loved

Consumers and businesses surveyed overwhelmingly identified features associated with the downtown's environment, character and feel as the things they love most or would never change, showing a great affection for the small-town atmosphere and friendly nature of downtown. The findings can lend direction for marketing and branding strategies which connect with the downtown's tangible and intangible features most loved by both consumers and businesses, and help to distinguish West Branch in the regional marketplace.

Table 11

Question

What is the one thing that you love most, or that you would never change, about Downtown West Branch?

Categorized Responses	Consumers	Businesses
Environment; Character and Feel	33.74%	50.00%
Business(es); Business Mix	16.27%	—
Appearances; Décor & Special Features	21.69%	33.34%
History and Historic Character; Buildings	22.29%	16.68%
Festivals and Events	6.03%	—

Source: 2017 West Branch Consumer and Business Surveys. Most frequent categorized responses shown.

Consumers and businesses show a great affection for the small-town atmosphere and friendly nature of downtown.

Features identified as most loved can lend direction for marketing and branding strategies which connect with the downtown's tangible and intangible features, and help to distinguish West Branch in the regional marketplace.

Business Tenure and Climate

Over fifty-nine percent of the business survey participants indicated their business has been located in West Branch for ten or more years. The figure could be viewed as an indicator of stability, but it could also suggest the need for a certain level of succession planning given that 17 businesses (43.6%) indicated they have been located in West Branch for 21 or more years.

The business climate also appears to be conducive to business start-up and entrepreneurial activity, as evidenced by 25.6% of the business survey sample indicating they have been located in West Branch for four years or less.

Customer Base

More than 90% of businesses surveyed identified Local/Regional residents as their primary customer base. The findings are consistent with the overall consumer survey sample showing that over 78% of all respondents live within ten miles of West Branch. The findings are also consistent with a market that tends to be loyal to local brands and businesses, and that values customer service, reputation and quality.

Table 12

Question

Which of the following best describes your primary customer base?

Responses	
Local/Regional Residents	90.63%
Downtown Area Employees	3.13%
Visitors and Tourists	12.50%
Other	21.88%

Source: 2017 West Branch Business Survey.

Connections

The majority of West Branch businesses appear to recognize the value and importance of the internet and social media trends. More than 69% of business survey participants have a website and fifteen businesses (nearly 36%) indicated they engage in sales over the internet. Over seventy-two percent of businesses indicated their business has a Facebook page.

Given the relatively high internet presence of businesses, and high levels of interest in marketing topics and potential programs, internet and social media applications could be an obvious—and important—component of West Branch's collaborative marketing programs and campaigns.

Table 13

Question

How long has your business been located in Downtown West Branch?

Responses	
Less than 1 year	2.56%
1 to 4 years	23.08%
5 to 9 years	15.38%
10 to 20 years	15.38%
21+ years	43.59%

Source: 2017 West Branch Business Survey.

Table 14

Question

Which of the following best describes the main reason for customers to do business with you?

Responses	
Customer Service	48.48%
Reputation	39.39%
Convenience	18.18%
Price of goods and services	15.15%
Selection and variety	3.03%
Other	12.12%

Source: 2017 West Branch Business Survey.

Table 15

Question

Would you consider participating in a collaborative marketing campaign for West Branch?

Responses	
Yes	72.22%
No	27.78%

Source: 2017 West Branch Business Survey.

Changes Ahead?

More than 61% of business survey respondents indicated the likelihood for their business to expand within the next one or two years as being moderate, high or very high. Other business survey results provide insight on the nature of potential changes that could occur within the downtown area and the business mix based on affirmative responses to a list of possible modifications.

Table 16

Question

In the next year or two, do you plan to change or modify your business in any of the following ways?

Responses	
Increase marketing	48.48%
Increase number of employees	45.00%
Expand services or product lines	33.00%
Start and/or complete building improvements	27.27%
Expand hours of operation	18.18%

Source: 2017 West Branch Business Survey. Most frequent responses shown.

The nature of changes being considered by businesses, along with interest expressed in possible business assistance and training programs, suggests that the timing could be opportune for the West Branch Community Development Group to introduce or escalate efforts to:

- Facilitate collaborative marketing programs, possibly including a social media-based "meet your neighbor" campaign that focuses on the downtown's personalities and/or a cooperative advertising program designed to extend and reinforce the Downtown West Branch and community-wide brand.
- Share market study data and findings regarding product lines showing potential for expansion.
- Explore interest in, and identify resources for, marketing and clientele development for small businesses, business succession planning, and employee management topics.
- Work with the West Branch Community Development Group's Design Committee, the Main Street Iowa Design Specialists, City of West Branch and other partners to:
    - Promote Main Street Iowa design assistance and technical training services.
    - Develop, review or fine-tune design guidelines
    - Explore and pursue opportunities for financial and technical assistance to promote high quality building and business improvements, and to catalyze business expansion opportunities

Table 17

Question

Of the following business seminar topics, which two would be of most interest and/or most useful to you?

Responses	
Finding and Keeping Employees	38.89%
Marketing for Small Businesses	36.11%
Social Media for Small Businesses	33.33%
Finding and Keeping Customers	27.78%
Business Succession Planning	11.11%
Employee Benefits	8.33%
E-commerce for Small Businesses	8.33%

Source: 2017 West Branch Business Survey.

Table 18

Question

Would you be inclined to use any of the following Building Assistance programs and incentives?

Responses	
Low-interest building improvement loans	73.33%
Assistance to sell your building and/or business	26.67%
Free/low-cost building improvement design services	20.00%

Source: 2017 West Branch Business Survey. Most frequent responses shown.

Benchmarks

Certain data collected and compiled as part of the business survey provides valuable insights on the West Branch business community today and can be used to benchmark, track and measure changes and progress stemming from West Branch downtown enhancement and economic development initiatives. The information can also be valuable to prospective businesses, investors, developers and entrepreneurs as they consider opportunities in West Branch.

Downtown Sales and Revenues Trends

Survey results show more than fifty percent of business survey respondents reported an increase in gross sales or revenues in 2016 as compared to 2015, and 15% reported gross sales or revenues stayed about the same.

Table 19

Question

Which of the following describes the change in your business' gross sales or revenues in 2016 as compared to 2015? (If unsure, use your best estimate)

Responses	
Increased by 1% to 5%	9.09%
Increased by 6% to 10%	36.36%
Increased by 11% to 15%	9.09%
Increased by 16% to 20%	3.03%
Increased by more than 20%	15.15%
Stayed about the same	15.15%
Decreased by 1% to 5%	3.03%
Decreased by 6% to 10%	3.03%
Decreased by 11% to 15%	0.00%
Decreased by 16% to 20%	3.03%
Decreased by more than 20%	3.03%

Source: 2017 West Branch Business Survey.

Business survey participants expect the positive trends in sales and revenues reported by business survey participants for 2015 to 2016 to continue in 2017. All told, over 72% of business survey respondents indicated they expect gross sales or revenues to increase in 2017 as compared to 2016, with 50% anticipating increases within a range of 1% to 10%. Only three business survey respondents (8%) expect gross sales or revenues to decline in 2017, while 19% anticipate sales or revenue figures will stay about the same.

Table 21

Question

Do you rent or own your business location?

Responses	
Rent	42.50%
Own	57.50%

Source: 2017 West Branch Business Survey.

Less than 50% of business survey participants indicated they rent their business location. Business assistance programs should consider special needs of owners and renter-occupied businesses; and development strategies should monitor, consider and promote investments and opportunities for mixed-use development to accommodate future demand by commercial tenants.

OPPORTUNITIES

Retail Uses

Business types and merchandise lines that might be considered primary targets and candidates for expansion and recruitment, based on the downtown area's existing business mix, trends in the marketplace and related findings from local input, consumer and business surveys, Esri retail data, and the sales surplus & leakage analysis performed as part of this study include:

Foodservices & Drinking Places (NAICS 722)

Subcategories:

7225 Restaurant/Other Eating Places

7223 Special Food Service

Notes: Input from the consumer and business surveys suggest demand for additional Eating & Drinking Places options is high. Expansion opportunities and new entries would be compatible and complementary to existing category entries and might include additional limited service food options, with coffee house, bakery and deli/sandwich concepts, all scoring high in surveys. Additional opportunities and concepts for both full service and limited-service eating establishments could feature locally grown, produced and inspired products and specialties, along with order-ahead, pick-up, delivery, catering and take-out services; and limited-service entries, including deli and coffee house concepts, might also feature selections of fresh and packaged specialty foods. Evening and nighttime establishments might feature various genres of music and venues for local artists to enhance the downtown's "fun & entertainment factor" and the expressed desire of consumers for additional recreation and entertainment. Décor and themes might feature local art, history and heritage.

Sporting Goods, Hobby, Books and Music (NAICS 451)

Subcategories:

4511 Sporting Goods/Hobby/Musical Instruments

Notes: The most immediate opportunities in the sporting goods category would likely capitalize on the health and fitness movement, and on market characteristics favoring outdoor recreation and activities. Concepts and product lines might package and feature high levels of service and local expertise (i.e., bicycle repairs, fitness training programs, outfitter and guide services, etc.) and capitalize on traffic generated by walking and hiking trails, and other recreational attractions.

Table 21

Opportunities?

What type of new business or attraction located in West Branch would help your business succeed?

Top Responses—Categorized	
Restaurants—All	35.2%
General Merchandise Stores	7.4%
Hardware Store	3.7%
Professional Services	7.4%
Rec Center/pool	3.7%
Lodging	9.2%
Pharmacy	3.7%
Flower Shop	3.7%
Other	3.7%

Source: 2017 West Branch Consumer Surveys. Most frequent responses shown.

Miscellaneous Store Retailers (NAICS 452 & 453)

Subcategories:

4529 Other General Merchandise Stores

4539 Other Miscellaneous Store Retailers

4531 Florist

Notes: Sales surplus & leakage analysis, the existing downtown business mix, and consumer survey results lend support for certain subcategories; and generalized responses indicating a preference for general retail and/or unspecified "boutique" and "specialty" shops, suggest this category could be targeted for expansion and recruitment. Well merchandised resale boutiques featuring lightly worn clothing resale and consignment boutiques specializing in lines such as maternity wear, children's wear, antiques, etc., might offer an opportunity to take advantage of "green" re-wearing/recycling trends and also help, via more well-defined niches, to fill demand and/or expand upon existing entries in Clothing & Clothing Accessories and Home Furnishings categories. Gift, novelty and souvenir lines might include specialty and art-inspired lines catering to the gift shopping needs of local and visitor markets seeking the unusual or one-of-a-kind gift; and also incorporate handcrafted products and art, select home furnishings, West Branch/Cedar County-branded products and apparel, and educational toys and games.

Clothing and Clothing Accessories Stores (NAICS 448)

Subcategories:

4481 Clothing Stores

Notes: Entries would build on the evolving niche of specialty clothing boutiques already located in the downtown. Concepts and product lines would complement and offer expansion opportunities for the downtown area's growing cluster of women's and children's clothing and accessories specialty retailers. Entries would feature a high-level of personal services (i.e., custom design/tailoring, VIP trunk showings, in-home consultations, etc.) and might be packaged with salon, health & beauty services. Special accessories collections might feature local fashion designers, custom-made products and "wearable art." Collaborative efforts and events, such as downtown fashion/style showcases and/or downtown diva or ladies' night out events that package VIP shopping, food, art, entertainment, salon services and product demonstrations or unveilings, could be important to efforts to position Downtown West Branch as a destination for fashion and further serve to enhance the downtown's arts-based economy and "entertainment factor."

The retail business targets listed and described here serve as a starting point. Downtown West Branch stakeholders must infuse local knowledge and expertise into the process of analyzing market information contained in this study to further develop profiles for business types and uses which are a good fit for West Branch, and which appear to have the very best chance to succeed.

Business types targeted for expansion and recruitment consider consumer demand and potential gaps in the business mix, capitalize on existing strengths, and build on existing or evolving niches in the business mix to solidify West Branch's market position and enhance its destination-oriented appeal.

Office and Service Uses

Trends and projections pointing to continued growth in the market area's population and number of households through 2019 suggests demand for new service and office uses in the downtown area could increase, accordingly. Other trends could also serve to essentially change the behavior of the market and generate demand for additional office and service uses including:

- Continued transition to a service-oriented society.
- Increasing demand for personal care and medical services related to the "Graying of America" phenomenon.
- The downtown's appeal to office, service and residential uses that will continue to grow as success is realized from West Branch Main Street and community downtown enhancement efforts – and the possibility that existing office and service businesses currently located in other parts of the region will seek to relocate in or within close proximity to West Branch.

The importance of, and opportunities for, new and expanding office and service uses in West Branch may best be demonstrated by:

- Over twenty-six percent of consumer online survey respondents indicated they visit Downtown West Branch at least once or twice a month for office and service-related purposes.
- When asked what type of new businesses or attractions, located in Downtown West Branch, would help your business and/or have the best chance to succeed, fifteen percent of business survey responses fell within the services category —making it the second highest ranked survey category.
- Interest expressed on the part of consumers in new housing that could be developed in the downtown area, and the close proximity of potential redevelopment sites which could be ideally suited for mixed-use development.

Office and services uses in West Branch already play an important role in generating consistent traffic to support the district's economy and sense of vitality. Predictably, office and service uses will continue to be important to downtown in the future. These uses should continue to be encouraged to locate within the downtown district and, where appropriate and applicable. West Branch Community Development Group and community development partners should work to locate these uses in buildings and spaces that are conducive to creating and maintaining a strong sense of retail vibrancy throughout the district.

Office and services uses in West Branch already play an important role in generating consistent traffic to support the district's economy and sense of vitality.

Table 22

Question

How often do you visit Downtown West Branch for office and service-related purposes?
(Examples: library, city hall, salon/barbershop, dentist, doctor, chiropractor, attorney, accountant, dry cleaning, auto repair, etc.)

Top Responses—Categorized	
Daily	16.14%
1 or 2 times a week	32.73%
Once or twice a month	26.46%
A few times a year	11.21%
Seldom or never	13.45%

Source: 2017 West Branch Consumer Survey.

Housing

Consumer survey results show interest in potential downtown housing options. The findings could lend support for the rehabilitation of existing housing and the development of new, mixed-use concepts in Downtown West Branch.

Demographic data for those indicating interest in downtown housing options reveal a market which would likely demand more upscale downtown housing styles and options.

Table 23
Potential Downtown Housing Market | Demographic Profile
For Consumer Survey participants indicating interest in new or renovated Downtown West Branch housing.

Age	Percent
24 or younger	6.25%
25 to 34	20.83%
35 to 44	22.92%
45 to 54	18.75%
55 to 64	20.83%
65 or older	10.41%

Household Size	Percent
1	16.67%
2	31.25%
3	27.08%
4	18.75%
5 or more	6.25%

Household Income	Percent
Less than $35,000	23.91%
$35,000 to $49,999	13.04%
$50,000 to $74,999	23.91%
$75,000 to $99,999	15.22%
$100,000 to $149,999	17.39%
$150,000 and greater	6.52%

Source: 2017 West Branch Consumer Online Survey.

The best prospects for new downtown housing might be directed toward the development of units that are quite different from the current inventory of housing options available in the broader community – including styles that might take advantage of the unique dimensions, layouts and materials found in the upper levels of downtown commercial buildings to create distinguishable and even "funky" living and/or live/work spaces; and for higher-density mixed-use development at potential redevelopment sites in the downtown district and immediate surrounding area.

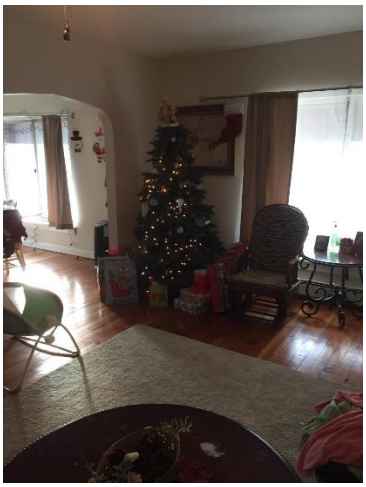

Table 24
Q: Would you consider living in Downtown West Branch?

Responses	
Yes	12.24%
Maybe	22.45%
No	55.10%
I live downtown	10.20%

Table 25
Q: Would you prefer to own or rent housing in Downtown West Branch?

Responses	
Own	73.47%
Rent	26.53%

Table 26
Q: What kind of housing in Downtown West Branch would you look for or consider?

Responses	
Apartment	21.28%
Loft	40.43%
Condo	42.55%
Townhouse	55.32%
Senior Housing	23.40%

Source: 2017 West Branch Consumer Online Survey.

CONCLUSION

For the West Branch Community Development Group and the entire community of West Branch, the completion of this market study is not an end but rather the beginning of a new phase in the advancement of the community's downtown revitalization and enhancement initiatives. What we see on a daily basis is the charm and historic character of our community – the bricks and mortar as it were. This market study allows us to see the challenges that exits and the opportunities that lie before us.

This summary report serves to highlight only a small sample of the knowledge and direction that can be synthesized from analysis of data collected during the market analysis process. Similarly, the implementation strategy outlined in the document is only a starting point for a more comprehensive slate of projects that is likely to emerge as local leaders and stakeholders work together and continue to study the local market.

As the West Branch Community Development Group moves forward, we will continue to involve partners, community leaders, business persons and residents in efforts to analyze and interpret the information collected through the market analysis process in order to develop a complete understanding of the findings and results – and the implications for downtown and the commercial community as a whole. The ensuing process will "dig deep" into the results, their meanings, and incorporate local knowledge into the analysis and interpretation of the study's findings. Such a process will serve to aid in the development and implementation of strategies that are both market-driven and intrinsic to our community's goals and aspirations for West Branch.

Indeed, the detailed market analysis process orchestrated to date may be, in and of itself, one of the most important "results" to emerge in recent years. While the process has served to help identify present-day priorities, existing and looming challenges, and immediate and emerging opportunities, it cannot, will not, and does not serve to anticipate tomorrow's priorities, next year's challenges, or exciting and unanticipated opportunities still over the horizon.

Now, and in the future, the West Branch Community Development Group and the entire community will be able to use these results for the betterment of West Branch commercially and otherwise. It will serve as a useful and flexible tool for business recruitment and retention, as well as serve as a "living and breathing" document. Our ability to update and change this document in accordance with the times and trends of our community, will be very useful in aiding the Community Development Group's enhancement of the downtown area as well as the surround areas.

APPLICABLE ASSESSOR'S

REPORTS

EXHIBIT B

PURPOSE FOR THIS REPORT

This exhibit contains county Assessor's Reports for adjacent properties referred to throughout this document, or that are directly affected by the future development of the former Croell Redi-Mix site. These have been attached only for reference. When using this document, the county assessor's website should be checked to insure that all information is up to date and current.

212 N 4TH ST, WEST BRANCH

Deed: **BENNETT ROBERT J & DEBORAH J**
Contract:
CID#:
DBA:
MLS:

Map Area: **WEST BRANCH**
Route: **407-003-010**
Tax Dist: **500**
Plat Page: **342**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **BB, 12/28/2017**
Review/Date: **DS, 06/07/2018**
Entry Status: **Estimated**

Urban / Residential

Legal: WEST BRANCH LOTS 1-5 & ABAN RR ROW TR W OF LOTS 1-5 ALL IN BLOCK 13

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land
FF Main	125.00	125.00	82.00	98.00	0.00			0.83	103.75	R-300
Sub Total						11,250.00	0.258			
Grand Total						11,250.00	0.258			

	Street	Utilities	Zoning	Land Use
FF Main	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
11/10/1983	$43,000	D038	30-942

Building Permits

Date	Number	Tag	$ Amount	Reason
9/14/2016	43-16	C	$0	Demo/Rmvl
2/12/2013		N	$0	VALUE CHANGE
2/12/2013		Y	$0	VALUE CHANGE
8/15/2012		N	$0	CHANGE TO RES

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land	$31,130	$0	$32,690	$32,690
LandC		$0	$0	
Dwlg	$12,330	$0	$12,950	$12,950
Impr		$0	$0	
Total	$43,460	$0	$45,640	$45,640

Precomputed Structure

Occ. Code	201
Occ. Descr.	Store - Retail Small
Year Built	1960
EFF Age/Yr	57/ 1960
Condition	Poor
Description	B1-1S FR
Style	Frame - Wood
Stories	1
Grade	5
Base	720
Basement	0
1st Flr Plumb	Yes
1st Flr Inset Adj	0
GBA	720

Verticals

Ftr & Fdtn	Concrete	8"				
Exterior wall	Wood - Frame	9				
Interior wall	Drywall or Equiv.	8	Panel - Softwood	8		
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	Tar and Gravel/ Wood Dk					
Ceiling	Drywall	1				
Struct. Floor	R'Concrete	1				
Floor Cover	Vinyl Tile-Solid	1				
Partitions	Retail Store	1				
Framing	Wood - Average	1				
HVAC	Floor/ Wall Furnace	1				
Lighting	Retail Store (Small)	1				
Sprinkler						

Plumbing

	B	Ext

Adjustments

Plumbing - none	720	AVG
A/C - deduct	720	AVG

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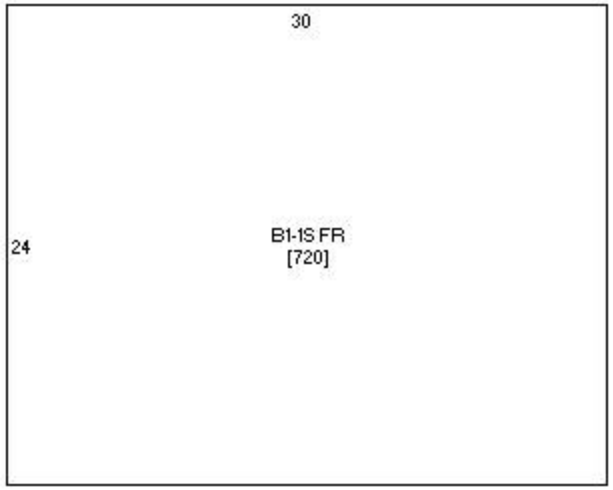
Bldg / Addn		Description	Units				Year							
	Bldg	O 201 ─Store - Retail Small												
	Pre	P 201 ─Store - Retail Small	720											
	V	Ftr & Fdtn												
		Concrete - 8"												
	V	Exterior Wall												
		Wood - Frame - 9	9											
	V	Interior Wall												
		Drywall or Equiv. - 8	8											
		Panel - Softwood - 8	8											
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Roof												
		Tar and Gravel/ Wood Dk	720											
	H	Ceiling												
		Drywall - 1	720											
	H	Struct. Floor												
		R'Concrete - 1	720											
	H	Floor Cover												
		Vinyl Tile-Solid - 1	720											
	H	Partitions												
		Retail Store - 1	720											
	H	Framing												
		Wood - Average - 1	720											
	H	HVAC												
		Floor/ Wall Furnace - 1	720											
	H	Lighting												
		Retail Store (Small) - 1	720											
	Adj	Plumbing - none - AVG	720											
	Adj	A/C - deduct - AVG	720											

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Eq	Urban	Res	$32,690	$12,950	$0	$0	$45,640
2017	2017 VALUE	Appr	Urban	Res	$31,130	$12,330	$0	$0	$43,460



Sketch 1 of 1

Photo 1 of 1: 04/20/2016

222 N 4TH ST, WEST BRANCH

Deed: **D THREE LLC**
Contract:
CID#:
DBA:
MLS:

Map Area: **WEST BRANCH MULTI-RE**
Route: **400-050-300**
Tax Dist: **500**
Plat Page: **342-05E**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date:
Review/Date:
Entry Status:

Urban / MULTI-RES

Legal: LOTS 6-8 BLK 13 & VAC ALLEY S OF LOT 6 & TRI TRACT W OF LOTS 6-10 BLK 13 & LOT 9 BLK 13

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land
SqFt X Rate						10,101.25	0.232			C-21
Subtotal						10,101.25	0.232			
SqFt X Rate						2,708.75	0.062			C-21
Subtotal						2,708.75	0.062			
Grand Total						12,810.00	0.294			

	Street	Utilities	Zoning	Land Use
SqFt X Rate	Paved	City	-- NONE --	Non Applicable
SqFt X Rate	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
05/03/1999	$0	D038	426-143

Building Permits

Date	Number	Tag	$ Amount	Reason
4/20/2015		N	$0	COMB PARCEL
4/20/2015		N	$0	COMB PARCEL
2/27/2015		N	$0	Multi-Residential
11/24/2014		N	$0	Multi-Residential

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land	$27,380	$0	$0	$27,380
LandC		$0	$0	
Dwlg	$85,140	$0	$0	$85,140
Impr		$0	$0	
Total	$112,520	$0	$0	$112,520

Precomputed Structure

Occ. Code	702
Occ. Descr.	Apartment
Year Built	1977
EFF Age/Yr	40/ 1977
Condition	NML
Description	B1-1S FR
Style	Frame - Wood
Stories	1
Units	4
Grade	4-10
Base	2,240
Basement	0
Av SF/Unit	0
1st Flr Inset Adj	0
Calc Ave. SF/Unit	560

Verticals

Ftr & Fdtn	Reinforced Concrete	8"				
Exterior wall	Wood - Frame	8				
Interior wall	Drywall or Equiv.	8				
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	Asph. Shingle/ Wood Dk					
Ceiling	Drywall - Textured	1				
Struct. Floor	4" R'Concrete	1				
Floor Cover	Carpet	1	Vinyl Sheet	1		
Partitions	Apartment	1				
Framing	Wood - Average	1				
HVAC	Electric	1				
Lighting	Apartment	1				
Sprinkler						

Plumbing

	B	Ext
3-Fixture Bathroom	4	
Sink-Kitchen	4	

Adjustments

Apt - A/C deduct wall u	2,240	AVG

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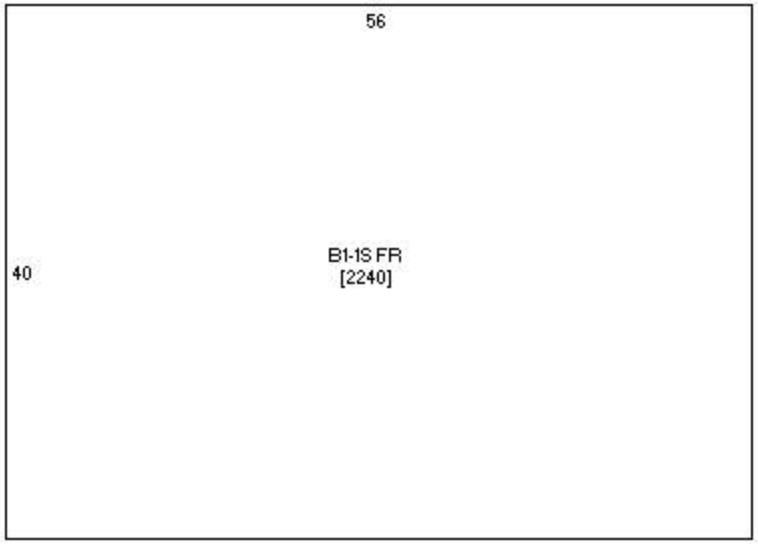
Bldg / Addn		Description	Units				Year							
	Bldg	O 702 ─Apartment												
	Pre	P 702 ─Apartment	2,240											
	V	Ftr & Fdtn												
		Reinforced Concrete - 8"												
	V	Exterior Wall												
		Wood - Frame - 8	8											
	V	Interior Wall												
		Drywall or Equiv. - 8	8											
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Roof												
		Asph. Shingle/ Wood Dk	2,240											
	H	Ceiling												
		Drywall - Textured - 1	2,240											
	H	Struct. Floor												
		4" R'Concrete - 1	2,240											
	H	Floor Cover												
		Carpet - 1	2,240											
		Vinyl Sheet - 1	1											
	H	Partitions												
		Apartment - 1	2,240											
	H	Framing												
		Wood - Average - 1	2,240											
	H	HVAC												
		Electric - 1	2,240											
	H	Lighting												
		Apartment - 1	2,240											
	Plmb	3-Fixture Bathroom - Base	4											
	Plmb	Sink-Kitchen - Base	4											
	Adj	Apt - A/C deduct wall units - AVG	2,240											

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	MULTI-RES	$27,380	$85,140	$0	$0	$112,520
2017	2017 VALUE	Appr	Urban	MULTI-RES	$27,380	$85,140	$0	$0	$112,520



Sketch 1 of 1

Photo 1 of 1 09/08/2010

322 E MAIN ST, WEST BRANCH

Deed: **ROBBINS GARY L & PATRICIA K**
Contract:
CID#:
DBA: **WAREHOUSE**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **402-050-120**
Tax Dist: **500**
Plat Page: **347-08A**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **RK, 09/01/2010**
Review/Date: **GK, 10/20/2010**
Entry Status: **Refused**

Urban / Commercial

Legal: 330' X 245' S PT EXC .57 AC IN SW LOT A BLK 14

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
Acre X Rate						43,560.00	1.000			C-20							
Subtotal						43,560.00	1.000										
Grand Total						43,560.00	1.000										

	Street	Utilities	Zoning	Land Use
Acre X Rate	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
11/30/1990	$0	D022	204-324

Building Permits

Date	Number	Tag	$ Amount	Reason

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$50,000	$0	$0	$50,000
Dwlg		$0	$0	
Impr	$19,770	$0	$0	$19,770
Total	$69,770	$0	$0	$69,770

Precomputed Structure

Occ. Code	701
Occ. Descr.	Warehouse
Year Built	1965
EFF Age/Yr	52/ 1965
Condition	BL NML
Description	B1-1S FR
Style	Frame - Wood
Stories	1
Grade	5
1st Flr Wall Ht	13
Base	2,904
Basement	0
1st Flr Inset Adj	0
GBA	2904

Verticals

Ftr & Fdtn						
Exterior wall	Composition - Frame	13				
Interior wall	Drywall or Equiv.	0	Unfinished	0		
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	Metal/ Frame (< 50' Wide)					
Ceiling	Unfinished	1				
Struct. Floor	Earth	1				
Floor Cover						
Partitions						
Framing	Pole Construction	1				
HVAC	No HVAC	1				
Lighting	Warehouse	1				
Sprinkler						

Plumbing

	B	Ext

Adjustments

Heat - none	2,244	AVG
Plumbing - no whse(sf	2,904	AVG
Partition - plywood	52	AVG
Floor - no concrete (6"	2,244	AVG
Interior - finish	660	Low

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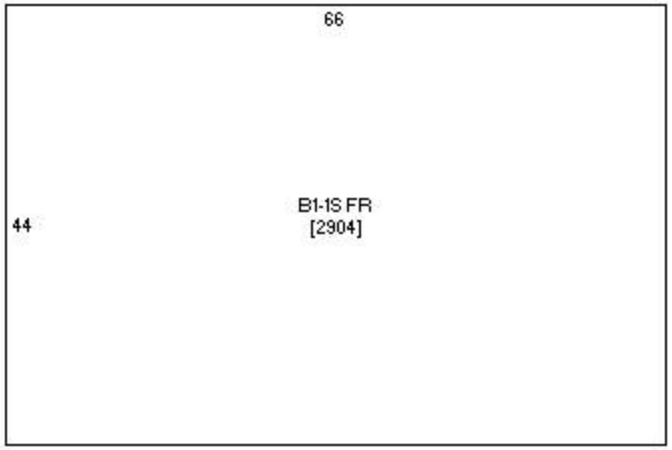
Bldg / Addn		Description	Units				Year							
	Bldg	O 701 ─Warehouse												
	Pre	P 701 ─Warehouse	2,904											
	V	Exterior Wall												
		Composition - Frame - 13	13											
	V	Interior Wall												
		Drywall or Equiv. - 0												
		Unfinished - 0												
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Roof												
		Metal/ Frame (< 50' Wide)	2,904											
	H	Ceiling												
		Unfinished - 1	2,904											
	H	Struct. Floor												
		Earth - 1	2,904											
	H	Framing												
		Pole Construction - 1	2,904											
	H	HVAC												
		No HVAC - 1	2,904											
	H	Lighting												
		Warehouse - 1	2,904											
	Adj	Heat - none - AVG	2,244											
	Adj	Plumbing - no whse(sf) - AVG	2,904											
	Adj	Partition - plywood - AVG	52											
	Adj	Floor - no concrete (6" R'Conc) - AVG	2,244											
	Adj	Interior - finish - Low	660											
1 of 2	Ex	Door Sliding, 14 Ft Wide, 12 Ft High	3				1965							
2 of 2	Ex	Door O.H. Door - Manual, 16 Ft Wide, 12 Ft High	1				1965							

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$50,000	$0	$19,770	$0	$69,770
2017		Appr	Urban	Comm	$50,000	$0	$19,770	$0	$69,770



Sketch 1 of 1

Photo 1 of 2 09/01/2010

Photo 2 of 2 07/25/2000

322 MAIN ST, WEST BRANCH

Deed: **ROBBINS GARY L & PATRICIA K**
Contract:
CID#:
DBA: **WAREHOUSE**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **402-050-100**
Tax Dist: **500**
Plat Page: **347-08AS**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **RK, 09/02/2010**
Review/Date: **GK, 10/20/2010**
Entry Status: **Refused**

Urban / Commercial

Legal: NE COR BLK 21 E 97' S 165' W TO E LLINE OF 21ST TO BEG LOT A BLK 14

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land
Acre Dim	97.00	72.00	165.00	165.00						C-25
Sub Total						13,942.50	0.320			
Grand Total						13,942.50	0.320			

	Street	Utilities	Zoning	Land Use
Acre Dim	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
11/30/1990	$0	D038	204-324

Building Permits

Date	Number	Tag	$ Amount	Reason

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$27,010	$0	$0	$27,010
Dwlg		$0	$0	
Impr	$1,910	$0	$0	$1,910
Total	$28,920	$0	$0	$28,920

Precomputed Structure

Occ. Code	701
Occ. Descr.	Warehouse
Year Built	1950
EFF Age/Yr	67/ 1950
Condition	Poor
Description	B1-1S FR
Style	Frame - Wood
Stories	1
Grade	5
1st Flr Wall Ht	8
Base	480
Basement	0
1st Flr Inset Adj	0
GBA	480

Verticals

Ftr & Fdtn	Reinforced Concrete	8"				
Exterior wall	Composition - Frame	8				
Interior wall	Unfinished	0	Drywall or Equiv.	0		
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	letal/ Frm/ Insul (< 50' Wide)					
Ceiling	Unfinished	1	Drywall	1		
Struct. Floor	R'Concrete 4"	1				
Floor Cover						
Partitions						
Framing	Wood - Average	1				
HVAC	No HVAC	1				
Lighting	Incl. w / Base	1				
Sprinkler						

Plumbing

	B	Ext

Adjustments

Heat - none	480	AVG

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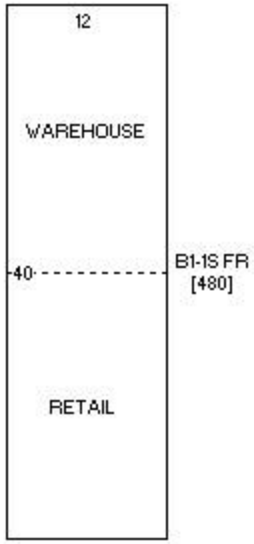
Bldg / Addn		Description	Units				Year							
	Bldg	O 701 –Warehouse												
	Pre	P 701 –Warehouse	480											
	V	Ftr & Fdtn												
		Reinforced Concrete - 8"												
	V	Exterior Wall												
		Composition - Frame - 8	8											
	V	Interior Wall												
		Unfinished - 0												
		Drywall or Equiv. - 0												
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Roof												
		Metal/ Frm/ Insul (< 50' Wide)	480											
	H	Ceiling												
		Unfinished - 1	480											
		Drywall - 1	1											
	H	Struct. Floor												
		R'Concrete 4" - 1	480											
	H	Framing												
		Wood - Average - 1	480											
	H	HVAC												
		No HVAC - 1	480											
	H	Lighting												
		Incl. w / Base - 1	480											
	Adj	Heat - none - AVG	480											
	Ex	Door	1				1950							
		O.H. Door - Manual, 10 Ft Wide, 9 Ft High												

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$27,010	$0	$1,910	$0	$28,920
2017		Appr	Urban	Comm	$27,010	$0	$1,910	$0	$28,920



Sketch 1 of 1

Photo 1 of 2 09/07/2010

Photo 2 of 2 07/25/2000

323 E MAIN ST, WEST BRANCH

Deed: **STAKER SHANE A & KELLY I**
Contract:
CID#:
DBA: **STACKER HEALTH CENTER/HOPE SPRINGS**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **400-050-230**
Tax Dist: **500**
Plat Page: **342-05E**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **JH, 09/09/2010**
Review/Date: **GK, 10/14/2010**
Entry Status: **Inspected**

Urban / Commercial
Legal: PARCEL K IN ABAN RR GROUNDS

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
SqFt Dim	84.26	81.00	30.37	58.12						C-22							
Sub Total						3,655.96	0.084										
Grand Total						3,655.96	0.084										

	Street	Utilities	Zoning	Land Use
SqFt Dim	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
06/03/2013	$90,000	D26	1174 99

Building Permits

Date	Number	Tag	$ Amount	Reason
5/10/2017	25-17	C	$0	SIGN
12/3/2014		N	$0	Ext-Remodel
12/3/2014		N	$0	Int-Remodel
10/16/2013		N	$0	VALUE CHANGE

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$9,140	$0	$0	$9,140
Dwlg		$0	$0	
Impr	$72,470	$0	$0	$72,470
Total	$81,610	$0	$0	$81,610

Precomputed Structure

Occ. Code	501
Occ. Descr.	Office - General
Year Built	1950
EFF Age/Yr	67/ 1950
Condition	EXCEL
Description	B1-1S FR
Style	Frame - Wood
Stories	1
Grade	5
Base	2,388
Basement	0
1st Flr Inset Adj	0
GBA	2388

Verticals

Ftr & Fdtn	Reinforced Concrete	8"				
Exterior wall	Vinyl - Frame	11	Wood - Frame	11		
Interior wall	Drywall or Equiv.	8	Panel - Softwood	0		
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	Asph. Shingle/ Wood Dk					
Ceiling	Drywall - Textured	1	Suspended Blk-M'Ral	1		
Struct. Floor	4" R'Concrete	1				
Floor Cover	Carpet	1	Vinyl Sheet	1	Ceramic	1
Partitions	Office Buildings	1				
Framing	Wood - Average	1				
HVAC	Combination FHA - AC	1				
Lighting	Office Buildings (General)	1				
Sprinkler						

Plumbing

	B	Ext
Toilet Room	2	
Sink-Service (Fiberglass)	1	
Lavatory	1	

Adjustments

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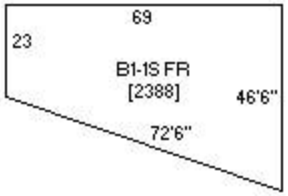
Bldg / Addn		Description	Units				Year							
	Bldg	O 501 ─Office - General												
	Pre	P 501 ─Office - General	2,388											
	V	Ftr & Fdtn												
		Reinforced Concrete - 8"												
	V	Exterior Wall												
		Vinyl - Frame - 11	11											
		Wood - Frame - 11	11											
	V	Interior Wall												
		Drywall or Equiv. - 8	8											
		Panel - Softwood - 0												
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Roof												
		Asph. Shingle/ Wood Dk	2,388											
	H	Ceiling												
		Drywall - Textured - 1	2,388											
		Suspended Blk-M'Ral - 1	1											
	H	Struct. Floor												
		4" R'Concrete - 1	2,388											
	H	Floor Cover												
		Carpet - 1	2,388											
		Vinyl Sheet - 1	1											
		Ceramic - 1	1											
	H	Partitions												
		Office Buildings - 1	2,388											
	H	Framing												
		Wood - Average - 1	2,388											
	H	HVAC												
		Combination FHA - AC - 1	2,388											
	H	Lighting												
		Office Buildings (General) - 1	2,388											
	Plmb	Toilet Room - Base	2											
	Plmb	Sink-Service (Fiberglass) - Base	1											
	Plmb	Lavatory - Base	1											

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$9,140	$0	$72,470	$0	$81,610
2017		Appr	Urban	Comm	$9,140	$0	$72,470	$0	$81,610



Sketch 1 of 1

Photo 1 of 2 12/13/2017

Photo 2 of 2 11/12/2014

323 E MAIN ST, WEST BRANCH

Deed: **T A SUCHOMEL LLC**
Contract:
CID#:
DBA: **PLATO ELECTRIC**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **400-050-230**
Tax Dist: **500**
Plat Page: **342-05E**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **JH, 09/09/2010**
Review/Date: **GK, 10/14/2010**
Entry Status: **Inspected**

Urban / Commercial

Legal: PARCEL J EXC PARC K IN ABAN RR GROUNDS

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
SqFt X Rate						13,919.00	0.320			C-22							
Subtotal						13,919.00	0.320										
Grand Total						13,919.00	0.320										

	Street	Utilities	Zoning	Land Use
SqFt X Rate	None	None	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
03/09/2016	$0	D1	1310 208
06/02/2010	$120,000	D43	1001 308-9
02/10/1997	$80,000	D050	346-114

Building Permits

Date	Number	Tag	$ Amount	Reason
10/16/2013		Y	$0	VALUE CHANGE

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$26,100	$0	$0	$26,100
Dwlg		$0	$0	
Impr	$44,780	$0	$0	$44,780
Total	$70,880	$0	$0	$70,880

Component Structure

Occ. Code	603
Occ. Descr.	Metal Warehouse - Pole Frame
Year Built	1983
EFF Age/Yr	34/ 1983
Condition	NML
Description	B2-1S MTL/POLE
Perimeter	286
Grade	4
Base	4,560
Basement	0
GBA	4560

Verticals

Ftr & Fdtn						
Exterior wall	Metal/ Frm/ Insul (<50' Wide)	14	Metal/ Frame (< 50' Wide)	14		
Interior wall	Metal Liner	14	Drywall or Equiv.	14		
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	Metal/ Frame (< 50' Wide)	1	Metal/ Frm/ Insul (< 50' Wide)	1		
Ceiling	Metal Liner	1				
Struct. Floor	6" R'Concrete	1	Earth	1		
Floor Cover						
Partitions						
Framing	Pole Construction	1				
HVAC	Suspended Unit Heater (Gas)	1	In-Floor Heat (Complex)	1	No HVAC	1
Lighting	Warehouse	1				
Sprinkler						

Plumbing

	B	Ext
3-Fixture Bathroom		1
Rough Plumbing		1

Adjustments

Liner - metal (SFSA)	6,044	AVG
Liner - compo (SFSA)	672	AVG
Office - internal w/hea	648	AVG

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Bldg / Addn		Description	Units	Year
	Bldg	O 603 – Metal Warehouse - Pole Frame		
	Com	P 603 – Metal Warehouse - Pole Frame	4,560	
	V	Exterior Wall		
		Metal/ Frm/ Insul (<50' Wide) - 14	182	
		Metal/ Frame (< 50' Wide) - 14	104	
	V	Interior Wall		
		Metal Liner - 14	14	
		Drywall or Equiv. - 14	14	
	V	Windows		
		Incl. w / Base - 1	286	
	V	Fronts/Doors		
		Incl. w / Base - Average	286	
	H	Roof		
		Metal/ Frame (< 50' Wide) - 1	1,344	
		Metal/ Frm/ Insul (< 50' Wide) - 1	3,216	
	H	Ceiling		
		Metal Liner - 1	1	
	H	Struct. Floor		
		6" R'Concrete - 1	3,216	
		Earth - 1	1,344	
	H	Framing		
		Pole Construction - 1	1	
	H	HVAC		
		Suspended Unit Heater (Gas) - 1	1,488	
		In-Floor Heat (Complex) - 1	1,728	
		No HVAC - 1	1,344	
	H	Lighting		
		Warehouse - 1	4,560	
	Plmb	3-Fixture Bathroom - AVG	1	
	Plmb	Rough Plumbing - AVG	1	
	Adj	Liner - metal (SFSA) - AVG	6,044	
	Adj	Liner - compo (SFSA) - AVG	672	
	Adj	Office - internal w/heat only - AVG	648	
1 of 3	Ex	Door O.H. Door - Power, 12 Ft Wide, 12 Ft High	1	2002
2 of 3	Ex	Door Sliding, 14 Ft Wide, 16 Ft High	1	2002
3 of 3	Ex	Door O.H. Door - Power, 19 Ft Wide, 12 Ft High	1	1983

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$26,100	$0	$44,780	$0	$70,880
2017		Appr	Urban	Comm	$26,100	$0	$44,780	$0	$70,880

326 E MAIN ST,

Deed: **LARSON ROGER G**
Contract:
CID#:
DBA: **MTL WAREHOUSE**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **402-050-090**
Tax Dist: **500**
Plat Page: **347-08A**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **RK, 09/01/2010**
Review/Date: **GK, 10/20/2010**
Entry Status: **Inspected**

Urban / Commercial

Legal: COM 39' W OF NE COR THEN W 55' S 165' E 55' N 165' LOT A BLK 14

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
Acre Dim	55.00	55.00	165.00	165.00						C-25							
Sub Total						9,075.00	0.208										
Grand Total						9,075.00	0.208										

	Street	Utilities	Zoning	Land Use
Acre Dim	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
10/04/2005	$75,000	D043	757 135-6
07/30/1997	$40,000	D050	361-152

Building Permits

Date	Number	Tag	$ Amount	Reason

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$15,830	$0	$0	$15,830
Dwlg		$0	$0	
Impr	$20,270	$0	$0	$20,270
Total	$36,100	$0	$0	$36,100

Component Structure

Occ. Code	603
Occ. Descr.	Metal Warehouse - Pole Frame
Year Built	2006
EFF Age/Yr	11/ 2006
Condition	NML
Description	B1-1S MTL/POLE
Perimeter	200
Grade	4
Base	2,400
Basement	0
GBA	2400

Verticals

Ftr & Fdtn						
Exterior wall	Metal/ Frame (< 50' Wide)	22				
Interior wall	Unfinished	0				
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	Metal/ Frame (< 50' Wide)	1				
Ceiling	Unfinished	1				
Struct. Floor	Earth	1				
Floor Cover						
Partitions						
Framing	Pole Construction	1				
HVAC	No HVAC	1				
Lighting	No Electric	1				
Sprinkler						

Plumbing

	B	Ext

Adjustments

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Bldg / Addn		Description	Units				Year							
	Bldg	O 603 ─Metal Warehouse - Pole Frame												
	Com	P 603 ─Metal Warehouse - Pole Frame	2,400											
	V	Exterior Wall												
		Metal/ Frame (< 50' Wide) - 22	200											
	V	Interior Wall												
		Unfinished - 0	200											
	V	Windows												
		Incl. w / Base - 1	200											
	V	Fronts/Doors												
		Incl. w / Base - Average	200											
	H	Roof												
		Metal/ Frame (< 50' Wide) - 1	2,400											
	H	Ceiling												
		Unfinished - 1	2,400											
	H	Struct. Floor												
		Earth - 1	2,400											
	H	Framing												
		Pole Construction - 1	1											
	H	HVAC												
		No HVAC - 1	2,400											
	H	Lighting												
		No Electric - 1	2,400											
1 of 2	Ex	Door Mini Storage O.H., 8 Ft Wide, 10 Ft High	3				2006							
2 of 2	Ex	Door Mini Storage O.H., 14 Ft Wide, 14 Ft High	1				2006							

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$15,830	$0	$20,270	$0	$36,100
2017		Appr	Urban	Comm	$15,830	$0	$20,270	$0	$36,100

Sketch 1 of 1

Photo 1 of 2 09/01/2010

Photo 2 of 2 09/02/2010

328 E MAIN ST,

Urban / Commercial

Deed: **LARSON ROGER G**
Contract:
CID#:
DBA: **MTL SHED**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **402-050-080**
Tax Dist: **500**
Plat Page: **347-08A**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **RK, 09/01/2010**
Review/Date: **GK, 10/20/2010**
Entry Status: **Inspected**

Legal: COM AT NE COR LOT A THEN W 39' S 182' E 112' TO W LINE RR THEN NW'LY TO BEG BLK 14 & N 200' OF W 50' OF ABAN RR LY E OF LOT A BLK 14

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
Acre Dim	89.00	162.00	182.00	182.00						C-25							
Sub Total						22,841.00	0.524										
Grand Total						22,841.00	0.524										

	Street	Utilities	Zoning	Land Use
Acre Dim	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
10/04/2005	$75,000	D043	757 135-6
07/30/1997	$40,000	D050	361-152

Building Permits

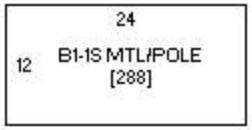
Date	Number	Tag	$ Amount	Reason
7/12/2006	35-06	Y	$30,000	New Bldg

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$52,440	$0	$0	$52,440
Dwlg		$0	$0	
Impr	$2,430	$0	$0	$2,430
Total	$54,870	$0	$0	$54,870

		Description	Units			Cond	Year								
	Yrd	1 – Shed				NML	2008								
	I	W12.00 x L24.00 288 SF, Metal, High Pricing													

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$52,440	$0	$2,430	$0	$54,870
2017		Appr	Urban	Comm	$52,440	$0	$2,430	$0	$54,870



Sketch 1 of 1

Photo 1 of 1 09/01/2010

341 E MAIN ST, WEST BRANCH

Deed: **MILLER STEVEN J & JANEEN E**
Contract:
CID#:
DBA: **WAREHOUSE**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **400-050-270**
Tax Dist: **500**
Plat Page: **342-05E**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **JH, 09/10/2010**
Review/Date: **GK, 10/14/2010**
Entry Status: **Info From Owner**

Urban / Commercial
Legal: TRACT 6 EXC S 64.3' ABAN RR

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land
SqFt Dim	55.70	55.70	60.00	60.00						C-21
Sub Total						3,342.00	0.077			
Grand Total						3,342.00	0.077			

	Street	Utilities	Zoning	Land Use
SqFt Dim	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
06/19/1996	$0	D022	327-322

Building Permits

Date	Number	Tag	$ Amount	Reason

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$7,520	$0	$0	$7,520
Dwlg		$0	$0	
Impr	$15,230	$0	$0	$15,230
Total	$22,750	$0	$0	$22,750

Precomputed Structure

Occ. Code	701
Occ. Descr.	Warehouse
Year Built	1939
EFF Age/Yr	78/ 1939
Condition	V Poor
Description	B1-1S TILE
Style	Tile - Wood
Stories	1
Grade	5
1st Flr Wall Ht	10
Base	4,327
Basement	0
1st Flr Inset Adj	0
GBA	4831

Verticals

Ftr & Fdtn	Concrete	8"				
Exterior wall	C'Blk or Tile - 8"	9				
Interior wall	Drywall or Equiv.	8				
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	4-Ply Compo/ Wood Deck					
Ceiling	Drywall	1				
Struct. Floor	6" R'Concrete	1				
Floor Cover						
Partitions	Incl. w / Base	1				
Framing	Wood - Average	1				
HVAC	No HVAC	1				
Lighting	Warehouse	1				
Sprinkler						

Plumbing

	B	Ext

Adjustments

Heat - none	4,327	AVG
Plumbing - no whse(LS	1	AVG

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Bldg / Addn		Description	Units				Year							
1 of 2	Bldg	O 701 ─Warehouse												
	Pre	P 701 ─Warehouse	4,327											
	V	Ftr & Fdtn												
		Concrete - 8"												
	V	Exterior Wall												
		C'Blk or Tile - 8" - 9	9											
	V	Interior Wall												
		Drywall or Equiv. - 8	8											
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Roof												
		4-Ply Compo/ Wood Deck	4,327											
	H	Ceiling												
		Drywall - 1	4,327											
	H	Struct. Floor												
		6" R'Concrete - 1	4,327											
	H	Partitions												
		Incl. w / Base - 1	4,327											
	H	Framing												
		Wood - Average - 1	4,327											
	H	HVAC												
		No HVAC - 1	4,327											
	H	Lighting												
		Warehouse - 1	4,327											
	Adj	Heat - none - AVG	4,327											
	Adj	Plumbing - no whse(LS) - AVG	1											

Precomputed Addition

Occ. Code	701
Occ. Descr.	Warehouse
Year Built	1939
EFF Age/Yr	78/ 1939
Condition	V Poor
Description	A1-1S C'BLK
Style	C.Blk - Wood
Stories	1
Grade	5
1st Flr Wall Ht	10
Base	504
Basement	0
1st Flr Inset Adj	0
GBA	4831

Verticals

Ftr & Fdtn	Concrete	8"				
Exterior wall	C'Blk or Tile - 12"	10				
Interior wall	Unfinished	10				
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	4-Ply Compo/ Wood Deck					
Ceiling	Unfinished	1				
Struct. Floor	Dock Level R'Conc	1				
Floor Cover						
Partitions						
Framing	Wood - Average	1				
HVAC	No HVAC	1				
Lighting	Warehouse	1				
Sprinkler						

Plumbing

	B	Ext

Adjustments

Floor - R'Conc-6" at do	504	AVG

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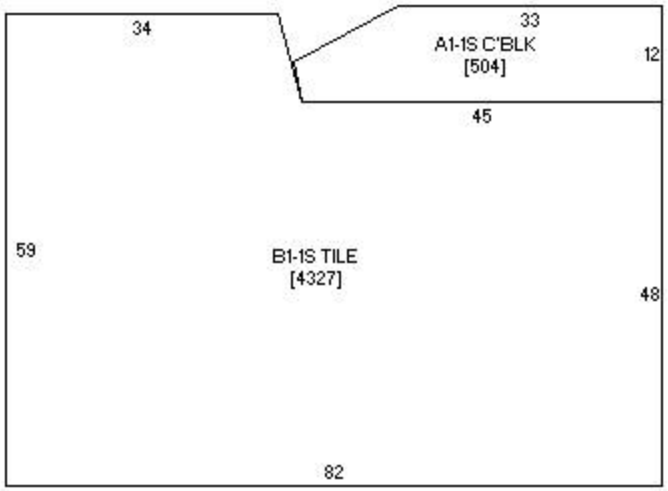
Bldg / Addn		Description	Units				Year							
Addtn 1	Adtn	O 701 ─Warehouse												
	Pre	P 701 ─Warehouse	504											
	V	Ftr & Fdtn												
		Concrete - 8"												
	V	Exterior Wall												
		C'Blk or Tile - 12" - 10	10											
	V	Interior Wall												
		Unfinished - 10	10											
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Roof												
		4-Ply Compo/ Wood Deck	504											
	H	Ceiling												
		Unfinished - 1	504											
	H	Struct. Floor												
		Dock Level R'Conc - 1	504											
	H	Framing												
		Wood - Average - 1	504											
	H	HVAC												
		No HVAC - 1	504											
	H	Lighting												
		Warehouse - 1	504											
	Adj	Floor - R'Conc-6" at dock level - AVG	504											
	Ex	Door	1				1939							
		O.H. Door - Manual, 7 Ft Wide, 8 Ft High												

		Description	Units			Cond	Year								
	Yrd	1 — Paving - Concrete				NML	1950								
	I	255 SF, Conc Parking, Avg Pricing													

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$7,520	$0	$15,230	$0	$22,750
2017		Appr	Urban	Comm	$7,520	$0	$15,230	$0	$22,750



Sketch 1 of 1

Photo 1 of 4 09/08/2010

Photo 2 of 4 09/08/2010

Photo 3 of 4 09/08/2010

Photo 4 of 4 07/25/2000

341 E MAIN ST, WEST BRANCH

Deed: **MILLER STEVEN J & JANEEN E**
Contract:
CID#:
DBA: **WAREHOUSE**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **400-050-260**
Tax Dist: **500**
Plat Page: **342-05E**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **JH, 09/10/2010**
Review/Date: **GK, 10/14/2010**
Entry Status: **Inspected**

Urban / Commercial
Legal: S 64.3' OF TRACT 6 IN ABAN RR GROUNDS

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
SqFt Dim	60.00	60.00	64.00	64.00						C-22							
Sub Total						3,840.00	0.088										
Grand Total						3,840.00	0.088										

	Street	Utilities	Zoning	Land Use
SqFt Dim	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
02/18/1997	$0	D022	346-230

Building Permits

Date	Number	Tag	$ Amount	Reason

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$9,600	$0	$0	$9,600
Dwlg		$0	$0	
Impr	$18,950	$0	$0	$18,950
Total	$28,550	$0	$0	$28,550

Precomputed Structure

Occ. Code	501
Occ. Descr.	Office - General
Year Built	1919
EFF Age/Yr	98/ 1919
Condition	OBSV
Description	B1-1S B STUCCO
Style	C.Blk - Wood
Stories	1
Grade	5
Base	2,400
Basement	2,400
1st Flr Inset Adj	0
GBA	2400

Verticals

Ftr & Fdtn	C'Blk or Tile	8"				
Exterior wall	C'Blk or Tile - 8"	10				
Interior wall	Panel - Hardwood	8	Drywall or Equiv.	8		
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement	Excavation, Floor, Lighting					
Roof	4-Ply Compo/ Wood Deck					
Ceiling	Drywall - Textured	1	Plaster and Lath	1		
Struct. Floor	Wd Deck on Wood Joist	1				
Floor Cover	Hardwood	1	Quarry Tile	1		
Partitions	Finished Storage	1				
Framing	Wood - Average	1				
HVAC	Forced Hot Air	1				
Lighting	Warehouse	1				
Sprinkler						

Plumbing

	B	Ext
3-Fixture Bathroom	1	
Lavatory	1	
Sink-Kitchen	1	

Adjustments

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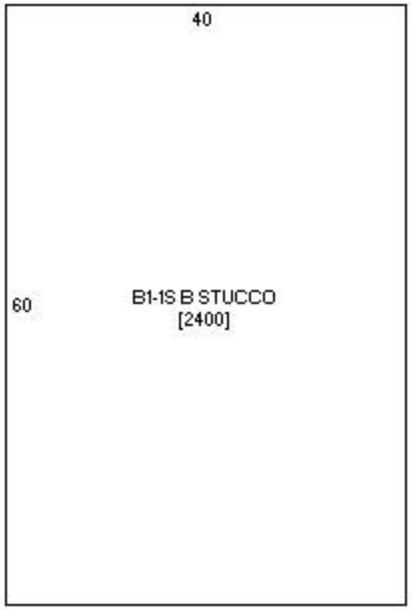
Bldg / Addn		Description	Units				Year							
	Bldg	O 501 ─Office - General												
	Pre	P 501 ─Office - General	2,400											
		Basement Adjustment	2,400											
	V	Ftr & Fdtn												
		C'Blk or Tile - 8"												
	V	Exterior Wall												
		C'Blk or Tile - 8" - 10	10											
	V	Interior Wall												
		Panel - Hardwood - 8	8											
		Drywall or Equiv. - 8	8											
	V	Windows												
		Incl. w / Base - 1	1											
	V	Fronts/Doors												
		Incl. w / Base - Average												
	H	Basement												
		Excavation, Floor, Lighting	2,400											
	H	Roof												
		4-Ply Compo/ Wood Deck	2,400											
	H	Ceiling												
		Drywall - Textured - 1	2,400											
		Plaster and Lath - 1	1											
	H	Struct. Floor												
		Wd Deck on Wood Joist - 1	2,400											
	H	Floor Cover												
		Hardwood - 1	2,400											
		Quarry Tile - 1	1											
	H	Partitions												
		Finished Storage - 1	2,400											
	H	Framing												
		Wood - Average - 1	2,400											
	H	HVAC												
		Forced Hot Air - 1	2,400											
	H	Lighting												
		Warehouse - 1	2,400											
	Plmb	3-Fixture Bathroom - Base	1											
	Plmb	Lavatory - Base	1											
	Plmb	Sink-Kitchen - Base	1											

		Description	Units			Cond	Year								
	Yrd	1 — Fencing - Wood				NML	1979								
	I	6 Ft High, 81 LF, Avg Fence Pricing, 0 LF gate													

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$9,600	$0	$18,950	$0	$28,550
2017		Appr	Urban	Comm	$9,600	$0	$18,950	$0	$28,550



Sketch 1 of 1

Photo 1 of 2 09/08/2010

Photo 2 of 2 07/25/2000

,

Deed: **HERRING ROBERT D**
Contract:
CID#:
DBA:
MLS:

Map Area: **WEST BRANCH AG**
Route: **400-001-660**
Tax Dist: **490**
Plat Page: **342-05E**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **JRL**
Review/Date: **MB, 06/28/2000**
Entry Status: **Inspected**

Urban / Ag Land

Legal: S'LY 7276.36 SQ FT OF TRACT 2 ABAN RR ROW SW 5-79-4

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
NCR						7,405.20	0.170										
Grand Total						7,405.20	0.170										

	Street	Utilities	Zoning	Land Use
NCR	None	None	-- NONE --	NonCrop

Sales

Date	$ Amount	NUTC	Recording
10/05/2000	$22,500	D043	470 170
10/02/1996	$75,000	D043	336-220

Building Permits

Date	Number	Tag	$ Amount	Reason

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land	$240	$0	$0	$240
LandC		$0	$0	
Dwlg		$0	$0	
Impr		$0	$0	
Total	$240	$0	$0	$240

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Ag Land	$240	$0	$0	$0	$240
2017		Appr	Urban	Ag Land	$240	$0	$0	$0	$240

Ag Land Summary Information

Land Basis	SF	Acres	Exempt Acres	Taxable Acres	Averaged CSR Taxable	Averaged CSR Exempt	CSR Points	Net CSR Points
NCR	7,405.20	0.170	0.000	0.170	43.998	0.000	9.690	7.480
Total	7,405.20	0.170	0.000	0.170			9.690	7.480

Ag Land Detail Information

Land Basis B = Basis, AL = Ag Lot	Acres	Adj Acres	Soil Type	Description	Tbl Rate	% Adj Factor	CSR Type	Net CSR Pts - Units	Exempt	Rate per Pt. - Unit	Total Lot w/o Adj	Topo	Econ	Other	Nbhd $Adj	Total Lot with Adj	Total (Rounded)
NCR				Downs silt loam, till plain, 9													
AL1, S1	0.170		M162D2		57.000		C	9.690									
				M162D2 NonTillable													
Adj 1		0.170	M162D2		57.000	0.2281	C	-2.210									
								9.690									
Sub Total	0.170							7.480									
Total	**0.170**							**7.480**									

MAIN ST, WEST BRANCH

Deed: **THOMAS JEANETTE & MARK**
Contract:
CID#:
DBA: **WAREHOUSE**
MLS:

Map Area: **WEST BRANCH COMM**
Route: **400-050-250**
Tax Dist: **500**
Plat Page: **342-05E**
Subdiv: **[NONE]**

Checks/Tags:
Lister/Date: **JH, 09/13/2010**
Review/Date: **GK, 10/14/2010**
Entry Status: **Estimated**

Urban / Commercial
Legal: PARCEL H W OF RR & N OF MAIN ST

Land

Land Basis	Front	Rear	Side 1	Side 2	R. Lot	SF	Acres	Depth/Unit	EFF/Type	Qual./Land							
SqFt Dim	100.00	100.00	157.75	155.37						C-22							
Sub Total						15,656.00	0.359										
Grand Total						15,656.00	0.359										

	Street	Utilities	Zoning	Land Use
SqFt Dim	Paved	City	-- NONE --	Non Applicable

Sales

Date	$ Amount	NUTC	Recording
02/23/2016	$0	D1	1310 206
06/09/2006	$20,000	D001	797 148-51
09/30/2005	$0	D018	754 270

Building Permits

Date	Number	Tag	$ Amount	Reason
10/14/2013		Y	$0	VALUE CHANGE
1/31/2013		Y	$0	VALUE CHANGE

Values

Type	Appraised	B of R	St. Equalized	Pr Yr: 2018
Land		$0	$0	
LandC	$29,360	$0	$0	$29,360
Dwlg		$0	$0	
Impr	$28,680	$0	$0	$28,680
Total	$58,040	$0	$0	$58,040

Component Structure

Occ. Code	603
Occ. Descr.	Metal Warehouse - Pole Frame
Year Built	1998
EFF Age/Yr	19/ 1998
Condition	NML
Description	B1-1S MTL/POLE
Perimeter	260
Grade	4
Base	4,000
Basement	0
GBA	4000

Verticals

Ftr & Fdtn						
Exterior wall	Metal/ Frame (< 50' Wide)	11				
Interior wall	Unfinished	11				
Pilasters						
Wall facing						
Windows	Incl. w / Base	1				
Fronts/Doors	Incl. w / Base	Average				

Horizontals

Basement						
Roof	Metal/ Frame (< 50' Wide)	1				
Ceiling						
Struct. Floor	6" R'Concrete	1				
Floor Cover						
Partitions						
Framing	Pole Construction	1				
HVAC						
Lighting	Warehouse	1				
Sprinkler						

Plumbing

	B	Ext
Rough Plumbing		1

Adjustments

Office - internal w/hea	120	Low

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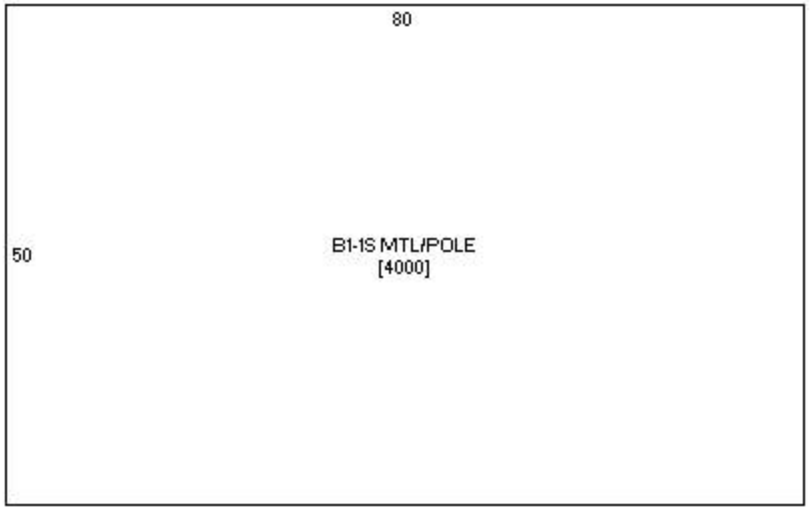
Bldg / Addn		Description	Units				Year							
	Bldg	O 603 ─Metal Warehouse - Pole Frame												
	Com	P 603 ─Metal Warehouse - Pole Frame	4,000											
	V	Exterior Wall												
		Metal/ Frame (< 50' Wide) - 11	260											
	V	Interior Wall												
		Unfinished - 11	11											
	V	Windows												
		Incl. w / Base - 1	260											
	V	Fronts/Doors												
		Incl. w / Base - Average	260											
	H	Roof												
		Metal/ Frame (< 50' Wide) - 1	4,000											
	H	Struct. Floor												
		6" R'Concrete - 1	4,000											
	H	Framing												
		Pole Construction - 1	1											
	H	Lighting												
		Warehouse - 1	4,000											
	Plmb	Rough Plumbing - AVG	1											
	Adj	Office - internal w/heat only - Low	120											
1 of 2	Ex	Door O.H. Door - Power, 10 Ft Wide, 9 Ft High	1				1998							
2 of 2	Ex	Door O.H. Door - Power, 18 Ft Wide, 9 Ft High	1				1998							

Prior Year	Comment	Value Type	Location	Class	Land Value	Dwelling Value	Improvement Value	M & E Value	Total Value
2018		Appr	Urban	Comm	$29,360	$0	$28,680	$0	$58,040
2017		Appr	Urban	Comm	$29,360	$0	$28,680	$0	$58,040



Sketch 1 of 1

Photo 1 of 2 09/08/2010

Photo 2 of 2 07/25/2000

WEST BRANCH HISTORIC

DISTRICT

EXHIBIT C

PURPOSE FOR THIS REPORT

This exhibit contains the following:

- The original 1987, National Register of Historic Places Inventory - Nomination Form which established the West Branch Commercial Historic District.
- The 1990, National Register of Historic Places Inventory - Nomination Form which established the original district's first boundary increase.
- The 1995, National Register of Historic Places Inventory - Nomination Form which established the original district's second boundary increase.

Although the former Croell Redi-Mix site lies outside of this established historic district, it is sited adjacent to it. As identified by the public during the Public Input Charrette the development of former Croell site should compliment and enhance the downtown commercial district including the West Branch Commercial Historic District. This exhibit should be used for reference for the development of architectural styles, details, amenities, and the selection of appropriate materials.

