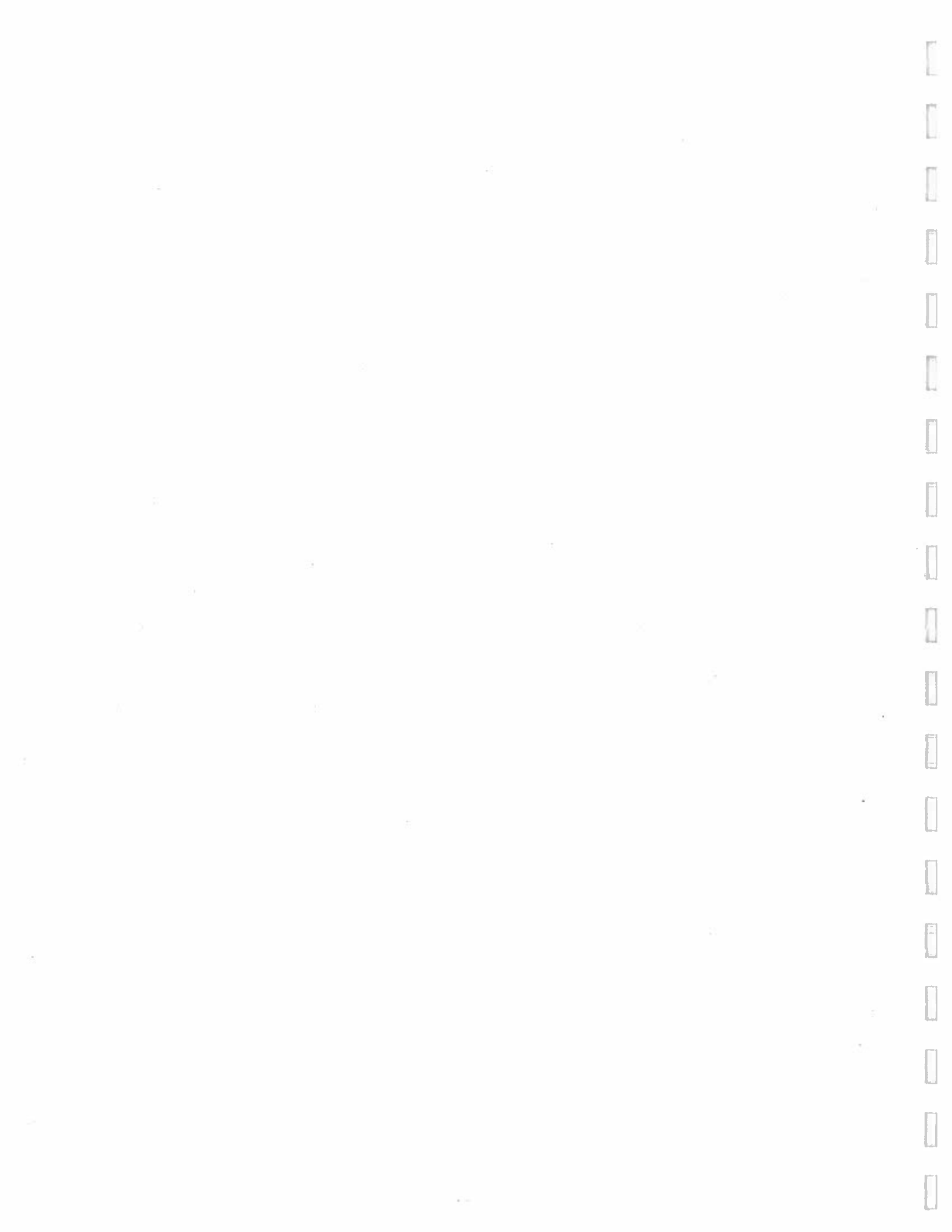




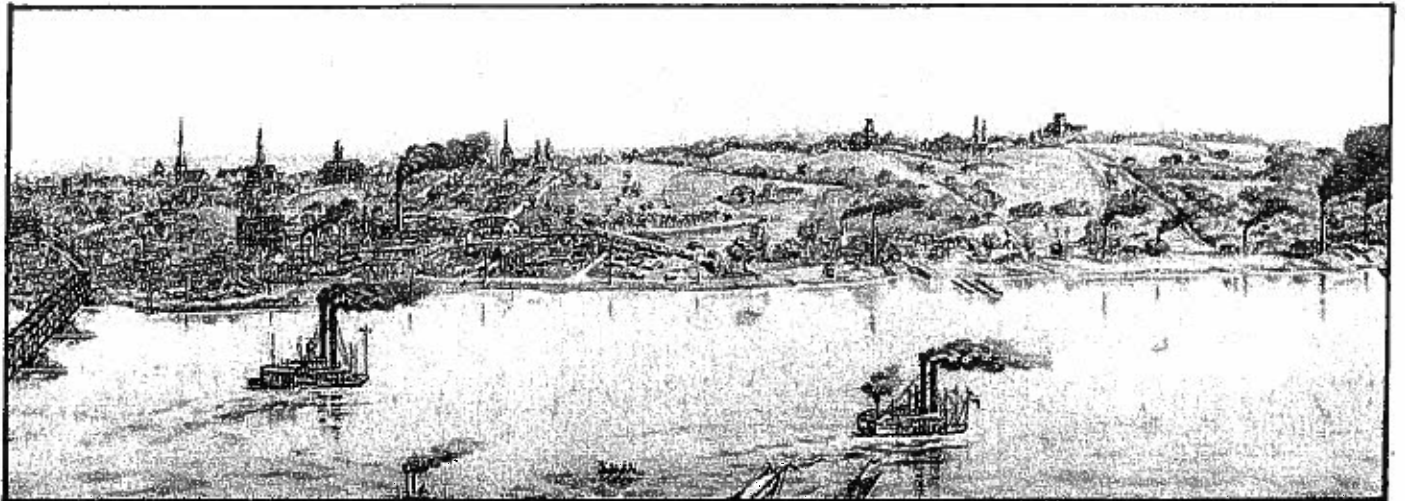
# Village of East Davenport

## Performance Standards & Design Guidelines

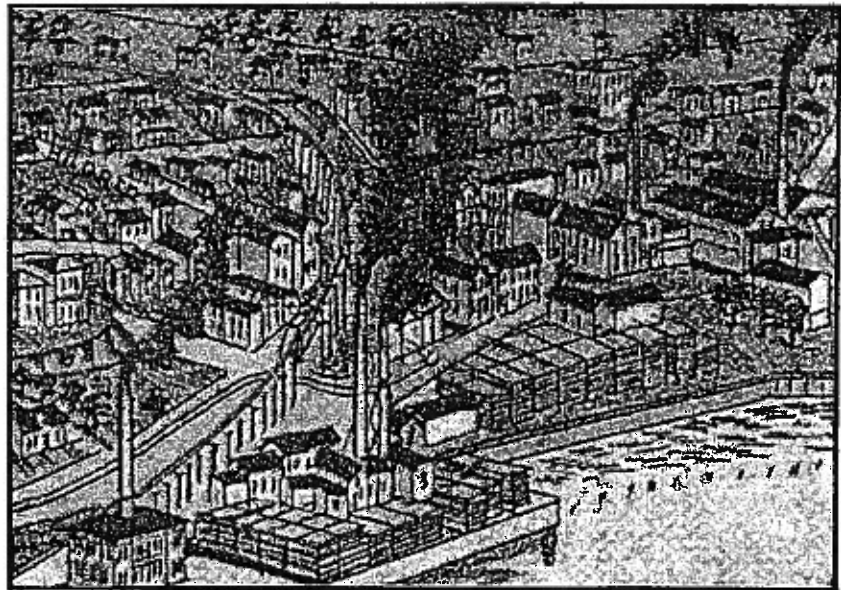




*Detail from 1888 lithographic bird's eye view of Davenport and the Village of East Davenport*



Detail, 1875 Birds Eye View, the village appears at the far right, the Christie house is visible between the two smokestacks. Note the apparent absence of a railroad east of the bridge at far left.



Detail, 1888 Birds Eye view, view to the northeast  
(H. Wellge, "Davenport, Iowa, 1888," Milwaukee: American Publishing Company).

Note: Three pages of this report include photographs of good and bad examples of franchise architecture. These photographs come from the report "Better Models for Commercial Development" by Edward T. McMahon published by The Conservation Fund in partnership with Planning Commissioners Journal and Smart Growth Network. These photographs were used with the author's permission.



# Design Guidelines

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## Discussion:

No two towns are exactly alike. Each has a particular street layout and arrangement of buildings, shaped over time in a particular geography, by a particular population. The dynamic forces of place, time and culture work to create endless variations on the theme of city, town and village.

At least they used to. In another era local culture and geography played a larger role in the shaping of communities. Buildings were constructed of local materials, regional architectural styles predominated, businesses were locally owned, and building technology was limited. Roads curved and dipped, buildings were added onto, signs were designed one at a time. Muscatine, Iowa looked somewhat similar to nearby Dewitt, but not quite like Clinton and a whole lot different from Taos, New Mexico or Beaufort, South Carolina. Regional style predominated and local variation provided uniqueness.

Today, however, these subtle differences between places are fading away and regional distinctions hardly exist. A suburban shopping strip in the City of Davenport may not look much different than a similar setting in suburban Washington, D.C., or suburban Seattle, Washington. Over the past 40 years, America's commercial landscape has progressed from unique to uniform, from the stylized to the standardized.

In the City of Davenport there are exceptions to this rule. There are still historic business districts that retain considerable character, none more so than the Village of East Davenport. The first structure in the Village was constructed in 1848 (a double-pen log cottage that still exists in altered form). Most of the structures were constructed over a 50-year time frame ranging from 1850 to 1900 with the majority of the construction occurring in the 1860's and 1870's. (Among the older buildings there are a few exceptions; the fire station, for example, was constructed in 1931). This relatively brief construction period resulted in a historic shopping neighborhood with a great deal of architectural cohesion while at the same time maintaining the randomness of a rural village. The architectural styles are rather limited, chiefly the Italianate Style and various vernacular adaptations with an occasional example of other architectural styles.

Over time, the Village of East Davenport has remained largely intact. The caliber of renovations and restorations of the historic structures has varied considerably but the overall character of the historic business district remains good.

Over the course of the Village of East Davenport's history, a series of poorly designed infill structures have been constructed. These include the gas or ex gas stations at 2229 East 11<sup>th</sup> Street, 2306 Kirkwood and the Kwik Shop at 2242 East 12th Street, the commercial structure at 1102-06 Mound Street and the 1950's era commercial strip building located at 2010-2028 East River Drive. All of these structures represent the prevailing, or common, architecture of the time during which they were constructed. They, for the most part, predate the recognition of the value of historic neighborhoods in the City of Davenport and at the time of their construction they were likely considered modern buildings to be proud of. While these structures add little to the Village of East Davenport architecturally the community was very fortunate in one respect. They are all on the periphery of the historic shopping district. The heart of the district remains intact. These same structures located in the center of 11<sup>th</sup> or 12<sup>th</sup> Street would have done much more harm than they do. Even more fortuitous is the fact that the Village has avoided the formula corporate franchise architectural design that is the predominant model for commercial development in America. A single Taco Bell with its pseudo Mexican architecture or a single Checker's hamburger restaurant constructed with its sleek, modern corporate architecture in the center of 11<sup>th</sup> Street would have largely destroyed any feeling that one is in a historic place.

It easily could have happened. The City of Davenport's commercial zoning regulations do little to address visual quality, community character or urban design in historic shopping areas (the city does have the Highway Corridor Overlay District Ordinance but this ordinance is oriented to suburban "green field" development and a Historic Preservation Ordinance that for various reasons has never been applied to the Village of East Davenport.)

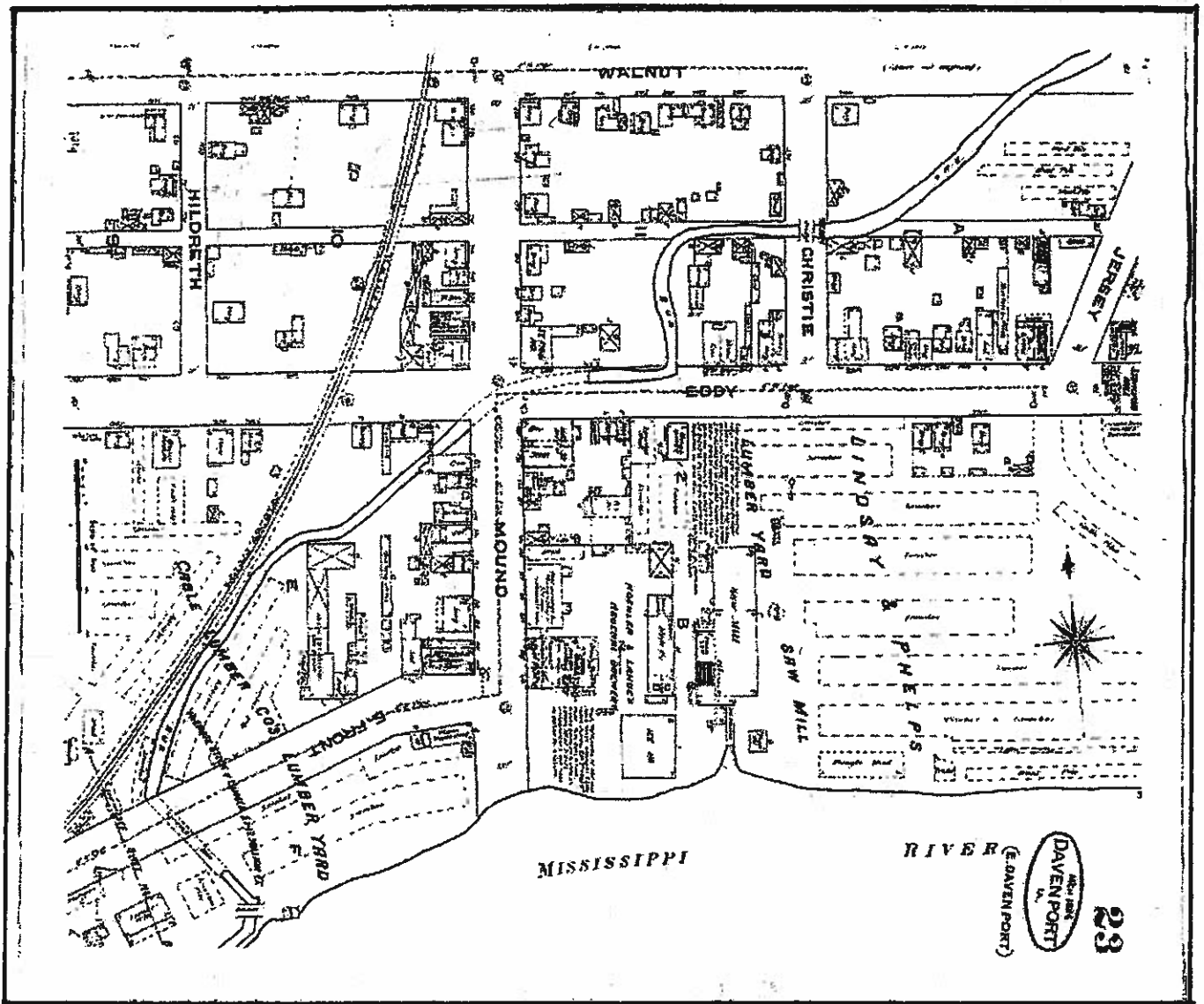
In February of 2006, however, residents and property and business owners in the Village of East Davenport asked the City to devise a new zoning classification, a classification that would consider the special opportunities and needs of a historic shopping neighborhood.

The City Council then passed a resolution establishing a 120-day moratorium on the issuance of business licenses in the Village on March 1, 2006, which in turn was signed by the Mayor on March 24<sup>th</sup>. Planning staff, in turn, has worked with citizens in the Village of East Davenport to develop a new zoning classification, the "HSD", Historic Shopping District Ordinance to consider appropriate land uses for a historic commercial neighborhood as well as to establish the design review of new infill buildings or structures, major additions to existing buildings (a 50% addition or larger), parking lot design and signage.

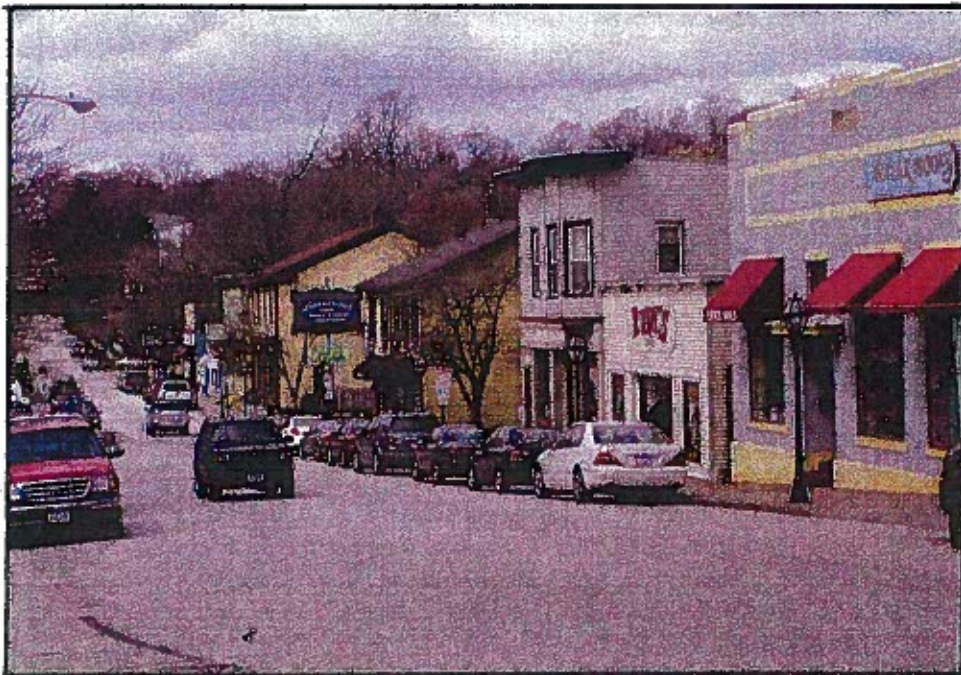
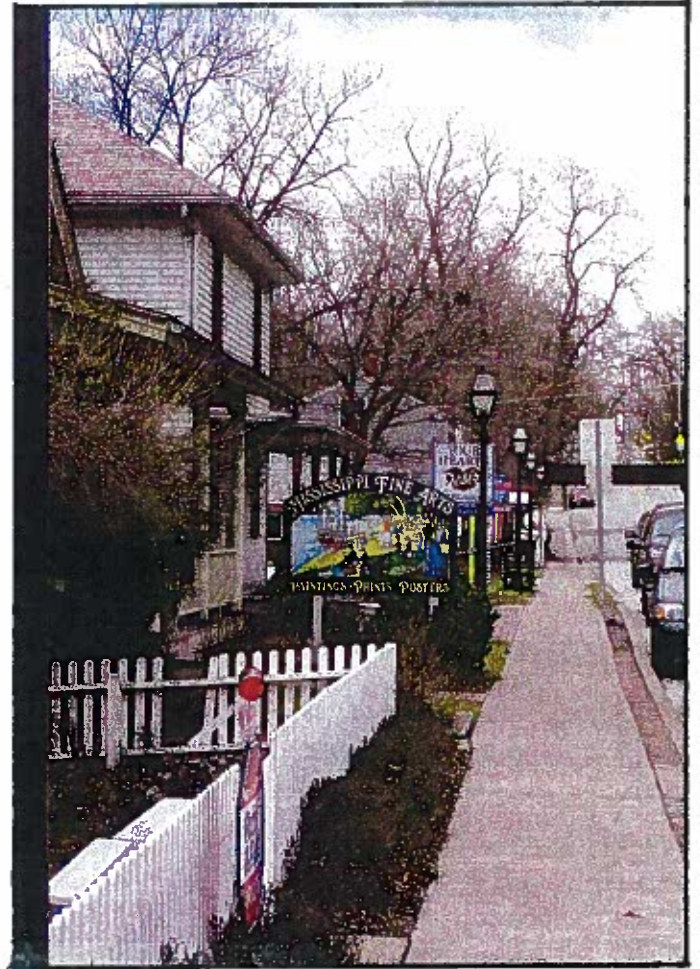
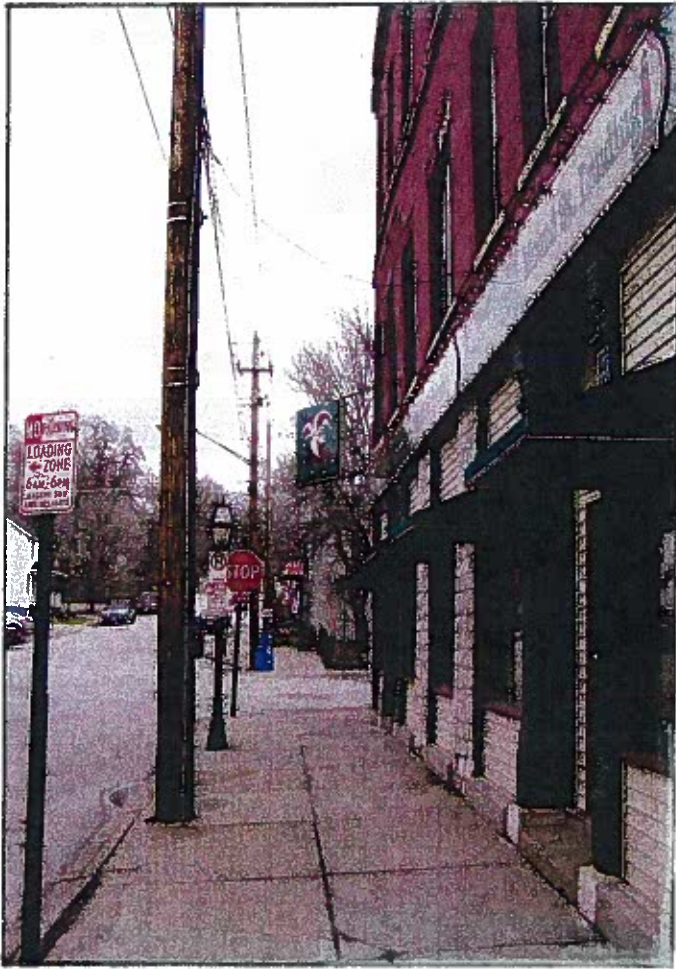
The design review process is intended as a means of ensuring that new buildings and structures will meet the community's design aspirations. The goals of these standards are as follows:

- To affirm and create a "sense of place," building neighborhood identity and pride – and thus generating positive energy, which, in turn, can be translated into better maintenance and investment in both public amenities and private rehabilitation.

