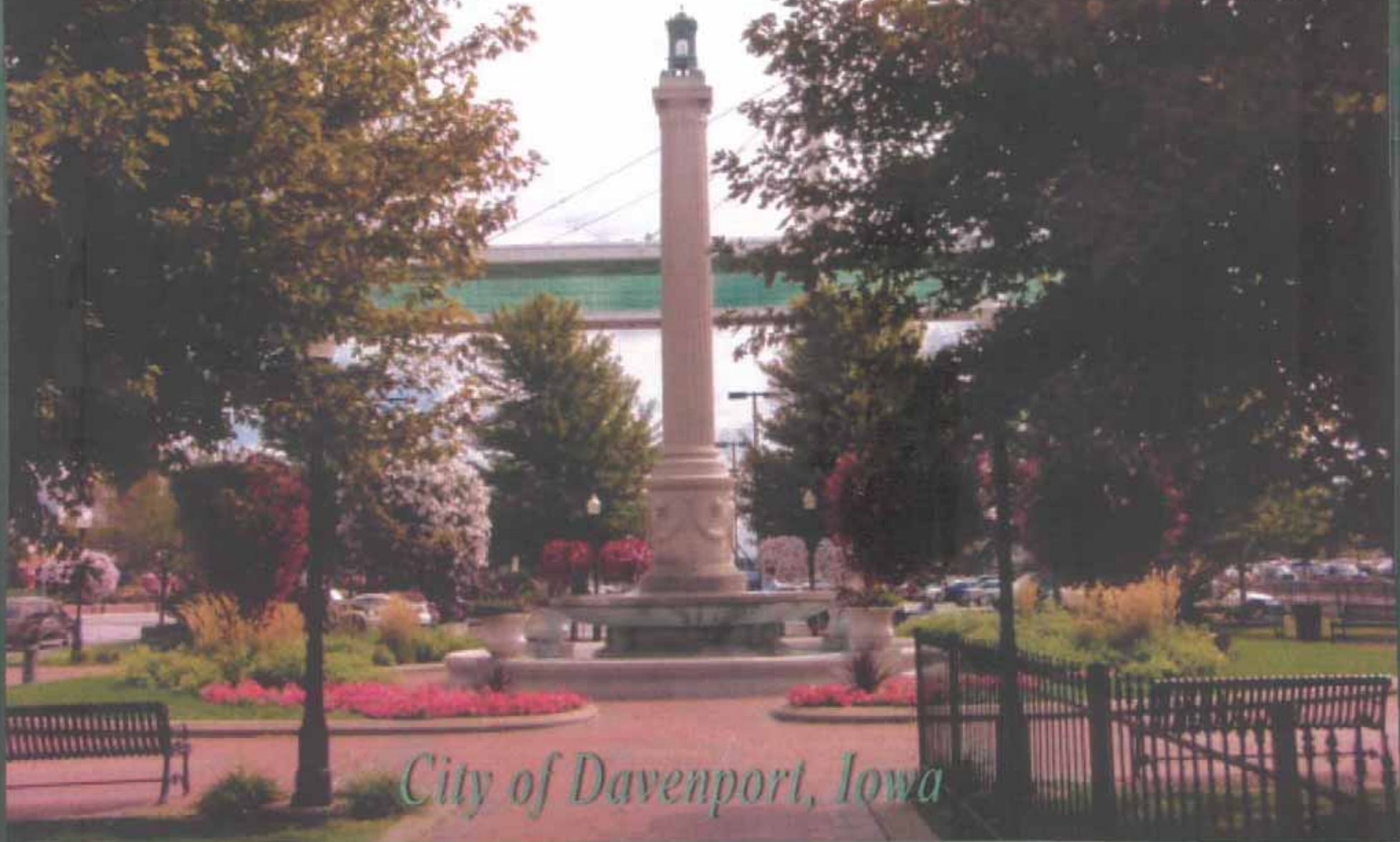


Downtown Design Guidelines

City of Davenport, Iowa



CITY OF DAVENPORT

Downtown Design Guidelines

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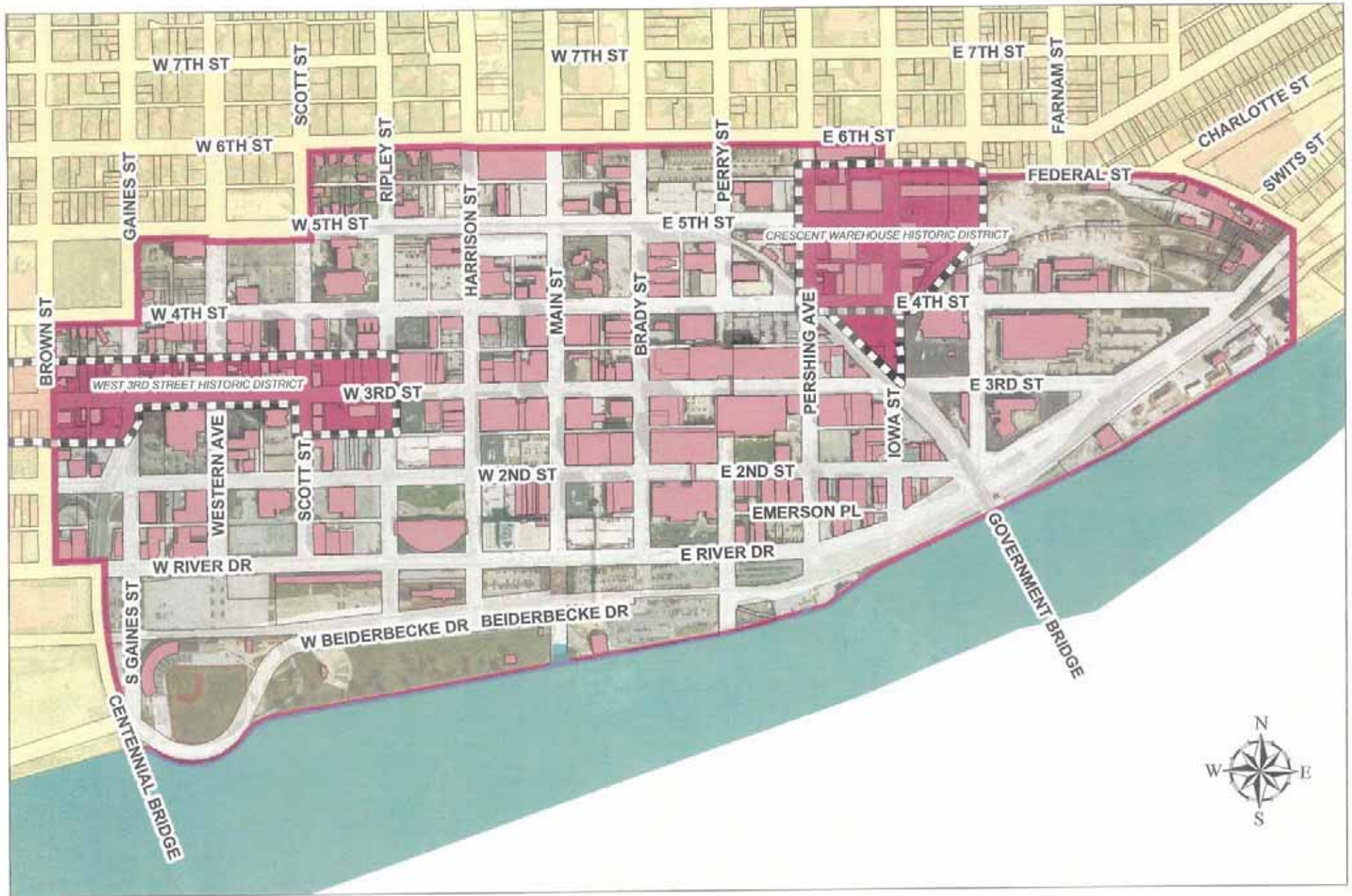
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Downtown Design District