NPS Form 10-900
(3-82)

OMB No. 1024-0018
Expires 10-31-87

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received JAN 5 1987
date entered APR 7 1987

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic: West Branch Commercial Historic District

and/or common:

2. Location

street & number: West Main and North Downey Streets ___ not for publication

city, town: West Branch ___ vicinity of

state: IA code: 019 county: Cedar code: 031

3. Classification

Category	Ownership	Status	Present Use	
XX district	___ public	XX occupied	___ agriculture	___ museum
___ building(s)	XX private	XX unoccupied	XX commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	___ yes: restricted	___ government	___ scientific
	___ being considered	XX yes: unrestricted	___ industrial	___ transportation
	N/A	___ no	___ military	___ other:

4. Owner of Property

name: Multiple, refer to individual site sheets

street & number:

city, town: ___ vicinity of state:

5. Location of Legal Description

courthouse, registry of deeds, etc.: County Recorder's Office

street & number: Cedar County Courthouse

city, town: Tipton state: IA 52772

6. Representation in Existing Surveys

title: N/A has this property been determined eligible? ___ yes ___ no

date: ___ federal ___ state ___ county ___ local

depository for survey records:

city, town: state:

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	XX unaltered	XX original site
XX good	___ ruins	XX altered	___ moved date _____
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Between 1850, when Quaker farmers and others first settled this area of eastern Iowa, and 1916, the closing date for this nomination, the site of West Branch evolved from a vast expanse of virgin prairie into a thriving commercial center. Most of the early commercial buildings (including 6,7, and 13) were erected along what later became Main Street, on a topographic rise that offered protection from the occasional spring and summer flooding of branches of the Wapsinonoc Creek to the south and east. The commercial district has always been anchored by the intersection of what are Main and Downey Streets. When the town was originally platted in 1869 in conjunction with the construction of the Burlington, Cedar Rapids and Great Northern Railroad, Main Street was designated as "Commerce Street." It became Main Street with the 1875 incorporation of West Branch and the arrival in that same year of the railroad. Main Street then extended east-west for three quarters of a mile and was on the stage route between Iowa's first territorial and state capital, Iowa City, and the Mississippi River port of Davenport. What became Downey Street in 1875 was originally platted as "Mechanics Street," running north-south. This intersection was the beginning point of public improvements such as the first sidewalk (1875), the first telephone line (1879), the first streetlight (1883), the first town pump (1884), and the first community bandstand (1895). The intersection remains the cornerstone of the 11 key and contributing structures within the district.

Architecturally, the 6 key and 6 contributing structures that now exist within the West Branch Commercial District collectively trace the evolution of small-town commercial building styles prompted by the turn-of-the-century boom in the Corn Belt's farm economy. In terms of social history, these 12 buildings illustrate the surge in development that occurred within the West Branch business district between 1895 and 1916, the opening and closing dates of the nomination. This growth was directly linked to the "Golden Era of American Agriculture" -- a period of unparalleled prosperity for Cedar County, Iowa, farmers and farmers throughout the Midwestern Corn Belt. As West Branch area farmers prospered, so did the merchants in town. A scattering of wood-frame, one-story storefronts gave way to more substantial, two-story brick business blocks constructed both in response to calamities, such as major fire in 1895, and to the economic momentum generated by a surge in farm prices and land values. This wave of commercial development continued during the next generation, until World War I disrupted the parity in supply and demand for grain and livestock that had made farming profitable.

The present-day West Branch Commercial District contains four early buildings (6, 7, 10, 11) that are representative of the wood-frame storefronts that lined Commerce/Main Street during the early commercial development of West Branch. Two others (9, 12) are brick commercial buildings constructed as replacements for wood-frame Main Street buildings lost to the 1895 fire that transformed the south side of Main Street. The six other brick business blocks within the district (4, 14, 1, 3, 2, 5) -- including the opulent, three-storefront, two-story Opera Block Building (4) -- are representative of the final phase of prosperity. Four of these six

structures replaced older buildings (14, 1, 2, 5), two filled vacant lots (4,3) and four extended the commercial district north along North Downey Street (4, 1, 3, 2). The post-World War I-Era slump in the farm economy brought an end to the surge in commercial growth in West Branch in 1916 -- the closing date of this nomination. Two of the 14 buildings within the district are intrusive structures (13, 8). One of the two (13) has been classified as intrusive due to extensive exterior alterations, but is included within the district boundaries due to their locations within the 100 blocks of West Main and North Downey streets. This building has not been so altered as to preclude eventual restoration. The second (8) is considered intrusive due to its late construction date (1948) and because its scale and style are inconsistent with other buildings within the district. This building seperates a key (5) and a contributing (10) structure.

Extension of the central business district to the south and the routing of north-south vehicular traffic through downtown West Branch were affected by the establishment of the 187-acre Herbert Hoover National Historic Site in the 1960's. Preservation of the Herbert Hoover birthplace cottage, which is located on South Downey Street approximately 100 yards from the south boundary of the West Branch Commercial District, has affected land use and development south of the downtown area since restoration was begun in the 1930's. In conjunction with the later construction of the Herbert Hoover Presidential Library-Museum and formal designation of the National Historic Site, South Downey Street was closed at its intersection with Wetherell Street, with north-south traffic being rerouted onto a new roadway, Parkside Drive. This federally funded road project routed traffic that otherwise would have passed within a few feet of the Hoover birthplace cottage along South Downey Street onto a new roadway a block east that now serves as a link between the West Branch business district and Interstate 80 to the south.

DESCRIPTION OF ARCHITECTURAL TYPES

Fourteen buildings are included within the boundaries of the West Branch Commercial District. Although the interiors and, to a more limited degree, the front facades of these buildings have undergone occasional renovations, the foundations, structural side walls and now-concealed remnants of original facades are known to date back to 1869. There are two preserved first-floor storefronts (1, 2) in the district and one restored storefront (4). The oldest, substantially intact facades within the district date from 1895, the beginning date of this district. These key structures (4, 9) are the largest brick blocks within the district and were constructed with bricks baked in kilns at a West Branch brickworks. The elaborate brick and iron front of the Opera Block (4) has been returned to its original splendor through a 1986 restoration.

Although two of the structures (14, 8) were constructed to house post offices, all 14 buildings within the physical boundary of the district are now commercial buildings. Architectural types are generally determined by the front facades of

these buildings. Street-level storefronts have been remodeled far more frequently than upper level facades, and have consequently been given less consideration in differentiating among architectural types. Building dates have been determined from documented histories, newspaper accounts on construction activities, historical photographs and abstracts of title. In some cases, Sanborn maps provided approximate dates.

Architectural styles within the West Branch Commercial District are grouped with three distinctive periods. The earliest period (1869-1895) includes five very simple structures (13, 6, 7, 10, 11) that are typical of Western town, false-fronted buildings of wood construction. The two oldest commercial buildings (13, 6) within the district have gables spanning their narrowest dimensions, which are almost the full width of the building lots. The similarities of their constructions indicate these two buildings were possibly built by the same carpenter, but not at the same time. The roof pitch and pediments over the windows appear to be identical. Of these five early buildings, the Gruwell and Crew General Store building (11) has undergone the least renovation over the years. It was listed on the National Register of Historic Places in October 1982 as a "well preserved example of a small-town commercial structure." Although this building's front steps have been replaced, other elements of the facade are virtually unchanged. For the purposes of the nomination, one of these five early 1940's era renovation that included construction of a brick facade that hides the building's original architectural character. This building is thought to be the oldest surviving commercial building within the district, with a construction date of 1869.

Three of the buildings within the district (4, 9, 12) are representative of the second distinctive architectural grouping within the district -- brick business blocks constructed in the 1890's including two (9, 12) built as an aftermath of the great fire of August 30, 1895, that destroyed or heavily damaged a row of wood-frame commercial buildings along the south side of West Main Street. These three fine brick buildings are key structures that were constructed in a Late Victorian style. They were built to be as fireproof as possible at that time, blending iron and brick for their first-floof exterior facades and stamped sheet steel for their cornices. Of these three structures, a 1986 restoration made the Opera Block building (4) the best example of this second group of architectural styles within the district.

Five buildings (14, 1, 3, 2, 5) are representative of the third architectural grouping within the district -- buildings constructed between 1907 and 1916. At Least three of the buildings within this period (14, 1, 5) are top-quality structures that are not significantly altered. These three show some very fine brick and stone work. The West Branch State Bank building (5), designed by the Josselyn & Taylor architectural firm of Cedar Rapids, shows a touch of Prairie School style and Art Deco. The Citizens' Savings Bank building (1) on the opposite corner is a classical design in good proportion. It was during this period that

office buildings were often designed like a classical column, with a base, a shaft and a cap. The Citizens' Savings Bank building (1) would have been more in scale to the style had there been one or more floors between the street-level base and the cornice, or cap. The old post office building (14) is a "little jewel." It, too, has a touch of Art Deco. North of the 1908 Citizens' Savings Bank building (1) are two brick buildings (3, 2) constructed in 1911 and 1912, respectively. The 1912 structure (2) has undergone only minor alteration. The 1911 structure (3) has been somewhat altered by the addition of a wooden "cowboy" awning and the use of clapboards to cover what a shallow brick cornice.

Summary

The West Branch Commercial District includes a range of architectural styles that have indured for more than a century. They range from very simple to quite original and include several examples of good architecture. Perhaps due to the Quakers' traditional concern for taking care of one's property, the buildings within the West Branch Commercial District have been well-maintained. None of the buildings within the district that fall within the 1895-1916 parimeters of this nomination, has been altered beyond hope of restoration. Perhaps the greatest feature of this district is that no gaudy or "strip" architecture has appeared within the district to spoil the small-town feeling of downtown West Branch.

List of Intrusive Buildings

There are two intrusive structures within the boundaries of the West Branch Commercial District. One (13) is an older building (1869) that has been designated as intrusive structures due to extensive exterior alterations. The Faye's Bakery building (13) is believed to be the oldest existing commercial building within the district, but a 1940's-era remodeling included construction of a brick facade that now hides the original facade. It was originally constructed as a drug store and was subsequently used over the years as a jewelry store, meat market, variety store, antique store and bakery. The second intrusive building is the 1948 War Memorial building (8), which was designated as a non-contributing structure due to its late construction date.

DESCRIPTION OF BOUNDARY

The district's boundary was determined based on commmercial growth patterns, construction dates, architectural integrity and uses of adjacent properties. The district includes the east side of the 100 block of North Downey Street, the south side of the 100 block of West Main Street and the four buildings along the north side of the 100 block of West Main Street that are west of the intersection of Main and Downey streets. The West Branch Commercial District is bounded on the north by residential properties. It is bounded on the west by a mixed-use area

(commercial/public/residential) and on the east both by commercial buildings of later construction dates and commercial buildings of compromised architectural integrity.

The district is bounded on the south by the north edge of the 187-acre Herbert Hoover National Historic Site maintained by the National Park Service. While the West Branch Commercial District largely is buffered from the Historic Site through natural barriers, such as plantings, and physical barriers that restrict vehicular traffic, two pedestrian walkways link the Commercial District with an adjacent historic core area. This Downey Street "trace" includes six homes constructed between 1869 and 1874, two built between 1899 and 1903 and another constructed in 1920. Two of these nine homes were relocated onto the Downey Street trace. Three have been restored since 1983 and the others preserved for incorporation into the Historic Site. These nine trace homes are among 34 historic structures in the National Historic Site. These homes separate the West Branch Commercial District from the restored birthplace cottage of Herbert Hoover, 31st President of the United States. There are 34 structures located within the Herbert Hoover National Historic Site, which is a National Historic Landmark.

As the West Branch business district evolved, commercial growth was focused along West Main Street, both before and after a major fire in 1895 destroyed or heavily damaged wood-frame commercial buildings along the south side of the block. As the town prospered between 1895 and World War I, commercial activity spread to North Downey Street to a row of four adjacent structures (1, 2, 3, 4). Of the 14 buildings within the district boundaries, 13 were constructed before or during 1916 -- the closing date for this nomination. The one building within the district constructed after 1916 (8) is an intrusive structure that is included due to its location within the 100 block of West Main Street. Commercial buildings east and southeast of the district boundaries post-date 1916 and/or do not contribute to the district due to limited or irretriveable loss of structural or architectural integrity.

Verbal Boundary Description

Starting at the center point of the intersection of Main and Downey streets, thence east along the centerline of East Main Street to a point that intersects with an extension of the east lot lines of lots 1-4 of Block 34, Cameron Addition, thence north to a point that intersects with the north lot line of lot 4, Block 34, Cameron Addition, thence west to the centerline of North Downey Street, thence south to a point that intersects with the extension of the centerline of the alley that runs along the north lot lines of lots 1 through 4 of Block 38 of the Subdivision of Lot 64, thence west to a point that intersects with the west lot line of Lot 4, Block 38 of the Subdivision of Lot 64, thence south to a point that intersects with the centerline of West Main Street, thence west to a point that intersects with the extension of the west lot line of Lot 3, Block 44 of Steer's First Addition, thence

south to the centerline of Wetherell Street, thence east to the centerline of South Downey Street, thence north to the center point of the intersection of Main and Downey Streets (the point of beginning).

METHODOLOGY: History of the Project

This application is an outgrowth of the continuing interest demonstrated by the people of West Branch and the West Branch Chamber of Commerce in preserving the turn-of-the-century atmosphere of the town's central business district. West Branch has a rich historical tradition by virtue of its Quaker ancestry and the attention it has received as the birthplace of Herbert Clark Hoover, the 31st president of the United States. Ever since the formal dedication of the Herbert Hoover Presidential Library-Museum in 1962 and the subsequent creation in 1965 of the Herbert Hoover National Historic Site, commercial activity within downtown West Branch has been closely linked to tourism activity at these adjacent federal sites. As early as 1980, the West Branch Chamber of Commerce began exploring the possibility of nominating a portion of downtown West Branch for inclusion on the National Register of Historic Places.

After a few false starts, the project was turned over in 1986 to the Herbert Hoover Presidential Library Association. This private, non-profit organization raised the funds needed to construct the Hoover Presidential Library and to acquire the land and many of the other buildings now within the 187-acre Herbert Hoover National Historic Site. The Association agreed to handle the West Branch Commercial District project without cost and assigned Tom Walsh, assistant director, to undertake the required research. In consultation with staff members at the Iowa State Historical Department's Office of Historic Preservation, Mr. Walsh spent nine months researching the individual properties within the district's boundaries, relying heavily on archival materials on file at the Hoover Presidential Library. Those materials included microfilmed copies of early West Branch newspapers, previously published West Branch histories, summaries of research undertaken by the National Park Service in conjunction with establishment of the Historic Site and historical photographs. Concurrent research into the history American agriculture before, during and after the construction dates of the buildings within the West Branch Commercial District resulted in a significant theme: the dynamic growth in commercial activity in West Branch as a result of the "Golden Era of American Agriculture" that occurred between the 1890's and World War I. The viability of the proposed theme was then assessed by Professor Walter Nugent, an agricultural historian at the University of Notre Dame in South Bend,Indiana. "I hope you succeed in your National Register application for downtown West Branch," Professor Nugent said in a letter to Mr. Walsh. "I looked at it (the commercial district) a few months ago and was struck by how closely in time most of those buildings must have been built, and what that says about the farm economy of the day."

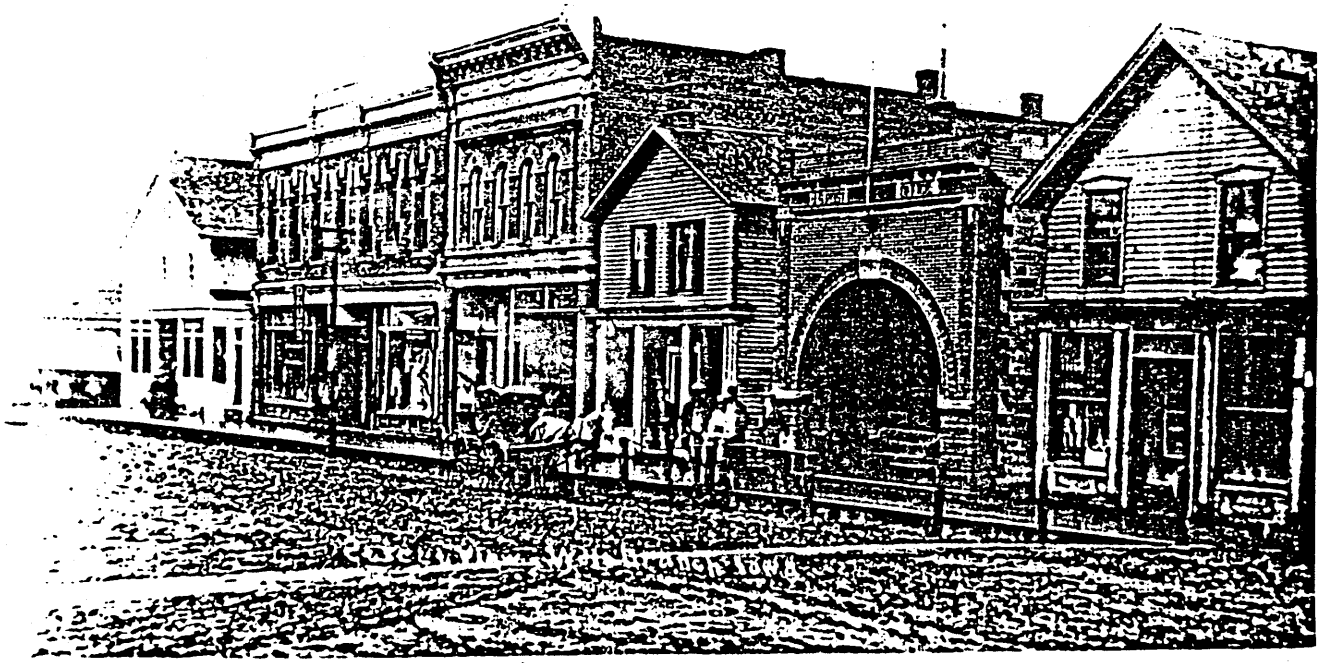
With this assurance that the proposed theme has a strong historical base, this

social history approach to a historic district nomination was reviewed and approved in April, 1986, by Jim Jacobsen, Iowa's National Register coordinator. This approval was contained in a letter written by Mr. Jacobsen after he had received verbal support for the thematic nomination from Beth Grosvenor of the U.S. Department of the Interior, who reviews National Register nominations that originate within the deparment's Rocky Mountain region. With a theme now determined, research continued and was expanded to include materials on file at the State Historical Society of Iowa research library in Iowa City, the University of Iowa Main LIbrary in Iowa City and the Cedar County Court House. Mr. Walsh also conducted interviews with long-time West Branch residents and made use of historical photographs included in the collection of the West Branch Heritage Museum. A day-long seminar sponsored by the State Historical Preservation Office in Des Moines, frequent contacts with SHPO staff members, access to "how-to" handouts published by the U.S. Department of the Interior and copies of susccessful district nominations (Oskaloosa City Square Commercial Historic District and Bishop Hill Colony) were used in finalizing the form and content of the application.

As a first step locally, Mr. Walsh compiled a list of the owners of downtown properties likely to be included within the boundaries of the West Branch Commercial District. A letter was then sent to each property owner to inform them that research required to submit a historic district nomination was underway. Included was a copy of the Iowa Site Inventory forms, as an indicator of the types of information being gathered. The letter also discussed the implications of having their buildings included within a historic district. As a spinoff to this letter, a newpaper release was written to announce that the historic district effort had been revived. This story also outlined the implications of having downtown properties included in a historic district. The subsequent research conducted by Mr. Walsh was used during the process of finalizing the nomination application as source material for a series of 12 newspaper articles about various downtown buildings. These stories, illustrated with historical photographs and other illustrations, appeared between January and July 1986 in the West Branch Times newspaper. As a last step, Mr. Walsh made an appeal in The West Branch Times to anyone who might have noticed errors of fact or emphasis in the 12 newspaper articles. One written response was received and an error corrcted as a result.

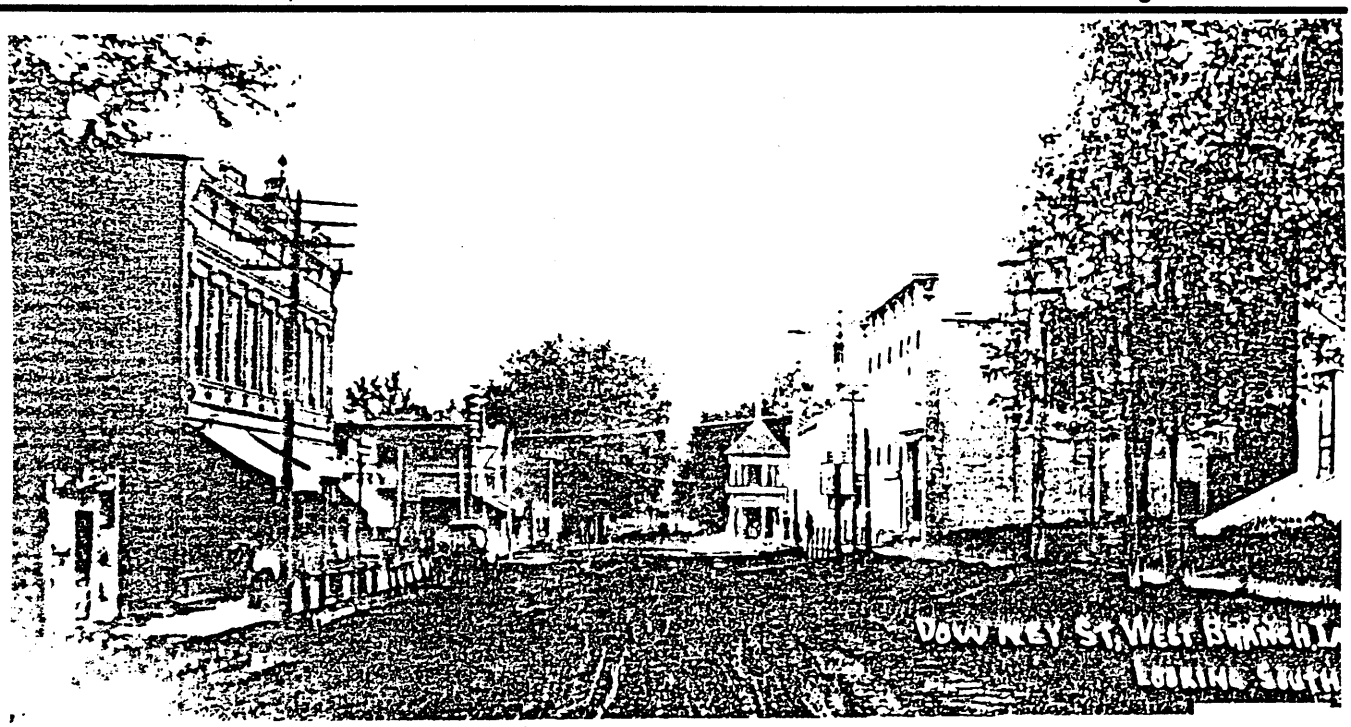
This application's "Description of Architectural Types" is the result of an analysis of building styles and alterations that was conducted by William J. Wagner, AIA, of Dallas Center, Iowa, a restoration architect and a member of the AIA's state and national committees on historic landmarks. His architectural research focused on the evolution of the commercial district as indicated by Sanborn maps, current and historical photographs, on-site inspections and personal familiarity with downtown buildings (6, 14) that have been renovated under Mr. Wagner's supervision. The reference map incorporated into the site inventory forms was prepared by graphic aritst Chris Wolf of Solon, Iowa. The photographs of individual buildings and streetscapes were provided by Vid Johnson of West Branch, editor of The West Branch Times newspaper and a member of the West Branch Chamber of Commerce board of directors.

Streetscape of West Main Street, looking west, circa I914
(Source: West Branch Heritage Museum)

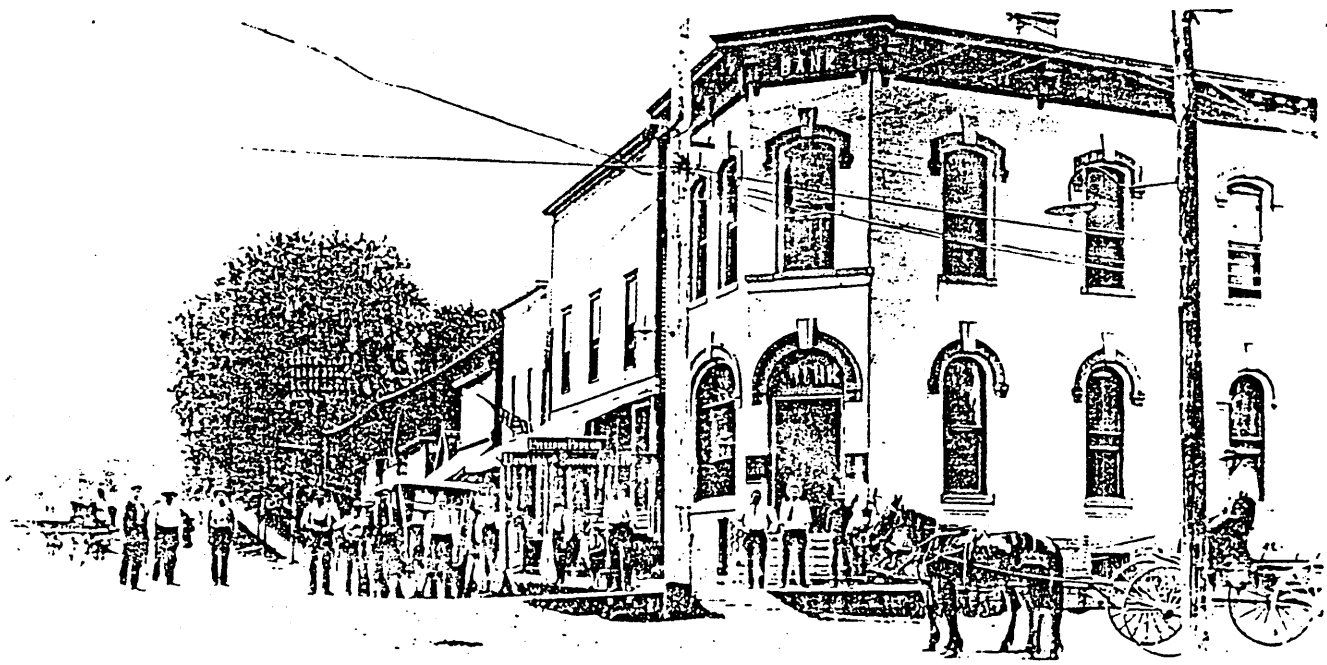


undate photograph taken after 1907. Shows south side of
West Main Street, including sites number 6,7,9,12,13,14 (left to right)

Photographer unknown Source: West Branch Heritage Museum



Streetscape of North Downey Street, looking south, circa 1908
(Source: West Branch Heritage Museum)



Streetscape of the north side of West Main Street, circa 1910

(Source: West Branch Heritage Foundation)

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	___ architecture	___ education	___ military	___ social/ humanitarian
___ 1700–1799	___ art	___ engineering	___ music	
XX 1800–1899	XX commerce	___ exploration/settlement	___ philosophy	___ theater
XX 1900–	___ communications	___ industry	___ politics/government	___ transportation
		___ invention		___ other (specify)

Specific dates 1895-1916 **Builder/Architect** Various

Statement of Significance (in one paragraph) Criterion A, City growth reflective of "Golden Age of Agriculture," Contributing 12, intrusive 2, total 14

The West Branch Commercial District is a historical and very tangible economic indicator of the greatest period of prosperity in American agricultural history. Thirteen of the 14 commercial buildings within the West Branch Commercial District are illustrative of the commercial growth prompted by what has been termed the "Golden Era of American Agriculture." They illustrate the economic momentum that allowed a small Midwestern farm town to experience a period of unparalleled prosperity as grain and livestock farming quickly evolved from a primitive, pioneering exercise in self-sufficiency to a highly complex business organized on a scientific, capitalist, commercial basis. In West Branch that momentum peaked between 1895 and 1916 -- the opening and closing dates of the District nomination.

The mix of 6 key structures (4, 9, 12, 1, 2, 5) and 6 contributing structures (3, 6, 7 10, 11, 14) within the proposed ditrict is illustrative of the commercial evolution of downtown West Branch. Two of the 6 contributing structures within the district (6, 7) were constructed between 1869 and 1875, including the building that housed Cedar County's first bank (7). One of these contributing structures -- The Gruwell and Crew General Store (11) -- was added to the National Register of Historic Places on September 9, 1982, as a well-preserved example of a small-towm commercial structure. Also included in this group is a building (3) that was the first downtown automobile garage in an era when, as this item from The West Branch Times of July 22, 1909, illustrates, cars were symbols of successful farming: "The prospect for good prices for grain of all kinds, and with hogs at 8 cents per pound in Chicago, everything seems bright for the down-trodden farmer, most of whom will probably have automobiles next year, if they have not already purchased." The 6 key structures, all of which were constructed between 1895 and 1916, include the first home of the town's second bank (12) and two massive commercial blocks (4, 9) built with locally-produced brick. The remaining 4 key structures were built between 1907 and 1916. One of two intrusuve structures within the district have some historical significance to the theme, but have been designated as intrusive due to extensive exterior alterations. The prime example of such extensive alteration is the Faye's Bakery building (13), which dates from 1869 and is the oldest existing commercial building in West Branch. The second intrusive structure is the War Memorial building (8) built in 1948 to house the West Branch Post Office and, on the second floor, an American Legion post.

The Early Days

Over two generations the farm families that began taming the rolling prairies near West Branch in the 1850's refined their farming techniques and improved their crop yields and animal husbandry techniques through the use of farm implements and scientific methods. As these farmers prospered, so did the merchants upon whom they relied for tools, seed, wagons, harnesses, dry goods, building supplies and other store-bought necessities. A commercial area that once was little more than a scattering of ramshackle wooden buildings underwent a major transformation between 1895 and World War I with the construction of eight new brick commercial buildings

9. Major Bibliographical References

Refer to continuation sheet 9-2+

10. Geographical Data

Acreage of nominated property one acre

Quadrangle name West Branch **Quadrangle scale** 1/24,000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	15	637700	4614500	B	15	637640	4614500
C	15	637360	4614580	D	15	637400	4614700
E				F			
G				H			

Verbal boundary description and justification

Refer to continuation sheet 7-4, 7-5, 7-6, 10-2.

List all states and counties for properties overlapping state or county boundaries

state	N/A	**code**	**county**		**code**
state		**code**	**county**		**code**

11. Form Prepared By

name/title Research and text: Tom Walsh, Hoover Presidential Library Association, West Branch
Form: James E. Jacobsen, National Register Coordinator

organization State Historical Society of Iowa, Bureau of Community Programs, Office of Historic Preservation **date** November 14, 1986

street & number Historical Building, E. 12th & Grand **telephone** 515-281-4137

city or town Des Moines **state** IA 50319

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ **national** ___ **state** XXX **local**

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature David Cram

title ~~Deputy~~ State Historic Preservation Officer **date** 12/10/86

For NPS use only

I hereby certify that this property is included in the National Register

Beth Grosvenor **date** 4/7/87

Keeper of the National Register

Attest: **date**

Chief of Registration

GPO 911-399

along West Main and North Downey Streets. This period of unparalleled growth of the local farm economy carried downtown West Branch in the 20th Century on a wave of progresss. "And still they come," said an item in the April 7, 1898, edition of The West Branch Times. "It has been our pleasant lot since the beginning of the new year to announce nearly every week some new industry, institution or local enterprise come, opened up or about to come to our lively little city."

Early West Branch grew slowly but steadily in the decade between 1860 and 1870. Its growth was accelerated in the 1870's by the completion on December 20, 1870, of the Burlington, Cedar Rapids and Northern Railroad tracks. A list of local businessmen that appeared in the June 15, 1871, issue of The West Branch Local Record included a dentist, a stone mason, a wagonmaker/ painter, photographer, a jeweler, two cobblers, a cabinet/coffin maker, a dry goods store operator and an insurance agent. The locations of early commercial buildings in the West Branch Business district is perhaps best illustrated by a map entitled "The Hoovers and Their West Branch Neighborhood 1871 - 1884" that is included with this application as Appendix I. It was prepared by Edwin C. Bearss of the National Park Service during the late 1960's. The town's growth continued into the 1890's. "By actual count within the last five years there has been 100 houses and barnes (sic) built or remodeled so as to be good as new in and adjacent to the town of West Branch, cost of the different improvements ranging from $100 to $10,000," The West Branch Times reported in January of 1894. A Year later, on January 3, 1895, the paper carried a listing of new construction and remodeling projects in and around West Branch during 1894. That list contained 60 projects estimated to have cost collectively $28,465. Most were new houses and barns, including a $4,000 "first class dwelling house" for blacksmith J. E. Michener, complete with indoor plumbing and steam heat. During the same year, the list shows, Michener spent $500 improving his forge, while J. E. Steer, a West Branch pioneer who owned a lumberyard, spent $300 adding a brick yard that would produce the bricks used in two major downtown building projects (4, 9) as this wave of improvements continued into 1895. "The carpenter's racket is heard all over town," The West Branch Times reported on March 14, 1895. "There are four or five new buildings now under construction." The paper even had its own "wish list" for the town: "West Branch wants an artesian well -- wants a water tower -- wants electric lights — wants a factory or two -- wants 20 car loads of rock to begin paving the streets -- wants a grand hotel building -- wants a ready made clothing store -- wants an auction sale every Saturday afternoon -- wants an electric street car line to Springdale, Cedar Valley and Cedar Bluffs," said an item that appeared in the paper on May 2, 1895. "And West Branch wants to extend her corporate limits and take in $100,000 more wealth and taxable property and it wants an ordinance requiring the issuing of building permits and prohibiting the erection of wood buildings on Main or Downey streets within one block from the center crossing." Before long, some of those dreams would come true.

A Wave of Public Improvements

As West Branch began evolving into a thriving commercial center there was also an expansion of public improvements, beginning with the installation of sidewalks. In the mid-1870's, Nathan Crook, the proprietor of Crook's Hotel (6) at Main and Downey streets, solicited contributions from other merchants to install a sidewalk. Only two planks wide, it extended along the south side of Main Street from Crook's hotel corner to the railroad depot a quarter mile to the east. An 1879 city ordinance called for the installation of a sidewalk along the west side of Downey Street from Main Street to the Quaker cemetery just north of the business district. The sidewalk ordinance also called for sidewalks fronting Main Street businesses to be "built of 2-inch plank to be laid crossways 6 feet wide with four stringer 2x6 inches wide" and required that work be completed by May 15, 1880. Another wave of sidewalk improvement emerged after this comment appeared in the August 9, 1883, issue of The West Branch Local Record: "The most notable feature of our town is the dilapidated condition of our sidewalks." By 1885 there were 3.2 miles of wooden sidewalks in West Branch. A summary of improvements that appeared in The West Branch Times of January, 1896, notes that a mile of new sidewalk had been constructed during 1895. In 1898, the city fathers experimented with a new type of sidewalk made of broken brick and cinders (WBT 9-15-98), a composition that failed to replace the wooden walkways. Ten years later the town council decided that wooden sidewalks in a bustling business district were unsafe (WBT 8-6-08) and ordered them to be replaced by cement walks. "Four persons were looking for property last week and all claim that West Branch has the best walks of any town in eastern Iowa," The West Branch Times reported on June 18, 1908. "Four gangs of cement workers were in town last week and three are still at it this week and the end is not yet in sight."

Nathan Crook was also responsible for installing the town's first street light, not surprisingly in front of his hotel (6). It served as a beacon to weary travelers arriving after dark by train (Source: West Branch Local Recod, December 13, 1883). Within a few weeks of installing his own street light, Crook raised $62 by subscription that paid for nine additional kerosene street lamps. With the prosperity that brought a wave of commercial construction between 1895 and 1916 came electric lights, including street lights. The city's first "electric light plant" was built in the spring of 1898 (WBT 4-14-98). By September, electricity was available not only in the evenings but from 4:30 a.m. until daylight (WBT 9-22-98). In June of 1909, power was made available on Monday and Tuesday mornings to accommodate housewives using electric washing machines and irons. Twenty-four hour electric service wasn't available until 1916 (WBT 7-13-16). In March of 1909, city street lights were moved from the center of city streets to the sides of the roads.

Early roads in West Branch were either dusty thoroughfares or muddy bogs, depending on the weather. As the commercial district grew, the town man used a team of horses to grade and drag the streets to eliminate ruts and bumps. The summary of improvements during 1895 that appeared in The West Branch Times mentions "several hundred dollars worth of grading on the streets and public highway (Main Street) has

been done." Later, when West Branch had its own street commissioner, roads were oiled. In 1916, 10,000 gallons of road oil were ordered by the city (WBT 8-31-16). By then, the city streets were busy enough to be the scene of three accidents during a single week, one involving two cars, another involving a car and a motorcycle and a third involving a car and a train (WBT 8-24-16). All this despite speed limit signs having been posted on downtown streets since May of 1911 (WBT 5-18-11).

The telephone arrived in West Branch in February 1879, when a line was installed between the Townsend, Edmundson & Co. general store on the southeast corner of Main and Downey streets and the railroad depot a quarter-mile to the east. In June of 1898, West Branch had a "talking booth" -- an early phone booth (WBT 6-2-98). That same year, phone wires were strung between new cedar poles, instead of from tree to tree. In July, 1900, the first rural telephone toll service in Iowa was available in West Branch, with the switchboard located at Ball's Hardware (4). Meanwhile, the telephone was being touted not only as a convenience, but as a necessity, especially for farmers. "Because some farmers are not getting rich after having (sic) had telephones installed for some years, is no argument against the phone," The West Branch Times noted on April 30, 1908. "The telephone has simply put him in a position to meet competition of other business men who have taken advantage of the service which may be gained over the wires." By the end of 1915, the West Branch Independent Telephone Company boasted the "largest percentage of subscribers compared with the residents of its district of any like county in the state." (WBT 12-8-15)

City water made its appearance in 1907, with a water tower constructed on a hillside northwest of the central business district. It was a welcome improvement but, as the West Branch Times noted on January 10, 1908, not without cost. "If you find your taxes a little high this year just remember that we are paying for our waterworks as well as the high school building, both of which are good improvements and worth all they cost." The paper also reported that a public drinking fountain installed in 1911 on the northwest corner of Main and Downey streets was "proving very popular and is being well patronized these hot days." (WBT 7-13-11).

The city began planning its sanitary sewer system in 1916, with the West Branch Times noting on August 10, 1916, that: "Sewer facilities are an absolute necessity for the continued health of the town." Prosperity even brought a public restroom to West Branch. "Did you notice when Iowa City was building a rest room, they said it was the first men's rest room in the state," the West Branch Times asked its readers on March 16, 1916. "We'd like to challenge that statement, for we have had one over a year."

New Markets Mean New Income

During this "Golden Era of Agriculture" West Branch area farmers were among the Midwestern farmers who prospered from the expansion of domestic and foreign farm markets brought on by railroad extensions. The railroad had arrived in West Branch in 1870, allowing local farmers to take advantage of the tremendous growth on non-agricultural populations in urban centers such as Chicago and St. Louis that created tremedous markets for their farm products. What those growing cities couldn't consume they sent elsewhere, with Chicago becoming the nation's largest meat packing and rail shipping center. "Iowa holds the fort as the leading stock producing state in the Union," The West Branch Times reported on February 4, 1897. "The receipts in Chicago for the month of December gives Iowa the credit of 2,495 cars of live stock, Missouri 2,332 and Illinois 2,007."

Those carloads of cattle, hogs and sheep gave West Branch area farmers both money to spend and money to bank. These good times fueled the growth of downtown West Branch and even prompted the opening of a second bank (12) in 1898. "This is what brings good times and prosperity," said an item in the January 21, 1897, issue of the West Branch Times. "Within the past 20 days there has been 23 car loads of fat hogs and 6 car loads of fat cattle shipped from the yards at this place, making in all, 29 car loads. The shippers inform us that an average of $600 to the car is not an overestimation of the returns to the farmer. The amounts to the sum of $17,400 clear cash that has been distributed within the past twenty days among the farmers in this immediate vicinity; and it doesn't stop with the farmer, but plants confidence, inspires enterprise and brings prosperity to every business concern and every working man in the country. How much depends on the farmer."

With the birth of a new century came continued growth in demand for farm products, both within the United States and by foreign countries. Total U.S. grain exports climbed to 155 million bushels by 1902. Meat exports in 1901 and 1902 totaled $121 million. The West Branch rail yards were busier than ever. "During the last 24 hours from midnight Sunday night to midnight Monday night there were 43 passenger and freight trains passed through West Branch," The West Branch Times reported on November 14, 1912.

"Gentlemen," asserted a orator at an 1899 Corn Carnival in Iowa, "from the beginning of Indiana to the end of Nebraska there is nothing but corn, cattle and contentment" (Source: Ross, Earls D., Iowa Agriculture , State Historical Society, Iowa City, IA, 1951). These good times for farmers saw net farm income increase from $1.2 billion in 1860 to $5.6 billion in 1910. Just as the local rail yard was bustling with activity, so were local banks. "That there is no financial crisis on hand just now is shown by the volume of business done by the two banks located in our town," The West Branch Times reported on March 4, 1909. "On Monday, March 1, $280,000 worth of business

was transacted by the two banks during the usual banking hours. This breaks the record for one days business in West Branch, yet, we expect to see this record broken in the near future." The farm prosperity saw the number of farms increase from 2 million in 1869 to 6.4 million in 1910 (Source: U.S. Bureau of the Census, Historical Statistics of the United States, 1789 - 1945, Washington, 1949, pp. 95 - 100.) Between 1900 - 1910 the value of Iowa farmland increases 104.2 percent and the average property value per farm increased from $8,023 to $17,259 (Source: Iowa Yearbook of Agriculture, 1910). In West Branch, the local paper followed land transactions with keen interest. "The Harmon Myers eighty acre farm one mile south of Centerdale was sold last week to Fred Hartley for the record price of $190 per acre," the paper reported on December 20, 1909. "All guesses as to the limit that farm lands will reach are now off." A West Branch Times news story on the official government crop report for August 1909 ended with this paragraph under the subheading "Era of Prosperity Sure": "These figures show that the farmer will have an enormous amount of money to spend this winter. His prosperity will be reflected in manufacturing lines, because the pianos, automobiles and other luxuries the farmer will now find himself able to buy will have to be made in factories. The railroads will receive a double profit, because they will not only have to move the crops to market, but the said pianos and automobiles from the cities to the farmers. Consequently the great crop outlook makes it appear that the country is in for an era of prosperity such as it never saw before" (Source" WBT 8 - 26 - 09).

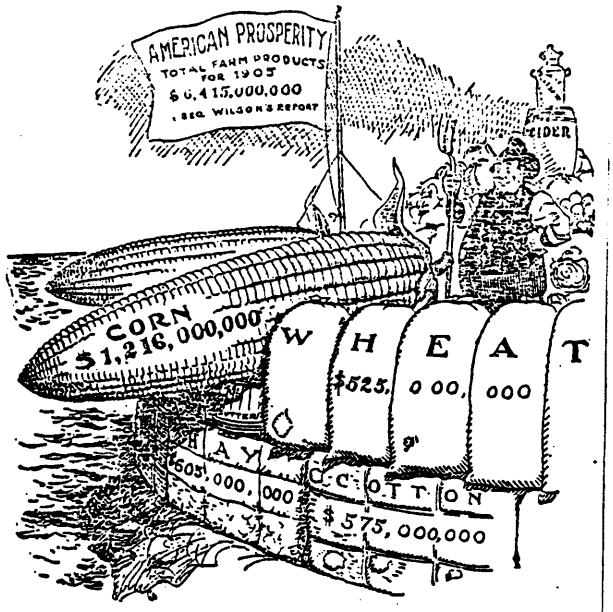
The Bubble Begins To Burst

The good times would continue, but not for long. By 1914, the gross income of Iowa farmers had grown to well over $500 mmillion, and, by 1916, it was estimated that 53 percent of the livestock receipts at the Chicago stockyards were from Iowa. The prosperity for U.S. agriculture that began just prior to the turn of the century and continued through 1919, termed the "Golden Age of Agriculture, was to define "parity", the balance of farm costs and profit and farm income, for future farm generations up to the present day. Between 1909 and 1914 the prices farmers received for their grain and livestock were in balance with their costs of doing business (Source: Guither, Harold D. Heritage of Plenty, A Guide to the economic history and development of U.S. Agriculture, Danville, Ill. 1972, p. 102). The outbreak of war in Europe in August 1914 accelerated farm profit and inflated farm land values. Response to abnormal demand required to support the Allied war effort resulted in post-war inflation, as farmers faced huge surpluses, low pricess confronted a heavy burden of fixed costs. For example, the total cost of food for an average farm family increased from $264.81 in 1887 to $535.46 in 1918 (Source: Wallace's Farmer, XLIII, March 22, 1918, p. 551). Lynn Naines, Writing in Successful Farming magazine in July 1916 noted that farmers were getting more for the grain and livestock they had to sell, but that the cost of production

was increasing far more rapidly than the prices they received. (Source: Lynn Haines, "The High Cost of Living," Successful Farming, XV, July 1916, p. 8). U.S. farm population began slipping from a 1916 figure of 32.5 million to 30.1 million by 1930 (Source: U.S. Bureau of the Census). Although the post-war farm economy didn't bottom out until 1920, the impact of the post-war farm economy put the brakes on commercial development in West Branch after the construction of the new West Branch State Bank building (5) at Main and Downey streets in 1916.

Summary

The impact of the wave of prosperity associated with the "Golden Era of Agriculture" in Iowa is best illustrated by the downtown structures within the West Branch Commercial District that remain today as monuments to better times for Midwestern farmers of the past. The period of downtown commercial development between 1895 and 1916 was directly linked to the bullish farm economy. In 1895, two hundred bushels of corn bought 1,000 feet of lumber; by 1908, when corn prices hit 50 cents per bushel, 100 bushels would buy 2,000 feet of lumber. It was a period of prosperity that transformed the West Branch Business district from a dusty little intersection into a thriving commercial center. It was this generation of growth that allowed the establishment of such nonessential enterprises as an Opera House (4), a music store (13, 11), a jewelry shop (13) and even a movie theater (8, 4) as well as expansion of essential commercial enterprises such as banks (12, 1, 5), hardware stores (1, 4), clothing stores (4, 2), grocery stores (4, 9?), harness shops (11, 16), drug stores (9), and meat markets (9, 5, 13). All of the buildings that housed these businesses are within the boundaries of the proposed West Branch Commercial District. All are intact today as examples of the good times that greeted the farming community of West Branch at the dawn of the 20th century.



—Chicago Chronicle.

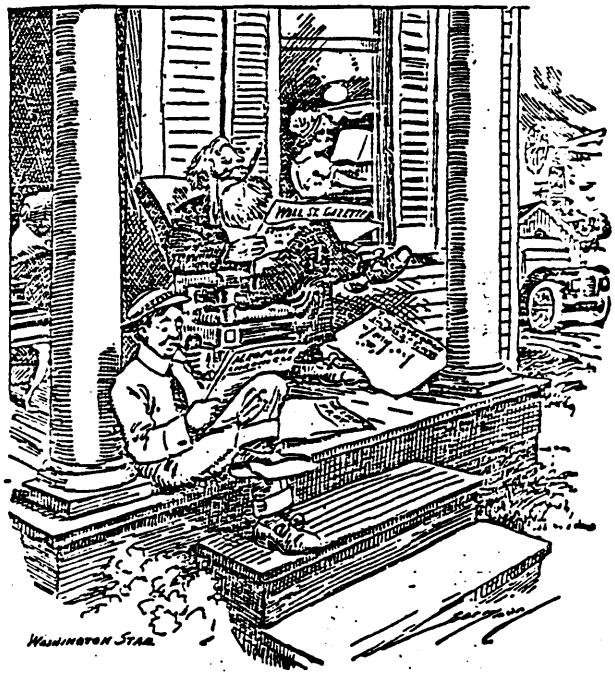
December 7, 1905

-- The West Branch Times

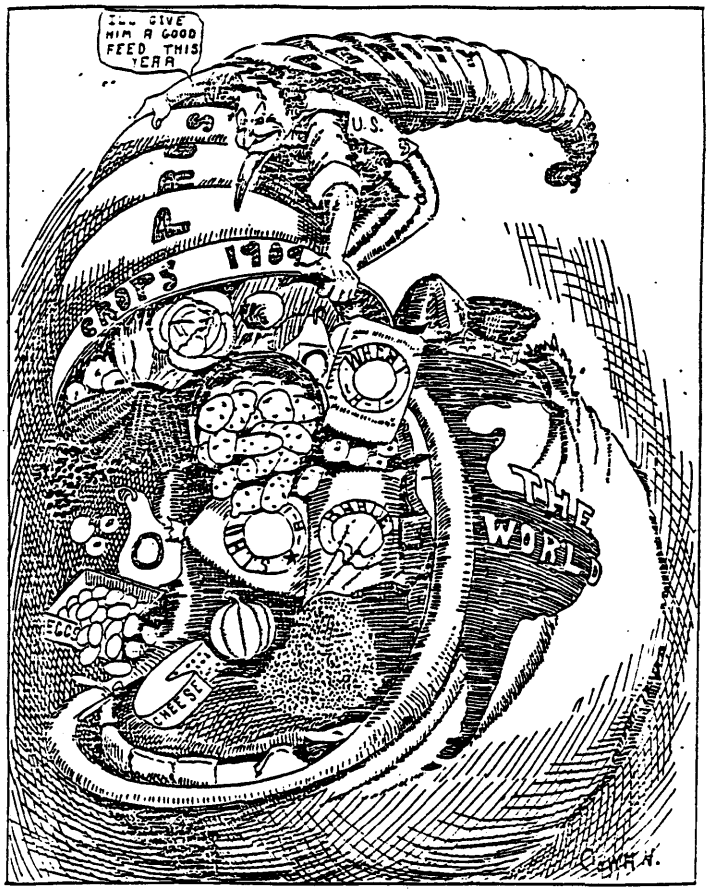
September 15, 1910

-- The West Branch Times

THE UNHAPPY FARMER.



UNCLE SAM CAN FEED THE WORLD.

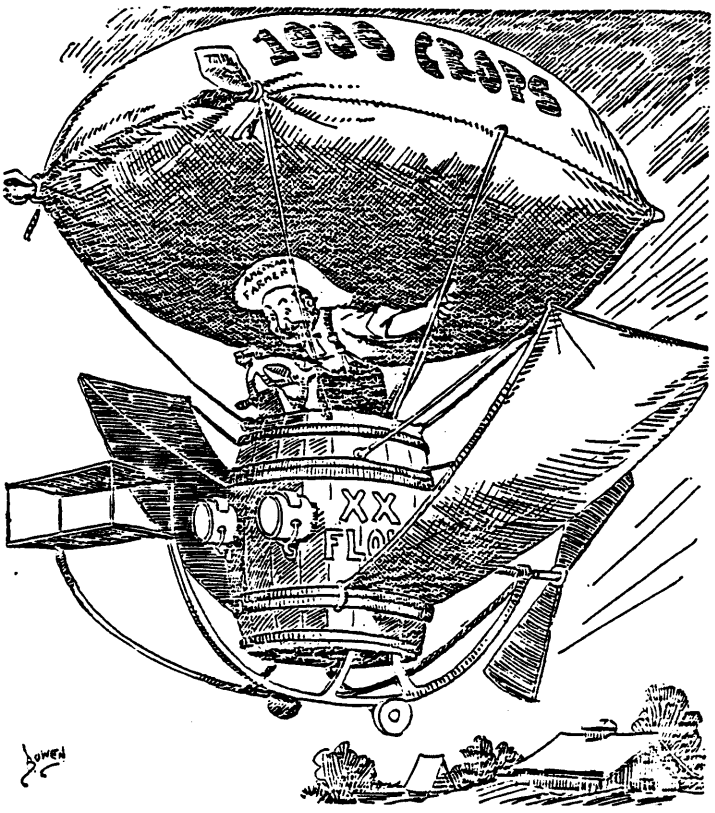


September 2, 1909 -- The West Branch Times

OH, YOUNG LOCHINVAR CAME OUT OF THE WEST

August 8, 1910 -- The West Branch Times

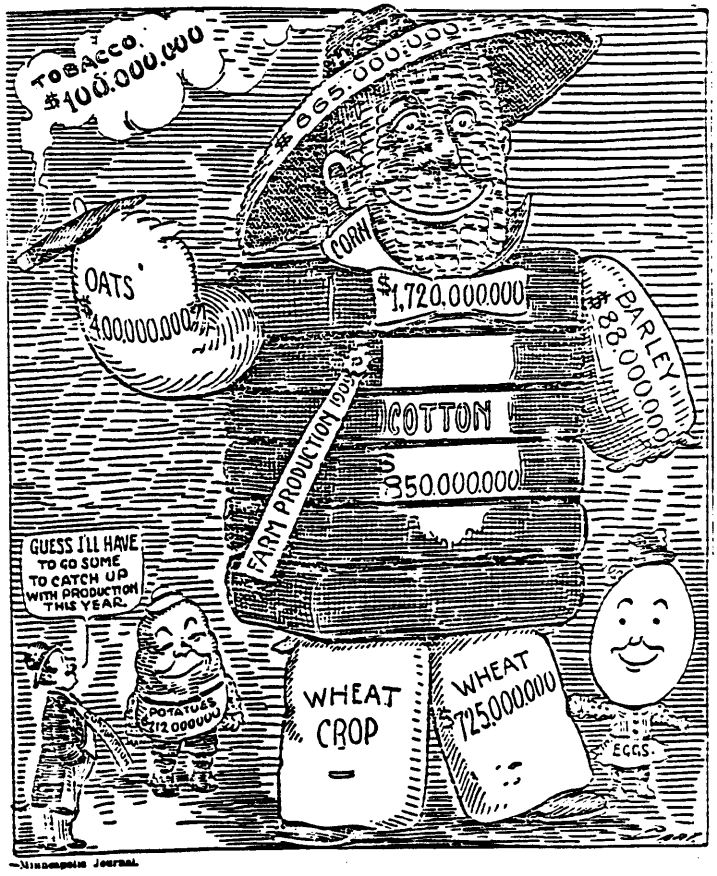
A RECORD BREAKER



December 16, 1909 -- The West Branch Times

August 26, 1909 -- The West Branch Times

THERE ARE GIANTS IN THESE DAYS



—Minneapolis Journal

Sources used in preparing this application included old newpaper articles, books, abstracts of title, historical photographs, Sanborn fire maps, a 1939 master's thesis, personal interviews with long-time West Branch residents, and items contained in the holdings of the Herbert Hoover Presidential Library in West Branch, inluding a cemetery registry and the program for a 1897 band concert.

Newspapers:

The dates of specific copies of the newspapers used can be found in section 22 of 14 the Iowa Site Inventory Sheets. Newpaper stories quoted in the "Significance" section of this application are noted within the text. Generally, in completing the research required to submit this application, microfilmed copies of early West Branch newspapers -- The Index, The West Branch Times and the West Branch Local Record -- Published between 1871 and 1916 were reviewed in the microfilm reading room of the Herbert Hoover Presidential Library. In some cases (obituaries, bank closings, etc.) later issues of these papers were used as well. One issue of The Cedar Rapids Evening Gazette -- November 9, 1907 -- was also used.

Books:

The following books proved most helpful:

Bearss, Edwin C.: Historical base Map and Ground Study, Herbert Hoover National Historic Site (Washington, D.C., 1968)

Fite, Gilbert C,: The Farmer's Frontier 1865-1900 (Albuquerque, New Mexico, 1974)

Guither, Harold D.: Heritage of Plenty, a guide to the economic history and development of U.S. Agriculture (Danville, Illinois, 1972)

Ross, Earle D.: Iowa Agriculture (Iowa City, Iowa, 1951)
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (Iowa City, 1948)

Master's Thesis:

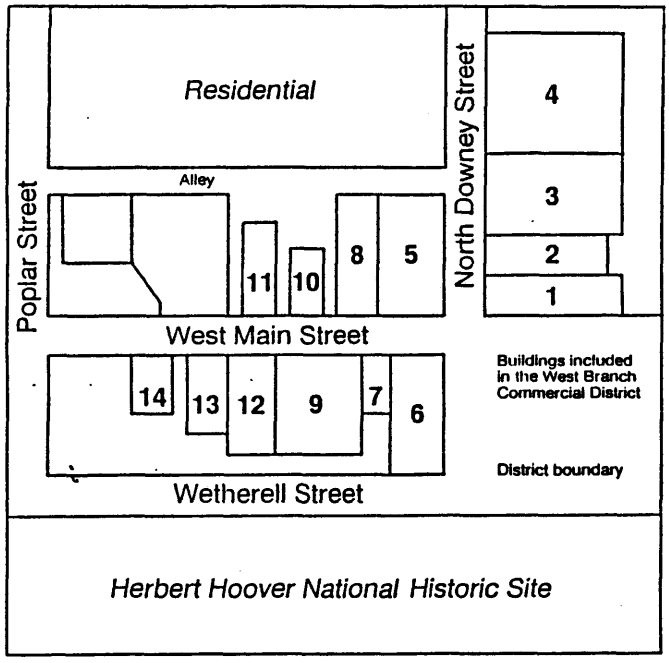
Woods, Elsworth P.: "The Effect of the World War on Iowa Agriculture, 1914-1920", a thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts, in the Department of History, in the Graduate College of the State University of Iowa, August 1939.

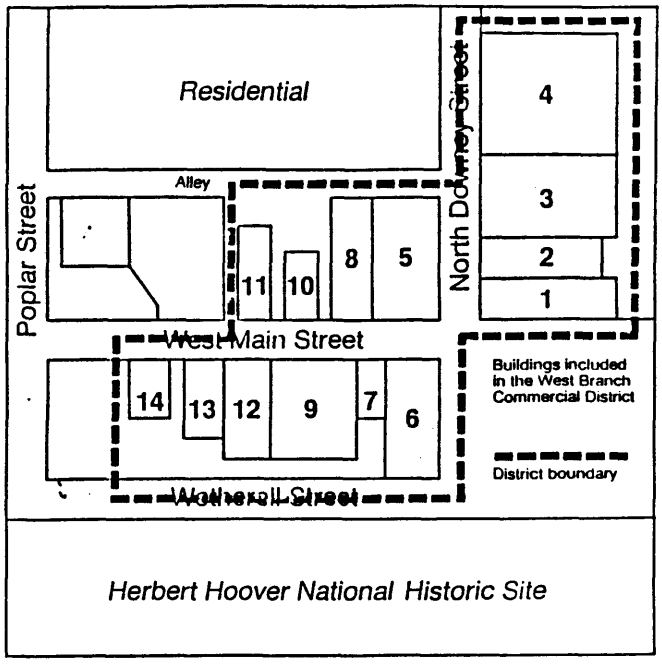
Fire Maps:

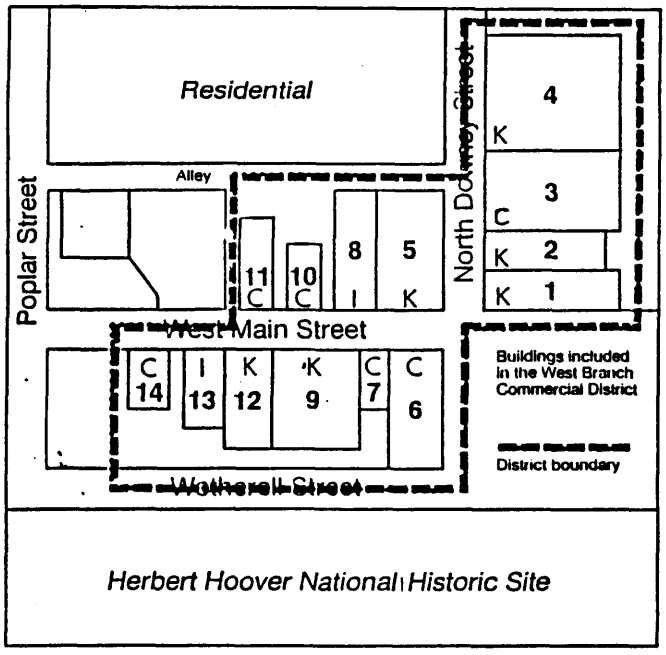
Sanborn Fire Maps on file at the University of Iowa Main Library's map room, including West Branch maps for 1895, 1900, 1906, 1912 and 1927.

Personal interviews:

Occasional interviews with long-time West Branch residents, including L.C. Rummells, Glenn Brown, Minard Thomas and Murray Gibson.







K=key C=contributing I=intrusive

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 1
District Name West Branch Commercial
Map Reference # 1

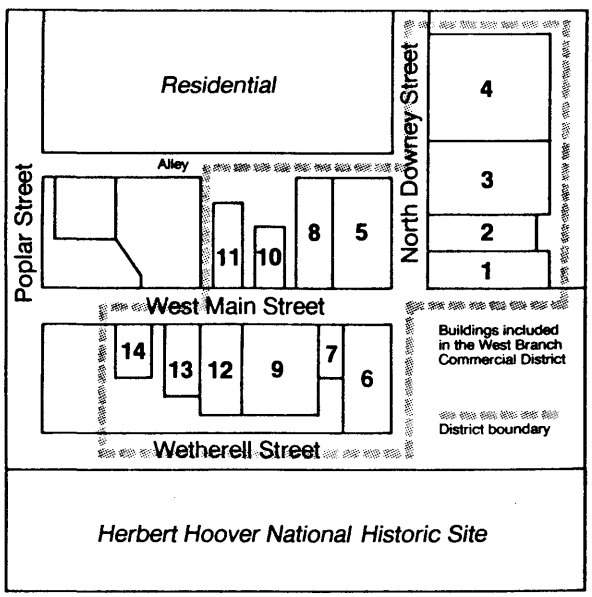
Identification

1. **Site Name** Wehrman Agency (Citizens' Savings Bank Building)
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 101 North Downey Street
4. **Legal Location** Urban Cameron 34 Lot 1
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone _____ easting _____ northing _____ ; Acreage less than 1
6. **Owner(s) Name** Don Wehrman
7. **Owner(s) Address** 137 West Main Street (Street address) West Branch (City) Iowa (State) 52358 (Zip)
8. **Use:** Present Insurance agency (first) Apartment (second) Original Bank (first) Offices (second) ~~Real estate~~ Dentist/Physician

Description

9. **Date of Construction** 1908 ~~Architect/Builder~~ A.C. Hunter (stonework) others unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other _____
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other _____
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when? _____
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    only minimal alteration -- addition of combination storm windows on 2nd flr.
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other _____
16. **Is the building endangered?** ☒ no ☐ yes—if so, why? _____
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other _____

18. Map



19. Photo
    Roll _____ Frame _____ View _____

CPI
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☐ c. Not eligible/intrusion

Classical design with good proportions. This building has undergone virtually no exterior alteration. The building's pilasters are limestone, and the original tile (or terra cotta) coping remains. This building has a detailed corbel brick cornice.

21. **Historical Significance** Theme(s) Social history

- ☒ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☐ c. Not eligible/intrusion

The growth in the banking business in West Branch was a key indicator of the economic prosperity that came to Cedar County during the "Golden Era of American Agriculture." For 10 years the Citizens' Savings Bank had conducted business in the brick banking house on West Main Street (12) constructed in 1898. In that decade, the bank's assets had grown from $20,000 to $121,000, and a new bank building was deemed a necessity. The new bank building was a source of pride for the community and its construction replaced a run-down wood-frame building that for years had been home to a series of hardware stores. "The old building so long known as the 'hardware corner' has been

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927

Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)

The West Branch Times: 1/23/08; 3/26/08; 4/2/08; 5/28/08; 6/25/08; 7/2/08; 7/23/08; 7/30/08; 8/6/08; 8/20/08; 9/17/08; 10/1/08; 10/22/08; 11/26/08; 1/7/09; 1/14/09; 4/7/98; 4/21/98; 6/16/98; 8/23/34

Interview with L.C. Rummells, president West Branch State Bank

Prepared by Tom Walsh Date 8/26/86

Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327

Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

wrecked and now remains only a memory," The West Branch Times reported on April 2, 1908. "Many different firms and individuals have dealt out hardware from this building but the ruthless hand of time has rendered it unfit for a place of business and must give way to progress and up-to-date ways." Work on the building was plagued by problems, at least one linked to the prosperity being enjoyed by area farmers. The good times that began in West Branch around 1895 were getting even better. Two hundred bushels of corn would buy 1,000 board feet of lumber in 1895. By 1908, 100 bushels would buy 2,000 board feet. The resulting epidemic of barn building created a shortage of carpenters for projects like the new Citizens' Savings Bank building. In May, 1908, the bank's officers decided the construction bids were too high and ordered the architect (unknown) to rethink the project with an eye toward thrift. In June, a survey showed that George S. Randall's buggy and implement house north of the bank's Downey Street building site had been built 10 inches onto the bank corner's lot. As the construction plans called for full use of the lot, Randall's shop had to be moved. Heavy rains delayed the stonecutters' work on the foundation, but by mid-August the first-floor joists were in place and the bricklayers were on the job. By late September a layer of gravel was spread on the new building's flat roof.

The new bank building meant a new doctor for West Branch. One of the three suites of office rooms on the new bank's second story would be occupied by Dr. J. Hill, a 1907 graduate of St. Joseph Medical College who had been practicing medicine in the Johnson County farm community of Hills, 25 miles southwest of West Branch. On New Year's Day, 1909, J.E. Larson moved into the front suite to open a real estate, insurance and loan business. The suite on the east end of the building had been outfitted as a new dental office for Dr. M.W. Munger, who had been pulling teeth in West Branch for years.

The bank moved into its new building over the weekend of January 9-10, 1909. A few days after a 7,500-pound Mosler safe was wheeled around the corner from the old bank building and installed, the bank's furniture, which had been refinished in Cedar Rapids, arrived and was moved into the building. "They are now at home in as cozy and up-to-date rooms as any bank in eastern Iowa," The West Branch Times reported on January 14, 1909. "They have a large vault and have installed a lot of steel safety deposit boxes which will be rented to customers at a reasonable rate, with a convenient counter nearby where the contents can be looked over in privacy. Back of the vault is a consultation room where matters can be talked over with customers, and in the rear is a director's room which is of good size and well lighted. The building is heated by steam throughout and is a model of comfort and convenience."