- To help create an area that is more attractive to the establishment of new businesses by generally upgrading the quality and compatibility of the district so that it is perceived as a distinctive commercial unit.
- To increase the overall historic ambiance of the Village of East Davenport by respecting the human scale in façade and sign design, thus supporting a pedestrian-friendly environment. This in turn can encourage longer periods of visitation and the increased purchase of goods and services.
- By design review and the limitation of negative land uses to protect the investments that business and homeowners have made in their property and to encourage additional investment in the future.
- To foster increased heritage tourism by creating a stronger preservation identity for the Village.

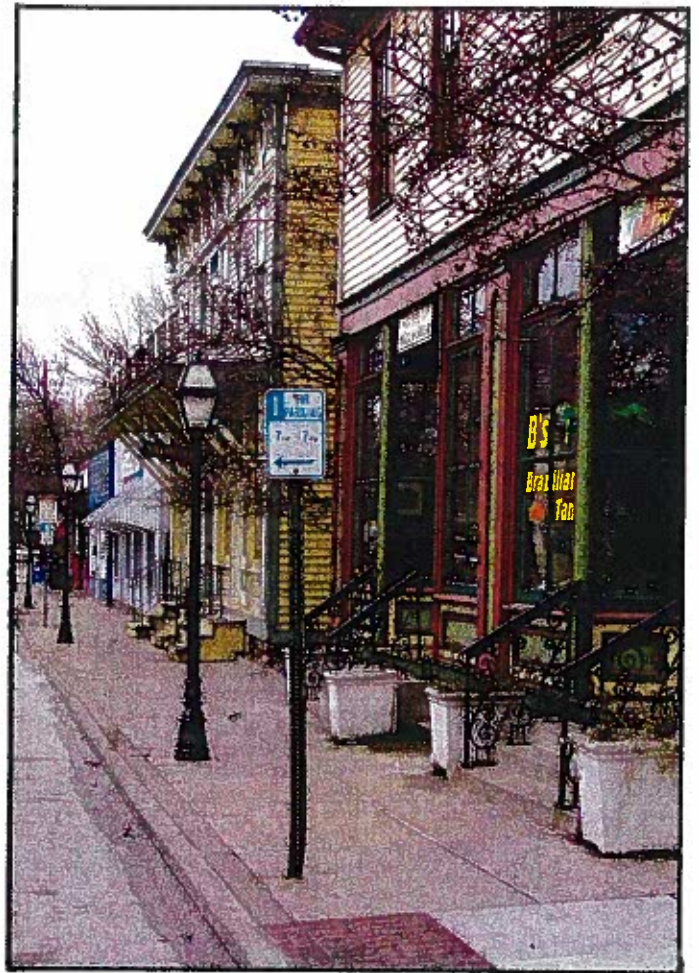
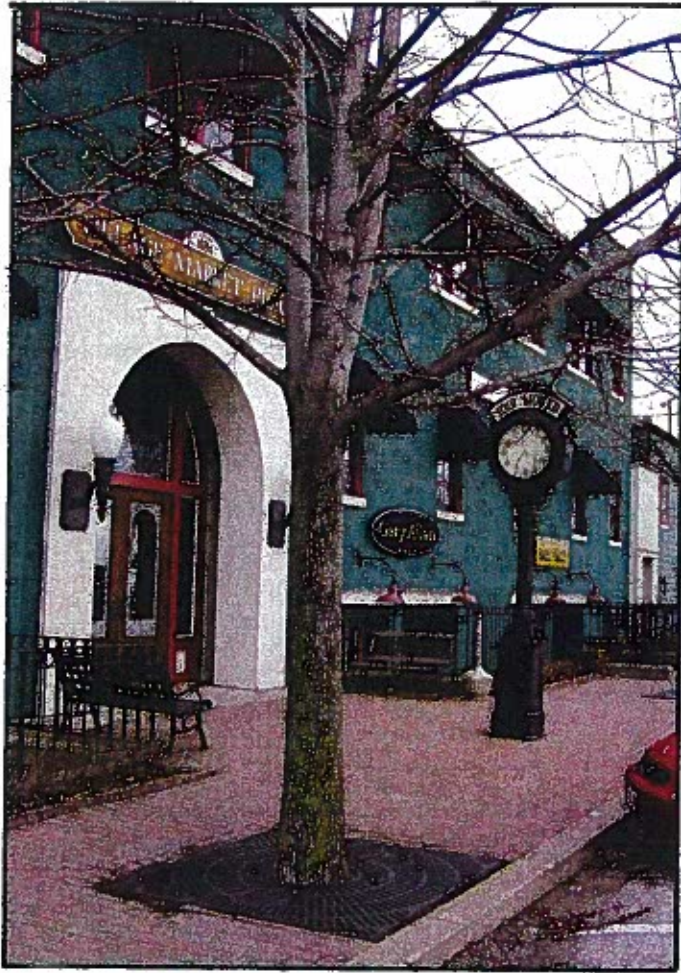


Detail, 1886 Sanborn Map

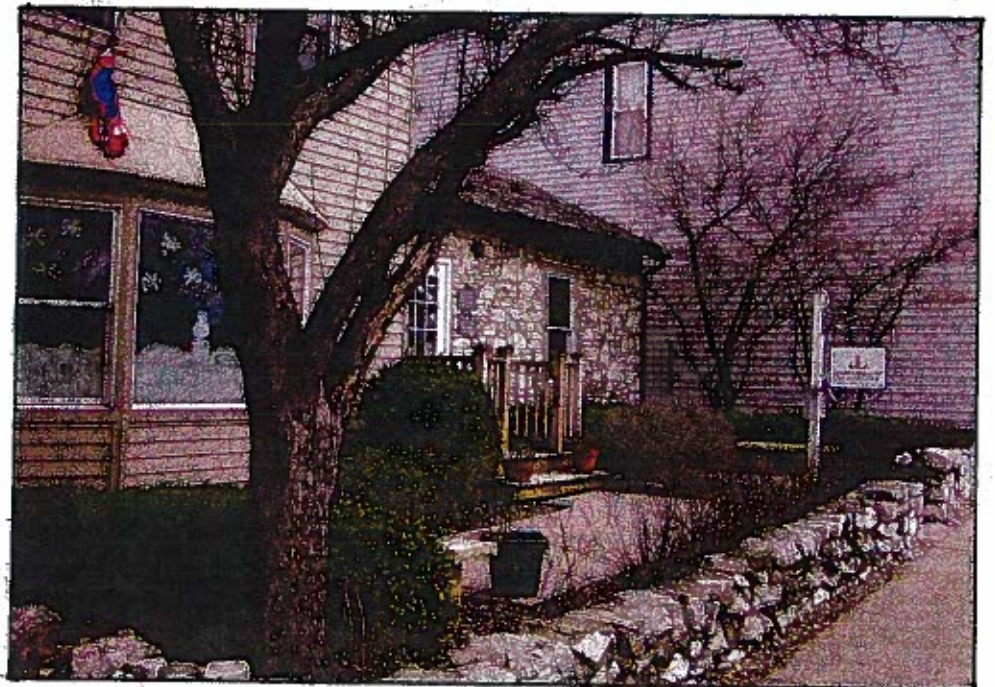


One of the Village of East Davenport's most interesting traits is its randomness. Buildings are constructed of brick or stone or wood lap siding. Building heights range from one story to three. Roofs, depending on the building, are flat, gabled or hipped. Most of the structures on 11<sup>th</sup> Street are built to the sidewalk while those on the south side of 12<sup>th</sup> Street have small front yards and those on the north are set on the top of the bluff.





Various views of the Village of East Davenport and its architecture.





# Infill Development

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## Discussion:

Infill development can repair and strengthen the urban fabric by eliminating gaps created by vacant lots and surface parking lots. After the protection of high quality, existing architecture, the introduction of well-designed infill should be the primary development priority in the Village of East Davenport. Infill development should be designed to compliment the existing architecture and reinforce its features.

The repetition of design elements or themes helps a historic shopping district to build a recognizable identity and sense of place, making it a more marketable and attractive location. This does not mean buildings should all look alike or materials need to come from a limited palette, but it is important to emphasize the common characteristics that make a historic neighborhood special.

The design of a new infill building, particularly its front façade, is a special challenge. It should be designed to look appropriate and compatible with surrounding buildings. Otherwise, the new building will look awkward and out of place. An analysis of the existing architecture will identify the characteristics in building placement and design that contribute to the image of the historic neighborhood. Understanding this context should be the starting point when designing new structures.

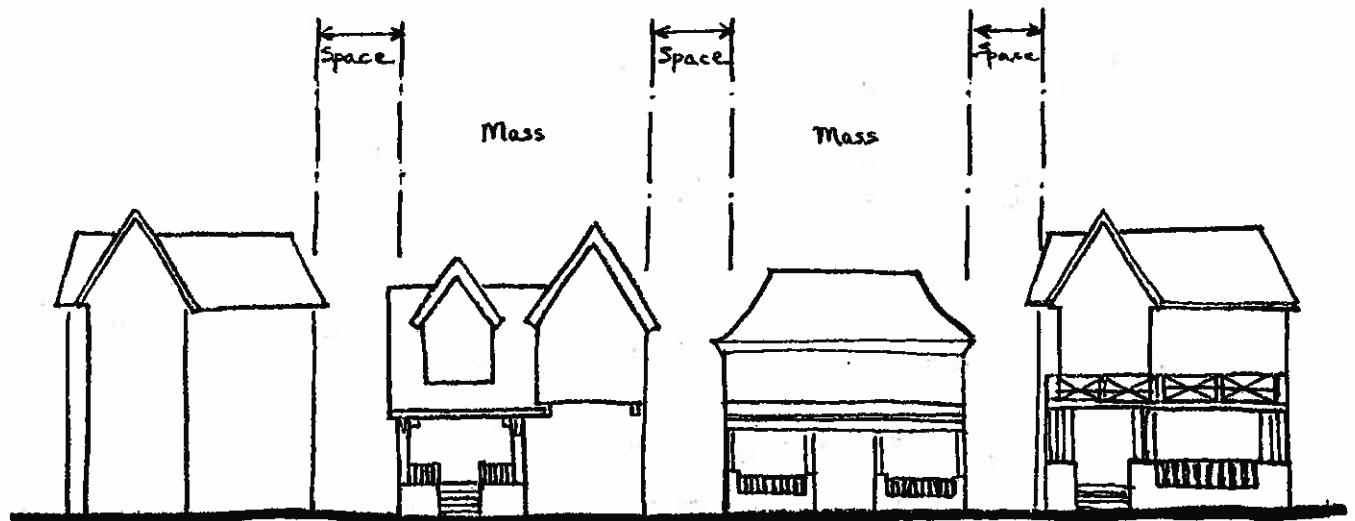
Since a good infill design responds to its surroundings, it is not possible to develop specific guidelines that will apply in all cases. Also it should be noted that the Village of East Davenport, as it has developed over time as a real village has more architectural variety than most small town main streets.

There are, however, several general concepts that should govern the visual relationship between an infill building and its neighbors.

### 1. Height

Buildings in a historic commercial district generally share a similar height. Infill construction should respect this. In the Village of East Davenport this requirement is very much location specific. Building heights in the Village run from one to three stories. As such the appropriate height of any new building will depend in part on where it is to be constructed.

2. **Width**  
The infill building should reflect the rhythm of the facades along the street. In the case of a larger building consider dividing the structure into bays.
3. **Proportion**  
The characteristic proportion (the relationship between height and width) of existing facades should be respected. Obviously, there are substantial differences in building proportions between the buildings on 11<sup>th</sup> Street versus those on 12<sup>th</sup> Street. Appropriate proportions, therefore, are site specific.
4. **Relationship to the Street**  
The setback of any infill building should be consistent with that of neighboring structures. Most of the historic buildings on 11<sup>th</sup> Street and Mound Street are constructed immediately behind the sidewalk (there are exceptions). On the south side of 12<sup>th</sup> Street on the other hand, buildings are set back from the sidewalk creating small front yards. On the north side of 12<sup>th</sup> Street the Pierce School structure and the Christie House have deep dramatic setbacks.
5. **Roof and Cornice Forms**  
Roof and cornice forms in most historic shopping districts are usually similar with commercial structures generally having flat roofs. In the Village of East Davenport roof styles vary substantially particularly on East 11<sup>th</sup> Street. Many roofs are flat. Other buildings have gable or hipped roofs. In the case of the Village of East Davenport it is the randomness or differences in style that create character rather than the sameness.
6. **Composition**  
The composition of infill facades (that is the organization of its parts) should be similar to that of the surrounding facades.
7. **Rhythm**  
Rhythms that carry throughout the block (such as window spacing) should be incorporated into any new façade.
8. **Proportions of Openings**  
The size and proportion of window and door openings should be similar to those on surrounding facades. The same applies to the ratio of window area to solid wall on the façade as a whole.
9. **Materials**  
An infill façade should be composed of materials that complement the adjacent facades. The new building should not stand out against others. In the Village of East Davenport buildings were typically constructed of wood lap siding, brick and in rare cases stone. An infill building intended to reproduce the look of wood lap siding should consider concrete board siding such as Hardi-plank. It looks very much like the historic materials and is superior to vinyl or aluminum siding.



On the south side of East 12<sup>th</sup> Street the rhythm of the facades and the spacing between them is an important character-giving element that should be maintained in the event of infill construction.

On East 11<sup>th</sup> Street the spacing of buildings is less consistent. Some structures have side yards separating them from adjacent structures but many buildings are constructed from lot line to lot line with no separation at all. In the case of 12<sup>th</sup> Street the rhythm of openings becomes very important. In particular, most structures have large glass enclosed first floor store fronts. This would be an important element to be picked up in any infill design.



Acceptable



Unacceptable

It is not the intent of these standards to disallow the use of modern materials to reproduce historic features. Examples of this could include fiberglass cornices, cast stone steps and/or ornamental decoration or aluminum clad wood windows. Modern reproduction materials generally are acceptable on infill buildings.

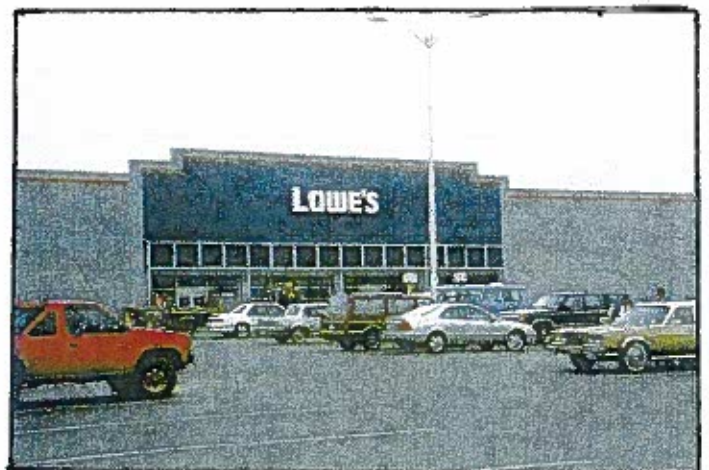
10. Colors

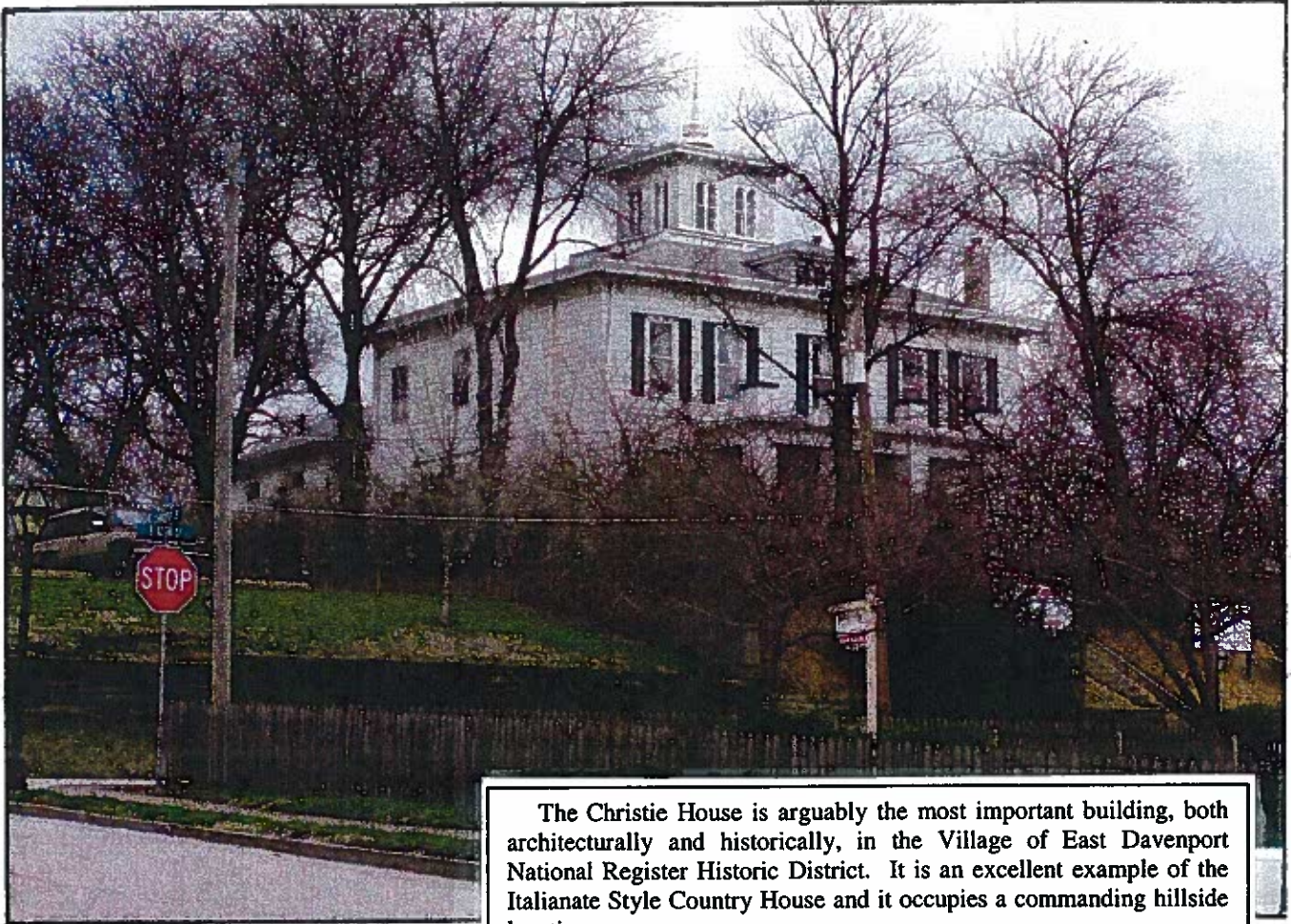
The choice of color is important when integrating a building within a district. Color schemes should be simple, using the minimum number of colors necessary to achieve the desired look. The color selection should complement the predominant hues of the adjoining buildings.

**Scale Versus Land Use**

Height, width and proportions together determine a building's scale. Within the HSD Historic Shopping district zoning classification, scale is as important as land use in determining the suitability of a particular project. To the right are a series of land uses that would be acceptable in a Historic Shopping District, a drug store or pharmacy, a toy store and a hardware (home improvement) store. In each case, however, the scale of the structure is totally unacceptable. As a general rule new infill structures should have footprints that are reasonably similar to the Village of East Davenport's existing structures.