City of Davenport

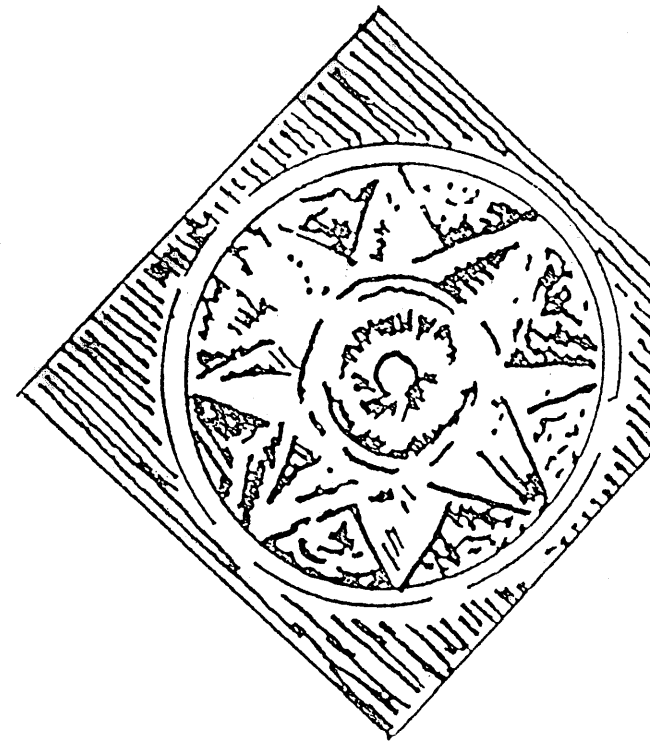
Downtown Design Guidelines

1. Introduction

From the 18th century to the middle of the 20th, the city center, or downtown, was the focus of a region's economic and social life, a place where people came together to produce and trade goods and services, to meet, and to exchange information and ideas. The downtown was a civic and cultural center and a symbol of community identity. Although social and economic forces have changed the downtown's physical form and function, the same qualities that were important in cities past are critical to their success today.

Every city has the potential for greatness. Unlocking the inherent qualities that are uniquely expressive of a particular city provides the basis for the creation of memorable places, invigorating or restful public spaces, and enriching environments. The heart of the city center, its downtown, is critical to the broader economic development of a city and region it serves.

The proposal to draft design guidelines for the downtown arose as one of eleven "top priority actions" included in the Downtown Davenport Strategic Plan developed by Moore Iacofano Goltsman, Inc. for the Davenport Central City Partnership in January 1999. The strategic plan was reviewed with the Mayor and City Council in work sessions as it was being developed and was approved by the Council early that year. The recommendations in the plan have been pursued actively and, to a great extent, established the framework for the River Renaissance project.





The City of Davenport is fortunate in that its downtown has a spectacular physical setting. In addition to the Mississippi River and its physical attributes the downtown area also contains a number of structures with a powerful urban design presence. This drawing shows two of them—John O'Donnell Stadium and the Centennial Bridge.

2. Design Guidelines for Downtown Davenport

Establishing Downtown Design Guidelines has the potential to improve the quality of life, economic vitality, and the visual image of the City of Davenport. These design guidelines are meant to encourage greater variety and creativity in the design of elements that together make up a development proposal. These elements include site design and organization, building design, and landscaping. The guidelines are intended to be flexible, practical, performance based, and an effective means of creating compatibility in the environment in building form, architectural treatment and overall function of both landscapes and structures.

The design guidelines are not in all cases requirements, but rather, on occasion, suggestions for innovative design solutions. They describe design alternatives that have contributed positively to successful urban downtown environments in other cities. The guidelines are a collection of ideas for making great places – they are concerned with the social fabric of urban environments, how people use spaces, and how to create an active, unique, and attractive downtown. The guidelines are intended to be educational, and are by no means comprehensive. As the city continues to search for creative design solutions to downtown issues, city staff welcomes feedback from planners, architects, landscape architects, and designers, as well as from the public.

Central to this effort is the recognition that city government cannot direct downtown development by guidelines alone. There are powerful economic forces that guide development. Private sector investment in downtown will continue to be driven by its ability to attract capital and if these guidelines stifle that economic principle, they will fail. It is therefore understood that the free market should play a substantial role in our city's revitalization. Wherever possible, downtown projects will be allowed the flexibility to accomplish City goals and values through their own innovative means.

3. Shared Values for Downtown

As stated previously, the city and, in particular downtown, is a community of people and not only of buildings. Staff believes that, for the City of Davenport, important shared values include: *A Sense of History, Unique Character, Authenticity, Density, Human Scale, Safety, Diversity, Economic Vitality, and Civic Art*. Although not necessarily exhaustive in scope, these shared values constitute the foundation for the guidelines that follow.

Sense of History

A sense of history is important to the protection of valuable resources and the continuity of our community. The human scale, high-quality materials, and rich architectural detailing of buildings constructed in the 19th and early 20th centuries are especially powerful identity building resources. Whether as significant landmark buildings or as supporting structures contributing to a recognizable sub-district character, older buildings add a sense of historic continuity and a link to the city's past achievements. Times of accelerated growth can cause the destruction of resources, the value of which are often realized too late, after the resources are gone. Much of the development which will occur downtown has the opportunity to protect and reveal the history and stories of the place, while responding to the needs of the present and the future. Downtown is more valuable to us when we sense this continuity throughout the past, the present and plans for the future.

Unique Character

Through the singularity of its landscape and the diversity of its people, the City of Davenport has built a character which is unique. A unique character has become increasingly rare and precious in a time when cities worldwide are becoming homogenous collections of buildings, highways and signs advertising similar lifestyles. Unique civic character succumbs to attack when cultural franchising is accepted as the most successful way to sell goods and promote services, buildings, businesses, food, clothing and entertainment. Downtown Davenport is not "the mall", nor should it strive to be like one.



Second Street, downtown Davenport 1908

Our city and downtown is a collection of what we find valuable in our region – special places, building types, styles, architectural details, and urban form, as well as the activities of commerce and special events. This sense of place is therefore a strong economic factor as well as a positive force in the creation of a healthy community. Topography, views and other natural assets are especially important in creating this sense of place. Downtown Davenport is especially fortunate in its location on the Mississippi River and the spectacular views and recreational assets it presents.

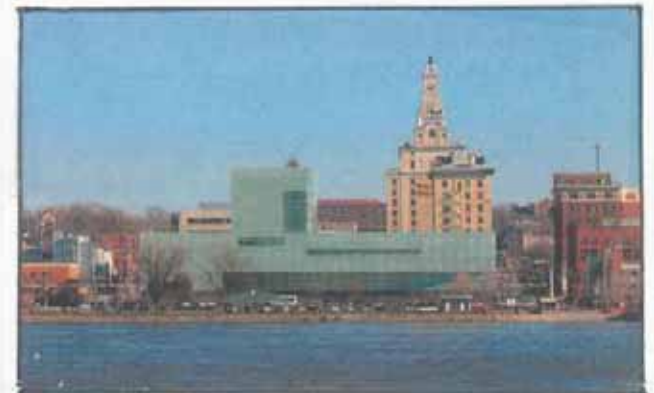
Authenticity

Because cities create, over time, a physical story of the life of a place and the people who live there, it is important that those who shape the City of Davenport do so with a sense of authenticity. This concept has value because a city shaped by it will be better able to create a sense of membership and community. The closer a city aligns itself with what is genuine about itself, and the real lives of the people who live there, the stronger the connection people can make between themselves, their identity, the history of the place and the physical environment, in other words, the when, why and how a city formed. People are less inclined to associate with or feel connected to a place or thing which is contrived, unnatural or generic.

When authenticity has played a role in the creation of a city, buildings and spaces accumulate meaning and significance naturally over time. Here, the story of the place can be told by the physical environment and people, by association, can relive the story of their own lives by moving through the city.

Safety

The creation of a safe downtown, free from danger, is a difficult but important objective. Downtown is a place filled with people one does not know and is inherently noisy and condensed. To attract people, it must also feel safe. We value safety because it frees people to fully engage themselves in chosen activities. A safe downtown provides a venue for these many activities. Making people feel safe among strangers and in the midst of such abundant activity can be facilitated by the design of streets, sidewalks and buildings, and by lighting and lines of sight. Public streets and other open places can help direct attention and promote the intuitive safety mechanism of observation.