The Citizens' Savings Bank would remain in its new location for 25 years. Although it would survive a post-war collapse of farm prices that saw the $2 corn of 1918 become the 15-cent corn of 1921, the bank would not survive the Great Depression. On August 24, 1934, the Citizens' Savings Bank would be absorbed by the West Branch State Bank under a reorganization plan that

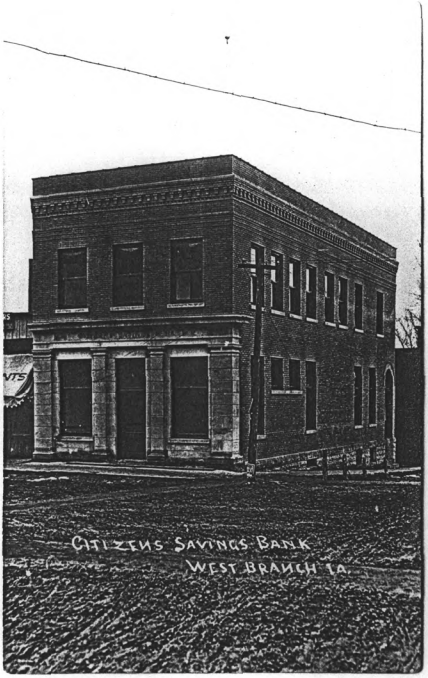
-- over

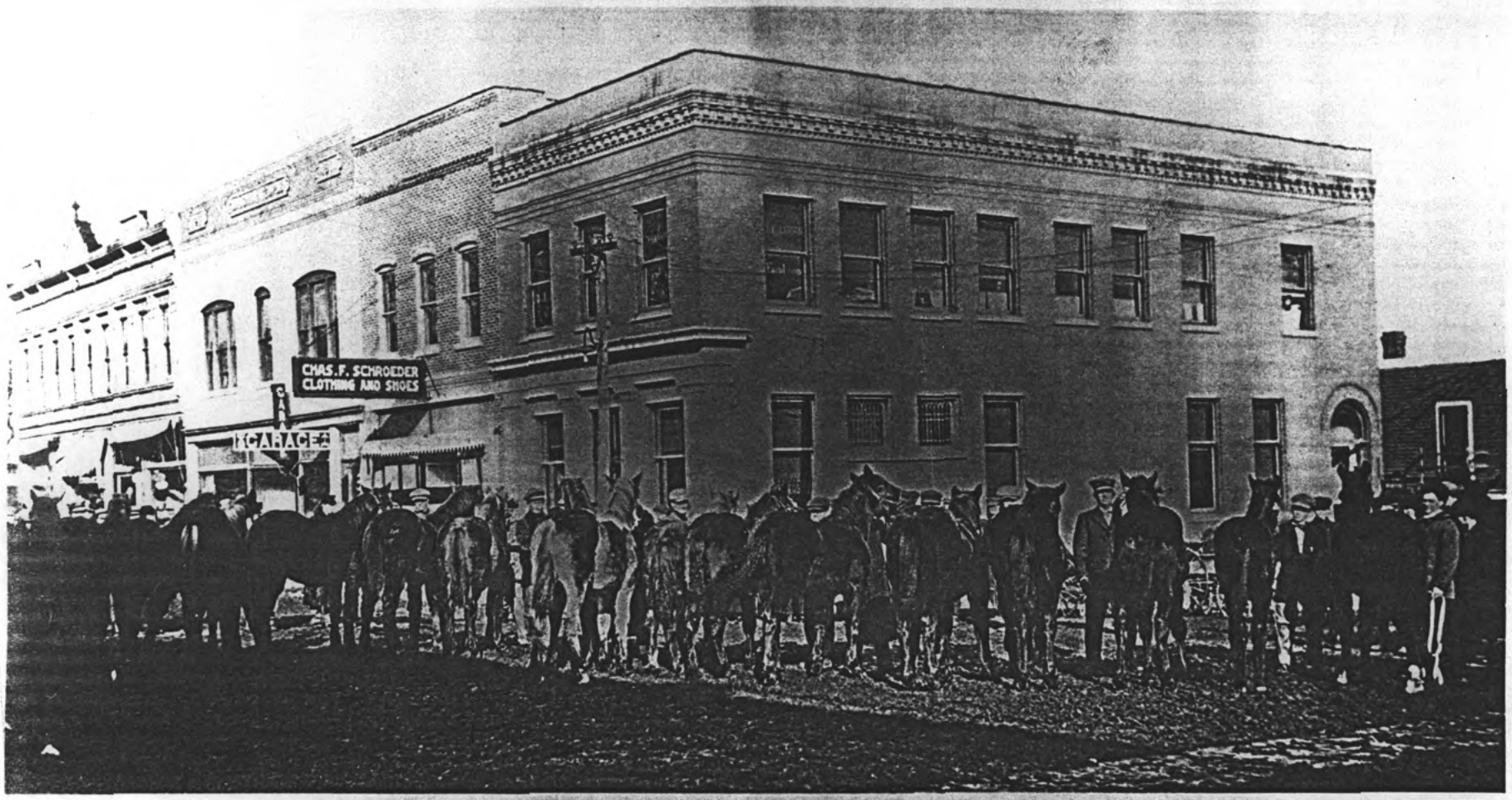
created a new First State Bank. Once a downtown showpiece, the proud new home of a growing bank would later become T.A. Moore's real estate and insurance agency and W.B. Anderson's funeral home. Today, the building at 101 North Downey Street houses the Wehrman Agency of the 115-year-old Springdale Mutual Insurance Association.

HISTORIC VIEW 'E-1'
W/ Site No. 1
undated photograph
taken prior to 1912

photographer unknown

Source: West Branch
Heritage Museum





HISTORIC VIEW 'E' W/Site No. 1 undated photograph taken after 1912

photographer unknown Source: West Branch Heritage Museum

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 2
District Name West Branch Commercial
Map Reference # 2

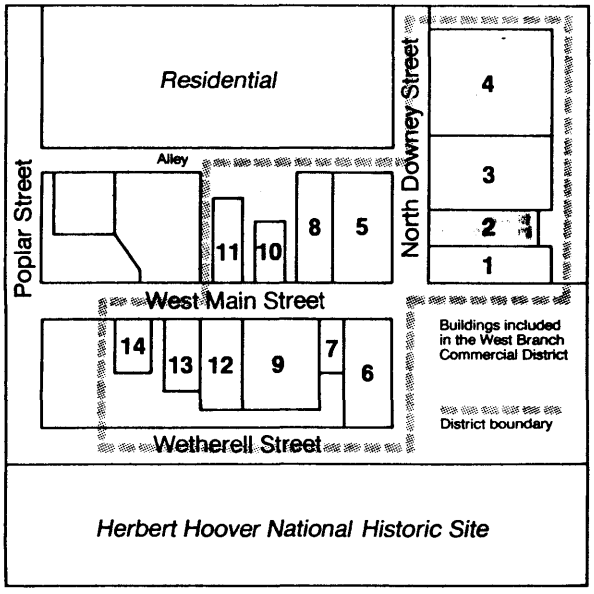
Identification

1. **Site Name** Cats 'N Dogs Antiques
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 103 North Downey Street
4. **Legal Location** Urban Cameron 34 Lot 2
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone _____ easting _____ northing _____ ; Acreage less than 1
6. **Owner(s) Name** John Jr. and Norma Beecher
7. **Owner(s) Address** Rural Route 2 West Branch Iowa 52358
   (Street address) (City) (State) (Zip)
8. **Use:** Present Antique store Original Clothing store

Description

9. **Date of Construction** 1912 ~~Architect~~ Builder unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other _____
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other _____
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when? _____
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    transom over display windows has been covered
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other _____
16. **Is the building endangered?** ☒ no ☐ yes—if so, why? _____
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other _____

18. Map



19. Photo
    Roll _____ Frame _____ View _____

CPE-4
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☐ c. Not eligible/intrusion

This brick building is of a straightfoward design, with evenly spaced windows and brick cornice. The only exterior alteration appears to be the sheeting of the transom over the display windows.

21. **Historical Significance** Theme(s) Social History

- ☒ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☐ c. Not eligible/intrusion

Although it was built the year the Titanic went down (1912), this two-story brick commercial building is the newest of the commercial buildings that line North Downey Street. The building was constructed as rental property by both Ross Leech, who at various time in his life was a farmer, carpenter and editor of The West Branch Times, and his brother,Dr. L.J. Leech, a physician in West Branch from 1882 until 1937. The new building plugged a hole between the new Citizens'

(cont'd)

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
The West Branch Times: 1/27/10; 2/3/10; 2/10/10; 8/25/10; 2/9/11; 4/6/11; 3/21/12; 9/12/12; 9-26-12; 10-3-12; 11-28-12
Interviews with L.C. Rummells, Glenn Brown, long-time West Branch businessmen

Prepared by Tom Walsh Date 8/26/86
Address P.O. Box 696 West Branch IA Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

Item Number(s)

21. Historical Significance (cont'd)

Savings Bank built in 1908 at the northeast corner of Main and Downey streets and the auto garage to the north Bert Leech had opened in 1911. For years on the site of Ross and L.J. Leech's new building had stood the warehouse where G.S. Randall & Co. stored farm implements, buggies and wagons. No tears were shed in February 1910 when the Randall building was torn down. "The old ware room, which had been a landmark of our town for more than 20 years and never was a thing of beauty, was wrecked last week," The West Branch Times reported on February 10, 1910. Local Masonic Lodge members had bought the lot in 1910 with the intention of constructing their own lodge building. That plan was abandoned in 1911 with a decision to move into the second story of Bert Leech's garage building (3), and the lot was sold to Ross and Bert Leech, who later sold his half-interest to his father, L.J. Leech.

The building was constructed during the summer of 1912. In September a local painting contractor -- the Randall brothers -- began painting the inside of the Leech's new commercial building. On October 1, Charles F. Schroeder, who had operated his men's clothing business in the north room of the Opera Block building (4) since 1907, finished moving his stock of "gent's furnishings" into the new storefront. By 1912, Schroeder had spent 20 years selling men's clothing. After 15 years in business in Muscatine, Iowa, he relocated to West Branch in 1907. On the main floor of his new store, he displayed an expanded stock of Elgin shirts, Arrow collars, Kirschbaum suits, Lorenz sweaters, My Own Brand overalls and Superior brand underwear. Schroeder used the balcony above the new store's main floor for children's clothes and for a new shoe department, a feature his old store didn't include. There he displayed the latest styles(Florsheim and Rice & Hutchins),as well as Ball brand rubbers to keep new shoes looking new.

"The new building is as well prepared for the business as any clothing house in the state, and is well and conveniently furnished with windows for display of goods and for lighting, and with electric lights for dark days and evening trade," The West Branch Times reported on October 3, 1912. "The building will be heated by steam and is supplied with city water. West Branch should be congratulated that it has such an elegant up-to-date store room, and one now occupied by a store equal to those found in cities of 15,000 or 20,000 inhabitants, with all the conveniences and benefits of a large city gents furnishings trade."

Charles Schroeder remained in the clothing business at his Downey Street location for many years. The building later housed a series of furniture and hardware stores and at one point was connected by an interior doorway with the building to the north (3). It has been an antique store since 1981.

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 3
District Name West Branch Commercial
Map Reference # 3

Identification

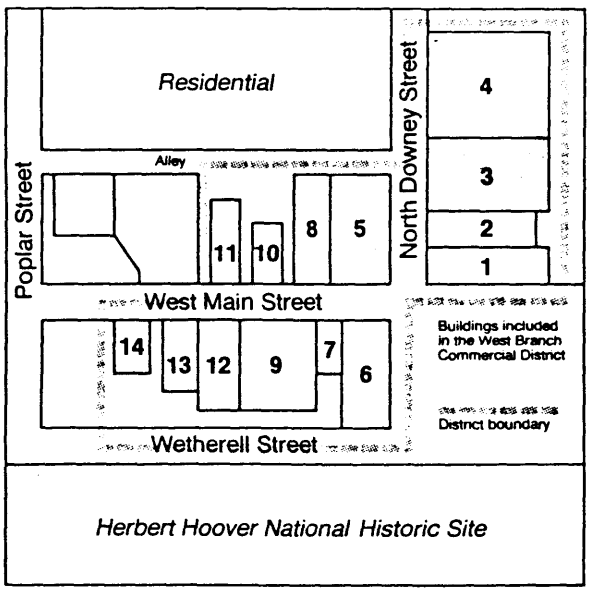
1. **Site Name** Rex Hardware Building
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 105 North Downey Street
4. **Legal Location** Urban (Urban / Rural) Cameron (subdivision / township) 34 (block / range) Lot 3 (parcel / section) (subparcel / ¼ section of ¼ section)
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** Kenneth and Phillip Thomas Kenneth: RR2, West Branch IA
7. **Owner(s) Address** Phillip: 115 N. 5th Street West Branch IA 52358 (Street address) (City) (State) (Zip)
8. **Use:** Present Hardware store Original Auto garage -- 1st floor; Masonic temple -- 2nd floor

Description

9. **Date of Construction** 1911 ~~Architect~~/Builder Hoar & Parkison (Iowa City) general cor; W.E. McCaleb (West Branch) concrete
10. **Building Type:**
    - ☐ single-family dwelling
    - ☐ multiple-family dwelling
    - ☒ commercial
    - ☐ industrial
    - ☐ educational
    - ☒ other institutional
    - ☐ public
    - ☐ religious
    - ☐ agricultural

    Masonic Lodge
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other ____
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other ____
13. **Condition:** ☐ excellent ☐ good ☒ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when? ____
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    Ornate brick cornice covered with clapboards. Western awning added to front facade.
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other ____
16. **Is the building endangered?** ☒ no ☐ yes—if so, why? ____
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other ____

18. Map



19. Photo
    Roll ____ Frame ____ View ____

CPE-4
273 0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ● b. Contributing structure
- ☐ c. Not eligible/intrusion

This brick commercial building has been classified as an intrusive structure due to extensive exterior alteration, including construction of a Western-style wooden awning that extends across the front of the building over the sidewalk. An ornate brick cornice has been covered with clapboard siding, apparently due to deterioration. It is a simple commercial brick building, its front divided into thirds with an entrance in the center and a stairway to the second floor on the south end of the street-level facade. It should be noted that these alterations could be corrected and the building's facade returned to its original 1911 appearance

21. **Historical Significance** Theme(s) Social History

- ☐ a. Key structure/individually may qualify for the National Register
- ■ b. Contributing structure
- ☐ c. Not eligible/intrusion

Although somewhat altered, the Rex Hardware building, constructed by Bert Leech in 1911, this important landmark attests to the love affair West Brach's most prominent citizens had with the automobile in the early 1900's. By 1909 Albert M. (Bert) Leech was convinced there was money to be made in catering to this blossoming love affair. J. T. Butler, who ran the phone company, bought (cont'd)

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
The West Branch Times: 2/27/08; 6/11/08; 7/2/08; 9/17/08; 12/10/08; 3/11/09; 8/25/10; 10/13/10; 10/20/10; 10/27/10; 12/15/10; 2/9/11; 4/6/11; 4/13/11; 4/27/11; 5/4/11; 5/11/11; 5/18/11; 6/29/11; 8/24/11; 8/31/11; 10/5/11; 11/2/11; 11/23/11; 11/30/11

Prepared by Tom Walsh Date 8/26/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

a Maxwell Runabout in February 1908, claiming it would be useful in searching for downed phone lines. Hotel owner Nathan Crook followed suit in June, as did Joe Albin, a well-to-do livestock buyer, in July. When a nine-car "parade" was spotted chugging down Main Street in September, 1908, it was front-page news in West Branch. By early 1909, Bert Leech had bought the G.C. Shrader grocery building at Main and Poplar streets and converted it into an auto garage and plumbing shop. With the healthy farm economy putting these new-fangled horseless buggies within the reach of the area's prospering farmers, Leech made plans to sell new cars, too. "Hogs reached the price of $8.35 last Monday," The West Branch Times reported on September 9, 1909. "With a good corn crop already assured the farmer need have no fear as to the advisability of buying that automobile he has been wanting for so long."

By October, 1909, enough West Branch businessmen owned cars to prompt an "auto tour" so that "all may know of the best town on the map." After decorating their cars with advertisements, they cruised their mobile billboard through the Johnson County communities of Oasis, Morse, North Liberty, Coralville and Iowa City, where they stopped at City Park for a picnic lunch. On the way home, they visited two more Johnson County communities -- Hills and Lone Tree -- a community in Washington County, Riverside, and two Cedar County towns -- West Liberty and Downey. Automobile fever peaked at Christmas, when a newspaper advertisement for a downtown store showed Santa and his pack of toys arriving not in a sleigh, but in a roadster. Bert Leech had seen enough. By then the firm of Olsen & Anderson across town was selling cars, too. In February, 1911, Leech decided to expand, buying the two vacant lots next to the Opera Block building (4) on North Downey Street and taking on a mechanic as a partner.

Meanwhile, the local Masonic Lodge, which had been meeting in the south end of the second story of the Opera Block building (4) since 1895, had been raising funds for a building of its own. In 1911, the Masons' building committee decided instead to join Bert Leech in the construction of a two-stor brick structure that would house both Leech's street-level garage and the Masons' second-story lodge rooms and temple. Bids from five builders were opened on April 1, 1911. The low bid of $6,300 from Hoar & Parkison of Iowa City was accepted over a bid of $7,452 from a West Branch firm -- Edgerton & Woods. Work began April 28 when W.E. McCaleb fired up his new cement mixer and, before an audience of stunned sidewalk superintendents, poured 60 feet of concrete footings in only a few hours.

On May 11, 1911, The West Branch Times reported that retired farmer Henry Gregg had bought yet another new car. "And so it goes," the paper reported. "Some people want a new machine each year, partly for a little more style and partly for a little more speed." A week later, speed limit signs were posted within the city limits and word spread that the speeding ordinance would be enforced. By mid-August the garage-temple building was complete. Bert Leech moved in his stock of plumbing goods, gasoline engines and auto supplies. "About the busiest place in town these days is the garage of Leech

& Gruwell," The Times reported on August 31. "They are busy from daylight to dark with their first floor space well filled with machines waiting for repairs in a more or less degree. It is seldom that an auto passes through town without at least a stop for gas or oil and mostly for some other repair."

The Masons, meanwhile, were busy ordering furniture for their new lodge rooms and temple from E.L. Hollingsworth, a local furniture dealer. A formal dedication was scheduled for November 23, 1911, to show off the temple's lodge rooms, library, dining room and kitchen. The 350 persons who attended the gala event were impressed, as was West Branch Times editor F.E. Corbin, who placed the value of the new building at $9,000.

"There does not seem to be anything lacking in the appointments," he wrote. "The rooms are handsomely finished. The floors are covered with costly Wilton rugs, and other furnishings are in conformity. It is a beautiful temple the Masons have created, and it will long stand as a monument to the progressiveness of this substantial, prosperous and wholesome little city."

The 75-year-old building at 105 North Downey Street now houses Rex Hardware, the latest in a series of stores that sold hardware and furniture after Bert Leech's garage closed down. The second-story Masonic temple and lodge rooms remain intact on the now-vacant second floor, although unused since the October 1979 dedication of a new lodge building near North Sixth Street.

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HISTORIC VIEW 'F'

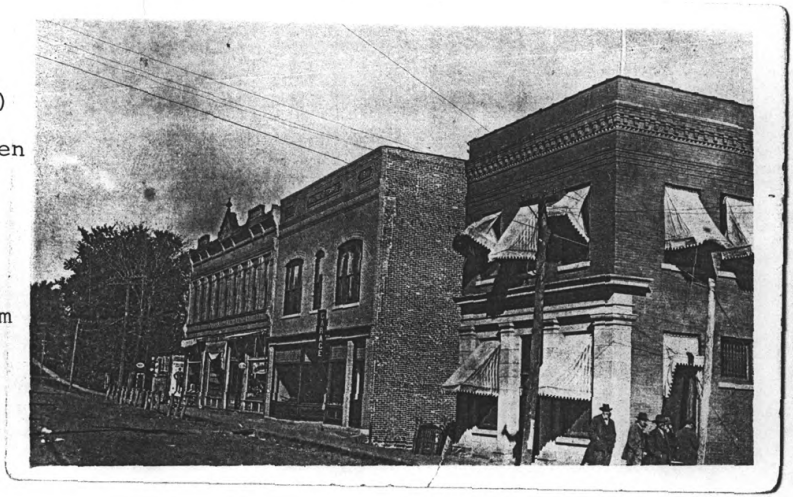
W/Site 3 (center bldg.)

undated photograph taken in late 1911 or early 1912

photographer unknown

Source: West Branch Heritage Museum

(also shows Sites 1,4 right to left)



JAN 5

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 4
District Name West Branch Commercial
Map Reference # 4

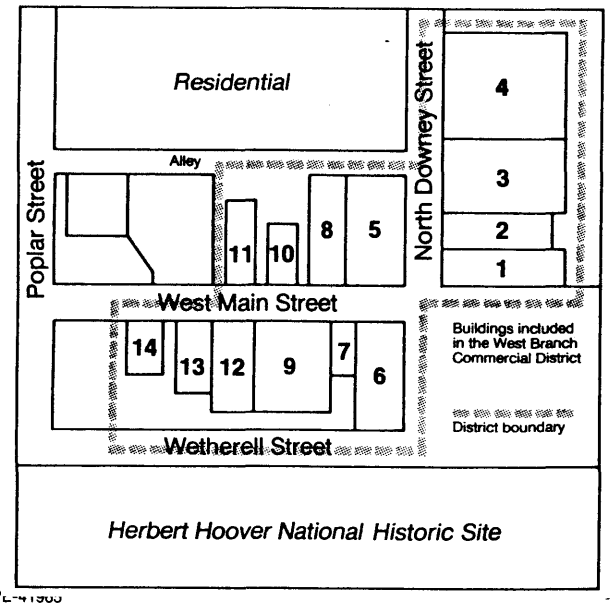
Identification

1. **Site Name** Opera Block
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 107 North Downey Street
4. **Legal Location** Urban Cameron 34 Lot 4
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** Joseph Svec
7. **Owner(s) Address** 420 First Street West Mount Vernon IA 52314
   (Street address) (City) (State) (Zip)
8. **Use:** Present Restaurant/shops - 1st Apartments -- 2nd Original hardware/clothing/grocery - 1st opera house/Masonic hall -- 2nd

Description

9. **Date of Construction** 1895 ~~Architect~~/Builder Bingham & Ward -- stonework/masonry
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☒ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public Masonic hall ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other brick produced at West Branch brickyard
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    major restoration in 1986 eliminated previous altertaions
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☒ no ☐ yes—if so, why?
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



19. Photo
    Roll ____ Frame ____ View ____

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

This Late Victorian business block is a two-story brick structure that measures 70-by-60 feet and stands 40 feet tall. It was built in 1895 at an estimated cost of $9,000. It contains three spacious commercial rooms at street level, with a stairwell seperating two on the north end with the other on the south end. The second story originally housed a 500-seat opera house on the north end and a Masonic hall on the south end. The building has a front facade of cast iron and stamped metal. Its original ornate iron cornice remains intact. The building was constructed with brick produced at th J.E. Steer brickworks in West Branch. The building underwent a major restoration in 1986 that returned its facade to its original splendor.

21. **Historical Significance** Theme(s) Social history

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

With the farm economy booming, the people of West Branch had never seen a year quite like 1895, nor a building project quite like Charles Macomber's Opera Block on North Downey Street. Construction of the opulent two-story brick structure -- still the largest commercial building in West Branch -- occured in the midst of what West Branch Times editor W.W. Gruwell termed "an improvement rage." Gruwell wrote in March of 1895 that "the carpenter's racket is heard all over town. There are four or five new buildings now under construction." A list of improvements made in and around West Branch during

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
The West Branch Times: 1/24/95; 2/21/95; 3/14/95; 3/21/95; 3/28/95; 4/11/95; 4/25/95; 5/2/95; 6/13/95; 7/18/95; 8/8/95; 8/29/95; 10/17/95; 11/14/95; 12/5/95; 1/9/96; 1/16/96; 2/6/96; 2/13/96; 3/19/96; 10/17/12

Prepared by Tom Walsh Date 8/27/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - [ ] County Resource File
   - [ ] Windshield Survey
   - [ ] National Register
   - [ ] Grants-In-Aid: _____
   - [ ] Determination of Eligibility
   - [ ] Review and Compliance Project: _____
   - [ ] Other _____
   - [ ] Other _____
   - [ ] Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

1895 that appeared in The West Branch Times in January 1896 showed them to be worth $50,100, with the most ambitious being the Opera Block at $9,000. The building 's construction was followed closely by the people of West Branch through Gruwell's weekly updates. Work on the foundation's front wall -- which required "over thirty perch of stone" -- began in April, thanks to warm weather. The job of laying the building's brick walls was interrupted in July due to a shortage of bricks being produced at J.E. Steer's brickyard south of Main Street, just east of the railroad tracks. "As soon as another kiln is burned the brick will hardly get cold before they are placed in the walls by Bingham & Ward, who are doing the brick work as well as the stone foundation," The Times reported on July 18, 1895. By late August, the paper reported, Steer had "placed a large brick machine in his yard...it weighs 8,000 pounds and with two horses attached will turn out 15,000 bricks a day." Before the building season ended, the brickworks would produce nearly 400,000 bricks.

The first floor of the Opera Block building was divided into three spacious commercial rooms. The first tenant -- Morris & Sons, dealers in hardware -- began moving into the south room of the first floor in November. By mid-March 1986, the north end of the first floor had been transformed into the "Model Clothing House." Neal Madson, who had been in the clothing business in West Branch for over 20 years, had relocated his east-side shop and had taken in his son as a partner. The store offered Monarch Brand shirts outfitted with Arrow Brand cuffs and collars. It also carried a full line of suspenders, neckware and gloves. At the same time, the middle room was being outfitted for Dean, Ball & Co., which The West Branch Times claimed would bring "the largest stock of groceries ever introduced in this city." The Times also assured its readers that these three new stores didn't represent any threat to local businessmen. "The new stores going in the opera block are West Branch institutions, run by West Branch men, no branch concern or commission business in this," read an item that appeared February 6, 1896.

Ever since the paper had announced plans for the Opera Block on January 24, 1895, there were mixed feelings within the community about the advisability of having a performing arts theatre in town. "The opera house was just as problematic a venture to the old timers as dancing had been," Maud Stratton wrote in her 1948 history of West Branch. "So many heads were shaken when the one-night stands were opened." Within two months of the first performance on Christmas night, 1895, by the "Criterion Players," West Branch Times editor W.W. Gruwell felt compelled to defend the Opera House against talk that, like whiskey and gambling, it was helping to unravel the moral fiber of the youth of West Branch. "Weston's Comedians closed their series of entertainments in the opera house at this place last week," Gruwell wrote in the paper's February 13, 1896, issue. "The plays have been of a good character and the best of order was maintained throughout. Nothing was presented that could be classed unchaste or immodest, but on the contrary in each there was a moral lesson taught, and if the managers of the opera house can continue to furnish entertainment of this class West Branch need not fear the influence of this

(cont'd)

new institution."

Season tickets were offered to Opera House patrons, and those who bought them at Gill's Drug Store were promised one free show. The hall was often booked for piano and vocal recitals and for fund-raisers featuring the West Branch Band. Local high school students often used the 20-by-40 foot stage for plays and musical reviews when the hall wasn't being tied up by traveling drama troupes, who some townspeople felt were nothing more than roving bands of undesirables.

The Masonic Hall that shared the upstairs with the opera house was dedicated on December 3, 1895, when members of Wapsinonoc Lodge No. 381, A.F. and A.M. gathered with their spouses for a musical performance and a supper of sandwiches, fruit, cake, coffee and ice cream that was served "after inspecting the fine finish and massive furniture of the hall." Both the Masonic Hall and the once-controversial opera house were gutted years ago and remodeled into apartments. The street-level storefronts have seen a variety of uses over the years, including "The Pastime" motion picture house that moved into the north room in October 1912 after Charles Schroeder relcoated his gent's clothing store into the new Leech brothers' building (2) down the block. "The room is well equipped with opera chairs and other furniture, and an excellent machine in its fireproof booth, and other conveniences for the work," The West Branch Times reported on October 17, 1912. "The management has contracted for the best sixty-reel service for the winter, which doubtless will instruct and please our citizens."

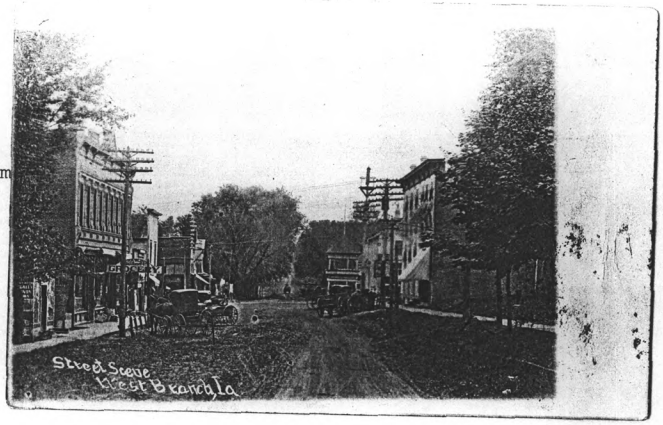
Prior to its restoration in 1986, the 91-year-old building's lower level housed Woodlore, a woodworking and antique furniture store.

HISTORIC VIEW 'G'

W/ Site 4

undated photograph by unknown photographer showing Site 4 on the left.

Source: West Branch Heritage Museum



JAN 5

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 5
District Name West Branch Commercial
Map Reference # 5

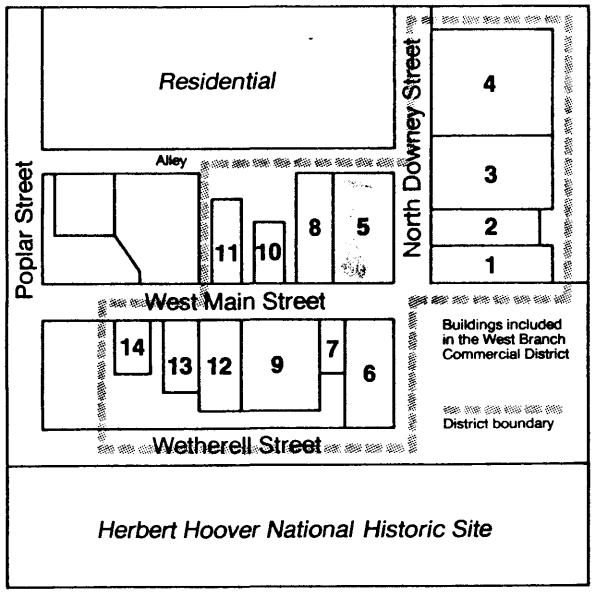
Identification

1. **Site Name** West Branch State Bank (1916)
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 101 West Main Street
4. **Legal Location** U Subdivision of Lot 64 38 1
   Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** John Kofoed
7. **Owner(s) Address** 136 Wetherell Street West Branch IA 52358
   (Street address) (City) (State) (Zip)
8. **Use:** Present Social services agency- 1st apartments -- 2nd Original Bank -- 1st Offices/apartments -- 2nd

Description

9. **Date of Construction** 1916 Architect/Builder Josselyn & Taylor (Cedar Rapids)
10. **Building Type:** (cont'd)
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☐ clapboard ☒ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☒ excellent ☐ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    Entrance altered through replacement of long, narrow windows on either side of the front door
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☒ no ☐ yes—if so, why?
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



19. Photo
    Roll ____ Frame ____ View ____

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

This large bank block designed by Josselyn & Taylor of Cedar Rapids shows both prairie school influence and Art Deco detail. The building shows fine stone and brick work, with an atypical cornice treatment that is a breakaway from then-standard detailing. This building is one of the architecural "gems" within the West Branch Commercial District and has undergone only minimal and correctable alteration around the front entryway.

21. **Historical Significance** Theme(s) Social History

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

In September 1877, then only two years old, the West Branch Bank moved across Main Street to a new two-story brick banking house on the northwest corner of Main and Downey streets. The brick banking house that today houses the Families, Inc. social services agency was built in 1916 as a replacement for the smaller 1877 bank building erected on the same site. When the bank was organized in 1875, its assets were $50,000. The prosperity that accompanied the "Golden Era of Agriculture" brought farmers to town with money to spend and money to bank . By 1916, when the new bank building was constructed, the (cont'd)

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
The West Branch Times: 4/13/16; 6/8/16; 6/29/16; 7/27/16; 9/14/16; 12/7/16; 12/21/16; 1/4/17; 1/11/17; 1/18/17; 2/8/17; 8/23/34; 9/6/34 ; 11/29/45
Interview with L.C. Rummells, president of the West Branch State Bank

Prepared by Tom Walsh Date 8/27/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - [ ] County Resource File
   - [ ] Windshield Survey
   - [ ] National Register
   - [ ] Grants-In-Aid: _____
   - [ ] Determination of Eligibility
   - [ ] Review and Compliance Project: _____
   - [ ] Other _____
   - [ ] Other _____
   - [ ] Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

Item Number(s)

9. Builders: (cont'd) Woods & Paulsen (West Branch), general contractor
Floyd and Charles Raudalt, painting contractors
F.M. Michael (Waterloo), decorator
St. Louis Bank Equipment and Fixture Co., marble, fictures and furniture

21. Historical Significance (cont'd)

assets of the West Branch State Bank (its name changed in 1895) had grown to $402,897. "Service built up our name, our reputation and our splendid list of patrons," an ad in the January 11, 1917, issue of The West Branch Times said. "It made our old quarters cramped and inadequate."

While the new building was under construction, the bank moved its offices across Main Street into the west room of the Union Block building (9). The building to the west (12) was originally built in 1898 as the first permanent home of the Citizens' State Bank. In 1916 it was Blazek's Grocery, but the old vault remained, allowing a door to be cut into the vault from the Union Block building. This allowed the displaced West Branch State Bank to use its rival's old vault for fireproof storage of safety deposit boxes.

To allow for the larger building, the two-story frame building on Main Street just west of the construction site was torn down. It had housed a restaurant, a billard parlor, a shooting gallery and, years earlier, a Quaker school for Osage Indian children who came to West Branch from Oklahoma for an education. During excavation for the bank building's foundation, the east side of the pool hall's foundation collapsed, nearly burying workmen with stone and brick. There were two slight injuries. By mid-September the building's walls of Bedford stone and brick were in place, and the carpenters and tinners were busy installing the roof. When the bank was finally complete in December, the focus of attention wasn't its new Victor manganese steel safe with its triple time lock, but the bank's new women's bathroom. "One of the finest parts of the whole building is the ladies rest room," The West Branch Times reported on December 21, 1916. "All neatly and modernly equipped and furnished for the benefit of the ladies."

Fred Albin, whose meat market for years had fronted Downey Street at the rear of the old bank building, relocated his shop into the rear of the new building. Also returning to the new building was the West Branch Telephone Company, which had an oyster stew dinner in its new bank building office suite on April 24, 1917, to mark the installation of a new 500-drop switchboard. A three-room, second-story apartment was rented in January 1917 to W.H. Young and his wife. Another upstairs tenant -- Hubbard & Hubbard Chiropracters, practicioners of the Palmer System -- moved into their office suite in February.

This massive bank building was the last downtown commercial construction project before the post-World War I collapse of the farm economy that was the beginning of the end of an unparrelled generation of prosperity for both West Branch area farmers and the downtown businessmen who were reliant on their trade. "I remember that on November 11, 1918, when the war ended,

--over--

people had corn that they wouldn't sell until the price hit $2 a bushel," recalls L.C. Rummells, who began working at the new bank building in 1919 as a janitor and bookkeeper for $1.50 a day. "The prices kept going down until corn sold for 25 cents a bushel in 1921. I remember settling an estate in 1921 and having to sell corn for 15 cents a bushel just to pay the taxes."

The post-war collapse of the farm economy was followed by the Great Depression and the bank closings ordered on the heels of the election of Franklin D. Roosevelt. On August 23, 1934, it was announced in The West Branch Times that the West Branch State Bank had been reorganized and would absorb what was left of the holdings of the Citizens' Savings Bank and reopen the next day as the First State Bank. Like the rest of the nation, the First State Bank would endure the Depression and thrive again. On its 70th anniversary in 1945, the bank boasted of having seen the community through three wars and 10 major depressions. By then, deposits had reached $1.2 million.

The bank remained in the brick building at Main and Downey streets until December 1974, when it was relocated to its present site at 127 West Main Street.

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 6
District Name West Branch Commercial
Map Reference # 6

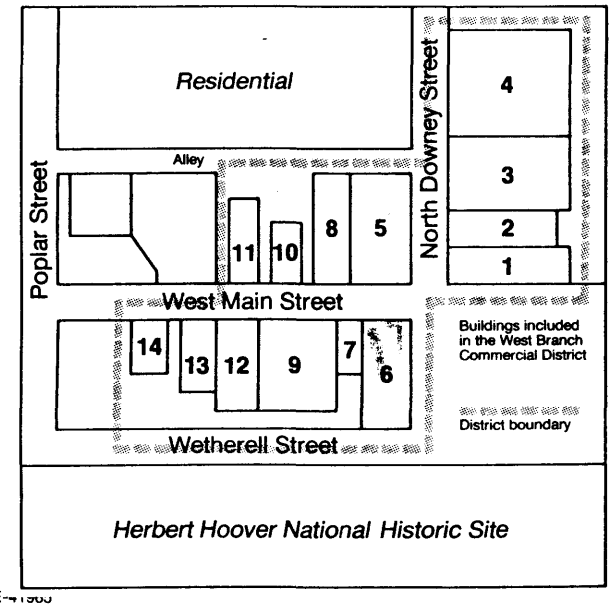
Identification

1. **Site Name** Hoover House
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 102 West Main Street
4. **Legal Location** Urban School Add. 39 Lots 1,2
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** L. Sherie & Karl H. Luneckas
7. **Owner(s) Address** Rural Route 2 (Street address) Iowa City (City) IA (State) 52240 (Zip)
8. **Use:** Present gift shop/office -- 1st; newspaper office -- 2nd; restaurant -- basement
   Original barber shop/restaurant -- 1st; butcher shop -- basement; newspaper office -- 2nd

Description

9. **Date of Construction** 1870 **Architect/Builder** unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☒ clapboard ☐ stone ☐ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other ____
12. **Structural System:** ☒ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☐ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other ____
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when? ____
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    Two entrances with setback double doors changed to single, centered entrance. Original canopy removed. Additions in 1895, 1905.
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other ____
16. **Is the building endangered?** ☒ no ☐ yes—if so, why? ____
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other ____

18. Map



19. Photo
    Roll ____ Frame ____ View ____

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ☒ b. Contributing structure
- ☐ c. Not eligible/intrusion

This two-story, wooden frame structure is built over two lots and is 50 feet wide and 70 feet long. It is sided with narrow clapboard and has a shingled gabled roof. An 1878 photograph shows there were originally two entrances, each set back with double doors. The west business room was narrower than the east, which had two display windows, not one. At some point the front facade was altered to construct a single, centered entryway. Large plate glass windows have replaced smaller, paned windows on the first floor. The front facade's attic story window is of a neo-Palladian style, which was popular at the time of construction. A wooden cornice ornamented with dentils runs above the plate glass windows across the length of the facade.

21. **Historical Significance** Theme(s) Social History

- ☐ a. Key structure/individually may qualify for the National Register
- ☒ b. Contributing structure
- ☐ c. Not eligible/intrusion

This large, two-story wood-frame business building was erected in 1870 by owner J.W. Witter at the crossroads of Commerce Street (later Main Street) and Mechanics Street (later Downey Street). The basement housed a meat market and the upstairs the offices of the town's first newspaper, The Index. In 1871, Nathan Crook, who had come to West Branch in the 1860s from Indiana, quit his job with the railroad and rented space in Witter's new building for a barber shop and restaurant. On September 1, 1877, Crook expanded his operation into a hotel with the addition of two sleeping rooms. To accommodate travelers

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927

Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)

Bearss, Edwin C.: Historical Base Map and Ground Study, Herbert Hoover National Historic Site, U.S. Department of the Interior, Washington D.C. 7/20/68

The West Branch Times: 9/5/95; 9/26/95; 2/4/97; 6/6/98; 9/28/05; 10/12/05; 11/2/05; 11/9/05; 12/7/05; 9/23/37

Prepared by Tom Walsh Date 8/27/86

Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327

Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

with horses, he added a livery stable out back. Guests who arrived by train were provided free rides to and from the east-side depot -- a clever way of getting them beyond Frank Savage's National Hotel, just a half-block south of the dept. Crook's agressiveness and foresightedness earned him a reputatio as one of early West Branch's most progressive businessmen. He was responsibl for the town's first sidewalks, streetlights and arc lights. His generosity was legendary: A spectacular fire which destroyed a row of commercial buildings along the south side of West Main Street on August 30, 1895, very nearly gutted Crook's Hotel, too. When the volunteers of Rescue Hook and Ladder and Engine Company stopped the fire within three feet of the hotel, Crook expressed his thanks by presenting Fire Chief W.E. Bingham with a $50 bill.

During the fall of 1895, as adjacent property owners rebuilt from the fire, Crook hired a team of workmen to remodel his hotel. They widened the barber shop by three feet, installed a new roof and new floors, and replaced the old plaster, paint and wallpaper. In February 1897, carpenters returned to add more second-story sleeping rooms. By 1898, West Branch had prospered to the point where a second bank was being planned. Nate Crook had prospered, too, and he would become both the vice president of the new Citizens' Savings Bank ans the builder of the new bank's first permanent home (12). In late 1905, there was talk around town that Nate Crook was ready to retire from the hotel business. By then he was 61 years old, and his hotel building had been the cornerstone of downtown West Branch for 35 years. Before he leased the building, he had it renovated, much to the delight of the citizenry of West Branch. "It is reported that N.H. Crook has decided to renovate his hotel building on the corner and fix it up for a first class hotel," The West Branch Times reported on September 28, 1905. "This is something West Branch has long been in need of and an improvement that will be appreciated by the traveling public. Mr. Crook is to be congratulated on his public spirit and will receive the thanks of a long-suffering public as well as doing a good thing for himself."

Workers broke ground in October 1905 for a two-story addition that extended the south wall of the hotel building by 19 feet toward Wetherell Street. By the first week of November, the front of the building had been remodeled and new plate glass windows installed. By December 1, T.T. Barrington of West Branch had outfitted the building with a new steam heating plant. When the work was completed, Crook leased the building to W.J. Moylan, who used it as a new location for another West Branch hotel. "The European Hotel was moved across the street to the newly fitted building, better known as the old Crook Hotel, last Monday," The West Branch Times reported on December 7, 1905. "West Branch can now boast of as good, comfortable and well conducted a hotel as can be found on the line of the Rock Island. The dining room is light, cheerful, well fitted and cozy as can be found anywhere and with the steam heat the whole building will be comfortable during the coming cold weather."

--over--

Although it's unclear from surviving records what year Crook bought the Witter Building, he continued to own it until he died in Cedar Rapids on July 27, 1930, at age 86. In his obituary, The West Branch Times commended Crook's spirit as helping to provide the momentum that allowed West Branch to evolve into a thriving commercial center during the turn of the century. "In his prime he was noted as a keen business man and few things in the community were undertaken without his help and service."

The relcoated European Hotel would eventually be replaced by the Julien Hotel and, later, the Hoover Hotel. The west half of the building's first floor was used over the years as a series of cafes. A major renovation in 1965 resulted in the opening of the Century House restaurant and, later, the well-known Hoover House Restaurant. Today, the building is a multi-use commercial building -- the same role the building played in the West Branch business district when it was constructed 116 years ago. In fact, the town's weekly newspaper -- The West Branch Times -- is again housed on the building's second floor.

HISTORIC VIEW 'F' W/Site 6 photograph believed to have been taken in 1878
Source: Herbert Hoover Presidential Library

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 7
District Name West Branch Commercial
Map Reference # 7

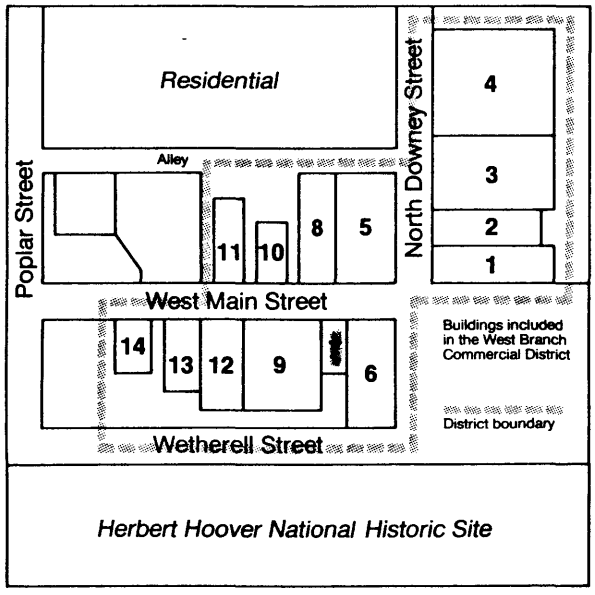
Identification

1. **Site Name** West Branch Bank (1875)
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 102 West Main Street
4. **Legal Location** Urban School Add. 39 Lot 2 (partial)
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone _____ easting _____ northing _____ ; Acreage less than 1
6. **Owner(s) Name** L. Sherie & Karl H. Luneckas
7. **Owner(s) Address** Rural Route 2 (Street address) Iowa City (City) IA (State) 52240 (Zip)
8. **Use:** Present Flower shop Original Bank

Description

9. **Date of Construction** 1875 Architect/Builder unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☒ clapboard ☐ stone ☐ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other
12. **Structural System:** ☒ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☐ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☐ excellent ☐ good ☒ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    front steps removed, door sealed and interior doorway installed in 1965 to make this building a west wing of the Hoover House (6).
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☒ no ☐ yes—if so, why?
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



19. Photo
    Roll _____ Frame _____ View _____

CPE-41
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ☒ b. Contributing structure
- ☐ c. Not eligible/intrusion

This building's front facade was reconstructed during a 1965 renovation of the adjacent Hoover House building (6) that made this building a west wing used as a gift shop. It is a one-story wood-frame building with a flat roof, constructed so the cornice line carries through from the cornice of the Hoover House (6), which was built five years earlier in 1870.

21. **Historical Significance** Theme(s) Social History

- ☐ a. Key structure/individually may qualify for the National Register
- ☒ b. Contributing structure
- ☐ c. Not eligible/intrusion

Though never more than a two-bank town, there are four old bank buildings along West Main and North Downey streets that are reminders of the prosperity that came to West Branch with the turn of the century. The city's first bank -- in fact, the first bank in Cedar County -- opened in this one-story, wooden building on January 15, 1875, the same year West Branch was incorporate West Branch lumber dealer Joseph Steer and five other local businessmen came up with $50,000 to begin the West Branch Bank. Steer and the other bank directors agreed to rent the new building for five years at $45 a year.

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
Bearss, Edwin C.: Historical Base Map and Ground Study, Herbert Hoover National Historic Site, U.S. Department of the Interior, Washington, D.C. 7/20/68
The West Branch Times: 12/21/16;

Prepared by Tom Walsh Date 8/27/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____
2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____
3. Photo Images _____

Item Number(s)

21. Historical Significance (cont'd)

But within three years, the wave of prosperity that swept West Branch into the 20th century saw the young bank outgrow the tiny wooden building. In September 1877, the West Branch Bank moved across Main Street into a new two-story brick banking house on the northwest corner of Main and Downey streets.

The original bank building was later used as a harness shop, dressmaker's shop and a butcher shop, a barber shop and a gift shop. Today, it's used as a flower store and is attached to the Hoover House building (6) by means of an interior doorway constructed in 1965.

JAN 5 1987

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 8
District Name West Branch Commercial
Map Reference # 8

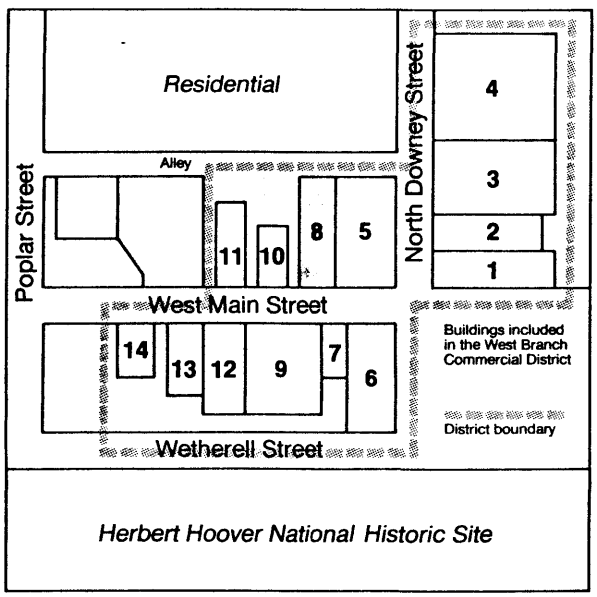
Identification

1. **Site Name** War Memorial Building
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 105 West Main Street
4. **Legal Location** Urban Subdivision of Lot 64 Block 38 Lot 2
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** J. Patrick and Mary Wildenberg
7. **Owner(s) Address** Rural Route 1 West Branch IA 52358
   (Street address) (City) (State) (Zip)
8. **Use:** Present vacant -- 1st floor; apartment -- 2nd floor Original Post Office -- 1st floor; American Legion Post -- 2nd floor

Description

9. **Date of Construction** 1948 Architect/Builder NA
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☒ other institutional Amer. Legion ☐ religious
    ☐ multiple-family dwelling ☐ educational ☒ public Post Office ☐ agricultural
    ☐ commercial
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☒ no ☐ yes—if so, why?
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



19. Photo
    Roll ____ Frame ____ View ____

CPE-41
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☒ c. Not eligible/intrusion

Because of its late construction date (1948) relative to the parameters of this district nomination (1895-1916) and its incompatibility with other district buildings in terms of style and scale, this two-story brick structure has been classified for purposes of this application as a non-contributing, intruding structure.

The building was constructed with private donations of approximately $30,000. The first floor was used as a Post Office between 1948 and 1970. The upstairs and basement were used by the local American Legion Post. The building was later used as an antique shop and for apartments.

21. **Historical Significance** Theme(s) Social History

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☒ c. Not eligible/intrusion

The building now in place on this lot was constructed 32 years after the closing date for this nomination (1916) and has no relevance to the theme of turn-of-the-century prosperity and its influence on commercial activity within the West Branch business district.

This building is situated on a lot that once housed a Quaker school for Osage Indian children, the European Hotel, a clothing store that was the site of a fatal shooting in 1897, a restaurant, a box ball alley and a pool hall.

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Sanborn fire maps: 1895. 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
The West Branch Times: 5/6/97; 10/7/09
Interviews with Glenn Brown, Murray Gibson -- long-time West Branch businessme

Prepared by Tom Walsh Date 8/27/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

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1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____
2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____
3. Photo Images _____

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 9
District Name West Branch Commercial
Map Reference # 9

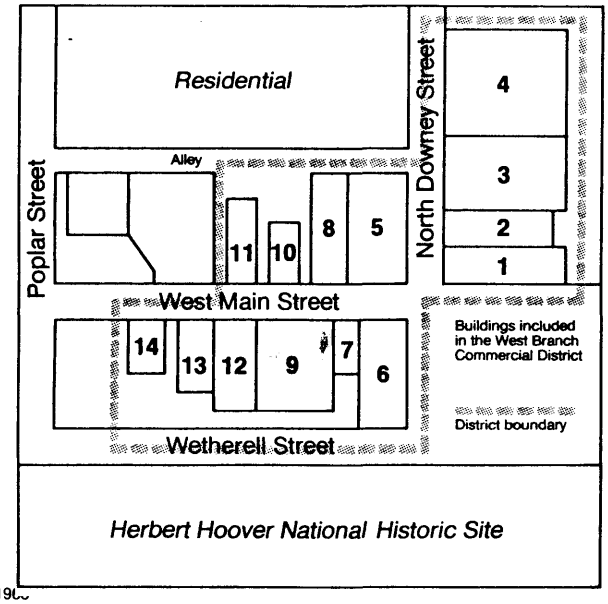
Identification

1. **Site Name** Union Block
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 108 West Main Street
4. **Legal Location** Urban School Addition Block 39 Lots 3-4
   (Urban: subdivision, block, parcel, subparcel; Rural: township, range, section, ¼ section of ¼ section)
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** Julia & Irene Montgomery
7. **Owner(s) Address** 1 Melrose Circle (Street address) Iowa City (City) IA (State) 52240 (Zip)
8. **Use:** Present vacant -- 1st floor; apartments -- 2nd floor Original Drug store/meat market -- 1st flr; lodge -- 2nd floor

Description

9. **Date of Construction** 1895 ~~Architect~~ Builder unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☒ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public lodge ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    entrance altered, wooden bulkhead replaced
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☒ no ☐ yes—if so, why?
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



19. Photo
    Roll ____ Frame ____ View ____

CPE-419C
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

This Victorian style brick commercial block incorporates first-floor structural cast iron, decorative stone pediments and a decorative, highly ornate stamped metal cornice. Second story has double-hung, transomed windows. The building has a flat roof. First-floor entrance centered, with stairwell leading up and down.

21. **Historical Significance** Theme(s) Social History

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

The Union Block building is illustrative of the resiliency of West Branch businessmen in responding to crisis in the midst of economic prosperity. An early morning fire on August 30, 1895, that began in the back of J.T. Butler's "Old Reliable Meat Market" at what is now 108 West Main Street destroyed most of what was then known as "the old South Side Block." Despite a valiant effort by the volunteers of Rescue Hook and Ladder and Engine Company, the fire destroyed or heavily damaged the line of wood-frame commercial buildings between Crook's Hotel (6) and the post office (14).

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927

Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)

Abstract of Title

The West Branch Times: 9/5/95; 9/12/95; 9/26/95; 8/15/95; 10/17/95; 11/7/95; 1/9/96; 2/13/96; 2/27/96; 4/9/96; 4/30/96

Prepared by Tom Walsh Date 8/27/86

Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327

Organization Herbert Hoover Presidential Library Assn.

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1. Office Information Sources on this Property
   - [ ] County Resource File
   - [ ] Windshield Survey
   - [ ] National Register
   - [ ] Grants-In-Aid: _____
   - [ ] Determination of Eligibility
   - [ ] Review and Compliance Project: _____
   - [ ] Other _____
   - [ ] Other _____
   - [ ] Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

The big loser in the fire was J.T. Butler, whose butcher shop sustained damage estimated at $1,400. Damage to the tiny shop to the east where H.C. Wenman sold pumps and windmills was estimated at $150. The fire also claimed the office of Dr. L.J. Leech, who estimated his losses at $700. In all, the fire caused $2,855 damage, only $950 of it insured by George Hoover, agent for the "old reliable Hawkeye Insurance Company."

If there was a winner in all this, it was the town itself, which prior to the fire had begun to regard the "old South Side Block" as something of an eyesore, as illustrated by this item that appeared in The West Branch Times of August 15, 1895 -- two weeks before the fire: "The improvement rage has finally struck the southside of upper Main Street, a new wood awning has been built over the front entrance of Crook's Hotel. Time brings change, before the rage ends who knows but some of the old rattle-trap buildings on that side may have given place to new ones." Within three weeks of the fire -- like a dream come true -- there was word around town of plans to erect a two-story brick business block once the rubble could be cleared from the fire site. J.T. Butler and Dr. L.J. Leech agreed to jointly finance construction of what The West Branch Times described as "a stately brick edifice" that was promised to be "first class in every particular." By mid-October the basement stonework was well under way. On October 30, a "large gang of men" began laying brick. By year's end, the Union Block -- 49 feet wide and 50 feet deep -- was in place.

"The front is composed of pressed brick, glass and steel cornice, making a very fine appearance," The Times reported on January 9, 1896. "The first story of the Union Block is divided into two business rooms with a hall and stairway in between. The west half is owned by J.T. Butler and will be occupied by the meat market, the second story for the MOdern Woodmen Lodge room. The east half belongs to Dr. Leech and has not been let." When the dust had settled, the new building had cost $4,300, less than half the $9,000 being spent around the corner on North Downey Street by C.A. Macomber, who was building his Opera Block business block. The two buildings were the most ambitious of the building projects undertaken in 1895, when, by one estimate, $50,100 in improvements were made to the town of West Branch.

J.T. Butler, who within a month of the fire had sold a half-interest in his meat market to Fred Albin, moved into the west business room on February 13, 1896. "The room is large and light, the front being of plate glass wherin is displayed from a broad shelf all the canned and botteled goods and other sundries that go to make up a complete stock in a first class meat shop," The West Branch Times reported on February 20, 1896. "The rooms are divided near the center by a refrigerator 13x8 and 12 feet high, with plate glass windows and mirrors and a capacity of 4 tons of ice. In front of this stands a marble top counter 16 feet long. Everything is new and clean; and while it is an establishment any large city might well be proud of, we think like the proprietors it is none too good for West Branch."

--over --

Within the next week, members of the Burr Oak Camp No. 2869 of the Modern Woodmen of America Lodge gathered in their new room above the meat market for a dedication banquet that required dinner for 90. But the east wing of the building remained vacant. After the fire, Dr. Leech had relocated across Main Street, leasing a storefront (10) that had been a millinery shop. There his medical practice would remain until his death in 1937. By the first week of April 1896, about the time the ironwork on the Union Block's facade was being painted dark green, Bert Gill had decided to sell his newly sided drug store building to a jeweler named Orr L. Keith, who had also lost his shop to the fire. Bert Gill moved out and leased Dr. Leech's Union Block storefront.

"Bert Gill has got moved into the new Union Block Drug Store, rooms finished and furnished expressly for the purpose in a style that would be a credit to any city in the state," The West Branch Times reported on April 30, 1896. "The shelving, cases and tables are all oak, finely carved and mounted with elaborate decorations. The perscription case which forms the partition between the rooms fronts the space between the counters with large plate mirrors, the middle one six feet high and three feet wide, the others not quite so large. Bert has placed a fine soda fountain in his store which is now on tap and if you want to know what the north pole tastes like, step in and take a sip."

The Union Block has housed more than a few shops, cafes and offices since it was the showpiece of Main Street in 1896. For many years now, its business rooms have been vacant. Legend has it the crack that runs through the plate glass window of what was once Gill's drug store was caused by a shotgun blast during the public celebration that marked the end of World War I.

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 10
District Name West Branch Commercial
Map Reference # 10

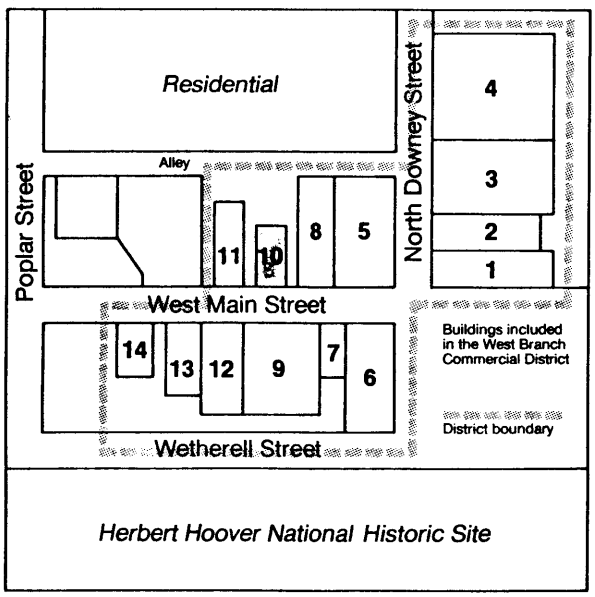
Identification

1. **Site Name** Gibson's Barber Shop
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 107 West Main Street
4. **Legal Location** Urban Subdivision of Lot 64 Block 38 Lot 3
   (Urban: subdivision, block, parcel, subparcel; Rural: township, range, section, ¼ section of ¼ section)
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** Dean Gibson
7. **Owner(s) Address** 306 West Orange Street (Street address) West Branch (City) IA (State) 52358 (Zip)
8. **Use:** Present Barber shop Original Millinery shop

Description

9. **Date of Construction** 1890 Architect/Builder unknown
10. **Building Type:**
    [x] single-family dwelling [ ] industrial [ ] other institutional [ ] religious
    [ ] multiple-family dwelling [ ] educational [ ] public [ ] agricultural
    [x] commercial
11. **Exterior Walls:** [x] clapboard [ ] stone [ ] brick [ ] board and batten [ ] shingles [ ] stucco
    [ ] other
12. **Structural System:** [x] wood frame with interlocking joints [ ] wood frame with light members (balloon frame)
    [ ] masonry load-bearing walls [ ] iron frame [ ] steel frame with curtain walls [ ] reinforced concrete
    [ ] other
13. **Condition:** [ ] excellent [x] good [ ] fair [ ] deteriorated
14. **Integrity:** [x] original site [ ] moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    addition of metal awning
15. **Related Outbuildings and Property:** [ ] barn [ ] other farm structures [ ] carriage house [ ] garage [ ] privy
    [ ] other
16. **Is the building endangered?** [x] no [ ] yes—if so, why?
17. **Surroundings of the building:** [ ] open land [ ] woodland [ ] scattered outbuildings [ ] densely built-up [x] commercial
    [ ] industrial [ ] residential [ ] other

18. Map



19. Photo
    Roll ____ Frame ____ View ____

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ☒ b. Contributing structure
- ☐ c. Not eligible/intrusion

This two-story, wood-frame, false-fronted building is typical of early commercial buildings constructed to allow business owners to keep shop on the street-level story and to keep house on the second story. Except for the addition of a metal awning, this building has undergone little alteration.

21. **Historical Significance** Theme(s) Social History

- ☐ a. Key structure/individually may qualify for the National Register
- ☒ b. Contributing structure
- ☐ c. Not eligible/intrusion

The downtown building at 107 West Main Street is one of the oldest surviving commercial buildings in downtown West Branch. The property's abstract shows a local Quaker church, the Springdale Monthly Meeting of the Society of Friends, which owned all the property along the north side of the 100 block of West Main Street at one time, sold the 20-by-103 foot parcel in February 1890 to Lavina Patterson. By mid-March a building that housed her millinery (hat) shop was in place, with rooms above to house her family. Mrs. Patterson

(cont'd)

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Sanborn fire maps: 18965, 1900, 1906, 1912, 1927
Abstract of Title
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
The West Branch Times: 3/13/90; 9/5/95; 9/26/95; 10/3/95; 9/23/37

Prepared by Tom Walsh Date 8/28/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____
2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____
3. Photo Images _____

21. Historical Significance (cont'd)

continued to operate her hat shop in the building until late summer 1895. On August 30, 1895, a fire destroyed or heavily damaged a row of commercial buildings along the south side of West Main Street. Among the businessmen uprooted by the fire was Dr. L.J. Leech, who reported $500 damage to his doctor's office and $1,000 damage to the equipment inside. Suddenly in need of a new office, Dr. Leech bought Mrs. Patterson's building.

On October 3, 1895, The West Branch Times reported that Mrs. Patterson had "moved her stock of millenry (sic) to the rooms first door east of Cochran's Book Store and invites the patronage of her old customers and others in need of millenry (sic)." What's now Dean Gibson's barber shop remained Dr. Leech's office until his death at age 91 on September 22, 1937. Born in Columbiana County, Ohio, Louis Leech came to West Branch ar age nine. At age 16, he enlisted at Davenport in Company B of the Second Iowa Cavalry. During the Civil War he participated in battles in Tennessee and Alabama. After being mustered out of the army in the fall of 1865, L.J. Leech farmed briefly before enrolling in medical school at the University of Iowa. He received his diploma in 1882 and located his office in West Branch. Leech served as mayor, town councilman and school board member and was elected to the 29th, 30th and 31st Iowa General Assemblies.

The Gibson barber shop building appears to be the third oldest building within the West Branch Commercial District. Only the Faye's Bakery building (1869), which has been heavily altered, and the Hoover House building (1870) are older.

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 11
District Name West Branch Commercial
Map Reference # 11

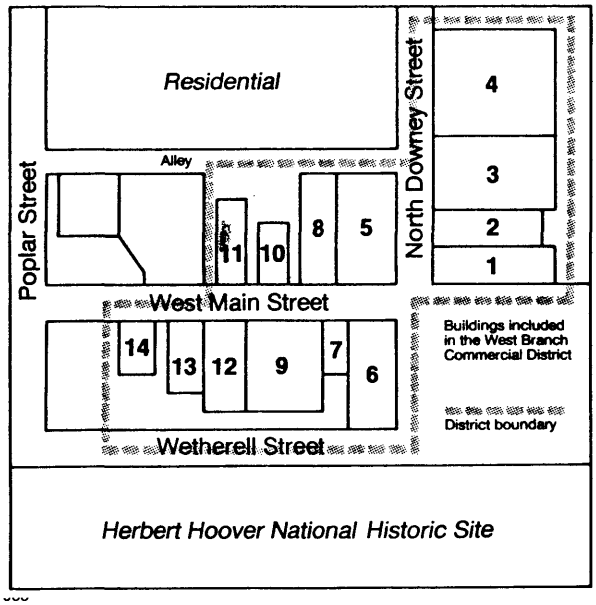
Identification

1. **Site Name** West Branch Heritage Museum (Gruwell & Crew General Store)
2. **Village/Town/City** West Branch Township Sprimgdale County Cedar
3. **Street Address** 109 West Main Street
4. **Legal Location** Urban Subdivision of Lot 64 Block 38 Lot 4
   Urban: subdivision, block, parcel, subparcel
   Rural: township, range, section, ¼ section of ¼ section
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** West Branch Heritage Foundation
7. **Owner(s) Address** 109 West Main Street (Street address) West Branch (City) IA (State) 52358 (Zip)
8. **Use:** Present museum Original general store

Description

9. **Date of Construction** 1894 Architect/Builder unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☒ clapboard ☐ stone ☐ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other
12. **Structural System:** ☒ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☐ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    front steps not original
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☒ no ☐ yes—if so, why?
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



19. Photo
    Roll ____ Frame ____ View ____

CPE-4
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

This building was added to the National Register of Historic Places in October 1982 as a "well preserved example of a small-town commercial structure." The following description of the building was included in the 1982 nomination form: "The classical details displayed on the store are restrained and of appropriate scale. The raised parapet has a plain cornice and clapboard with a row of dentils between it and the large storefront windows and transomed double doors...A repeated motif is curved pieces added to corners of the door and window tops and also to door panels...Simple pilasters running to the cornice frame the tidy composition."

21. **Historical Significance** Theme(s) Social History

- [ ] a. Key structure/individually may qualify for the National Register
- [x] b. Contributing structure
- [ ] c. Not eligible/intrusion

This wood-frame building is one of four older storefronts that remain along West Main Street. The building's abstract of title suggests it was constructed in 1894, and it appears on the 1895 Sanborn fire map. The abstract shows the property on which the building was constructed was deeded on November 13, 1894, by the West Branch Monthly Meeting of Friends Church to two prominent West Branch businessmen -- Mayor S.C. Gruwell and J.C. Crew, a dry good store owner. The 1912 fire map shows the building was (cont'd)

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch
Abstract of Title
National Register Nomination Form/Application, July, 1982
The West Branch Times: 2/9/10; 10/21/82

Prepared by Tom Walsh Date 8/28/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - [ ] County Resource File
   - [ ] Windshield Survey
   - [ ] National Register
   - [ ] Grants-In-Aid: _____
   - [ ] Determination of Eligibility
   - [ ] Review and Compliance Project: _____
   - [ ] Other _____
   - [ ] Other _____
   - [ ] Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

then used as a harness shop, a use confirmed by a West Branch Times item of February 9, 1910, which notes that Hans Johnson had purchased the C.M. Paulsen music store. The property's abstract shows Johnson, who had operated a harness shop elsewhere in West Branch since 1891, bought the property from Gruwell and Crew. The abstract also shows the building was sold to Johnson's daughter, Rena, and son-in-law, Einer Larsen, after Johnson's death in 1937. The couple carried on Johnson's business and added a shoe-repair service to the original stock of horse blankets, leather goods and buggy whips.

The abstract shows the building was sold again in 1960 to a local physician, who leased it for use as a variety store. In 1973, the building was deeded to the West Branch Heritage Foundation for use as a museum.

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 12
District Name ~~West Branch Commercial~~
Map Reference # 12

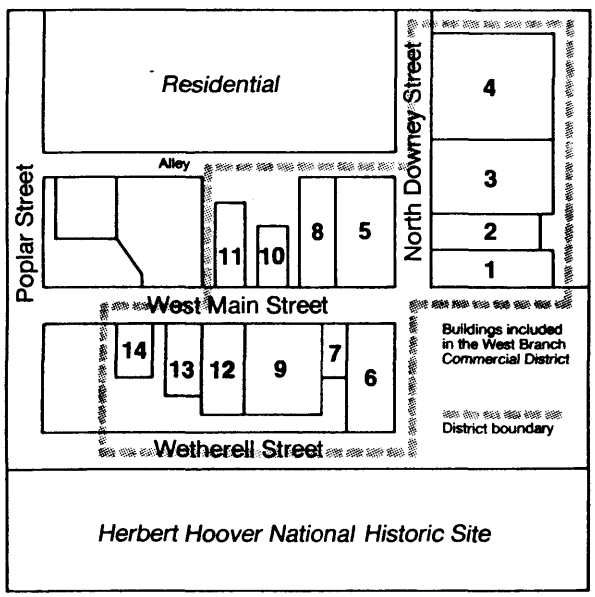
Identification

1. **Site Name** Main Street Art & Antiques
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 110 West Main Street
4. **Legal Location** Urban Steer's 1st Add. Block 44 Lot 1
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone _____ easting _____ northing _____ ; Acreage less than 1
6. **Owner(s) Name** Louis J. & Mary Collison Picek
7. **Owner(s) Address** 230 South 2nd Street West Branch IA 52358
   (Street address) (City) (State) (Zip)
8. **Use:** Present Antique store/gallery Original Bank

Description

9. **Date of Construction** 1898 ~~XXXXXXX~~ **Builder** Hunter & Ward: stone/brick work
   G.L. Barnes & Son: carpenters
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other _____
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other _____
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☐ original site ☐ moved—if so, when? _____
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    transom windows covered by signage
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other _____
16. **Is the building endangered?** ☒ no ☐ yes—if so, why? _____
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other _____

18. Map



19. Photo
    Roll _____ Frame _____ View _____

CPE-4 1900
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

This two-story brick banking block is of Late Victorian design and features very ornate brickwork and a bracketed ornate cornice.

21. **Historical Significance** Theme(s) Social History

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

The prosperity that settled over West Branch in the 1890s promoted the establishment of a second downtown bank. The growth in commercial activity in downtown West Branch, including the banking business, surprised even the editor of The West Branch Times. "And they still they come," said an item in the April 7, 1898, edition of the paper. "It has been our pleasant lot since the beginning of the new year to announce nearly every week some new industry, institution or local enterprise come, opened up or about to come to our lively little city. The latest is the new Savings Bank, which seems

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)
The West Branch Times: 4/7/98; 4/21/98; 6/16/98; 7/14/98; 7/21/98; 8/11/98; 10/20/98; 11/17/98; 12/29/98; 1/19/99; 12/10/08

Prepared by Tom Walsh Date 8/28/86
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - [ ] County Resource File
   - [ ] Windshield Survey
   - [ ] National Register
   - [ ] Grants-In-Aid: _____
   - [ ] Determination of Eligibility
   - [ ] Review and Compliance Project: _____
   - [ ] Other _____
   - [ ] Other _____
   - [ ] Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

Item Number(s)

21. Historical Significance (cont'd)

to be an assured success. It will be pre-eminently progressive and popular in all respects and strictly up-to-date, with a board of directors who will shape the policy of the institution so that none can complain. We understand a few shares of stock are still to be had."