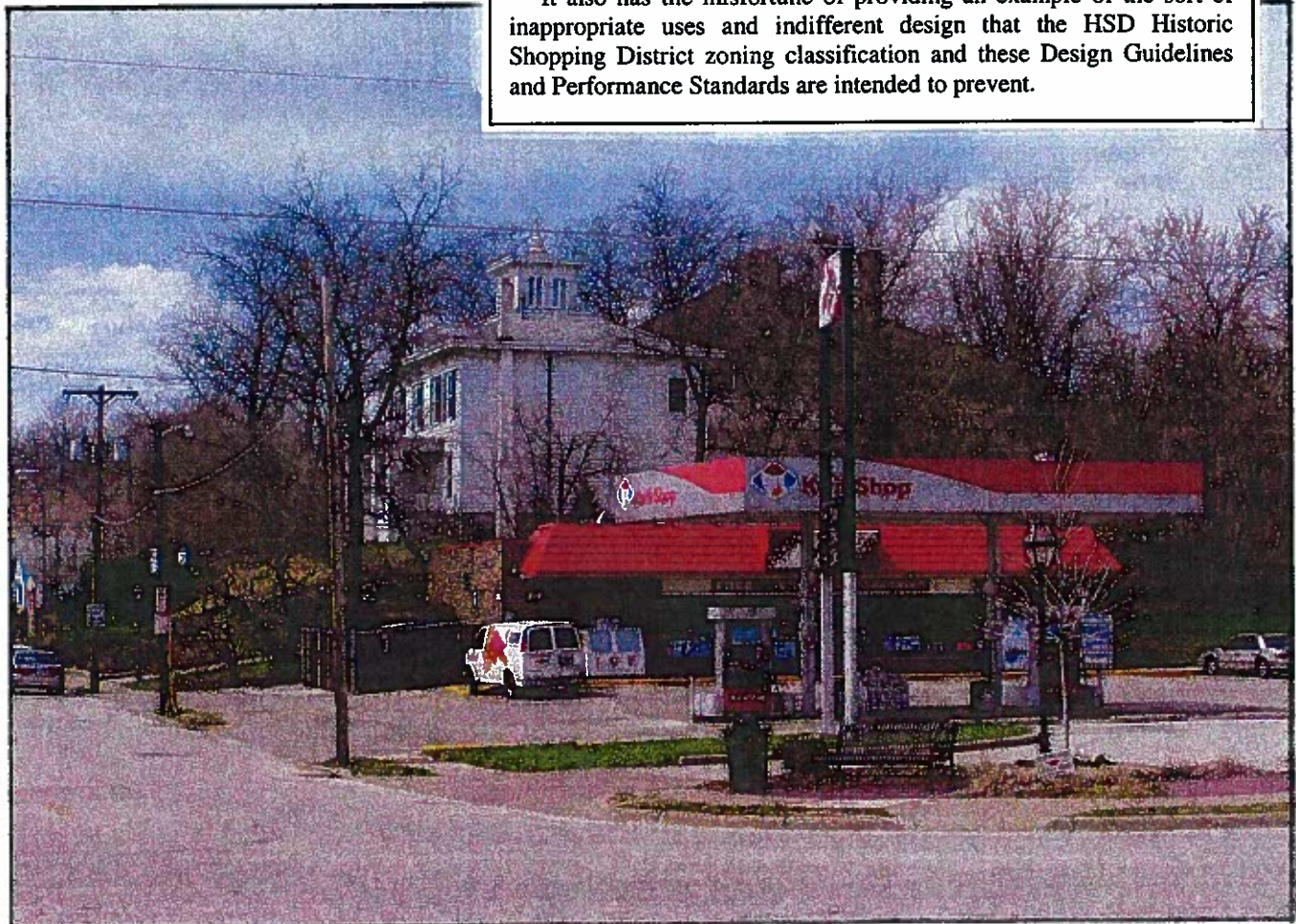
In addition to being out of scale in a historic shopping area such as the Village of East Davenport, the bland corporate architecture is similarly unapprovable.

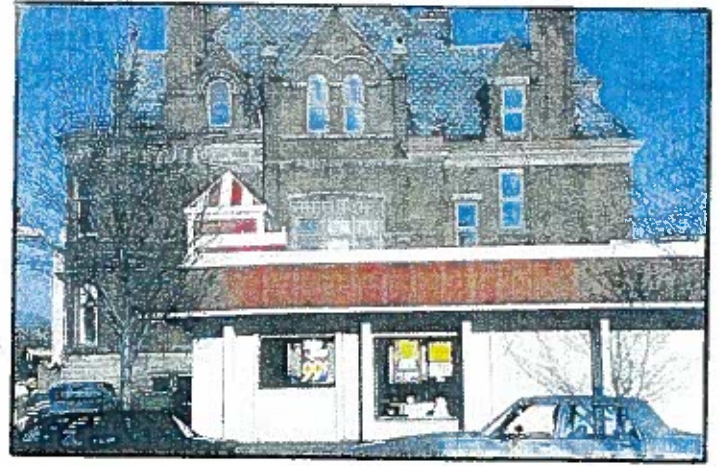
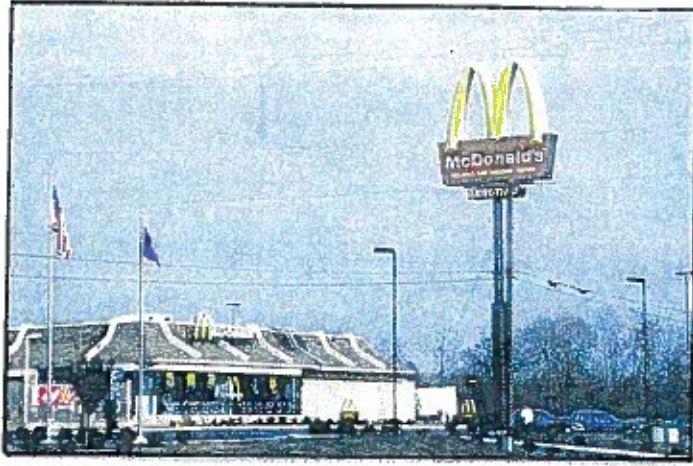




The Christie House is arguably the most important building, both architecturally and historically, in the Village of East Davenport National Register Historic District. It is an excellent example of the Italianate Style Country House and it occupies a commanding hillside location.

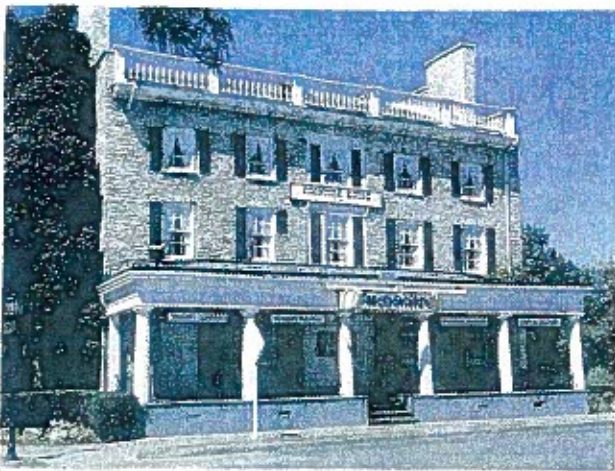
It also has the misfortune of providing an example of the sort of inappropriate uses and indifferent design that the HSD Historic Shopping District zoning classification and these Design Guidelines and Performance Standards are intended to prevent.





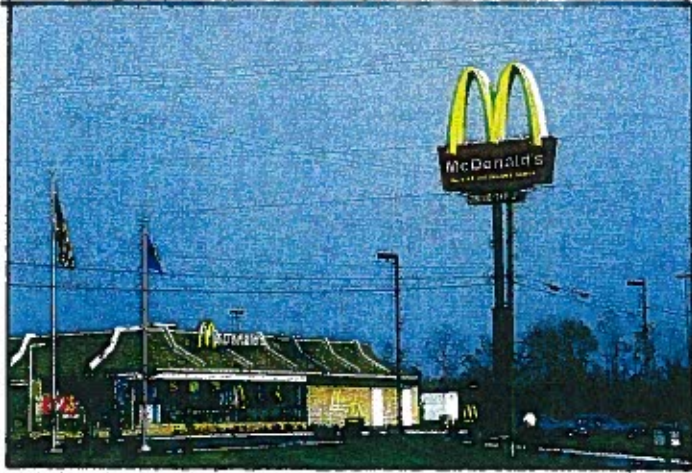
### Franchise Architecture Prohibited

The usual marketing strategy of fast food restaurants, gas stations, convenience stores, drug stores and other corporate chains is to promote the security of sameness by replicating a standardized brand image often in garish colors and shapes designed to catch the eye of consumers passing in their cars. This strategy is self-serving generally and does much to diminish the sense of place that once distinguished one city from another. This type of architecture is particularly out of place in a historic shopping area such as the Village of East Davenport. Locating a single Kentucky Fried Chicken with its red and white striped roof or a McDonald's with its golden arches on East 11<sup>th</sup> Street would completely destroy the image of the Village as a historic place. As such, franchise architecture (building design that is trademarked or identified with a particular chain or corporation that is generic in nature) is prohibited. Franchises or national chains should they wish to locate within the Village of East Davenport must comply with these design guidelines and create a unique building sensitive to the context of the historic district.



The photographs of the two McDonalds restaurants (left) as well as the examples on the following two pages are simply to illustrate that national chains can, and will, do this if they wish to locate in a particular location. As far as the designs themselves, some would be more appropriate for the Village of East Davenport than others.

## Positive Designs for Franchise Architecture



Typical McDonald's

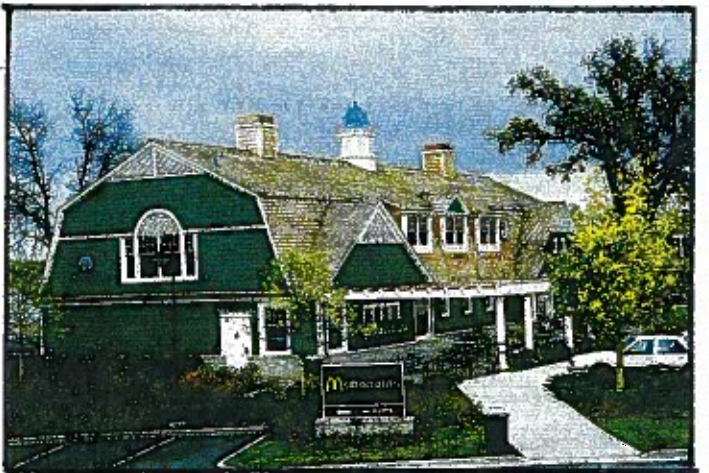


McDonald's, Annapolis, Maryland. It is in an older building on a busy city street.

### More Good Examples



McDonald's, Freeport, Maine. The company originally proposed demolishing this house. The town said no.



McDonald's, Lake Forest, Illinois. This profitable restaurant resembles a Dutch colonial house.



McDonald's, Stowe, Vermont, reflects its New England setting.



Rite Aid in Camden, Maine, is in a new building that complements its surroundings.



## Positive Designs for Franchise Architecture



Typical Pizza Hut



Pizza Hut, Worchester County, Maryland, shows how landscaping and good design can pay off.

### More Good Examples



Burger King, Key West, Florida, illustrates context-sensitive design.



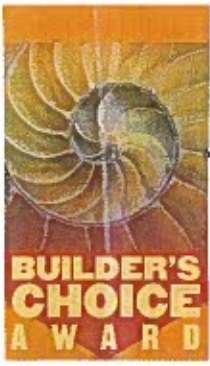
Burger King, Chesterfield, Virginia. The county has a design standards manual.



Taco Bell in Fort Collins, Colorado, is in a restored Spanish colonial revival house.



Taco Bell, Freeport, Maine. Most of the town's chain stores and franchises are in existing historic buildings.



## **MERIT**

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# **Mossburg Building**

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HARBOR SPRINGS, MICH.

### **Acceptable Infill**

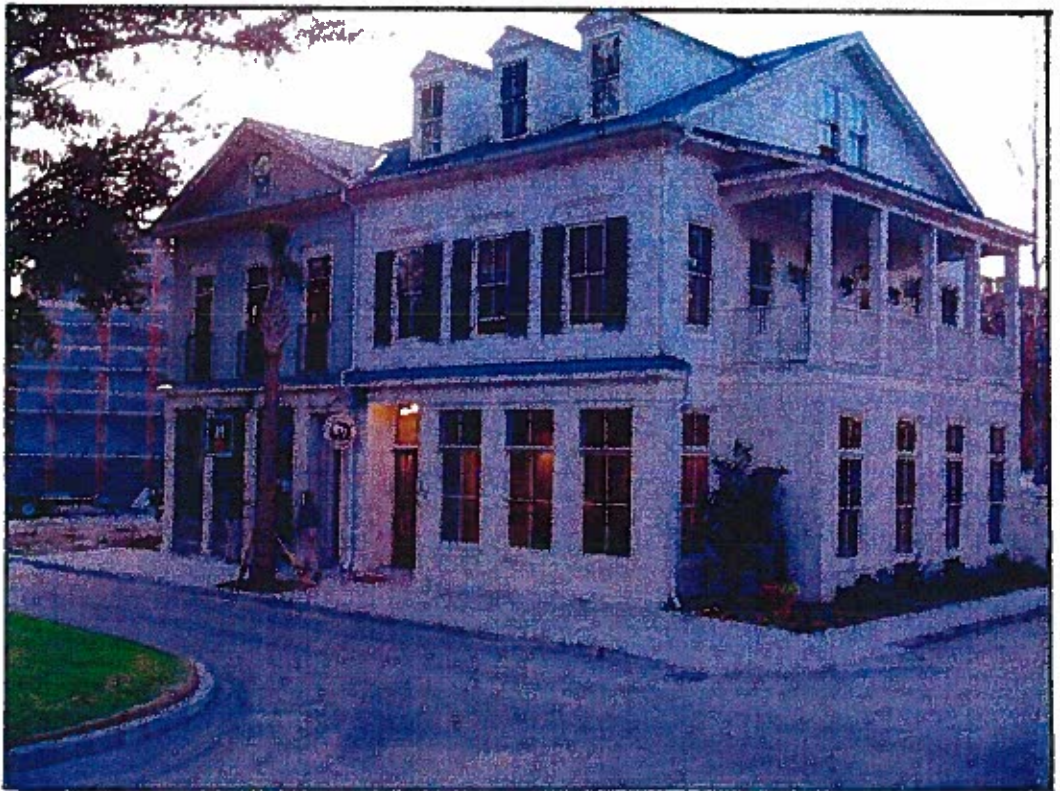
There are two schools of thought on what constitutes good architectural infill. In the past many architects viewed the concept of replicating historic styles as something of a sellout – an assault on their creativity. Their view was that infill buildings in a historic district should relate to the historic structures in terms of height, materials or massing but the buildings should be clearly contemporary.

More recently the new urbanist movement has emerged which places, perhaps, more emphasis on context. Architects, city planners and builders who have embraced the new urbanism appear more open to the use of historic revival styles on contemporary buildings. (This is an oversimplification of a design debate that could fill a book).

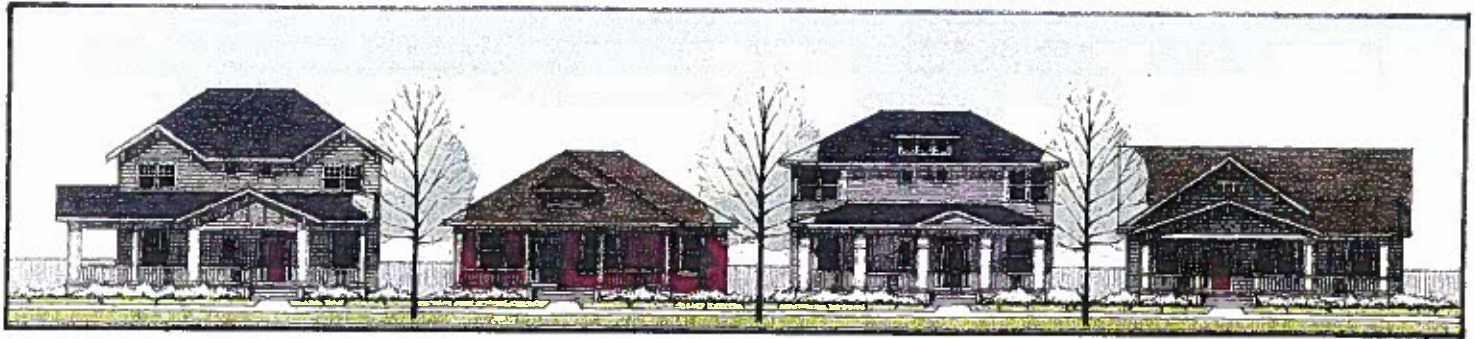
These standards accept either design view.

The Mossburg Building above is a good example of the latter view. The building constructed in a neighborhood similar to the Village of East Davenport, Harbor Springs, Michigan, won the Builders Choice Award in the live/work infill category from “Builder” Magazine. Planning staff would suggest that a building of this nature could fit very comfortably in the Village.

Like most of the structures in the Village of East Davenport the Mossburg Building does not replicate a particular architectural style. Instead, the structure has the look of a vernacular building that could well have been built in the Village by a local builder in the mid or late 1800’s.



**Other possible commercial infill designs**



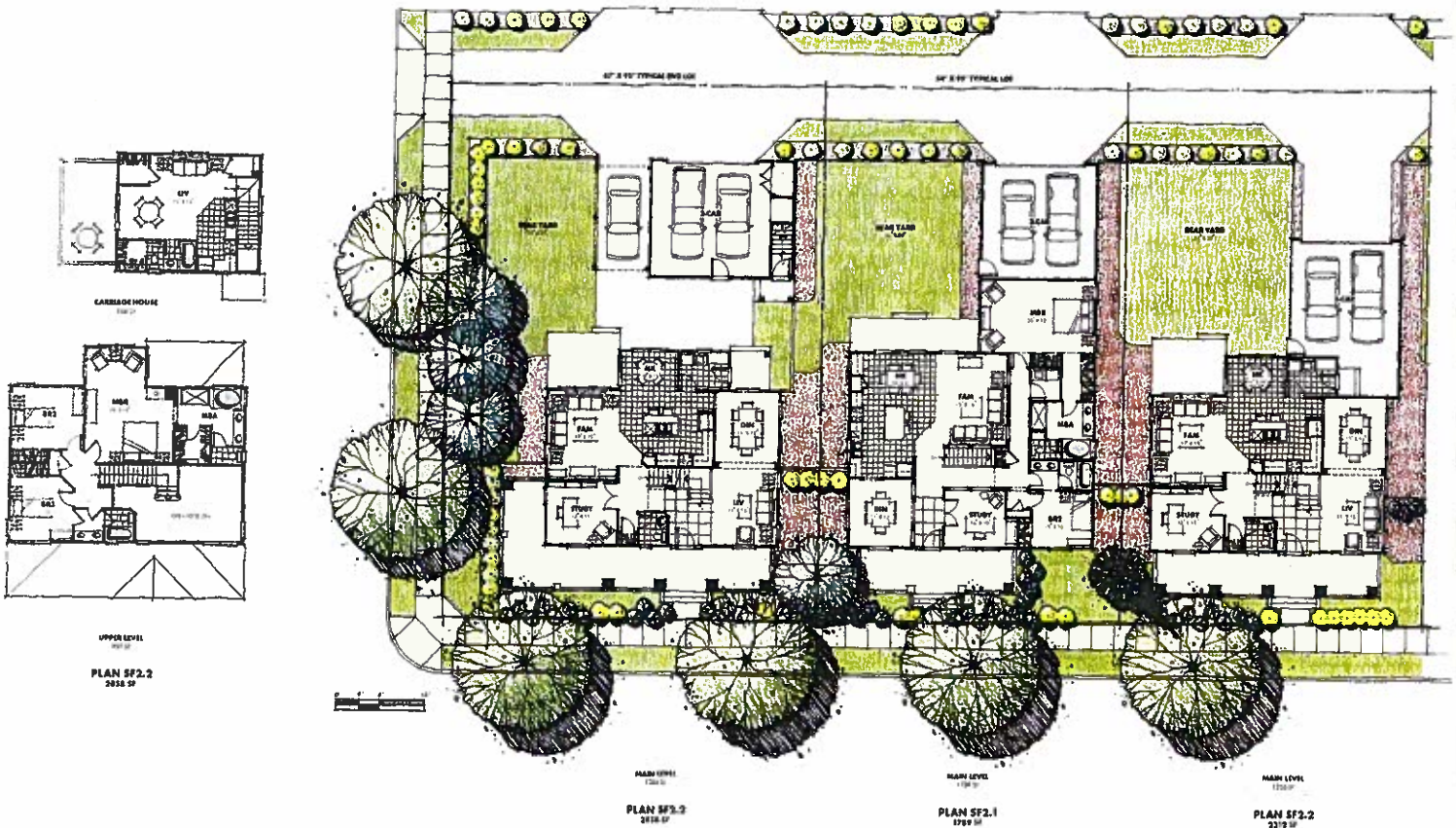
PLAN SF2.2  
EUROPEAN CRAFTSMAN

PLAN SF2.1  
CLASSIC COTTAGE

PLAN SF2.2  
FOURSQUARE

PLAN SF2.1  
AMERICAN CRAFTSMAN

## Residential Infill



Many of the Village of East Davenport's commercial structures, particularly those on East 12<sup>th</sup> Street and on Jersey Ridge Road, were originally constructed as residential properties. In these portions of the Historic Shopping District an infill structure should continue this residential look even if it is to have a commercial application. Residential structures in the Village come in a variety of architectural styles including vernacular cottages, Victorian, Foursquare and the Craftsman or bungalow style. Due to the prominence of the new urbanist movement there are a wide variety of contemporary architectural plans available that closely mimic these styles. This page and the following provide a variety of examples.