Diversity

The support of diversity is a societal strength and one of the central principles of democracy. A diverse place for living ignites the imagination, capturing cultural and business pursuits. Diversity fosters inclusive ownership of private, public, and civic amenities. Diversity in our built environment applies to function, culture, style, and use. Development which is multiuse or diverse in other ways will result in a city that evolves into a rich and vibrant place to live, work, and play, and will support continued economic growth.

Human Scale

Human scale or character is of value because it is the basis for comfort in a built environment, and we are more inclined to live, shop, eat, or recreate in an environment that is physically and psychologically comfortable. The design of our downtown should demonstrate that the city center was built for people; it should foster a sense in inhabitants that this place was made for comfortable human living. Designers, developers and transportation engineers can move the physical nature of the city closer to an ideal habitat for people, while recognizing that this is a special and more concentrated area. In the same way, the use of materials, the scale of construction, human amenities, the mitigation of sunlight, the level of complexity, and the amount of plants and trees may all be manipulated to suggest that the city is for human use. This understanding will contribute to a sense of well being as we feel well matched to our surroundings – as we feel that they have been designed for us. It will also promote the use of our sidewalks and streets by pedestrians, increasing the activity level and economic viability of the city core.

The greatest risk to creating human scale in a downtown setting is the way that buildings can ignore functional considerations which contribute to the wellbeing of humans.



Density

Density refers to the concentration of people, buildings and activities downtown. With this concentration comes a greater efficiency and vitality. We value density because density facilitates commercial and social interaction by simply placing many people together in a relatively compact space. The positive accidental coincidence arising from this inevitable interaction is evident in all great cities of the world.

Economic Vitality

Economic vitality describes a condition where all sectors of the economic machinery are working well and are working together. It represents a sustainable return on investment for all measure of urban life. Without the energy and rigor of its economy, downtown revitalization is not possible.

Civic Art

A strong arts orientation, including the use of sculpture, fountains, and building graphics, can become one of the downtown's identifying themes. Art for public spaces signals the way in which the city honors not just sustenance, but spirit and soul. Such art in the City of Davenport's urban core creates a civic splendor that informs the inhabitants and the world of their commitment to the expression of community identity. Expressing this identity celebrates what is unique about the community, transforming the everyday, honoring and valuing the past, as well as expressing the community aspirations for the future.

Civic art stimulates the cultural life of the region. Civic art promotes economic development, cultural tourism, downtown and neighborhood revitalization, and an improved quality of life for a community.

4. A Vision for Downtown Davenport: Design Objectives

The nine shared values described in the previous section are broad concepts. A more specific list of goals or design objectives, follows. These goals were derived from the shared values, but hold a complex and indirect relationship with them, where the lines between goals and values frequently overlap. Each goal is stated and its main point briefly explained.

1) Promote an intuitive understanding of the layout of downtown Davenport.

A clear and simple development pattern within the downtown enables residents and visitors to understand how the area is organized and make their way around the city. This organizing structure is crucial to building an identity and special sense of place in the heart of the city.

2) Reinforce a sense of historical continuity.

This goal speaks to the preservation of historic buildings and other facilities and of historical layout of the downtown, but equally important, speaks to the relationship among buildings built over time – including those built in the present. While recognizing the importance of historic structures, it is also understood that the central business district, or downtown, is a dynamic place and over time some historic properties are going to be lost due to new development.

3) Encourage Compactness.

To promote pedestrian activity, the central area of a city must be compact, creating a critical mass of activity easily accessible by foot. A major priority is to fill existing gaps in the urban fabric, especially at high-visibility locations in the downtown. Even relatively small gaps in the continuity of buildings can significantly inhibit the flow of pedestrians. If major anchors and activity centers are too far apart, or isolated from one another by surface parking lots or vacant storefronts, pedestrian activity and economic synergy can be reduced.



Second Street looking west circa 1940

4) Provide for accessibility.

While vehicular access and parking must be convenient and efficient, it is important to give the pedestrian clear priority in order to encourage walking and enliven the streets. Sufficiently wide walkways and amenities to enhance the pedestrian experience are necessary if streets are to serve as linkages rather than barriers. A well-defined circulation pattern will insure a high quality pedestrian environment, efficient vehicular access, and access to mass transit (buses in the present, perhaps something else in the future).

5) Build a positive identity.

Downtowns require a positive identity to create a desirable and interesting place for people to interact. Retailing, cultural activities, entertainment, recreation and special events programming contribute to an image of the city center as an exciting place to be. Housing and the promotion of urban living also are important in shaping the city center's image as a safe, well-maintained, and livable environment.

6) Develop the public nature of downtown and reinforce the sense that downtown belongs to everyone.

The public nature of downtown is most apparent in public open space – plazas, sidewalks, streets and parks. These public spaces should be designed to be safe, comfortable and welcoming to all members of our diverse population. The design of the lower levels of buildings is also vital in promoting inclusion in the place that is downtown. Seasonal plantings can, through the use of repeated design elements, be used to pull diverse downtown design elements together and/or to create focal points.

7) Encourage a diversity of uses and activities.

A healthy city center should have a wide mix of uses that function in a mutually supportive fashion to establish a diverse and lively business and leisure environment. By offering people a wide variety of reasons to visit and stay in the heart of the city throughout the day and evening, cities can attract more people more frequently and for a longer period of time. The mix of uses should include office, civic, residential, and entertainment, as well as retail and restaurants.



8) Encourage public and private investment in the future of downtown Davenport.

Perhaps no other goal provides more opportunity to demonstrate the value we place on civic behavior than this one. Where those who have gone before us have been willing to invest in the future – to regard the value of their investment over a long period – we generally have bridges, buildings and other structures which have endured and which we now regard as important to our history.

9) Reinforce the unique character of the City of Davenport.

Developing a unique character for downtown – unlike any other downtown – should start with what is already unique about the City of Davenport.

10) Create a safe downtown.

All of the users of downtown – men, women, children, young and old, those with physical challenges, natives and visitors, customers and service personnel – should be considered when designing downtown. A safe downtown will foster social as well as economic activity.

11) Create a comfortable downtown.

Guaranteeing the physical and psychological comfort of pedestrians is paramount. Adequate walkway widths, shade, seating and a sense of protection from vehicular traffic are essential in creating a comfortable setting for pedestrians. Comfort includes shelter from harsh Midwest winters and summers. A reorientation of downtown away from a fast moving, automobile oriented place and to a slower moving, pedestrian-oriented population will increase the level of comfort.

12) Actively promote civic art and cultural activities downtown.

Civic art promotes economic development, cultural tourism, downtown and neighborhood revitalization, and an improved quality of life for a community. Art in a city's downtown describes the way in which the city honors spirit and soul. Public art can create a civic splendor that expresses community identity, myth and culture.

13) Encourage intense street level activity.

Cultural and entertainment facilities help to establish the downtown as a leisure and visitor destination and enhance a city's self-image and quality of life. These attractions can include refurbished historic theatres and centers for the performing arts such as the Capitol and Adler Theatres; sports venues such as John O'Donnell Stadium; studios and galleries, history, fine arts; and museums such as River Music Experience and the Figge. The street is a place for extra activities – sidewalk seating, vendors, people waiting for a bus. Activities that don't require enclosed spaces or are enhanced by being outside should be added to the activities that already happen outside to create intense street level activity.

14) Maintain a sense of connection to the natural environment.