Most of those shares were likely owned by two prominent West Branch businessmen: J.C. Crew, a dry goods store operator and the bank's new president, and Nathan H. Crook, vice president and owner of Crook's Hotel -- now the Hoover House (6). The Citizens' Savings Bank opened in temporary quarters in a drug store on South Downey Street on July 19, 1898. At the same time, Nathan Crook was making plans for a two-story brick banking house to be located at what is now 110 West Main Street. By mid-August, Nathan Crook had awarded the contracts for the new brick building to two local firms: Hunter & Ward would handle the stone and brick work, while G.L. Barnes & Sons would do the rest. Bad weather delayed construction, but, when the stone and brick work was finally finished on October 15, 1898, Nathan Crook pulled inspection. Crook was so delighted with the quality of the workmanship that he stepped inside O.L. Keith's jewelry store (14) and bought two silver cups and saucers and presented them to an astonished Hunter and Ward. "This is the right way for men to deal," The West Branch Times declared. "In the first place, Mr. Crook, in letting the contracts, gave home mechanics the preference, and by doing gets honest service, and all materials used, brick, lumber, hardware, has been bought of West Branch dealers, that could be furnished by them, and the result is he has a building he may well be proud of, one that is indeed a credit to the town."

On Decmber 13, G.L. Barnes & Sons dazzled the community by installing the bank building's 8-by-11 foot plate glass window. "There is only one larger glass in Iowa City, that in the First National Bank building," The Times noted. "There were several other large pieces put in place, making as complete a glass front as will be found in any of the large cities." Cashier P.V.N. Myers moved into the new building even before the dust had settled. From a table in the corner he met the pre-Christmas banking needs of his customers amid the gang of carpenters installing furniture and fixtures. In business only six months, the assets of the Citizens' Savings Bank had grown from $20,000 to $40,650. On December 29, 1898, The Times declared the new bank building complete: "The Citizens' Savings Bank is now located in its spacious new home, planned and built for that specific purpose, which for convenience and beauty of finish these rooms are unsurpassed anywhere in this part of the state, not excepting many of the larger cities. The bank occupies all the first floor of N.L. Crook's new block except the stair hallway off the east side. The room is 50 feet deep and 20 feet wide, divided into three principle apartments; first the lobby or waiting room, which is supplied with a desk and writing material; then to the right, seperated from the lobby by a low partition, is an office room nicely furnished with table, stationary (sic) and chairs for the accommodation of customers. These rooms are seperated from the cashier's department by an angling counter about 30 feet long, semicircular in form. This is surmounted by high lattice and grill work of

brass, with panels of beveled and chipped plate glass. The convex or inner side of the counter is supplied with numerous drawers and cells, the outside with base ten inches wide of gray Tennessee marble. The woodwork of all the furnishings is of quarter-sawn hard oak, enamel finish. The parlor is in the south extremity of the building, divided from other apartments by an 8-foot partition. This room, as well as the little office in front, will be nicely carpeted in a few days. The monster burglar-proof safe and the fire-proof vault are among the important features of the institution, es½ecially the vault, which is built up from below the basement on solid stone foundation. The walls around the vault have a four-inch air chamber and a double pair of thick steel doors."

After that description of the spare-no-expense approach to outfitting a new bank thriving amid an era of unparalleled farm prosperity, this closing statement to the newspaper review of the new building was hardly necessary: "It has been the design of the builder and the bank proprietors to have everything precisely as it should be, and as near first class as the necessities would warrant."

The Citizens' Savings Bank would prosper at its new location for 10 years. By 1908, its assets swollen to $121,000, the bank's success had outgrown the building. A new bank building was planned for the northeast corner of Main and Downey streets (1). In December, 1908, G.C. Shrader agreed to buy the old bank building on West Main Street, which allowed him to expand his grocery store business.

Although it would not survive the Great Depression, the Citizens' Savings had seen West Branch through the best of times, if not the worst of times. It had, in fact, lived up to the prediction published in The West Branch Times on July 14, 1898, a few days before the bank opened for business: "This institution is another of the outgrowths of West Branch enterprise, owned and controlled entirely by and for the benefit of West Branchers and the business auxillary to the town, bringing more capitol (sic) will bring more investment and create new channels of business enterprise, give employment and general prosperity to the commonwealth."

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 13
District Name West Branch Commercial
Map Reference # 13

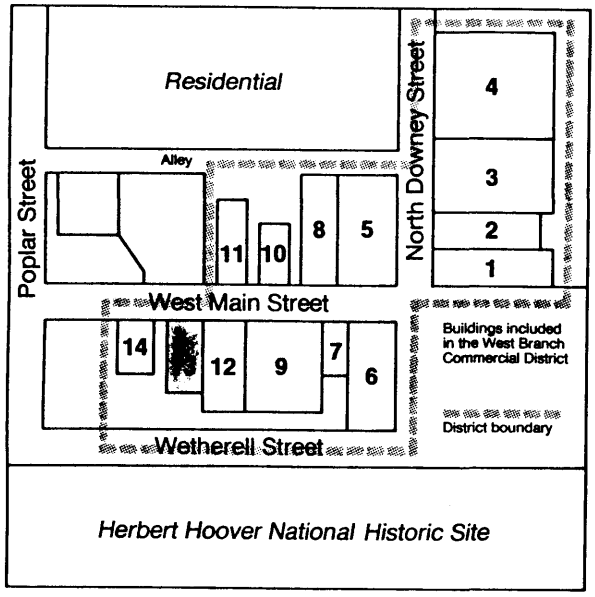
Identification

1. **Site Name** Faye's Bakery
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 112 West Main Street
4. **Legal Location** Urban Steer's 1st Add. Block 44 Lot 2
   (Urban: subdivision; Rural: township; block; range; parcel; section; subparcel; ¼ section of ¼ section)
5. **UTM Location:** zone _____ easting _____ northing _____ ; Acreage less than 1
6. **Owner(s) Name** Sue Ellyn Jensen
7. **Owner(s) Address** 2017 East 13th St. (Street address) Davenport (City) IA (State) 52803 (Zip)
8. **Use:** Present Bakery Original Drug store

Description

9. **Date of Construction** 1869 Architect/Builder unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☒ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other brick facade added during 1940s remodeling
12. **Structural System:** ☒ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☐ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other _____
13. **Condition:** ☐ excellent ☐ good ☒ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when? _____
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    original 1869 storefront covered with brick facade
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other _____
16. **Is the building endangered?** ☒ no ☐ yes—if so, why? _____
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other _____

18. Map



19. Photo
    Roll _____ Frame _____ View _____

CPE-41
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☒ c. Not eligible/intrusion

This early commercial building has been classified as an intrustive structure due to a 1940s remodeling that involved construction of a brick facade. This facade hides what was constructed as a combination residence and shop. Details included wood columns and display windows seperated by a centered entrance door. A cornice constructed above the windows was designed to handle an awning. Pitch of gabled roof indicates this building may have been constructed by the same carpenter who built the Witter building (6) a year later in 1870. It should be noted that this facade could be removed and the storefront restored to its original appearance.

21. **Historical Significance** Theme(s) Social History

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☒ c. Not eligible/intrusion

Due to exterior alterations, the Faye's Bakery storefront no longer appears as it did between its construction in 1869 and the 1940s-era remodeling that resulted in the construction of a brick facade. For this reason, it is considered for the purposes of this application to be an intrusive structure, although it is believed to be the oldest surviving commercial building among the 14 included in the West Branch Commercial District. The property's abstract of title shows Edwin Grinnell bought the lot from John M. Wetherell

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927

Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)

Abstract of title

West Branch newspapers: The Index 6/15/71; The West Branch Times 9/5/95; 9/26/95.

Band concert program 3/27/96 -- on file at the Hoover Presidential Library

Prepared by Tom Walsh Date 8/28/86

Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-2062

Organization Herbert Hoover Presidential Library Assn.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - ☐ County Resource File
   - ☐ Windshield Survey
   - ☐ National Register
   - ☐ Grants-In-Aid: _____
   - ☐ Determination of Eligibility
   - ☐ Review and Compliance Project: _____
   - ☐ Other _____
   - ☐ Other _____
   - ☐ Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

on June 22, 1869. Although there's no known record of when Grinnell erected a building to house his drug store, the building very likely pre-dated the 1870 construction of the Witter Building (6). The drug store's address is listed as 9 Main Street in an advertisement that appeared in the June 15, 1871, issue of West Branch's first newspaper -- The Index. Grinnell shared the store with H.T. Hollingsworth, who did watch repairs. A series of druggists and jewelers would occupy the store over the next 53 years. Orr L. Keith moved into the building after the August 30, 1895, fire along the south side of West Main Street claimed his shop in addition to others. In addition to watches, jewelry and silverware, Keith sold musical instruments, including violins, guitars, banjos and mandolins. When the West Branch Band performed on March 27, 1896, in the new Opera House (4) on North Downey Street, Orr L. Keith boasted in an ad placed in the concert's program that the music and instruments used by the band had been purchased in his shop.

The building was sold by another jeweler, Earl L. Gregg, in 1924 for $1,000 to local butcher Fred Albin. He used the building as a new location for his meat market, which since 1917 had fronted North Downey Street on the north end of the new West Branch State Bank building. Albin added a back room to the old building after first digging a basement to accommodate an ammonia ice machine required to cool his butcher shop's meat storage area. He also added the brick facade. In later years, the building housed a variety store, a clothing store and an ice cream parlor. It has been a bakery since August 1984.

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 14
District Name West Branch Commercial
Map Reference # 14

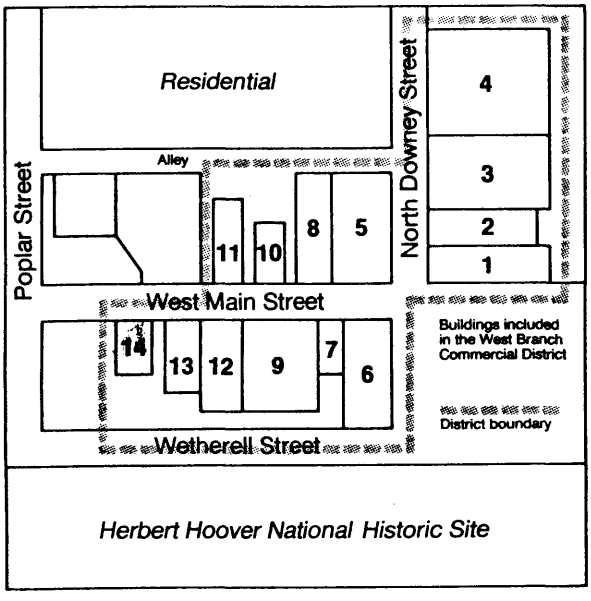
Identification

1. **Site Name** Jeffries Deep Rock
2. **Village/Town/City** West Branch Township Springdale County Cedar
3. **Street Address** 116 West Main
4. **Legal Location** Urban Steer's 1st Add. Block 44 Lot 3
   (Urban: / Rural: subdivision / township; block / range; parcel / section; subparcel ¼ section of ¼ section)
5. **UTM Location:** zone ____ easting ____ northing ____ ; Acreage less than 1
6. **Owner(s) Name** Loren M. Jeffries & Kenneth D. & Mary Edith Jeffries
7. **Owner(s) Address** 517 College Street/410 N. Downey St. West Branch IA 52358
   (Street address) (City) (State) (Zip)
8. **Use:** Present Service station Original U.S. Post Office

Description

9. **Date of Construction** 1907 Architect/Builder unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☒ public Post Office ☐ agricultural
    ☐ commercial
11. **Exterior Walls:** ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other vitrified tile
12. **Structural System:** ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)
    ☒ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☐ excellent ☒ good ☐ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    entrance moved to west side in 1964 remodeling: Wm. J. Wagner, architect
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☒ no ☐ yes—if so, why?
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



19. Photo
    Roll ____ Frame ____ View ____

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- [ ] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

This 1907 Post Office building was constructed of hand-pressed brick and vitrified tile. Its design shows both prairie school and Art Deco influences. Its intricate brickwork is a break from standard designs, especially the archway over what originally was a recessed front entrance. A 1964 renovation reloacted the entrance to the west facade, which originally had abutted another building. The original arched entryway is now a window wall. Because of these alterations, this building has been classidied as a contributing, rather than a key structure.

21. **Historical Significance** Theme(s) Social History

- [ ] a. Key structure/individually may qualify for the National Register
- [x] b. Contributing structure
- [ ] c. Not eligible/intrusion

Smoldering tobacco ashes ignited a fire that scorched the West Branch Post Office building on West Main Street on April 16, 1907. In the aftermath of the blaze, Postmaster Caleb Wickersham decided it was time to replace the old wood-frame building he had bought in 1898 for $450. Once a sign-painter who was forced to retire due to the occupational hazard of lead poisioning, C.H. Wickersham received his Congressional appointment as postmaster in 1897. Located along a busy railroad, West Branch was then receiving five mail deliveries a day. When Wickersham announced plans for a new building in August (cont'd)

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927

Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (1948)

Abstract of title

The Cedar Rapids Evening Gazette: 11/9/07

The West Branch Times: 4/18/07; 8/22/07; 8/29/07; 9/26/07; 10/31/07; 11/14/07

Prepared by Tom Walsh Date 8/28/86

Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327

Organization Herbert Hoover Presidential Library Association

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - [ ] County Resource File
   - [ ] Windshield Survey
   - [ ] National Register
   - [ ] Grants-In-Aid: _____
   - [ ] Determination of Eligibility
   - [ ] Review and Compliance Project: _____
   - [ ] Other _____
   - [ ] Other _____
   - [ ] Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

21. Historical Significance (cont'd)

1907, much was made of the fact that it wouldn't be a fire trap: "The building is to be practically fire proof with cement floor and either rubberoid or metal roof," The West Branch Times reported. "It will be one story in heighth with the front in pressed brick and cement trimming. A large arch will span the entire front, back of which will be a porch four feet wide which will protect the glass front. A large entrance door will prevent much of the crowding usually indulged in at a post office."

The town's post office was temporarily relocated August 24 to facilitate construction. Within a month, the brick walls were in place. By the end of October, the new building was in use. The West Branch Times called the building "a great improvement to our town." The new building also attracted some out-of-town interest. The Cedar Rapids Evening Gazette even used a photograph of the building to illustrate a story that appeared November 9, 1907: "The office is a splendid improvement, a structure that is a credit to the progressive town of West Branch," The Gazette story said. "The building is practically fireproof. It is built of hand-pressed brick and vitrified tile; concrete floor and metal ceiling. It has a skylight over the distributing table and has asbestos loned fluted steel shutters at back door and windows. It is 20x50 feet and has a 13-foot ceiling. There is an arched vestibule or porch in front 4x20 feet."

The Gazette story credits West Branch as having "the first office in this congressional district to get rural free delivery and the first in the state to get more than one rural carrier. It was also the first international money order office in Cedar County."

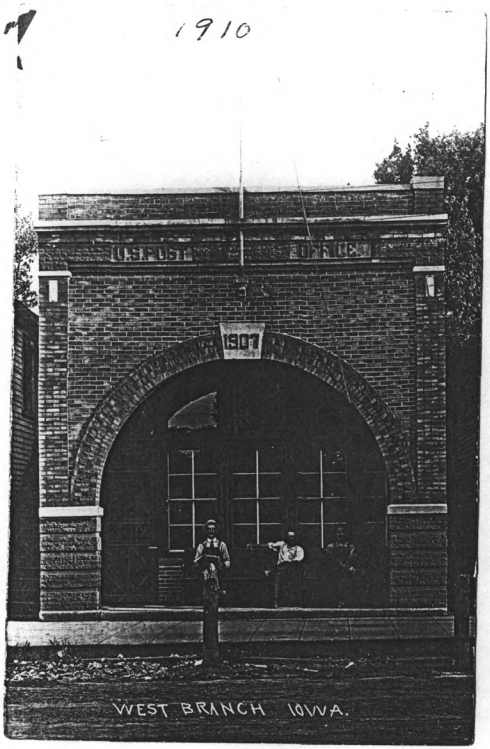
Wickersham's building, which he initially leased to the federal government for $294 a year, housed the West Branch Post Office until 1928, when postal operations were moved into a new building constructed at the southeast corner of Main and Downey streets. The old building later housed a potato chip and popcorn business, a piano tuner, a seed corn warehouse, a garage and a feed store before its career as a service station began 45 years ago. The building was restored in 1964, when it was transformed from a storage area into the service station's main office.

HISTORIC VIEW 'G'

W/ Site 14

1910 photograph by
unknown photographer

Source: West Branch
Heritage Museum



NPS Form 10-900-a
(8-86)

MAR 3 1995

OMB Approval No. 1024-0018

386

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

West Branch Commercial Historic District (Boundary Increase)
Cedar County, Iowa

Section number _____ Page _____

RECEIVED
MAR 10 1995
INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE
NATIONAL REGISTER

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [X] locally. ([ ] see continuation sheet for additional comments).

Signature of certifying official/Title — Date 3/1/95

State Historical Society of Iowa
State or Federal agency and bureau

West Branch Commercial Historic District (Boundary Increase)

==========
4. National Park Service Certification
==========

I hereby certify that the property is:

Entered in the National Register

Edson H. Beall 4.7.95
for Signature of Keeper Date of Action

RECEIVED
MAR 10 1995
INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE
NATIONAL REGISTER BRANCH

NO SECTION NUMBER. EXPLANATION OF THE AMENDMENT

This amendment to a previously listed National Register Registration Form is being filed under "Section VI. Amending National Register Forms," of *National Register Bulletin 16A*, using alternative #1 listed on page 71. Alternative #1 requires submission of "continuation sheets with the new information and an explanation of the amendment."

The West Branch Commercial Historic District, consisting of 14 contributing and two noncontributing buildings, was listed in the National Register of Historic Places in 1987. Subsequent to that listing, a vacant and deteriorated building adjacent to the District's east boundary was restored. As a result, in 1990 the boundaries for the West Branch Commercial Historic District were amended to include this building as an additional contributing building. The number of contributing buildings then stood at 15. Now, a second amendment to expand the District's boundaries is being requested. The present amendment would bring in a building--the 1904 Enlow Public Library--adjacent to District's west boundary (Figure 1). Though it could have been considered a contributing building in the initial 1987 nomination, the library was not included because it was owned by the City of West Branch which did not want it included. At the time, a new public library was being discussed and the City was uncertain what it might do with the existing building. There was some local feeling, albeit misinformed, that inclusion of the building on the National Register might prove an encumbrance that would limit the City's options in using or disposing of the building. Now, however, the library building has been sold to private individuals who have adapted it for use as a commercial retail shop. It is these new owners who are requesting the boundary increase.

The boundary increase extends the District across Poplar Street and results in the inclusion of a vacant lot now used for parking. This parking lot is considered a noncontributing site, but does not disturb the visual association of the library with the downtown area. The lot is small and the essential distinguishing feature of the Enlow Public Library is that it is *non-residential* architecture. Visually the library is more related to the other commercial buildings of the downtown than to the residential buildings beyond it to the west.

As amended to include the Enlow Public Library, the District would consist of 16 contributing buildings, two noncontributing buildings and one noncontributing site. There are no other historic non-residential buildings contiguous to the District or capable of contributing to the District. Therefore, no other amendments to the District boundaries are foreseeable.

New information specific to the additional contributing building, the Enlow Public Library, follows:

1. NAME OF PROPERTY

West Branch Commercial Historic District (Boundary Increase)

2. LOCATION

Street and Number

124 West Main Street

5. CLASSIFICATION

Number of Resources within Property

One (1) contributing building and one (1) noncontributing site are added. No other contributing or noncontributing structures or objects are added.

Number of contributing resources previously listed in the National Register

Fifteen (15) buildings have been previously listed.

6. FUNCTION OR USE

Historic Functions

EDUCATION: library

Current Functions

COMMERCE/TRADE: specialty store

7. DESCRIPTION

Architectural Classification

Classical Revival
Prairie School

Materials

foundation	STONE
walls	BRICK
roof	ASPHALT

7. DESCRIPTION

The 1904 Enlow Public Library sits on a corner lot. In front, Main Street slopes down a gentle hill toward the center of downtown West Branch--the intersection of Main and Downey streets one block away. The library's location at the southwest corner of Poplar and Main marks the west end of this small town's historic commercial area; beyond it the street becomes residential.

The library's raised quarry-face stone foundation is regularly coursed and capped by a smooth-cut stone watertable. Above the watertable, the library's walls are of brick laid in a stretcher-only bonding pattern. The complex hipped roof, which once sported ridge line roof crests (nonextant), ends in extended eaves. Fenestration consists of one-over-one sash windows which are grouped together in threes. Windows in each group are separated by brick piers, but are tied together by a common quarry-face stone lintel and sill. The boxy, offset front entrance references a classical portico with dentils and decorative columns.

Alterations to the building include the construction of eaves beyond the plane of the vertical brick walls (date unknown but before 1930); the construction of an addition executed in similar materials (except its foundation is brick not stone) to the rear of the library in 1930; and the replacement of the original open front portico with the brick entrance block in 1963. Split stairs inside the entrance block descend down to the lower floor and up to the raised first floor. Despite these alterations, historic integrity of the building is maintained because its essential visible features are still intact. Integrity of location, setting, workmanship, feeling and association are present, though the historic design and materials of the front entrance have been altered. The boxy shape, hipped roof, repetitive fenestration, and attractive brick and stone building materials which define this building's character remain visible and intact to the passerby.

The Enlow Public Library joins five other buildings in the District constructed during the final phase of the development of West Branch's Main Street commercial area, from 1904 to 1916. The brick and masonry construction and fine workmanship of the Enlow Public Library typify these later buildings, especially the 1907 Post Office, the 1908 Citizen's Savings Bank and the 1916 West Branch State Bank. Other buildings in this architectural grouping include the 1911 Bert Leech auto garage and, next to it, the 1912 Leech brothers rental building.

8. SIGNIFICANCE

The West Branch Commercial Historic District is a historic and very tangible remainder of the greatest period of prosperity in American agricultural history. The 1904 Enlow Public Library is an extant example of how the wave of agricultural prosperity that swept the Midwest between the Civil War and World War I changed the face of rural communities like West Branch. The construction of this building, at the edge of the downtown, for use as a public library was the direct philanthropic result of good times on the farm. The land and building were donated in 1903 by Mrs. Huldah Enlow, the

widow of Samuel Enlow, a Quaker farmer who was among West Branch's founders.

Samuel and Huldah Enlow

Huldah Hollingsworth Enlow, born in Ohio in 1832, came to West Branch by covered wagon in 1856 with her husband Samuel Enlow. Both birthright Quakers, the Enlows were central to local implementation of a Quaker custom of the day, whereby an established group of Quakers would loan money to members of a new settlement of Quakers, who in turn would do the same for others as they prospered. Samuel Enlow performed this function for early Quaker settlers in West Branch, loaning money he had borrowed from Ohio Quakers.

An 1870 history of Cedar County shows that Samuel Enlow owned 320 acres of farmland, north and east of West Branch, directly east of the Honey Grove Cemetery. By the standards of the day, it was a large farm and, in 1878, was valued at $15,000. Their prosperity on the farm allowed the Enlows to purchase a house in town, where they lived during the winter, always returning to the farm in the spring.

Samuel Enlow was among the founders and original stockholders of West Branch Bank, established in 1875 as Cedar County's first bank and located in a Main Street storefront. Upon his death in November of 1884--a year after he retired from farming-- Huldah Enlow inherited the bank stock. Ledgers discovered by a granddaughter long after his death showed that Samuel Enlow conducted a private banking business between 1864 and 1884, a business that was continued by his widow for a brief time after his death.

Huldah Enlow's philanthropy was legendary in West Branch. A lengthy biographical eulogy published in the *West Branch Times* (12-27-17) after her death on December 24, 1917, notes that the Quaker Meetinghouse in which her funeral was conducted--as well as the pews in which those gathered were seated--were made possible through her generosity. Her wealth was a product of the Enlow's successful farming and banking efforts. Her eulogy mentions "large gifts to her home(town) and foreign missions" as well as to Penn College in Oskaloosa, Iowa. "It would not be her desire that mention should be made of her gifts, but we can say that in the prosperity that came to her she never was unmindful of her obligation to God and heeded his calls before other things in life."

Her gift of the land and building for a new public library was made with the stipulation that the town assess the necessary taxes to support the library's operation. Basking in a booming local economy, it did so, and the informal reading room above Hathaway's general store was replaced in the summer of 1904. "The public library is now moved into the new building and the management desires to announce that it is absolutely free," the *West Branch Times* reported on July 7, 1904. A public dedication ceremony was held on September 30, 1904, at which local citizens expressed their appreciation of Huldah Enlow's generous gift (*West Branch Times* 12-27-17).

The Enlow Public Library served West Branch as a library for most of the twentieth century. By 1929, the community was boasting that the library had the largest per capita circulation of any library in the state. It proved so popular that, in 1930, with the help of an anonymous gift of $2,000, an addition was constructed to the south. In later years, the original front entrance would be enclosed (1963) and the basement would be converted into a children's library (1974).

As a result of the construction of a new public library, the Enlow Public Library was subsequently sold by the City of West Branch at public auction in 1993 to its current owners, who have since undertaken its restoration.

9. BIBLIOGRAPHY

West Branch Times, 7 July 1904; 27 December 1917;

10. GEOGRAPHICAL DATA

Acreage of Property Less than one acre.

UTM Reference

	Zone	Easting	Northing
1	15	637440	4614360
2			
3			
4			

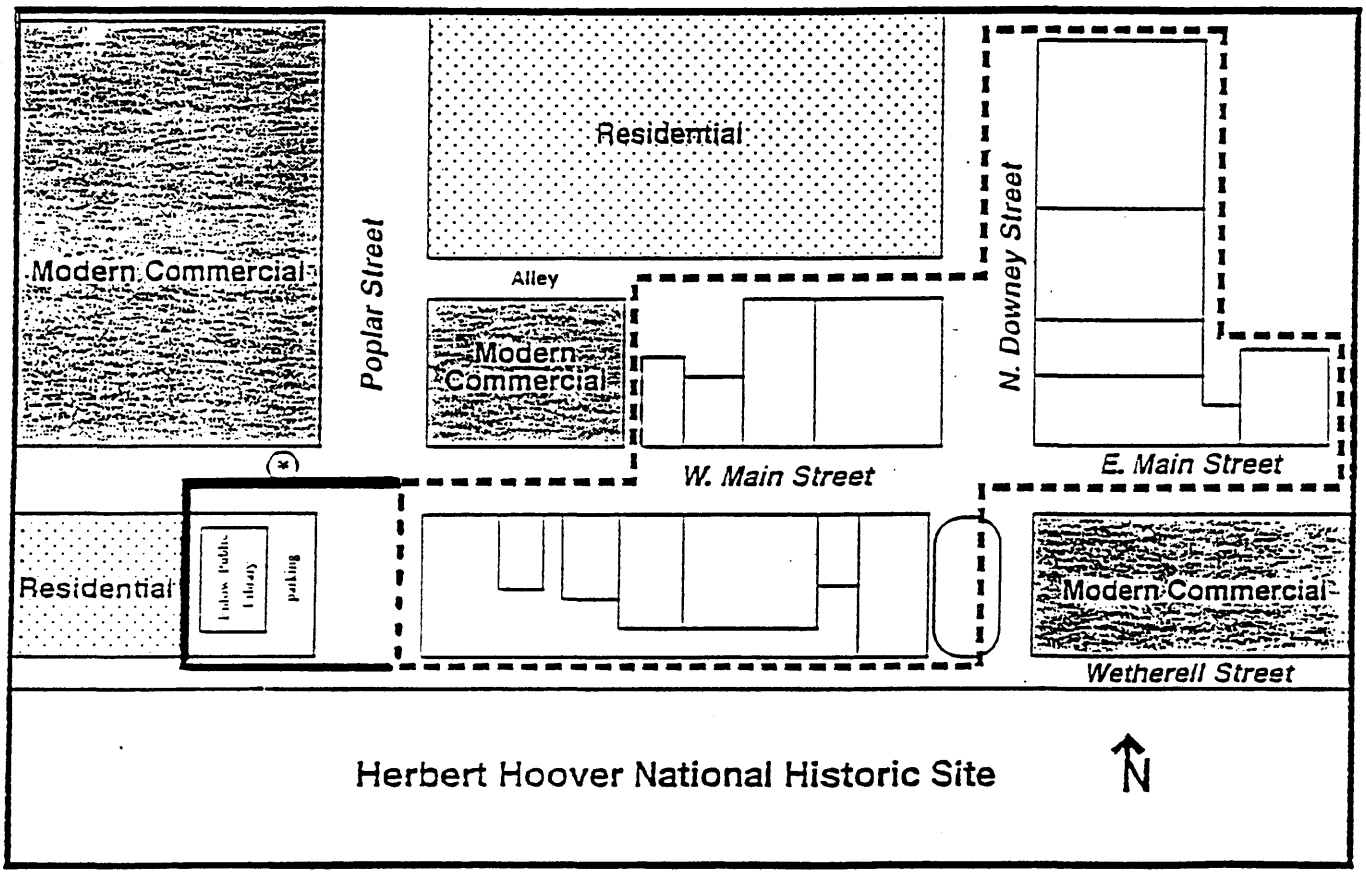
Verbal Boundary Description

The western boundary of the West Branch Commercial Historic District is increased to include the land represented by continuing west from the original boundary along the center line of Main Street to a point parallel to the western edge of lot 8 of Block 44 of Jos. Steers Addition to the Town of West Branch, then south along the edge of lot 8 to the center line of Wetherell Street, then east to again join the original boundary line.

Verbal Boundary Justification

The boundaries of the property are the original lot lines associated with the Enlow Public Library since its construction, plus the land (a small parking lot and Poplar Street) between the Enlow Public Library and the previous boundary.

Figure 1. West Branch Commercial Historic District showing increased boundaries and location of Enlow Public Library.



KEY:

District Boundary
Boundary Increase

Location of camera in current photograph (see Figure 4).
New contributing building: Enlow Public Library
New noncontributing site: parking

Figure 2. Enlow Public Library. Historic image taken ca. 1905 shortly after its construction. Photographer unknown. *Collection of John and Andrey Kofoed.*

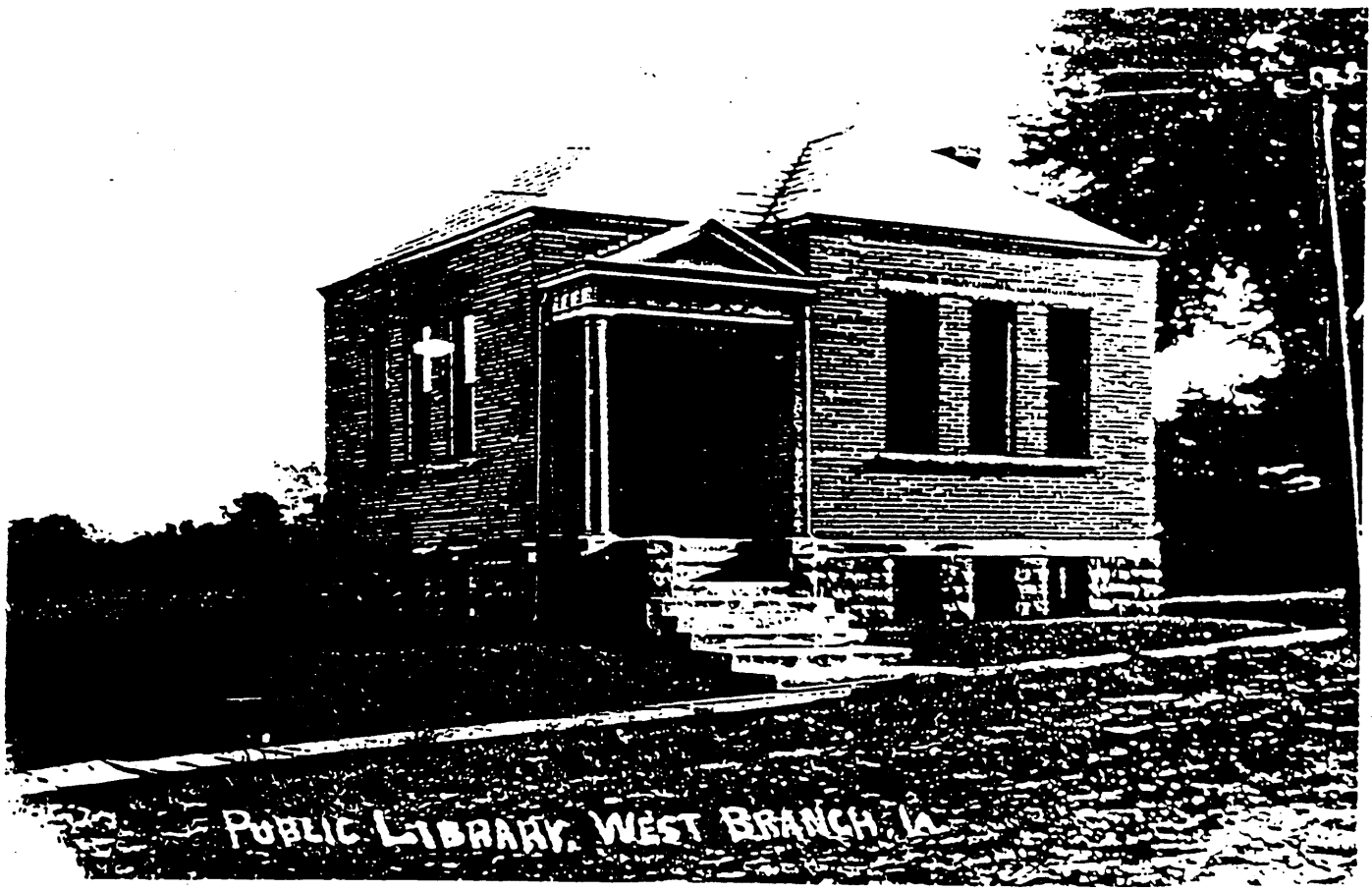


Figure 3. Enlow Public Library. Historic image taken before the 1930 addition was constructed to the rear of the building. Photographer unknown. *Collection of John and Audrey Kofoed.*

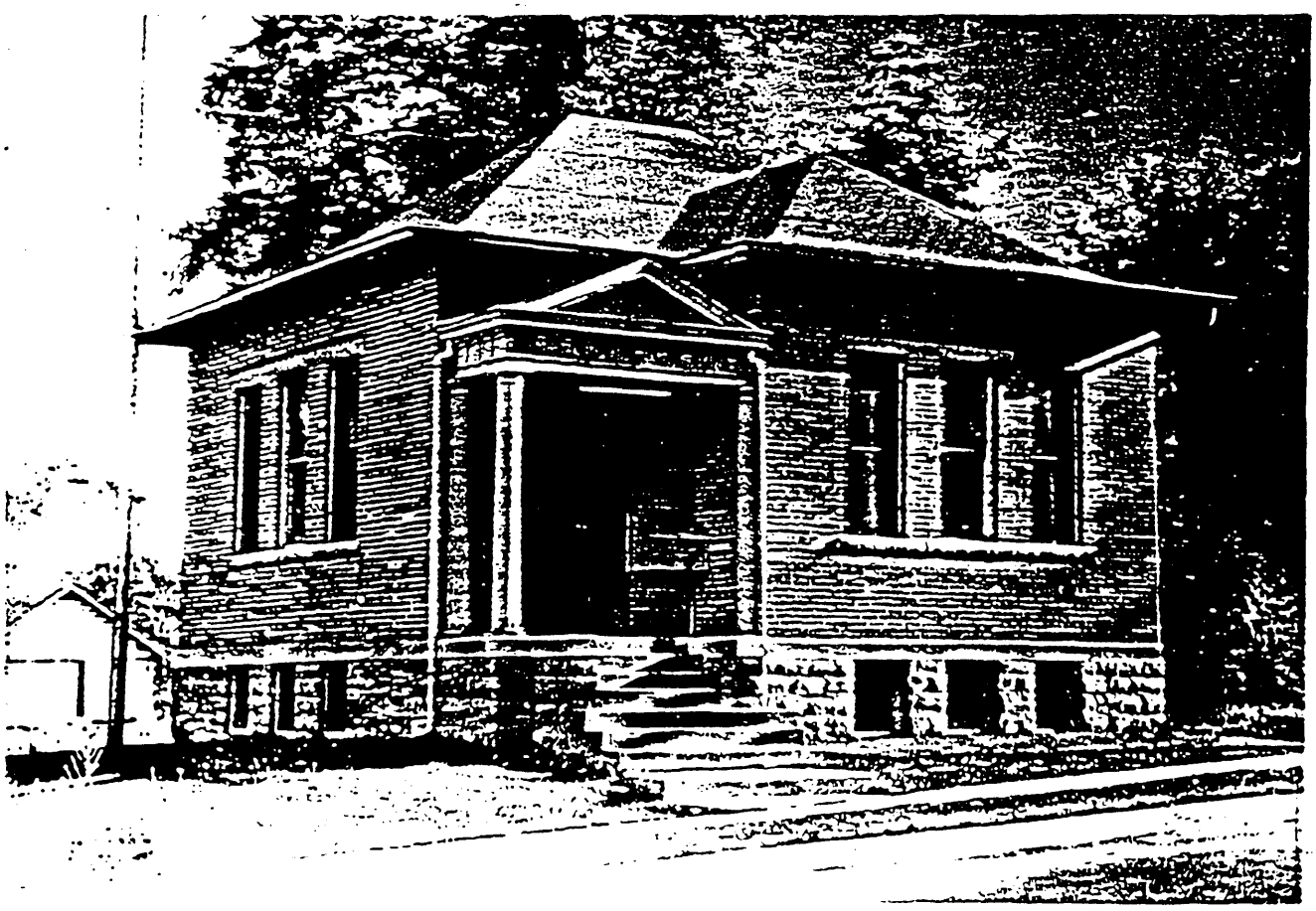


Figure 4. Enlow **Public Library**. Current photograph taken by David Conklin. *Negative in the collection of John and Audrey Kofoed.*

11. FORM PREPARED BY

Name/title	Jan R. Nash	**Date**	November 19, 1994
Organization	Tallgrass Historians L.C.	**Telephone**	319/354-6722
Street/No.	931 Maiden Lane	**City**	Iowa City
State	Iowa	**Zip**	52240

PROPERTY OWNER

Name John Kofoed & Audrey Kofoed (contributing site [Enlow Public Library] owners)

Street & number	136 Wetherell Street	**Telephone**	319/643-2329
City or Town	West Branch **State** Iowa	**Zip Code**	52358

Name Town of West Branch (noncontributing site owner)

Street & number	City Offices 304 E. Main Street	**Telephone**	319/643-5888
City or Town	West Branch **State** Iowa	**Zip Code**	52358

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NPS Form 10-900 (Rev. 8/86) | NPS/Iowa SHPO Word Processor Format (Approved 5/88) | OMB No. 1024-0018

UNITED STATES DEPARTMENT OF THE INTERIOR
National Park Service

JAN 17 1990

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in **Guidelines for Completing National Register Forms** (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "NA" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name West Branch Commercial Historic District (Boundary Increase)

other names/site number

2. Location

street & number West Main, East Main, and North Downey Streets | | not for publication

city, town West Branch | | vicinity

state Iowa code IA county Cedar code 031 zip code 52358

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
|XX| private	|__| building(s)		
|XX| public-local	|XX| district	13	2 buildings
|__| public-State	|__| site		sites
|__| public-Federal	|__| structure		structures
	|__| object		objects
		13	2 Total

Name of Related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this |XX| nomination |__| request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property |XX| meets |__| does not meet the National Register criteria. |__| See continuation sheet, section _____ page _____.

David Cu 1/4/89

Signature of certifying official Date

Bureau of Historic Preservation

State or Federal agency and bureau

In my opinion, the property |__| meets |__| does not meet National Register criteria. |__| See continuation sheet, section _____ page _____.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

Entered in the National Register

I, hereby, certify that this property is:

|4| entered in the National Register.
  |__| See continuation sheet, section __ page __
|__| determined eligible for the National Register.
  |__| See continuation sheet, section __ page __
|__| determined not eligible for the National Register.

|__| removed from the National Register.
|__| other, (explain:) _____

Signature of the Keeper — Date: 2/23/90

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Commercial	Commercial

7. Description

Architectural Classification (enter categories from instructions)

Commercial Style
Prairie School

Materials (enter categories from instructions)

foundation
walls wood
brick
roof
other

Describe present and historic physical appearance.
|XX| See continuation sheet, section 7 page 2

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: |__| nationally |__| statewide |XX| locally

Applicable National Register Criteria |XX|A |__|B |__|C |__|D
Criteria Considerations (Exceptions) |__|A |__|B |__|C |__|D |__|E |__|F |__|G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
COMMERCE	1895-1916	

Cultural Affiliation

Significant Person
N/A

Architect/Builder
Various

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above. |XX| See continuation sheet, section 8 page 2

9. Major Bibliographical References

|XX| See continuation sheet, section 9 page 2

Previous documentation on file (NPS):

|__| preliminary determination of individual listing (36 CFR 67) has been requested
|__| previously listed in the National Register
|__| previously determined eligible by the National Register
|__| designated a National Historic Landmark
|__| recorded by Historic American Buildings Survey # _____
|__| recorded by Historic American Engineering Record # _____

Primary location of additional data:

|XX| State historic preservation office
|__| Other State agency
|__| Federal agency
|__| Local government
|__| University
|__| Other

Specify repository: _____

10. Geographical Data

Acreage of property one acre

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	15			B	15		
C	15			D	15		

|XX| See continuation sheet, section 10 page 2

Verbal Boundary Description |XX| See continuation sheet, section 10 page 2

Boundary Justification |XX| See continuation sheet, section 10 page 2

11. Form Prepared By

author/title Tom Walsh
preparer Jim Jacobsen
organization Bureau of Historic Preservation date September 28, 1989
street & number 600 East Locust telephone (515)281-4137
city or town Des Moines, state Iowa zip code 50319

Between 1850, when Quaker farmers and others first settled this area of eastern Iowa, and 1916, the closing date for this nomination, the site of West Branch evolved from a vast expanse of virgin prairie into a thriving commercial center. Most of the early commercial buildings (including 6, 7, and 13) were erected along what later became Main Street, on a topographic rise that offered protection from the occasional spring and summer flooding of branches of the Wapsinonoc Creek to the south and east. The commercial district has always been anchored by the intersection of what are Main and Downey Streets. When the town was originally platted in 1869 in conjunction with the construction of the Burlington, Cedar Rapids and Great Northern Railroad, Main Street was designated as "Commerce Street." It became Main Street with the 1875 incorporation of West Branch and the arrival in that same year of the railroad. Main Street then extended east-west for three quarters of a mile and was on the stage route between Iowa's first territorial and state capital, Iowa City, and the Mississippi River port of Davenport. What became Downey Street in 1875 was originally platted as "Mechanics Street," running north-south. This intersection was the beginning point of public improvements such as the first sidewalk (1875), the first telephone line (1879), the first street light (1883), the first town pump (1883), and the first community bandstand (1895). The intersection remains the cornerstone of the 13 key and contributing structures within the district.

Architecturally, the 7 key and 6 contributing structures that now exist within the West Branch Commercial District collectively trace the evolution of small-town commercial building styles prompted by the turn-of-the-century boom in the Corn Belt's farm economy. In terms of social history, these 13 buildings illustrate the surge in development that occurred within the West Branch business district between 1895 and 1916, the opening and closing dates of the nomination. This growth was directly linked to the "Golden Era of American Agriculture" -- a period of unparalleled prosperity for Cedar County, Iowa, farmers and farmers throughout the Midwestern Corn Belt. As West Branch area farmers prospered, so did the merchants in town. A scattering of wood-frame, one-story storefronts gave way to more substantial, two-story brick business blocks constructed both in response to calamities, such as major fire in 1895, and to the economic momentum generated by a surge in farm prices and land values. This wave of commercial development continued during the next generation, until World War I disrupted the parity in supply and demand for grain and livestock that had made farming profitable.

The present-day West Branch Commercial District contains four early buildings (6, 7, 10, 11) that are representative of the wood-frame storefronts that lined Commerce/Main Street during the early commercial development of West Branch. Two others (9, 12) are brick commercial buildings constructed as replacements for wood-frame Main Street buildings lost to the 1895 fire that transformed the south side of Main Street. The six other business blocks within the district (4, 14, 1, 3, 2, 5) -- including the opulent, three-storefront, two-story Opera Block Building (4) -- are representative of the final phase of prosperity. Four of these six structures replaced older buildings (14, 1, 2, 5), two filled vacant lots (4, 3) and four extended the commercial district north along North Downey Street (4, 1, 3, 2). The post-World War I-Era slump in the farm economy brought an end to the surge in commercial growth in

West Branch in 1916 -- the closing date of this nomination. Two of the 15 buildings within the district are intrusive structures (13, 8). One of the two (13) has been classified as intrusive due to extensive exterior alterations, but is included within the district boundaries due to their locations within the 100 blocks of West Main and North Downey streets. This building has not been so altered as to preclude eventual restoration. The second (8) is considered intrusive due to its last construction date (1948) and because its scale and style are inconsistent with other buildings within the district. This building separates a key (5) and a contributing (10) structure.

Extension of the central business to the south and the routing of north-south vehicular traffic through downtown West Branch were affected by the establishment of the 187-acre Herbert Hoover National Historic Site in the 1960's. Preservation of the Herbert Hoover birthplace cottage, which is located on South Downey Street approximately 100 yards from the south boundary of the West Branch Commercial District, has affected land use and development south of the downtown area since restoration was begun in the 1930's. In conjunction with the later construction of the Herbert Hoover Presidential Library-Museum and formal designation of the National Historic Site, South Downey Street was closed at its intersection with Wetherell Street, with north-south traffic being rerouted onto a new roadway, Parkside Drive. This federally funded road project routed traffic that otherwise would have passed within a few feet of the Hoover birthplace cottage along South Downey Street onto a new roadway a block east that now serves as a link between the West Branch business district and Interstate 80 to the south.

DESCRIPTION OF ARCHITECTURAL TYPES

Fifteen buildings are included within the boundaries of the West Branch Commercial District. Although the interiors and, to a more limited degree, the front facades of these buildings have undergone occasional renovations, the foundations, structural side walls and now-concealed remnants of original facades are known to date back to 1869. There are two preserved first-floor storefronts (1, 2) in the district and one restored storefront (4). The oldest, substantially intact facades within the district date from 1895, the beginning date of this district. These key structures (4, 9) are the largest brick blocks within the district and were constructed with bricks baked in kilns at a West Branch brickworks. The elaborate brick and iron front of the Opera Block (4) has been returned to its original splendor through a 1986 restoration.

Although two of the structures (14, 8) were constructed to house post offices, all 15 buildings within the physical boundary of the district are now commercial buildings. Architectural types are generally determined by the front facades of these buildings. Street-level storefronts have been remodeled far more frequently than upper level facades, and have consequently been given less consideration in differentiating among architectural types. Building dates have been determined from documented histories, newspaper accounts on construction activities, historical photographs and abstracts of title. In some cases, Sanborn maps provided approximate dates.

Architectural styles within the West Branch Commercial District are grouped with three distinctive periods. The earliest period (1869-1895) includes five very simple structures (13, 6, 7, 10, 11, 15) that are typical of Western town, false-fronted buildings of wood construction. The two oldest commercial buildings (13, 6) within the district have gables spanning their narrowest dimensions, which are almost the full width of the building lots. The similarities of their constructions indicate these two buildings were possibly built by the same carpenter, but not at the same time. The roof pitch and pediments over the windows appear to be identical. Of these five early buildings, the Gruwell and Crew General Store building (11) has undergone the least renovation over the years. It was listed on the National Register of Historic Places in October 1982 as a "well preserved example of a small-town commercial structure." Although this building's front steps have been replaced, other elements of the facade are virtually unchanged. For the purposes of the nomination, one of these five early 1940's era renovation that included construction of a brick facade that hides the building's original architectural character. This building is thought to be the oldest surviving commercial building within the district, with a construction date of 1869.

Three of the buildings within the district (4, 9, 12) are representative of the second distinctive architectural grouping within the district -- brick business blocks constructed in the 1890's including two (9, 12) built as an aftermath of the great fire of August 30, 1985, that destroyed or heavily damaged a row of wood-frame commercial buildings along the south side of West Main Street. These three fine brick buildings are key structures that were constructed in a Late Victorian style. They were built to be as fireproof as possible at that time, blending iron and brick for their first-floor exterior facades and stamped sheet steel for their cornices. Of these three structures, a 1986 restoration made the Opera Block building (4) the best example of this second group of architectural styles within the district.

Five buildings (14, 1, 3, 2, 5) are representative of the third architectural grouping within the district -- buildings constructed between 1907 and 1916. At least three of the buildings within this period (14, 1, 5) are top-quality structures that are not significantly altered. These three show some very fine brick and stone work. The West Branch State Bank building (5), designed by the Josselyn & Taylor architectural firm of Cedar Rapids, shows a touch of Prairie School style and Art Deco. The Citizens' Savings Bank building (1) on the opposite corner is a classical design in good proportion. It was during this period that office buildings were often designed like a classical column, with a base, a shaft and a cap. The Citizens' Savings Bank building (1) would have been more in scale to the style had there been one or more floors between the street-level and the cornice, or cap. The old post office building (14) is a "little jewel." It, too, has a touch of Art Deco. North of the 1908 Citizens' Savings Bank building (1) are two brick buildings (3, 2) constructed in 1911 and 1912, respectively. The 1912 structure (2) has undergone only minor alteration. The 1911 structure (33) has been somewhat altered by the addition of a wooden "cowboy" awning and the use of clapboards to cover what was a shallow brick cornice.

Summary

The West Branch Commercial District includes a range of architectural styles that have endured for more than a century. They range from very simple to quite original and include several examples of good architecture. Perhaps due to the Quakers' traditional concern for taking care of one's property, the buildings within the West Branch Commercial District have been well-maintained. None of the buildings within the district that fall within the 1895-1916 parameters of this nomination, has been altered beyond hope of restoration. Perhaps the greatest feature of this district is that no gaudy or "strip" architecture has appeared within the district to spoil the small-town feeling of downtown West Branch.

List of Intrusive Buildings

There are two intrusive structures within the boundaries of the West Branch Commercial District. One (13) is an older building (1869) that has been designated as intrusive structures due to extensive exterior alterations. The Faye's Bakery building (13) is believed to be the oldest existing commercial building within the district, but a 1940's era remodeling included construction of a brick facade that now hides the original facade. It was originally constructed as a drug store and was subsequently used over the years as a jewelry store, meat market, variety store, antique store and bakery. The second intrusive building is the 1948 War Memorial building (8), which was designated as a non-contributing structure due to its late construction date.

DESCRIPTION OF BOUNDARY

The district's boundary was determined based on commercial growth pattern, construction dates, architectural integrity and uses of adjacent properties. The district includes the east side of the 100 block of North Downey Street, 138.6 feet of the north side of the 100 block of East Main Street, the south side of the 100 block of West Main Street and the four buildings along the north side of the 100 block of West Main Street that are west of the intersection of Main and Downey streets. The West Branch Commercial District is bounded on the north by residential properties. It is bounded on the west by a mixed-use area (commercial/public/residential) and on the east both by commercial buildings of later construction dates and commercial buildings of compromised architectural integrity.

The district is bounded on the south by the north edge of the 187-acre Herbert Hoover National Historic Site maintained by the National Park Service and, along the 100 block of East Main Street, by modern commercial buildings. While the West Branch Commercial District largely is buffered from the Historic Site through natural barriers, such as plantings, and physical barriers that restrict vehicular traffic, two pedestrian walkways link the Commercial District with an adjacent historic core area. This Downey Street "trace" includes six homes constructed between 1869 and 1874, two built between 1899 and 1903 and another constructed in 1920. Two of these nine homes were relocated onto the Downey Street trace.

Three have been restored since 1983 and the others preserved for incorporation into the Historic Site. These nine trace homes are among 34 historic structures in the National Historic Site. These homes separate the West Branch Commercial District from the restored birthplace cottage of Herbert Hoover, 31st President of the United States. There are 34 structures located within the Herbert Hoover National Historic Site, which is a National Historic Landmark.

As the West Branch business district evolved, commercial growth was focused along Main Street, both before and after a major fire in 1895 destroyed or heavily damage wood-frame commercial buildings along the south side of the 100 block of West Main Street. As the town prospered between 1895 and World War I, commercial activity spread to North Downey Street to a row of four adjacent structures (1, 2, 3, 4). Of the 15 buildings within the district boundaries, 14 were constructed before or during 1916 -- the closing date for this nomination. The one building within the district constructed after 1916 (8) is an intrusive structure that is included due to its location within the 100 block of West Main Street. Commercial buildings east and southeast of the district boundaries post-date 1916 and/or do not contribute to the district due to limited or irretrievable loss of structural or architectural integrity.

Verbal Boundary Description

Starting at the center point of the intersection of Main and Downey streets, thence east along the center line of East Main Street to a point that intersects with an extension of the lot line at the east 48.6 feet of the east 1/2 of lot 1, Block 34 Cameron Addition, thence north to a point that intersects with the north lot line of Lot 1, Block 34, Cameron Addition, thence west to a point that intersects with the east lot lines of lots 2-4 of Block 34, Cameron Addition, thence north to a point that intersects with the north lot line of Lot 4, Block 34, Cameron Addition, thence west to the center line of North Downey Street, thence south to a point that intersects with the extension of the center line of the alley that runs along the north lot lines of lots 1 through 4 of Block 38 of the Subdivision of Lot 64, thence west to a point that intersects with the west lot line of Lot 4, Block 38 of the Subdivision of Lot 64, thence south to a point that intersects with the center line of West Main Street, thence west to a point that intersects with the extension of the west lot line of Lot 3, Block 44 of Steer's First Addition, thence south to the center line of Wetherell Street, thence east to the center line of South Downey Street, thence north to the center point of the intersection of Main and Downey Streets (the point of beginning).

METHODOLOGY: History of the Project

This application is an outgrowth of the continuing interest demonstrated by the people of West Branch and the West Branch Chamber of Commerce in preserving the turn-of-the-century atmosphere of the town's central business district. West Branch has a rich historical tradition by virtue of its Quaker ancestry and the attention it has received as the

birthplace of Herbert Clark Hoover, the 31st president of the United States. Ever since the formal dedication of the Herbert Hoover Presidential Library-Museum in 1962 and the subsequent creation in 1965 of the Herbert Hoover National Historic Site, commercial activity within downtown West Branch has been closely linked to tourism activity at these adjacent federal sites. As early as 1980, the West Branch Chamber of Commerce began exploring the possibility of nominating a portion of downtown West Branch for inclusion on the National Register of Historic Places.

After a few false starts, the project was turned over in 1986 to the Herbert Hoover Presidential Library Association. This private, non-profit organization raised the funds needed to construct the Hoover Presidential Library and to acquire the land and many of the other buildings now within the 187-acre Herbert Hoover National Historic Site. The Association agreed to handle the West Branch Commercial District project without cost and assigned Tom Walsh, assistant director, to undertake the required research. In consultation with staff members at the Iowa State Historical Society's Bureau of Historic Preservation, Mr. Walsh spent nine months researching the individual properties within the district's boundaries, relying heavily on archival materials on file at the Hoover Presidential Library. Those materials included microfilmed copies of early West Branch newspapers, previously published West Branch histories, summaries of research undertaken by the National Park Service in conjunction with establishment of the Historic Site and historical photographs. Concurrent research into the history of American agriculture before, during and after the construction dates of the buildings within the West Branch Commercial District resulted in a significant theme: the dynamic growth in commercial activity in West Branch as a result of the "Golden Era of American Agriculture" that occurred between the 1890's and World War I. The viability of the proposed theme was then assessed by Professor Walter Nugent, an agricultural historian at the University of Notre Dame in South Bend, Indiana. "I hope you succeed in your National Register application for downtown West Branch, Professor Nugent said in a letter to Mr. Walsh. "I looked at it (the commercial district) a few months ago and was truck by how closely in time most of those buildings must have been built, and what that says about the farm economy of the day."

With this assurance that the proposed theme has a strong historical base, this social history approach to a historic district nomination was reviewed and approved in April, 1986, by Jim Jacobsen, Iowa's National Register coordinator. This approval was contained in a letter written by Mr. Jacobsen after he had received verbal support for the thematic nomination from Beth Grosvenor of the U.S. Department of the Interior, who reviews National Register nominations that originate within the department's Rocky Mountain region. With a theme now determined, research continued and was expanded to include materials on file at the State Historical Society of Iowa research library in Iowa City, the University of Iowa Main Library in Iowa City and the Cedar County Court House. Mr. Walsh also conducted interviews with long-time West Branch residents and made use of historical photographs included in the collection of the West Branch Heritage Museum. A day-long seminar sponsored by the State Historical Preservation Office in Des Moines, frequent contacts with SHPO staff members,

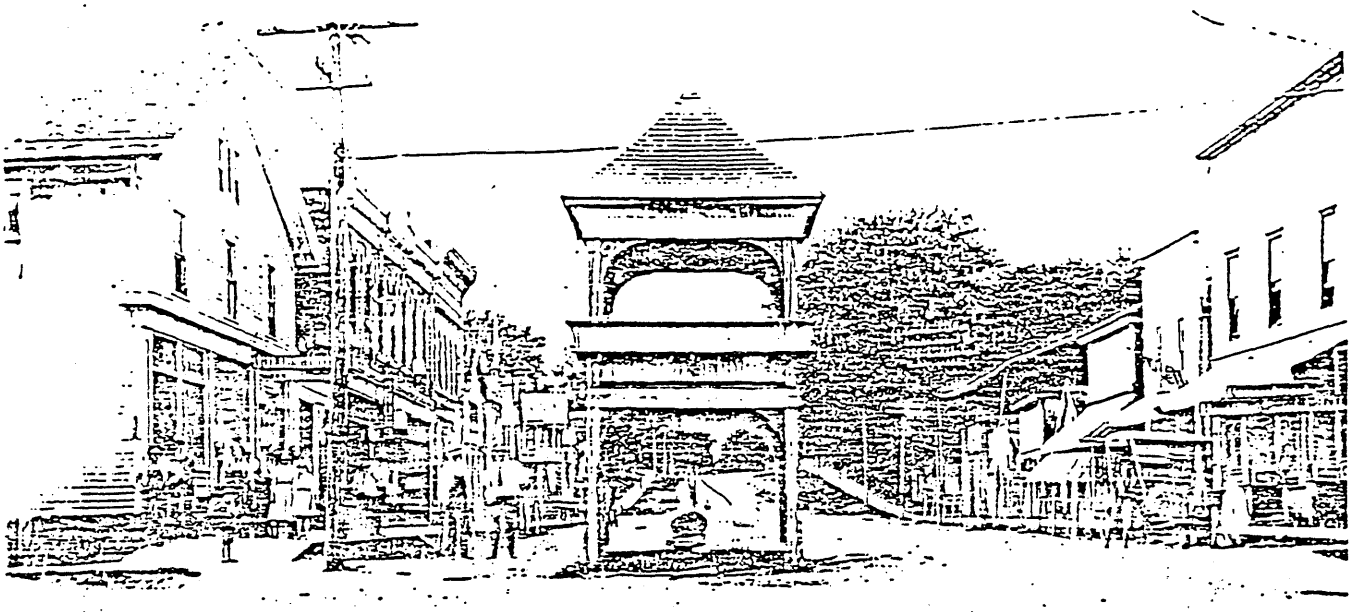
access to "how-to" handouts published by the U.S. Department of the Interior and copies of successful district nominations (Oskaloosa City Square Commercial Historic District and Bishop Hill Colony) were used in finalizing the form and content of the application.

As a first step locally, Mr. Walsh compiled a list of the owners of downtown properties likely to be included within the boundaries of the West Branch Commercial District. A letter was then sent to each property owner to inform them that research required to submit a historic district nomination was underway. Included was a copy of the Iowa Site Inventory forms, as an indicator of the types of information being gathered. The letter also discussed the implications of having their buildings included within a historic district. As a spinoff to this letter, a newspaper release was written to announce that the historic district effort had been revived. This story also outlined the implications of having downtown properties included in a historic district. The subsequent research conducted by Mr. Walsh was used during the process of finalizing the nomination application as source material for a series of 12 newspaper articles about various downtown buildings. These stories, illustrated with historical photographs and other illustrations, appeared between January and July 1986 in the West Branch Times newspaper. As a last step, Mr. Walsh made an appeal in The West Branch Times to anyone who might have noticed errors of fact or emphasis in the 12 newspaper articles. One written response was received and an error corrected as a result.

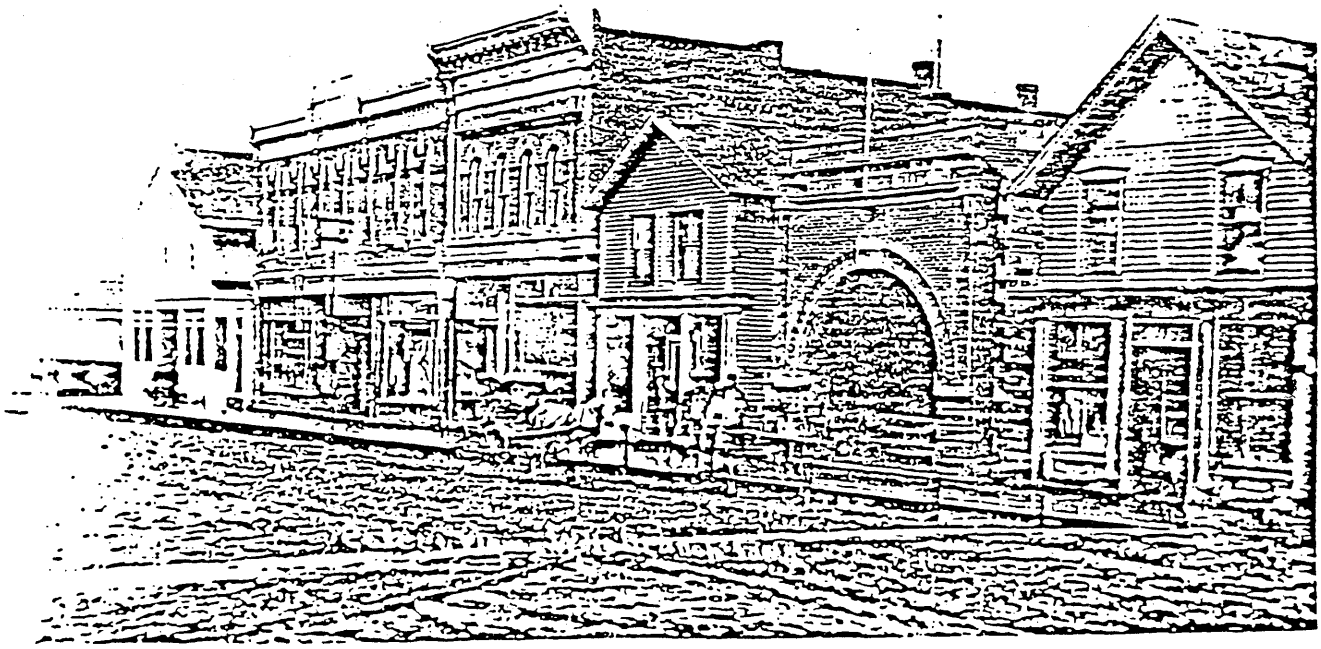
This application's "Description of Architectural Types" is the result of an analysis of building styles and alterations that was conducted by William J. Wagner, AIA, of Dallas Center, Iowa, a restoration architect and a member of the AIA's state and national committees on historic landmarks. His architectural research focused on the evolution of the commercial district as indicated by Sanborn maps, current and historical photographs, on-site inspections and personal familiarity with downtown buildings (6, 14) that have been renovated under Mr. Wagner's supervision. The reference map incorporated into the site inventory forms was prepared by graphic artist Chris Wolf of Solon, Iowa. The photographs of individual buildings and streetscapes were provided by Vid Johnson of West Branch, editor of The West Branch Times newspaper and a member of the West Branch Chamber of Commerce board of directors.

In 1989, and 1895 commercial building located at 109 East Main Street -- The Rich & Bailey Business Block (15) -- was threatened with demolition due to its deteriorated condition. This building was not included in the 1986 commercial district nomination because of its condition. During the summer of 1989, a local ad-hoc citizen's group (The Save Old Buildings Committee) worked with the buildings owner (Kristin Sagert of Iowa City, Iowa) and the West Branch City Council to devise a plan that would preserve the building and enhance its potential for restoration and re-use. This Committee raised more than $6,000 to pay for stabilization work described within the site inventory form. In September of 1989, the building was nominated for National Register listing by amending the 1986 nomination to reflect the inclusion of an additional key structure. Like the entire 1986 nomination, the 1989 nomination was researched and prepared by Tom Walsh of the Hoover Library Association,

Inc. of West Branch. As part of that process, the 1986 nomination was updated to reflect the extension of the district to include the Rich & Bailey Business Block (15).