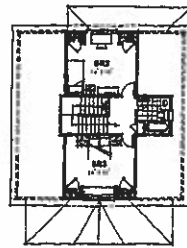


**PLAN SF1.1**  
CLASSIC COTTAGE

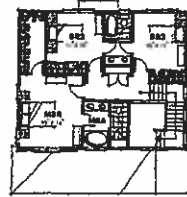
**PLAN SF1.2**  
AMERICAN CRAFTSMAN

**PLAN SF1.3**  
VICTORIAN

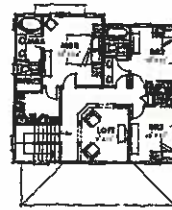
**PLAN SF1.4**  
COLONIAL



UPPER LEVEL  
623 SF



UPPER LEVEL  
623 SF



UPPER LEVEL  
623 SF



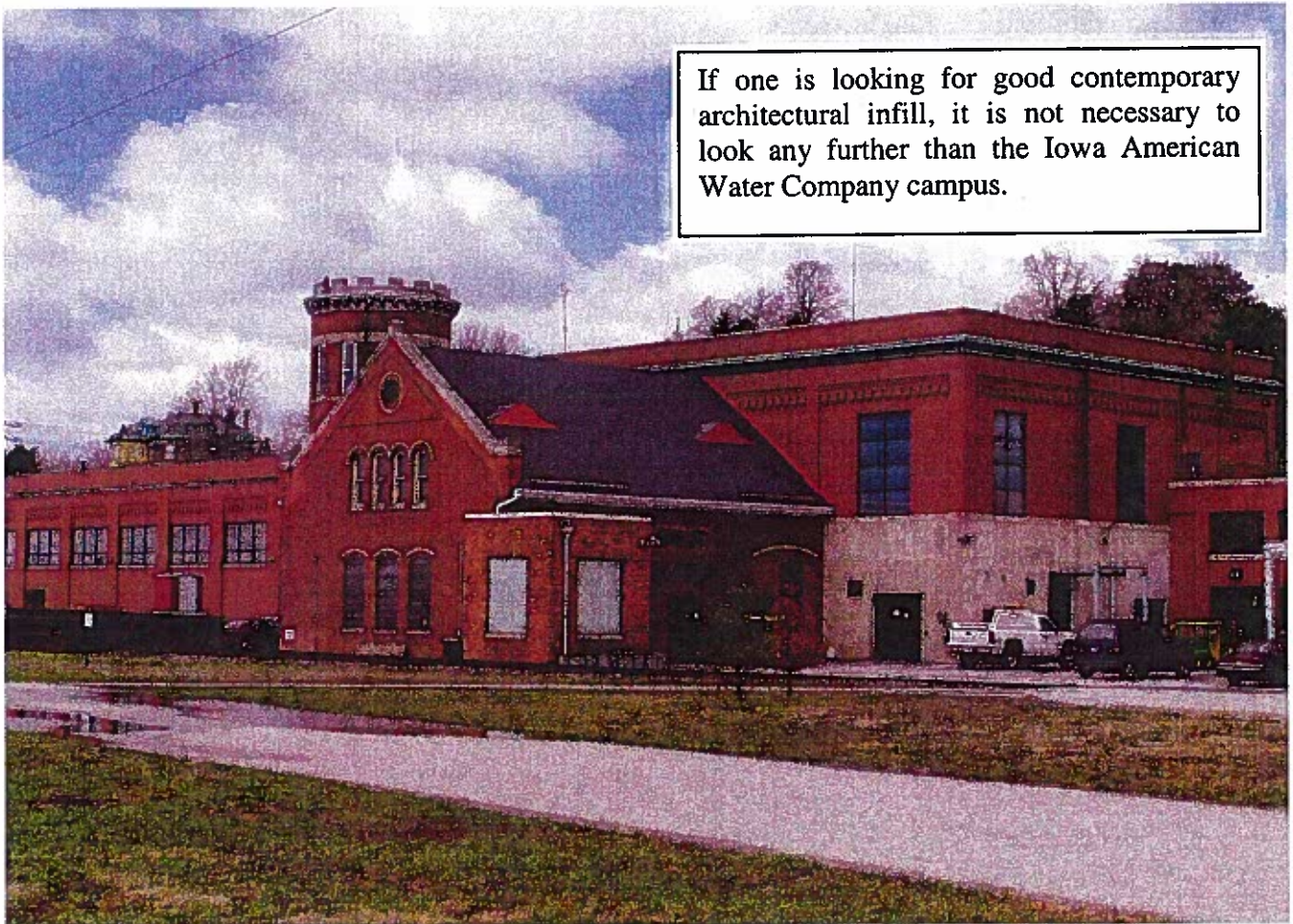
MAIN LEVEL  
1408 SF  
**PLAN SF1.1**  
1408 SF

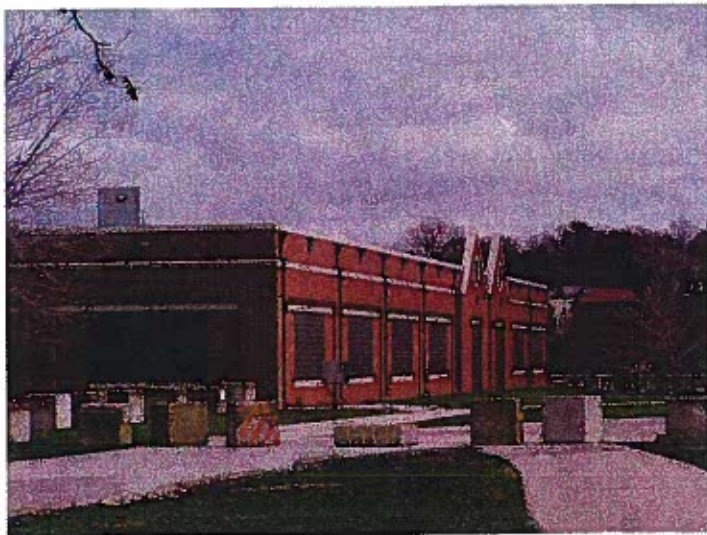
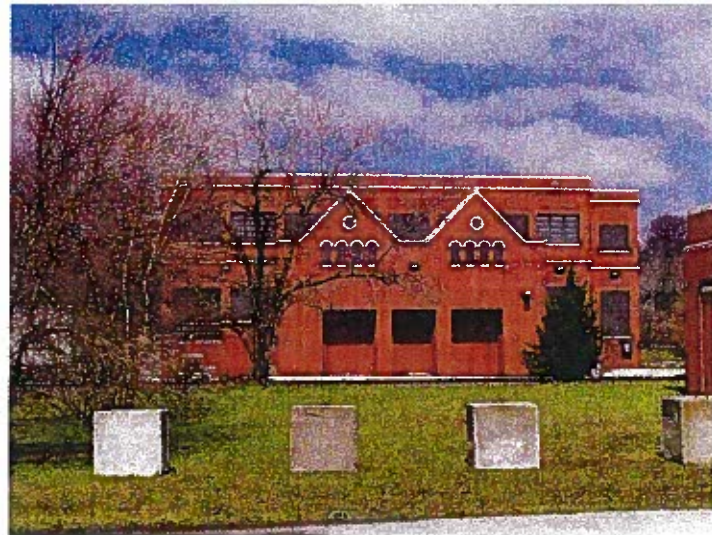
MAIN LEVEL  
1706 SF  
**PLAN SF1.2**  
1706 SF

MAIN LEVEL  
1662 SF  
**PLAN SF1.3**  
1662 SF

MAIN LEVEL  
1662 SF  
**PLAN SF1.4**  
1662 SF

**Residential Infill (continued)**





The Village of East Davenport area does have examples of truly outstanding infill development. The Iowa American Water Company has constructed a series of infill structures on its campus that carefully mimic the industrial architecture of the late 1800's and early 1900's. The buildings are not likely to be mistaken for historic structures but by using the same forms, scale, building heights and materials (brick and limestone trim) they fit into the context around them very well.

Note the treatment of gable of the historic building in the center of the photograph on the preceding page (bottom left). Then look at the new infill building in the center of the photograph, top left (same page). The exact gable form has been repeated with the same brick and dressed limestone materials. Further note the gables detailing which includes a series of four

Romanesque windows with a circular window above. This same treatment is picked up in various forms in many of the other new structures (see above).

Another design problem handled very well by the architect of the infill structures is the windows or rather the lack of them. Historic factory buildings typically had large expanses of windows for light and air. Usually these windows would be constructed with many small panes of glass set in a rectangular metal frame. Maintaining the rhythm of window openings is important yet the new infill structures like most modern industrial buildings have very few windows. The architect has solved this problem by creating the illusion of windows on the otherwise blank facades with gray/black tiles. The tiles even recreate the grid effect of real industrial windows and at a distance may even be mistaken for them.

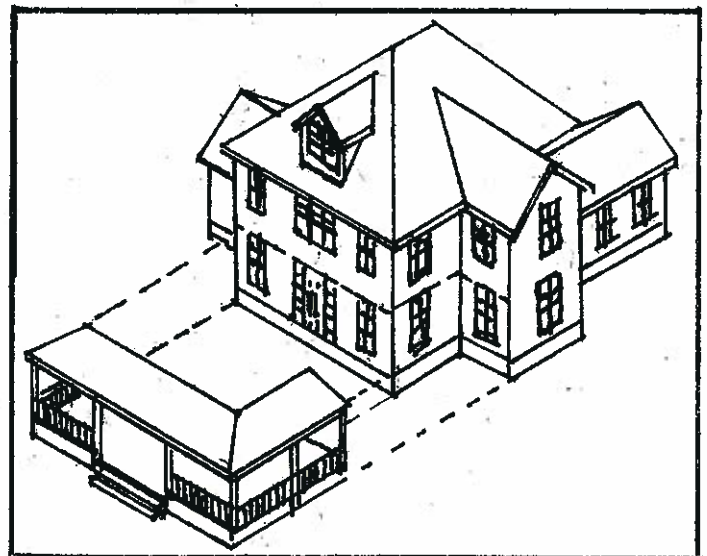


Above: The Halligan-McCabe Devries Funeral Home, 614 Main Street, Davenport, Iowa provides a good example of an addition that closely replicates the original historic architecture of a building. The average person would likely have a difficult time telling that the portion of the building to the left is a modern addition.

### Building Additions

Whether building additions on historic structures should look contemporary but match the existing building's height, scale and materials or replicate the building's historic architecture generates the same sort of debate as that of infill buildings generally. Many designers believe that any addition should clearly look contemporary yet respectful. Other persons, however, prefer that any addition look like it was always part of the original building.

Once more these standards do not propose to take sides on this issue. Petitioners should present a design they feel comfortable with to the Committee for review.



Above: An example of a sensitive porch addition. The Design Review Committee will only review additions to existing buildings if the addition totals 50% of the size of the existing building or the dollar value of the addition equals or exceeds 50% of the assessed value of the existing structure.



## Accessory Structures

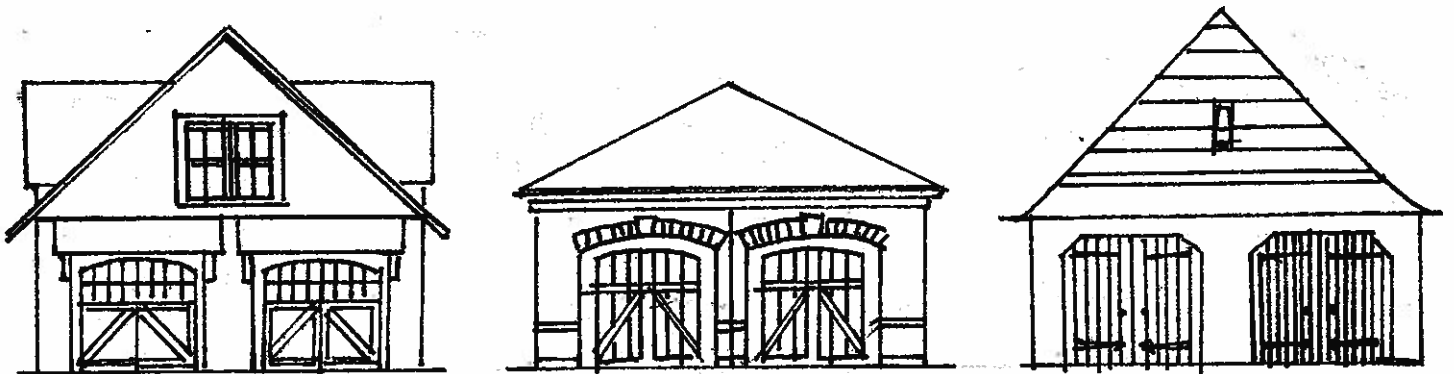
Household or business functions, which were not accomplished within the primary structure in a historic business district, were accommodated in a secondary building, such as a smokehouse, springhouse, carriage house or garage. These secondary buildings were smaller and usually simpler in design than the primary structure, but reflected the same design characteristics.

These accessory structures are frequently original to the site or have some historical basis. Sensitive adaptations, particularly to carriage houses or garages, can provide modern, functional space while retaining the historic characteristics of the building and enhancing the entire property.

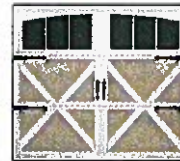
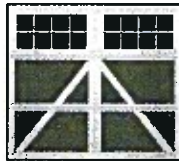
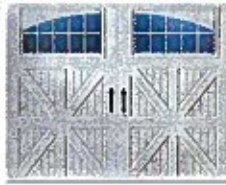
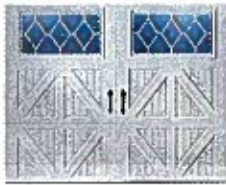
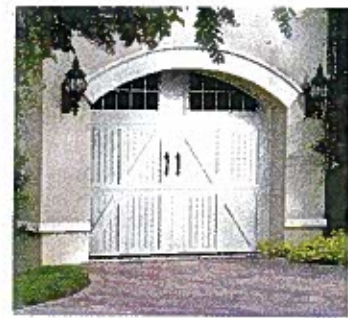
Carriage houses and garages were and continue to be the most desired outbuildings. Historically, a carriage house was a two-story building located to the rear of a property which served as a shelter initially for buggies and later for automobiles. Carriage houses typically had an ample second floor storage area.

Garages were built in the early 20<sup>th</sup> century specifically for automobiles. They were one story in height and did not feature the floor area available in a carriage house. A separate entry was provided for each vehicle bay with two vehicle bays being common.

Any new accessory structure should be designed to complement the primary structure on the site. Detailing may be simpler on the accessory building. Consider the construction of any new accessory building to be an opportunity to add to the ambiance of the Village of East Davenport as a historic shopping district. The Design Review Committee will review the design of any new accessory building.



Above: Several garage designs that would fit comfortably in the Village of East Davenport.



One of the most character-giving elements for either a carriage house or historic garage or a reproduction carriage house or garage is the garage doors. A modern flat panel roll-up garage door does much to destroy any historic character that the building otherwise might have. Today, however, many manufacturers sell roll-up garage doors that look like the old fashioned doors. These are highly recommended for any design.

Other suggestions for the construction of infill accessory buildings include:

- Use appropriately scaled windows.
- If shutters are desired, use real operable shutters attached to the window frame with clips. Do not propose plastic shutters screwed into the wall. Shutters should also be sized to fit the window opening.
- Concrete board will give a better finished look than vinyl or aluminum siding.



# Parking Lot Design

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## **Discussion:**

Parking in the HSD Historic Shopping District should be designed to improve the quality of the visual environment and to minimize the extent to which it disrupts movement among retail and other uses.

### **On Street Parking**

While vehicular access and parking must be convenient and efficient, it is important to give pedestrians clear priority in order to encourage walking and enliven streets. Sufficiently wide sidewalks and amenities to enhance the pedestrian experience are necessary if streets are to serve as links rather than barriers.

To maximize the Village of East Davenport's attractiveness as a retail and entertainment destination, priority should be given to short-term users, such as shoppers, over employees with daily parking needs. Signs (or a Wayfinding system) helping shoppers to locate parking can make the Village more competitive with suburban shopping areas. Certainly an adequate supply of long-term employee parking also must be made available. Parking for employees, however, can be further away.

### **Surface Lots**

Surface parking lots create gaps in the development edges that otherwise provide special enclosure to the street, as well as interrupt the activities that make the street a vital and interesting place for people. Expanses of pavement and parked cars create a visually harsh environment that harms the image of a historic shopping district.

When needed, surface parking lots should be located to minimize their visibility from pedestrian oriented-shopping streets. Parking lots located behind buildings are preferred. The suburban practice of placing parking in front of a building between the structure and the street will not be approved. As a general rule parking lots with a substantial frontage on public streets will not be allowed except at fringe locations.

## Screening Surface Parking Lots

A perimeter landscape planting of shade trees can do much to soften a parking lot or even screen it from view. A three-foot screening wall or hedge or other landscaping will also make parked cars less visible from the street. For security purposes, however, a clear zone should be maintained at an elevation between three or four feet and eight feet from the ground to allow surveillance of the parking lot. A three-foot brick wall topped with a wrought iron fence would be ideal. A wrought iron fence with landscaping is another good choice as would be a forty-two or forty-four inch wood Victorian looking fence. Planting flowers is also welcome. They are sort of the opposite of graffiti. While graffiti sends a message that society is not completely in control, flowers send the message property owners care a great deal about their neighborhood. Flowers like day lilies bloom much of spring and summer and will come back year after year. Berming the parking lot or wood tie walls, on the other hand, are not allowed. They have a suburban image not appropriate for a historic shopping district. Landscape planting strips should be a minimum of five feet in width. If trees are being planted eight feet is desirable. Five percent of the interior of any parking lot is required to be in pervious landscaped peninsulas and islands. Islands and peninsulas should have concrete curbing and should be wide enough to protect plantings from parked vehicles.

It is understood that in a historic neighborhood parking lot dimensions may already be determined by existing buildings and that the optimum setbacks cannot reasonably be achieved. The Design Review Committee may waive setback requirements should that prove to be the case.

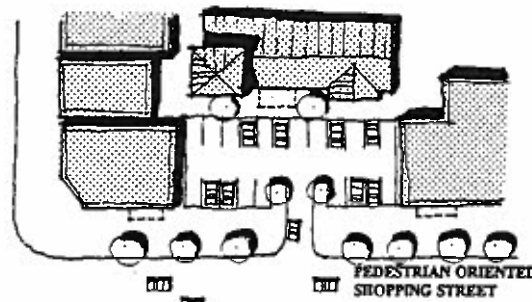
## Parking Lot Lighting

Lighting for new parking lots should use poles and fixtures that appear historic. Matching the existing historic lights used on Village streets would be an excellent choice.

### Parking Lot Guidelines

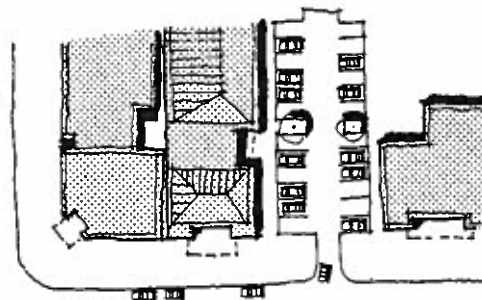
#### THE LOCATION OF PARKING LOTS IN HISTORIC SHOPPING DISTRICTS

Parking on a commercial streetfront should be minimized and where possible should be located behind a building. Parking located along a commercial streetfront where pedestrian traffic is desirable lessens the attractiveness of the area to pedestrians and compromises the safety of pedestrians along the street.



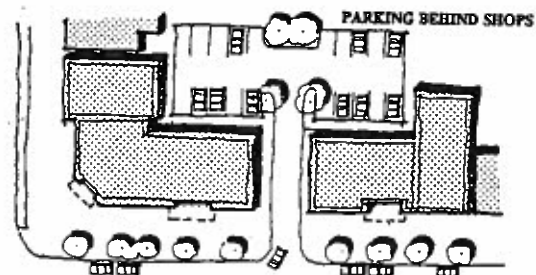
#### NOT ACCEPTABLE

Parking lots along the full length of the streetfront are generally inappropriate.



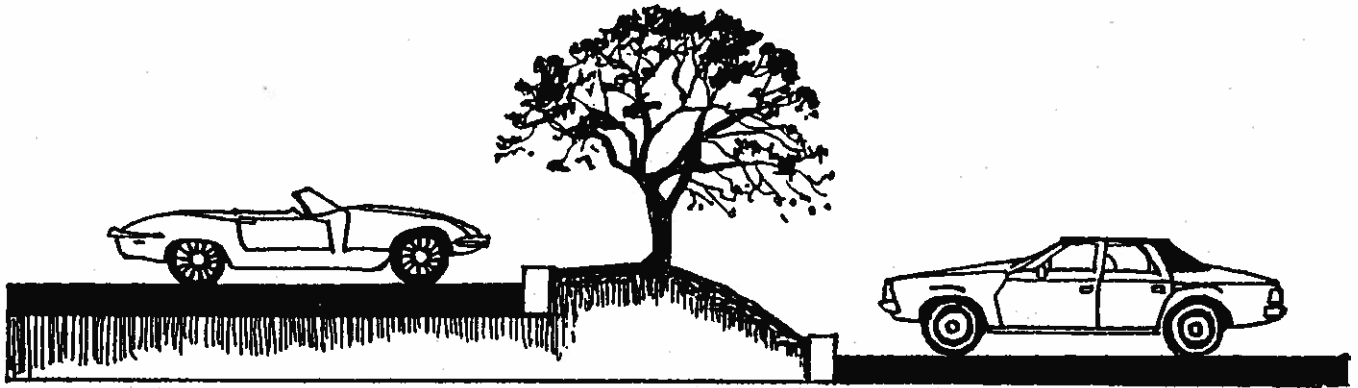
#### ACCEPTABLE

In certain situations, limited streetfront parking lots may be acceptable.



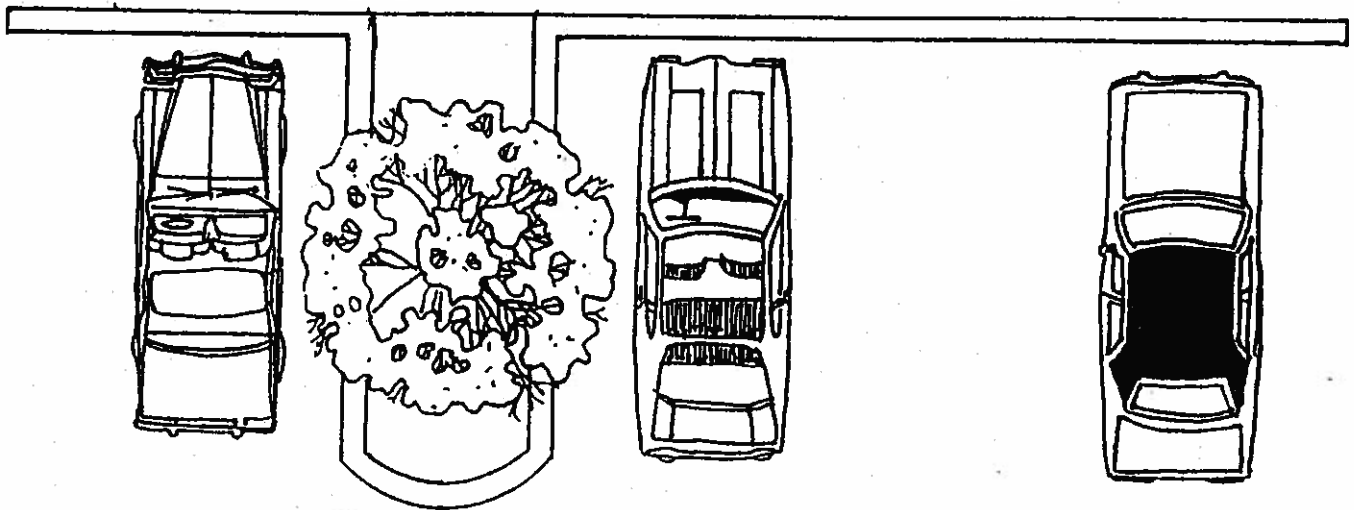
#### PREFERRED

Parking lots located behind shops and offices are preferred.