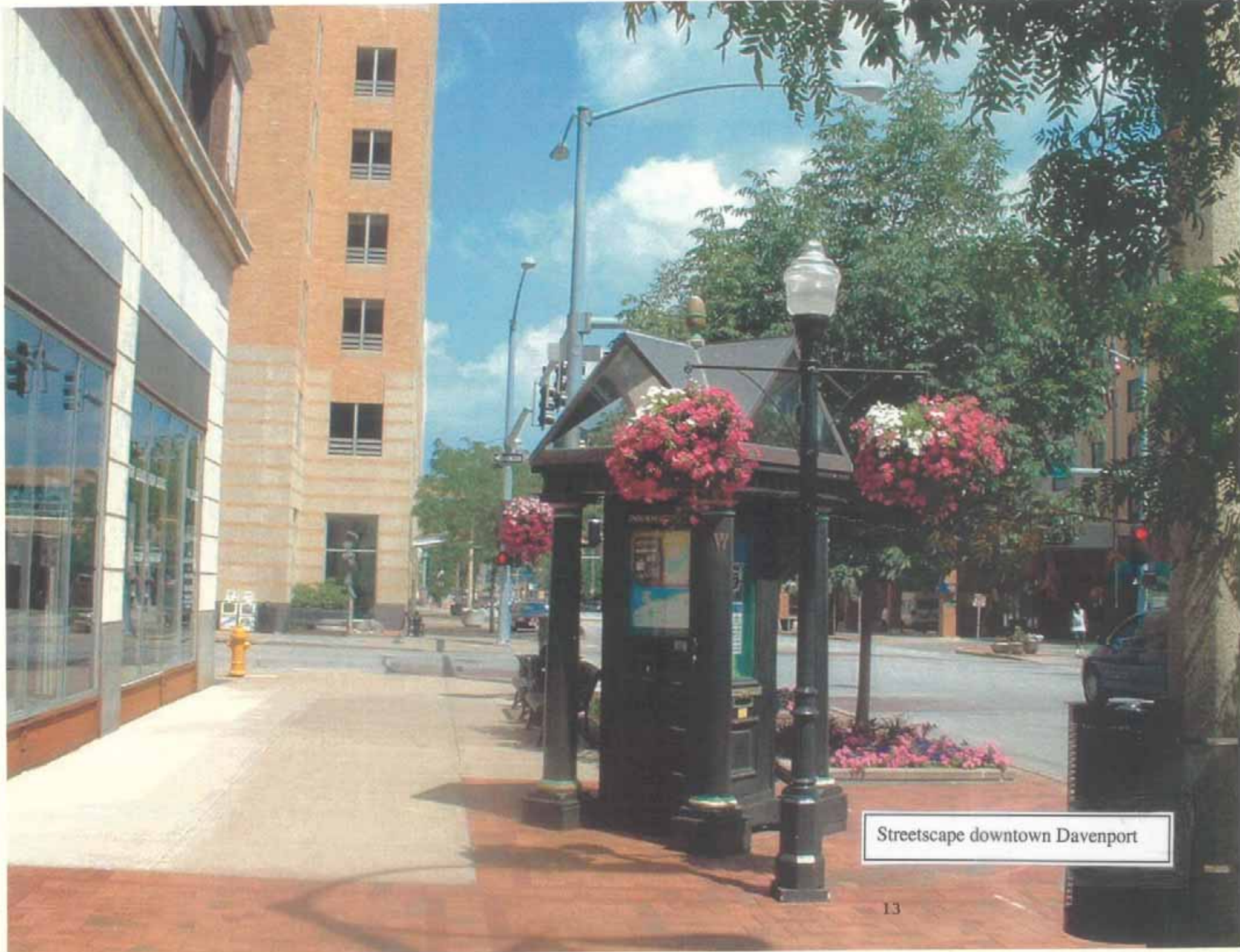
The City of Davenport's natural environment is a primary attribute. Every economically feasible effort to preserve, maintain and enhance Davenport's natural environment, in particular, the magnificent Mississippi River, should be pursued.

15) Encourage architecture excellence.

Building design guidelines primarily address the exterior of buildings and the relationship of buildings to the surrounding setting or context and the street. While building design decisions must balance many factors including economic constraints, programmatic needs, functional requirements and aesthetics, to name a few, the relationship of the building to its downtown urban setting is the primary issue of public concern.

16) Require the use of quality building materials.

Downtown should have a permanence to it that some other areas of the city do not require. Quality adds to the overall value of downtown and encourages further quality development as investors know that their investment will be protected from incompatible development of a lesser quality.



Streetscape downtown Davenport

17) Promote downtown residential uses.

A downtown residential component provides for 24-hour activity, a consumer base for retail activity, advocates for downtown, eyes and ears on the street, lowers the need for transportation for downtown workers, and provides a wider choice for our diverse population. Downtown living can be attractive to many, especially young adults and empty nesters.

18) Encourage variety and interest.

Just as it provides a range of uses and activities, the city center should be a rich, diverse, and complex environment offering a range of sensory stimuli. As a dynamic place, it should include elements that change frequently enough to keep the downtown fresh, interesting and exciting. Changes can range from new storefront displays to a roster of programmed activities and events.

19) Create an economically vibrant downtown.

None of the values can be promoted without the economic engine necessary to drive downtown redevelopment.



The Design Review Process

Discussion:

The City has established the Downtown Design Overlay District to improve the quality of development and the visual image of Downtown Davenport. All exterior construction requiring a building permit is to be reviewed and approved by the Downtown Design Review Board. This would include the construction of new buildings and additions to existing buildings. Building permits are also typically required for exterior items such as roofing, tuck pointing, the erection of signs, the installation of replacement windows, doors, etc. In addition certain items that may not require a building permit in other zoning districts do require permits within the district. Items of this nature include screening for dumpsters and mechanical equipment, fences, parking lot and landscape designs, paint colors and murals. The Board will also review “encroachment permits”. Encroachment permits can be issued to allow privately owned objects such as landscape urns and planters, decorative clocks, benches, signs, tables and chairs associated with sidewalk cafes, etc. on the public right-of-way or sidewalk.

The Downtown Design Overlay District is intended to function as an overlay zoning district. The underlying zoning classification controlling land uses, etc. remains in place. An overlay, setting design standards to be met, has been placed on the land within the district in addition to the usual zoning requirements. Functionally this operates much like the Highway Corridor Overlay District in other locations within the City.

Exemption for Historic Properties regulated by the Historic Preservation Commission

Chapter 17.23 of the City of Davenport Municipal Code gives the City’s Historic Preservation Commission the power and the responsibility of protecting historic structures that are listed on the Davenport Register of Historic Properties as City landmarks and/or City Historic Districts. The chapter, also known as the Historic Preservation Ordinance, also requires the Commission to review the demolition of structures listed on the National Register of Historic Places. It is not intended that the Downtown Design Review Board encroach on the powers of the Historic Preservation Commission. Nor is it intended that property owners that have a building listed on the Davenport Register of Historic Properties that also happens to be within the boundaries of the Downtown Design Overlay District seek approvals from two City Boards or Commissions. As such, properties falling within the responsibilities of the Historic Preservation Commission are exempted from review by the Downtown Design Review Board. (There are some activities, however, such as landscaping that the Historic Preservation Commission does not review. In instances of this nature, review by the Design Review Board of these otherwise unreviewed items is required.)

Pre-application Conference

The design review process typically begins at the initial contact between a project proponent and City staff. This usually happens at a pre-development meeting where the proponent describes what the expectations are for a particular project and the staff describes the approval process, identifies potential issues and answers questions. At the pre-development meeting, the proponent will be made aware of the downtown design guidelines. Since the pre-development meeting should occur early in the design process, the guidelines can serve their purpose of educating the designers of the desires of the community, and allowing the design guidelines to be incorporated into the design parameters of the project.

The Design Review process and time frame are as follows:

- A completed application for a Certificate of Design Approval and a work write-up accurately describing the work to be completed is required. Appropriate materials to be submitted will depend on the scale and type of work to be done. Relatively simple projects such as tuckpointing may need only photographs. Major projects, such as the construction of a new building or an addition to an existing building, may require architectural elevations and details, a materials board, a site plan and landscape plan. Additional materials may be necessary in some instances. Design reviews may be done separately or in conjunction with other City review processes. The design review application is to be submitted to City planning staff. Staff can also help applicants with decisions as to the appropriate materials to be included with any particular review request. (The Board, at its discretion may create a category of minor reviews that can be approved by staff to expedite the design review process. Staff will inform petitioners of any policies of that nature).
- The deadline for complete submittal of application and information is 14 days prior to the meeting at which review of the proposal is desired. (Staff, however, at its discretion, may add items to a Board agenda that have missed this deadline if the materials submitted are complete and staff feels that adequate time remains to prepare a staff review.) Staff may choose to make written comments to be made available at or before the Board meeting or alternately to make oral comments regarding the proposed design at the meeting. Any written comments will be provided to the applicant in a timely manner.
- At the meeting the proponent will be given an opportunity to present the proposal and address staff and/or Board concerns, if any.
- Board meetings shall be open to the public.
- After discussion, and depending upon the complexity of, and the adequacy of submitted materials to accurately portray the proposal, the Board will make a determination on the appropriateness of the design.
- Within 7 days, the staff will prepare a written summary regarding the Board's determination and recommended conditions, if any, to the petitioner.