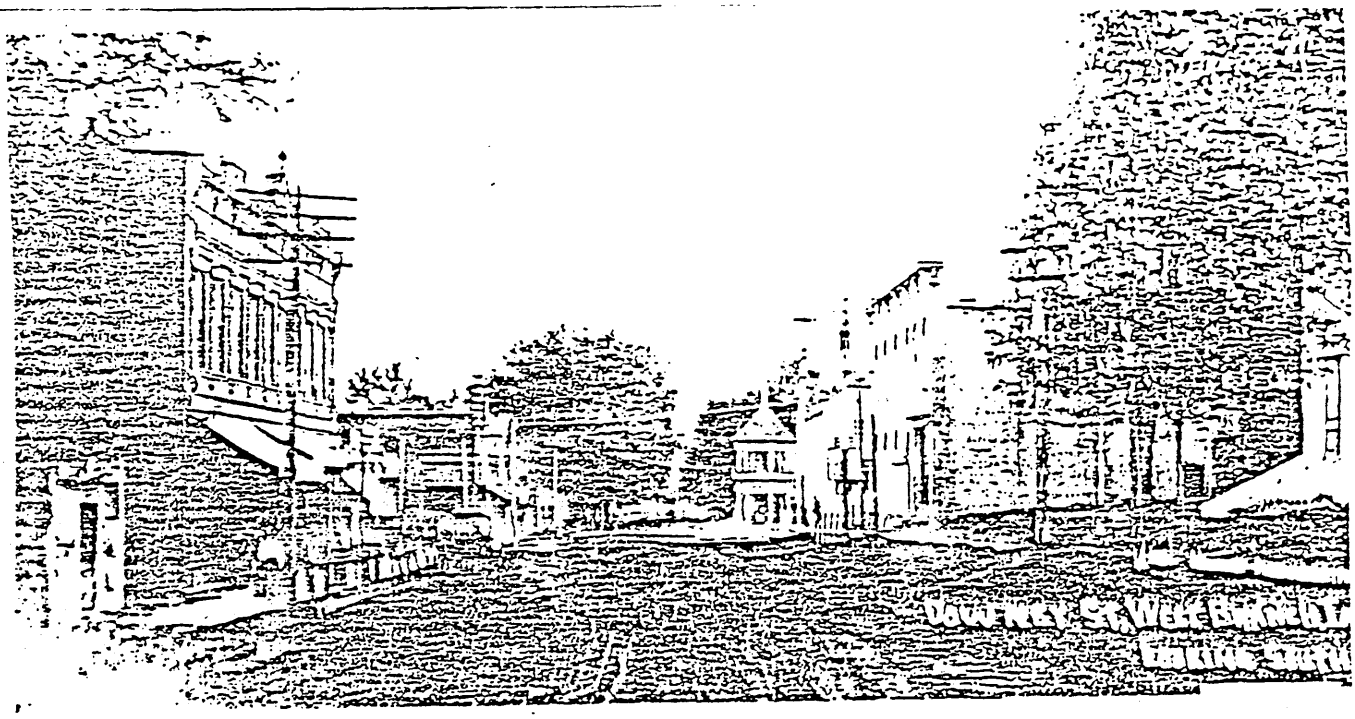


Streetscape of West Main Street, looking west, circa I914
(Source: West Branch Heritage Museum)

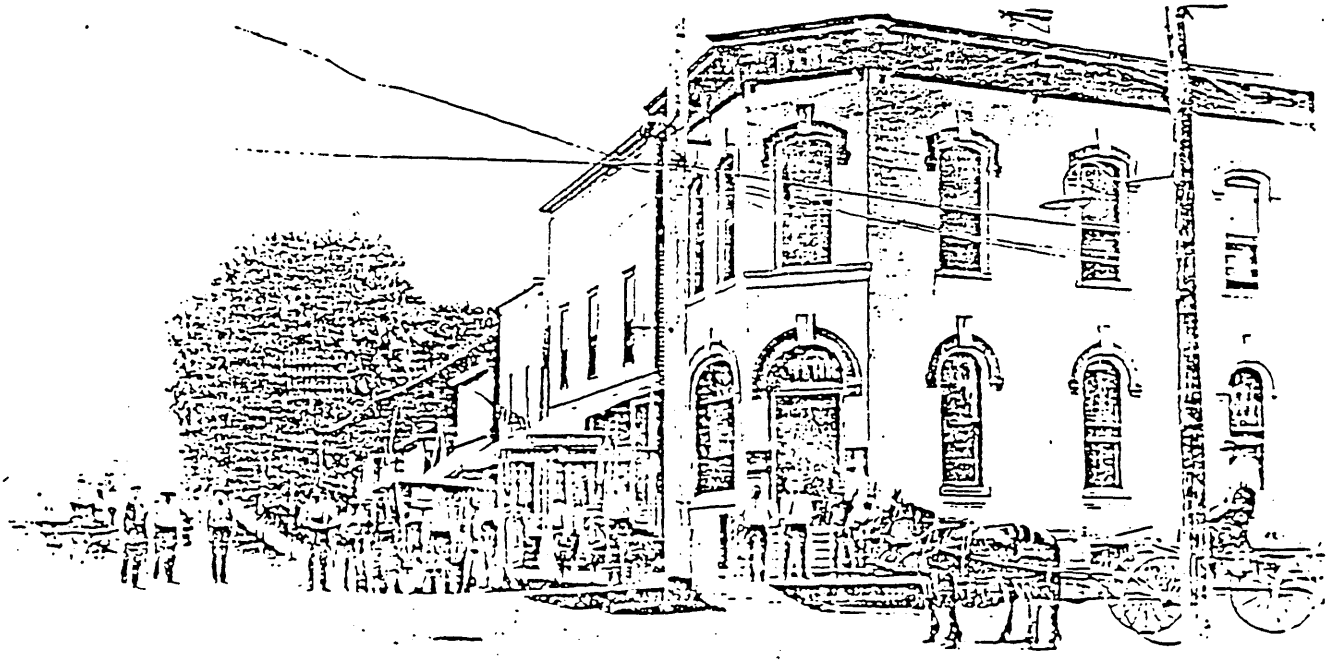


undate photograph taken after 1907. Shows south side of
West Main Street, including sites number 6,7,9,12,13,14 (left to right)

Photographer unknown Source: West Branch Heritage Museum



Streetscape of North Downey Street, looking south, circa 1908
(Source: West Branch Heritage Museum)



Streetscape of the north side of West Main Street, circa 1910

(Source: West Branch Heritage Foundation)

The West Branch Commercial District is a historical and very tangible economic indicator of the greatest period of prosperity in American agricultural history. Fourteen of the 15 commercial buildings within the West Branch Commercial District are illustrative of the commercial growth prompted by what has been termed the "Golden Era of American Agriculture." They illustrate the economic momentum that allowed a small Midwestern farm town to experience a period of unparalleled prosperity as grain and livestock farming quickly evolved from a primitive, pioneering exercise in self-sufficiency to a highly complex business organized on a scientific, capitalist, commercial basis. In West Branch that momentum peaked between 1895 and 1916 -- the opening and closing dates of the District nomination.

The mix of 7 key structures (15, 4, 9, 12, 1, 2, 5) and 6 contributing structures (3, 6, 10, 11, 14) within the proposed district is illustrative of the commercial evolution of downtown West Branch. Two of the 6 contributing structures within the district (6, 7) were constructed between 1869 and 1875, including the building that housed Cedar County's first bank (7). One of these contributing structures -- The Gruwell and Crew General Store (11) -- was added to the National Register of Historic Places on September 9, 1982, as a well-preserved example of a small-town commercial structure. Also included in this group is a building (3) that was the first downtown automobile garage in an era when, as this item from The West Branch Times of July 22, 1909, illustrates, cars were symbols of successful farming: "The prospect for good prices for grain of all kinds, and with hogs at 8 cents per pound in Chicago, everything seems bright for the down-trodden farmer, most of whom will probably have automobiles next year, if they have not already purchased." The 7 key structures, all of which were constructed between 1895 and 1916, include the first home of the town's second bank (12) and three commercial block (15, 4, 9), including two (4, 9) built with locally produced brick. The remaining 4 key structures were built between 1907 and 1916. One of two intrusive structures within the district have some historical significance to the theme, but have been designated as intrusive due to extensive exterior alterations. The prime example of such extensive alteration is the Faye's Bakery building (13), which dates from 1869 and is the oldest existing commercial building in West Branch. The second intrusive structure is the War Memorial building (8) built in 1948 to house the West Branch Post Office and, on the second floor, an American Legion post.

The Early Days

Over two generations the farm families that began taming the rolling prairies near West Branch in the 1850's refined their farming techniques and improved their crop yields and animal husbandry techniques through the use of farm implements and scientific methods. As these farmers prospered, so did the merchants upon whom they relied for tools, seed, wagons, harnesses, dry goods, building supplies and other store-bought necessities. A commercial area that once was little more than a scattering of ramshackle wooden buildings underwent a major transformation between 1895 and World War I with the construction of eight new brick commercial buildings along West Main and North Downey Streets. This period of unparalleled growth of the local farm economy carried downtown West Branch in the 20th Century on a wave

of progress. "And still they come," said an item in the April 7, 1898, edition of The West Branch Times. "It has been our pleasant lot since the beginning of the new year to announce nearly every week some new industry, institution or local enterprise come, opened up or about to come to our lively little city.

Early West Branch grew slowly but steadily in the decade between 1860 and 1870. Its growth was accelerated in the 1870's by the completion on December 20, 1870, of the Burlington, Cedar Rapids and Northern Railroad tracks. A list of local businessmen that appeared in the June 15, 1871, issue of The West Branch Local Record included a dentist, a stone mason, a wagonmaker/painter, photographer, a jeweler, two cobblers, a cabinet/coffin maker, a dry goods store operator and an insurance agent. The locations of early commercial buildings in the West Branch Business district is perhaps best illustrated by a map entitle "The Hoovers and Their West Branch Neighborhood 1871 - 1884" that is included with this application as Appendix I. It was prepared by Edwin C. Bearss of National Park Service during the late 1960's. The town's growth continued into the 1890's. "By actual count within the last five years there has been 100 houses and barns (sic) built or remodeled so as to be good as new in and adjacent to the town of West Branch, cost of the different improvements ranging for $100 to $10,000," The West Branch Times reported in January of 1894. A Year later, on January 3, 1895, the paper carried a listing of new construction and remodeling projects in and around West Branch during 1894. That list contained 60 projects estimated to have cost collectively $28,465. Most were new houses and barns, including a $4,000 "first class dwelling house" for blacksmith J. E. Michener, complete with indoor plumbing and steam heat. During the same year, the list shows, Michener spent $500 improving his forge, while J. E. Steer, a West Branch pioneer who owned a lumberyard, spent $300 adding a brick yard that would produce the bricks used in two major downtown building projects (4, 9) as this wave of improvements continued into 1895. "The carpenter's racket is heard all over town," The West Branch Times reported on March 14, 1895. "There are four or five new buildings now under construction." The paper even had its own "wish list" for the town: "West Branch wants an artesian well -- wants a water tower --wants electric lights -- wants a factory or two -- wants 20 car loads of rock to begin paving the streets -- wants a grand hotel building -- wants a ready made clothing store -- wants an auction sale every Saturday afternoon --wants an electric street car line to Springdale, Cedar Valley and Cedar Bluffs," said an item that appeared in the paper on May 2, 1895. "And West Branch wants to extend her corporate limits and take in $100,000 more wealth and taxable property and it wants an ordinance requiring the issuing of building permits and prohibiting the erection of wood buildings on Main or Downey streets within one block from the center crossing." Before long, some of those dreams would come true.

A Wave of Public Improvements

As West Branch began evolving into a thriving commercial center there was also an expansion of public improvements, beginning with the installation of sidewalks. In the mid-1870's, Nathan Crook, the proprietor of Crook's Hotel (6) at Main and Downey streets, solicited

contributions from other merchants to install a sidewalk. Only two planks wide, it extended along the south side of Main Street from Crook's hotel corner to the railroad depot a quarter mile to the east. An 1879 city ordinance called for the installation of a sidewalk along the west side of Downey Street from Main Street to the Quaker cemetery just north of the business district. The sidewalk ordinance also called for sidewalks fronting Main Street businesses to be "built of 2-inch plank to be laid crossways 6 feet wide with four stinger 2x6 inches wide" and required that work be completed by May 15, 1880. Another wave of sidewalk improvement emerged after this comment appeared in the August 9, 1883, issue of The West Branch Local Record: "The most notable feature of our town is the dilapidated condition of our sidewalks." By 1885 there were 3.2 miles of wooden sidewalks in West Branch. A summary of improvements that appeared in The West Branch Times of January, 1896, notes that a mile of new sidewalk had been constructed during 1895. In 1898, the city fathers experimented with a new type of sidewalk made of broken brick and cinders (WBT 9-15-98), a composition that failed to replace the wooden walkways. Ten years later the town council decided that wooden sidewalks in a bustling business district were unsafe (WBT 8-6-08) and ordered them to be replaced by cement walks. "Four persons were looking for property last week and all claim that West Branch has the best walks of any town in eastern Iowa," The West Branch Times reported on June 18, 1908. "Four gangs of cement workers were in town last week and three are still at it this week and the end is not yet in sight."

Nathan Crook was also responsible for installing the town's first street light, not surprisingly in front of his hotel (6). It served as a beacon to weary travelers arriving after dark by train (Source: West Branch Local Record, December 13, 1883). Within a few weeks of installing his own street light, Crook raised $62 by subscription that paid for nine additional kerosene street lamps. With the prosperity that brought a wave of commercial construction between 1895 and 1916 came electric lights, including street lights. The city's first "electric light plant" was built in the spring of 1898 (WBT 4-14-98). By September, electricity was available not only in the evenings but from 4:30 a.m. until daylight (WBT 9-22-98). In June of 1909, power was made available on Monday and Tuesday mornings to accommodate housewives using electric washing machines and irons. Twenty-four hour electric service wasn't available until 1916 (WBT 7-13-16). In March of 1909, city street lights were moved from the center of city streets to the sides of the roads.

Early roads in West Branch were either dusty thoroughfares or muddy bogs, depending on the weather. As the commercial district grew, the town man used a team of horses to grade and drag the streets to eliminate ruts and bumps. The summary of improvements during 1895 that appeared in The West Branch Times mentions "several hundred dollars worth of grading on the streets and public highway (Main Street) has been done." Later, when West Branch had its own street commissioner, roads were oiled. In 1916, 10,000 gallons of road oil were ordered by the city (WBT 8-31-16). By then, the city streets were busy enough to be the scene of three accidents during a single week, one involving two cars, another involving a car and a motorcycle and a third involving a car and a train (WBT 8-24-16). All this despite speed limit signs having been posted on downtown streets since May of 1911 (WBT 5-18-11).

The telephone arrived in West Branch in February 1879, when a line was installed between the Townsend, Edmundson & Co. general store on the southeast corner of Main and Downey streets and the railroad depot a quarter-mile to the east. In June of 1898, West Branch had a "talking booth" -- an early phone booth (WBT 6-2-98). That same year, phone wires were strung between new cedar poles, instead of from tree to tree. In July, 1900, the first rural telephone toll service in Iowa was available in West Branch, with the switchboard located at Ball's Hardware (4). Meanwhile, the telephone was being touted not only as a convenience, but as a necessity, especially for farmers. "Because some farmers are not getting rich after having (sic) had telephones installed for some years, is no argument against the phone," The West Branch Times noted on April 30, 1908. "The telephone has simply put him in a position to meet competition of other businessmen who have taken advantage of the service which may be gained over the wires." By the end of 1915, the West Branch Independent Telephone Company boasted the "largest percentage of subscribers compared with the residents of its district of any like county in the state." (WBT 12-8-15)

City water made its appearance in 1907, with a water tower constructed on a hillside northwest of the central business district. It was a welcome improvement but, as the West Branch Times noted on January 10, 1908, not without cost. "If you find your taxes a little high this year just remember that we are paying for our waterworks as well as the high school building, both of which are good improvements and worth all they cost." The paper also reported that a public drinking fountain installed in 1911 on the northwest corner of Main and Downey streets was "proving very popular and is being well patronized these hot days." (WBT 7-13-11).

The city began planning its sanitary sewer system in 1916, with the West Branch Times noting on August 10, 1916, that: "Sewer facilities are an absolute necessity for the continued health of the town." Prosperity even brought a public restroom to West Branch. "Did you notice when Iowa City was building a rest room, they said it was the first men's rest room in the state," the West Branch Times asked its readers on March 16, 1916. "We'd like to challenge that statement, for we have had one over a year."

New Markets Mean New Income

During this "Golden Era of Agriculture" West Branch area farmers were among the Midwestern farmers who prospered from the expansion of domestic and foreign farm markets brought on by railroad extensions. The railroad had arrived in West Branch in 1870, allowing local farmers to take advantage of the tremendous growth on non-agricultural populations in urban centers such as Chicago and St. Louis that created tremendous markets for their farm products. What those growing cities couldn't consume they sent elsewhere, with Chicago becoming the nation's largest meat packing and rail shipping center. "Iowa holds the fort as the leading stock producing state in the Union," The West Branch Times reported on February 4, 1897. "The receipts in Chicago for the month of December give Iowa the credit of 2,495 cars of live stock, Missouri 2,332 and Illinois 2,007."

Those carloads of cattle, hogs and sheep gave West Branch area farmers both money to spend and money to bank. These good times fueled the growth of downtown West Branch and even prompted the opening of a second bank (12) in 1898. "This is what brings good times and prosperity," said an item in the January 21, 1897, issue of The West Branch Times. "Within the past 20 days there has been 23 car loads of fat hogs and 6 car loads of fat cattle shipped from the yards at this place, making in all, 29 car loads. The shippers inform us that an average of $600 to the car is not an overestimation of the returns to the farmer. The amounts to the sum of $17,400 clear cash that has been distributed within the past twenty days among the farmers in this immediate vicinity; and it doesn't stop with the farmer, but plants confidence, inspires enterprise and brings prosperity to every business concern and every working man in the country. How much depends on the farmer."

With the birth of a new century came continued growth in demand for farm products, both within the United States and by foreign countries. Total U.S. grain exports climbed to 155 million bushels by 1902. Meat exports in 1901 and 1902 totaled $121 million. The West Branch rail yards were busier than ever. "During the last 24 hours from midnight Sunday night to midnight Monday night there were 43 passenger and freight trains passed through West Branch." The West Branch Times reported on November 14, 1912.

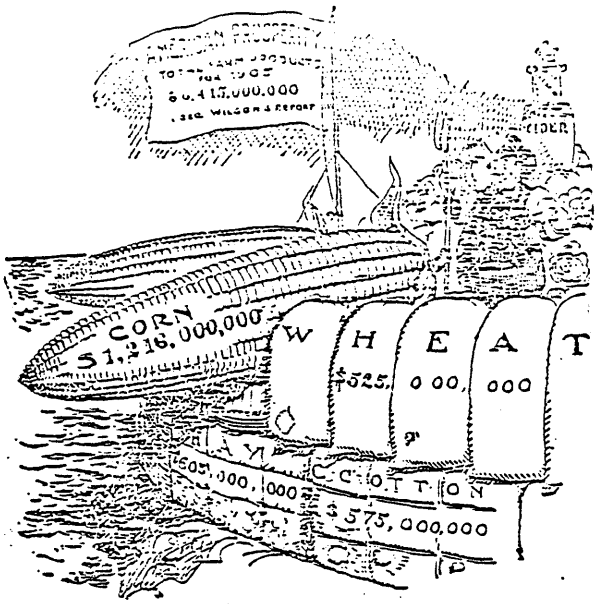
"Gentlemen," asserted a orator at an 1899 Corn Carnival in Iowa, "from the beginning of Indiana to the end of Nebraska there is nothing but corn, cattle and contentment" (Source: Ross, Earls D., Iowa Agriculture, State Historical Society, Iowa City, Ia, 1951). These good times for farmers saw net farm income increase from $1.2 billion in 1860 to $5.6 billion in 1910. Just as the local rail yard was bustling with activity, so were local banks. "That there is no financial crisis on hand just now is shown by the volume of business done by the two banks located in our town," The West Branch Times reported on March 4, 1909. "On Monday, March 1, $280,000 worth of business was transacted by the two banks during the usual banking hours. This breaks the record for one days business in West Branch, yet, we expect to see this record broken in the near future." The farm prosperity saw the number of farms increase from 2 million in 1869 to 6.4 million in 1910 (Source: U.S. Bureau of the Census, Historical Statistics of the United States, 1789 - 1945, Washington, 1949, pp. 95 - 100.) Between 1900 - 1910 the value of Iowa farmland increases 104.2 percent and the average property value per farm increased from $8,023 to $17,259 (Source: Iowa Yearbook of Agriculture, 1910). In West Branch, the local paper followed land transactions with keen interest. "The Harmon Myers eight acre farm one mile south of Centerdale was sold last week to Fred Hartley for the record price of $190 per acre," the paper reported on December 20, 1909. "All guesses as to the limit that farm lands will reach are now off." A West Branch Times news story on the official government crop report for August 1909 ended with this paragraph under the subheading "Era of Prosperity Sure"; "These figures show that the farmer will have an enormous amount of money to spend this winter. His prosperity will be reelected in manufacturing lines, because the pianos, automobiles and other luxuries the farmer will now find himself able to buy will have to be made in factories. The railroads will receive a double profit, because they will not only have to move the crops to market, but the said pianos and automobiles from the cities to the farmers. Consequently the great crop outlook makes it appear that the country is in for an era of prosperity such as it never saw before" (Source" WBT 8-26-09).

The Bubble Begins To Burst

The good times would continue, but not for long. By 1914, the gross income of Iowa farmers had grown to well over $500 million, and, by 1916, it was estimated that 53 percent of the livestock receipts at the Chicago stockyards were from Iowa. The prosperity for U.S. agriculture that began just prior to the turn of the century and continued throughout 1919, termed the "Golden Age of Agriculture, was to define "parity", the balance of farm costs and profit and farm income, for future farm generations up to the present day. Between 1909 and 1914 the prices farmers received for their grain and livestock were in balance with their costs of doing business (Source: Guither, Harold D. Heritage of Pleanty, A Guide to the economic history and development of U.S. Agriculture, Danville, Ill 1972, jp.l 102). The outbreak of war in Europe in August 1914 accelerated farm profit and inflated farm land values. Response to abnormal demand required to support the Allied war effort resulted in postwar inflation, as farmers faced huge surpluses, low prices confronted a heavy burden of fixed costs. For example, the total cost of food for an average farm family increased from $264.81 in 1887 to $535.46 in 1918 (Source: Wallace's Farmer, XLIII, March 22, 1918, p. 551). Lynn Naines, Writing in Successful Farming magazine in July 1916 noted that farmers were getting more for the grain and livestock they had to sell, but that the cost of production was increasing far more rapidly than the prices they received. (Source: Lynn Haines, "The High Cost of Living," Successful Farming, XV, July 1916, p. 8). U.S. farm population began slipping from a 1916 figure of 32.5 million to 30.1 million by 1930 (Source: U.S. Bureau of the Census). Although the post-war farm economy didn't bottom out until 1920, the impact of the post-war farm economy put the brakes on commercial development in West Branch after the construction of the new West Branch State Bank building (5) at Main and Downey streets in 1916.

Summary

The impact of the wave of prosperity associated with the "Golden Era of Agriculture" in Iowa is best illustrated by the downtown structures within the West Branch Commercial District that remain today as monuments to better times for Midwestern farmers of the past. The period of downtown commercial development between 1895 and 1916 was directly linked to the bullish farm economy. In 1895, two hundred bushels of corn bought 1,000 feet of lumber; by 1908, when corn prices hit 50 cents per bushel, 100 bushels would buy 2,000 feet of lumber. It was a period of prosperity that transformed the West Branch Business district from a dusty little intersection into a thriving commercial center. It was this generation of growth that allowed the establishment of such nonessential enterprises as an Opera House (4), a music store (13, 11), a jewelry shop (13) and even a movie theater (8, 4) as well as expansion of essential commercial enterprises such as banks (12, 1, 5), hardware stores (1, 4), clothing stores (15, 4, 2), grocery stores (4,9?), harness shops (11, 16), drug stores (9), and meat markets (9, 5, 13). All of the buildings that housed these businesses are within the boundaries of the proposed West Branch Commercial District. All are intact today as examples of the good times that greeted the farming community of West Branch at the dawn of the 20th century.



—Chicago Chronicle

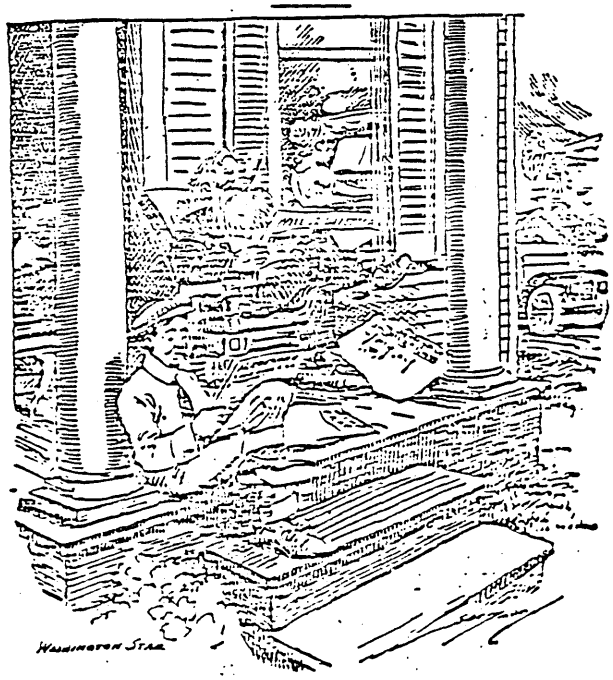
December 7, 1905

-- The West Branch Times

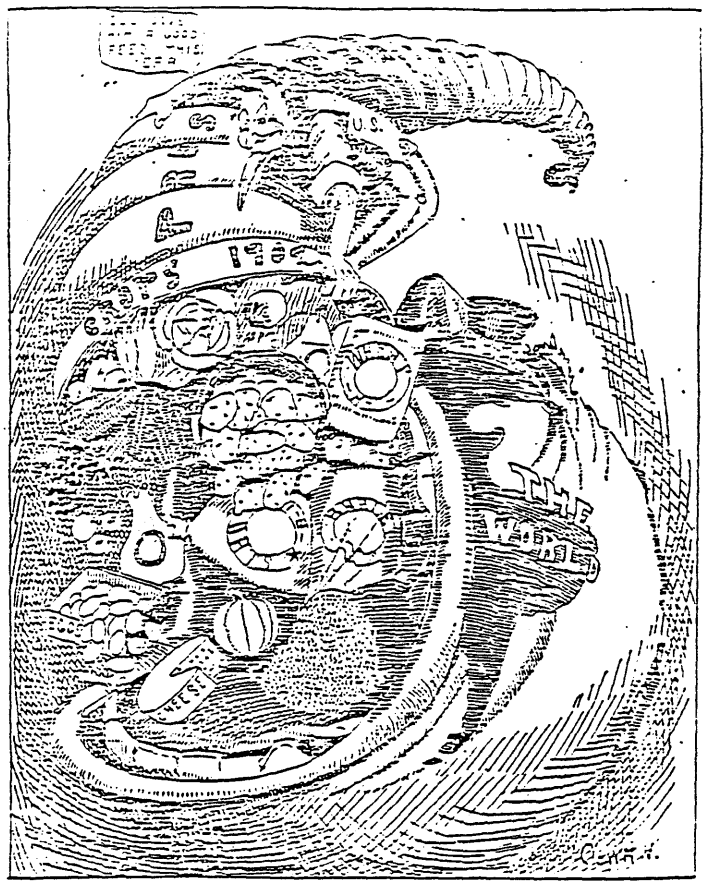
September 15, 1910

-- The West Branch Times

THE UNHAPPY FARMER.

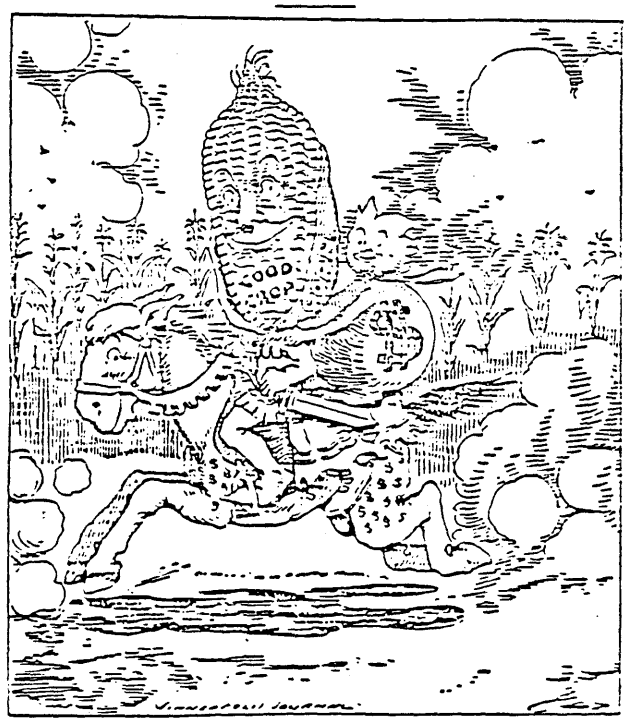


UNCLE SAM CAN FEED THE WORLD.



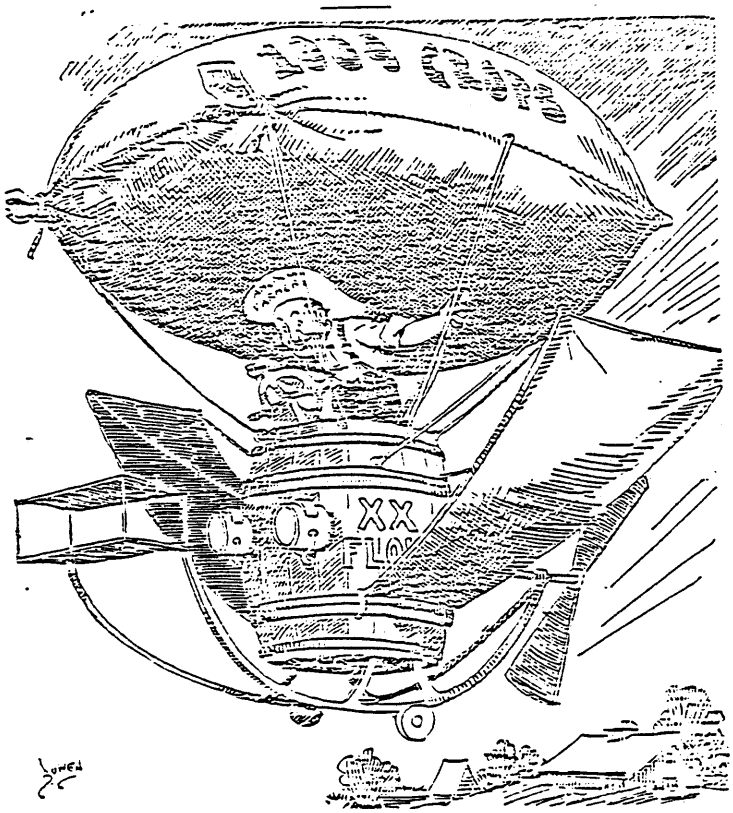
September 2, 1909 -- The West Branch Times

OH, YOUNG LOCHINVAR CAME OUT OF THE WEST



August 9, 1910 -- The West Branch Times

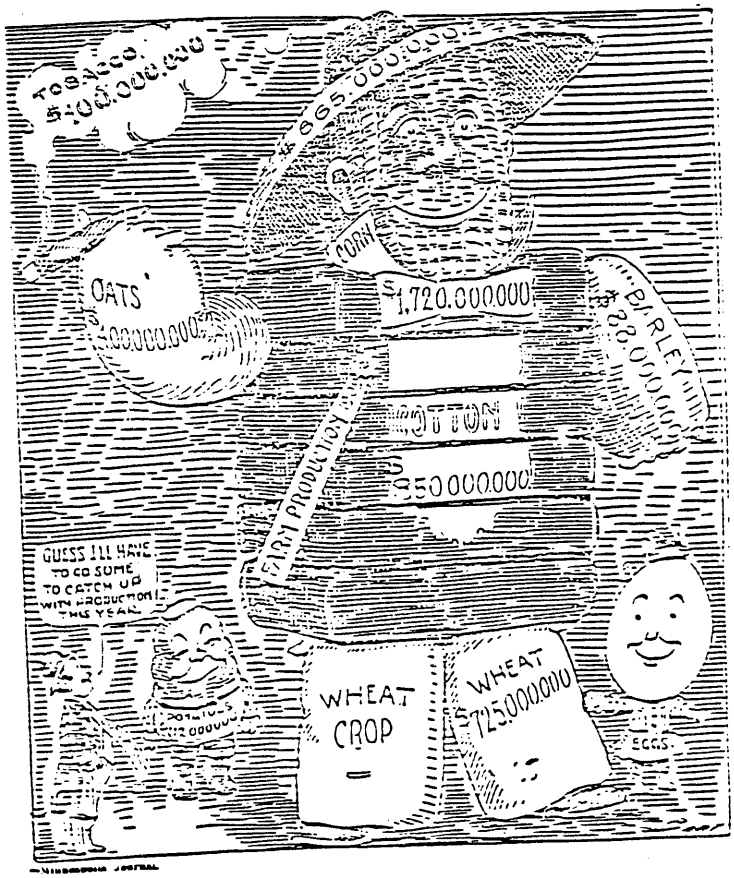
A RECORD CREAM

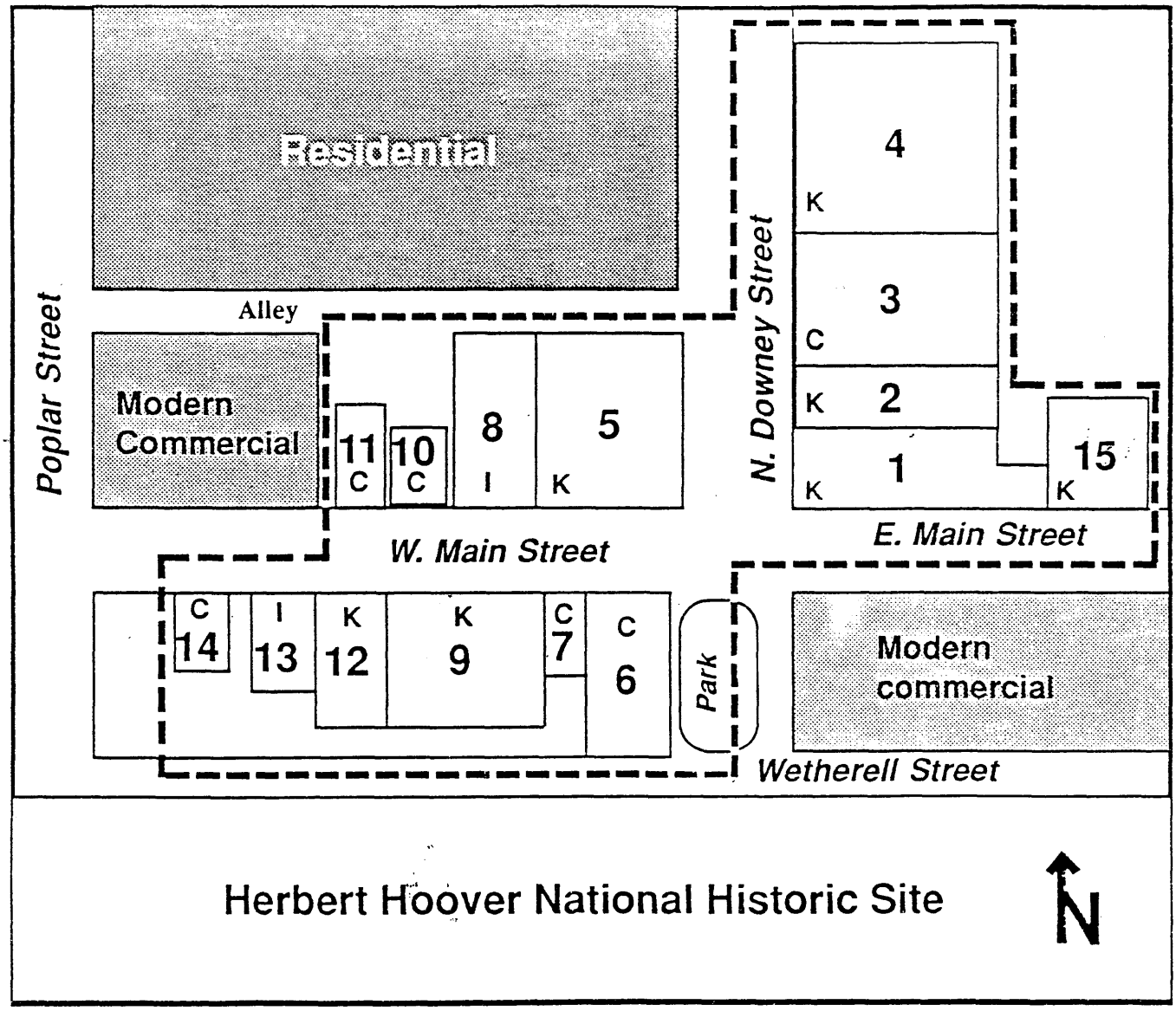


December 16, 1909 -- The West Branch Times

August 26, 1909 -- The West Branch Times

THERE ARE GIANTS IN THESE DAYS





West Branch Commercial Historic District

District boundary

K=Key C=Contributing I=Intrusion

Sources used in preparing this application included old newspaper articles, books, abstracts of title, historical photographs, Sanborn fire maps, a 1939 master's thesis, personal interviews with long-time West Branch residents, and items contained in the holdings of the Herbert Hoover Presidential Library in West Branch, including a cemetery registry and the program for a 1897 band concert.

Newspapers:

The dates of specific copies of the newspapers used can be found in section 22 of 15 the Iowa Site Inventory Sheets. Newspaper stories quoted in the "Significance" section of this application are noted within the text. Generally, in completing the research required to submit this application, microfilmed copies of early West Branch newspapers -- The Indes, The West Branch Times and the West Branch Local Record -- Published between 1871 and 1916 were reviewed in the microfilm reading room of the Herbert Hoover Presidential Library. In some cases (obituaries, bank closings, etc.) later issues of these papers were used as well. One issue of The Cedar Rapids Evening Gazette -- November 9, 1907 -- was also used.

Books:

The following books proved most helpful:

Bearss, Edwin C.: Historical base Map and Ground Study, Herbert Hoover National Historic Site (Washington, D.C., 1968)

Fite, Gilbert C.: The Farmer's Frontier 1865-1900 (Albuquerque, New Mexico, 1974)

Guither, Harold D.: Heritage of Plenty, a guide to the economic history and development of U.S. Agriculture (Danville, Illinois 1972)

Ross, Earle D.: Iowa Agriculture (Iowa City, Iowa, 1951)

Stratton, Maud: Herbert Hoover's Home Town: The History of West Branch (Iowa City, 1948)

Master's Thesis:

Woods, Elsworth P.: "The Effect of the World War on Iowa Agriculture, 1914-1920", a thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts, in the Department of History, in the Graduate College of the State University of Iowa, August 1939.

Fire Maps:

Sanborn Fire Maps on file at the University of Iowa Main Library's map room, including West Branch maps for 1895, 1900, 1906, 1912 and 1927.

Personal Interviews:

Occasional interviews with long-time West Branch residents, including L. C. Rummells, Glenn Brown, Minard Thomas, Harold "Bus" Thomas, Murray Gibson and Esther Jensen.

UTM References

	Zone	Easting	Northing
A	15	637590	4614440
B	15	637645	4614440
C	15	637670	4614460
D	15	637670	4614000
E	15	637640	4614360
F	15	637570	4614360

Boundary Justification

The district's boundary was determined based on commercial growth pattern, construction dates, architectural integrity and uses of adjacent properties. The district includes the east side of the 100 block of North Downey Street, 138.6 feet of the north side of the 100 block of East Main Street, the south side of the 100 block of West Main Street and the four buildings along the north side of the 100 block of West Main Street that are west of the intersection of Main and Downey streets. The West Branch Commercial District is bounded on the north by residential properties. It is bounded on the west by a mixed-use area (commercial/public/residential) and on the east both by commercial buildings of later construction dates and commercial buildings of compromised architectural integrity.

Verbal Boundary Description

Starting at the center point of the intersection of Main and Downey streets, thence east along the center line of East Main Street to a point that intersects with an extension of the lot line at the east 48.6 feet of the east 1/2 of lot 1, Block 34 Cameron Addition, thence north to a point that intersects with the north lot line of Lot 1, Block 34, Cameron Addition, thence west to a point that intersects with the east lot lines of lots 2-4 of Block 34, Cameron Addition, thence north to a point that intersects with the north lot line of Lot 4, Block 34, Cameron Addition, thence west to the center line of North Downey Street, thence south to a point that intersects with the extension of the center line of the alley that runs along the north lot lines of lots 1 through 4 of Block 38 of the Subdivision of Lot 64, thence west to a point that intersects with the west lot line of Lot 4, Block 38 of the Subdivision of Lot 64, thence south to a point that intersects with the center line of West Main Street, thence west to a point that intersects with the extension of the west lot line of Lot 3, Block 44 of Steer's First Addition, thence south to the center line of Wetherell Street, thence east to the center line of South Downey Street, thence north to the center point of the intersection of Main and Downey Streets (the point of beginning).

Iowa Site Inventory

Office of Historic Preservation
Iowa State Historical Department
East 12th & Grand Avenue
Des Moines, Iowa 50319

Site Number 15
District Name West Branch Commercial
Map Reference # 15

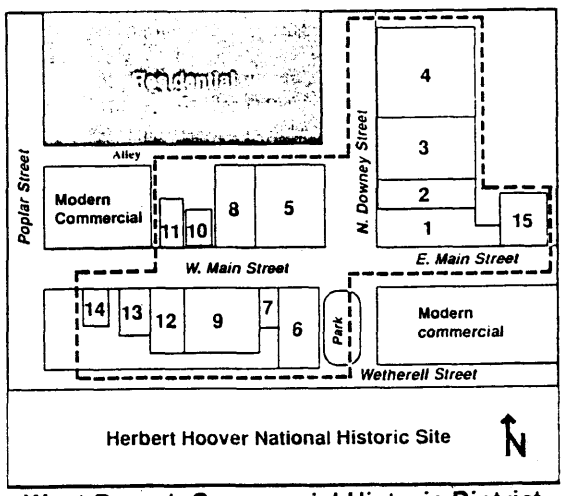
Identification

1. **Site Name** Rich & Bailey Business Block
2. **Village/Town/City** West Branch **Township** Springdale **County** Cedar
3. **Street Address** 109 East Main Street
4. **Legal Location** Urban Cameron 34 East 48.6 feet of east 1/2 of Lot
   (Urban: subdivision block parcel subparcel; Rural: township range section ¼ section of ¼ section)
5. **UTM Location:** zone _____ easting _____ northing _____ ; Acreage less than 1
6. **Owner(s) Name** City of West Branch
7. **Owner(s) Address** 304 East Main Street (Street address) West Branch (City) IA (State) 52358 (Zip)
8. **Use:** Present vacant Original commercial/residential

Description

9. **Date of Construction** 1895 Architect/Builder unknown
10. **Building Type:**
    ☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious
    ☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural
    ☒ commercial
11. **Exterior Walls:** ☒ clapboard ☐ stone ☐ brick ☐ board and batten ☐ shingles ☐ stucco
    ☐ other
12. **Structural System:** ☐ wood frame with interlocking joints ☒ wood frame with light members (balloon frame)
    ☐ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete
    ☐ other
13. **Condition:** ☐ excellent ☐ good ☒ fair ☐ deteriorated
14. **Integrity:** ☒ original site ☐ moved—if so, when?
    Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:
    See continuation sheet
15. **Related Outbuildings and Property:** ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy
    ☐ other
16. **Is the building endangered?** ☐ no ☒ yes—if so, why? Building was scheduled for demolition in May, 1989. City accepted title for 2 years in hopes of restoration/re
17. **Surroundings of the building:** ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☒ commercial
    ☐ industrial ☐ residential ☐ other

18. Map



West Branch Commercial Historic District
District boundary

19. Photo
    Roll _____ Frame _____ View _____

CPE-41965
273-0228

Significance (Indicate sources of information for all statements)

20. **Architectural significance**

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

This two-story, wood-frame, false-fronted business block is typical in style to the early (1869-1894) commercial buildings constructed along Main Street in the West Branch business district. What's unique about this structure is that it represents the last -- and newest -- example of this building style, which was abandoned in 1895 in favor of brick, stone and iron facade construction adopted in the construction of sites 1,2,3,4,5,9,12 and 14 both as a reflection of local prosperity and in an attempt to fireproof downtown commercial buildings in the wake of a major fire along the south side of West Main Street on August 30, 1895. While earlier examples of this building style have been included in the District as contributing structures,this site is nominated as a key structure as its construction occured during the peak

21 **Historical Significance** Theme(s) Social History

- [x] a. Key structure/individually may qualify for the National Register
- [ ] b. Contributing structure
- [ ] c. Not eligible/intrusion

The mix of buildings within the existing West Branch Commercial Historic District (1869-1916) collectively illustrates the economic prosperity that transformed downtown West Branch from a ramshackle assortment of wood-frame storefronts into a thriving commercial center anchored by business blocks, including this site. These 15 buildings are tangible, surviving economic indicators of the prosperity associated with what historians term "The Golden Era of American Agriculture." This period between 1850 and World War I saw grain and livestock farming in Cedar County, Iowa, and throughout the

22. **Sources** (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.): (cont'd)

Sanborn fire maps: 1895, 1900, 1906, 1912, 1927
Abstract of Title
The West Branch Times: 9/21/1876; 6/1/1882; 1-10-1895; 3/14/1895; 3/21/1895; 3/28/1895; 4/4/1895; 4/18/1895; 5/2/1895; 6/20/1895/ 7/4/1895; 10/24/1895; 1/9/1896; 1/16/1896; 7/21/1910; 7/21/1966 (cont'd)

Prepared by Tom Walsh Date 9/20/1989
Address P.O. Box 696 West Branch IA 52358 Telephone (319) 643-5327
Organization Herbert Hoover Presidential Library Assn., Inc.

For Office of Historic Preservation Use Only

1. Office Information Sources on this Property
   - [ ] County Resource File
   - [ ] Windshield Survey
   - [ ] National Register
   - [ ] Grants-In-Aid: _____
   - [ ] Determination of Eligibility
   - [ ] Review and Compliance Project: _____
   - [ ] Other _____
   - [ ] Other _____
   - [ ] Other _____

2. Subject Traces
   - a. _____
   - b. _____
   - c. _____
   - d. _____
   - e. _____

3. Photo Images _____

14. Integrity

This building's exterior has undergone only minor alteration since its construction in 1895. During a stabilization project in 1989, a one-story shed-like attachment on the building's north facade -- an original feature according to the 1895 Sanborn fire map -- was razed due to its deteriorated condition from moisture damage. Once this shed attachment was removed, the building's north facade was covered with plywood and outfitted with gutters downspouts and ventilation louvers in an effort to protect the main structure from mositure damage. Because of moisture damage, the flooring in the first floor of the building's west room was removed, exposing the dirt floor just inches below. A wooden "cowboy awning" that extended over the sidewalk was added to the building's front facade in the 1960s. It was removed during the 1989 stabilization work. That work also included re-glazing windows, replacing broken panes, and scraping and painting the building's exterior with two coats of oil-based primer and one coat of latex paint. During this project, the building's color was changed from barn red with white trim to ivory (off-white) with forest green trim.

Sanborn fire maps indicate a variety of interior alterations between 1895 and 1927, including changes in separating walls and interior doorways. Between 1900 and 1906, a small, square shed-like structure was added to the northwest corner of the building. Sometime later, it was razed. Between 1912 and 1927, second-story windows on the south end of the east and west facades were converted to doorways, and exterior stairways were built to provide access to second-story living quarters. Sometime later, a first-story window on the south end of the east facade was converted to a doorway as well. During the 1989 stabilization work the two east facade "doorways" were restored to windows, using windows taken from the north facade before it was covered with plywood.

Historical photos clearly indicate that the clapboard cornice of the building's false front has been lowered by approximately four feet, a feature that could easily be restored. Two surviving architectural details of the building include an oak open staircase, featuring turned newel posts on both the first and second floors,and a built-in safe, ornamented with Dr. Bailey's name.

20. Architectural significance (cont'd)

of the wave of prosperity that arrived in West Branch in 1895, prompting construction of three major building blocks -- this project the first of the three. Its distinguishing architectural feature for a commercial building of this style is its corner entrances for each of the two first-floor commercial rooms. These were once elaborately ornamented with archway of scrolled and spindled wood trim. The window treatment on the building's front facade is also unusual -- the west commercial room built with two large (58-inch-square) display windows, each ornamented with 16-by-58-inch transom windows, while the east room's first floor utilizes three rectangu

-- over

20. Architectural significance (cont'd)

display windows (76-by-30-inches) that abut the square windows, but do not include transom windows. The second-story window treatment is unusual as well. While both the east and west living quarters utilize rectangular windows, the west side uses three, while the east side uses four that are more narrow than those to the west. The effect, between the corner entrances and the vastly different window shapes and styles, is that of a duplex -- one building designed to look like two.

21. Historical significance (cont'd)

Midwest transformed from a primitive, pioneering exercise in self-sufficenc to an application of techniques and technologies that made farming a highly complex and increasingly profitable business. As local farmers prospered, so did the merchants and professionals upon whom they relied for seed, feed, tools, building materials, dry goods, legal advice, medical and dental care and other goods and services.

This site is nominated as an addition to the existing West Branch Commercial Historic District as a key structure that represents perhaps the best example of a building project undertaken at the pinnacle of local prosperity, providing commercial space for both a new business ("The Golden Rule" general store) and a well-established, well-respected local physician/surgeon (Dr. J.I. Bailey), whose thriving practice had been located on the same site since the mid-1870s. The "Rich & Bailey Block," as it was known ("Rich" for Frank B. Rich, owner of "The Golden Rule") was the first of three major business block projects undertaken in West Branch in 1895 -- a year that, by the estimate of West Branch Times Editor W.W. Gruwell, brought $50,100 worth of improvements to the downtown area, including $2,000 spent to construct the "Rich & Bailey Block."

From a social history perspective, this building is a fascinating study in how both a West Branch pioneer (Dr. Bailey) and an entrepreneur from Kansas (F. B. Rich) see their paths and careers cross as a direct result of local prosperity associated with good times on the farm. The building they construct in a style reminiscent of other early commercial buildings in West Branch (6,7,10,11) launches a wave of new construction and provides a replacement of a building constructed on the same site by Dr. Bailey in the 1870s and doubled in size with an addition in 1881. It provided ne office space for F.G. Hersey, a one-time Cedar County deputy sheriff who opened a legal practice in Bailey's building in August of 1881.

At the time of the 1895 construction of the "Rich & Bailey Block," Dr. John I. Bailey was one of four physicians with practices in West Branch. According to the West Branch Times of 1-9-1896, three were MDs and the oth a practitioner of "the homeopathic system of medicine." Bailey was among the most respected and well-established. This rave review appeared in the West Branch Local Record of 12/22/1881 -- 15 years before the 1895 buildin project: "Dr. J.I. Bailey located in West Branch 8 years ago in the midst of strong competition. But his energy and practical skill as a physician and surgeon has outlived the major part of it. His operating chair, large and expensive library and other professional parsharnalia (sic) is sufficient evidence of his enterprise, to say nothing of the large field of practice he has."

(cont'd)

21. Historical significance (cont'd)

Bailey came to West Branch as a six-year-old with his parents in 1851 from Columbiana County, Ohio -- an area from which many of West Branch's early settlers migrated. Despite his youth, Bailey served with the Union Army in the Civil War. He took his honorable discharge to medical school, where he studied for three years before opening a practice in Kinderhook, Illinois. He returned to West Branch in 1873, where he practiced until 1909, when he was debilitated by a stroke. He died a year later on July 12, 1910 at age 64 and is buried in the West Branch Cemetery.

Various issues of The West Branch Times and the West Branch Local Record reflect his prominence within the community. His first office building at 109 E. Main Street was a focal point for the community, serving as a meeting place for the West Branch Reading Association (West Branch Local Record, 11/28/1878) and the West Branch Veteran Association (Local Record, 8/18/1881 Bailey was active in local politics, serving as a trustee of the town and a city councilman. In fact, city elections were often held in his building. For many years he headed the local Board of Health and was a director of the local Driving Park Association, which oversaw the operation of a race track once located within a fairgrounds area situated west of the existing Herbert Hoover Presidential Library-Museum complex. In March of 1895 -- at the same time as the construction of the "Rich & Bailey Block" -- he was elected president of the school board. Bailey also helped to pioneer the telephone in West Branch from his (original) building at 109 E. Main Street. A notice in the West Branch Local Record of 7/14/1881 notified readers that "telephone tickets" were available from Dr. Bailey's office at the following rates: "100 tickets, each good for a five minute's talk, $10.00. 50 tickets. $6.25; 25 tickets, $3.75. The charge for a single message will be $25 cents. Two years earlier -- the same year the phone arrived in West Branch -- the good doctor had his own private phone line installed to link his office at 109 E. Main with his home on nearby North Downey Street. "Dr. Bailey has the 'boss' telephone," reported the West Branch Local Record of 3/13/1879. "He can sit in his office (several rods from his residence) and hear his little daughter sing and play on the piano almost as distinctly as if he were in the room with the player."

As an aside on Bailey, he was renowned throughout the Midwest for his skills as a horticulturist, developing a successful line of peach trees that became known as the "Bailey Peach." By 1895, when he built his new office, this interest had evolved into more than a hobby. "Dr. J.I. Bailey shipped nearly a carload of peach trees last Friday," the West Branch Times reported on 4/18/1895. "One man at Hampton took one thousand." His expertise in growing things apparently extended beyond peaches. "Dr. Bailey placed in our show window a beet 30 inches long that weighs 18 pounds," the West Branch Times reported on 10/24/1895. The same paper reported that Bailey had spent $500 in 1894 constructing a cold storage fruit house to facilitate work at his orchards, located, ironically, on Orange Street.

Frank B. Rich -- the other principal in the 1895 building project -- returned

to West Branch in 1895 after an absence of unknown duration. "Frank Rich and family from Garden City, Kansas, arrived here last Thursday having sold their Kansas property," The West Branch Times reported on 3/21/1895. "Theyintend making West Branch their future home. Mr. Rich was in the grain and elevator business at this place a number of years ago when shipping grain was the leading agricultural interest."

Work on the "Rich & Bailey Block" began, according to The Times, within two weeks of Rich's arrival. The 1870s-1881 building that had served Bailey and others for more than 20 years was sold to J.A. Cochran, a local bookstore owner, who "moved it last Tuesday to rear of book store for a summer kitchen and woodhouse," according to The Times of 4/4/1895. Mrs. Rich, meanwhile, was dispatched to Chicago to order wares for the general store being planned for the new business block's west commercial room. The Times reported on 4/18/1895 that she had recently returned after purchasing "a large stock of fancy dry goods etc., which will arrive as the new store rooms are complete."

Within two weeks, the paper reported that "The Golden Rule" was "in the new business block, grand opening on next Saturday."Mr. Rich ran a page-one ad the next week (5/9/1895) touting the new store as offering ladies a "fine assortment of Shirt waists and Wrappers, infant underwear and white porclain (sic) dishes -- all marked below Muscatine prices." Curiously, no further advertising followed, perhaps as a reaction to an editorial comment by the paper's editor, W.W. Gruwell, in the 5/2/1895 issue. In developing his "wishlist" for West Branch, Gruwell called for passage of an ordinance "prohibiting the erection of wooden buildings on Main or Downey Streets within one block from the center crossing." As the "Rich & Bailey Block" was the only such building project in that area (the other underway -- site 4 -- was to be of brick, stone and cast iron construction), Gruwell's comment was apparently a criticism of the project.

The paper reported that Dr. Bailey moved into his new office rooms in the building's east wing on June 18, 1895, and later reported that a local signpainter (later postmaster) Caleb H. Wickersham had ornamented the transom windows over "The Golden Rule" display windows with some fancy lettering "that is a credit to the artist and a flaming advertisement for the store." Apparently, Mr. Rich had his own thoughts about the best way to advertise. If there were any hard feelings between the editor and the town's newest shopkeeper, Gruwell buried the hatchet with two items in his paper of 1/9/1896. "F.B. Rich is entitled to the credit of instituting the golden rule as a basis for business transactions and people are rapidly learning the place to buy queensware, china and glassware, children's clothes, jewelry and notions is where they do as they would be done to." The other item contained the paper's first description of the new building, some seven months after it was phased into use: "With the early spring of 1895, the building rush began, even before the ground was clear of winters frost, dirt began to fly for the erection of Bailey and Rich's block on Main Street. The building is 36x46, two story divided in the center, Dr. J. I. Bailey occupying the east half, both stories as professional rooms, and F.B. Rich the west half as store rooms, the Golden Rule, and dwelling. The building is finished up in modern style with large front glass and corner enterances (sic), the doctors departments furnished with hot water heating.

Sanborn fire maps show The Golden Rule maintained its 109 E. Main Street location at least into 1900. A historical photo shows it was later relocated to 108 West Main Street (site 9). The 1906 Sanborn map shows a barber shop

(cont'd)

21. Historical significance (cont'd)

located in the west wing of the building in 1906 and a grocery store in 1912, with the space occupied by Dr. Bailey through 1909 shown, still, as an office. Interviews with life-long West Branch residents Harold "Bus" Thomas and Esther Jensen indicate a variety of other uses over the years since. A baker named John Davis had a shop in the building's west wing and lived upstairs before moving his bakery to the building to the east at 111 East Main Street. For a period of years during the 1920s, Willard and Mary Blackburn used the west half of the building for a dry cleaning and men's clothing store, living upstairs. The building also once housed the Chapman Bros. furnace and tin shop.

Although not directly related to the theme of the district, the building is best remembered locally as the site of Martinus Jensen's grocery store, a fixture for many years prior to Mr. Jensen's death in 1966 at age 84 in the upstairs living area. Mr. Jensen was among the early Danish emigrants to West Branch and Cedar County and was well known and well respected for his generosity. "Often times he gave away as much as he sold," West Branch Times Editor Jack Maher said in a July 21, 1966, obituary. "During the Depression, he helped many. In more recent years he has been known to have burned books of credit slips because he refused to humiliate those who owed him money. It is possible he symbolizes the Danish migration to this part of the country. He was pious, generous, a hard worker and was constantly helping others."

Following Jensen's death, the building was used as a souvenir stand, ice cream parlor and potter's studio and gallery. For the last few years, it has stood vacant and, prior to a stabilization effort in 1989, deterioratin

22. Sources (cont'd)

The West Branch Local Record: 11/28/1878; 3/13/1879; 12/22/1881; 8/18/1881; 8/11/1881; 8/4/1881; 7/28/1881; 7/14/1881; 6/16/1881; 6/2/1881
Interviews with long-time residents Harold "Bus" Thomas and Esther Jensen, June-July, 1989

PRESERVATION BRIEF:
REGULATING NEW CONSTRUCTION IN HISTORIC

DISTRICTS

EXHIBIT D

PURPOSE FOR THIS REPORT

This exhibit was published by the National Trust for Historic Preservation and details best practices for regulating new construction in historic districts as established by the Secretary of the Interior's Standards.

It is acknowledged that the former Croell Redi-Mix site lies outside of the West Branch Commercial Historic District, but that it does lie adjacent to it and to downtown. Therefore, this document should be used as a guide for modern development and new construction that is intended to compliment and extend downtown West Branch. This exhibit should be used in conjunction with the findings from the public input charrette as detailed throughout the rest of this report.

REGULATING NEW CONSTRUCTION IN HISTORIC DISTRICTS

By Eleanor Essor Gorski, AIA

NATIONAL TRUST FOR HISTORIC PRESERVATION®

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Cover—Indianapolis, Ind.

Photo by Adrian Scott Fine.

REGULATING NEW CONSTRUCTION IN HISTORIC DISTRICTS

By Eleanor Essor Gorski, AIA

Few building projects evoke more opinions, public meetings, and discussion than new construction projects in historic districts. As preservation goals have become more mainstream and as the number of local historic districts has grown, so has the number of new construction projects proposed and reviewed by local communities and preservation commissions (also called landmark commissions or design review boards).

New construction, as considered in this booklet, can refer to a new home on a vacant lot in a historic streetcar suburb, infill construction in an urban rowhouse district, or a new chain store in a 19th-century commercial district. New construction is often "infill" but can also be a new building in a rural setting or industrial area or other open-space setting. The size of a new construction project can vary depending on the size of the vacant parcel, from a single-family lot to a large, multi-use project on an entire block. This booklet does not specifically address compatible additions to existing historic buildings, although the review process is similar for both types of projects.

Good design review guidelines will help ensure that new construction in historic districts is compatible with the surrounding architecture. This new home (on the left) in Ogden, Utah, located in a historic district, was winner of the Northern Utah Parade of Homes in 2004.

Photo courtesy of the Utah Heritage Foundation.

Design considerations for new construction in a historic district differ slightly from those for the rehabilitation or repair of an existing building. With changes to an existing building, careful analysis of the existing historic fabric and its condition takes place before any new design elements are introduced. There are many prescriptive standards and guidelines on how to treat existing buildings, both at the local and national level. For design of a new building, the context of the construction site must also be reviewed and respected, but there are more options than for existing buildings. For example, there is much more flexibility in the design of a porch on new construction than the design of a replacement porch on an existing historic structure.

This publication explains how to achieve better new construction projects through the design review process, as well as different approaches to new construction. It is intended to benefit preservation commissions of varying levels of experience. The steps and procedures provide basic guidance for newly established commissions. They also serve as a review for more seasoned commissions. The recommendations also take into account the wide discrepancy in resources that are available to commissions. For example, some commissions are assisted by support staff, while others operate with little or no staff. If there is no support staff, the commission staff duties will need to be handled by other planning department staff, or else commission members.

The recommendations that follow will help preservation commissions make decisions on proposed new construction projects, but they do not and cannot provide absolute solutions. Every request for new construction in a historic district is site specific, and what was successful in one location can be a disaster in another. The challenge for preservation commissions is knowing how to make the judgments that will preserve the distinguishing characteristics of the district while allowing expressions of change and adaptation.

BASIC PRINCIPLES FOR DESIGN REVIEW

Most preservation standards and guidelines dictate that new construction in a historic district should be of the highest quality possi-

A new construction project in the Calumet-Giles-Prairie Historic District in Chicago involved building a new rowhouse on a vacant lot between two existing structures.

Photos by Eleanor Gorski.

ble and respond appropriately to its context. These can be fairly subjective goals. Each can be accomplished through the design review process as established by the preservation commission. However, community sentiment and a preference for a particular architectural style can complicate or even negate agreed-upon standards and guidelines.

Design review is an easily defined multi-step process that each new building project must follow before construction can begin. The public is engaged in the process, with the ultimate approval of the design given by a local preservation commission.

Design review serves many purposes: It educates the owner or developer about requirements for new construction; it brings together all the players in the construction and review process; and it allows for public review of proposed projects. Design review of new construction is fundamental to preserving the character of a historic district.

Whenever new construction is proposed for a historic district, however, questions begin to arise concerning what is "good" and "appropriate" design. Some critics say that the review process itself inhibits creativity or forward-thinking design in a project. Assuming that design review is simply a "check" to ensure that new construction reflects the basic character-defining features of a district, then this should not be the case. This check can work both ways—by not dictating or restricting styles, both "good" and "bad" designs may be built, depending on your viewpoint. A contemporary design and a traditional design may both be built in the same district, since both meet the same basic guidelines.

But how can good contemporary design regardless of style be encouraged? Contemporary design (design of its place and time) may meet historic guidelines, but is this what everyone wants?

To answer these questions, the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings offer some guidance for new construction in historic districts. Most preservation commissions throughout the county use these standards to some degree, and they are seen as the basis for design review in many historic districts. Standard 9 states:

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

This standard notes three important review considerations within a historic district: characteristics of the property, differentiation of new work from old, and compatibility with existing fabric in terms of materials, features, size, scale, and proportion and massing. But there is no mention of design or style, which leads to open interpretation for any design that meets the broad criteria listed above.

The effectiveness of the standards in guiding "good" new construction is frequently debated, for their language is open to much interpretation. In this sense, it is important to note that the standards are to be one of many guides to assist local commissions in design review and are meant to be interpreted based upon the locality and the particulars of each project. Only Standard 9 is devoted to what has become one of the most challenging demands on local commissions and review boards.

The design of new construction in response to these review considerations depends on the following variables: the skill of the architect, the skill and architectural knowledge of the commission staff and commission members, zoning and code requirements, local politics, and the involvement and temperament of the community. Almost none of these variables can be controlled—but they may be shaped for the best possible outcome, depending on the circumstances and the historic district.

EVOLUTION OF DESIGN REVIEW FOR NEW CONSTRUCTION

In the 1970s many historic districts began to experience their first new construction in years. As with any new endeavor, initially there were no guidelines or review procedures for new construction. In fact, many preservation commissions did not have review authority over new construction in historic districts, just review over changes to existing buildings. Yet as time went on, the review authority of many commissions was expanded to include new construction at the urging of local community groups. As residents saw incompatible construction going up in districts that they had fought to protect, many realized the limitations of the review boards and pushed for this extra level of review.

Many of the guidelines and review processes now in place grew out of the learning curve from this period, responding to these early projects. Today design review by most local preservation commissions includes not only proposed changes to existing buildings but also review of new construction within historic districts.

Design concepts that initially applied to the rehabilitation of and additions to existing buildings were articulated for review of new construction—specifically, that the placement, scale, and design of the new construction should relate to the surrounding district. How this was interpreted in practice eventually developed into guidelines for new construction and was integrated into the design review process for preservation commissions.

LAYING THE GROUNDWORK FOR EFFECTIVE DESIGN REVIEW

The success of the design review process for both the applicant and the preservation commission directly relates to the clarity of the process and the direction given to the applicant at each step. Straightforward direction allows the design to evolve in a linear process and eliminates delays that can cost time, money, and goodwill. This direction must also be consistent at each stage of the review process as well as consistent with prior decisions on similar projects reviewed by staff and/or the commission.

Participants in the design review process for new construction in a historic district can include some or all of the following: the owner or developer, architect, contractor, project or construction manager, attorney, immediate neighbors of the project, local community groups, business associations, and local government officials. A direct line of communication to the main decision-maker for the project is crucial at the beginning. All of the participants listed above have different priorities that must be addressed properly in the decision-making process. For the purposes of this booklet, "applicant" will be used to describe the main decision-maker in the process, usually the owner/developer or architect.

The Role of the Commission and Staff

A significant resource for effective design review is the commission staff. If the commission does not have professional staff, the functions described below may be performed by planning staff or the commission members themselves. The following is a guide to their role in the review process.

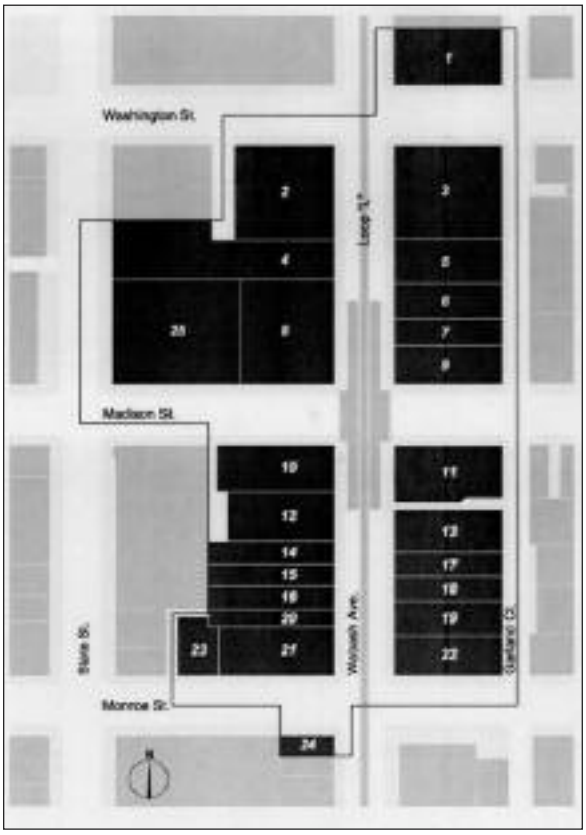
The effectiveness of the standards in guiding "good" new construction is frequently debated, for their language is open to much interpretation.

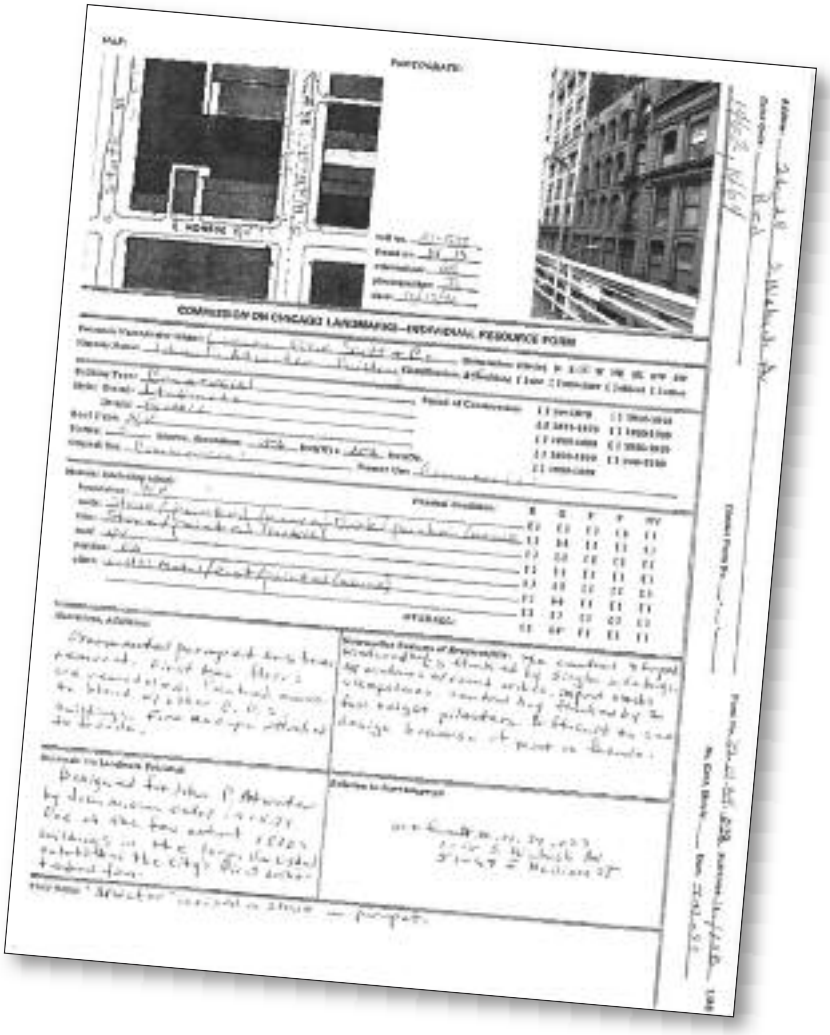
The staff will be the first point of contact on a project, will set the tone for managing the process, and will be the crucial link between the applicant and the commission. Staff needs to balance both the commission's guidelines with the applicant's program. And this balance must be achieved while respecting the particular characteristics of the historic district. This relationship varies according to the type of project, but new construction projects usually are the most review-intensive of all projects that may come before a commission. It should be clear from the beginning of the process that the staff is there to recommend any changes to the design based upon achieving approval from the commission, and to assure the applicant that all are working toward a common goal.

Each applicant should be treated with respect as a client, not as an adversary or neophyte. Applicants should be provided with a clear

The incompatible new construction on the corner lot was built before this neighborhood was designated a historic district.