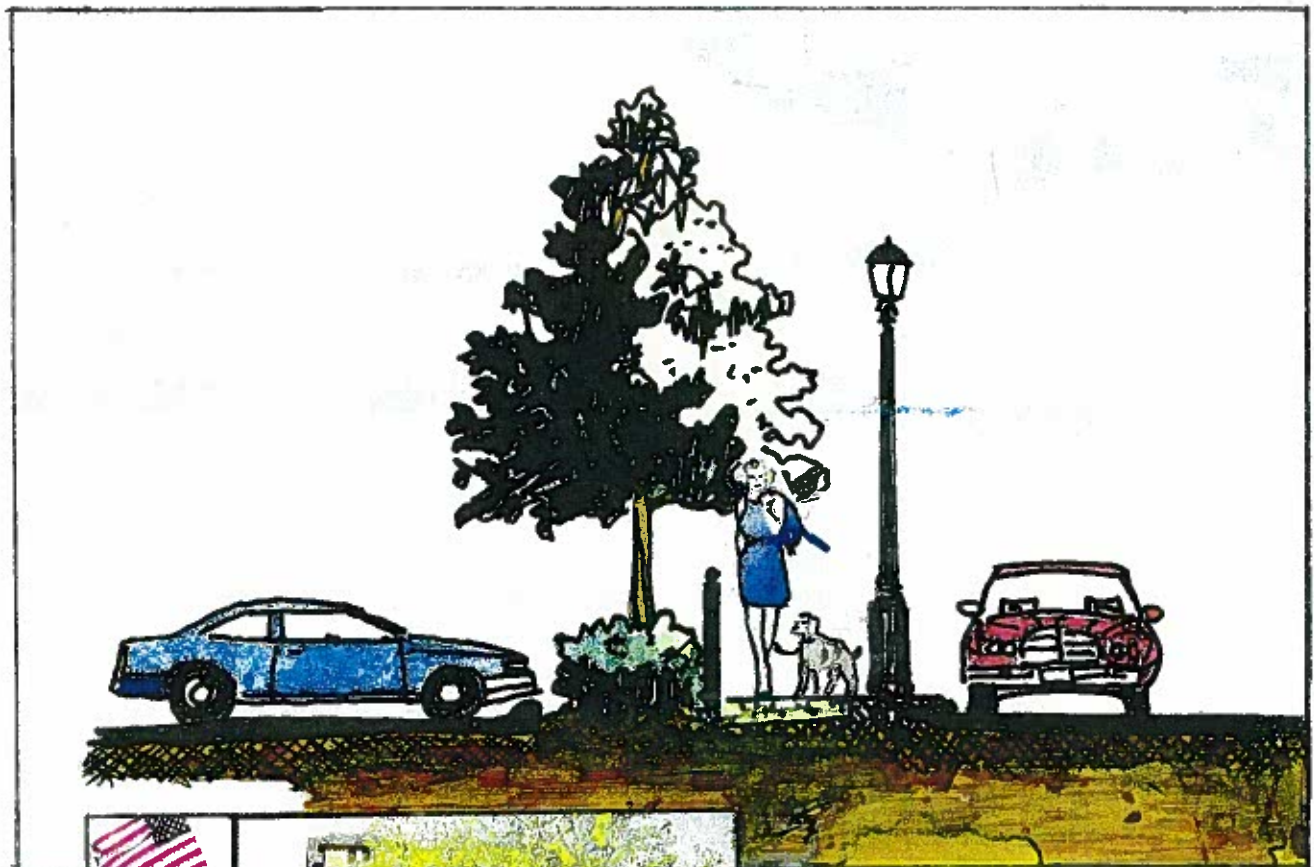
**Parking lot requirements:** In the Historic Shopping District concrete curbing is required on all new parking lots. The use of landscaped islands between parking rows to make grade changes, reduce grading requirements, conform to the topography and reduce the visual impact of parking lots is encouraged in cases where the property has some fall to it.

**Below:** An area equal to 5% of the total size of new parking lots must be in landscaped islands and peninsulas. The above example shows an island while the bottom shows a peninsula.

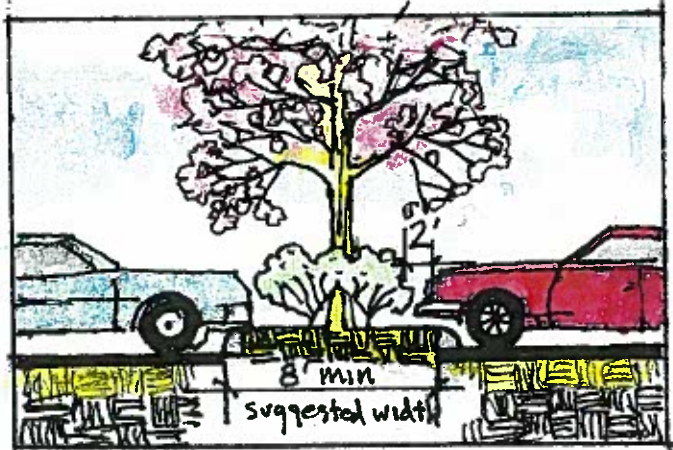


**Maintenance:** All plant growth in landscaped areas be controlled by pruning, trimming, or other suitable methods so that plant materials do not interfere with public utilities, restrict pedestrian or vehicular access, or otherwise constitute a traffic hazard.

All trees, shrubs, ground covers, and other plant materials must be replaced if they die or become unhealthy because of accidents, drainage problems, disease, or other causes.



**Above and center left** demonstrate possible screening methods for surface parking lots.



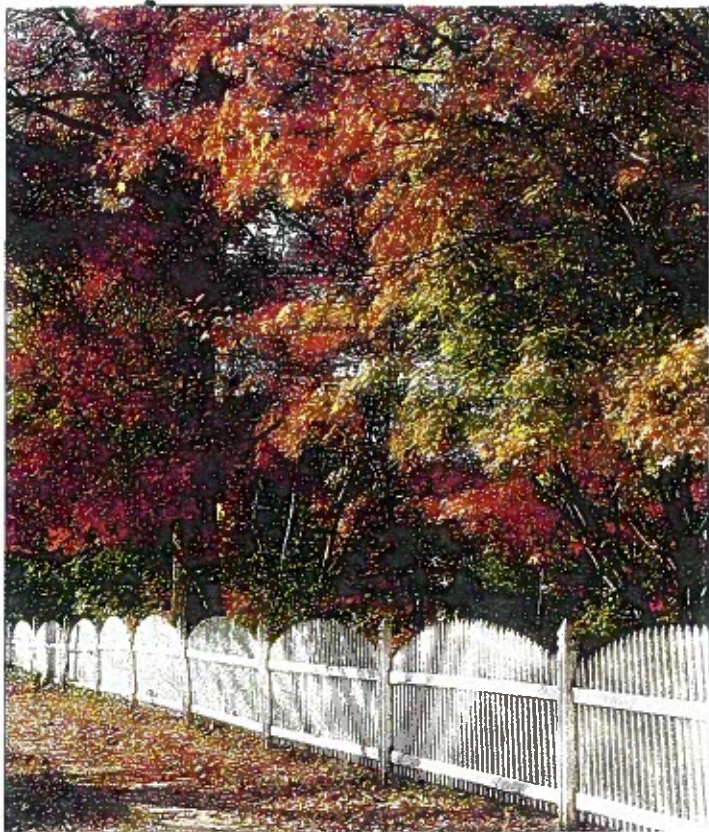
**Left:** It is necessary to accommodate the vehicle overhang when designing landscaped areas in parking lots. Plants and trees are often damaged if a landscape strip is not wide enough to provide for both the plants and the vehicle overhang.



## Screening and Fencing

Wrought iron, steel and aluminum fencing works well in a historic shopping area. It can be used with low landscaping to diminish the view of parked vehicles while still allowing surveillance of a parking lot for crime prevention. If used for fencing, it would also add to the historic ambiance of the Village of East Davenport.





The use of wood Victorian style fences are also an excellent method of screening parking areas while adding to the overall historic ambiance of the shopping district.



# Signage

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## Discussion:

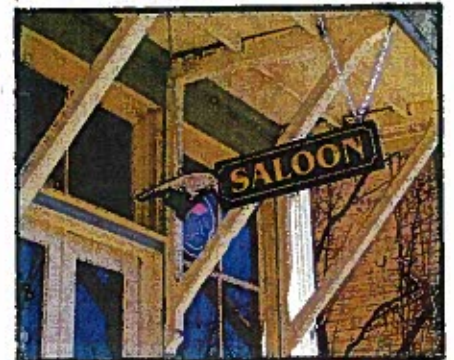
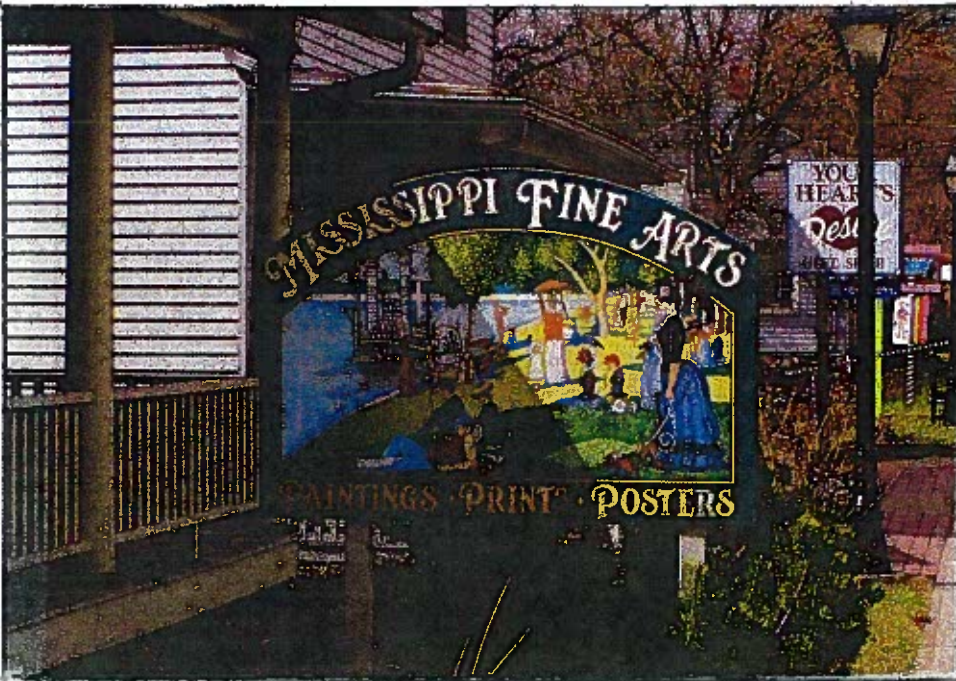
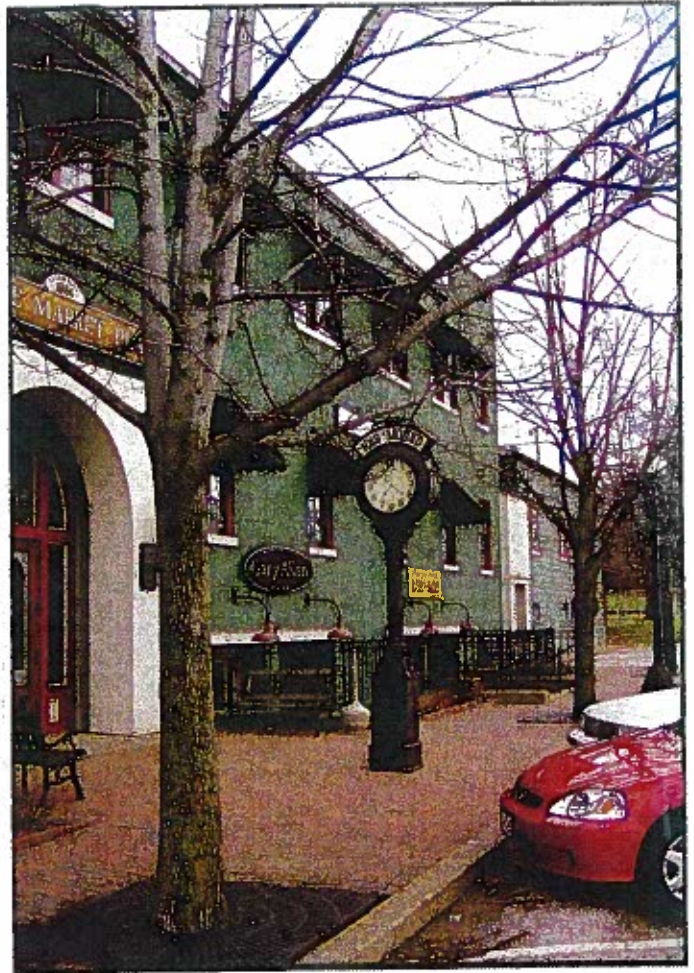
The economic health of any commercial district depends, in part, on the quality of its retailing, promotional activities, marketing and management. Underlying the success or failure of these factors, however, is the physical appearance of the business district. Because first impressions can be lasting, it is important that a commercial district present an appealing image to potential customers, tenants and investors. New and rehabilitated buildings, attractive landscaping and public places, welcoming storefronts, enticing window displays, and clean streets and sidewalks all help to create an inviting environment where people want to work, shop and spend time.

Signs play a particularly important role in the appearance of traditional commercial areas. The prominent locations and design characteristics of signs strongly influence people's perceptions of the Village of East Davenport and its individual businesses. Signs, if well designed and properly maintained, enhance the unique image of a business district. However, when designed without regard for the surrounding architecture, and haphazardly placed, signs can detract from a business district's overall appearance. This is particularly true when the commercial area seeks to create an image that it is "historic".

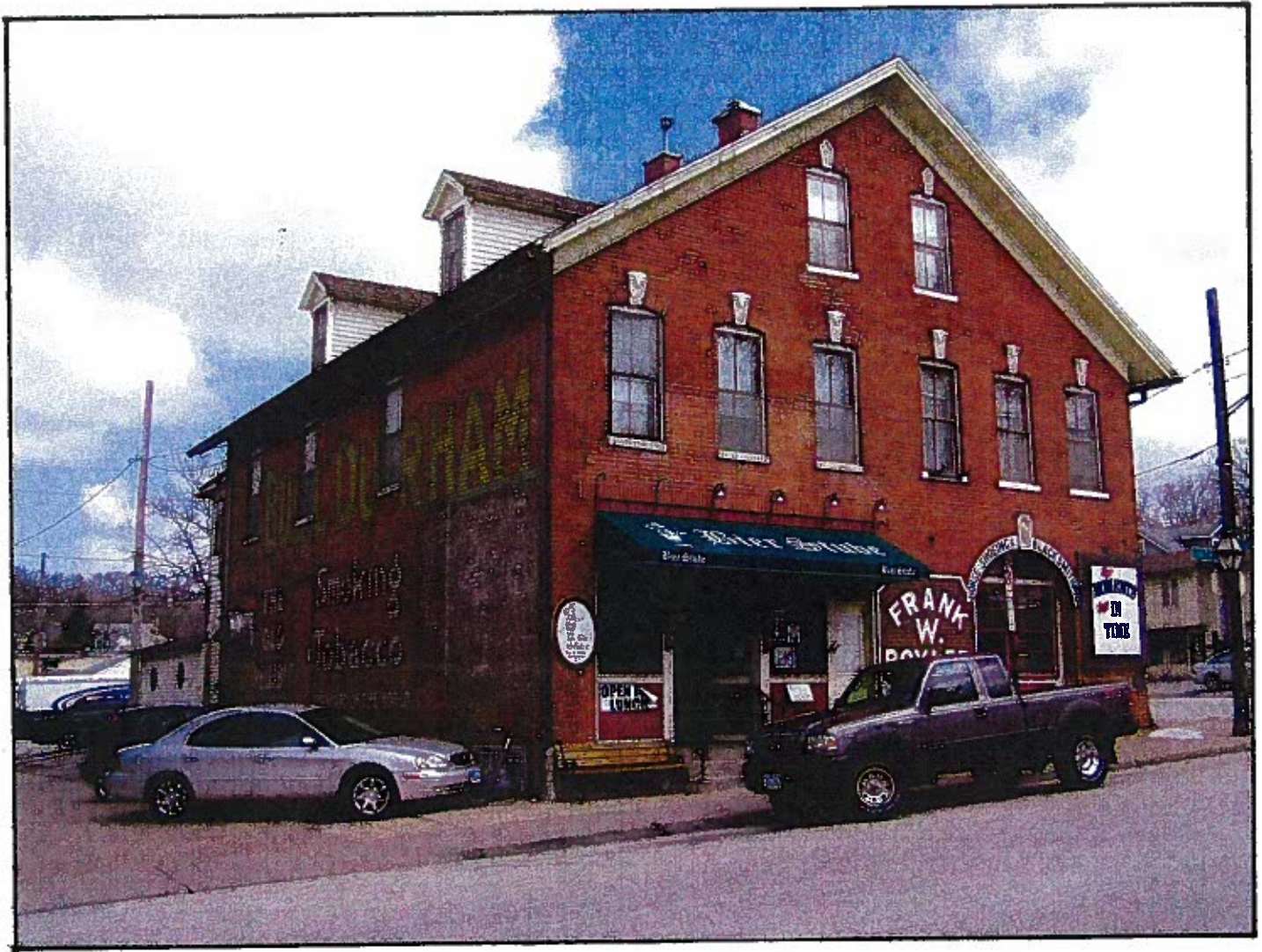
In many communities, the visual distinction between traditional business districts and outlying commercial strips has become blurred. Sign manufacturers and designers have encouraged businesses to adopt the large-scale signs used on commercial highways. This is unfortunate as historic shopping districts, like the Village of East Davenport, were designed to accommodate pedestrians strolling down sidewalks and vehicles traveling at relatively low speeds. A pace of this nature allows people to take in more of their surroundings, including signs. Signs in this situation can, and should, be scaled more appropriately for a pedestrian environment.

Along the strip, businesses in relatively nondescript buildings compete for attention with large, flashy signs. In contrast, the Village of East Davenport offers an exciting variety of building types, architectural styles, materials and well-crafted details that form a distinctive context for individual businesses. Thus, large signs are not only out of scale in traditional commercial districts, they also can overwhelm the very architectural features that make a historic commercial district different from its competitors.

The purpose of these guidelines is to provide information on the design, construction and placement of signs that will enhance and reinforce the distinctiveness of the Village of East Davenport.



The Village of East Davenport has its share of outstanding signage. These range from the restrained but attractive signage of Village Market Place to the signage for Mississippi Fine Arts which whimsically places the famous painting "Sunday in the Park" by French artist George Seurat on the Mississippi River complete with steamboat. While the general rule is for simple graphics, this sign and the "Split Rail Cardinals" sign above are works of art.



The building at 2228 East 11<sup>th</sup> Street (above) provides a wealth of interesting signage. The most intriguing is perhaps the “Bull Durham Smoking Tobacco” sign which takes up much of the west wall. “Ghost” or “phantom” signs of this nature which advertise past businesses or products should be kept whenever possible. They are interesting in almost any setting but are particularly important when located in a historic shopping district. They provide clues to the district’s commercial history and make it obvious to shoppers that these buildings are truly historic. The same can be said for the “horseshoeing and blacksmithing” sign which also advertises the structure’s past.

The building also provides a good example of an awning sign (although it also illustrates that signage on the top of an awning can be difficult to read.)

Finally, the “Bierstube” sign to the left of the door is tasteful with strong graphics. The same can be said about the “Plaid Rabbit” sign (not seen, around the corner).

Another example of outstanding signage is the sign for Camp McClellan Cellars. The name reminds the public that the Village was also adjacent to the location of the Civil War encampment named after Union General George McClellan. The cavalry sword combined with a “bunch” of grapes further graphically makes this connection from Civil War training camp to wine shop.



In general, signs should relate in placement and size with the other architectural features of the building. They should not obscure building elements such as windows, cornices, or decorative details. Sign materials should complement building facades. Individual shop signs in a single storefront should relate to each other in design, size, color, lettering style and placement on the building. Franchises and chain stores, if they choose to be in the village, should adapt their graphics to meet these local guidelines. This will contribute to a historic shopping area that effectively orients visitors, while supporting an attractive pedestrian-friendly experience.