- Should the petitioner not accept the Board's determination an appeal may be made to the City Council. Appeals must be filed with the City Clerk's office. Appeals must be filed within thirty (30) calendar days of the postmark date on the notification of determination.
- Council decisions to uphold or deny an appeal will be determined by a simple majority vote of the members present.

How to Use the Design Guidelines

The Downtown Design Guidelines are for the use of the participants in downtown development. The guidelines help the property owner, project designer, and developer identify community preferred design objectives and various optional methodologies to attain those objectives. They also serve to provide citizens and other property owners with a degree of certainty about how a future project will look, function, and what impact it may have on their property and investment.

The City will use the guidelines to educate the public, project proponents and city officials about preferred design objectives, and as a tool for project evaluation and preparation of staff reports (written or oral). The guidelines give the members of the Downtown Design Review Board an evaluation tool and focal points for discussion with the project proponents.

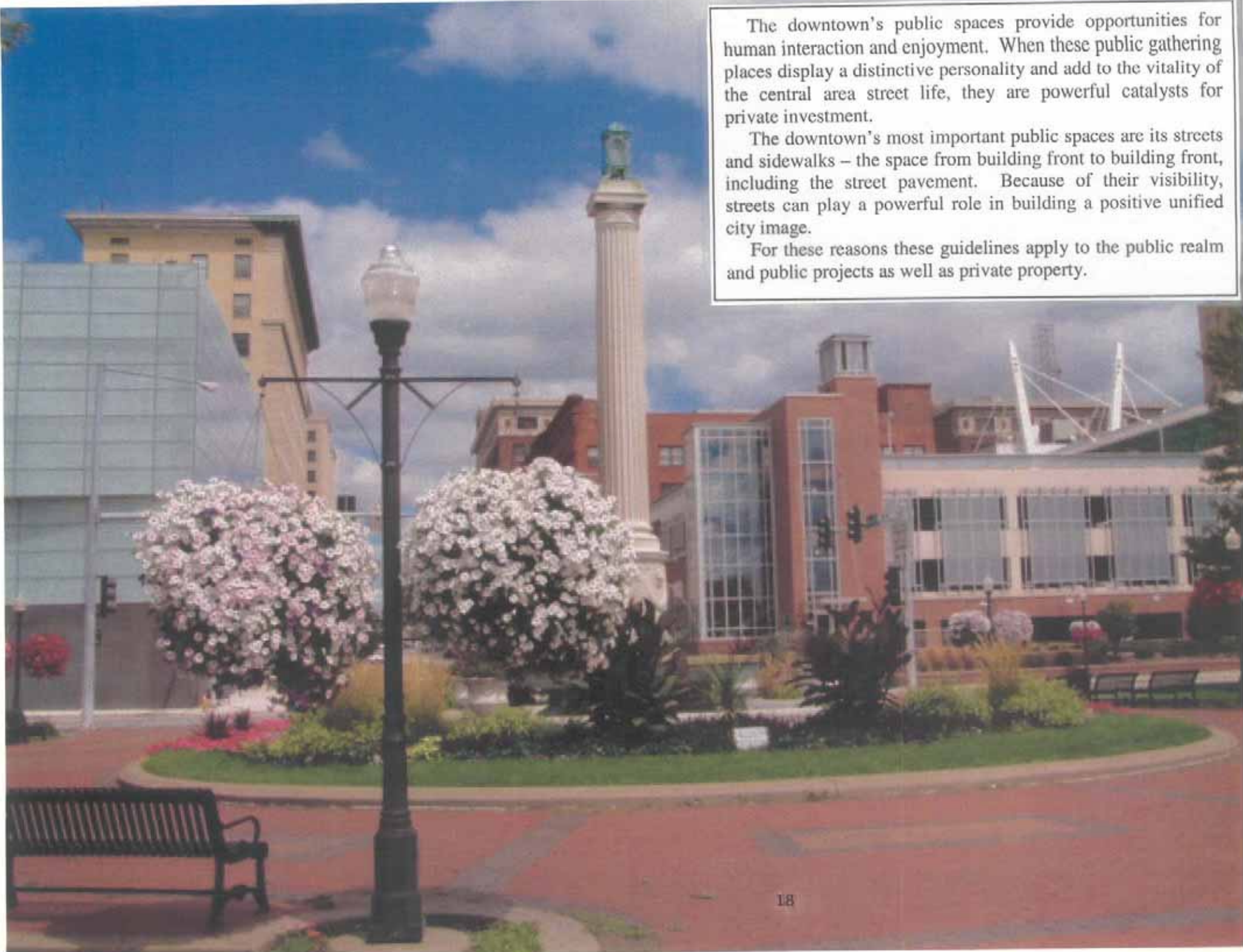
Right: These guidelines are intended, through the use of proven design principles, to improve the visual image of downtown Davenport one project at a time.



The downtown's public spaces provide opportunities for human interaction and enjoyment. When these public gathering places display a distinctive personality and add to the vitality of the central area street life, they are powerful catalysts for private investment.

The downtown's most important public spaces are its streets and sidewalks – the space from building front to building front, including the street pavement. Because of their visibility, streets can play a powerful role in building a positive unified city image.

For these reasons these guidelines apply to the public realm and public projects as well as private property.



A visually appealing, comfortable, and secure physical environment will create confidence, commitment, and investment in the community over the long term.

Accomplishing these goals requires a coordinated approach of cooperation and partnership between the City and the private entrepreneurs who drive development.

The before and after photographs to the right demonstrate some of the many design suggestions and requirements put forth in these guidelines. The guidelines only apply to exterior work requiring a building permit (permit requirements may be broader within the District), as well as landscaping and site design. The Board has no authority over interior work.



Gateways and Edges

Design Objectives:

Promote an intuitive understanding of the physical layout of Downtown Davenport

Reinforce the unique character of the City of Davenport

Discussion:

As major arterial streets approach the edge of the central core of a city they often pass through low-density fringe areas occupied by a mix of light industrial businesses, automobile repair shops, vacant land and parking lots and remnants of older residential neighborhoods. Because their visual image and environmental character often are deteriorated, these areas can create a negative image for the downtown rather than a positive one. The City of Davenport is no exception to this common problem.

These edge areas can play a more positive visual and functional role as a transition between the Downtown and its adjacent neighborhoods and as a gateway to the more intensively developed central business district.

The most important and most frequently used element in gateways and edges is landscaping. A continuous row of trees (preferably of the same species) on either side of the road, a planted median, fencing and/or a landscape buffer can all help define the corridor. Landscaping can also provide a sense of enclosure which accentuates the transition between the openness of the surrounding landscape and the density of Downtown.

A well-designed gateway signals to the pedestrians and motorists that pass by that they are entering a city with a strong sense of historical roots and architectural heritage.

To be successful, Gateways:

- should be located at major access routes into Downtown Davenport.
- should serve as focal points for the community.
- need to be designed and constructed at a scale that fits the location.
- should have design elements in common while being different in overall design.
- should be civic in nature and incorporate signage to announce the entrance into Downtown Davenport.
- should connect to both community and Iowa imagery. This can include the historic, cultural and/or natural underpinnings of the community.
- should be timeless.
- should be reasonable to maintain.

Staff envisions a total of six major gateways into the downtown. Two of these already exist -- The West Fourth Street - Quad City Times-Bix Beiderbeke gateway and the Centennial Bridge-Lady Germania gateway. A third, the Government Bridge gateway, is under construction. Over time, staff envisions additional gateways to be constructed on Brady, Main and Harrison Streets as they cross under the Iowa Interstate Railroad tracks.

Currently, the City of Davenport has a gateway for people entering downtown from the east. Although it was privately designed and constructed, the Bix Biederbecke sculpture and its landscaping serves as an excellent gateway celebrating a favorite son, Davenport's music and culture and a major yearly event and festival.