Photo by Della Nolder.





Several planning documents will help applicants and reviewers assess the proposed plans. These include a district map, historic resource survey card (illustrated above), and local design guidelines, among others.

Illustrations courtesy of Commission on Chicago Landmarks.

checklist of materials and information required from them. Staff should be prepared to discuss these requirements, listen to the applicant's needs, and explain the review guidelines. Ideally, staff should be comfortable reviewing and discussing architectural drawings. However, the best professional preparation is useless without good people skills. Good training in conflict resolution as well as stress management may be beneficial.

Applicants should consider the staff as part of their team during the design and review phase of the project and keep in close contact. They must inform staff when changes are made to the project, for budgetary or other reasons, during this stage as well as afterward. This relationship may continue through the construction permitting phase of a project and during construction. Again, any changes during these later phases after design review should be reported by the applicant to staff, and staff should in turn be monitoring the progress of the project.

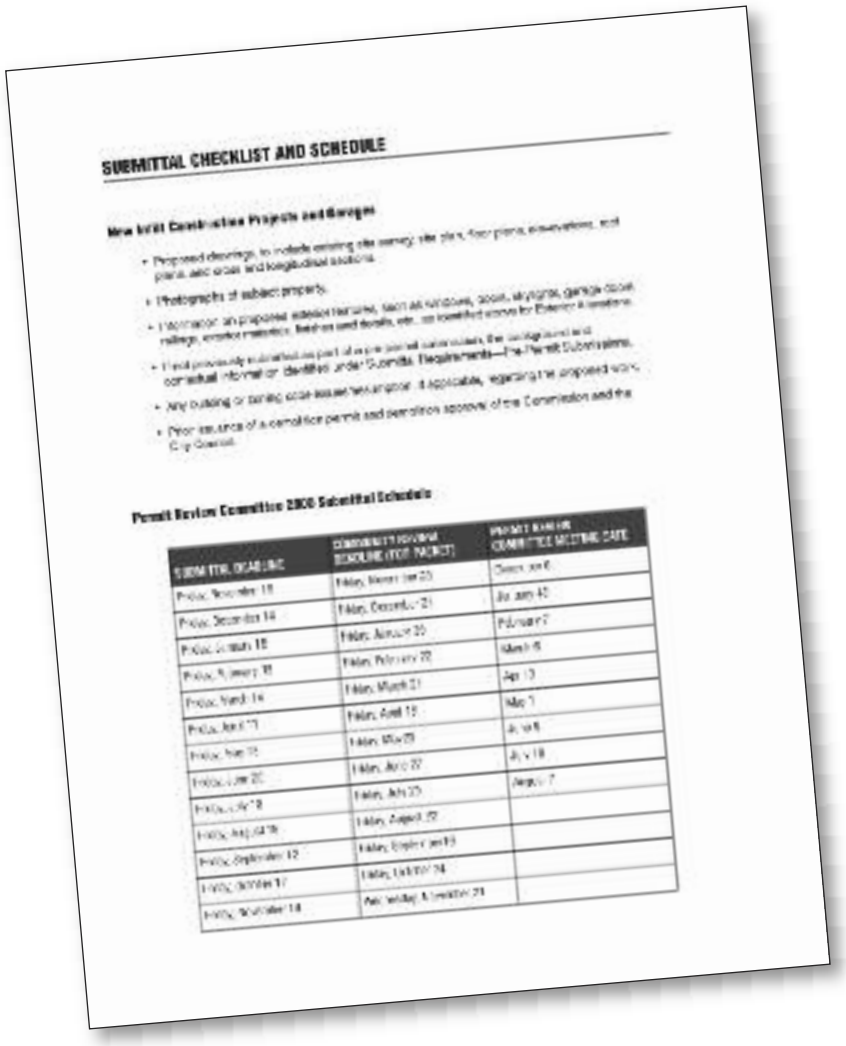
Fundamental Information

Ideally, before a new construction project can be reviewed, all parties involved should assess the existing historic fabric and any governing plans. Several tools should guide this assessment: the local historic designation ordinance, the local historic resource survey, and/or any local design guidelines or applicable district plans.

The applicant and reviewers should be familiar with the local historic designation ordinance, which describes at a basic level the character-defining features of a district. This ordinance defines the physical boundaries of a district and often refers to a period of significance.

The applicant and reviewers should also consult the historic resource survey or inventory for the historic district in order to be familiar with the specifics of the proposed site and the neighboring buildings. The survey usually includes photographs and descriptions of the buildings surveyed keyed to a map. This useful tool will allow preliminary discussions about compatible new construction to occur without extensive preparation by the applicant.

Design guidelines or district plans may have already been developed to deal with the question of new construction. These guidelines may be broad to apply to a variety of districts (i.e. commercial and residential) or they may be specific for individual districts. Often design guidelines are developed for a district that has a large proportion of vacant land, and especially where there has been contentious debate



SUBMITTAL CHECKLIST AND SCHEDULE

Permit Review Committee 2000 Submittal Schedule

SUBMITTAL DEADLINE	COMMUNITY REVIEW DEADLINE (TOP PRIORITY)	PERMIT REVIEW COMMITTEE MEETING DATE
Friday, November 19	Friday, November 23	Tuesday, Jan 4
Friday, December 14	Friday, December 21	Jan 10
Friday, January 18	Friday, January 25	February 7
Friday, February 18	Friday, February 22	March 6
Friday, March 14	Friday, March 21	Apr 13
Friday, April 17	Friday, April 18	May 1
Friday, May 19	Friday, May 23	June 5
Friday, June 20	Friday, June 27	July 10
Friday, July 18	Friday, July 25	August 7
Friday, August 18	Friday, August 22	
Friday, September 15	Friday, September 19	
Friday, October 17	Friday, October 24	
Friday, November 14	Friday, November 21	

TIPS FOR A SUCCESSFUL DESIGN REVIEW PROCESS

- Consider showing the applicant photos of other projects as examples, but with caution to avoid an applicant "copying" another project and expecting instant approval.
- Try to stay objective and not make subjective comments.
- Listen to the applicant and respond to his or her needs.
- Do not become argumentative or judgmental.
- Make sure all commissioners have a chance to comment on a project.
- Don't let one person dominate the discussion.

A detailed checklist of required information and schedule for review deadlines should be available to applicants in print and online.

about previous new construction or where there are particular site/development conditions that may not be seen elsewhere.

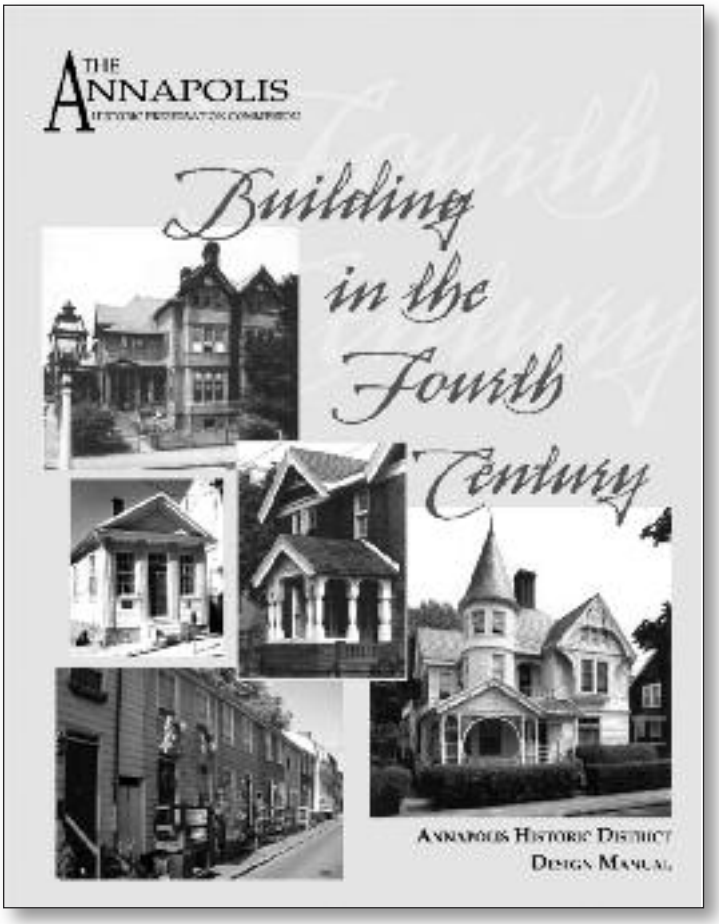
The traditional land-use zoning of a district plays a huge role in determining many design aspects of the projects that will be considered. The zoning for a district may be far more lenient regarding the size, massing, and site coverage than is appropriate according to historic designation standards. However, what is allowed by zoning does influence the economics of a project, and this must be acknowledged by the commission staff and members. Ideally, commission staff should understand conflicts between the zoning and historic requirements, and staff should be prepared to address them when first meeting with an applicant.

A published checklist of materials and information required in submittals for commission review and a schedule of review deadlines is an important tool for keeping a project and commission staff on track. As with any public information, it is imperative that this is available online. Many communities find it useful to publish this information in a variety of formats (pamphlets, newsletters, newspaper inserts) as well as in other languages. This public checklist makes it clear to applicants what will be asked of them and ensures that all applications are treated equally and fairly. A schedule of annual review deadlines allows applicants to plan their project and to understand the timing of the review process. Again, this reduces pressure on staff to accept last-minute submittals, which is not ideal.

Commission staff should have access to well-organized files of past projects and commission decisions to ensure consistent and predictable decisions among projects, and to familiarize new staff with precedents. Staff familiarity with previous decisions makes applicants more comfortable with the review process.

DESIGN REVIEW PROCEDURES—STEP BY STEP

The design review procedure will vary in complexity and formality according to each municipality, the commission staff (if there is one), and commission members. But the design review process usually can be broken down into the following six steps:



A design manual that includes clear design guidelines illustrated by photographs and drawings will help with new construction projects.

Illustration courtesy of Historic Annapolis Foundation.

1. Preliminary Application Review

During this preliminary review, the applicant discusses the project with commission staff for the first time. Ideally, this review occurs before any final design work has started so that the character-defining features of the particular historic district may be discussed. It is important at this initial meeting for the staff to explain to the applicant the standards and guidelines pertaining to new construction and clearly state that many design solutions would meet the guidelines. This is often a surprise to applicants, who are expecting to be asked to design a structure in a historical style. At this meeting, staff should provide the applicant with the checklist of required materials for submittals and the review schedule.

2. Review of Submittal

After the applicant submits the schematic drawings of the project, the commission staff reviews the drawings, which should illustrate massing, proportion, site, and basic design elements in relationship to the neighborhood context (See "Design Concerns for New Construction" section). Comments on the project will then be given to the applicant either verbally or in a letter, based upon the review tools described above. Depending on the scale of the project and the amount of comment generated, written comments may be necessary. Written comments also serve as a record upon which to compare future draft designs. If verbal comments are given in a meeting, careful meeting notes should be recorded for the file.

The timing of this step of the review process can vary based upon the compatibility of the original design and the responsiveness of the applicant. It may take a few weeks to a few months, based on the discussions between the reviewer and applicant.

3. Preparation of Final Submittal

When all issues have been resolved, the applicant is then ready to present a final submittal for public and commission review. The applicant should respond to the staff comments and recommendations and submit a final proposal that addresses these comments. Any disagreements will need to be highlighted and explored further in the final commission review discussion.

4. Review by Local Community Group(s)

This step is sometimes taken voluntarily by applicants (who want support from their neighbors). Other times it is required by the commission before its final review. Ideally, comments from a community group are conveyed to the commission via letter, for the record.

Many preservation ordinances require agendas to be publicly posted in advance of the meeting to meet requirements for public notice. Though not required in some ordinances, many commissions also use the internet for this task. In addition to posting meeting agendas, they may post short notes on the nature of the project up for review and, perhaps, the decision letters sent out after the review meeting. This allows for transparency of the process and a public record for all to reference.

If community review is desired by the commission, this usually must be coordinated separately, for public notice of a meeting is usually given not more than one week ahead of time. This is not enough time for

INFORMATION TO INCLUDE IN A STAFF REPORT

- Summary of site conditions/ address/district
- Purpose of review (referenced to local preservation ordinance)
- Applicants' names and roles in project
- List of applicable standards/ local guidelines
- Staff analysis of how project does/ does not meet the above standards and guidelines
- Staff recommendation with any conditions of approval

most community groups to assemble and thoughtfully review a project. Therefore, notice to the relevant community group(s) should be given at least two to three weeks before posting the agenda.

5. Review by the Commission

This review typically takes place in a public meeting in which the applicant, commission staff, and community members can hear the deliberations of the commissioners over a project. Commission staff prepares an analysis of the new construction in a staff report, noting how it responds to the standards and guidelines. Any outstanding issues should be highlighted for the commissioners and recommended conditions of approval noted for the record. If staff is recommending a denial, staff must also present the case in the same way by explaining how the design does not respond to the guidelines and by making recommendations on how to proceed with a new submittal.

It is important to follow rules of order and standard meeting procedures for such a meeting, allowing the applicant and the public time for comment before a decision is reached by the commissioners. In some cases, the applicant may ask to make a presentation as well, especially if there is a contentious issue involved. The commission chair should keep the meeting focused on the goal of approving compatible new design and not allow the discussion to stray into community politics or design preferences.

If the commission makes its decision during the public review meeting, the commissioners present for the meeting should vote, and the decision and vote should be noted by commission staff for the record. The staff should read back any conditions of the project to the commission to determine that the discussion was accurately recorded.

6. Record Letter of Approval or Denial

The letter of approval needs to clearly state for the record all the pertinent information needed for the new construction to go forward. All participants in the process (owner, applicant, contractor, community, etc.) should be copied on this record letter. The letter should include the following information:

Aldo Rossi's Scholastic Building (1995) in the SOHO cast-iron historic district in New York is a classic new construction infill design. Both the front (top) and rear (bottom) elevations interpret in a new way the massing, scale, proportions, and architectural detailing seen in the district.

Photos by Eleanor Gorski.

1. A list of the materials that the commission reviewed, which includes the date or specific version of each document.
2. A reference to any applicable standards or guidelines that the commission used to review the project.
3. A list of any conditions that the commission imposed upon the project in order to have it approved. These conditions should have real deadlines attached to them; for example, "Paint samples to be submitted before applying for permit." Or in the case of a denial, recommendations on how the design problems may be remedied to allow the project to be approved.
4. A clear time frame: Is the approval only good for a particular time period before the applicant must return to the commission for a re-review?

This record letter should be easily understood by future commission staff and subsequent property owners. The commission should set a termination date on its approval; there should not be a blanket approval for an unlimited amount of time since circumstances change and experience brings additional knowledge. This letter and the referenced documents are the best assurance that the project that was discussed in the design review process will be built per all the participants' expectations. If the review process itself had been contentious or lengthy due to extensive discussions, it may be appropriate to summarize the process here for the record.

The window openings, roof line, and materials of this new mixed-use building in New Haven, Conn., (left) are compatible with the historic buildings further down the block.

Photo by Adrian Scott Fine.

HOW TO DETERMINE COMPATIBILITY FOR NEW STRUCTURES IN A RELATIVELY (VISUALLY) CONSISTENT HISTORIC DISTRICT

By Pratt Cassity, director, Public Service & Outreach, University of Georgia with assistance from Dan Corson and Joe Saldibar, Colorado Historical Society. Reprinted with permission.

The process for determining visual compatibility for new construction is one of those things that confounds, aggravates, and annoys. The following easy-to-remember guide for determining compatibility should help. Note that there is no mention of style, date, or other information that normally describes the building for other historic preservation purposes.

The Secretary's Standards state that we need to discern new from old in infill construction. That charge can be interpreted as taking a fresh approach to new construction. Take a FRESH approach! Use these five tests to see if a new building will fit in. They won't guarantee good design, nothing can; but they can keep the intruders out and make the new building re-FRESH-ing!

FRESH...Infill should be FRESH!

F - **Footprint and Foundation.** The footprint and foundation of the new structure should be similar to the ones surrounding the new structure.
R - **Roof shape.** The new roof should match existing roofs in pitch, complexity, and orientation.
E - **Envelope.** If you shrink-wrapped a building and removed everything but the shrink-wrap, that is the envelope. The new structure should match the existing ones in projections, height, bulk, relationships between height and width, etc.
S - **Skin.** What is the envelope clad in? What is the surface material and what are its characteristics? New structures should be clad in a visually and physically similar material.
H - **Holes.** Where are the doors, windows, attic vents, etc.? How are they divided and segmented? Is it an asymmetrical arrangement or is it more symmetrical?

And for a French touch to FRESH, try Lé FRESH

Lé - **Landscape elements.** Driveways, sidewalks, fences, tree canopy, retaining walls, foundation plantings (or not), appurtenant structures (garages, tool sheds, garden pavilions), lighting, level of formality.

Note: This mnemonic trick helps make buildings fit in; it does not help them be great architecture.

Submittal materials for proposed new construction projects should include a streetscape photo, a block site plan, and a streetscape elevation showing the proposed new infill.

Illustration courtesy of Robert P. Lizzo, Architect.

DESIGN CONSIDERATIONS FOR NEW CONSTRUCTION

The proposed new construction does not have to replicate the existing style of the surrounding architecture, but it should be compatible. The proposed project should be evaluated for its compatibility with the surrounding historic district based on a number of criteria. These include:

- site placement
- height, massing, proportion, and scale
- materials
- development patterns
- architectural characteristics (ornamentation and fenestration)

How these criteria are applied depends on the type of project and its location. For a productive design review process, a clear explanation of each of the above considerations should preface the checklist of required materials and information to submit, since they directly relate to illustrating and addressing these considerations.

The new construction on the right shares a common front yard setback, height, massing and scale, wood cladding materials, and architectural details with the historic house on the left.

Photo by Adrian Scott Fine.

Site Placement

The first step in reviewing site placement is to analyze the setback of neighboring properties or, if these are not uniform, of the entire block. The building setbacks should be mapped in relation to the property lines and any pattern should be noted. Often these existing setbacks are uniform, for they were based upon the zoning requirement of the time or local traditions. Where variations exist, the dimensions of property types that most resemble the proposed new construction should be viewed as the significant ones. For example, if there is a mix of apartment buildings and commercial properties on a block, the site dimensions for the apartment building should be used as the governing dimensions if the proposed project is an apartment building.

Also determine whether there are other site conditions particular to the district that must be respected, such as landscape elements, yard size, uniform or shared driveways, or rear lot-line garages. Staff should review these conditions up front with the applicant and request that they be taken into consideration when planning any new construction.

If the development is large and will affect more than one block when it is built, reviewers may need to look at the streetscape elevations and block plans for a few blocks. In this case, an alley pattern may need to be established or streets reconnected. This becomes not just a historic design review process but also a planning process in which cooperation with other city agencies, such as planning and zoning, is critical. Staff should meet with representatives in these departments early in the process so that historic compatibility considerations are not lost in the larger picture.

Height, Massing, Proportion, and Scale

A complete streetscape elevation, either photos or line drawings, should be reviewed to determine compatible height and massing for the new construction. Overall heights as well as dimensions of major architectural elements, such as raised first floors, porches, cornices, etc., should be illustrated and accurately noted where possible. The height of the new construction should fall within the ranges seen for the block, and if there are varying heights among different building types, again the dimensions for the building type proposed should govern.

Materials

Common materials used throughout the district should be noted as well, including color, texture, and the way they are used. For example, wood shingles may be prevalent but are only used on the second floors of cottage-style houses. And they are always

painted, not left natural. Would a proposed project that calls for natural wood cedar shakes that entirely clad a new building be compatible with the district?

Development Patterns

Reviewers should note if there are any patterns to the development of the district. Are corner buildings taller and more elaborate than those seen mid-block? Do certain building types or designs share characteristics that others do not, such as a regular window pattern for the colonial revivals in the neighborhood? Are all the doors located on the right on a particular block? Do adjacent houses share a driveway? Where are the garages located? Though these details may seem picky, they are worth noting to applicants so they can appreciate the context in which they are fitting the new construction.

Zoning

The overall zoning and massing envelopes for new construction are usually easily determined simply by observing and analyzing the surrounding area. Zoning is the regulation of land and building use through districts or zones to control the character and built environment of a place. Zoning often defines the permitted yard size of a lot, required open space, and maximum building area. FAR or floor-area-ratio defines the permitted area of the building as a ratio of the area of the lot. For example, a 2 FAR would permit a building with 2 times the gross area of the lot to be constructed.

Architectural Characteristics

With the overall context established, discussion of the architectural characteristics proposed by an applicant can now occur, which is the most challenging aspect of design review. In some cases, such as a planned community or a rowhouse district where all building elevations are the same, the architectural details are fairly consistent and the new construction should take into consideration what is seen throughout the district. But more often, districts have buildings in various styles built over an extended period of time. The elements and details of these styles should be noted for discussion purposes. For example, raised front stoops with double doors may be common throughout the district and this element is found to cross over many design styles. This would be an important architectural characteristic to note and perhaps interpret in any new construction. But how does this work in practice?

It is at this point that the skill of the project participants and the desire of the community and commission must all come together.

The applicant should be reassured at the first meeting that although new construction must be compatible with the existing district, the style to be used is not dictated by the review board. Staff should listen carefully to the desires of the applicant and recognize the limitations of his or her design capability. Is this a wealthy client with a team of architects willing to explore many options? Or is this a family that has hired a builder to work from a set of blueprints purchased over the internet? Does the applicant already know much about the area and the community or is this a speculative developer who simply wants the most return for the least amount of effort?

For each of the above scenarios, the design discussion will take a different route. At the most basic level, the proposed design should meet the considerations set forth in the standards, in any design guidelines, and in district plans. (In our stoop example above, this would mean taking a conservative approach in the new construction and designing a stoop with double doors for the front entry.) For those projects that can be pushed further, the process becomes collaborative and may be extended to look beyond what would meet the basic requirements. (The revised stoop could then be done in different materials or with contemporary detailing.) Or, applicants may have a set vision for their new project with any changes requiring major discussion among the team and staff. (The applicants don't want a stoop at all; they want a covered, wrap-around porch.)

In any case, staff should work with applicants to prepare for a successful submission at the public commission review. This also includes arranging any community reviews that could be required. The limitations of the individual applicants and their design preferences should be recognized and respected, and their design preferences accommodated as much as possible without compromising the character of the historic district.

The design of new construction projects should take into account development patterns as well as architectural details that appear consistently throughout the district, such as roof shape, building height, and window openings.

Photo by Byrd Wood.

COMMON PROBLEMS ASSOCIATED WITH REGULATING NEW DESIGN

Based upon the various responses to our "stoop" example above, it is easy to see that troublesome disagreements can arise during design review.

Exact Replication

If the applicant is in love with colonials in the neighborhood but wants a home with the modern conveniences available with new construction, then the design should respect the scale, proportions, materials, and massing of homes seen in the district, without replicating them. But what if the applicant wants to replicate one? It can be difficult to explain to the applicant and possibly a community group why this is not appropriate, and how to subtly differentiate the new house from the existing ones. Most applicants or residents of historic districts love their neighborhood for these buildings—why would they want to introduce something different? In this situation, "correct" infill design may appear to be an academic exercise that will please no one.

At this point it may be helpful to review examples of completed projects. In most cases, even the most careful "replication" in infill construction will not match the neighboring buildings, sometimes leading to disastrous results. The desired details of an old building, such as tight mortar joints and weathered brick, are rarely seen in new construction. Projects that had the best intentions have ended up looking like caricatures of the buildings they were meant to emulate. This does not mean it can't be done, but exact replication is extremely costly in terms of both money and time—something many applicants are not aware of.

Out-of-Scale Projects

What if applicants want to build a new building that does not meet any of the design criteria in a district? For example, in a district of small urban cottages an applicant proposes to build a large suburban-style house that cannot possibly be shoe-horned into the site—no matter what the design. Or in an urban commercial district of three-story buildings, the applicant wants to build a one-story retail space, for this is what the current economy is supporting. In either case, staff must inform the applicant about the limitations and the risks in pursuing such a project. Staff must be skilled in managing expectations from applicants, noting the historic character of the district and the desire to preserve that in all projects. Ideally the applicant can then begin working with staff to achieve a more compatible design, or he or she may consider a more suitable location for the project.

The architectural detailing on this storefront elevation is contemporary but compatible with other buildings in this commercial district due to the use of similar materials, proportions, and massing.

Photo courtesy of the Commission on Chicago Landmarks.

Interpretation of "Differentiated from the Old"

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings state that a new design should be "differentiated from the old." This is sometimes taken to an extreme, when applicants propose a contemporary design that would distinctly stand apart from the existing buildings in the district, drawing attention to itself instead of working as part of the ensemble of buildings. In a district with a long period of significance and many different building styles, it is easier to make an argument for such a distinctive contemporary design. In a district with more consistent building styles and with very little new construction, this becomes more difficult. The degree to which such a building would stand out and not be compatible can be measured somewhat but is also subjective.

Still, designs reflecting current styles and tastes should use siting, massing, proportion, and materials to achieve compatibility with the surrounding district. Staff should communicate clearly with any community or business groups so that building owners or residents understand what is required to make a contemporary design also a compatible one. As with any design, it is important not to "water down" the concept so that it turns into a mediocre ghost of the initial proposal. The goal should be to allow the applicant's vision to come through so that he or she is satisfied with the process while aligning the design with the standards and guidelines.

Sometimes architects will "dazzle" reviewers with the boldness of their vision or their reputations—and this can wreak havoc within the review structure. This comes back to the importance of following the basic submittal checklist, schedule, and guidelines. It is

Good or bad example? Many factors go into decisions about what constitutes compatible new construction in a historic district. As a contemporary structure, this building clearly reflects its time period, and the roof line is stepped down to be in line with neighboring buildings. While it is higher than the others, corner buildings can generally accommodate greater height than those placed mid-block. This building is located at the edge of a historic district immediately adjacent to a large roadway.

Photo by Adrian Scott Fine.

The placement and mass of this garage in Houston, Tex., overwhelm the historic house next door.

Photo by David Bush.

important that each design be reviewed in the same manner no matter how "dazzling" it may be, to provide consistency and fairness throughout the review process. The commission and community must support the enforcement of the review framework as laid out in these documents. Staff analysis, recommendations, and reports should be based on the standards and guidelines and address every issue. Often such a project may pass without any changes, but it must go through the complete review process and be documented as having done so nonetheless.

Mediocre Designs

What about mediocre designs that are not strong to begin with, yet meet the standards and guidelines? These types of designs should be carefully reviewed to determine if any improvements can be made while still respecting the budget and design limitations of the applicant. Commission staff should be careful not to recommend changes that may appear to be "preferences." Recommended changes should clearly be based on better meeting the standards or guidelines. For example, an applicant wants to use a brown-red color of brick, while the predominant

brick color in the district is red. Would this deviation cause it to be incompatible? Or an applicant wants to use a gabled roof on a building with a false parapet front to conceal it, in order to match the other flat roofs in the district. The applicant may have the right intentions, but the commission needs to consider whether or not this design detail will be compatible with surrounding buildings.

Stock Building Plans

An architect is not always needed to obtain single-family house plans. Stock plans may be purchased from a catalog, and there is a long historic precedent of "pattern-book" plan houses built in many historic residential districts. So what is the problem when an applicant chooses a contemporary stock plan to build in a historic district? The same issues of siting, massing, materials, and architectural details will need to be reviewed to determine the proposed building's compatibility with the surrounding properties.

But difficulties can arise when staff requests design changes to achieve better compatibility. Often the most basic changes will be to the massing and materials. Sometimes, when a design is just too far off, it is best to encourage the applicant to explore other stock designs that may be more compatible. Often, the applicant is the homeowner and he or she is unwilling to make changes because of a lack of architectural expertise or concerns over increased costs. Community groups can serve as great resources in these situations by putting the homeowner in touch with architects and contractors who will assist in such a situation, to help produce a compatible design.

Bias by Commissioners

Personal biases are hard to get away from in any situation, and this is certainly true in the often perceived-to-be subjective exercise of design review. Commission members may shun contemporary or other styles, or too heartily embrace them. The best way to avoid these biases, either on a staff level or at a community/commission level, is to have a varied group of reviewers with different expertise and interests comment on a project. Most commission ordinances require that the membership include a mix of professions for this very purpose, and this mix may help provide objectivity in the decision-making process. And community groups by their very nature often have a variety of differing viewpoints. The commission staff managing a challenging project should also confer with the other staff or commission members on critical decision points or precedent issues, to confirm that his or her recommendations are in line with the standards and guidelines.

Good or bad example? The third story of this new infill building is stepped back from the main facade, making the street facade more compatible with the surrounding two-story buildings. The large display windows attract the attention of passersby continuing the feel of a small-town commercial streetscape. The overall mass and proportions, however, overpower the smaller storefronts in this downtown historic district.

Photo courtesy of the National Trust for Historic Preservation.

But what happens when an entire commission has a bias against contemporary styles of design? Education is the key in this circumstance. Workshops to discuss the standards and guidelines should be held regularly to help commissioners understand how to evaluate contemporary design. Good examples of new construction projects from different cities and districts can show what is possible and acceptable. And there are different types of contemporary design, just as there are variations in styles from any era. It may simply be a reaction to the unfamiliar, rather than a real bias. Design training also helps commission staff to be more knowledgeable when working with applicants who are willing to move beyond traditional and replicative design. Applicants, in turn, will know that their designs will be given a fair review. It is hard to encourage good contemporary design if the commission is uncomfortable with it.

Out-of-Date Information

Commissioners and commission staff should keep up-to-date on the latest construction materials, technical advances, and design trends as well as any new products in the marketplace. New materials are being introduced every year, and staff should be aware of their compatibility with the standards and guidelines.

Commission staff should also be familiar with the costs associated with construction projects, for what may seem like a minor change could be a major budget issue for an applicant. Understanding what a recommended change will cost allows staff to prioritize recommended changes to best suit the circumstances.

After the commission has signed off on a project, it should monitor the construction, if possible, to determine that the project is following the approval conditions.

Photo by James Lindberg.

FOLLOW THROUGH

After the proposed design has passed through the commission, the hard work is done, right? Not quite. You're about halfway through. A decision letter or certificate to the successful applicant should follow the hearing. This letter or certificate is a record of the decision and could be needed for later enforcement of it. (See step 6 of "Design Review Procedures")

This letter, a copy of the materials the commission reviewed, and any material samples should be filed in one place for future reference. When building permit review is under the purview of the commission, this information should be used to check that the project submittal for a building permit matches the project approved by the commission. In any case, the new construction should be observed by the community and by staff to determine that it is following the approval conditions.

Some municipalities have building inspectors who are made aware of these approval conditions and will inspect sites with this knowledge. Some reference to the approval should be on the construction site, either noted on the permitted set of construction drawings, within the posted building permit itself, or maybe in a separately posted certificate of appropriateness. Cooperation between city departments and the community is critical at this time. By noting quickly when construction is deviating from the approved plans, later legal action and nonconforming infill may be avoided.

AFTER CONSTRUCTION

All members of a project team learn from the process—this should also be the case with the commission, staff, and community. A year-end analysis of completed buildings could show the hits and misses by the review process. A problem detail or a hotly debated material may turn out not to be such a big deal after it is placed in context. Or the opposite may prove true—that a questionable approval should not have passed after all, and the only way to learn from this is to revisit the projects after completion. Also, consider how did a project go wrong? Where in the review process or construction phase of the project did communication break down? These questions should be explored, again to improve the process for future projects.

A yearly awards program for the best projects also encourages more good design and calls attention to the diverse projects that meet commission approval. The media attention from an awards program is beneficial for the commission and for the projects that are highlighted.

All preservation commissions should strive to encourage, promote, and approve good design for new construction in historic districts. Achieving this relies on the participants in the process, the review process itself, and the follow-through after a project is completed.

ABOUT THE AUTHOR

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The author also thanks James Gorski for his essential support throughout this project.

Community tours and special events can help residents learn more about the historic character of their surrounding neighborhood and become more familiar with the design review process.

Photo by Adrian Scott Fine.

WHAT IS THE ROLE OF COMMUNITY IN MONITORING INFILL CONSTRUCTION?

It is vital that the community be involved in encouraging good new construction, and the community is the immediate beneficiary of it. However, community members often bring issues into a design review process that are outside the standards and guidelines that govern the process. And this is not easily understood by many who view design review as an ad hoc process in which all issues should be put on the table. Though often valid, community concerns should be viewed in the context of design review and the standards, and decisions should not be based upon concerns outside this context.

Since commission design review meetings are typically public, the community can often present views at this forum. The commission may encourage an applicant to meet with the community prior to the formal hearing in order for the applicant to understand any concerns and deal with them sooner rather than later. This gives the community a chance to be heard and to compose thoughts about the project ahead of the commission meeting, and possibly submit a letter for the record regarding the project. This also allows the commission to stick to its charge to review a project based upon the standards and guidelines and not to get involved in neighborhood issues.

Community members can also assist in the enforcement of the approved design decisions during the construction phase. Their proximity to and interest in the project naturally make them "deputy" building inspectors—which is only effective if they know what to look for. This relationship should be encouraged by commissions, for the public can play an important role in the process.

The new construction at the left matches the overall height, floor levels, and raised front entrance of the historic structures to the right. Though simplified, the architectural details and size of the window openings are compatible with the surrounding district.

Photo by Eleanor Gorski.

RESOURCES

National Alliance of Preservation Commissions (NAPC) represents 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. For more information go to www.uga.edu/napc.

ADDITIONAL READING

A Sense of Place: Design Guidelines for New Construction in Historic Districts. Philadelphia: Preservation Alliance for Greater Philadelphia, 2007. (Available as PDF at www.preservationalliance.com/publications/SenseofPlace_final.pdf)

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PRESERVATION BRIEF - 14:
NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS:

PRESERVATION CONCERNS

EXHIBIT E

PURPOSE FOR THIS REPORT

This exhibit is a report from the National Park Service U.S. Department of the Interior, and is part of the Technical Preservation Services. This preservation brief details and provides examples of appropriate new exterior additions to historic buildings per the Secretary of Interior's Standards.

It is acknowledged that there are no existing buildings on the former Croell Redi-Mix site, however, this document should be used to help guide appropriate development at this site that helps to enhance and compliment downtown West Branch and the West Branch Commercial Historic District.

14 PRESERVATION BRIEFS

New Exterior Additions to Historic Buildings: Preservation Concerns

Anne E. Grimmer and Kay D. Weeks

National Park Service
U.S. Department of the Interior

Technical Preservation Services

A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for the new or adaptive use cannot be successfully met by altering non-significant interior spaces. If the new use cannot be accommodated in this way, then an exterior addition may be an acceptable alternative. Rehabilitation as a treatment "is defined 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."

The topic of new additions, including rooftop additions, to historic buildings comes up frequently, especially as it relates to rehabilitation projects. It is often discussed and it is the subject of concern, consternation, considerable disagreement and confusion. Can, in certain instances, a historic building be enlarged for a new use without destroying its historic character? And, just what is significant about each particular historic building that should be preserved? Finally, what kind of new construction is appropriate to the historic building?

The vast amount of literature on the subject of additions to historic buildings reflects widespread interest as well as divergence of opinion. New additions have been discussed by historians within a social and political framework; by architects and architectural historians in terms of construction technology and style; and by urban planners as successful or unsuccessful contextual design. However, within the historic preservation and rehabilitation programs of the National Park Service, the focus on new additions is to ensure that they preserve the character of historic buildings.

Figure 1. The addition to the right with its connecting hyphen is compatible with the Collegiate Gothic-style library. The addition is set back from the front of the library and uses the same materials and a simplified design that references, but does not copy, the historic building. Photo: David Wakely Photography.

Most historic districts or neighborhoods are listed in the National Register of Historic Places for their significance within a particular time frame. This period of significance of historic districts as well as individually-listed properties may sometimes lead to a misunderstanding that inclusion in the National Register may prohibit any physical change outside of a certain historical period—particularly in the form of exterior additions. National Register listing does not mean that a building or district is frozen in time and that no change can be made without compromising the historical significance. It does mean, however, that a new addition to a historic building should preserve its historic character.

Figure 2. The new section on the right is appropriately scaled and reflects the design of the historic Art Deco-style hotel. The apparent separation created by the recessed connector also enables the addition to be viewed as an individual building.

Guidance on New Additions

To meet Standard 1 of the *Secretary of the Interior's Standards for Rehabilitation*, which states that "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," it must be determined whether a historic building can accommodate a new addition. Before expanding the building's footprint, consideration should first be given to incorporating changes—such as code upgrades or spatial needs for a new use—within secondary areas of the historic building. However, this is not always possible and, after such an evaluation, the conclusion may be that an addition is required, particularly if it is needed to avoid modifications to character-defining interior spaces. An addition should be designed to be compatible with the historic character of the building and, thus, meet the *Standards for Rehabilitation*. Standards 9 and 10 apply specifically to new additions:

> (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."

The subject of new additions is important because a new addition to a historic building has the potential to change its historic character as well as to damage and destroy significant historic materials and features. A new addition also has the potential to confuse the public and to make it difficult or impossible to differentiate the old from the new or to recognize what part of the historic building is genuinely historic.

The intent of this Preservation Brief is to provide guidance to owners, architects and developers on how to design a compatible new addition, including a rooftop addition, to a historic building. A new addition to a historic building should preserve the building's *historic character.* To accomplish this and meet the *Secretary of the Interior's Standards for Rehabilitation*, a new addition should:

- Preserve significant historic materials, features and form;
- Be compatible; and
- Be differentiated from the historic building.

Every historic building is different and each rehabilitation project is unique. Therefore, the guidance offered here is not specific, but general, so that it can be applied to a wide variety of building types and situations. To assist in interpreting this guidance, illustrations of a variety of new additions are provided. Good examples, as well as some that do not meet the Standards, are included to further help explain and clarify what is a compatible new addition that preserves the character of the historic building.

Figure 3. The red and buff-colored parking addition with a rooftop playground is compatible with the early-20th century school as well as with the neighborhood in which it also serves as infill in the urban setting.

Preserve Significant Historic Materials, Features and Form

Attaching a new exterior addition usually involves some degree of material loss to an external wall of a historic building, but it should be minimized. Damaging or destroying significant materials and craftsmanship should be avoided, as much as possible.

Generally speaking, preservation of historic buildings inherently implies minimal change to primary or "public" elevations and, of course, interior features as well. Exterior features that distinguish one historic building or a row of buildings and which can be seen from a public right of way, such as a street or sidewalk, are most likely to be the most significant. These can include many different elements, such as: window patterns, window hoods or shutters; porticoes, entrances and doorways; roof shapes, cornices and decorative moldings; or commercial storefronts with their special detailing, signs and glazing patterns. Beyond a single building, entire blocks of urban or residential structures are often closely related architecturally by their materials, detailing, form and alignment. Because significant materials and features should be preserved, not damaged or hidden, the first place to consider placing a new addition is in a location where the least amount of historic material and character-defining features will be lost. In most cases, this will be on a secondary side or rear elevation.

Figure 4. This glass and brick structure is a harmonious addition set back and connected to the rear of the Colonial Revival-style brick house. Cunningham/Quill Architects. Photos: © Maxwell MacKenzie.

One way to reduce overall material loss when constructing a new addition is simply to keep the addition smaller in proportion to the size of the historic building. Limiting the size and number of openings between old and new by utilizing existing doors or enlarging windows also helps to minimize loss. An often successful way to accomplish this is to link the addition to the historic building by means of a hyphen or connector. A connector provides a physical link while visually separating the old and new, and the connecting passageway penetrates and removes only a small portion of the historic wall. A new addition that will abut the historic building along an entire elevation or wrap around a side and rear elevation, will likely integrate the historic and the new interiors, and thus result in a high degree of loss of form and exterior walls, as well as significant alteration of interior spaces and features, and will not meet the Standards.

Compatible but Differentiated Design

In accordance with the Standards, a new addition must preserve the building's historic character and, in order to do that, it must be differentiated, but compatible, with the historic building. A new addition must retain the essential form and integrity of the historic property. Keeping the addition smaller, limiting the removal of historic materials by linking the addition with a hyphen, and locating the new addition at the rear or on an inconspicuous side elevation of a historic building are techniques discussed previously that can help to accomplish this.

Rather than differentiating between old and new, it might seem more in keeping with the historic character

simply to repeat the historic form, material, features and detailing in a new addition. However, when the new work is highly replicative and indistinguishable from the old in appearance, it may no longer be possible to identify the "real" historic building. Conversely, the treatment of the addition should not be so different that it becomes the primary focus. The difference may be subtle, but it must be clear. A new addition to a historic building should protect those visual qualities that make the building eligible for listing in the National Register of Historic Places.

The National Park Service policy concerning new additions to historic buildings, which was adopted in 1967, is not unique. It is an outgrowth and continuation of a general philosophical approach to change first expressed by John Ruskin in England in the 1850s, formalized by William Morris in the founding of the Society for the Protection of Ancient Buildings in 1877, expanded by the Society in 1924 and, finally, reiterated in the 1964 Venice Charter—a document that continues to be followed by the national committees of the International Council on Monuments and Sites (ICOMOS). The 1967 *Administrative Policies for Historical Areas of the National Park System* direct that "...a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color. Such additions should be as inconspicuous as possible from the public view." As a logical evolution from these Policies specifically for National Park Service-owned historic structures, the 1977 *Secretary of the Interior's Standards for Rehabilitation*, which may be applied to **all** historic buildings listed in, or eligible for listing in the National Register, also state that "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."

Preserve Historic Character

The goal, of course, is a new addition that preserves the building's historic character. The historic character of each building may be different, but the methodology of establishing it remains the same. Knowing the uses and functions a building has served over time will assist in making what is essentially a physical evaluation. But, while written and pictorial documentation can provide a framework for establishing the building's history, to a large extent the historic character is embodied in the physical aspects of the historic building itself—shape, materials, features, craftsmanship, window arrangements, colors, setting and interiors. Thus, it is important to identify the historic character before making decisions about the extent—or limitations—of change that can be made.

Figure 5. This addition (a) is constructed of matching brick and attached by a recessed connector (b) to the 1914 apartment building (c). The design is compatible and the addition is smaller and subordinate to the historic building (d).

Figure 6. A new addition (left) is connected to the garage which separates it from the main block of the c. 1910 former florist shop (right). The addition is traditional in style, yet sufficiently restrained in design to distinguish it from the historic building.

A new addition should always be subordinate to the historic building; it should not compete in size, scale or design with the historic building. An addition that bears no relationship to the proportions and massing of the historic building—in other words, one that overpowers the historic form and changes the scale—will usually compromise the historic character as well. The appropriate size for a new addition varies from building to building; it could never be stated in a square or cubic footage ratio, but the historic building's existing proportions, site and setting can help set some general parameters for enlargement. Although even a small addition that is poorly designed can have an adverse impact, to some extent, there is a predictable relationship between the size of the historic resource and what is an appropriate size for a compatible new addition.

Generally, constructing the new addition on a secondary side or rear elevation—in addition to material preservation—will also preserve the historic character. Not only will the addition be less visible, but because a secondary elevation is usually simpler and less distinctive, the addition will have less of a physical and visual impact on the historic building. Such placement will help to preserve the building's historic form and relationship to its site and setting.

Historic landscape features, including distinctive grade variations, also need to be respected. Any new landscape features, including plants and trees, should be kept at a scale and density that will not interfere with understanding of the historic resource itself. A traditionally landscaped property should not be covered with large paved areas for parking which would drastically change the character of the site.

Despite the fact that in most cases it is recommended that the new addition be attached to a secondary elevation, sometimes this is not possible. There simply may not be a secondary elevation—some important freestanding buildings have significant materials and features on all sides. A structure or group of structures together with its setting (for example, a college campus) may be of such significance that any new addition would not only damage materials, but alter the buildings' relationship to each other and the setting. An addition attached to a highly-visible elevation of a historic building can radically alter the historic form or obscure features such as a decorative cornice or window ornamentation. Similarly, an addition that fills

Figure 7. A vacant side lot was the only place a new stair tower could be built when this 1903 theater was rehabilitated as a performing arts center. Constructed with matching materials, the stair tower is set back with a recessed connector and, despite its prominent location, it is clearly subordinate and differentiated from the historic theater.

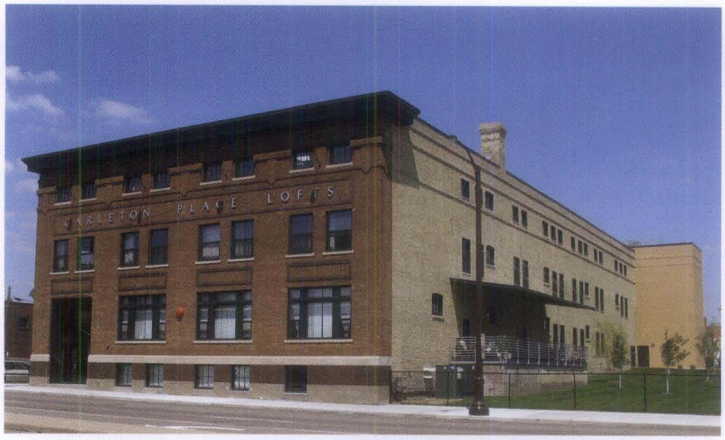

Figure 8. The rehabilitation of this large, early-20th century warehouse (left) into affordable artists' lofts included the addition of a compatible glass and brick elevator/stair tower at the back (right).

Figure 9. A simple, brick stair tower replaced two non-historic additions at the rear of this 1879 school building when it was rehabilitated as a women's and children's shelter. The addition is set back and it is not visible from the front of the school.

Figure 10. The small size and the use of matching materials ensures that the new addition on the left is compatible with the historic Romanesque Revival-style building.

in a planned void on a highly-visible elevation (such as a U-shaped plan or a feature such as a porch) will also alter the historic form and, as a result, change the historic character. Under these circumstances, an addition would have too much of a negative impact on the historic building and it would not meet the Standards. Such situations may best be handled by constructing a separate building in a location where it will not adversely affect the historic structure and its setting.

In other instances, particularly in urban areas, there may be no other place but adjacent to the primary façade to locate an addition needed for the new use. It may be possible to design a lateral addition attached on the side that is compatible with the historic building, even though it is a highly-visible new element. Certain types of historic structures, such as government buildings, metropolitan museums, churches or libraries, may be so massive in size that a relatively large-scale addition may not compromise the historic character, provided, of course, the addition is smaller than the historic building. Occasionally, the visible size of an addition can be reduced by placing some of the spaces or support systems in a part of the structure that is underground. Large new additions may sometimes be successful if they read as a separate volume, rather than as an extension of the historic structure, although the scale, massing and proportions of the addition still need to be compatible with the historic building. However, similar expansion of smaller buildings would be dramatically out of scale. In summary, where any new addition is proposed, correctly assessing the relationship between actual size and relative scale will be a key to preserving the character of the historic building.

Figure 11. The addition to this early-20th century Gothic Revival-style church provides space for offices, a great hall for gatherings and an accessible entrance (left). The stucco finish, metal roof, narrow gables and the Gothic-arched entrance complement the architecture of the historic church. Placing the addition in back where the ground slopes away ensures that it is subordinate and minimizes its impact on the church (below).

Design Guidance for Compatible New Additions to Historic Buildings

There is no formula or prescription for designing a new addition that meets the Standards. A new addition to a historic building that meets the Standards can be any architectural style—traditional, contemporary or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility in order to maintain the historic character and the identity of the building being enlarged. New additions that too closely resemble the historic building or are in extreme contrast to it fall short of this balance. *Inherent in all of the guidance is the concept that an addition needs to be subordinate to the historic building.*

A new addition **must preserve significant historic materials, features and form**, and **it must be compatible but differentiated from the historic building**. To achieve this, it is necessary to carefully consider the **placement or location** of the new addition, and its **size, scale and massing** when planning a new addition. To preserve a property's historic character, a new addition must be visually distinguishable from the historic building. This does not mean that the addition and the historic building should be glaringly different in terms of design, materials and other visual qualities. Instead, the new addition should take its design cues from, but not copy, the historic building.

A variety of design techniques can be effective ways to differentiate the new construction from the old, while respecting the architectural qualities and vocabulary of the historic building, including the following:

- Incorporate a simple, recessed, small-scale hyphen to physically separate the old and the new volumes or set the addition back from the wall plane(s) of the historic building.
- Avoid designs that unify the two volumes into a single architectural whole. The new addition may include simplified architectural features that reflect, but do not duplicate, similar features on the historic building. This approach will not impair the existing building's historic character as long as the new structure is subordinate in size and clearly differentiated and distinguishable so that the identity of the historic structure is not lost in a new and larger composition. The historic building must be clearly identifiable and its physical integrity must not be compromised by the new addition.

Figure 12. This 1954 synagogue (left) is accessed through a monumental entrance to the right. The new education wing (far right) added to it features the same vertical elements and color and, even though it is quite large, its smaller scale and height ensure that it is secondary to the historic resource.

Figure 13. A glass and metal structure was constructed in the courtyard as a restaurant when this 1839 building was converted to a hotel. Although such an addition might not be appropriate in a more public location, it is compatible here in the courtyard of this historic building.

Figure 14. This glass addition was erected at the back of an 1895 former brewery during rehabilitation to provide another entrance. The addition is compatible with the plain character of this secondary elevation.

- Use building materials in the same color range or value as those of the historic building. The materials need not be the same as those on the historic building, but they should be harmonious; they should not be so different that they stand out or distract from the historic building. (Even clear glass can be as prominent as a less transparent material. Generally, glass may be most appropriate for small-scale additions, such as an entrance on a secondary elevation or a connector between an addition and the historic building.)

- Base the size, rhythm and alignment of the new addition's window and door openings on those of the historic building.

- Respect the architectural expression of the historic building type. For example, an addition to an institutional building should maintain the architectural character associated with this building type rather than using details and elements typical of residential or other building types.

These techniques are merely examples of ways to differentiate a new addition from the historic building while ensuring that the addition is compatible with it. Other ways of differentiating a new addition from the historic building may be used as long as they maintain the primacy of the historic building. Working within these basic principles still allows for a broad range of architectural expression that can range from stylistic similarity to contemporary distinction. The recommended design approach for an addition is one that neither copies the historic building exactly nor stands in stark contrast to it.

Revising an Incompatible Design for a New Addition to Meet the Standards

Figure 15. The rehabilitation of a c. 1930 high school auditorium for a clinic and offices proposed two additions: a one-story entrance and reception area on this elevation (a); and a four-story elevator and stair tower on another side (b). The gabled entrance (c) first proposed was not compatible with the flat-roofed auditorium and the design of the proposed stair tower (d) was also incompatible and overwhelmed the historic building. The designs were revised (e-f) resulting in new additions that meet the Standards (g-h).

Incompatible New Additions to Historic Buildings

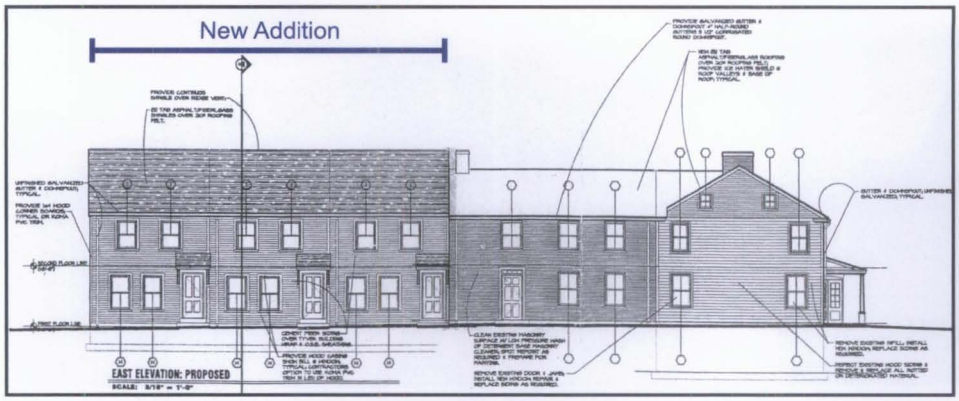

Figure 16. The proposal to add three row houses to the rear ell of this early-19th century residential property doubles its size and does not meet the Standards..

Figure 17. The small addition on the left is starkly different and it is not compatible with the eclectic, late-19th century house.

Figure 18. The expansion of a one- and one-half story historic bungalow (left) with a large two-story rear addition (right) has greatly altered and obscured its distinctive shape and form.

Figure 19. The upper two floors of this early-20th century office building were part of the original design, but were not built. During rehabilitation, the two stories were finally constructed. This treatment does not meet the Standards because the addition has given the building an appearance it never had historically.

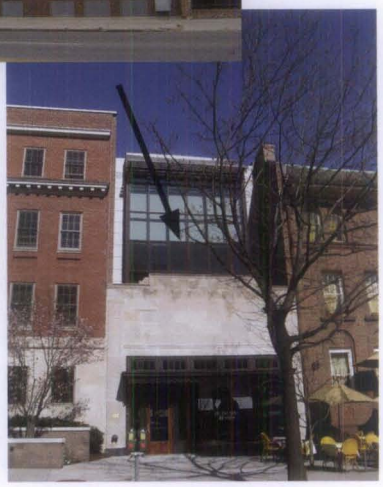

Figure 20. The height, as well as the design, of these two-story rooftop additions overwhelms the two-story and the one-story, low-rise historic buildings.

New Additions in Densely-Built Environments

In built-up urban areas, locating a new addition on a less visible side or rear elevation may not be possible simply because there is no available space. In this instance, there may be alternative ways to help preserve the historic character. One approach when connecting a new addition to a historic building on a primary elevation is to use a hyphen to separate them. A subtle variation in material, detailing and color may also provide the degree of differentiation necessary to avoid changing the essential proportions and character of the historic building.

A densely-built neighborhood such as a downtown commercial core offers a particular opportunity to design an addition that will have a minimal impact on the historic building. Often the site for such an addition is a vacant lot where another building formerly stood. Treating the addition as a separate or infill building may be the best approach when designing an addition that will have the least impact on the historic building and the district. In these instances there may be no need for a direct visual link to the historic building. Height and setback from the street should generally be consistent with those of the historic building and other surrounding buildings in the district. Thus, in most urban commercial areas the addition should not be set back from the façade of the historic building. A tight urban setting may sometimes even accommodate a larger addition if the primary elevation is designed to give the appearance of being several buildings by breaking up the facade into elements that are consistent with the scale of the historic building and adjacent buildings.

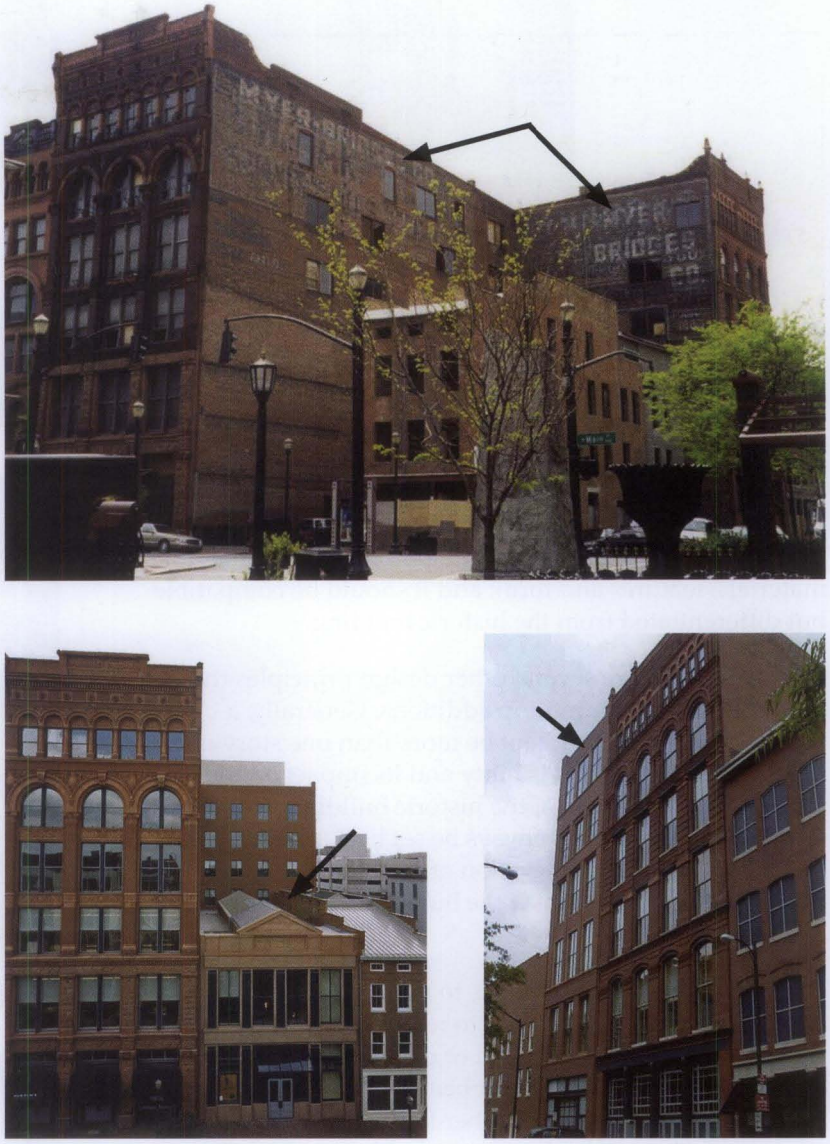

Figure 21. Both wings of this historic L-shaped building (top), which fronts on two city streets, adjoined vacant lots. A two-story addition was constructed on one lot (above, left) and a six-story addition was built on the other (above, right). Like the historic building, which has two different facades, the compatible new additions are also different and appear to be separate structures rather than part of the historic building.

Figure 22. The proposed new addition is compatible with the historic buildings that remain on the block. Its design with multiple storefronts helps break up the mass.

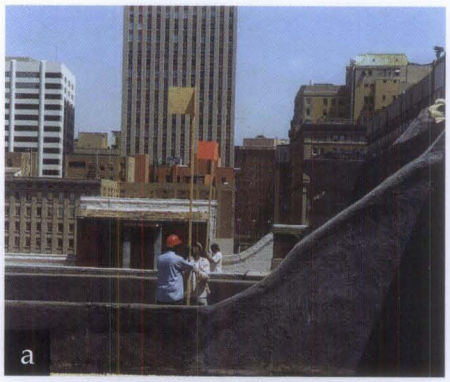

Figure 23. Colored flags marking the location of a proposed penthouse addition (a) were placed on the roof to help evaluate the impact and visibility of an addition planned for this historic furniture store (b). Based on this evaluation, the addition was constructed as proposed. It is minimally visible and compatible with the 1912 structure (c). The tall parapet wall conceals the addition from the street below (d).

Rooftop Additions

The guidance provided on designing a compatible new addition to a historic building applies equally to new rooftop additions. A rooftop addition should preserve the character of a historic building by preserving historic materials, features and form; and it should be compatible but differentiated from the historic building.

However, there are several other design principles that apply specifically to rooftop additions. Generally, a rooftop addition should not be more than one story in height to minimize its visibility and its impact on the proportion and profile of the historic building. A rooftop addition should almost always be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is free-standing or highly visible.

It is difficult, if not impossible, to minimize the impact of adding an entire new floor to relatively low buildings, such as small-scale residential or commercial structures, even if the new addition is set back from the plane of the façade. Constructing another floor on top of a small, one, two or three-story building is seldom appropriate for buildings of this size as it would measurably alter the building's proportions and profile, and negatively impact its historic character. On the other hand, a rooftop addition on an eight-story building, for example, in a historic district consisting primarily of tall buildings might not affect the historic character because the new construction may blend in with the surrounding buildings and be only minimally visible within the district. A rooftop addition in a densely-built urban area is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.

A number of methods may be used to help evaluate the effect of a proposed rooftop addition on a historic building and district, including pedestrian sight lines, three-dimensional schematics and computer-generated design. However, drawings generally do not provide a true "picture" of the appearance and visibility of a proposed rooftop addition. For this reason, it is often necessary to construct a rough, temporary, full-size or skeletal mock up of a portion of the proposed addition, which can then be photographed and evaluated from critical vantage points on surrounding streets.

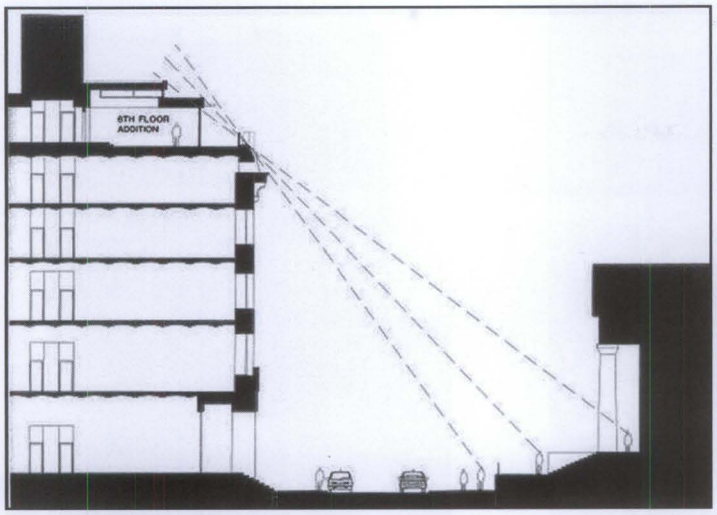

Figure 24. ***How to Evaluate a Proposed Rooftop Addition.*** *A sight-line study (above) only factors in views from directly across the street, which can be very restrictive and does not illustrate the full effect of an addition from other public rights of way. A mock up (above, right) or a mock up enhanced by a computer-generated rendering (below, right) is essential to evaluate the impact of a proposed rooftop addition on the historic building.*

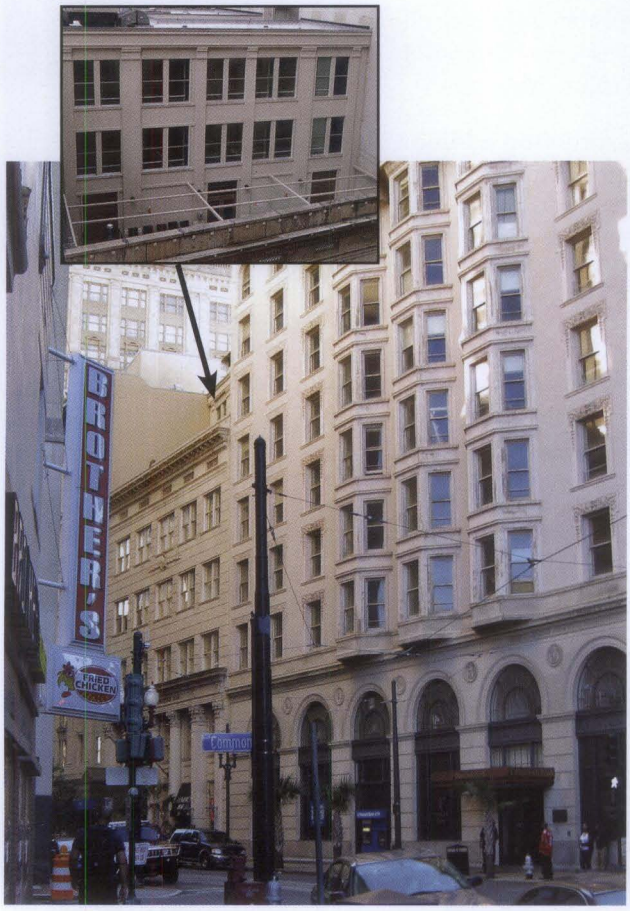

Figure 25. It was possible to add a compatible, three-story, penthouse addition to the roof of this five-story, historic bank building because the addition is set far back, it is surrounded by taller buildings and a deep parapet conceals almost all of the addition from below.

Figure 26. A rooftop addition would have negatively impacted the character of the primary facade (right) of this mid-19th century, four-story structure and the low-rise historic district. However, a third floor was successfully added on the two-story rear portion (below) of the same building with little impact to the building or the district because it blends in with the height of the adjacent building.

Figure 27. Although the new brick stair/elevator tower (left) is not visible from the front (right), it is on a prominent side elevation of this 1890 stone bank. The compatible addition is set back and does not compete with the historic building. Photos: Chadd Gossmann, Aurora Photography, LLC.

Designing a New Exterior Addition to a Historic Building

This guidance should be applied to help in designing a compatible new addition that that will meet the *Secretary of the Interior's Standards for Rehabilitation*:

- A new addition should be simple and unobtrusive in design, and should be distinguished from the historic building—a recessed connector can help to differentiate the new from the old.
- A new addition should not be highly visible from the public right of way; a rear or other secondary elevation is usually the best location for a new addition.
- The construction materials and the color of the new addition should be harmonious with the historic building materials.
- The new addition should be smaller than the historic building—it should be subordinate in both size and design to the historic building.

The same guidance should be applied when designing a compatible **rooftop** addition, plus the following:

- A rooftop addition is generally not appropriate for a one, two or three-story building—and often is not appropriate for taller buildings.
- A rooftop addition should be minimally visible.
- Generally, a rooftop addition must be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is freestanding or highly visible.
- Generally, a rooftop addition should not be more than one story in height.
- Generally, a rooftop addition is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.

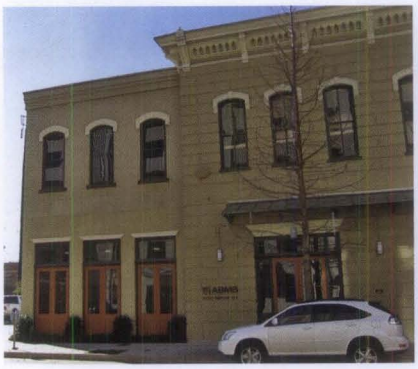

Figure 28. A small addition (left) was constructed when this 1880s train station was converted for office use. The paired doors with transoms and arched windows on the compatible addition reflect, but do not replicate, the historic building (right).

Figure 29. This simple glass and brick entrance (left) added to a secondary elevation of a 1920s school building (right) is compatible with the original structure.

Summary

Because a new exterior addition to a historic building can damage or destroy significant materials and can change the building's character, an addition should be considered only after it has been determined that the new use cannot be met by altering non-significant, or secondary, interior spaces. If the new use cannot be met in this way, then an attached addition may be an acceptable alternative if carefully planned and designed. A new addition to a historic building should be constructed in a manner that preserves significant materials, features and form, and preserves the building's historic character. Finally, an addition should be differentiated from the historic building so that the new work is compatible with—and does not detract from—the historic building, and cannot itself be confused as historic.

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Figure 30. The small addition on the right of this late-19th century commercial structure is clearly secondary and compatible in size, materials and design with the historic building.

Figure 31. An elevator/stair tower was added at the back of this Richardsonian Romanesque-style theater when it was rehabilitated. Rough-cut stone and simple cut-out openings ensure that the addition is compatible and subordinate to the historic building. Photo: Chuck Liddy, AIA.

Acknowledgements

Anne E. Grimmer, Senior Architectural Historian, Technical Preservation Services Branch, National Park Service, revised *Preservation Brief 14*, written by Kay D. Weeks and first published in 1986. The revised Brief features all new illustrations and contains expanded and updated design guidance on the subject of new additions that has been developed by the Technical Preservation Services Branch since the original publication of the Brief. Several individuals generously contributed their time and expertise to review the revision of this *Preservation Brief*, including: Sharon C. Park, FAIA, Chief, Architectural History and Historic Preservation, Smithsonian Institution; Elizabeth Tune and Karen Brandt, Department of Historic Resources, Commonwealth of Virginia; and Phillip Wisley and David Ferro, Division of Historical Resources, Florida Department of State. The Technical Preservation Services professional staff, in particular Michael J. Auer, Jo Ellen Hensley, Gary Sachau and Rebecca Shiffer, also provided important guidance in the development of this publication. All illustrations are from National Park Service files unless otherwise credited. Front cover image: Detail of new addition shown in Figure 4. Photo: © Maxwell MacKenzie.

This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended, which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Technical Preservation Services Branch, National Park Service, prepares standards, guidelines and other educational materials on responsible historic preservation treatments for a broad public audience. Additional information about the programs of Technical Preservation Services is available on the website at www.nps.gov/history/hps/tps. Comments about this publication should be addressed to: Charles E. Fisher, Technical Preservation Publications Program Manager, Technical Preservation Services-2255, National Park Service, 1849 C Street, NW, Washington, DC 20240.

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HISTORIC DISTRICTS

EXHIBIT F

PURPOSE FOR THIS REPORT

This document is to serve as a case study for the community of West Branch and potential future developers of the former Croell Redi-Mix site.