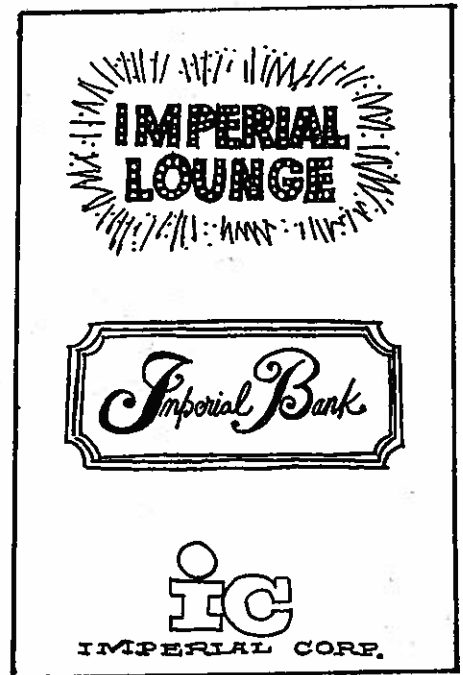
It should be noted that within the historic shopping district zoning classification the City is taking something of a different direction with regards to sign regulation. In other zoning districts signs are controlled by restricting their number and size. (Generally, businesses are limited to two signs, one freestanding and one building mounted; the overall square footage for signs is limited to one foot or two feet per lineal foot of lot frontage - depending on the zoning district. Finally, the minimum sign setback is ten feet. What signs in these districts look like is largely ignored. In the historic shopping district, the city, while not completely ignoring sign numbers, size, etc., is searching for quality by focusing very much on sign design and materials. Given this greater design control, the city may, at its discretion, allow sign types that may not be legal in other districts (hanging signs and sandwich board signs, for example), and approve a larger total number of signs (if they are part of a tasteful and creative sign package or plan) than might otherwise be the case. These signage plans will be reviewed by the Design Review Committee of the City Plan and Zoning Commission. Their approval will determine the number of signs allowed, their size, type and setback.



The above illustration suggests two locations for signage on an older commercial structure with architectural integrity. Both the "Hal's Hobby Shop" and "Roomor's" signs are shown utilizing the clerestory of the building. Another location is suggested by the "Richard Campbell" sign, which is located at the building entry's transom. Note that neither of these locations hide or cover important architectural features.

## General Sign Guidelines

- Creating a network of quality, well-designed signs, clearly announcing the types of services offered makes the shopping district an attractive, friendly experience for the visitor. This experience is further enhanced when building signage indicates the names of businesses and reflects the activities that occur within buildings.
- Merchants are encouraged to create their own unique signs, symbolic of their personal business.
- The use of lighter letters against a darker background makes signage more legible for viewers and is encouraged. Dark colors have a tendency to recede while lighter or brighter colors stand out.
- Avoid the placement of signs at locations that hide architectural details. Most buildings, both historic and contemporary, were designed with logical places to locate signs that do not negatively impact the architectural design.
- Maintaining a minimum clearance above the public right-of-way for signs that project from buildings helps prevent accidents and promotes pedestrian safety (8 feet).
- Locating flush-mounted wall signs on a historic storefront along the first floor belt course, at the clerestory, above any awning or on transom windows helps maintain the architectural identity of the building.
- Create simple signs with strong graphics.
- Avoid using too many words on signs. If the information provided is more than someone can take in with a glance they will simply turn their attention elsewhere.
- Avoid complex color schemes and garish colors and lighting. Use simple designs that provide a clear contrast between any lettering and/or graphics and the sign background.
- Avoid typefaces that are difficult to read. This often will include signs written in script.
- Avoid complex signs broken into numerous plans (individual boxes or shaped signs).
- As a general rule, signs provided by national distributors are not appropriate. They often appear to be "add ons".



Sign design in many ways establishes a business' identity.

- Quality workmanship, materials and construction are essential when creating attractive and long-lasting signage.
- Centering signs within storefront bays and not extending beyond the limits of the storefront or over elements such as columns, pilasters or transoms and decorative ornament prevents signage from being detrimental to the architectural character of the façade.
- Firmly anchor signs that project from the building to the building façade with attractive, non-corrosive hardware that will not damage the façade of the building. This prevents accidents and enhances pedestrian safety.
- In the case of large buildings with multiple tenants use signage that relates in terms of height, proportion, color and background value. Maintaining uniformity among these characteristics reinforces the building's façade composition, while still retaining each business' identity.

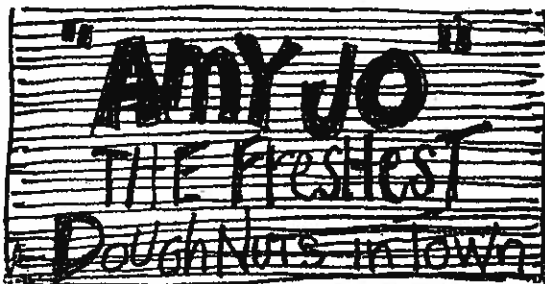
## SIGN PROBLEMS



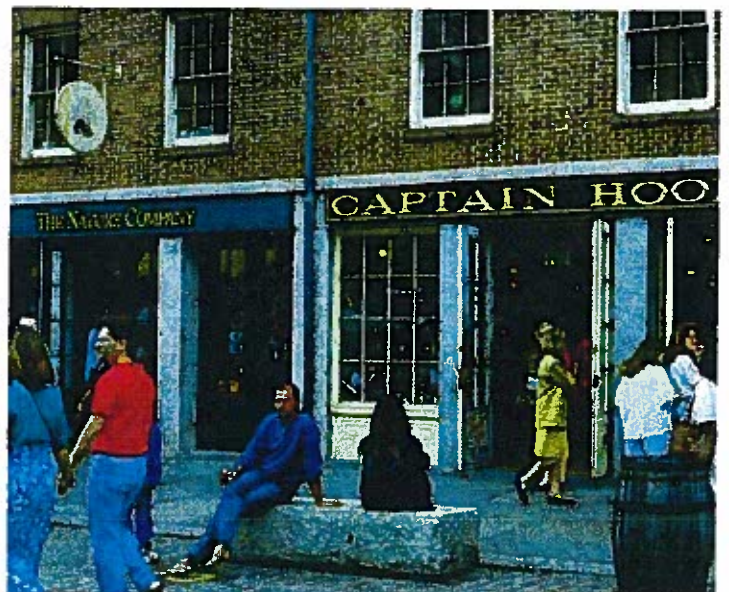
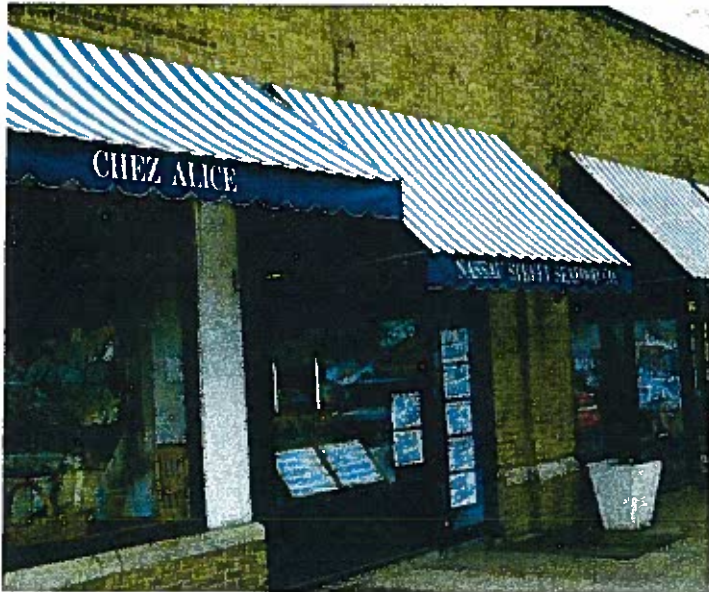
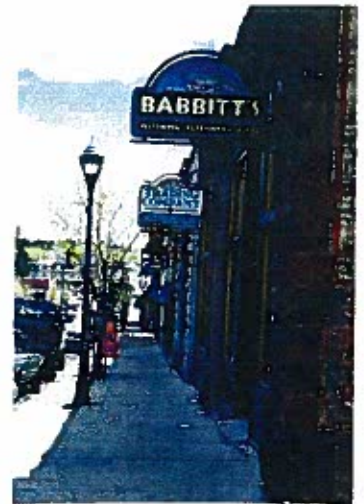
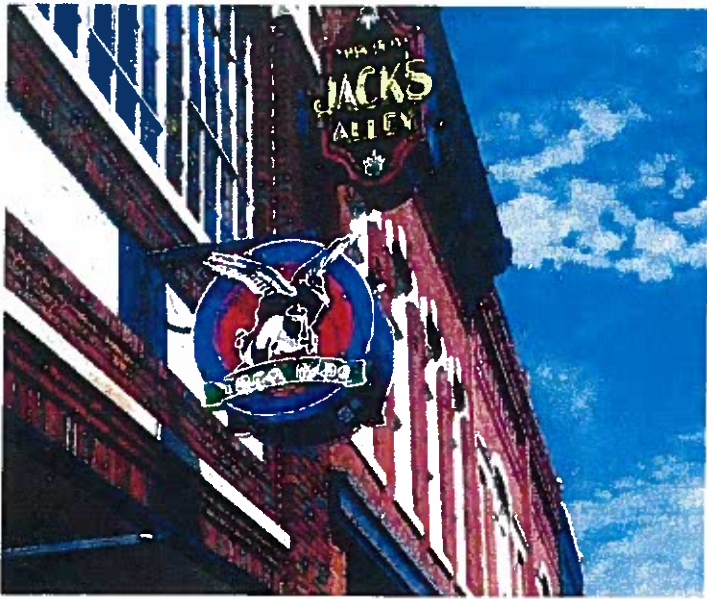
Left: A simple sign with strong graphics is always better than a busy, complicated sign. Avoid having too many words. Best results are usually achieved when the color scheme is limited to no more than three colors. If possible pick up colors in the architecture of the building. In particular, avoid garish, day-glo colors and gaudy lighting techniques.

**Boflics**

Avoid unusual type faces that are difficult to read.



Two possible signs for Amy Jo's Donuts: The sign, above left, uses poor lettering that does not contrast well with the sign's background. By including a selling slogan, the sign has more words than is necessary. The sign, to the right above, works better. It has good contrast, legible lettering and a simple graphic design.



## Wall Signs

Flush mounted wall signs are signboards placed on the face of a building. Often there will be a horizontal molded board on buildings that was designed to accommodate a flush mounted sign.

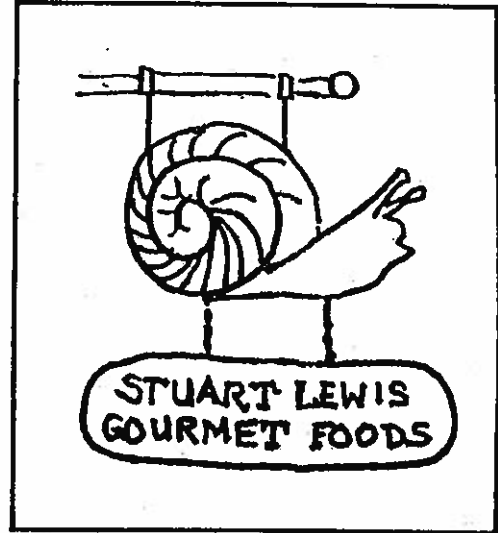
- Sizing signs to fit within the proportions of the building façade maintains the architectural quality of the building design.

## Hanging Signs

Hanging signs (also sometimes called projecting signs or blade signs) mounted on buildings, perpendicular to the sidewalk are very effective in reaching pedestrians as they are placed

only a little higher than eye level. They are also easily visible for drivers and passengers in vehicles given they are also perpendicular to the street. Finally, they are a sign type that historically has been commonly used on older buildings and, therefore, help create the image expected of a historic shopping district.

- Maintaining a minimum clearance above the sidewalk enhances public safety (eight feet minimum).
- Designing projecting signs with a sign area of more than three feet makes them obtrusive and unsightly.



- Encouraging projecting signs that use logos, business icons and symbols, creates a user friendly experience for district visitors.

## Window Signs

Signs etched or painted directly onto glass storefront display windows and entrances were popular in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Painted signs were often used as they are low in cost; the highest quality were gilded, a thin layer of gold burnished onto the glass. Gold leaf window signs are still popular today, as are signs of enamel or acrylic paints and those using thin vinyl letters affixed directly to the window.

- Well-designed window signs identify the corresponding uses/activities that occur on the premises while preserving a majority of the display area for pedestrian window shopping.
- Exceeding 20% of the total area of the window with signs generally makes the window seem too cluttered for the viewer.
- Window signs that use high quality materials such as paint or gold leaf, or that are etched into glass create an attractive and visually pleasing façade for the viewer.
- The City of Davenport does not regulate signage or displays on the inside of windows. Nevertheless, businesses should consider the use of icons, symbols and product displays that are lively and changing. Window displays can be very effective signage.

Window displays are an integral part of any retail business. An attractive display contributes to

- The character and success of each store;
- The character of the street; and
- The character of the historic shopping district as a whole.





The window display featuring an elk, to the left, grabs the eye while more effectively informing passers-by that the business sells outdoor products than the large sign placed immediately below the window.

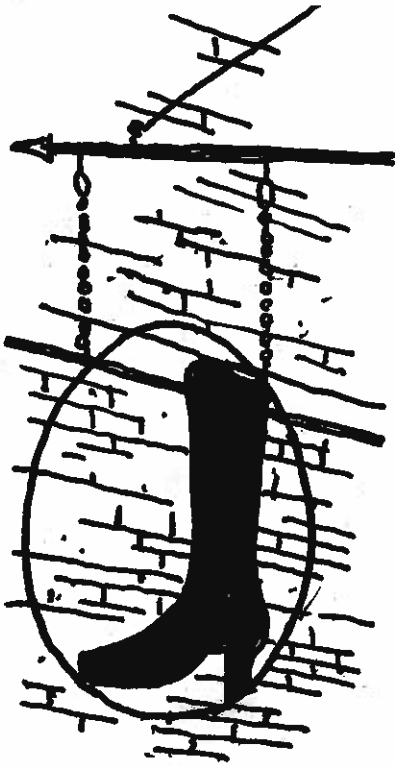
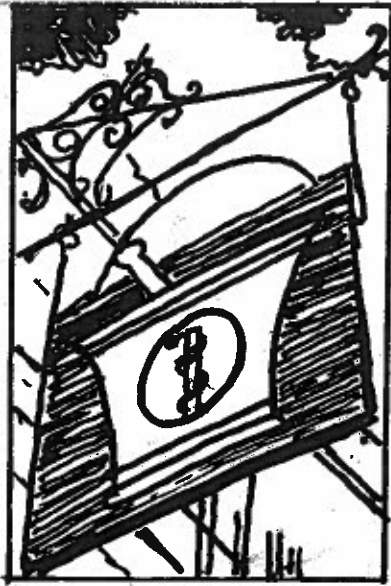
Think of the window display as a composition; as if it were a sculpture or an oil painting. In effect, it is a large picture framed by a storefront. The building and window should create a single unit that is complimented by the display in both color and proportion. It is best to let products speak for themselves. Displays that exhibit actual products provide immediate communication without words. If words are part of the display, they should be kept to a minimum. Type face for any signage should be simple and easy to read and be in colors that will not conflict with the colors in display merchandise.

Consideration should also be given to lighting. An attractive, well-lit display can entice window shoppers to return during business hours. A well-lit window display also improves public safety by lighting the sidewalk and allowing police to see into the store at night.

### **Icon, Symbol or Graphic Signs**

Icon, symbol or graphic signs illustrate by their shape the nature of the business within. For example, a hanging sign in the shape of a guitar, eye glasses, or a shoe quickly conveys the business' products and services. There are also symbols (such as a striped barber's pole or a mortar and pestle) that have come over time to represent certain types of businesses. When designed well, symbol signs convey their messages quickly and effectively because they are immediately recognizable as bold graphic descriptions of the goods and services offered.

- Encouraging graphic imagery with subservient text makes for an attractive and informative visual experience.



While the barber's striped pole and the drug store's mortar and pestle are perhaps the best known of the symbols that serve as signage, there are many others. The cigar store Indian was once a common symbol or icon for a store that sold tobacco products and it may still be used in that fashion today. In modern times, however, it can also be used as a symbol that says "antiques are sold here." A pair of scissors has perhaps become a more ubiquitous symbol for cutting hair than the barber's pole while adding the information that women or perhaps even both sexes, are welcome here. A boot, a shoe, a pair of glasses – all of these symbols or icons tell potential customers exactly what a retailer sells in a glance. As these types of signage were more commonly used in the past, they also help establish a historic atmosphere.

## Signs on Awnings

Painting signs on the valance (vertical flap) of an awning is an inexpensive and simple method of creating signage.

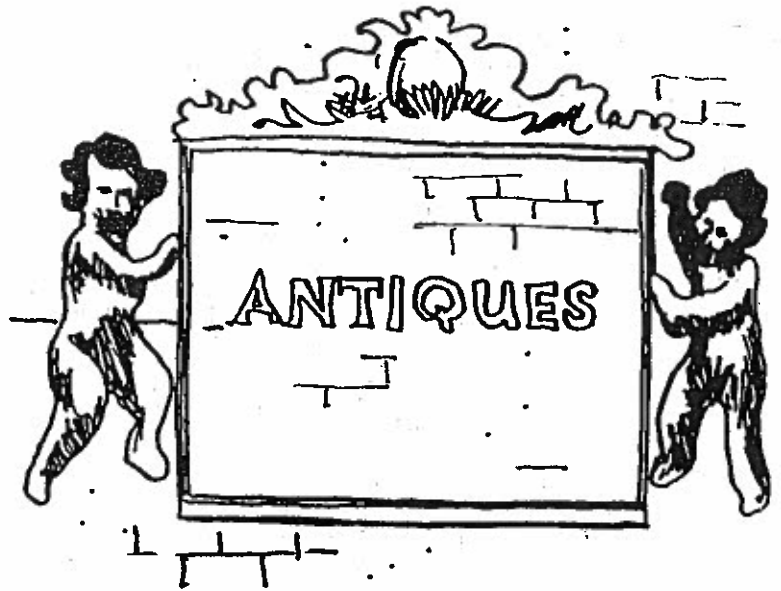
- Individual letters painted directly on the valance of an awning facing the street makes for a distinguished and informative sign.
- Limiting signage on the sloping surface of an awning to small graphic symbols or logos unique to a particular business helps prevent the information on the signage from getting too cluttered for the viewer.
- Traditional awnings generally are more appropriate on older buildings than modern “bubble” type designs.
- Consider down lighting awnings (if they are lighted) rather than using internal illumination.
- Some colors work better as awnings than others. The colors should not be too abrupt or jarring.



Christ Kuehl & Son Grocery, 1029 Mound-2103 East Eleventh Streets c. 1910 – Historically awning signs (raised in this drawing) were among the most commonly used signage in the Village.

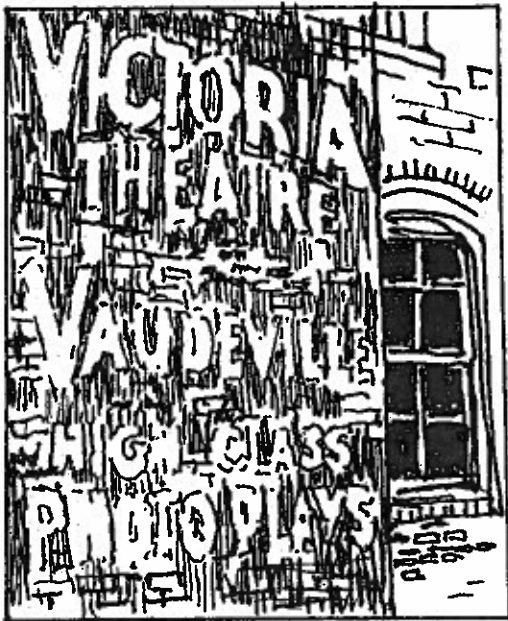
**To the right:**

Painted signs, signs painted directly onto the brick surface of a building, were very common in the 1800's and early 1900's. Given it is a historic sign style, painted signs are more appropriate, if used today, on a historic building. In particular, a painted sign might be appropriate at a bar or an antique store attempting to create a historic ambiance. The style does not lend itself nearly as well for use on more contemporary structures.



**Below:**

Ghost or phantom signs, painted signs advertising businesses from the mid 1800's through the early 1900's exist at various locations within the Village of East Davenport Shopping District. Also occasionally, a "new" historic sign may emerge when an adjoining building is demolished exposing a long hidden facade. These reminders of the district's commercial past should be left to slowly fade with time when possible.



Painted Wall Signs

Ghost or Phantom Signs



## **Freestanding Pole Sign**

A freestanding pole sign is a sign mounted on one or more poles, uprights, or braces mounted in the ground and not attached to any structure other than the poles, uprights, or braces.