A second gateway for the foot of Centennial Bridge is also complete. This project design also focused on the City of Davenport's history by recreating a fountain sculpture ("Liberty" or "Lady Germania") that was constructed in Washington Square in 1898 (but lost over time). This "historic" (but waterless) design fits very well with the historic architecture of the adjacent German-American Heritage Center.

In many ways today's gateways can be seen as successors to the monuments of the early 20th Century City Beautiful movement which spurred the creation of numerous memorials, plazas, parks and grand boulevards in an effort to beautify and humanize the American city.

The new emphasis on gateways and corridors reflects a growing trend toward "place making" creating identifying landmarks that, in a national landscape grown increasingly homogenous, help the traveler to distinguish one place from another and give residents and downtown businesses a renewed sense of pride.



The Quad City times has created a very attractive privately funded gateway that greets people entering downtown Davenport from the east. Assets include a massive floral display that changes as the year progresses, a statue that notes an important yearly festival and finally, a sculpture representing favorite son Bix Beiderbecke and the City's music heritage.





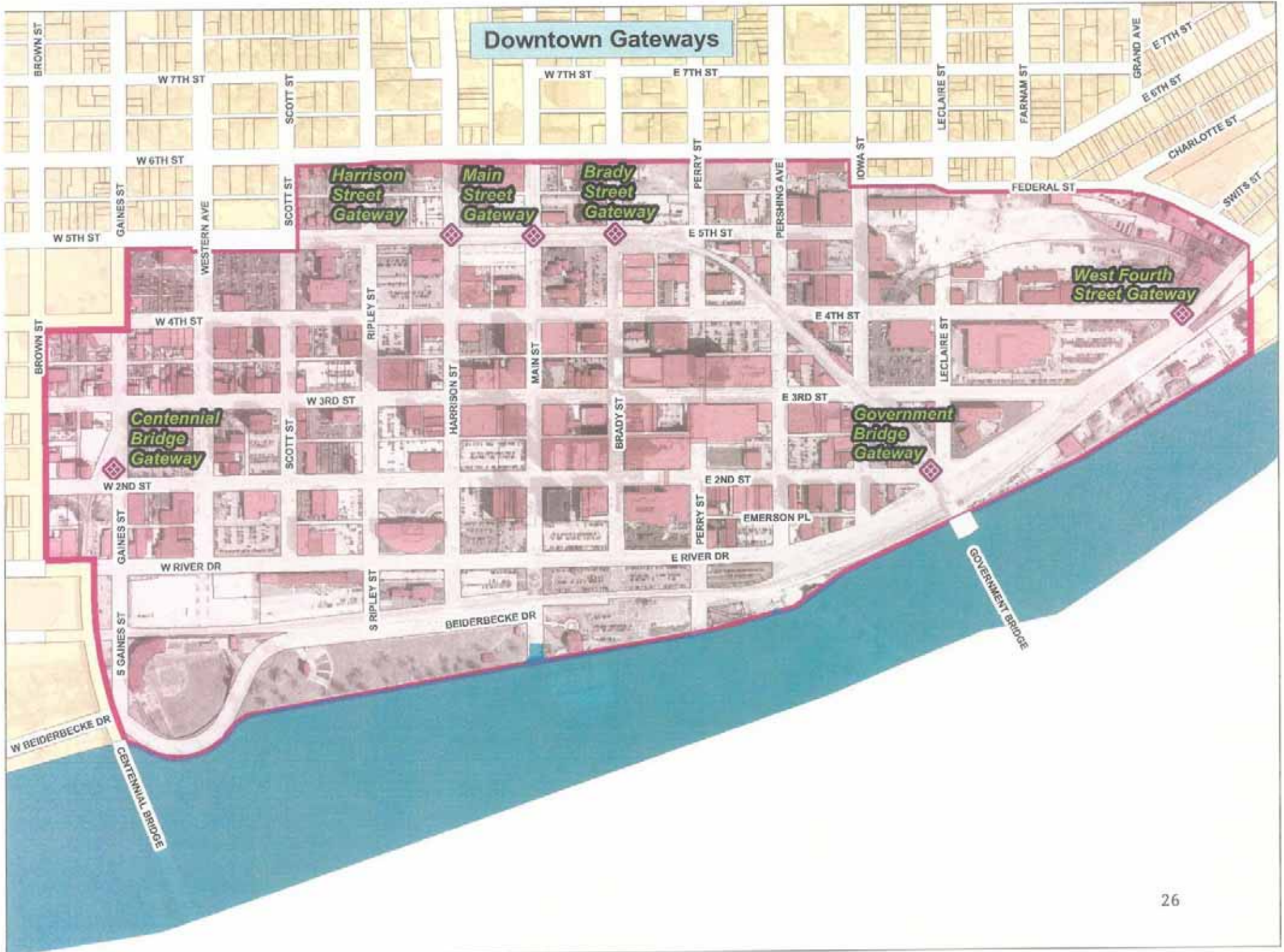
Above: The design for the Centennial Bridge gateway into the City of Davenport. The word Davenport is supported by a colonnade which is turned towards the bridge to allow citizens coming off the bridge to easily read it. A row of trees provides a backdrop for the colonnade and the focal point of the design, the sculpture "Germania" which echoes the now lost Washington Square fountain.



A hypothetical gateway design for the Main Street – Iowa Interstate Railroad gateway. (Needless to say, a project of this nature could be many years into the future.)



Downtown Gateways



Parking Facilities

Design Objectives:

Provide accessibility

Develop the public nature of downtown and reinforce the sense that downtown belongs to everyone

Create a safe downtown

Create a comfortable downtown

Encourage intense street level activity

Discussion:

Decisions about how to address parking are among the most important in making Downtown Davenport a high-quality destination for people. The downtown cannot have a pedestrian orientation, a concentrated diversity of uses, or a continuity of street-level activity if parking is not well-designed. Off-street surface parking in particular can create large gaps in the downtown streetscape and isolate key uses from one another.

Although it is crucial to supply an adequate amount of parking, it is also essential to minimize the land area necessary to do so.

- **Parking Design Considerations**

Downtown parking should be designed to improve the visual quality of the environment and to minimize the extent to which it disrupts pedestrian movement between retail uses and other downtown activity centers.

- **On-street Parking**

The perception that there is a shortage of convenient parking in the downtown often is based not on the actual supply of parking but rather a lack of awareness of its location and the absence of well-defined pedestrian connections between off-street or fringe parking areas and downtown destinations. Especially in smaller cities, shoppers tend to sense that the parking supply is inadequate and inconvenient unless they can find an on-street space in front of the store or in a surface lot in the store's immediate vicinity. Because the suburban mall's parking is free and highly visible, users often ignore the fact that the walking distance between the car and store entrance at the mall may be as great, or even greater than walking distances in the downtown.

While vehicular access and parking must be convenient and efficient, it is important to give the pedestrian 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. Curb-cuts for driveway access and surface parking lots that directly abut the pedestrian realm should be minimized, preferably avoided.

To maximize the downtown's convenience and attractiveness as a retail or 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, as well as parking validation programs that reduce the cost to the consumer, can make downtown more competitive with suburban shopping centers. Certainly an adequate supply of long-term employee parking also must be made available. Parking for employees, however, can be further away and ideally should be in parking garages.

Although generally it is desirable for on-street parking to be available for the convenience of short-term uses, sometimes it must be eliminated to accommodate pedestrian amenities and streetscape improvements. In some cases, reducing the number of traffic lanes will make it possible to maintain on-street parking while creating a high quality pedestrian environment. As a general rule, downtown Davenport's streets are currently designed and constructed to meet the traffic engineering goal of moving vehicles through and around the downtown as quickly as possible. These design guidelines instead emphasize the comfortable movement of pedestrians rather than vehicles.



One of the highest priorities of these design standards is to improve the downtown as a place for pedestrians.

- **Surface Lots**

Surface parking lots create gaps in the development edges that otherwise provide spatial enclosure to the streets, 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 the central business district.