This case study is from the city of Philadelphia, which admittedly is a much different city in size and character than the community of West Branch. Nonetheless, it is useful for the local government, citizens, property owners, and potential developers to research and explore how other communities have appropriately addressed similar design challenges as the ones presented in West Branch and the former Croell Redi-Mix site. Not every recommendation in this document is intended to be directly translated to West Branch, but this document should be used to reference best practices and strategies for new construction in, and near, historic districts.

SENSE OF PLACE:
DESIGN GUIDELINES FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS

A Publication of the Preservation Alliance for Greater Philadelphia

Supported by a grant from the William Penn Foundation

2007

Acknowledgements

This publication was made possible by a grant from the William Penn Foundation. The William Penn Foundation, founded in 1945 by Otto and Phoebe Haas, is dedicated to improving the quality of life in the Greater Philadelphia region through efforts that foster rich cultural expression, strengthen children's futures, and deepen connections to nature and community. The Preservation Alliance is grateful for the foundation's support.

This publication has benefited from the work on many other organizations and the contributions of many individuals. The Preservation Alliance is grateful to all who have contributed. A full list of credits is included at the end of the publication. The Preservation Alliance is especially grateful to the National Trust for Historic Preservation and Steven W. Semes for permission to reprint Mr. Semes's article. We are also grateful for the advice and guidance of Tim Kerner, Terra Studio, and for his assistance with research, analysis of case studies and development of the concepts presented in this report.

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The opinions expressed in this publication are solely those of the Preservation Alliance for Greater Philadelphia. Case studies of specific buildings have been used to test and illustrate design guidelines for new construction in historic districts. Comments about the compatibility of some buildings with their historic settings is not intended to be critical of the property owners, developers or architects.

SENSE OF PLACE:
DESIGN GUIDELINES FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS

A Publication of the Preservation Alliance for Greater Philadelphia

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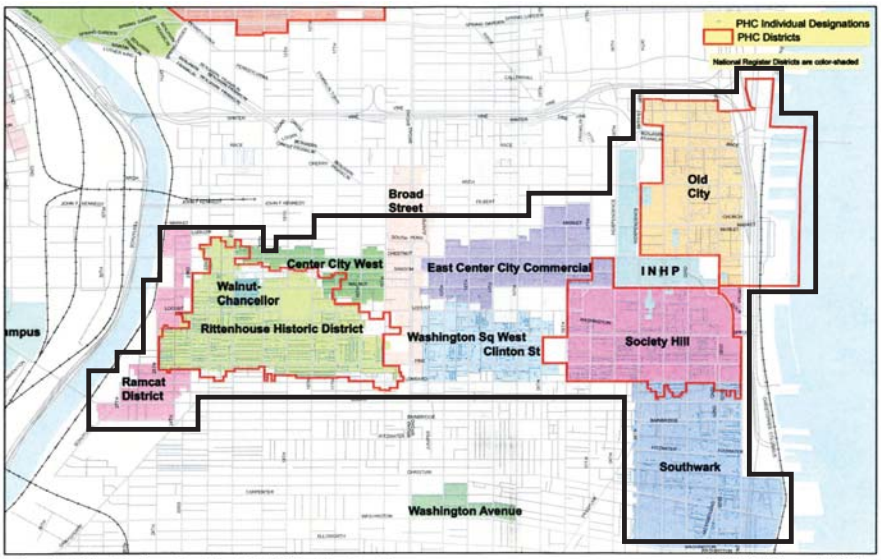
Preservation Alliance for Greater Philadelphia 2007

Sense of Place: Design Guidelines for New Construction in Historic Districts

Introduction

The passage of legislation by City Council in 1997 providing a ten-year tax abatement for conversion of older buildings to residential use and the subsequent passage of a ten-year tax abatement program for new construction in 2000 contributed to a dramatic increase in residential development in Center City and adjacent neighborhoods. The tax abatement program for conversion of existing buildings resulted in the adaptive use of many historic properties. According to the Center City District, 75% of all residential units produced or proposed in the period from 1999 to 2005 were created through the conversion of existing buildings. Many of which were listed on the Philadelphia Register of Historic Places, listed individually on the National Register of Historic Places or located in National Register Historic Districts.



Center City and adjacent historic districts

The extension of the tax abetment program to new construction, coupled with the strong interest in condominium development, also proved to be a strong incentive for residential development. Because almost all of Center City and some adjacent neighborhoods are local or National Register Historic Districts many new residential projects invariably, have been located in historic districts. Many of these projects have been of concern to community organizations and preservation organizations. Larger projects have often been significantly different in height, architectural style and materials from their historic context. Smaller projects, such as single-family houses and row house developments, have introduced features not found in historic districts such as first floor parking garages.

The Preservation Alliance's mission is to preserve and protect Philadelphia's historic buildings *and communities*—that is, to preserve and protect sections of the city that have been designated as local or National Register Historic Districts or that have a consistent or distinctive physical character or history. The Alliance has found that much of its advocacy work during the past five years has focused on evaluating the impact of new construction on historic areas and trying to mitigate that impact. The Alliance's comments on these projects have expressed a preference for designs that reflect and relate to the context in which the new development is located more than for designs whose architectural style and character tries to be distinctly different and in contrast to the historic setting. This does not mean that the Alliance opposes contemporary design. Our support of such projects as the Western Union Building, 10 Rittenhouse, the addition to the Perelman Building and the addition to the National Products building all indicate that the Alliance has a high degree of respect for contemporary design when there is a serious attempt to relate a new building to its historic context.

As the Alliance has examined new construction projects over the past five years we have tried to determine what factors most result in new designs that harmonize with their historic settings. This has been an empirical process: we have examined proposals for new buildings and

visited completed buildings to observe how and why they fit well or poorly into their historic context. We have also drawn guidance from a variety of other sources: from the section of the *Secretary of the Interior's Standards* that discusses new additions and new buildings in districts (Standard 9), from the Philadelphia Historical Commission's guides for property owners in historic districts, from design guidelines established by community organizations in historic neighborhoods and other advocacy organizations, and by careful observation of the characteristics of Philadelphia's historic districts themselves. As part of the process of preparing this publication, we also convened a focus group of professionals in the preservation and architecture fields to examine a series of recent buildings and evaluate their appropriateness for their historic setting.

PURPOSE OF THE PUBLICATION

This publication describes the results of the process outlined above and the design criteria and approach that the Alliance has concluded is likely to produce new designs that are most sympathetic to historic districts. The publication has three objectives:

- *first,* it is intended to guide the Alliance's evaluation of new construction projects and to assist community organizations and regulatory agencies in their review of proposals for new construction in historic districts;
- *second,* it is intended to assist architects and developers planning and designing projects in historic contexts; and
- *third,* it is intended to stimulate debate about the design of new buildings in historic districts. It is a work in progress that the Alliance expects to refine as we continue to review proposals for new construction in historic districts.

The design criteria and the approach recommended here are specifically intend for *historic areas*—those districts listed or pending listing on the Philadelphia Register and the National Register, as well as neighborhoods of the city that are not historic districts but have a high degree of continuity in their physical environment. The design criteria are *not* intended to apply to individual buildings in neighborhoods or settings where there is no historic context to relate to or to neighborhoods with no consistent physical character. However, since many neighborhoods throughout the city have a consistent physical character, the guidelines and approach described here may be applicable to many neighborhoods.

ORGANIZATION OF THE PUBLICATION

The Alliance recognizes that our preference for buildings that fit in more than for those that stand out may appear to be a pre-determined point of view or an expression of personal taste. We recognize that there are other points of view and have tried to take those into consideration in developing our approach. We have been aided particularly Steven W. Semes article, *"'Differientiated' and 'Compatiable': Four Strategies for Additions in Historic Settings"* published in the summer issue of the National Trust for Historic Preservation's *Forum* Journal, and by an expanded presentation of the concepts in this article by Steven W. Semes at the 2007 National Preservation Conference. The article presents a framework for evaluating new design in historic settings that the Alliance feels is very relevant to Philadelphia. Because we have found this framework to be so useful this article is reprinted in **Part one** of this publication followed by comments on Mr. Semes' presentation at the National Trust Conference. The four strategies identified by Mr. Semes are also used in evaluating case studies.

Part two summarizes criteria other organizations have suggested for the design of new buildings in historic districts. This includes guidelines suggested by the Historical Commission, by neighborhood organizations in Queen Village and the Rittenhouse Fitler Historic District, more general neighborhood urban design guidelines suggested by the Design Advocacy Group, and comments of the focus group of design professionals convened by the Alliance.

Part three examines the general physical characteristics of Philadelphia's locally designated and pending historic districts and summarizes the design criteria that can be derived from them. The information from this and the proceeding section is then used in **Part four** to suggest preliminary design criteria that are used to evaluate case studies of recent new construction in historic districts.

Part five summarizes the application of the design criteria to the case studies, each of which is described in more detail in the appendix. **Part six** a revised statement of the approach and the design guidelines that the Preservation Alliance recommends be used for new construction in historic district.

Part One: Differientated and Compatiable: Four Strategies for Additions to Historic Settings

"DIFFERENTIATED" AND "COMPATIBLE": FOUR STRATEGIES FOR ADDITIONS TO HISTORIC SETTINGS

By Steven W. Semes

In the postwar period, an important issue for preservation has been defining how new construction might appropriately support and enhance, rather than detract from, historic buildings and districts under regulatory protection. So long as new additions or infill buildings were likely to be designed in the same styles as their historic neighbors, "fitting in" was rarely an issue. But since the ascendancy of modernist architecture in the United States in the 1950s—a style which defined itself in terms of opposition to traditional styles and assumptions about design—an important part of the preservationist's mission has been to tame the ambitions of modernist architects and their penchant for setting off historic structures with contrasting new ones. At the same time, many preservationists either acquiesced in or actively embraced modernist aesthetics for new buildings, especially as a means of distinguishing new and old construction, which has been a preservation goal since John Ruskin called for it in the nineteenth century. Not surprisingly, much attention has been focused on the question of how we ought to manage the relationships between historic buildings and contrasting new additions in the context of contemporary architectural debates about style.

The 1964 Venice Charter—considered the founding document of the modern preservation movement—declares that the purpose of conserving and restoring historical monuments is to "safeguard them no less as works of art than as historical evidence." But it also says any addition to the landmark must be "distinct from the architectural composition and must bear a contemporary stamp[1]." The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, first issued in 1977, were closely based on the Charter and called for additions to be at the same time "differentiated" from the historic fabric and "compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment[2]." Both the Charter and the Standards assumed that any new work would be modernist in style and would need to be monitored to ensure compatibility. But today contemporary architecture has reintroduced traditional styles and the focus of some preservation authorities has shifted to defending the differentiation of new and old construction as a means of preventing confusion in the public's perceptions of the historic building and its site. Consequently, some preservation commissions and architectural review boards have seemed to prioritize differentiation over compatibility in numerous recent decisions. For example, all the New York City projects mentioned in this article were approved by that city's Landmarks Preservation Commission, some of which have proved highly controversial.

Moreover, both the Charter and the Standards assume a narrow definition of the "resource"—the built work to be protected—that emphasizes the tangible, physical material of the historic structure over more intangible factors, such as the original architect's design intent or the historic style, typology, or building culture embodied in the protected structure or district. This interpretation of the resource, in combination with potentially contradictory require-

[1] Second International Congress of Architects and Technicians of Historic Monuments, "International Charter for the Conservation and Restoration of Monuments and Sites" (The Venice Charter), Venice, 1964. See in particular Articles 3 and 9.)

[2] *The Secretary of the Interior's Standards for the Treatment of Historic Properties,* 1995. (As amended and annotated. First pub lished 1977. See in particular the "Standards for Rehabilitation," Standard 9.)

Figure 1. Jewish Museum, New York, formerly Warburg Mansion (C.P.H. Gilbert, 1908) with addition (left two bays) by Kevin Roche John Dinkeloo and Associates, 1993.

Figure 2. Kennedy-Warren Apartments, Washington, D.C. (Joseph Younger, 1929) with addition (right) by Hartman-Cox Architects, 2004, completing Younger's original design.

ments for differentiation and compatibility, has resulted in considerable confusion as both national and local bodies grapple with changing ideas and tastes among architects and the general public. This article will consider how these conflicting values have played out, both historically and in current practice.

A designer or preservationist contemplating new construction in a historic setting may adopt one of four strategies based on four possible attitudes toward the existing setting or resource: 1) literal replication, 2) invention within the same or a related style, 3) abstract reference, and 4) intentional opposition. These options represent a range of responses to the call for "differentiated" yet "compatible" designs for additions or infill construction in historic settings found in the Secretary's Standards. Let's consider each of these strategies in relation to both the Standards and historic practices and with respect to the differing views of the resource implied by each strategy.

LITERAL REPLICATION

The strategy of replication prioritizes compatibility and minimizes differentiation. This strategy will likely sustain the character of an existing setting so long as the historic elements to be replicated are well understood, the technical means to effect replication are available, and so long as the scale of the replication is modest relative to the original building. Despite frequently-expressed disapproval of this strategy by many contemporary preservation theorists and officials[3], it has the sanction of history. Architects have often chosen to add to existing buildings by reproducing a previous architect's work, sometimes even centuries afterward, usually for the sake of completing an intended but unrealized symmetry or extending a pattern already established. In such cases, the resource is defined as the design concept as a whole rather than any isolated part of it as it appears at a given time.

Many great European monuments visible today were completed not by the original designers but by a series of successive architects willing to realize their colleagues' designs. Filippo Brunelleschi completed his Ospedale degli Innocenti in Florence (1425) on the southeast side of the Piazza Annunziata. Over the course of the next two centuries the disparate buildings around the square were unified by a series matching arcades that appear to be the work of a single hand. In mid-17th century Paris, Jacques Lemercier replicated Pierre Lescot's century-old facade on the Cour Carré of the Louvre to maintain the symmetry of the expanded elevation we see today.

The recent Jewish Museum addition in New York, designed by Kevin Roche and completed in 1993, continued the fabric of the existing Warburg Mansion by adding two bays to the north and replicating the materials, general design, and much of the ornament of the original building. Although this "seamless" addition was criticized by some preservationists, the resulting unity of the composition would not have been achieved had the architect introduced a different architectural style or material for this modestly-scaled addition. (Figure 1)

For the Kennedy-Warren Apartments in Washington, D.C., Hartman-Cox Architects designed a new wing for the building that completed the unbuilt designs of the original architect more than seventy years after construction was interrupted by the Depression. (Figure 2) With a few almost imperceptible exceptions the new wing replicates the forms, materials, details, and character of the original building. The National Park Service declined the project's application for historic rehabilitation tax credits, however, finding that the new wing violated the proscription in the Secretary's Standards' against additions that create "a false sense of historical develop-

[3] See, for example, James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World,* McGraw-Hill, 1982, (reprinted by University Press of Virginia, 1990) and Paul Spencer Byard, *The Architecture of Additions: Design and Regulation,* W. W. Norton & Co., 1998.

Figure 3. New Commercial Buildings, Merchants Square, Williamsburg, VA, by Quinlan & Francis Terry, 2003.

Figure 4. 500 Park Avenue, New York, formerly Pepsico Building (Skidmore, Owings & Merrill, 1960) with office tower addition (right) by James Stewart Polshek and Partners, 1985.

ment[4]." National Park Service publications and guidelines strongly discourage additions that might confuse the public's perception of new construction as distinct from historic fabric and make no exceptions for delayed completion of a historic design. The wing completing the Kennedy-Warren's originally intended courtyard was seen as changing the historic character of the site because it changed the way the public "perceives what is genuinely historic," which is to say "the way the building came down to us in history[5]." This literal and rather materialistic reading of the resource has been superseded in recent European conservation theory, which takes into account "intangible" aspects of cultural heritage—including the architect's designs, or relevant historic styles and building cultures—as well as the "tangible" historic building fabric[6].

While the recent construction of the missing east stairway at New York's Grand Central Terminal would have been an appropriate occasion of replication—the original stair is plainly visible across the room—the New York City Landmarks Preservation Commission required the architects to alter the design for the new stair. The carved ornament was omitted from the newels and the profile of the balusters was simplified, resulting in a blocky and inelegant appearance. In this case, the Commission's insistence on differentiation needlessly resulted in an inferior design that diminished the primary resource—the integrity of this historic interior.

Many historic preservation officials oppose replication, believing that new construction must, as the Venice Charter expressed it, "bear a contemporary stamp[7]." But a broader view of the resource would permit replication when the formal properties of the setting and the modest scale of the proposed construction make it appropriate. The "contemporary stamp" might then be supplied by a literal stamp on the added material, such as an inscription or other interpretive device identifying the addition and its date.

INVENTION WITHIN A STYLE

This strategy, while not replicating the original design, adds new elements in either the same or a closely related style, sustaining a sense of continuity in architectural language. The intention is to achieve a balance between differentiation and compatibility, but weighted in favor of the latter. This strategy also has a long history: In fact, *it is what most architects have always done.*

Leon Battista Alberti, in his 15th-century treatise, urged architects adding to a preexisting building to work in the same style as the original builder and complete the work in the same spirit[8]. He followed this principle to complete the facade of Santa Maria Novella in Florence, adding to its medieval first story in kind, then subtly transforming the style into a Renaissance flourish at the top. Giacomo Barrozzi da Vignola and other Renaissance designers followed Alberti's lead in their competition designs for the facade of San Petronio in Bologna, extrapolating the existing gothic language without replication[9]. Back at the Louvre, two hundred years after Lemercier, Louis Visconti and Hector Lefuel designed the monumental facades on the Cour Napoléon in conscious imitation of his work. Our own United States Capitol in

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[4] *The Secretary of the Interior's Standards for the Treatment of Historic Properties,* 1995. (See in particular the "Standards for Rehabilitation," Standard 3.)

[5] See National Park Service publications such as "New Exterior Additions to Historic Buildings: Preservation Concerns," in *Preservation Briefs 14*, no date.

[6] See, for example, "Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment," English Heritage, 2007.

[7] The Venice Charter, 1964, article 9.

[8] Leon Battista Alberti, *On the Art of Building in Ten Books,* (Translated by Joseph Rykwert, Neil Leach, and Robert Tavenor), MIT Press, 2001. (Originally published in Venice, 1486)

[9] See Rudolf Wittkower, *Gothic vs. Classic*, G. Braziller, 1974 and Marzia Faietti and Massimo Medica editors, *La Basilica Incompiuta*, Museo Civico Medievale Bologna, 2001.

Washington, D.C was greatly expanded in size over the course of two centuries without changing its style.

More recently, Quinlan Terry's group of four new buildings at Market Square in Williamsburg adopts the language of Virginia's 18th-century colonial capital but includes elements not previously seen in the restored town. (Figure 3) Similarly, the New York townhouse by Zivkovic Associates with John Simpson & Partners illustrates how a new building can display a traditional style and make a strong statement of its own identity without subverting the character of its setting[10]. Modernist landmarks also benefit from this strategy. For 500 Park Avenue, a 1960 "glass box" by Skidmore, Owings & Merrill in New York, James Stewart Polshek and Partners designed a sympathetic high-rise addition 25 years later that knits the older building more strongly into its urban setting without replication. (Figure 4) In these cases, the resource is defined as the continuity through time of the historic setting itself, which is then sustained through the use of similar or congruent formal language.

Invention within a style-so long as it is an informed and fluent exercise—leads naturally to new work that is *both* differentiated and compatible with respect to its pre-existing context. Unfortunately, some preservation authorities continue to resist the very approach most likely to yield the results called for by the Charters and Standards they are charged with applying.

Figure 5. Seamen's Church Institute, South Street Seaport Historic District, New York, NY. James Stewart Polshek and Partners, 1992.

ABSTRACT REFERENCE

The third strategy seeks to make reference to the historic setting while consciously avoiding literal resemblance or working in a historic style. This approach seeks to balance differentiation and compatibility, but with the balance tipped toward the former. This is a difficult strategy to execute because it requires an artistry and skill that are not often available.

The abstract referencing of historic architecture is a modernist innovation in which the compatibility of the new and old is suggested by the reduction of composite form to abstract shape. An early example, Adolf Loos's 1910 Goldman & Salatsch Building on the Michaelerplatz in Vienna makes reference to its setting through massing, size, materials, and very restricted articulation, allowing it to be both "modern" (in the sense of using a minimum of historical detail) and "contextual" (in the sense of "fitting in" physically with the scale, materials, and massing of the surrounding buildings). Loos's building may be the earliest—and is perhaps still the best—example of the differentiated-yet-compatible formula enshrined in the Secretary's Standards some six and a half decades later.

Figure 6. Addition to the Harvard Club (McKim, Mead & White, 1892-1902) by Davis Brody Bond, 2003. New York Yacht Club (Warren & Wetmore, 1899) is at left.

A more recent example of abstract reference in a historic setting is the Seamen's Church Institute, an infill building in the South Street Seaport Historic District in New York, designed by James Stewart Polshek and Partners. (Figure 5) The new building's brick and metal facade approximates the massing of the adjacent 19th-century structures, but its pipe railings and exposed steel connections recall early modern maritime design, the rounded corners of its windows resembling portholes. The flatness and industrial imagery of the building clearly differentiate it from its historic pre-industrial neighbors, but the general massing and color pass the "first glance test" for compatibility—the building does not jump out of its context or attract imme diate attention.

Beyer Blinder Belle Architects took a similarly referential approach in their unbuilt design for the East 95th Street townhouse, in which similarities of abstract composition and alignments of horizontal features are used to relate the new and old buildings in the absence of a shared formal language[11]. But this reduction can only be carried so far: In the Davis Brody Bond addition

[10] See Steven W. Semes, "The Art of Conversation," Period Homes, October 2006, pp. 18-21.
[11] See Semes, 2006.

to the landmark Harvard Club in New York, compatibility is sought through alignments of curtain wall mullions and limestone projections alone, but such abstract references do little to mediate a conspicuous disparity in formal composition, predominant material, and scale. (Figure 6)

This strategy is limited by the fact that a formal language—classicism, for example—cannot be reduced to abstract shape and still retain its distinctive "composite" quality-its ability to subdivide into coherent sub-parts or to join with other parts to become a larger whole[12]. Furthermore, many modernist architects resist compromising for the sake of "fitting in," which is undoubtedly why the contextualism of the 1980s has been abandoned in favor of a newly aggressive oppositional posture toward historical architecture in the recent works of Frank Gehry, Rem Koolhaas, Steven Holl and others. In any event, the strategy of abstract reference sees the historic urban setting as a resource to be conserved by means of deferential massing, but is typically unwilling to engage traditional formal language at the scale of the building or its constituent elements.

Figure 7. Greenwich Village Townhouse, New York, NY, by Hardy Holtzman Pfeiffer Architects, completed 1978.

INTENTIONAL OPPOSITION.

Finally, the fourth strategy is one of conscious opposition to the context and the determination to change its character through conspicuous contrast, prioritizing differentiation at the expense of compatibility. Modern architects did not invent this idea. Andrea Palladio, who famously loathed gothic architecture, wrapped the medieval town hall of Vicenza with elegant arcades to conceal the geometric irregularities of the older building. Palladio's arcades became a model of urban amenity and there is no question that the center of Vicenza is the richer for this facelift. Sometimes contrast *is* the appropriate response to a context that is weak or otherwise unsatisfactory, but we must be careful making such judgments. The most suitable use of this strategy is to repair damage to the historic setting brought about by previous insensitive or oppositional interventions. The use of this strategy intentionally to diminish a valued historic context is usually inappropriate.

Figure 8. Brooklyn Museum, Brooklyn, NY (McKim, Mead & White, 1897) with addition by the Polshek Partnership Architects, 2003.

For example, Hugh Hardy's cubistic reconfiguration of a bombed-out Greek Revival townhouse on West 11th Street in New York's Greenwich Village is a dissonant interruption in the civility of the historic street, perpetuating the violence that destroyed the original facade in the 1970s. (Figure 7) Norman Foster's *mediateque* in Nîmes opposite the Maison Carré or his glass tower above the Hearst Building in midtown Manhattan confront older masonry landmark buildings with contrasting metal and glass structures that have been widely imitated in historic settings worldwide. The Polshek firm, whose reputation was made by deferential additions like those at 500 Park Avenue and the Seamen's Church Institute in the 1980s, embraced the new oppositional stance in their more recent entrance pavilion at the Brooklyn Museum, a discordant intervention that deliberately violates the classical composition of the landmark building. (Figure 8) In these cases, the resource is seen as an artifact from a vanished world, something to be isolated in a museum setting or set off by contrast with a radically different modernist expression. Such designs are inherently incompatible with adjacent traditional buildings and inevitably lead to the erosion of historic character as increasing numbers of intrusive and alien forms challenge the qualities that made our protected settings valuable in the first place.

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[12] For a discussion of classical formal composition, see the author's comments in "Raising the Standards," *Traditional Building,* February 2007, pp. 13-18. There is an extensive literature on classical composition: see for example Nathaniel Curtis, *Architectural Composition,* J. H. Jansen, 1935 and A. Trystan Edwards, *Architectural Style,* Faber and Gwyer, 1926. More recent discussions include Steven W. Semes, "The Art of Composition" in Georges Gromort, *The Elements of Classical Architecture,* (Henry Hope Reed and W. Stafford Bryant, editors), W. W. Norton & Co., 2001; Alexander Tzonis and Liane Lefaivre, *Classical Architecture: The Poetics of Order,* MIT Press, 1986; and Nikos Salingaros, *A Theory of Architecture,* Umbau Verlag, 2006.

RETHINKING DIFFERENTIATION AND COMPATIBILITY

These four strategies represent four variations on the relationship of differentiation and compatibility, two terms that represent a logical contradiction if we treat them as equally important values. In my view, the fundamental interests of preservation can only be served if compatibility is given greater weight, since it alone allows us to sustain valued historic character in the face of the many forces threatening it. To insist on differentiation by means of a contrasting modernist style for new construction, as some authorities have in recent years, condemns historic buildings and districts to change in ways alien to their historic patterns and typologies. When consistently applied, this policy leads to the gradual erosion of historic character as the inevitable consequence of the preservation effort itself—an unacceptable contradiction in contemporary preservation practice.

The doctrine of differentiation has too often been used to mask simple stylistic bias. The Secretary's Standards and the Venice Charter both assumed that the modernist aesthetic would remain normative for contemporary building indefinitely. But current practitioners have revived traditional architecture and urbanism so that "contemporary" no longer necessarily means "modernist." Preservation regulations, including the Secretary's Standards, should not be construed to support the acceptance or rejection of any proposed project *solely on the basis of style.* Consequently, alterations or additions to historic settings that improve or strengthen the preexisting character should be welcomed, regardless of their style; changes that weaken or diminish the historic character should not be permitted, again regardless of style. Additions or new construction *may* be in the same style as the historic buildings, provided that the new construction is consistent with the typology, composition, scale, proportion, ornament, materials, and craftsmanship typical of the setting. Violation of these attributes for the sake of a questionable principle of differentiation leads inevitably to the loss of historic character and, thereby, loss of the resource in its truest sense.

When additions or new construction are appropriate at all, they should be added in such a way that the new is distinguishable from the historic fabric *by informed observers or trained professionals.* No differentiation should be made that would result in an incongruous appearance or a ruptured integrity. Where the new construction might not be readily distinguishable by the public at large, interpretive materials should clarify the construction history of the site rather than expecting this to be self-evident from the appearance of the new construction alone. De-emphasizing differentiation and prioritizing compatibility would allow historic buildings and districts to grow and change in accordance with their historic patterns and styles, thereby assuring a continuity of character through time. This, in my view, is the proper way to protect the resources to be conserved in our historic buildings and districts.

Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the designer and an integral part of the design process for projects in historic settings. What makes buildings from different eras and styles compatible is that they share the same underlying principles of space, structure, elements, composition, proportion, ornament, and character. If these principles are consistent among the buildings along a street or around a square, they will be compatible, regardless of style. Compatibility is not uniformity; however, if the principles embodied by neighboring buildings are antithetical, no alignment of cornices or adjustments of massing will be sufficient to maintain a relationship of civility among them.

The decision about which of the four strategies to follow cannot be made lightly. It is a question of what is most respectful of the existing architectural and urban conditions or, if these are not suitable, what will produce the greatest degree of harmony and wholeness in the built

environment. Such decisions cannot be made one building at a time, but must recognize the potentially exemplary nature of every architectural act. If we pay more attention to the historic urban setting than to the individual building and move beyond an obsessive concern with the chronology of construction, our choice of strategy can fulfill our obligation as citizens to make the city more beautiful, sustainable, and just. If we adopt this ethic, we will naturally seek not the architecture of our time but, more importantly, the architecture of our place.

Comments on Steven W. Semes presentation at the 2007 National Preservation Conference

In his presentation at the National Preservation Conference, Steven W. Semes emphasized the concept stated at the end of his article that new buildings in an historic setting should focus more on the "sense of place" than the "sense of time." This comparison refers to the language in the *Secretary of Interior's Standards* (9) that the design of new buildings should be of "our time." Semes notes that when the standards were first introduced in 1977 there was a specific reference to a preference for contemporary design that was removed when the standards were revised in 1990. Although the National Park Service appears to continue to prefer differentiated designs when reviewing additions to historic properties seeking federal investment tax credits, Semes notes that the Park Service is beginning to be more flexible, accepting designs that are in a more traditional style. This may reflect that fact that at the end of the 20th century the architectural style of "our time" had become the post Modern style, a style that included more traditional elements of architectural design (variations in materials, greater detail and ornamentation) than had the Modern style prevailing at the time the *Secretary's Standards* were originally written.

Semes's point of view regarding the idea of "sense of place" is that historic districts usually contain buildings in many different styles, but most follow an approach to design that reflects the sense of the specific place and create continuity over time rather than contrast and disruption. It is this continuity over time that is important to creating and maintaining the character of historic districts. Thus, from Semes's point of view, any style would be acceptable in an historic district provided it draws on the influences of the place and harmonizes with, rather than ruptures, the continuity of architectural character. However, the inherent objective of the Modern movement was to create rupture with the styles of the past. The use of glass and steel, lack of ornamentation and traditional detail and other characteristics of the Modern style were deliberately intended to create this break with the past. Thus, for Semes, no building designed in the Modern style would be appropriate for an historic district. While buildings designed in the post Modern style use materials more similar to traditional building design and incorporate details and ornamentation in what is sometimes referred to as a "simplified classical style," such buildings can also be disruptive to historic districts when they select "classical" elements not directly relevant to the district in which they are located. The issue, from Semes perspective, is not using the "style of our time," but using the influence of place to create continuity of character *regardless* of the style.

Of the four approaches outlined in his paper, Semes believes that "intentional opposition" is the least acceptable in an historic district. On the other hand he notes that "literal replication" is not used very often and, therefore, poses a much lesser threat to the integrity and continuity of an historic district than does intentional opposition or a design that is indifferent to its setting. In fact, he offers the helpful perspective that literal replication, often feared by preservationists for creating a "false historicism," has its place in certain circumstances. In Philadelphia, literal replication has been used infrequently for the design of new buildings in historic districts.

There are examples of literal replication among some houses built in Society Hill in the 1950s and 1960s (1). Benjamin Franklin's tenant houses (2) are literal replications, but intended to help create an opportunity for interpretation of Independence National Historical Park and based on relatively reliable information about the probable design of the houses.

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Semes also points out that "invention in a style" is also less frequently used. This also seems true of Philadelphia. Edwin Brumbaugh's house for Mayor and Mrs. Richardson Dilworth on South 6th Street (3) might qualify as an example: it is in the Colonial Revival style—a style which historian Richard Guy Wilson declares as relevant in American architecture of all periods, including today—but has sufficient differences from a colonial house to demonstrate that it is of a later period.

Semes's four strategies provide a useful framework for examining recent buildings in historic districts in Philadelphia and are used as a reference point in the discussion of case studies. However, Semes does not address the question of what specific elements of design enable a new building to have a "sense of place" relevant to an historic district and to create continuity of character. That issue is the focus of this publication.

Part Two: Design Guidelines of Other Organizations

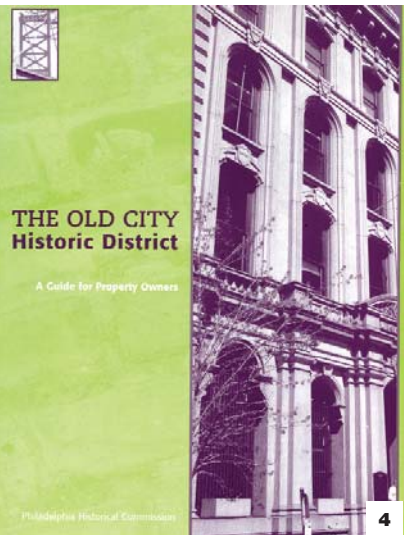
The Preservation Alliance has tried to learn from the experiences of others in developing its approach to the evaluation of new buildings in historic districts. This section describes those findings.

A. DESIGN CRITERIA DEVELOPED BY PHILADELPHIA ORGANIZATIONS

1. Philadelphia Historical Commission

Although the Historic Preservation Ordinance—Section 14-2007 of The Philadelphia Code—limits the Historical Commission's jurisdiction over new construction in historic districts to a non-binding 45-day review and comment, the Commission's role in the review of new building projects is not that simple.

Section 14-2007 states that the Commission's design review in historic districts is limited to review and comment on *undeveloped* sites. The Commission has defined an undeveloped site as a parcel of land that had no building on it at the time the historic district was designated or that has no significance on its own as a site. Thus, a parcel of land that was used as a parking lot at the time the historic district was designated would be considered an undeveloped site.



On the other hand, if a building in an historic district were destroyed by fire or even demolished with the Historical Commission's approval, the resulting vacant parcel of land would not be considered undeveloped at the time the district was designated and therefore, any new construction on the vacant parcel of land would come under the Commission's full jurisdiction for review and approval unless the listing on the Register had been rescinded. This also applies to individually listed properties destroyed by fire, collapse, or demolished with approval: those sites also remain under the Commission's full jurisdiction unless the listing is rescinded. Other new projects may also come under the Commission's full jurisdiction when the project involves a vacant parcel of land and an historic building on an adjacent site to be included in the project.

In recent years there have been a number of new construction projects in historic districts meeting the conditions described above. Thus, although it would appear that the Commission's jurisdiction is limited, its jurisdiction over new projects in historic districts has been more extensive than the ordinance would suggest.

Since the Commission has, at a minimum, authority to review and comment on new construction in historic districts, general guidelines regarding such projects have been included in the guides published for property owners in each district (4). These guidelines follow Standard 9 of the *Secretary of the Interior's Standards*. The Historical Commission's guidelines (worded slightly differently for each district) state the following (emphasis added):

- All new construction should be **compatible with the size, scale, color, material and character** of the property and the neighborhood. Taking cues from the surroundings is a good way to ensure sensitive new construction in the district.
- Building **height** is one of the strongest design guidelines for new construction. … The height of adjacent buildings will help dictate the height of new construction.
- Brick [or some form of masonry] is the most common building **material** found in the district. .. Try to use brick that is similar in **color** to that found in adjacent buildings.

- A uniform **setback** of buildings as they line the street creates the "street wall" and is essential to preserving the character of the district. New construction should respect the street line created by its neighbors. The cornice line should remain consistent with adjacent buildings.
- Windows and doors establish a **rhythm** for the street and any new construction should be harmonious with this established rhythm. Windows should be of similar size and overall placement as adjacent buildings.

These comments are summarized in a list of recommended and not recommended design concepts:

Recommended:

- Alignment with adjacent building height and cornice line.
- Alignment with adjacent window sills and heads.
- Materials similar to adjacent buildings.
- Similarity in roof profile.
- Doorway design, dormers, and bay windows can differ in design, if not overall scale, from adjacent buildings.

Not Recommended

- No alignment with adjacent building height and cornice line; some variety is okay
- Window height size and design radically different from adjacent buildings.
- Use of materials not found in adjacent buildings and neighborhood.
- Dissimilar roof profile and design.

The guides for property owners make it clear that the Historical Commission follows Standard 9 in encouraging contemporary design for new construction in historic districts: "it is better for new construction to reflect our time than to give a false historical impression." But it is equally clear that the guidelines emphasize that new construction should be compatible with and harmonize with the size, scale, color, material, rhythm and character of the district.

2. Conservation District Design Guidelines: Queen Village

Conservation Districts were created by City Council in 2004 as an overlay district in the zoning code. The purpose of Conservation Districts is to preserve the existing character of neighborhoods that have a high degree of architectural integrity, especially neighborhoods that are not designated as historic districts. A central feature of a Conservation District is the creation of design guidelines for new construction to be developed by the neighborhood residents working with the City Planning Commission and then implemented through design review by the City Planning Commission.

As of September 2007, no Conservation District has been approved by City Council. However, the Queen Village Conservation District has been approved by the City Planning Commission and is expected to be approved by City Council in 2007.

Queen Village is a National Register Historic District and a very high percentage of the individual properties in Queen Village are listed on the Philadelphia Register of Historic Places. Thus, the design guidelines developed for Queen Village are directly relevant to historic districts. These design guidelines for new construction include the following:

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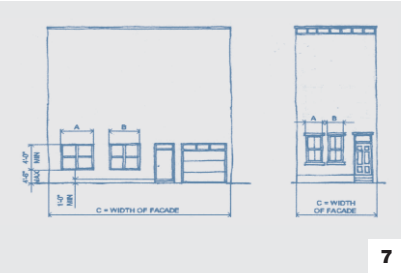

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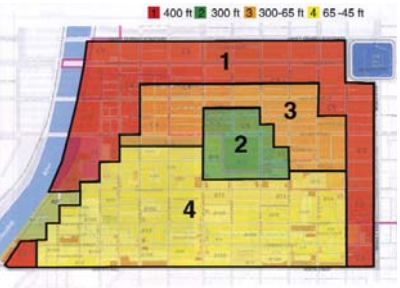

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- **Height:** On narrow streets, new construction shall not exceed 22 feet to cornice line before sloping back a minimum of 45 degrees or stepping back 8 feet (5).
- **Width/ Rhythm**: For new houses with street frontage of 20 feet or more, the plane of the facade shall be broken up by offsets, roofline variations or other architectural features or setbacks (6).
- **First Floor Facade:** 33% of each facade on the first floor must consist of windows, in addition to a door (7).

These guidelines are clearly intended to ensure that new construction will be compatible in size, scale, rhythm and character with the existing character of the neighborhood.

3. Rittenhouse Fitler Neighborhood Plan

The Center City Residents Association adopted a neighborhood plan in 2007 that includes the Rittenhouse Fitler Historic District, as well as all or part of several National Register Districts. The plan divided the neighborhood into different development zones (8), reflecting the differences in existing patterns, use, and scale of development. For each development zone the plan recommends Design Standards.

Development Zones 2, 3 and 4 correspond most closely to the historic district. Zone 4 consists of the area generally south of Chancellor Street, which consists predominantly of three-and-four story row houses, the physical form most associated with the Rittenhouse Fitler district (9). Design Standards for this area include (emphasis added):

- Building **heights should be consistent** with the height of other buildings on the same block.
- The **height** of new buildings should be consistent with adjacent rooflines or should not exceed adjacent rooflines by more than one story.
- Buildings should maintain a **consistent building wall** or built-to-line along the sidewalk.
- Buildings should have a **tripartite building facade** divided into three sections—a base, middle and top—a cornice line at the top and windows throughout.
- Facades should include design elements, such as bays, changes in plane or materials, at approximately 25' intervals, to maintain a **street friendly pedestrian scale.**
- Large expanses of blank mirrored, or opaque facades should be avoided.

These guidelines also emphasize that new construction should be compatible is size, scale, rhythm and character with this part of the historic district.

The design guidelines for Zone 2, the area around Rittenhouse Square, are quite similar in spite of the fact that the height of buildings in Zone 2 is considerably greater than most of Zone 4 (10). These guidelines state:

- Maximum building **height** of 300 feet (except for certain stated exceptions). (Since the height of buildings around Rittenhouse Square is in the range of 250 to 300 feet, this guideline essentially says that new buildings should be consistent with the height of existing buildings around the Square.)
- Buildings should maintain a **consistent building wall** or built-to-line along the sidewalk.
- Towers may extend to street level, but the remainder of the building podium should have a tripartite building facade divided into three sections—base, middle and top—a cornice line at the top and windows throughout.

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• Decorative details, high quality materials, textures, colors and lighting should be used on the lower levels of the building to **enhance the "close-up" view for the pedestrian.** …. All ground level facades should have architectural detailing to break up the scale of the facade.

• Large expanses of blank, mirrored or opaque facades should be avoided.

The design guidelines for Zone 2 also make reference to massing—the relationship of podium to tower and similar features—and issue more relevant to taller buildings than to three or four-story buildings.

The division of the Rittenhouse Fitler neighborhood into sub-areas presents an important guideline for historic districts. Larger districts are not always uniform in physical character and use and often contain a number of sub-areas each with its own distinct physical character. In the cases of the Rittenhouse Fitler district Zone 4 (the residential area south of Chancellor Street) clearly has a consistent character of its own quite different from Zone 2 (the area around Rittenhouse Square), which also has a distinctive character of its own. This approach suggests that it is useful to examine each historic district to see if it is composed of sub-areas that have their own distinctive "sense of place" and to adapt guidelines to those differences.

4. Design Advocacy Group: Urban Design Evaluation Criteria

The Design Advocacy Group has created an Urban Design Evaluation tool to be used to evaluate the relationship of proposed new projects to their immediate surroundings. While this evaluation tool was not developed explicitly for historic districts, many of the issues to be considered and many of the questions to be asked about a new project are applicable to historic districts.

The list of questions is divided into three categories: neighborhood context, street life and building character. Although stated as questions, each implies that new construction that responds affirmatively to the questions posed is more likely to be appropriate to its context than new contraction that does not. Among the questions listed most applicable to historic districts are the following:

- **Neighborhood Context**

  History: Does the proposed design appropriately incorporate or respond to any historic assets or would it destroy or compromise such assets?

- **Street life**

  Continuity: Would the proposed development maintain or strengthen the existing street edge or would it create an interruption to urban continuity?

- **Building Character**

  Height: Would the height and form of the building have a positive relationship with the street and surrounding buildings as viewed from both near and far?

  Massing: Would the massing of the building be an appropriate response to the context? Would the height and width of the building be appropriately subdivided into component parts?

  Architectural vocabulary: Does the architectural vocabulary relate to the existing context or create a meaningful juxtaposition?

Composition: Does the design of the facade from a sophisticated composition of component parts? Does the architectural vocabulary relate to the existing context or create a meaningful juxtaposition?

Materials: Would the building materials be attractive and appropriate to the surroundings?

Openings: Would the scale of entrances be appropriate to the neighborhood context? Would the scale and proportion of the window openings and their articulation form a positive relationship with the architectural character of the surrounding buildings?

Roof: Has the roof edge been designed to express the termination of the building in an attractive or meaningful manner?

Although developed as a general urban design tool for evaluating new construction projects, the Design Advocacy Group's design criteria are consistent with those of other organizations in Philadelphia in emphasizing relationship to the existing context. Even when the evaluation tool makes reference to designs that differ from the existing context a "*meaningful* juxtaposition" is emphasized, not a startling contrast or disruption.

5. Review Panel

The Preservation Alliance invited a group of individuals to examine some of the case studies described in the appendix. The panel included representatives of the Design Advocacy Group, historic preservation planners, staff of public agencies and individuals involved in general planning and design review. The purpose of this exercise was to see what types of design guidelines might emerge by considering specific projects proposed or constructed in historic districts.

Certain general issues raised by the panel are worth mentioning:

- Design guidelines can often be too limiting and constrain a good architect from an innovative response to site and context.
- Historic districts vary in character; no single set of design guidelines is likely to fit all districts. Design guidelines need to recognize the character that is specific to each district.
- Achieving good design in an historic context is often the result of a process more than explicit guidelines, a process that includes a dialogue between community and preservation interests and the project architect. The design review processes used in Philadelphia—review by the Architectural Committee of Historical Commission, the Art Commission and, to some degree the Design Review Board of the Redevelopment Authority—are all characterized by a process of dialogue. Even without design guidelines the results of these processes have generally been good and have resulted in improvements to the design of buildings in an historic context.

Comments by the panel on individual case studies indicated that there was a preference among all participants for designs that had an explicit relationship to the historic context. In general, most participants favored an approach that might be characterized by Semes's "abstract reference;" some favored a more general relationship to context while others favored a closer adherence to the character and architectural style of the historic district. Some members of the panel felt that there was a potential validity to a contrasting approach to design when there was a high degree of architectural integrity in the surrounding context; others felt that when there was a high degree of integrity this required a response that was more consistent with and con-

nected to the design integrity that existed. However, no recent examples of contrasting designs in historic districts could be identified that seemed appropriate to the panel.

In evaluating individual case studies the panel focused on most of the same issues identified by others: height in relation to its immediate context, massing, materials, relationship to the street line and to the wall surface of the block, rhythm, richness of detail, and patterns and proportions of fenestration.

B. DESIGN GUIDELINES OF OTHER CITIES

Although Philadelphia's historic preservation ordinance does not provide full jurisdiction for the review of new buildings in historic districts, this is not true of all other cities. Many include the review and approval of new construction in their historic district procedures. This is especially true of those cities that designate historic districts as overlay zones in their zoning code and place responsibility for the implementation of historic district regulations in the City Planning Department (procedures much like Philadelphia's Conservation Districts).

Cities that require approval of new construction in historic districts usually adopt design guidelines for those districts. Most of the guidelines address issues similar to those described above. Those created by Oregon City for its historic districts are illustrative of those created by other cities and include a concept not often found in other guidelines that has potential relevance for Philadelphia. Oregon City's Design Guidelines for New Construction in its historic districts begin by stating, "a compatible design [for a new building] supports the integrity of the district." The design guidelines include four design principles:

- *Style Compatibity:* New construction shall compliment **one of the [existing historic] styles** to support the historic context. …. be compatible with adjacent properties, the block and neighborhood.
- *Citing:* Residential buildings are to face the street squarely, and to be set back from the lot lines and spaced from one another similar to the immediate neighborhood.
- *Building Form:* The building form needs to relate to the buildings in the immediate neighborhood and to take into account both similarities and changes on the block. The new building form shall reference the principles, proportions and scale of an historically appropriate style.
- *Design Composition:* Design composition principles relate to the detailed design of the exterior, and include historically appropriate materials, finishes, and unobtrusive integration of new technology.

The recommendation in the guideline on Style Compatibility to compliment "one of the existing historic styles" of the district is interesting and relevant to Philadelphia. Most historic districts in Philadelphia do not consist of buildings of a single architectural style. The Historical Commission's guides for property owners for each district often identify as many as a dozen different styles present in a district. Oregon City's guidelines to select an existing style to relate to is an interesting way of responding to the variety of historic styles found in most districts.

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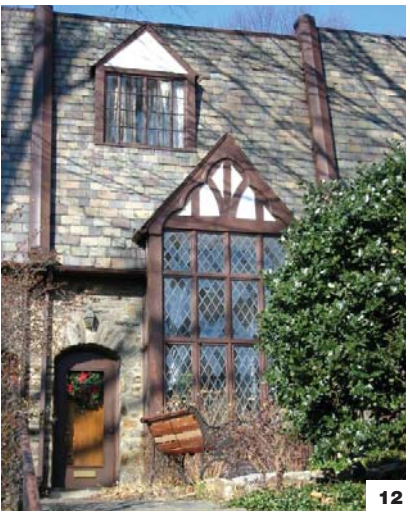

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Part Three: Guidelines Suggested by Historic Districts

Philadelphia has designated ten historic districts. One of these is an historic street paving district; another is Roosevelt Park in South Philadelphia; another is a group of extensively modified row houses on the campus of Temple University. The remaining are residential districts are:

Diamond Street, Girard Estates, Rittenhouse Fitler, Society Hill, Old City, Spring Garden, and Greenbelt Knoll

In addition to these districts, five other neighborhoods have been nominated to become historic districts. These pending districts are Spruce Hill, Overbrook Farms, a section of East Falls, Parkside and the Awbury Arboretum neighborhood. The Historical Commission has also given preliminary approval of a boundary for the submission of an historic district nomination for the Washington Square West neighborhood.

In addition to these local disctricts, there are 75 other National Register Districts in Philadelphia, many of which are characterized by architectural continuity. These include such neighborhoods as Queen Village, Powelton Village, Garden Court, Chestnut Hill and many others.

The following examination of the design characteristics of existing historic districts focuses primarily on the listed and pending Philadelphia historic districts. However, many of the National Register districts and many other neighborhoods are similar in character to listed and pending historic districts.

A. Greenbelt Knoll, East Falls and Parkside

Greenbelt Knoll, the section of East Falls that has been nominated and Parkside, all share a characteristic that is different from the other designated and pending historic districts: the buildings in these district are generally all designed in a limited number of architectural styles. Greenbelt Knoll consists of one architectural style (11); the section of East Falls that has been nominated essentially consists of two sub-areas each of which has its own architectural styles (12,13). Parkside contains two sub-areas defined by building size, but both sub-areas are characterized by the same architectural style (14,15). This consistency of design includes not only the architectural style of the buildings, but also building heights, relationship to the street line, porches, materials, and treatment of landscape.

Each of these districts has such a high degree of environmental and architectural consistency and continuity of character that the construction of a new building in any pattern and style different from that of the district would be an intrusion. Using Semes's framework the only appropriate approaches to design in these districts would consist of "literal replication" or "invention within a style." For example, if one of the English Tudor row houses on Midvale Avenue, or one of the or Greenbelt Knoll houses were to burn down, compatibility with the historic district and continuity of the "sense of place" would suggest that reconstruction in the same or a very closely identical form would be the most appropriate response.

To some degree this can be seen in modifications being made to one Greenbelt Knoll house where a higher-ceilinged living room was added to an existing house in an essentially similar design—what the original architect might have done had a higher ceiling been desired (16). The case for close compatibility and continuity of character can also be seen in the Parkside district. The one new building constructed in the district designed in a contemporary character

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stands out as intrusive and out of character with the district (17).

In these neighborhoods, the sense of place, the design characteristics and consistency of the district takes precedence over the use of a "contemporary" architectural style that is unrelated to the characteristics and patterns of the district. The design principles and guidelines for new construction are easy to derive from the characteristics of the districts because of the high degree of uniformity.

B. Overbrook Farms and Chestnut Hill

Overbrook Farms and Chestnut Hill are both National Register Historic Districts. Both exhibit environmental design characteristics that are similar to one another, but distinctly different from other historic districts. Both Overbrook Farms (18) and Chestnut Hill consist primarily of single-family houses set back from the street on well-landscaped sites. Houses vary in design but can generally be classified as being of "traditional design"—that is derived from many different revival architectural styles. Each district has a high degree of consistency in terms of height, relationship to street, landscape setting and traditional design as the architectural style, even though there are some sub-areas defined by different patterns and styles.

Chestnut Hill has a number of houses designed in a contemporary style. Notable are the Vanna Venturi house by Venturi and Rauch, Louis I. Kahn's Esherick House (19) and the Dorothy Mitchell White house by Mitchell / Guirgola Associates. Two of these houses are located on sites that are quite isolated from other houses in Chestnut Hill and the White house is in a section of entirely new houses. To some degree, none are in an historical setting in spite of being in the district. Recent new houses in Chestnut Hill that are in proximity to the typical character of the district have been designed in a "traditional style" or a style that makes an abstract reference to the traditional design styles of the district.

In spite to the different design character of the environment and buildings in Overbrook Farms and Chestnut Hill from other historic districts, new construction in these two districts has generally tried to be compatible with the character of the districts in terms of building heights, relationship to street, landscape settings, and architectural style.

C. Other Districts

Most of the other locally designated and pending districts, especially those in Center City and adjacent neighborhoods—as well as many neighborhoods in North, West and South Philadelphia gave similar design characteristics. This is because these districts generally adhere to the city's historic property lot size and are composed predominantly of row houses or twin houses. Although these districts contain a variety of architectural styles and building types, they have a high degree of consistency and continuity of physical character. Many of the elements that contribute to this consistency and continuity are similar in all districts. These include the following:

- **Height:** Each of the historic districts has a consistent dominant height throughout the district. Some districts have sub-areas with different heights, but generally speaking height is consistent within each sub-area. For example, Society Hill (20), Spring Garden, Girard Estates, Diamond Street and Queen Village consist primarily of two and three story row houses, Old City of four or five story commercial buildings, and Rittenhouse Fitler Zone 4 of three and four story row houses. Zone 2, around Rittenhouse Square, and the blocks surrounding Washington Square in Society Hill both have heights distinctly greater than the rest of their district, but heights are consistent within these sub-areas.

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• **Relationship to Street and Property Line:** Buildings in each district have a predominant way of relating to the street or property line. Because the underlying property format of Philadelphia is based on narrow lots facing major streets typical of row house development, in most districts buildings are built right on the front property line creating a continuous building line for the entire block and generally consistent throughout the district (21). Often there maybe some variation of this set back: in sections of Rittenhouse Fitler some houses are set back from the property line allowing a front set of stairs. However, when this occurs the pattern is generally consistent for the entire block.

• **Continuity of Wall Surface:** Because most buildings adhere to the front property line and are of similar height, they create a continuous building wall for the entire block. The continuity of this building wall is one of the most important unifying features of these historic districts. Some blocks within the Rittenhouse Fitler District have bay windows, but when this occurs it occurs for the entire block and there is a continuity of wall surface even though the surface varies rather than remaining flat. The continuity of the wall surface is also maintained by the treatment of windows as openings cut into the larger wall surface the continuity of which predominates.

• **Materials and Details:** There is generally a high degree of consistency of building materials within each district. For most districts the common material is some form of masonry, usually brick. Even in instances where brick does not predominate—the brownstone blocks of Rittenhouse Fitler or stone of Awbury—the material is masonry and consistent within a block, group of houses or sub-area. Materials are used in a manner that creates details and small-scale elements of interest on the building. Brick provides detail due to the size of the individual brick and the mortar joints. Brick is often used in patterns to create texture, or is supplemented by elements of terra cotta or stone that range from windowsills and door surrounds to decorative features and cornices. Buildings are rich in architectural details that give scale and visual variety and a three-dimensional character to the facade.

• **Facade Composition:** As previously noted, because the underlying property unit in Philadelphia is a narrow lot, most buildings in historic districts have vertical facades, with elements of the facade composition that reinforce this vertical emphasis. For example, the proportion of windows is generally vertical and doorways are often given a vertical emphasis through the use of transom windows. Because of the extensive use of masonry as a building material, window and door openings are cut into the facade, occupying perhaps as little as 25% of the total facade and allowing the building wall surface to predominate.

Building facades are generally divided into three elements: a base, a mid section, and top or cornice feature. Often a base of a building may be of a different material and color. However, usually all three elements are expressed in a three dimensional manner—the base may be a few inches forward of the main facade; the cornice may project out from both the main facade and base.

- **Pedestrian Experience/ Rhythm:** One of the characteristics of historic districts in Philadelphia—and of most Philadelphia neighborhoods—is that they are interesting places to walk. The pedestrian experience is rich because the architectural expression as experienced by pedestrians is rich. This is a result of a number of factors.
  - Because buildings in most districts generally conform to the approximately 16 foot width of lots in Philadelphia, there is a frequent **rhythm** of change along the block, even when buildings are of the same design, through the repetition of such elements as doors, steps, and windows.
  - Even in districts where buildings occupy larger lots, as in Old City, there is still a **rhythm** of change along a block created by the architectural elements of the first floor such as doors, store windows or other features (22).
  - Architectural elements on the first floor have a strong **three-dimensional quality**. Doors and windows are set in to walls and often have articulated surrounds, sills or lintels, often of contrasting materials; water tables or bases project out slightly; commercial store fronts may have columns or pilasters; and the materials themselves—especially brick—have a tactile quality when seen close up.
  - There are interesting things to see at the street level—windows to look in and architectural features that give buildings in historic districts what is often refereed to as a "human scale."

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These characteristics are generally true of high rise buildings as well three-and-four story buildings. Many historic high rise buildings follow the same design principals, use similar materials and are rich in details and therefore fit into their historic contexts with relative ease in spite of the difference in height (23).

Conclusion

It is not surprising that the design characteristics found in most historic districts are essentially the same as the design guidelines recommended by the Historical Commission, by the Queen Village and Rittenhouse Fitler neighborhood plans or suggested by the Design Advocacy Group. Each of these organizations recognizes that compatibility with the character of the district is to be highly valued. In Semes's terms, each of these guidelines emphasizes that the sense of place creates a continuity of character in spite of a variety of architectural styles.

Part Four: Preliminary Design Guidelines

The examples summarized above suggest that compatibility with the existing character of an historic district is more to be valued than significant difference. They also suggest a composite list of design criteria that are likely to enable new buildings to be designed in manner that is consistent with the character of an historic district regardless of their architectural style. This list of composite criteria is as follows:

- **General**
  - compatibility with the size, scale, color, material and character of the district, sub-area or block (preferred) or
  - creating meaningful juxtapositions with the existing context
- **Height**
  - consistency with the existing height of the district, sub-area and/or immediate block
  - consistency with adjacent rooflines by not exceeding rooflines by one story, or stepping back from a prevailing roof or cornice line
- **Street line**
  - maintaining the relationship to the street or property line characteristic of the district or block, including porches
  - continuity of the building wall of the block
- **Facade composition**
  - maintaining a tripartite building facade composition divided into base, middle and top
  - maintaining a vertical orientation to the facade
  - defining the top edge of a building by a cornice line or similar articulation
  - fenestration patterns and proportions, and a percent of the facade devoted to fenestration that is consistent with the district or block
  - avoidance of blank mirrored or opaque facades
  - providing a sufficient percentage of windows and door openings particularly at the first floor, so as to create a pedestrian friendly scale
  - alignment with cornice lines or window sills and heads of adjacent buildings
- **Rhythm / Pedestrian experience**
  - inclusion of architectural elements that divide facade into intervals that maintain a pedestrian friendly scale
  - using windows and doors in a manner that is harmonious with the established rhythm of the district or block
- **Materials and details**
  - use of materials similar to those in the district or on the block, including similar color
  - use of materials in a manner that creates details, incorporates textures or small scale elements that give buildings a three-dimensional character and a “human scale”

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Before considering how these guidelines apply to recent examples of new construction in historic district, it is useful to look at how these guidelines apply to an historic example characterized by interesting differences in architectural styles.

Most of the 1900 block of Delancey Place consists of three and a half story brick row houses with Mansard roofs and dormer windows. The composition of the facades is vertical, all the houses adhere to the property line and create a continuous flat wall surface, all are of identical height. There is some variation of architectural style, but overall there is a high degree of continuity of details and materials except for two buildings.

Instead of being red brick the house illustrated in figure 24 is white marble. Instead of being a restrained architectural style similar to the rest of the block it is designed in a Beaux Arts style with more explicitly classical elements and details including a pediment at the top of the facade. It is clearly a different style, but nonetheless it maintains a continuity of character on the block because it treats so many of the elements of its design in a manner that is consistent with the rest of the block: it is the same height, it has a vertical orientation, it adheres to the property line and continues the wall surface of the block, windows are openings cut into the wall, it has a base and top and an articulated cornice aligned with adjacent buildings, and the material are masonry. It maintains the continuity of the block even though the architectural style is different.

The house illustrated in figure 25 is an even greater departure in architectural style. Designed in 1950 by George Howe it is clearly what would be called a "contemporary style," even a Modern style. It lacks almost all ornamentation and detail and by virtue of that alone is a contrast to the rest of the block. But once again, the design has more in common with its neighbors than it has differences. It is the same height, has a cornice line aligned with adjacent buildings, the facade is vertical with a base and top, it continues the continuity of the wall surface, window openings are cut into the wall, and the material is masonry, although of a different color. By today's taste, the design may seem a bit austere as a result of its almost total absence of detail. But it is compatible with the block and district and maintains the continuity of character of the block even in a different style by relating to the elements of design that give the block and district its sense of place.

Part Five: Summary of Case Studies

Case Studies of 15 examples of new construction in historic districts are included in the appendix. Each case study examines one building using the preliminary design guidelines and relating the approach to design to one of Semes's four strategies. In order to test the concept of "sense of place vs. sense of our time" some case studies of mid-20th century buildings are also included.

The case studies examine four different building types: single family infill housing, row houses, mid-rise residential and high-rise residential. In order to illustrate the application of the methodology and to bring out certain design issues that emerged from the case studies, four case studies are included here. In each case study the word "yes" or "no" after the guideline indicates whether the building responds to that guideline or not. A summary of lessons learned from the case studies is included at the end of this section.

The Preservation Alliance recognizes that the property owners, developers and architects of these projects sincerely tried to produce the buildings they felt were most suitable to their needs and locations. The Alliance also acknowledges that these buildings were reviewed and approved by public agencies responsible for review of projects in historic districts or requiring other approvals. These case studies were chosen to test and illustrate the application of the proposed design guidelines. To the extent that comments are made about the incompatibility of certain projects with their historic settings, the Alliance does not intend this to be a criticism of the building owners or architects.

A. CASE STUDY EXAMPLES

1. Single Family Infill Housing: House in Society Hill Historic District

This single family house is built on a three lot wide site in Society Hill, opposite Three Bears Park (26).

Evaluation by Criteria

Height: *Yes.* The house is the same height as other houses in this part of the district and on the block and is therefore consistent with the guidelines.

Relatonship to the street line: *Yes.* Two thirds of the house is built directly on the property line, as are other houses on the block and in the district. One third is set back to provide an entry courtyard, but even here the street line is reinforced by a one-story high wall and ornate gate.

Continuity of wall surface: *Yes, with qualification.* The house maintains the continuity of wall surface for the eastern two thirds, but then steps back leaving a break in the wall surface that is particularly noticeable from the east since the east wall of the adjacent house is stucco as it would be if there were an adjacent vacant lot. The windows are openings cut into the wall surface.

Facade composition: *Yes.* The house successfully addresses the guidelines for facade composition. The facade has a tripartite design of base, middle and top with the top defined by cornices that interpret historic forms. The three-lot wide house is divided into three elements, thus retaining a vertical character almost resembling three separate houses. Fenestration patterns are consistent with the block.

Materials and details: *Yes.* The house is brick with contrasting trim. The brick includes a variety of patterns including Flemish bond, typical of many of the older colonial homes in the district. The openings and other elements are trimmed in contrasting materials, also found in the district.

Rhythm/ Pedestrian experience: *Yes.* The house maintains the rhythm of the block by breaking the three-lot facade into three distinct elements. At the street level, the house presents a rich three-dimensional experience: a pier sticks out, windows are recessed, and the screen wall and gate provide interesting views. Even the garage door opening is in scale and character with the historic form of carriageways.

Approach: The house is a good example of abstract reference, with a strong reference to the traditional design elements of the district that would probably lend it to be categorized as being in the post Modern style.

Assessment: Although some of the details of the Cohen House may seem a little elaborate, overall the house is compatible with the district and block and contributes to the continuity of the district. It responds successfully to all the design guidelines while at the same time being a clearly contemporary interpretation of the design guidelines.

2. Single Family Infill Housing: House in the Washington Square West Historic District

This single family house is built on a three lot wide site in the Washington Square West National Register District (27).

Evaluation by Criteria

Height: *No.* The house is lower than other houses in the district and on the block.

Relationship to street: *Yes.* The house is built along the property line. It appears to stick out only because the adjacent properties are slightly set back. In this case, compatibility with the block might have suggested maintaining the street line of adjacent properties. However, building to the property line is consistent with the overall intent of this design to stand out from its neighbors.

Continuity of wall surface: *No.* The slight difference in the relationship to the property line, the height as well as the difference in materials and fenestration result in a lack of continuity with the wall surface of the block. Windows consist of horizontal bands rather than openings cut into the surface.

Facade composition: *No.* The facade composition is inconsistent with the guidelines and the character of the district. The main entrance door appears more like a service door; the projecting balcony is atypical as is the projecting second floor. The difference in materials gives the house a horizontal emphasis incompatible with the vertical characteristics of the district and block. The design makes no attempt to relate to its context and is intentionally different.

Rhythm/ Pedestrian experience: *No.* The house does not follow the rhythm of the block or district. The pedestrian experience is very unfriendly; the first floor consists of a continuously blank wall and a wide, industrial character door.

Materials and Details: *No.* Although the materials are masonry, the type of materials, their color, the strong division between one material and another and the way they are constructed are incompatible with the district. While the materials show some evidence of how they are applied, the facade is lacking in details that give a three dimensional character.

Approach: This house clearly fits Semes's category of intentional opposition.

Assessment: This house is a good example of a house intentionally designed to be different from its historic context. In itself, the house is a very interesting design and a distinctive example of an industrial aesthetic. But it could have been designed for any location and makes no attempt to connect with its context in any way. It is incompatible with the guidelines and an intrusion in the district.

3. Row Houses: Society Hill Historic District

A continuous block of row houses all designed in the same style (28)

Evaluation by Criteria

Height: *Yes.* The height of the row and each house is consistent with the district. The height appears to be different due to the uncharacteristic roof profile.

Relationship to the street: *No, with qualification.* The row of houses is built to the property line consistent with the practice in the district. However, the relationship to the street is most influenced by the inclusion of a two-car garage on the first floor of every house. This is uncharacteristic and incompatible with the character of the district.

Continuity of wall surfac: *Yes.* Since the houses were built as a unified row there is a continuity of wall surface.

Facade Composition: *No.* The facades have a base created by the line of garage doors and accentuated by a stone band in the brick piers. The facade is topped by a roofline that consists of two different elements, one of which is a roof with a circular window. This roofline is uncharacteristic of the area. The row as a whole lacks the rhythm of the other blocks in the district by virtue of the much wider houses and by a rhythm created by the unusual double height entry way. Overall the houses seem out of scale with their context.

Materials and Details: *No.* The brick material is common to the area. Within the brick are various bands, patterns and accent features. In spite of these, the wall surface has a very flat character lacking in detail and three-dimensionality.

Rhythm/ Pedestrian experience: *No.* The row is decidedly unfriendly to the pedestrian. The garage doors present a blank and uninteresting wall; the entry grills add to the unfriendly feeling. The row also illustrates the impact on the public environment created by a block with continuous garages that preclude any on-street parking—a factor that appears to increase the barren feeling of the block.

Approach: The general design would be categorized as abstract reference, leaning toward the Modern style in spite of certain post Modern details. However, the inclusion of the two car garages continuously for the whole row and the unusual roof line of the facade can only be considered intentional opposition.

Assessment: The row does not meet the guidelines. It is most incompatible with the district with respect to the roofing and the inclusion of garages.

4. Mid-Rise Residential : The Beaumont, Old City Historic District

The Beaumont is a 14-story condominium tower located on a narrow lot on Front Street facing I-95 and Penns Landing (29).

Evaluation by Criteria

Height: *No.* The Beaumont is dramatically higher than the commercial buildings that line Front Street and most other buildings in the Old City Historic District.

Relationship to the street: *Yes.* The building is located on the property line of both Front and Sansom streets.

Continuity of wall surface: *Yes.* The base of the building continues the wall surface of the adjacent commercial buildings. The continuity is reinforced by the use of brick, consistent with the rest of the block, although somewhat disrupted by the inconsistent treatment of windows and the projecting balconies.

Facade Composition: *No.* The facade has no articulated base, a podium of brick, and a glass and masonry facade above with a highly articulated roof structure. Window openings appear applied to the facade rather than cut in, and are different in character and proportion from the adjacent buildings. Had the single windows been similar in scale and character to the historic buildings the transition from the old to the new would have been stronger.

Massing: *No.* Although the change in materials and fenestration pattern makes a distinction between the base and the tower, the massing of the building in relation to the context would have been enhanced by a stronger distinction between base and tower, either by setting the tower back from the facade or introducing a recessed break between the base or tower.

Rhythm/ Pedestrian experience: *No.* The first level of the building lacks the scale and architectural detail of adjacent buildings and creates an unfriendly pedestrian experience.

Materials and details: *Yes, with qualifications.* The base of the Beaumont continues the brick facades of adjacent commercial buildings and thereby creates continuity with the rest of the block. Above the base materials on the Front Street facade are both masonry and glass; the Sansom St facade is entirely glass. The based of the building has modest detailing n the brick articulating floor levels relatively consistent with adjacent properties. However, these details as well as sills and lintels are very subtle and create little richness on the facade.

Special Issues: This building illustrates a special issue not covered by the design guidelines, that of the blank north wall. Other new tall buildings also have similar walls. This is attributed to the requirements of both the building code and the zoning code that limit windows on party walls. This north wall has a negative impact on the overall historic district as it is highly visible from many locations.

Approach: This design is also an example of abstract reference.

Assessment: The Beaumont is excessive in height for the district. The building base misses the opportunity to create continuity with the adjacent commercial buildings. Overall the design is not compatible with the district in size, scale, or character.

5. High-Rise Residential: 218 Arch Street, Old City Historic District

Several designs were proposed for 218 Arch Street. Each consisted of a four-story brick base with and glass condominium tower above. The total height of the building proposed is 275 feet.