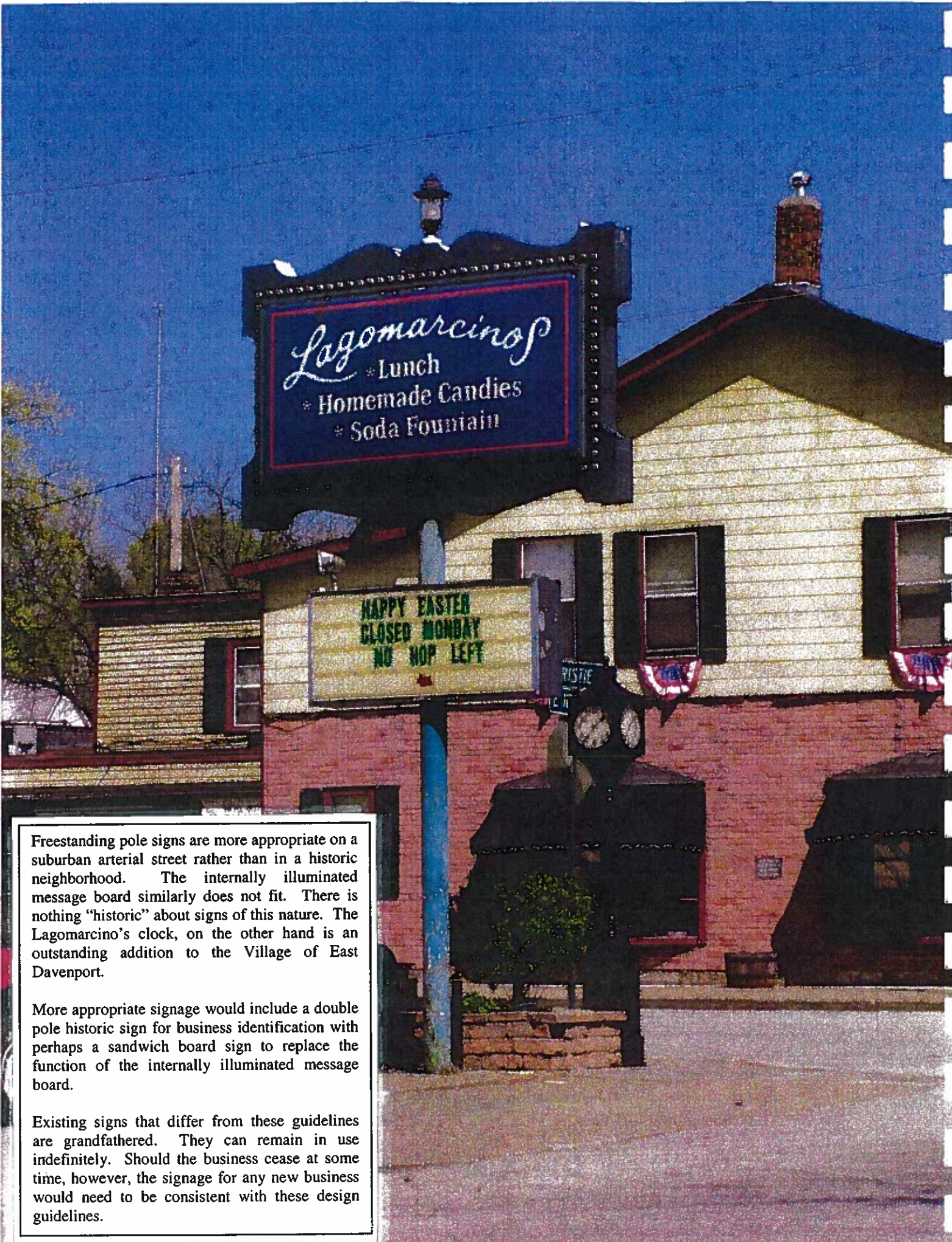
The freestanding pole sign is the signage type most closely associated with suburban strip commercial development. These signs are typically large and flashy being directed at capturing attention of drivers moving at fairly high speeds on suburban roads. As a general rule, this type of signage is inappropriate in a historic shopping district.

One exception to this rule are smaller historic looking signs on double posts. Like monument or ground signs, these freestanding signs need space and look best if they are set in landscaping.

## **Neon and Bare Bulb Signs**

Signs illuminated by electrified gas in slender glass tubes first appeared in the 1920's and became popular in the following two decades. Although various gases are used in these signs, over time, they have come to be called "neon" signs.

Although neon and bare bulb signs are becoming increasingly rare, they can add to the historic quality and uniqueness of the historic shopping district. They are, however, most common in the windows of bars and/or taverns. The city does not regulate signage on the inside of a building.



Freestanding pole signs are more appropriate on a suburban arterial street rather than in a historic neighborhood. The internally illuminated message board similarly does not fit. There is nothing "historic" about signs of this nature. The Lagomarcino's clock, on the other hand is an outstanding addition to the Village of East Davenport.

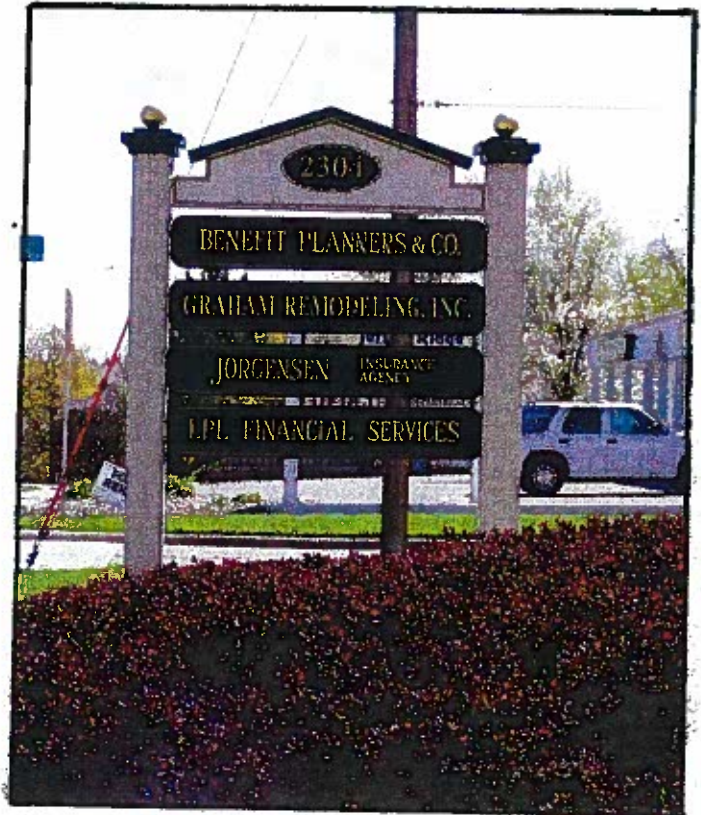
More appropriate signage would include a double pole historic sign for business identification with perhaps a sandwich board sign to replace the function of the internally illuminated message board.

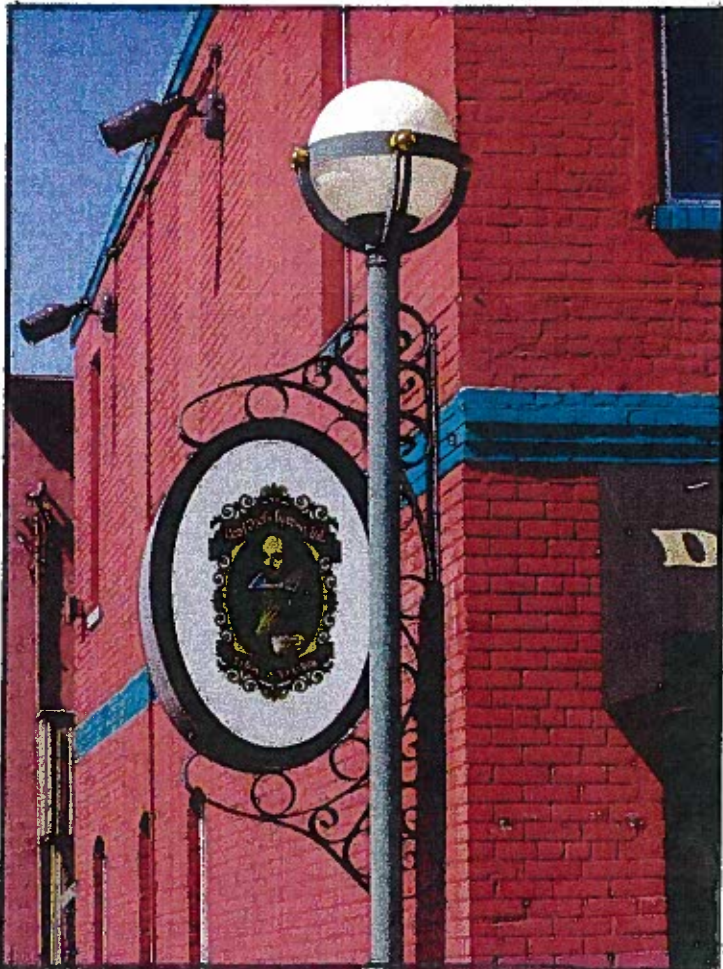
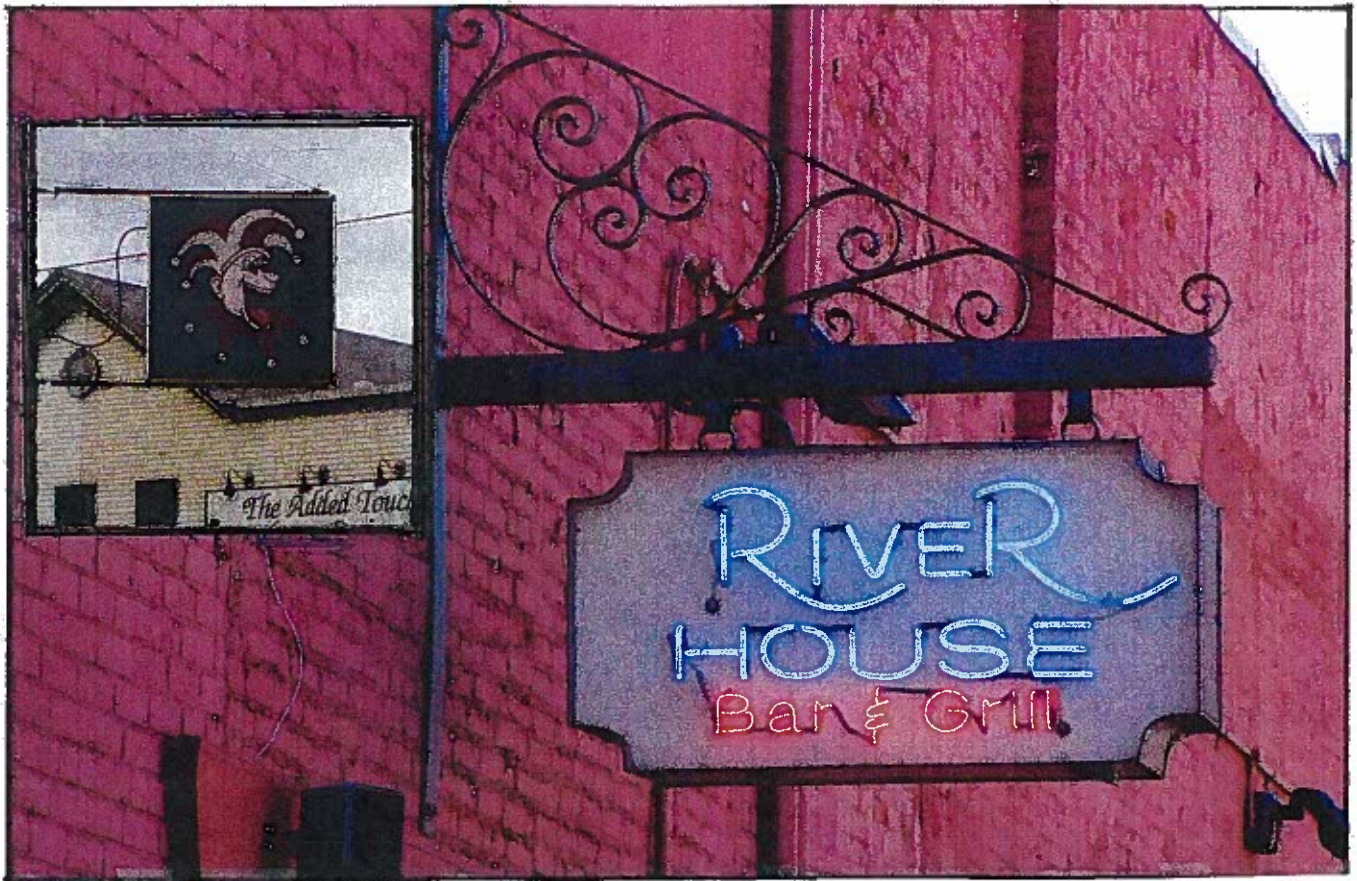
Existing signs that differ from these guidelines are grandfathered. They can remain in use indefinitely. Should the business cease at some time, however, the signage for any new business would need to be consistent with these design guidelines.



Top and right: This page presents two examples of historic double post signs. What separates them from the freestanding pole signs of a highway is scale (they should be no higher than necessary and in no case exceed 12 feet) and materials (typically wood or a material that imitates wood). If lighted, they should not be internally illuminated. They can be spot lighted by fixtures on the ground.

In the case of "Mrs. McGregor's Cottage" the rabbit and the rocking chairs in a quaint way provide additional signage. These guidelines are not intended to stamp out individuality or whimsy. With regards to signage business owners are welcome to use their creativity.





Internally illuminated and neon signage should be approached with care in a historic shopping district. In the 1800's there was no such thing as an internally illuminated sign. Certainly a white illuminated box with a name painted on it adds little to the character of a historic neighborhood and should not be approved. Staff nonetheless is aware that many businesses want their name clearly visible at night. If that is the case there are things that can be done to make an internally illuminated sign more acceptable. The sign on the left for the "Dead Poet's Espresso Ltd" first uses a shape that is more interesting than a box and then adds an excellent graphic image of Shakespeare (one dead poet). Finally, the wrought iron brackets attaching the sign to the wall do much to give the sign a historic feel.

Neon, on the one hand, can sometimes be an actual historic material and many older neon signs can be actual works of art. The "River House" sign above again uses a wrought iron bracket and a historic sign shape to help it fit in an historic business district.

The approval of a specific design is up to the Committee.



## Banner Signs and Flags

Banner signs and flags may be used for special events or as everyday signage.



- Decorative banner signs can be used to add color and create a festive atmosphere for special events, holidays and seasonal events.
- Banners should be removed or replaced when they show signs of fading or unattractive wear.
- Flags may emphasize the seasons, present business graphics and products or simply say "open".

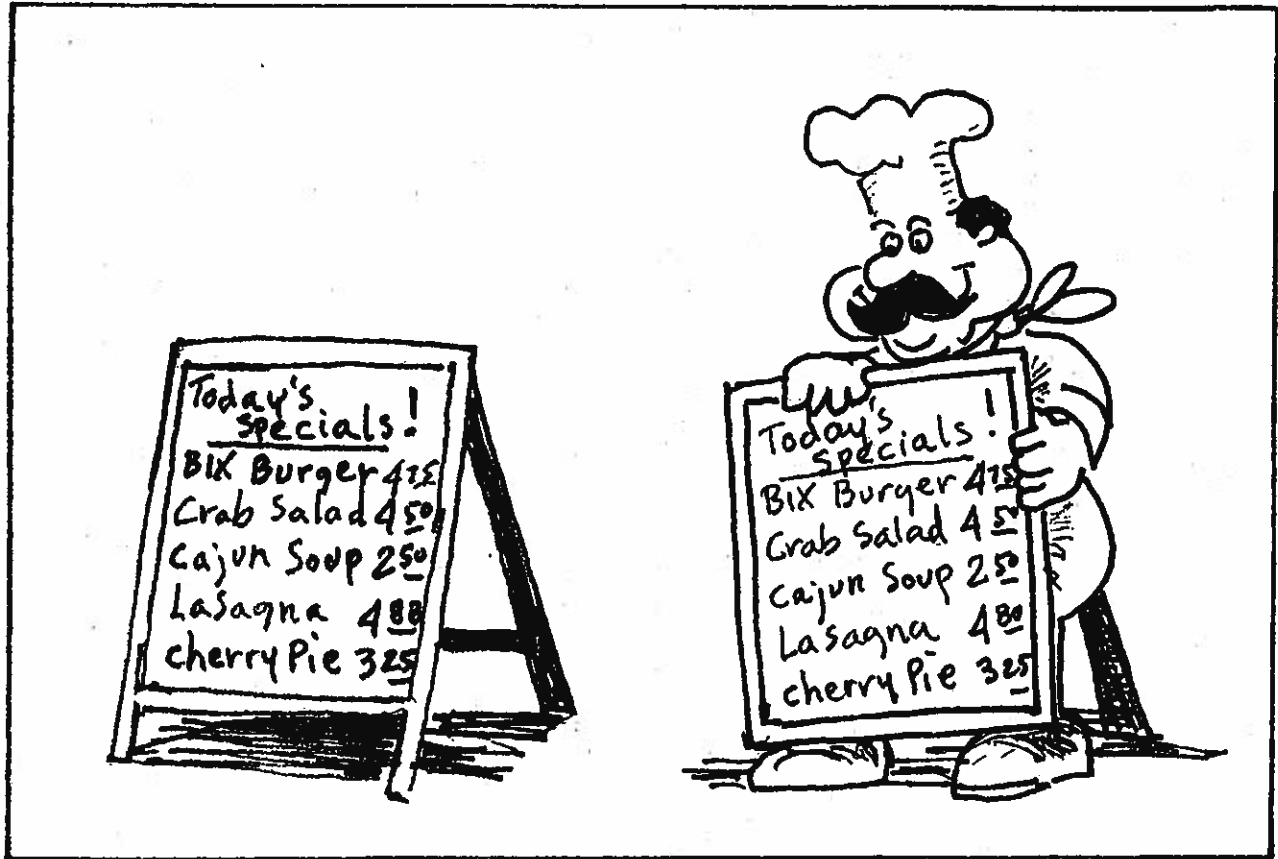
## Sandwich Board Signs

Sandwich board or "A-frame" signs may, at the City's discretion, be placed on sidewalks listing restaurant menus or advertising special sales or events if the City approves an "encroachment permit."

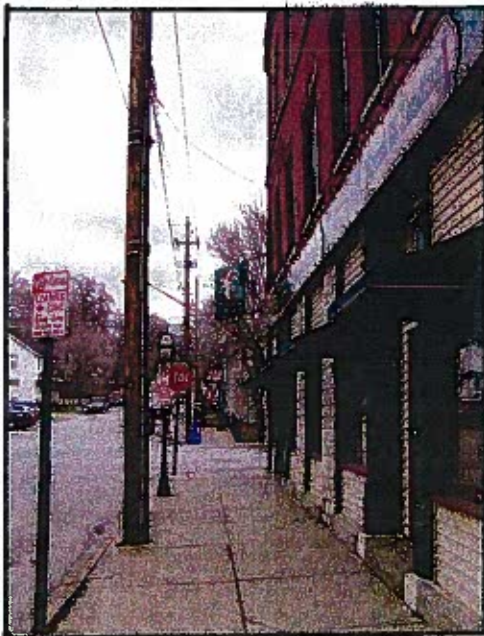
- Sandwich board signs will only be allowed where sidewalk width allows signage without interference with pedestrian or wheelchair access (a minimum of 3 or 4 feet).
- Signs of this nature are encouraged to be attractive and creative adding to the ambiance and character of the downtown.

## Signage Plans

To recreate the ambiance of a historic shopping district signs that may be legal in other commercial districts may not be appropriate. Similarly, the Historic Shopping District shall allow signage types that may not be legal in other more contemporary commercial districts, again to help recreate the distinctiveness of an earlier historic era. In other commercial districts the Zoning Ordinance controls signage by number (generally two per business), square footage (one or two feet of signage per lineal foot of lot frontage), height and setbacks. In the HSD Historic Shopping District, signage is to be controlled by design review. Petitioners will submit "signage plans" to the Design Review Committee of the City Plan and Zoning Commission for review and approval. Signage plans may propose a variety of signage types and any reasonable number of signs. The approved signage plan will determine sign types, sign numbers, heights and setbacks. As a general rule a well-designed signage plan will allow the City to approve additional signage and possibly lesser setbacks than required in other commercial zoning districts.

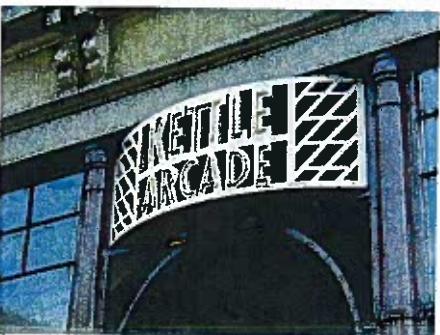
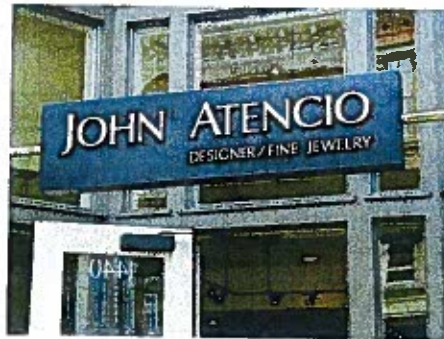


Sandwich board or A-frame signs are allowed on city sidewalks in the historic shopping district at the city's discretion with an encroachment permit (assuming the location does not overly restrict pedestrian or wheelchair movements). Consider this an opportunity to be a little whimsical or creative. Of the two examples directly above, staff would suggest that the sign on the right would draw more attention than the sign on the left while making the village just a little more interesting. The sign on the far left at Trash Can Annie's Antiques on Brady Street is an excellent existing sandwich board sign with considerable design merit.



Mound Street Landing is an example of the sort of business that could benefit from a signage plan approval. The business has a hanging sign, additional building mounted signage ("Mound Street Landing" and "Food & Spirits") wraps around the entire street frontage (both Mound and 11<sup>th</sup> Streets). Finally, each of the numerous windows have signage painted on the glass. This may sound like it is too much signage but if one looks at the building, the signage is attractive and very much in keeping with the sort of signage used historically. In many cases, these guidelines legalize the sign patterns already being used in the Village of East Davenport. (As an existing business Mound Street Landing would not be required to apply for a "signage plan" approval. These guidelines only apply to future signage requests.)