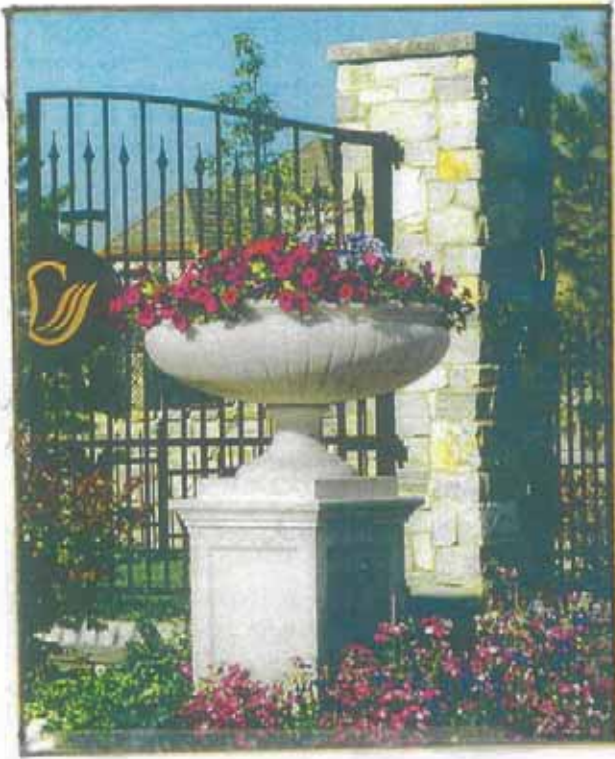
When needed, surface parking lots should be located to minimize their visibility from major arterials and pedestrian oriented streets. Relatively small parking lots located behind buildings are preferred. In cases where a parking lot must be adjacent to the public sidewalk a perimeter planting of shade trees can soften or even screen vehicles from view; a three-to-four foot-high screen wall or hedge may be needed to make parked cars less visible from the street. For security, however, a clear zone should be maintained, at a level between four and eight feet from the ground, to insure that the interior of the parking lot remains visible to the street. A knee wall of brick or dressed limestone topped by a wrought iron fence backed by canopy trees may be the ideal method of screening a parking lot from the street. Landscaped berms are not an appropriate screening method within the downtown due to the space they require and the suburban image they convey.

Screening Surface Parking Lots

Expanses of pavement and parked vehicles can create a negative perception of the downtown as well as discourage pedestrian activity. Any new parking lots should have a minimum setback of five feet. If trees are being planted, an eight-foot buffer yard is strongly encouraged. The ideal screen would be brick and wrought iron or a wrought iron fence backed by a landscape hedge and canopy trees. Note that a clear zone between four and eight feet should be left for security purposes. Five per cent of every parking lot should consist of landscaped islands and peninsulas.

It is understood that parking lot dimensions may already be determined by existing buildings, and that the optimum setback cannot reasonably be achieved. In these situations a variance can be pursued with staff support from the Zoning Board of Adjustment.





City Planning staff is aware that downtown surface parking spaces are at a premium. If an existing parking lot does not allow room for landscaping short of removing an entire row of parking, consider giving up 1 or 2 spaces and using them for landscape walls, planters for flowering plants, etc. Much can be achieved even when working with small spaces. Existing parking lots will be reviewed in conjunction with major rehabilitation projects as required by the City's site plan ordinance, Chapter 17.56 of the City Municipal Code.



The parking ramp located at River Drive and Main Street has several positive features worth pointing out. It is a very contemporary structure but it fits very well with the adjacent historic Petersen and Sons Department Store Building. The color of the brick used is almost identical. Also note the bow to public safety by enclosing the stairs in a glass atrium.



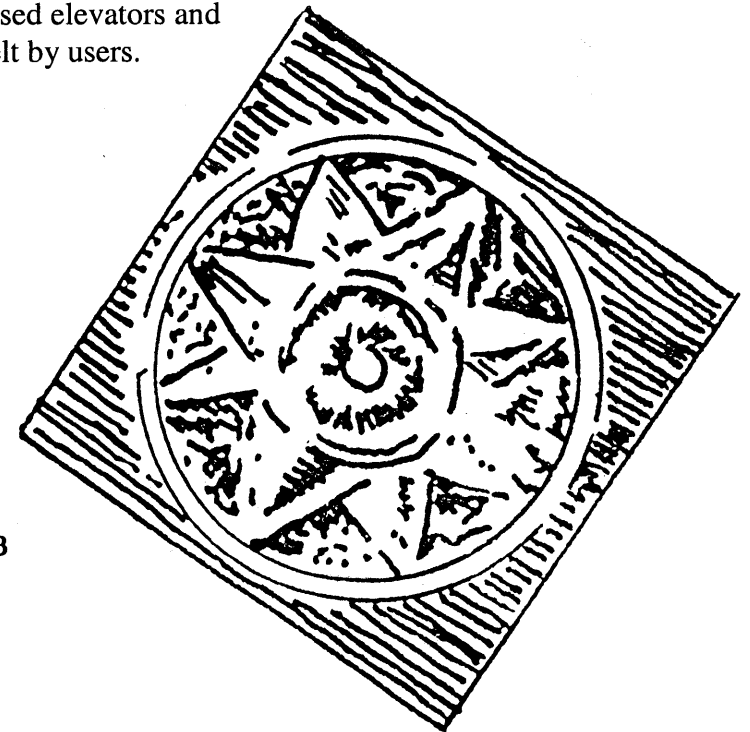
- **Parking Structures or Garages**

Parking structures require less land and can be screened from view more effectively than surface parking lots. They too, however, can lower the quality of the downtown if they are handled poorly.

The architecture of the parking garage should incorporate exterior finish materials of the same quality as those used on nearby buildings. The street façade of the parking structure should be designed to replicate the fenestration patterns of nearby buildings to help the structure blend into the downtown's architectural fabric. The design of a parking structure should not draw attention to itself unless the design is of exceptional merit.

It is desirable that a parking garage have retail, office and other uses on the first floor. If the demand for these uses is not present, other options such as art displays in windows should be considered.

Security concerns (perhaps more of a perception rather than reality) can discourage the use of parking garages. Open or glass enclosed stairwells, glass enclosed elevators and higher levels of illumination can enhance the psychological comfort felt by users.



Hardscape and Landscape

Design Objectives:

Develop the public nature of downtown and reinforce the sense that downtown belongs to everyone

Encourage public and private investment in the future of Downtown Davenport

Reinforce the unique character of the City of Davenport

Discussion:

Streets, walkway paving, buildings, and open spaces shape the downtown's urban design structure and image as a unique place. Many other design elements – street lights, paving, plantings, signs – complement this basic structure and contribute to the quality of the downtown environment. The overall form, appearance, and arrangement of these diverse elements must be organized to convey a unified image, a sense of vitality, and a comfortable and inviting setting for human activity.

Downtown Davenport's character as a place plays a key role in whether it succeeds as a market. The Downtown's design must encourage pedestrian movement, accommodate special activities, and promote social interaction. The more oriented toward people its environment is, the more the downtown will become an attractive focus for investment and renovation. How well its spaces and activities create a smoothly functioning whole will determine whether people will visit, shop at, or work in the downtown and whether they will keep coming back.

Public realm improvements dramatically influence people's perception and attitudes toward the downtown. Because the physical environment is a visible expression of the City's economic health and its progress toward regeneration, improvements to the physical setting can help attract potential users and new residents creating opportunities for new investment. An improved streetscape, better access, more convenient parking, or a public plaza that becomes a focal point can help to reawaken private investment in the downtown.

Streetscape Treatments

Because streets act as the foreground for people moving through the City center, the streetscape has the potential to establish a clear identity for the downtown through the consistent use of well-designed benches, light standards, street tree plantings and other streetscape elements. The use of special paving materials also can help to unify the downtown by visually bridging streets or changes in land use. All these elements need to be designed and blended into a coherent whole. The key to maximizing the potential of a streetscape is to create a sense of identity.

In Davenport's case, the City is well into the streetscape design process. A report entitled "Streetscape Master Plan Design Standards" was prepared by LDR International, Inc. in October 1996 for the Davenport Downtown Development Corporation (now Davenport One). This report was then adopted by the City as an amendment to the City's Comprehensive Plan. Finally, many of these proposed guidelines were incorporated into "The Standard Specification for Public Improvement" used by the Engineering Division of the City Public Works Department as optional construction specifications.