Height: *No.* The proposed height of 275 feet exceeds the 65-foot height limit established for the Old City Historic District by City Council. It significantly exceeds the general height of buildings in the district and also exceeds the height of Christ Church steeple, a major landmark in the area, and only one two blocks away. From certain critical viewpoints the tower would appear directly behind the steeple.

Relationship to the street: *Yes.* The design includes a four-story brick base that continues the scale and character of adjacent buildings on the block. This portion of the building is built to the street line and continues the wall surface of adjacent buildings.

Continuity of wall surface: *Yes.* The four-story base continues the wall surface of the adjacent buildings. In the version of the design illustrated windows on the second and third floors are cut into the masonry surface, but the fourth floor is designed in the style of the tower.

Facade composition: *No.* The facade of the tower is inconsistent with the character of the area. It is entirely of glass with no variations, no cornice line termination of the building and no details. The base building is divided into four intervals similar to the width of other buildings on the block, giving a vertical emphasis to the composition. However, the similarity of the facade to the area is disrupted by the change in design at the fourth floor to a glass facade consistent with the tower. This is uncharacteristic of buildings in the district.

Massing: *No.* The building is divided into three elements: the four-story base, and two towers slightly offset from one another. The two towers are set back so as to diminish their impact on Arch Street. However, since there are no other buildings of this height in Old City the massing is inconsistent with anything else in the district.

Materials and details: *No.* Although the material of the base is proposed to be brick, the glass tower dominates the character of the building. The material of the tower and the lack of any kind of detail are inconsistent with the district.

Rhythm/ Pedestrian experience: *No.* Although the facade at the street level is divided into four bays, one of the bays is a wide garage entrance; another is an entrance to an arcade within the building and the others windows for stores entered from the arcade. At the first floor the design does has little of the three-dimensional character of older buildings in the district. The area along Little Boys Way presents a blank wall to the street.

Special issue: The height of the proposed building dramatically changes the entire character of the district by introducing a building that alters the dominance of the Christ Church steeple on the skyline of the neighborhood. This project indicates the importance of evaluating new buildings in relation to their impact on important landmarks as well as on the district and block.

Approach: Although the base attempts to reflect the character of the district, the design of the tower-the dominant element-is in intentional opposition to the character of the district.

Assessment: The proposed tower is incompatible with the district in terms of height, design character, materials and scale. It alters the historic meaning of the district by conflicting with the historical position of the steeple of Christ Church on the skyline of this part of the city.

B. SUMMARY OF FINDINGS FROM CASE STUDIES

The evaluation of the case studies summarized above, and the complete selection of case studies included in the appendix, indicate that buildings that adhered most closely to the design guidelines were the ones believed to be most compatible with their historic settings. Not all buildings considered compatible with the districts met every one of the design guidelines, thus indicating the need for some flexibility in applying the guidelines. To test the validity of these findings, each of the case studies was examined by the panel convened by the Alliance as part of the process of creating this publication. The panel evaluated the case studies without benefit of the design guidelines as developed here. The consensus of the panel with respect to compatibility of the designs with the districts, and the elements that contributed to that compatibility, was consistent with the findings of the evaluations using the design guidelines. It is interesting to note that buildings whose design was categorized as "intentional opposition" were considered incompatible with the historic settings. All buildings considered compatible were designed according to the "abstract reference" strategy, with references varying from general relationship to context for buildings closer to the Modern style to references much closer to the character of the district for more recent buildings.

Several important issues emerged from the case studies not reflected in the preliminary version of the guidelines:

- Massing is an important design guideline for mid- and high-rise buildings. The massing of larger buildings and the way the scale of these buildings is broken down into smaller elements is a critical factor in designing taller buildings that are consistent with their historic districts.
- In addition to the impact of new construction on the district and the block, it is also important to give consideration to the impact of new buildings on landmarks of special significance in the district or to the city. It may be appropriate to establish a "zone of respect" around such landmarks, similar to that established around City Hall, with special design guidelines that apply only or most strongly in that zone.
- Construction of mid- and high-rise buildings on the typical narrow property lots that are the basis of property subdivision in most of Philadelphia may result in buildings with large blank walls as a result of provisions in the City's building and zoning codes. It is important to find a way to include windows in these walls, as well as considering the way in which materials, textures and details can alleviate their adverse impact on historic districts.

Part Six: Recommended Approach and Design Guidelines For New Construction in Historic Districts

The examination of case studies indicated that there were some issues not addressed in the preliminary design guidelines listed at the end of Part Four. In addition, the case studies also indicated that the way the guidelines are applied to specific districts is dependent on first examining the overall characteristics of the districts, the presence of sub-areas and of significant landmarks.

The Preservation Alliance recommends the following approach and design guidelines for evaluating, and for designing, new buildings in historic districts.

APPROACH

1. Determine whether the district has a single overall environmental and architectural style or whether there are sub-areas.

2. . If the district or sub-areas have a single overall environmental and architectural style, identify and document that style through photographs of typical environmental patterns and architectural character. Adopt a guideline that requires new construction to adhere to that environmental and architectural style or to do so with only minor variations consistent with the environmental and architectural style. (Semes's literal replication or invention within a style.)

3. For districts with a variety of architectural styles, identify the common approach to the design characteristics listed in the guidelines below and apply those characteristics to the evaluation (or design) of new buildings in the district. These designs may take the form of literal restorations, inventions within a style or abstract reference depending on the particular circumstance and location of the new building.

4. Identify significant landmark buildings in the district whose importance justifies the creation of a "zone of respect" around those buildings. Determine the appropriate size of the zone of respect and the special design guidelines that should apply in this zone of respect. Height may be the most significant factor of the guidelines for these zones of respect.

DESIGN GUIDELINES

- **General:** New buildings should be compatible with the size, scale, color, material and character of the district, sub-area or block.

  New buildings may be designed in a variety of architectural styles including styles that are intentional restorations, inventions within an historic style, or abstract reference to styles present in the district, so long as the design reflects the sense of place of the specific district and creates a continuity of character.

- **Height:** New buildings should generally be consistent with the existing height of buildings in the district, sub-area and/or immediate block. Absolute alignment with the rooflines or cornice lines of adjacent buildings is not essential, but buildings should not exceed the height of their neighbors by a significant amount. Buildings at the corners of major named and numbered streets, however, may exceed the height of adjacent buildings, particularly if there is a prevailing pattern of such height differentiation in the immediate area.

- **Massing**: Mid-rise and high-rise buildings should relate the massing of the building to the heights and character of the immediate area. The base or podium of the building should relate to the scale of other buildings in the area, and the design of towers should include elements that reduce the overall scale and impact of the size of the building.
- **Street wall:** New buildings should maintain the relationship to the street or property line characteristic of the district or block
- **Continuity of wall surface:** New buildings should maintain the continuity of the wall surface of the block, with wall surface predominating over window openings and window openings appearing to be cut into the wall surface. The introduction of bay windows should not disrupt the feeling of continuity of the wall surface.
- **Facade composition:** Facade composition should include the following elements:
  - a tripartite building composition divided into base, middle and top
  - a vertical orientation to the facade;
  - a top edge of a building defined by a cornice line or similar articulation
  - fenestration patterns and percent of facade devoted to fenestration that is consistent with the district or block
  - avoidance of blank, mirrored or opaque facades
  - a sufficient percentage of windows and door openings, particularly at the first floor, so as to create a pedestrian friendly scale
  - alignment with cornice lines, window sills and headers of adjacent buildings as much as possible
  - avoidance of introduction of garage doors at the first floor, except on individual houses sufficiently wide enough to maintain 33% of the facade as windows.
- **Rhythm / Pedestrian experience:** New buildings should incorporate architectural elements that divide the facade into intervals that maintain a pedestrian friendly scale. Windows and doors should be placed in a manner that is harmonious with the established rhythm of the district or block.
- **Materials and details:** New buildings should use materials similar to those in the district or on the block, including similar color. Materials should be used in a manner that creates details, incorporates textures or small-scale elements that give buildings a three-dimensional character and a “human scale” especially at the ground level.

Appendix

Appendix

The following case studies have been selected from buildings that have been built in historic districts or settings recently, are proposed for such locations or present interesting examples of older buildings. They illustrate a range of building types and scales. Each building is assessed in terms of the design principles previously outlined and categorized by Semes's four strategies.

The opinions expressed in this publication are solely those of the Preservation Alliance for Greater Philadelphia. Case studies of specific buildings have been used to test and illustrate design guidelines for new construction in historic districts. Comments about the compatibility of some buildings with their historic settings is not intended to be critical of the property owners, developers or architect

List of case studies:

Single Family Infill Housing

1. House in Society Hill (urban renewal period)
2. House in Society Hill (urban renewal period)
3. House in Society Hill
4. House in Society Hill
5. House in Queen Village
6. House in Washington Square West

Row Houses

7. Row Houses in Society Hill
8. Row Houses in Society Hill
9. Row Houses in Spring Garden

Mid-rise Residential

10. 108 Arch Street, Old City
11. The Beaumont, Old City
12. Apartment building in Washington Square West
13. Two Condominium buildings, Old City

High-rise Residential

14. 10 Rittenhouse Square, Rittenhouse Fitler
15. 218 Arch Street, Old City

Case Studies: Single Family Infill Housing

1. HOUSE IN THE SOCIETY HILL HISTORIC DISTRICT

This house was considered one of the best examples of infill housing of the Society Hill urban renewal period.

Evaluation by Guidelines

Height: *Yes.* This section of Society Hill and the block contain two-story houses with gabled roofs and some three-story houses. The height of the house and the roof form are consistent with the character of the area.

Relationship to street: *Yes.* The house is built to the property line and maintains the relationship to the street characteristic of the area.

Continuity of wall surface: *Yes.* The house maintains the continuity of the wall surface of the block. Openings, especially the door, appear cut into the wall surface.

Facade composition: *No.* The facade does not respond well to the guidelines. It does not have a tripartite pattern of base, middle and top, although it does have a clear cornice line. It is horizontal in character in part due to its wider site and has no elements that give a vertical emphasis. The type and placement of windows is uncharacteristic of the district and block. The facade indicates that house is designed in the Modern style with elements intended to be in intentional opposition to the historic setting.

Materials and details: *Yes, with qualifications.* The house is brick although of a different color than the district. However, the dark color helps the house to recede. The brick is very flat, having little of the texture characteristic of the use of brick in the district. There are no details within the materials themselves and an absence of such common elements as lintels over the door or windows. This lack of detail and flatness of surface is characteristic of buildings in the Modern style.

Rhythm/ Pedestrian experience: *No.* The house is not incompatible with the rhythm of the block. The wider lot gives the house a horizontal emphasis. At the first floor the house is very unfriendly to the pedestrian. The wall surface is totally blank, there are no windows or other details, and the recessed door is not very welcoming.

Approach: The design of this house falls in between abstract reference and intentional opposition. As an example of the Modern style it has many elements that are deliberately different from its context, but it has other elements that link it to its context.

Assessment: This house was admired because it appeared to include sufficient references to its context to create a relationship with the historic houses on the block, while at the same time being distinctively contemporary. The house achieves a balance between relationship to context and contemporary design in the Modern idiom that is characteristic of much of work of the architectural firm during this period. It seems compatible with the district and block in spite of its Modern style and intentional differences.

2. HOUSE IN THE SOCIETY HILL HISTORIC DISTRICT

This house is a clear example of a design in the Modern style encouraged for new construction in Society Hill during the urban renewal period. The buildings to the east at the time the house was built have been demolished and replaced by a new house.

Evaluation by Guidelines

Height: *Yes.* Although most of the houses on this block are two stories, the adjacent house at the corner is three stories high and is an appropriate reference for this house. The house appears tall because of the visible roof deck.

Relationship to the street: *Yes.* The house is built to the property line and continues the street wall of the adjacent house. Windows and door openings are cut into the wall surface.

Continuity of wall surface: *Yes.* Although the windows are large, the wide piers, wide band at the top and other elements provide sufficient masonry surface to give continuity to the wall surface. The appearance of discontinuity comes primarily from the color of the brick.

Facade composition: *Yes, with qualifications.* Although this house is designed in a Modern style and intended to be different from its context, it contains a number of contextual references in the facade composition. The facade is vertical; the horizontal bands define a base and the window openings at the second and third floor relate to the floor and window alignment of the adjacent building. Although there is no cornice, the wide brick band gives some definition to the top of the house.

Materials and details: *No, with qualifications.* Although the primary material is brick it is significantly different in color from brick in the area. As would be expected of a house in the Modern style, there are almost no details at all.

Rhythm/ Pedestrian experience: *No.* The house is approximately the same width as houses in the area and so maintains the rhythm of the block. At the first floor the house lacks the architectural richness of houses in the district. Although the door and window are recessed there is limited three-dimensional character to the first floor and few items of visual interest.

Approach: The design of this house, like Case Study 1, falls in between abstract reference and intentional opposition. As an example of the Modern style it has many elements that are deliberately different from its context, but it has other elements that link it to its context.

Assessment: This house is a more intrusive example of the Modern style than Case Study 1, primarily due to the color of the material, the lack of any relationship to traditional forms and larger scale of window openings and details.

3. HOUSE IN THE SOCIETY HILL HISTORIC DISTRICT

This house was built on the site of a large garden that surrounded the colonial house to the west. The new addition wraps around the colonial house.

Evaluation by Guidelines

Height: *Yes.* The house is consistent with the height of adjacent houses and the district as a whole, as is the gabled roof. It appears taller due to the exaggerated dormer windows.

Relationship to the street: *Yes.* The house is built on the property line consistent with the block and with the district.

Continuity of wall surface: *Yes, with qualifications.* Although the house maintains the continuity of the wall surface it lacks some of the features that make the wall surface of the block feel continuous. This is the result of the flatness of the facade, the absence of common details and treatment of the windows as flat surfaces rather than openings cut in the wall.

Facade composition: *No.* The house responds poorly to the guidelines. The facade has no base, consisting of a flat surface coming directly to the ground; it is more horizontal than vertical in spite of the exaggerated vertical windows and exaggerated dormers; the fenestration pattern is inconsistent with the block and the windows appear to be applied to the surface rather than having a three dimensional quality. There is an almost total absence of details. There are no projecting sills, no inset windows, none of the window detail that comes from double hung windows and mullions, no articulation of the cornice. In all ways, in spite of its apparent relationship to a colonial style, the house is an intentional contrast to its neighbors.

Materials and details: *No.* Although the house is brick, the color and character of the brick seems deliberately in contrast to the way brick is used in the district. The wall surface is flat and lacking in all detail, including the details that would normally come from window indentations.

Pedestrian experience: *No.* The house lacks the three-dimension richness of its neighbors at the first floor. The lack of detail gives the house an abstract quality that would be difficult to relate to a human scale without the presence of the door, which itself looks out of scale. The house is unfriendly to the pedestrian.

Approach: The design appears to be an abstract reference to colonial design, but the references are so abstract it easily fits the category of intentional opposition.

Assessment: Although this house is compatible with some of the design guidelines, its lack of compatibility with respect to details, facade composition and especially its lack of any three-dimensional quality results in a building that by virtue of its contrast is an unsympathetic intrusion into the block and district.

4. HOUSE IN THE SOCIETY HILL HISTORIC DISTRICT

This single-family house is built on a three-lot-wide site in Society Hill opposite Three Bears Park.

Evaluation by Guidelines

Height: *Yes.* The house is approximately the same height as other houses.

Relationship to the street: *Yes.* Two thirds of the house is built directly on the property line, as are other houses on the block and in the district. One third is set back to provide an entry courtyard, but even here the street line is reinforced by a one-story high wall and ornate gate and the recessed wall is compatible in design.

Continuity of wall surface: *Yes, with qualifications.* The house maintains the continuity of wall surface for the eastern two thirds, but then steps back leaving a break in the wall surface that is particularly noticeable from the east since the east wall of the adjacent house is stucco as it would be if there were an adjacent vacant lot. The windows are openings cut into the wall.

Facade composition: *Yes.* The house successfully addresses the guidelines for facade composition. The facade has a tripartite design of base, middle and top with the top defined by cornices that interpret historic forms. The three-lot wide house is divided into three elements, thus retaining a vertical character almost resembling three separate houses. Fenestration patterns are consistent with the block.

Materials and details: *Yes.* The house is brick with contrasting trim, similar to materials and design of other houses in the district. The brick is set in a variety of patterns including Flemish bond, typical of many of the older colonial homes in the district.

Rhythm/ Pedestrian experience: *Yes.* The house maintains the rhythm of the block by breaking the three-lot facade into three distinct elements. At the street level, the house presents a rich three-dimensional experience: a pier sticks out, windows are recessed, and the screen wall and gate provide interesting views. Even the garage door opening is in scale and character with the historic form of carriageways.

Approach: The house is a good example of abstract reference, with a strong reference to the traditional design elements of the district that would probably lend it to be categorized as being in the post Modern style.

Assessment: Although some of the details of the house may be a little elaborate, overall the house is compatible with the district and block and contributes to the continuity of the district. It responds successfully to all the design guidelines while at the same time being a clearly contemporary interpretation of the guidelines.

5. HOUSE IN QUEEN VILLAGE

This house is typical of a number of infill projects built in the Queen Village and Bella Vista neighborhoods.

Evaluation by Guidelines

Height: *Yes.* The house is consistent with the height of others on the block and in the area.

Relationship to street: *No, with qualifications.* The house is built at the property line and continues the plane of the facades of other houses on the block. However, its relationship to the street is altered by the introduction of a garage, the use of the sidewalk in front as a driveway and by the front stairs that are larger and more intrusive than typical of the block or area.

Continuity of wall surface: *Yes.* The facade of the house maintains the continuity of the wall surface and openings are cut into the wall surface. The continuity of the wall would be stronger if the bay window did not continue through to the cornice line.

Facade composition. *No.* The house has no base as a result of the garage, an intrusive element that also results in the introduction of two windows above it that are out of character with the area. The cornice is expressed in a manner similar to historic styles, but clearly looks unauthentic. The main feature of the facade, the two-story bay reaching to the cornice line, is not typical of the area and its relationship to the roofline is uncharacteristic of traditional bays. The contrasting color makes the bay appear out of scale with the property and the block.

Materials and Detail: *Yes, with qualifications.* The house is brick of a similar color to the area, but dissimilar in the detail by virtue of its wider mortar joints. Although there are some details within the materials (brick patterns above and below windows) these are much more subtle than the articulated sills and lintels of other properties.

Rhythm/ Pedestrian experience: *No.* At the first floor the house is an intrusion into the block and not friendly for pedestrians. The protruding stair, garage and driveway are disruptive to pedestrian movement as well lacking in visual interest.

Approach: The house fits the category of abstract reference, with its primary reference being a general relationship to traditional design. However, the style referenced is not typical of the area.

Assessment: The intrusion of the garage at the first floor is the key issue raised by this design. Aside from its disruption to the pedestrian experience, the garage becomes the determining influence on the rest of the design resulting in a house that is an intrusion on the block, in spite of its compatibility with some of the design guidelines.

6. HOUSE IN THE WASHINGTON SQUARE WEST HISTORIC DISTRICT

This single-family house is built on a three-lot-wide site in the Washington Square West National Register Historic District.

Evaluation by Guidelines

Height: *No.* The house is distinctly lower than other houses in the district and on the block. Although some districts have a pattern of two and three-story houses, this district has few two-story houses on major streets.

Relationship to street: *Yes.* The house is built along the property line. It appears to stick out only because the adjacent properties are set back from their property line. Compatibility with the block might have suggested maintaining the street line of adjacent properties. However, building to the property line is consistent with the district and consistent with the overall intent of this design to stand out from its neighbors.

Continuity of wall surface: *No.* The slight difference in the relationship to the property line, the height of the house, the projecting second floor, and the projecting balcony, the difference and color of materials all disrupt the sense of continuity with the wall surface of the block. Windows consist of continuous horizontal bands rather than openings cut into the surface.

Facade composition: *No.* The facade composition is inconsistent with the guidelines and the character of the district. The main entrance door appears more like a service door; the projecting balcony is atypical as is the projecting second floor. The difference in materials gives the house a horizontal emphasis incompatible with the vertical characteristics of the district and block. The design makes no attempt to relate to its context and is intentionally different.

Rhythm/ Pedestrian experience: *No.* The house does not follow the rhythm of the block or district. It is wider and has no features that break the facade into intervals typical of the block. The pedestrian experience is very unfriendly; the first floor consists of a continuously blank wall and a wide, industrial-character door.

Materials and Details: *No.* Although the materials are masonry, the type of materials, their color, the strong division between the material of the first and second floor, and the way they are constructed are incompatible with the district. While the materials show some evidence of how they are applied, the facade is lacking in details that give a three dimensional character.

Approach: This house is an excellent example of intentional opposition.

Assessment: This house is a good example of a building intentionally designed to be different from its historic context. In itself, the house is a very interesting design and a distinctive example of an industrial aesthetic. But it could have been designed for any location and makes no attempt to connect with its context in any way. It is incompatible with the guidelines and an intrusion in the district.

Case Studies: Row Houses

7. ROW HOUSES IN THE SOCIETY HILL HISTORIC DISTRICT

A continuous block of row houses all designed in the same style

Evaluation by Guidelines

Height: *Yes.* The height of the row and each house is consistent with the district. The height appears to be different due to the uncharacteristic roof profile.

Relationship to the street: *No, with qualifications.* These row houses are built to the property line consistent with the practice in the district. However, the relationship to the street is most influenced by the inclusion of the two-car garage on the first floor of every house. This is uncharacteristic and incompatible with the character of the.

Continuity of wall surface: *Yes.* Since the houses were built as a unified row there is a continuity of wall surface.

Facade Composition: *No.* The facades have a base created by the line of garage doors and accentuated by stone band in the brick piers. The facade is topped by a roofline that consists of two different elements, one of which is a gabled roof with circular window. This roofline is uncharacteristic of the area. The row as a whole lacks the rhythm of the other blocks in the district by virtue of the much wider houses and by a rhythm created by the unusual double height entry way. Overall the houses seem out of scale with their context.

Materials and Details: *Yes, with qualifications.* The brick material is common to the area. Within the brick are various bands, patterns and accent features. In spite of these, the wall surface has a very flat character lacking in detail and three-dimensionality.

Rhythm/ Pedestrian experience: *No.* The row is decidedly unfriendly to the pedestrian. The garage doors present a blank and uninteresting wall; the entry grills add to the unfriendly feeling. The row also illustrates the impact on the public environment created by a block with continuous garages that preclude any on-street parking—a factor that appears to increase the barren feeling of the block.

Approach: The general design would be categorized as abstract reference, leaning toward the Modern style in spite of certain post Modern details. However, the inclusion of the two-car garages continuously for the whole row and the unusual roofline of the facade can only be considered intentional opposition.

Assessment: The row does not meet the guidelines. It is most incompatible with the district with respect to the roofline, the inclusion of garages and the scale of entryways.

8. ROW HOUSES IN THE SOCIETY HILL HISTORIC DISTRICT

These row houses faces on a private street. They are seen primarily in their own context, rather than in the context of other houses in the immediate area.

Evaluation by Guidelines

Height: *Yes.* The three-story height appears slightly larger than houses in the district.

Relationship to street: *Yes, with qualifications.* The houses are built to the property line and present a continuous street face common in the area. The relationship to the street is influenced by the inclusion of garages for each house; however, since this row faces a private street it is less intrusive in the district than Case Study 7.

Continuity of wall surface: *Yes, with qualification.* The houses were built as a row and therefore there is a continuity of wall surface. However, there is so much three-dimensional articulation to the wall surface and the bay windows are so prominent that the continuity is disruptive and difficult to perceive.

Facade composition: *No, with qualification.* The facade has a clear base, mid-section and a roofline defined by cornices and large dormers. The prominent bay windows give the facade of each house a very vertical emphasis. The elements of the facade are an eclectic mix of historical references none of which are quite accurate. For example, the character of the dormers is unusual and the manner in which the cornice intersects the bay window is inconsistent with historical form. This is a good example of a post Modern design that has selected as a reference a style not characteristic of the district in which the project is located.

Materials and details: *No.* The brick, stone base and material of the bay windows are typical materials for row houses, but more frequently found in those districts developed in the 19th century than in Society Hill. In particular, the paired bay windows are uncharacteristic with the area and reduce the visibility of the brick wall surface. Patterns in the stone, in the stone trim, over the windows and in the bay windows, give the facade a rich character.

Rhythm/ Pedestrian experience: *Yes.* At the street level the row is more interesting than Case Study 7. Inset doors of normal size and inset garage doors give the first floor a three-dimensional quality that makes for an interesting pedestrian experience.

Approach: This design may come close to being an invention within a style. It takes many elements of 19th-century Victorian row houses, but uses them in a very different manner. On the other hand, the style is so uncharacteristic of the district in which it is located it falls more closely into the category of intentional opposition.

Assessment: Although this row is compatible with the character of some historic districts it is not compatible with the character of the district in which it is located. Its intrusiveness is somewhat diminished by its location on a private street interior to the block rather than on a major street where its contrasting style would appear even more intrusive in the district.

9. ROW HOUSES IN THE SPRING GARDEN HISTORIC DISTRICT

These row houses are among a group of row houses on several different blocks all designed in the same manner.

Evaluation by Guidelines

Height: *Yes.* The three-story height is consistent with the Spring Garden district and the immediate area.

Relationship to Street: *Yes.* These rows houses are built to the property line and form a continuous building wall along the street. The relationship to the street, as in other examples, is also influenced by the inclusion of garages. However, here the disruption seems less than in other examples due to the architectural treatment and size of the garage openings.

Continuity of wall surface: *Yes.* Since the houses were built in continuous rows or groups there is continuity of the wall surface.

Facade Composition: *Yes, with qualifications.* These row houses have a small base, just visible between garages and front steps. They also have a modestly expressed cornice line. The facade of each house has a vertical emphasis; windows and doors are recessed openings in the wall surface. However, most windows are actually sliding glass doors opening protected by metal railings. These elements give the facades the character of commercial buildings converted to housing rather than the residential character typical of the district.

Materials and details: *Yes.* The Spring Garden district contains many blocks of brick row houses with white stone trim around doors and windows. These houses are consistent in the use of brick and the incorporation of the type of window and door surrounds found in the district.

Rhythm/ Pedestrian experience: *Yes.* The pedestrian experience is compromised by the garages. However, the inset garage doors and entrances, the contrasting trim, and front sairs typical of the area give provide detail and rhythm. The fact that parking spaces where the entry doors are paired also adds to the feeling of activity on the street.

Approach: This is an example of abstract reference with specific inclusion of details from the area.

Assessment: In spite of the inclusion of garages, these row houses are relatively compatible with the district. The design includes enough features to relate to context. The smaller size of the garage doors and pairing of entrance doors helps to relieve the impact of the garages on the block found in other row house examples.

Case Studies: Mid-Rise Residential

10. 108 Arch Street, Old City Historic District

108 Arch Street was built on a parking lot prior to the approval of the Old City District. The height of the building led to the creation of a 65-foot height for most of Old City.

Evaluation by Guidelines

Height: *No.* 108 Arch is significantly higher than historic buildings in the Old City District. The building is prominent from many different views: from further west along Arch Street as well as from Penn's Landing. In all these views the height, massing and bulk and architectural expression appear out of character and scale with Old City.

Relationship to street: *Yes, with qualifications.* The building is constructed on the property line and continues the building plane of the block. However, the relationship to the street is compromised by the recessed first floor and large opening to parking.

Continuity of wall surface: *No, with qualifications.* There is visual continuity of the wall surface with the adjacent buildings. However, the feeling of continuity is disrupted by the horizontal character of the facade and the alternating bands of brick and window openings.

Facade composition: *No.* The composition of the facade is a significant contrast to the district. The prominent brick bands give the facade a horizontal emphasis inconsistent with the vertical emphasis of commercial buildings in the district. This is reinforced by the windows, which, due to the pale color of the dividing panels, further the horizontal feeling of the facade. There is no articulation of the roofline. The facade incorporates no elements of scale or detail that create any sense of relationship with the four-story loft buildings to the west or the three story colonial house to the east. The facade is a deliberate contrast to its context.

Materials and details: *No.* The building is predominantly glass with panels of masonry and zinc. There is little connection to the brick facades characteristic of adjacent buildings. The building overall lacks architectural details and has the quality of an industrial building more than a residential building or the commercial loft buildings found in the district.

Rhythm/ Pedestrian experience: *No.* The first floor of the building consists of a recessed entranceway, large windows and an entrance to parking. The surfaces are flat, lacking the three dimensional expression of adjacent buildings. The building is not divided into intervals that would give scale to the pedestrian experience. The first floor is unfriendly to the pedestrian.

Special Issues: 108 Arch Street avoids blank sidewalls by introducing narrow windows and a pattern of vertical lines in the panel system. This helps to slightly mitigate the impact of these walls, which would have been even more overwhelming had they been blank.

Approach: This is an example of a design that is an intentional opposition to its.

Assessment: 108 Arch Street is incompatible with the district in size, scale, materials, facade composition and character.

11. The Beaumont, Old City Historic District

The Beaumont is a 14-story condominium built on a narrow corner lot on Front Street.

Evaluation by Guidelines

Height: *No.* The Beaumont is dramatically higher than the commercial buildings that line Front Street and higher than other buildings in the Old City Historic District. The fact that the building is located on the edge of the district facing an open area over the Delaware Expressway makes the height marginally more tolerable than if the building were located within the district.

Relationship to the street: *Yes.* The building is located on the property line of both Front and Sansom streets.

Continuity of wall surface: *Yes.* The base of the Beaumont continues the brick facades of adjacent commercial buildings and thereby creates continuity with the rest of the block.

Facade Composition: *No.* The building has two principal facades. The facade on Front Street consists of a brick podium with a glass and masonry facade above with a highly articulated roof structure. The facade on Sansom Street is most visible from a distance and consists entirely of glass. On the Front Street facade window openings appear applied to the surface rather than cut in and are different in character and proportion from the adjacent buildings. Had the single windows been similar in scale and character to the historic buildings the transition from the old to the new would have been stronger. In addition, the distinction between the base and its relationship to the existing buildings and the tower would have been enhanced by a set back between the base and tower.

Materials and details: *Yes, with qualifications.* The podium is brick consistent with the materials of the district. The base of the building has modest detailing n the brick articulating floor levels relatively consistent with adjacent properties. However, these details as well as sills and lintels are very subtle and create little richness on the facade. Above the base, the tower consists of large glass areas with little detail.

Rhythm/ Pedestrian experience: *No.* The first level of the building lacks the scale and architectural detail of adjacent buildings and creates an unfriendly pedestrian experience. The inset door opening and the large grated service doors are unfriendly.

Special Issues: This building illustrates two issues not covered by the design guidelines. First, massing is an important consideration in mid- and high-rise buildings. The mass of a tall building may consist of several parts, related in different ways to the historical context. Second, tall buildings built to their property edge can result in blank sidewalls. This is attributed to the requirements of both the building code and the zoning code that limit windows on party walls. The north wall of the Beaumont has a negative impact on the historic district in spite of the pattern on the wall and is highly visible from many locations.

Approach: Although the brick base of the building attempts to make a connection with its context the overall design, with its tall glass facade, is in intentional opposition to the character of the district.

Assessment: The Beaumont is excessive in height for the district. The building base misses the opportunity to create continuity with the adjacent commercial buildings. Overall the building is not compatible in height or character the district.

12. APARTMENT BUILDING, WASHINGTON SQUARE WEST HISTORIC DISTRICT

This apartment building was constructed on the site of an individually listed building that burned and had to be demolished.

Evaluation by Guidelines

Height: *Yes.* Washington Square West has many corner buildings taller than others on the block. For example, the corner of 12th and Spruce streets has three buildings that are approximately twice the height of adjacent properties. Thus, the height of the new building is consistent with the character of the district.

Relationship to street: *Yes, with qualifications.* The building is built to the property line on both streets. However, at the corner the first floor is cut back on a diagonal with a single freestanding column at the corner. Other corner buildings in the district have commercial uses on the first floor but still adhere to the property line.

Continuity of wall surface: *No.* There is some degree of continuity with the wall surface of the block on the north facade. However, on the more dominant west facade the continuity of the wall surface is obscured by the large number of projecting bay windows.

Facade composition: *No.* The facade has a modest base, but it has no real cornice line. The darker row of brick is insufficient to make a real terminus to the facade. The window patterns and window type are inconsistent with the block and seem applied rather than cut into the brick surface. The first floor commercial space is too low in relation related to adjacent buildings. However, the most dominant feature is the bay windows. Other taller buildings in the area have bay windows the full length of the facade as well. However, the bays are fewer in number and therefore the wall surface between the bays has greater continuity. In this care the bays are so frequent and so dominant that their character obscures the rest of the building.

Materials and Details: *No.* The building is brick, although of a color distinctly lighter than brick on adjacent properties and lacking in the detail and texture of brick in the district. The appearance of the building is dominated by bay windows of panels and glass, which are inconsistent with materials in the district and with the character of bay windows in the district. The building has very little detail.

Rhythm/ Pedestrian experience: *Yes, with qualifications.* The pedestrian experience of the building is varied. The long ramps along the west side intrude into the sidewalk and separate the building from the pedestrian. Although this facade has some rhythm from windows and wall surfaces, there is little activity and limited architectural detail. The north facade consists of a typical glass storefront having nothing to do with the character of the area.

Approach: This is an example of intentional opposition to the historic context. There are many apartment buildings in the immediate area that contain the same design elements. Closer attention to the character of the district and incorporation of design features by abstract reference would have led to a building more compatible with the district.

Assessment: The building lacks compatibility with the district primarily as a result of the way the excessive use of bay windows compromises the scale, materials, and facade composition.

13. TWO CONDOMINIUM BUILDINGS IN THE OLD CITY HISTORIC DISTRICT

These two condominium buildings are part of the master plan for the development of the National Products site.

Evaluation by Guidelines

Height: *Yes.* Both buildings are consistent with the height of commercial loft buildings in the district and adjacent buildings on the block.

Relationship to street: *Yes.* Both buildings are built to the property line and continue the street face of the block.

Continuity of wall surface: *Yes, with qualifications.* Although both buildings continue the plane of the wall surface of the block, their facade design and mix of materials disrupts the feeling of continuity. The relatively flat facade of the north building has more apparent continuity than that of the south building, which is disrupted by projecting balconies.

Facade composition: *Yes, with qualifications.* The north building appears to be divided into a base and middle after the second floor and the top of the building is defined by a change of material for the top floor. The vertical brick piers give a vertical character to the facade but this is disrupted by the horizontal elements of a different material and color. Floor levels and window openings generally align with the adjacent building, but the windows themselves are uncharacteristic of the area. The south building also appears to be divided into a base and middle at the second floor with the top defined by an articulated cornice feature. Here again, vertical piers are disrupted by horizontal bands of different material and color. The bright white color of the first two floors is out of character with the district. However, the windows have more in keeping with the industrial window character of the district than those on the north building.

Materials and details: *Yes, with qualifications.* The use of brick and contrasting elements is characteristic of the district, but contrasting materials usually do not stand out as visibly as on these two buildings. The materials and details on the north building are flat by comparison with the district; those on the south building have more in common with the district, with the exception of the balconies.

Rhythm/ Pedestrian experience: *No.* Both buildings lack a sense of rhythm at the first floor that is consistent with the district. The wide facades are not divided into intervals and there is a lack of three-dimensional detail at the first floor level, most especially in the north building.

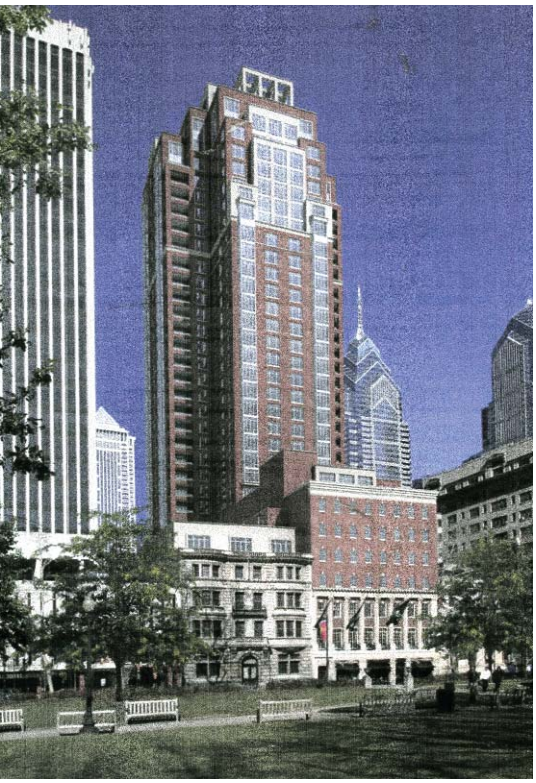
Approach: Both buildings are abstract references to the commercial loft buildings in the district.

Assessment: Although both buildings contain elements characteristic of the district, there are neither strongly incompatible nor entirely compatible with the district. The lack of compatibility is mainly a factor of the mixture of materials, the strong horizontal emphasis of the facade, and the flat facade of one and the disruption to the facade of the other by the inclusion of small balconies.

Case Studies: High-Rise Residential

14. 10 RITTENHOUSE

10 Rittenhouse is a proposed 390-foot tall condominium to be built at 18th and Walnut streets, incorporating the former Rittenhouse Club facade.



Evaluation by Guidelines

Height: *Yes.* 10 Rittenhouse is located in the zone of high-rise buildings surrounding Rittenhouse Square. The Center City Residents Association defines this area as one in which building heights of 300 feet or higher are acceptable. 10 Rittenhouse is taller than other buildings around the square, but because it set back from Walnut Street behind other buildings the height when seen from the square seems compatible with the area. On 18th Street the tower is set back from the street, with a four-story base.

Relationship to the street: *Yes.* On 18th Street the building is built to the property line and continues the wall line of buildings along 18th Street.

Continuity of wall surface: The building is not contiguous with any other buildings so the issue of continuity of wall surface does not apply. Along 18th Street the building continues the wall plane of other blocks of 18th Street.

Facade composition: *Yes.* The composition of the facade has been designed to reflect the building in the foreground. It is predominantly brick in keeping with the masonry character of older buildings around the square, with contrasting trim and facade treatment at the top of the buildings. Although the tower has no clear base due to the buildings in the foreground, it appears to be a building designed with a traditional vocabulary of base, middle and top. The tower is narrower toward the square and wider at the rear, helping to break up the mass of the building. On 18th Street the facade is divided into four bays. The first floor contains store windows and doors; windows on the upper floors appear cut into the masonry wall surface.

Materials and details: *Yes.* The masonry materials and details of the design have a traditional character and relate strongly to the type of traditional design found in the Rittenhouse Square area.

Rhythm/ Pedestrian experience: *Yes.* Along 18th Street the facade is designed to fit into the pattern of narrow buildings that line the street. It is divided in appearance into four units by the four storefronts, which, though larger in scale than other storefronts along 18th Street, will provide visual interest to the pedestrian.

Approach: The approach is that of abstract reference, with references to traditional design.

Assessment: 10 Rittenhouse meets the design guidelines. Its appearance is compatible with the character of the district and the Rittenhouse Square area. The four story base along 18th Street will, hopefully, provide a transition in scale from the three-story scale of most buildings along the west side of 18th Street to the tower.

15. 218 ARCH STREET

Several designs were proposed for 218 Arch Street. Each consisted of a four-story brick base with and glass condominium tower above. The total height of the building proposed is 275 feet.

Evaluation by Guidelines

Height: *No.* The proposed height of 275 feet exceeds the 65-foot height limit of the Old City Historic District. It significantly exceeds the general height of buildings in the district and also exceeds the height of Christ Church steeple, a major landmark in the area. From certain critical viewpoints the tower would appear directly behind the steeple.

Relationship to the street: *Yes.* The design includes a four-story brick base that is built to the street line and continues the wall surface of adjacent buildings.

Continuity of wall surface: *Yes.* The four-story base continues the wall surface of the adjacent buildings. In the version of the design illustrated windows on the second and third floors are cut into the masonry surface, but the fourth floor is designed in the style of the tower.

Facade composition: *No.* The facade of the tower is inconsistent with the character of the area. It is entirely of glass with no variations, no cornice line termination of the building and no details. The base building is divided into four intervals similar to the width of other buildings on the block, giving a vertical emphasis to the composition. However, the similarity of the facade to the area is disrupted by the change in design at the fourth floor to a glass facade consistent with the tower.

Massing: *No.* The building is divided into three elements: the four-story base, and two towers slightly offset from one another. The two towers are set back so as to diminish their impact on Arch Street. However, since there are no other buildings of this height in Old City the massing is inconsistent with anything else in the district.

Materials and details: *No*. Although the material of the base is brick, the glass tower dominates the character of the building. The material of the tower and the lack of any kind of detail are inconsistent with the district.

Rhythm/ Pedestrian experience: *No.* Although the facade at the street level is divided into four bays, one of the bays is a wide garage entrance; another is an entrance to an arcade within the building and the others are windows for stores entered from the arcade. At the first floor the design has little of the three-dimensional character of older buildings in the district. The area along Little Boys Way presents a blank wall to the street.

Special issue: The height of the proposed building dramatically changes the entire character of the district by introducing a building that alters the dominance of the Christ Church steeple on the skyline of the neighborhood. This project indicates the importance of evaluating new buildings in relation to their impact on important landmarks.

Approach: Although the base attempts to reflect the character of the district, the design of the tower is in intentional opposition to the character of the district.

Assessment: The proposed tower is incompatible with the district in terms of height, design character, materials and scale. It alters the historic meaning of the district by conflicting with the historical position of the steeple of Christ Church on the skyline of this part of the city.

Credits and Acknowledgements

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PRESERVATION ALLIANCE

for greater philadelphia

The mission of the Preservation Alliance is to actively promote the appreciation, protection, and appropriate use and development of the Philadelphia region's historic buildings, communities and landscapes.

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COMPATIBLE INFILL DESIGN

EXHIBIT G

PURPOSE FOR THIS REPORT

This document is to serve as a case study for the community of West Branch and potential future developers of the former Croell Redi-Mix site.

This case study details principals for new construction and infill development within the historic districts of the state of Oregon. It is acknowledged that the state of Oregon is vastly different from Iowa in many ways, and not every recommendation in this document is intended to be directly translated to West Branch.

This document should be used to reference best practices and strategies for new construction and infill development in, and near, historic districts as they might relate to proper development at the former Croell Redi-Mix site.

SPECIAL REPORT

Compatible Infill Design

Principles for New Construction in Oregon's Historic Districts

Recommendations from Restore Oregon based on the 2011 Preservation Roundtable

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2011 Preservation Roundtable Process

Topic defined
Fall 2010

Research and planning
Spring 2011

Regional Workshop I
The Dalles
June 25, 2011

Regional Workshop II
Ashland
July 8, 2011

Regional Workshop III
Portland
August 18, 2011

Online Survey
Early September 2011

Report Released
October 13, 2011

The Purpose of the Preservation Roundtable

The Preservation Roundtable was organized by Restore Oregon, formerly the Historic Preservation League of Oregon, to bring together diverse stakeholders to analyze and develop solutions to the underlying issues that stymie preservation efforts. The inaugural topic in 2010 was "Healthy Historic Districts in a Changing World—Compatibility and Viability." Nearly one hundred people participated, arriving at nine recommendations published in a report titled ***Healthy Historic Districts – Solutions to Preserve and Revitalize Oregon's Historic Downtowns.*** An electronic copy is available on Restore Oregon's website.

The 2011 Preservation Roundtable focused in on "Design Standards for Compatible Infill," one of the recommendations from the 2010 report, to provide clarity and consistency for review of new construction projects in historic districts. The principles and approaches to implementation that follow come from the best source: the people that live, work, own property, govern, and build within the state's 123 National Register historic districts.

Over 200 individuals from around the state shared their ideas, both in person and online. With backgrounds in development, engineering, architecture, city planning, property ownership, community development, and related disciplines, Roundtable participants brought a broad slate of experience and range of perspectives to the dialogue.

Like beauty, it may be said that good design is in the eye of the beholder thus opinions may differ on some of the recommendations in this report. But Restore Oregon is confident these principles represent an important foundation upon which new construction can fill the empty spaces of Oregon's historic districts in a way that protects their historic integrity, promotes good land use, and enhances economic vitality.

Ashland Preservation Roundtable participants

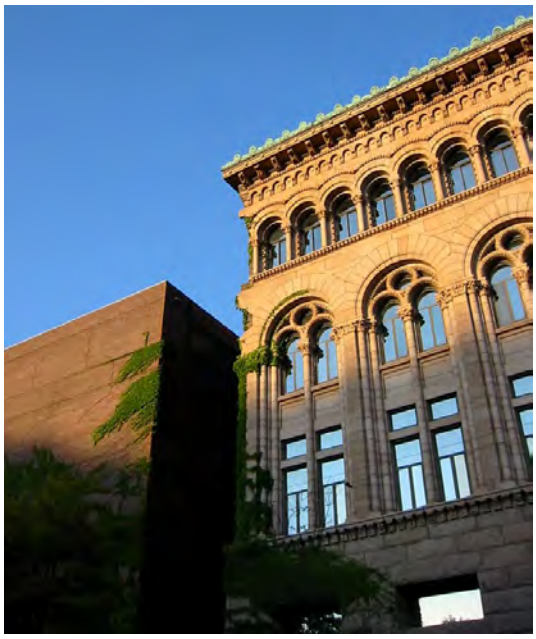
Why Good Infill Matters

We've all seen it. A new building that looks like a spaceship dropped into a historic neighborhood, entirely out of character with its neighbors.

And we all know historic districts that seem more ghost town than downtown because of the empty lots dotted throughout like so many missing teeth.

The fact is that most historic districts need good new construction – to promote economic vitality, improve urban density, and to generate the activity that spurs investment in the rehabilitation of the existing historic fabric.

The Secretary of the Interior's *Standards for the Treatment of Historic Properties* mandates that additions to historic buildings must differentiate new from old. Furthermore, the *Standards* imply that a Modern or Postmodern approach is best for additions on historic structures (an interpretation with which Restore Oregon does not agree). Though there is no Secretary of Interior "Standard for Compatible Infill," it has often been assumed that new construction in Oregon's historic districts must also be differentiated – with widely differing ideas of what "differentiated" means.[1]



Chicago's Newberry Library (1893, with 1981 addition) is cited by the Secretary of the Interior Rehabilitation Guidelines as an example of the recommended treatment for a new addition to a historic building. Its harsh differentiation is a poor example of the type of new construction needed in Oregon's districts. Image by Payton Chung/Flickr.com

Typically new construction projects in historic districts must go through a design review process. This process varies widely across the state, but is often described as complex, subjective, lengthy, expensive, and design rules are perceived as being unclear or inconsistent.

This inconsistency and lack of clarity creates uncertainty among the development team who would rather not waste time and money trying to navigate through an unpredictable design review process. A common argument is that it's too much of a hassle and too expensive to build in a historic district.

That isn't to say good infill hasn't been built, but one need not look further than the parking lots, ill-fitting Modernist buildings, and drive-through cubes to realize that a new and holistic approach is needed. Fortunately, in many cases developers haven't rushed to fill the missing teeth of the state's historic districts, so we have an opportunity now to do it right.

A quarter of the properties in Oregon's historic districts are vacant lots or classified as "non-contributing" to the district's historic character. Encouraging appropriate new construction on these parcels will be a defining component of the 21st century preservation ethos in Oregon.

Today, planners and politicians across the state are working to limit sprawl by diversifying and densifying existing urban areas to create walkable 20-minute neighborhoods. Although many still think there's a conflict between preserving historic places and boosting density, increasing the square footage in Oregon's historic districts represents an economic, social, and environmental opportunity.

This report outlines seven baseline *Principles for New Construction* intended to promote responsible infill within Oregon's historic districts. In practice, they would function as a Secretary of the Interior's *Standard for Compatible Infill*. While many of our recommended principles differ from the current Secretary's *Standards* and some preservation theories, they are intended to chart a course for Oregon predicated on the belief that historic districts are significant resources far greater than the sum of their component properties.

An 1860s Harrisburg building is swallowed up—literally!

The Value of Oregon's Historic Districts

Oregon has 123 historic districts listed in the National Register of Historic Places. Each is unique in its location, size, age, and historic significance. While some, like the Hells Canyon Archaeological District, are not collections of buildings, most of the state's National Register districts are places where we work, sleep, play, and shop. They range in size from Portland's Irvington District (2,813-properties) to Weston's Historic District (14-properties). Altogether there are over 15,000 properties within Oregon's Historic Districts – representing a very significant cultural and economic asset.[2]

Restore Oregon's *Healthy Historic Districts* (2010) identified the triple bottom line benefits of investing in Oregon's historic districts to:

- Increase heritage tourism, a $192 billion market in the U.S.[2]
- Foster community pride and support mixed uses.
- Reduce sprawl and leverage existing infrastructure.

The report also identified nine practical ways Oregon preservation stakeholders can best invest in the state's historic districts. These ranged from creating district development plans to updating local preservation ordinances. One of the most distinct of the recommendations was the need to "create design guidelines and standards for infill to ensure the new is compatible with the old." This recommendation is critical for Oregon's historic districts because appropriate new construction has the potential to:

- Provide skilled construction jobs and support long-term employment.
- Boost property tax revenues on parcels that are deserving of development.
- Increase density, fight sprawl, and maximize existing infrastructure.
- Support the preservation of historic buildings and help boost their economic potential.
- Provide a sense of continuity by differentiating the look and feel of historic and non-historic areas.

According to one participant in the Roundtable, developers face both opportunities and challenges when building in historic districts.

"As with any other commercial development project, there are both opportunities and challenges when building small-scale infill in historic districts. Current opportunities include low interest rates, lower construction and land costs, and New Markets Tax Credits. Also pre-leasing is easier in smaller scale projects, which is attractive to lenders. Challenges center around higher per square-foot construction costs for small-scale buildings, higher load factors in tight floor plates, and negotiating with unmotivated sellers who may have other income, low-capital basis and therefore high capital gains tax liabilities, and inflated perceptions of property value based upon

Downtown Albany Historic District

Definition of Terms

Context: The physical and historic attributes of a specific place.

Contributing: A property identified as being a significant component of a historic district.

Floor Area Ratio (FAR): The size (total square feet) of a building compared to the size of the land on which it sits.

Fenestration: Window and door placement.

Guideline: Parameters describing the preferred look and feel of new construction in a specific historic district or area.

Massing: The general size and shape of a building in relation to its site and context.

Non-contributing: A property that does not add to the significance of a historic district, either due to its recent age, lack of historic significance, or compromised design.

Secretary Standards: The Secretary of the Interior's *Standards for the Treatment of Historic Properties* are administered by the National Park Service, defining best practices for Reconstruction, Rehabilitation, Preservation, and Restoration.

Siting: The positioning, orientation and set-back of a building on its lot.

Standards: Prescriptive metrics for directing new construction in a specific historic district or area.

Statement of Significance: A section of a National Register of Historic Places nomination that describes the features that define a property or district as historically significant.

Advising, Encouraging, or Regulating—What's Best?

Across Oregon, cities and towns have adopted a range of approaches to guide the design of new construction, whether in National Register districts, local conservation districts, or other areas deemed worthy of special consideration. Various socio-political factors have shaped the approaches, including:

- The cost of creating highly specific expectations for the design of new buildings, especially given the need for public involvement.
- The difficulty of reaching agreement on design and development goals.
- Worry that rigid rules will restrain creativity and infringe on property rights.
- Concern that too much flexibility would lead to out-of-character design that hurts district integrity.
- A lack of local expertise to develop or administer complex rules that require judgment.
- Fear that rules requiring judgment will result in "taste policing."

In many cases across Oregon, local governments have elected to take a hands-off approach, leaving their historic districts at the whim of individuals on a property-by-property basis.

Communities across the state care deeply about their heritage and the quality of their historic districts. But how far their leaders and citizens are willing to go to ensure they are appropriately supported is the fundamental question surrounding whether to *advise*, *encourage*, or *regulate* aesthetics in historic districts.

Advisory Approach

Whether in the form of informational *policies*, educational *documents*, or semi-formal *processes*, advisory approaches to guiding infill are effective when all parties are equally motivated, well-intended, open-minded, and when project owners are willing to put their money where others' mouths are. While community sentiment can help inform and shape a project, there must be full and consistent willingness to commit to an altruistic direction for this approach to have any effectiveness. The advisory approach is only as strong as its weakest link. If the quality of the advice is not clear or correct, if there's an unwillingness to acknowledge advice, or if attitudes or commitments change over time, this approach fails to protect the values of the district.

One advisory tactic that has been helpful for some communities – even in the absence of mandatory requirements – is encouraging development teams to meet with city staff or confer with a historic review body prior to any application for permits. This process affords an opportunity to educate a development team about public expectations, programmatic opportunities, and/or regulatory requirements early in the design review process.

Ultimately, any advisory approach has to take place very early in the design process before the development team has become emotionally and monetarily committed to a particular design.

Encouragement Approach

Encouraging appropriate design can include tactics as simple and informal as *awards* programs, or as specific and measurable as *financial incentives*.

Encouragement helps to entice a development team to meet community expectations for what benefits the district, while not infringing on property rights or a development team's ability to make choices.

Awards programs have some value in acknowledging particularly successful efforts, but don't necessarily incent those who are not already passionate about preservation.

Continued next page...

A new house in Ladd's Addition Historic District, Portland

For example, Ashland's annual Architectural Preservation Awards program includes a category for "historically compatible" new construction that helps set the stage for future design excellence (see photo).

Incentives can serve as a very effective voluntary way to guide design. Specific incentives such as expedited review or zoning flexibility can have great value if well conceived for the economics and opportunities in a particular district. Low-interest loans, grants, and tax incentives are very successful at compelling property owners to invest in design that fits community expectations. Urban renewal agencies typically provide financial incentives for downtown revitalization and new construction programs and are often focused within commercial historic districts.

Voluntary approaches are effective tools for encouraging appropriate design in historic districts when implemented in conjunction with thoughtful regulations.

Award-winning infill from Ashland, Oregon

Regulatory Approach

The most certain, and equitable, path to a desired design result is regulation. Regulation can take the form of specific code-based prescriptive *standards*, or it can utilize more discretionary design *guidelines*. Both standards and guidelines can be supplemented by the advisory and voluntary approaches discussed earlier.

Standards: Prescriptive standards are an effective means to address elements such as height, massing, and setbacks from property lines in order to ensure new construction shares attributes typical to a particular area. Standards are generally black and white, providing a measurable box in which new construction can take shape. Standards that provide across-the-board clarity for what can and cannot be built in a historic district are objective and highly effective.

However, it is difficult for standards to guide the textural compatibility needed for new construction to fit comfortably and appropriately in a historic district. Design guidelines, discussed in the next section, better address the more subjective compatibility that cannot be expressed in standards. The advantage of standards is that they are clear and objective in nature, easily applied across the board with a minimum amount of discretion and training.

Design guidelines: The application of design guidelines blends guidance and rules. Guidelines are aspirational and descriptive; standards are prescriptive. Guidelines are discretionary in nature since judgment is required to determine whether aspects of a project are consistent with their intent. Guidelines can be advisory or serve as approval criteria applicants must meet. Design guidelines therefore require more expertise to apply on the part of city staff, project designers, and other regulatory decision makers. However, it is this expertise and judgment that is their strength. Guidelines demand more of projects, but provide for flexibility in their interpretation. In order to balance this flexibility while providing projects certainty and predictability, guidelines must be well crafted.

Recommended Approach

Ultimately, regulatory approaches are the most effective means of directing the design of new construction in historic districts. Well-articulated standards and guidelines can ensure that infill construction will be of a quality and compatibility that works for the specific historic district.

However, Restore Oregon recognizes that *regulations are most successful when combined with added rights and incentives.* In order to encourage the realization of new construction that meets the expectations set forth by regulations, supportive advisory and voluntary tactics are critical. Early opportunities for design advice, honorary awards programs, relaxing of certain zoning restrictions, and financial incentives can balance the weight of regulations, and make clear that public expectations are in line with the financial realities of development.

What Makes a Good Guideline?

Guidelines must consist of simple and clear wording that can be understood and applied by professionals and the public alike. Good design guidelines define and describe their purpose. The guideline language itself must be directive in a manner that is legally defensible (in Oregon, guidelines are applied through a "quasi-judicial" process, where the result is a decision that has legal standing).

Of Oregon's 123 National Register historic districts, only 21 are known to have developed district design guidelines. Some of these guidelines, like Oregon City's, apply to more than one district.

Where they exist, guideline documents—like design itself—are products of their time. Their crafting has been defined by available resources, local knowledge, public support, examples available to emulate, local leadership, and views about what constitutes appropriate preservation. As such, some guidelines are more effective and more suitable to today's views and expectations than others.

A comparative analysis of the district design guidelines found in Oregon today has helped identify some of the strengths and limitations that render a guideline effective, or not.

Successful Design Guidelines:

- Include a clear background statement, giving context for the guidelines within the specific historic district.
- Define clearly what the specific criteria are, distinct from the rest of the text.
- Provide and describe various ways in which the guidelines might be met, including illustrations and discussions of community goals.
- Use district-specific photographic examples from both the past and the present.
- Employ simple understandable language, including definitions and explanations.
- Educate through detailed explanation and accurate historical information.

Less Successful Guidelines:

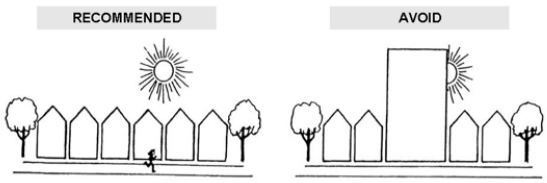
- Use technical and less-accessible language through code-based text descriptions.
- Provide few or no illustrative examples or photographs.
- Offer little background or educational information.
- Are generic, and may not be grounded in the defining characteristics of the specific historic district.

This guideline may be accomplished in the King's Hill Historic District by:

B. Using a setback that respects the existing setbacks along the block. These residences on SW Park Place share a similar setback, along with uniform massing and scale characteristics. In combination, these elements contribute to the uniform appearance that is characteristic for that block.

An illustration used by a successful design guideline (above) that shows photographic evidence from the district; and a less successful guideline (below) that is too general and not specific to the district.

IV-C-1 Height



Construct buildings to a height of existing buildings from the historic period on and across the street.

Avoid construction that greatly varies in height (too high or too low) from older buildings in the vicinity.

The Relationship of Principles and Design Guidelines

The Principles for New Construction that follow are intended to be a baseline for any approach to guiding new construction in Oregon's historic districts. They can be adopted to serve as guidelines unto themselves, or used as an underpinning in the development of local, district-specific guidelines. In either case, documents and outreach describing local processes, and the qualities and characteristics specific to the respective historic district, are critical to developing appropriate, complete district guidelines.

Principles for Compatible Infill

The following principles are intended to serve as a foundation for local, state, and federal programs that evaluate new construction in National Register historic districts, including standards and guidelines. They represent a distillation of input by approximately 200 Preservation Roundtable participants, and the research and analysis conducted by Restore Oregon staff and consultants on the effectiveness of various design standards found around the country.

The intent of the principles is to:

- Encourage stakeholders to think critically about the future of their districts.
- Protect the integrity and coherence of Oregon's historic places.
- Provide clarity and consistency for developers, designers, and regulators to make it easier to construct new projects.
- Provide criteria for incentive programs to spur investment and revitalize historic districts.

Photo by Ian Same

Each principle consists of a ***title, statement of intent,*** and ***bulleted considerations*** about how each might be implemented. The principles are intended to be similar in character to the Secretary of Interior's *Standards*, however, they are specific to new construction and unique in content. Since the term "standards" in Oregon typically refers to specific measurable characteristics (see page 6), this report has chosen to use the word "principles" to describe these foundational tenets.

1. The District is the Resource, Not its Individual Parts

Designated historic districts are significant as a ***collective whole*** and must be considered as such, and protected in their entirety. This is the primary, overarching principle.

- New construction must respond to and protect the integrity of the overall historic district in much the same way as an addition does to a historic building.
- The National Register nomination is the primary source for district significance and defining characteristics, and should inform the design of new construction.[4]

2. New Construction Will Reinforce the Historic Significance of the District

Infill buildings should relate to and strengthen the core characteristics of the district, as identified in the National Register nomination Statement of Significance. New construction should build upon the story of the district through its design, landscape, use, cultural expression, and associated interpretive displays.

- An understanding of the character and significance of the district should predicate any design or development activities.
- If applicable, cultural expressions and/or historic uses within the district should be considered in design or development activities.

The Freimann Building in Portland is a successful reconstruction based on thorough documentation.

3. New Construction Will Complement and Support the District

Most historic districts have a discernable aesthetic rhythm of massing, scale, and siting. Infill buildings should not deviate in a detracting manner from these elements, but appear as complementary members of the district.

- Lot size, massing, siting, floor area ratio, and height must correspond to the contributing buildings within the district.
- Whenever possible, new construction should support the viability of adjacent historic buildings through shared ADA and upper story access, structural stability, and mechanical and environmental systems.
- New buildings may provide uses not found within the district if such uses are in demand and if adapting historic buildings for such uses would be detrimental to the historic fabric.

New construction on the Oregon State University campus provides additional egress to the historic building.

4. Infill Will Be Compatible Yet Distinct

New buildings should be identifiable as being of their period of construction; however, they should not be so differentiated that they detract from – or visually compete with – their historic neighbors. Within historic districts, compatibility is more important than differentiation.

- Because the district is the resource, the reconstruction of buildings that existed within the district during the period of significance is allowed. Reconstructions should be done in accordance with the Secretary of the Interior *Standards for Reconstruction*.
- New buildings should be identified through signage or other interpretative means to relate them to the context of the district's historic significance.
- Style is discouraged from being the primary indicator of differentiation.
- Means of differentiation may include materials, mechanical systems, construction methods, and signage.

5. The Exterior Envelope and Patterning of New Buildings Will Reflect District Characteristics

Infill design elements, patterning, texture, and materials should reflect the aesthetic and historic themes of the district.

- Patterns of fenestration, building divisions, setbacks, and landscapes that are characteristic of the district should inform the design of new buildings.
- Mechanical and automobile infrastructure should be appropriately concealed when not consistent with the district's character.

Two distinct approaches to infill over time. The original historic building is on the left.

6. Contributing Buildings Will Not Be Demolished to Create Infill Opportunities

Properties deemed "contributing" in the National Register nomination or through subsequent research or rehabilitation must not be removed or rendered non-contributing to make way for new construction. Consideration should be given to the demolition of non-contributing buildings 50 years of age or older on a case-by-case basis, dependent on the character of the district.

- Buildings deteriorated beyond repair may be demolished if so determined by the State Historic Preservation Office and local preservation staff/commission.
- Properties deemed non-contributing to the district should be retained and/or documented if they have achieved historic significance over time.

Demolition of a contributing building, 2011

7. Archeological Resources Will Be Preserved in Place or Mitigated

When new construction must disturb archaeological resources, mitigation measures should contribute to the story of the district.

- Archaeological mitigation must conform to local, state, and federal laws and accepted professional standards.
- When appropriate, archaeological mitigation should be accessible to the general public in an educational capacity.
- Information yielded from archaeological mitigation should be interpreted in the new building and throughout the district.

Vancouver, WA archeological dig. Image by Rick Minor

Our Survey Said... *(a selection of comments from participants)*

When possible, infill should benefit the district and surrounding buildings by providing "something more." This could include shared elevators and egress for adjacent buildings, subsurface parking, seismic stabilization if there are common side walls, courtyard space that can serve surrounding buildings, solar panel installation for neighboring properties that can't accommodate panels of their own, etc.

There is history in a neighborhood other than architecture, for example, past ethnic makeup. A historic district also needs to help serve the overall objectives of urban planning, such as density and energy efficiency.

I can support both reproductions of historic buildings and wonderful new modern buildings. The new buildings should be of the quality of design that would warrant future landmark status.

We can't require the original uses be preserved – historic uses [may not be] viable. Generally speaking, I believe historic districts should evolve along with the City.

At best, infill buildings should contribute to the established narrative of the district. At the very least, they should be neutral in their effect. They should never skew excessive attention to themselves at the detriment of the district.

The design goal should be to create an infill building that is compatible, but uses contemporary elements in doing so. I'm less concerned with conscientious efforts to make the building so different as to not confuse, and instead allowing the contemporary materials, floor heights, construction techniques and so on do so in a quiet, honest manner. I don't fear the reconstructions, but there should be some way to designate, like putting the building's date of construction in an obvious location.

Strategies for Implementation

Knowing that Oregon's communities and their historic districts are unique, Restore Oregon expects that these principles will serve as a baseline, adapted as appropriate by local communities. Restore Oregon has sought to craft principles that complement, rather than conflict with, the diversity of local preservation preferences to provide clarity and consistency. How these principles are received, modified, and incorporated over time will be the decision of Oregon's local and state preservation leaders.

In both these examples, the infill construction is on the right.

At the local level, the principles can be incorporated into advisory, voluntary, and regulatory approaches to guide new construction in historic districts. They are best used as the basis for design standards and guidelines, as well as criteria for incentive programs. In communities that have no existing guidelines for evaluating infill in historic districts, Restore Oregon recommends that these principles serve as the baseline for urban renewal or other sources of public funding.

At the state level, Restore Oregon recommends that these principles be provided to all participants in the Certified Local Government program and adopted as a starting point for allocating Historic Preservation Fund monies to local communities.[5] Additionally, the principles should be used as a baseline for any new or revised state program of incentives for new construction in historic districts. Restore Oregon firmly believes any tax expenditure conferred to new construction in historic districts should uphold these tenets.

At the federal level, these principles can help chart a new national course for infill in historic districts. Given a pending initiative to revise the Secretary of the Interior's Standards, we encourage the National Park Service to include updated, compatibility-oriented standards for building additions and infill projects. Furthermore, we believe these principles provide solid criteria for broadening the Federal Rehabilitation Tax Credit program to include compatible infill construction. Such an incentive would have a tremendous positive impact on the revitalization of historic districts

Acknowledgements & Notes

The 2011 HPLO Preservation Roundtable was facilitated by, and the Special Report on Compatible Infill Design was principally authored by, Jeff Joslin, Karen Karlsson, and Rick Michaelson of KLK Consulting. Their decades-long history of collaboration on preservation projects, includes entitlements facilitation, management of review processes, the development of historic and design regulation, and redevelopment of historic structures.

The Special Report was edited by Brandon Spencer-Hartle and Peggy Moretti. Many thanks to our Roundtable Task Force and Restore Oregon's Advocacy Committee, chaired by Natalie Perrin, for their extensive input and vetting.

The wonderful historic venues for our workshops were Old St. Peter's Landmark in The Dalles, the City of Ashland's Community Center, and the Architectural Heritage Center in Portland which also co-sponsored our Portland workshop.

The 2011 Preservation Roundtable was supported by a grant from the National Trust for Historic Preservation – and by the members of Restore Oregon.

NATIONAL TRUST FOR HISTORIC PRESERVATION

1. The Standards were first published in 1976 as *The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards*. They were revised in 1992. In August 2011, the National Park service announced they would be updating the standards and guidelines; however, the effect of the revisions on setting best practices for new construction is still to be determined.
2. Oregon State Historic Preservation Office.
3. Research conducted published in 2010 by Heritage Travel, Inc., a subsidiary of the National Trust for Historic Preservation
4. Some early National Register nominations lack a Statement of Significance for the district. In these cases, local Statements of Significance or other context research should be consulted.
5. The Certified Local Government (CLG) program is a partnership between local governments and the State Historic Preservation Office, funded by the National Park Service. Federal grants are offered to CLGs on an annual basis and often pay for preservation planning activities such as the creation or revision of design guidelines.

About Restore Oregon

The mission of Restore Oregon is to **Preserve, Reuse, and Pass Forward Oregon's Historic Resources to Ensure Livable, Sustainable Communities.** Founded in 1977 as the Historic Preservation League of Oregon, Restore Oregon is a 501(c)(3)non-profit that provides education programs, advocacy, technical assistance, and stewardship of over 40 conservation easements on historic properties across the state, protecting them from demolition in perpetuity. Our recent programs have included:

- *Preservation 101*, a series of half-day workshops with the Oregon Main Street Program.
- *How to Save an Endangered Building*, an overview presentation of best practices in preservation advocacy.
- Legislative testimony encouraging sustainability retrofits that protect historic properties.
- Providing technical assistance, community education, and advocacy to Oregon's Most Endangered Places.
- Regional preservation "field trips" that engage Oregonians with their built heritage.

The Restore Oregon office is located in the historic White Stag Block in Portland's Skidmore Old Town National Historic Landmark District. Programming is delivered across the state.

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