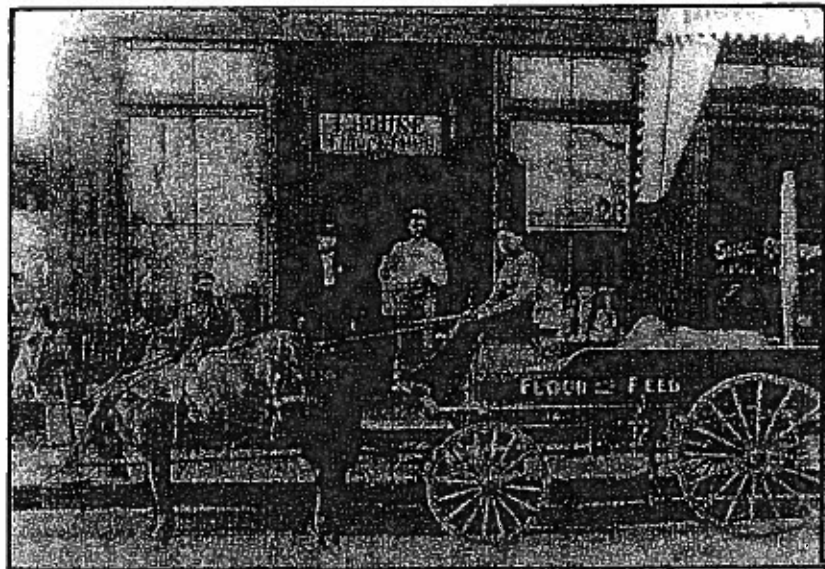
## Signage Plans



The photographs above illustrate a wide variety of acceptable signage. Sign types shown include awning signs, wall signs and hanging signs.

## Sign Types Not in Keeping with the Character of a Historic Shopping District.

- Building signs advertising products and vendors rather than business types and services.
- Flashing, animated, blinking, rotating, reflecting or revolving signs.
- Standard product and logo signs provided by national distributors (merchants are encouraged to create their own unique signs, symbolic of their personal business).
- Pennants and balloons (other than as holiday decorations).
- Signs using fluorescent material.
- Signs using a graffiti art style.
- Advertising signs, other than graphic symbols or logos unique to a business, located on the sloping surface of awnings.
- Chalkboards or blackboards, other than for use as a restaurant or café menu board.
- Large freestanding pole signs on a single pole.
- Signs on privately owned benches.
- Billboards.



E. House Flour and Feed Store, 2124 East 11<sup>th</sup> Street, c.1910  
(William Tubbs, *A Pictorial History of Scott County*, 1901, p. 61)



**ADDENDUM No. 1**

**Village of East Davenport Performance Standards  
and Design Guidelines**

**Endorsed by the City of Davenport  
Design Review Board**

**February 24, 2014**

# 5.0 BUILDING DESIGN & LAND USE



Appropriate building design in the Village is important in order to retain the character of the area and promote the community vision for the Village of East Davenport as a regional tourist destination and attractive neighborhood center.

This chapter describes the land use regulations that shape development in the Village and provides principles and guidelines for building design.





## 5.1 Land Use Regulations

The City's existing land use and zoning standards help shape development in the Village. They regulate permitted uses as well as site and building characteristics such as parking, height and setbacks. In many cases, existing land use and zoning standards are consistent with the community's vision for the Village. However, some adjustments may be necessary to better direct future development.

The Village core is zoned as Historic Shopping District (HSD), which is intended to:

- Preserve and enhance the smaller scale or historic character of older commercial areas.
- Stabilize and increase property values by discouraging incompatible development.
- Preserve unique historic and architectural character by controlling the design and scale of infill construction.
- Encourage heritage tourism.

### Permitted Uses

Uses permitted in the HSD district include

- Multifamily residential
- Live/work units
- Bed and Breakfast establishments and small inns
- Bars and taverns
- Restaurants
- Stores and retail establishments of various kinds
- Professional services
- Salons and health spas

A number of uses are specifically excluded, including automobile dealerships, drive through sales and liquor stores (excluding wine shops). In addition, bars and taverns may not occupy more than 35% of each block face.

Additional uses that are not specifically listed as permitted in the HSD district may be appropriate to promote the community's vision. They include:

- Boutique hotels
- Grocery stores (gourmet and health food stores are currently permitted)

### Design Standards

In most cases, the design standards that shape the development of sites and buildings in the Village are contextual. That is, they vary according to the surrounding context to help ensure compatible height, setbacks and width. Overall building heights may not, however, exceed three stories or 45 feet.

The existing design standards in the HSD district are generally consistent with the community's vision for the Village. In some cases, however, additional clarification or illustrations could be helpful. Additionally, it may sometimes be appropriate to allow building elements that are taller than three stories as part of larger developments that are not adjacent to lower scale neighborhoods or historic resources.

### Design Review

New buildings, and exterior modifications, signs or additions are reviewed by a design review committee using adopted performance standards and design guidelines.

The design guidelines should be updated to more clearly articulate the community's vision for the Village, including mixed-use Village character, context-sensitive design guidance for specific subareas and appropriate historic rehabilitation. The general guidelines provided in this chapter provide a foundation for such an update.

## 5.2 Preserving a Sense of History

An urban village has layers of history. Historic buildings and sites should be preserved to contribute to the character of the street. Some will have compatible additions that reflect an evolution in uses.

The proper treatment of historic buildings will ensure that they continue to contribute to the historic ambiance of the Village. With careful treatment, the existing historic resources will continue to promote the unique atmosphere that makes the Village an inviting place to visit.

Guidelines:

- Preserve significant stylistic and architectural features and materials.
- Repair deteriorated building features.
- Replace an architectural element accurately if it must be replaced, matching the material and design.
- Avoid adding details that were not a part of the original building.

See “Heritage Resources” on page 57 for more information.

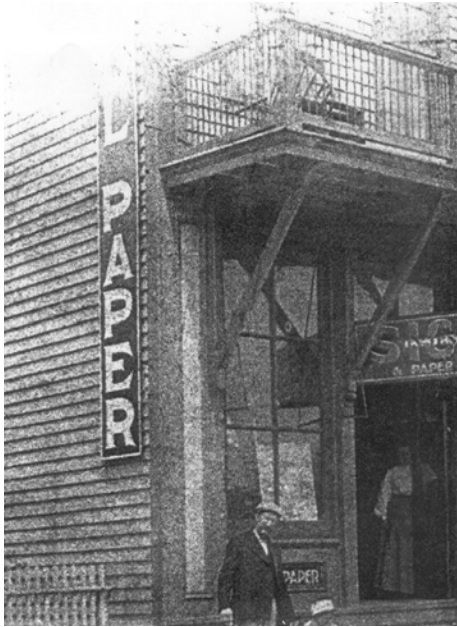


*An urban village has layers of history. Historic buildings and sites should be preserved to contribute to the character of the street.*

### Potential Infill Standards

Although preservation of the Village’s historic buildings is a priority, it may sometimes be necessary to demolish an older building to make way for new development that is consistent with the community vision for the Village. The City should require an approved design for new development, or consider a demolition delay to provide time for consideration of other options, prior to issuing a demolition permit. The City should also consider design standards for new infill development to:

- Encourage high quality design and materials in new infill development
- Discourage parking areas located between buildings and the street
- Discourage parking as a primary use (properties use exclusively to provide parking)



A historic image shows the storefront and balcony in a similar configuration as it looks today.

## Rehabilitation Opportunities



Preserve significant stylistic and architectural features and materials.

### Guidelines:

- Do not use synthetic materials, such as aluminum, vinyl or panelized brick/stone as replacement for primary building materials.
- Do not cover original materials with new materials.
- Consider removing later covering materials that have not achieved historic significance.

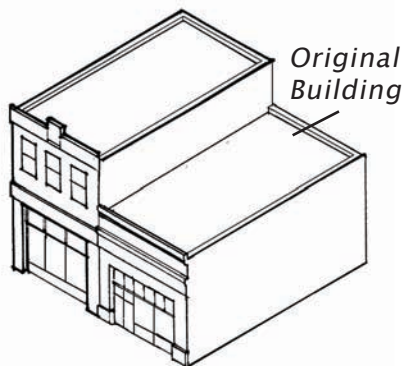


The rehabilitation of this building is expected to be completed in 2013.

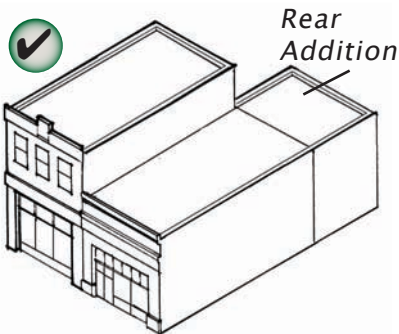
## Locating a Commercial Addition

An addition to a historic building may be located to the rear or to the side or roof as illustrated below.

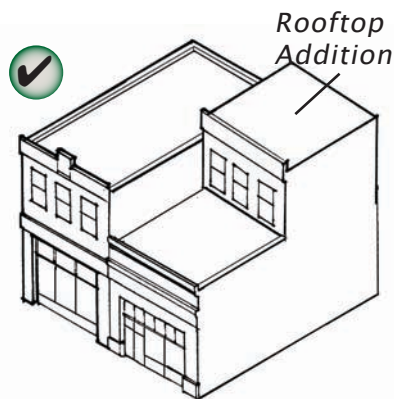
### Original Building



### New Addition to the Rear



### New Addition to the Side and Roof Addition



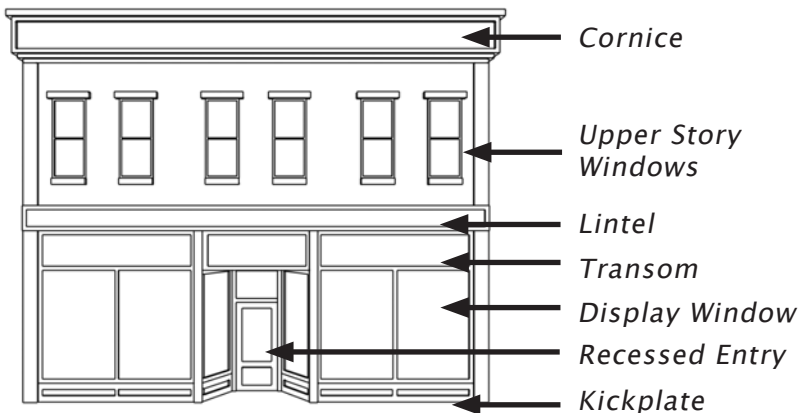
### Guidelines:

- Preserve the position, proportion, and arrangement of historic windows and doors on a primary facade.

Special consideration should be given to the important historic elements of specific building types including historic commercial storefronts and residential buildings.

- Preserve the character-defining features of a historic commercial storefront. Typical features include the storefront itself as well as features on the upper stories of the building as illustrated below.

## Character-Defining Elements of a Historic Commercial Storefront



## Treatment of an Altered Historic Commercial Facade

The guidelines in this *Historic Commercial Properties* section discuss a range of treatment options for commercial facades, including reconstruction and replacement. When applied to a building that is already altered, which would be the best approach? The diagram below outlines the treatments to consider in making that decision. Treatment 1 is always the first priority.



### Altered Historic Commercial Facade

#### Treatment 1: Reconstruct



When should I use this treatment?

- The building is highly significant.
- There is good historical information about the design.
- The needed materials and craftsmen are available.
- The context has many intact historic buildings.

#### Treatment 2: Simplified Interpretation



When should I use this treatment?

- The building is a contributor to a district.
- There is less historical information available about the original design.

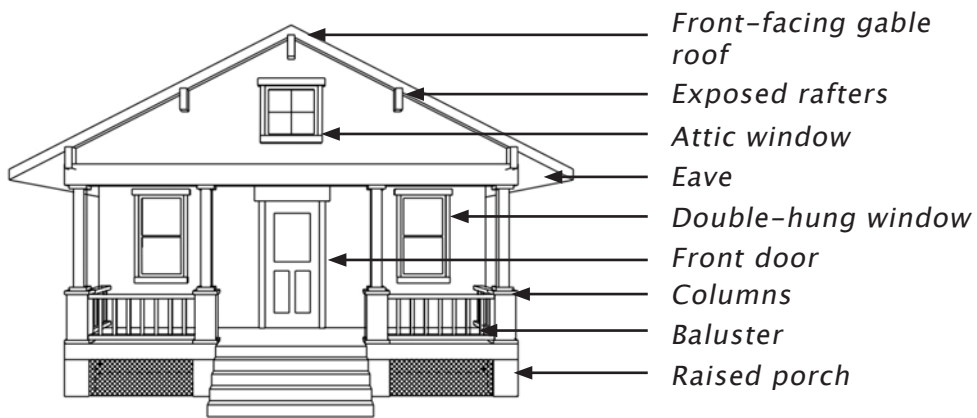
#### Treatment 3: Contemporary Interpretation



When should I use this treatment?

- There is substantial alteration, making "Treatment 1" difficult.
- There is less historic information about the original design.
- The context has more variety.

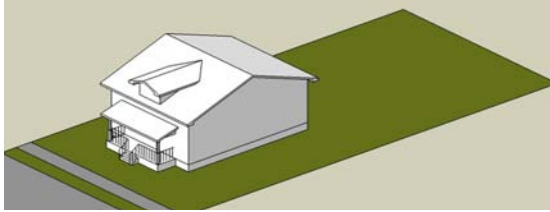
## Character-Defining Elements of a Residential Facade



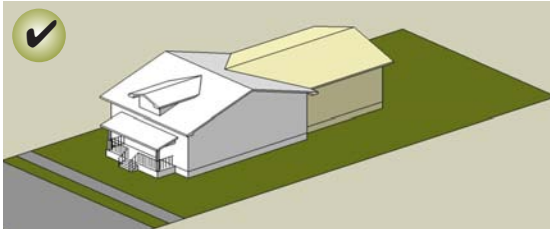
### Guideline:

- Preserve the character-defining features of historic residential buildings. The typical features include the front porch, building form and materials.

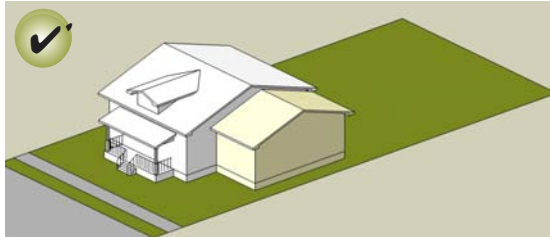
## Designing A Residential Addition to a Historic Building



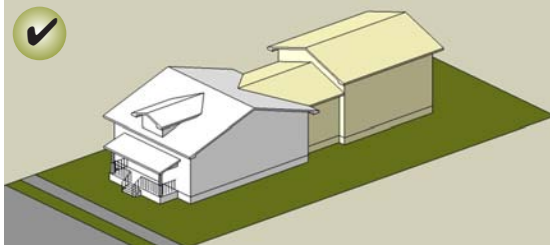
**Original building**  
**One-and-a-half stories**



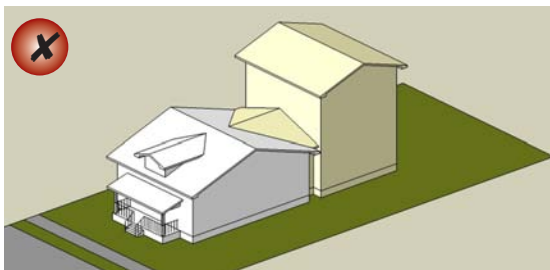
**One story attached addition**  
Addition is set back behind the original building.



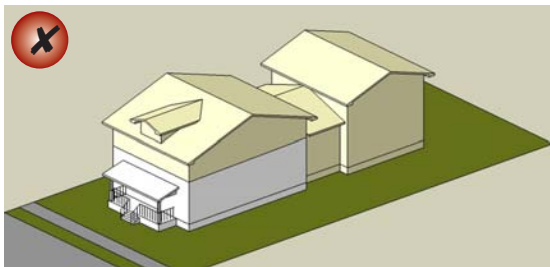
**One story attached addition**  
Addition is set to the side of the original building.



**One-and-a-half story addition with connector**  
Addition is set back behind the original and accessed by a connector.



**Two-and-a-half story addition with connector**  
Addition is set back behind the original and accessed by a connector.



**Two story roof-top addition**  
Addition is set back behind the original and accessed by a connector.



*Incorporate traditional building components such as a storefront into the design of a new building (Boulder, CO).*

## 5.3 New Construction

### Things to See

Storefronts that create a browsing environment, with goods and activities to see in windows, invite walking.

Guidelines:

- Consider incorporating contemporary interpretations of traditional (1920's Commercial Style) designs and details into a new building. For example, new storefronts can create interest while expressing new compatible design.
- Incorporate traditional building components into the design of a new storefront or porch feature.



*Incorporate traditional building components such as a base, middle and cap into the design of a new building (Boulder, CO).*





*Porches help connect buildings to the street and convey a sense of human scale (Georgetown, TX).*



*A new building should continue to use a variety of pedestrian-friendly scales and visually appealing masses (Missoula, MT).*

## A Variety of Building Types

Traditional commercial storefronts are essential ingredients of an urban village, as are conventional residential structures, including those adapted to commercial uses. Porches serve as “connections” to the street and as places for product displays. Storefronts offer views to goods and services inside. Building materials also vary.

Guidelines:

- Design a new building to reflect its time, while respecting key features of its context.

## Human Scale Buildings

In the urban village, most buildings range in height from one to three stories, and they are designed to convey a sense of human scale.

Traditionally, commercial buildings had varied heights, articulated masses and visually interesting, pedestrian-scaled street fronts that contribute to a sense of human scale. A new building should continue this tradition of a variety of pedestrian-friendly scales and visually appealing masses. It should not be monolithic in scale or greatly contrast with those seen traditionally in the Village.

Guidelines:

- Maintain the traditional size of buildings as perceived at the street level.
- Establish a sense of human scale.
- Maintain traditional pattern of building widths along the street.
- A new building should incorporate a base, middle and cap.



*Gaps in the building wall should incorporate small courtyards or seating areas with landscaping or street furniture.*



*Orient the primary entrance to the street (Milwaukee, WI).*



*Unlike a downtown where all buildings align uniformly at the sidewalk edge, an urban village will have more gaps (Le Claire, IA).*

## Variations in the Street Wall

Unlike a downtown where all buildings align uniformly at the sidewalk edge, an urban village will have more gaps. These spaces are designed to be used and should include plants and landscape structures.

Guidelines:

- Maintain the diverse building and open space pattern that occurs along the street.

## Building Entrances Oriented to Pedestrian Ways

Storefronts that face the street and invite walking are key features, as are shops that open onto alleys and internal paths. Residences with stoops and porches that signal connection to the street also contribute to the urban village character.

Guidelines:

- Maintain the traditional orientation of a building to the street.
- Enhance building entries oriented to the alley between East 11th and 12th streets. See “Village Lane” on page 36 for more information on alley improvements.



### High Quality in All Things

Finally, an urban village conveys a high level of quality, in terms of the goods and services provided, the buildings and infrastructure and in the experiences that villagers encounter.

Guidelines:

- Use high quality, durable building materials, such as masonry brick for commercial buildings and wood lap siding for smaller residential type buildings.
- Window and door openings as well as trims should be similar in profile to traditional openings.
- Synthetic material is generally inappropriate.



*Use high quality, durable building materials, such as masonry brick for commercial buildings (Boulder, CO).*

## Design Guidelines for the Ball Diamond at Lindsay Park

**Intent:** To establish design-sensitive guidelines for signage at the ball diamond at Lindsay Park.

**Background:** The ball diamond at Lindsay Park was established well before 1900, perhaps as early as the days of Camp McClellan during the American Civil War. It is located within the Village of East Davenport Historic District.

The Davenport Parks and Recreation Department sells advertising space at the ball diamond to provide a source of revenue for the City. Advertising signs have long been accepted at ball parks throughout the country.



Ebbet's Field, Brooklyn, ca. 1940



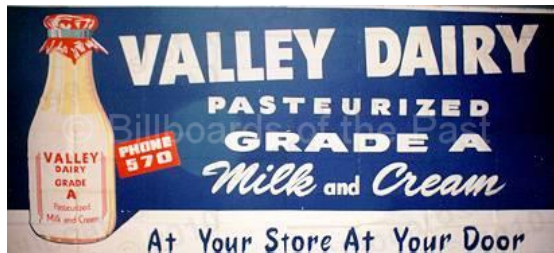
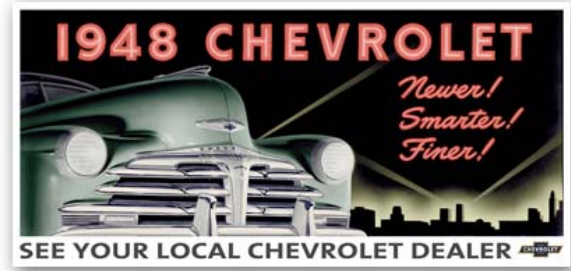
Rickwood Field, Birmingham, Alabama, present day.

Advertising signs, if left unchecked, can be unsightly and detract from the overall look and feel of the East Village. Further, the City of Davenport, as its owner, desires to complement the ball diamond and the East Village in general by establishing design standards for commercial signage.

### Design Standards:

- Each sign panel be sized to fit post to post, ground to the base of the yellow “safety” padding at the top of the existing fence (see Rickwood Field example).
- Advertising shall only be displayed towards the interior of the ball park; signage directed towards River Drive shall be prohibited.
- The back of the signs shall be colored Pantone Pine Green, 5923 TCX, or equivalent.
- The ‘batter’s eye’ shall also be protected with panels or other covering also in the same Pine Green color.
- Signage shall exemplify the “Golden Age of Baseball”, commonly identified as the period 1920-1960. Signs shall use design and fonts typical of the era. Generally speaking, signs shall use bold lettering, primary colors and dark, backgrounds. Actual “period” advertising from companies is encouraged. Bright neon colors are not appropriate.
- Signage shall be printed on 3mm Alu-panel (Aluminum/Plastic Combination).
- Damaged signs shall be repaired or removed within 30 days of incident.

Following are examples of appropriate signage:



Design Approval Process.

Before installation, the applicant shall obtain approval from a committee comprised by representatives of the Parks and Recreation and Community Planning and Economic Development Departments. Appeals may be made to the City Design Review Board.

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