The Streetscape Master Plan and Guidelines proposed specific goals. These include goals that are very similar to the goals of these design guidelines:

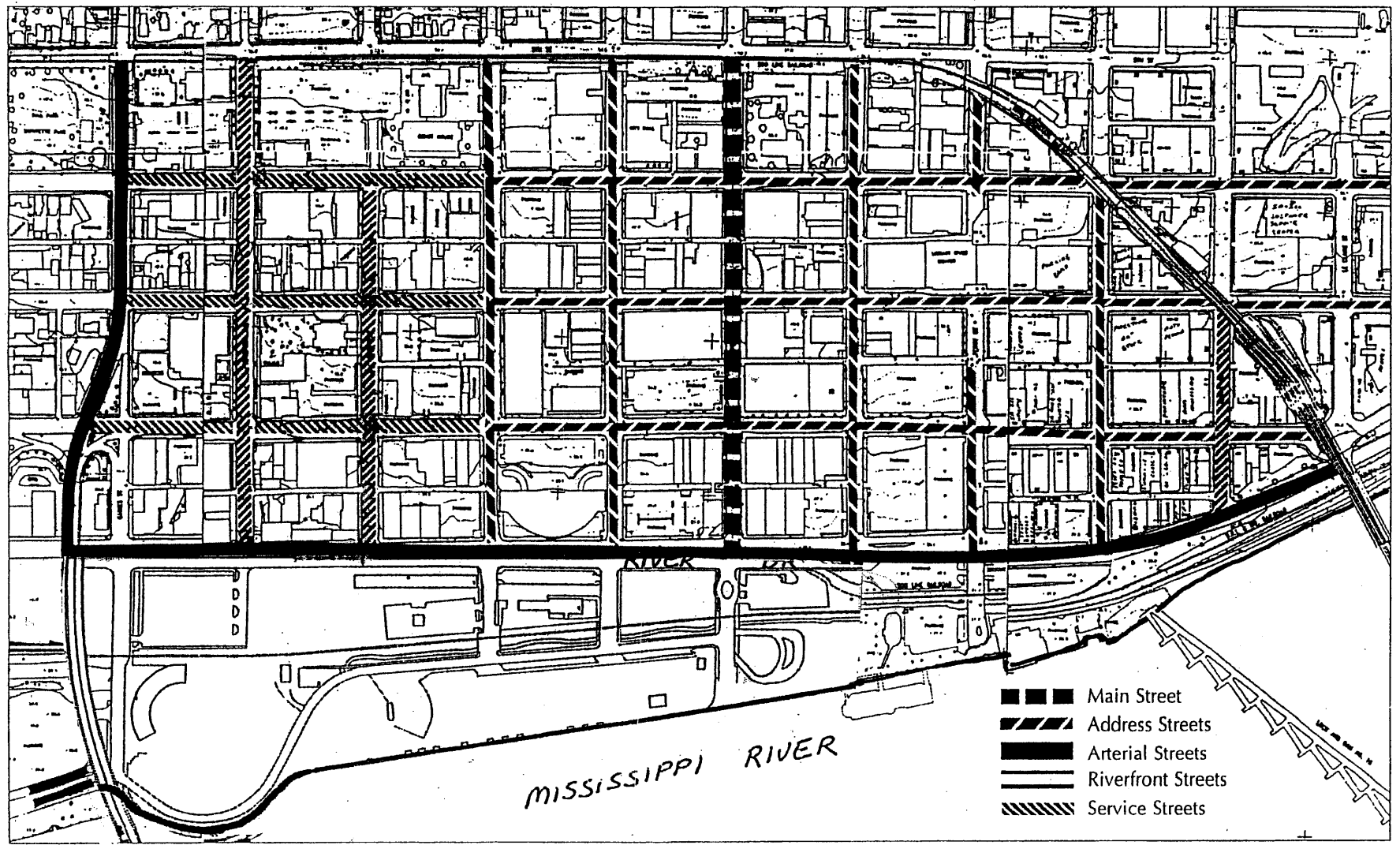
- Improve the level of comfort, convenience and safety for all user groups within Davenport's downtown area.
- Create an environment which will encourage local businesses and private developers remain in or locate within the downtown.
- Provide a design which complements a diverse mix of uses and activities to help draw people back to the downtown.
- Minimize traffic conflicts between pedestrians and vehicles that move throughout the downtown area.
- Improve the visual and functional character for both vehicular and pedestrian movement.
- Achieve a dignified setting through simplicity of design and respect for tradition, and;
- Define overall maintenance requirements so that all streetscapes can be given equal attention.

LDR's Streetscape Master Plan creates a hierarchy of public streets based on such things as circulation, function, existing and proposed uses. The plan proposes 5 types of downtown streets. They are:

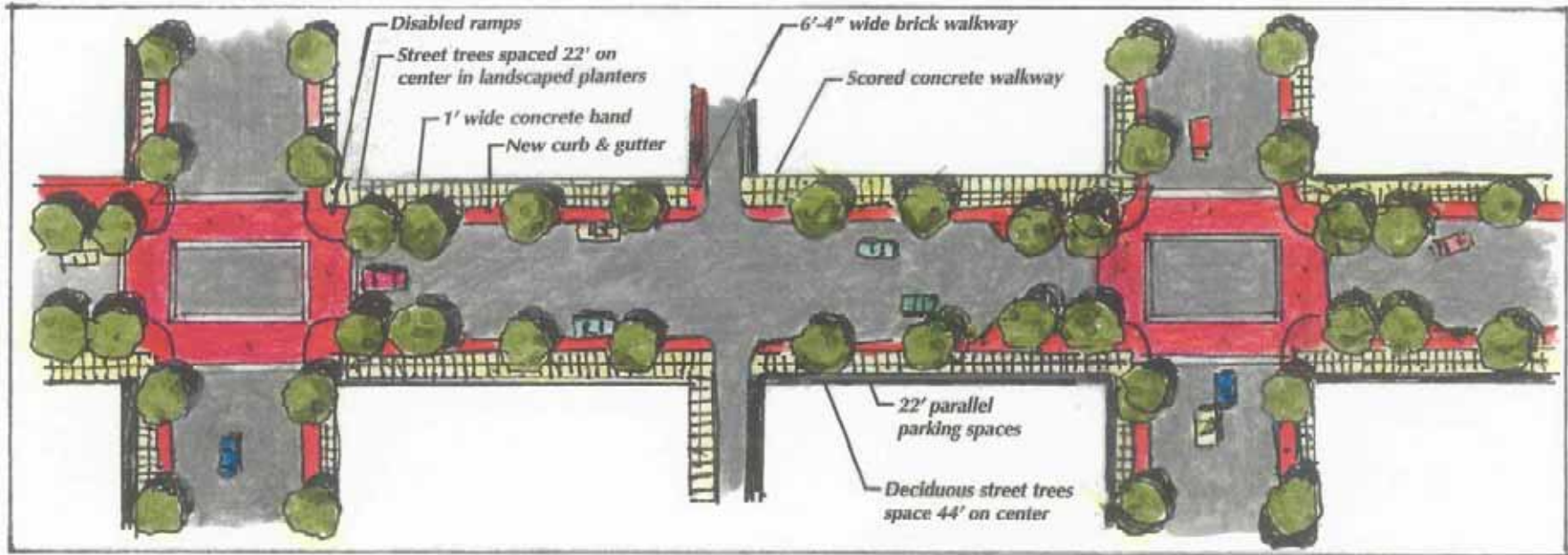
Type A: Main Street serves as the traditional spine of the Downtown Core linking Downtown with the Mississippi River. This is the most prestigious street in Downtown deserving of the highest treatment.

The Streetscape Types Diagram is provided as a guideline location map for each of the proposed streetscape types. This plan outlines an approach which establishes a streetscape hierarchy while maintaining a consistent image for each of the street corridors, resulting in a legible environment for Downtown

Davenport. When two varying types of streetscape meet at an intersection, it is intended that the higher quality streetscape be carried through the intersection for continuity and simplicity. It is understood that future Councils may choose to modify this planned system based on funding and priorities.



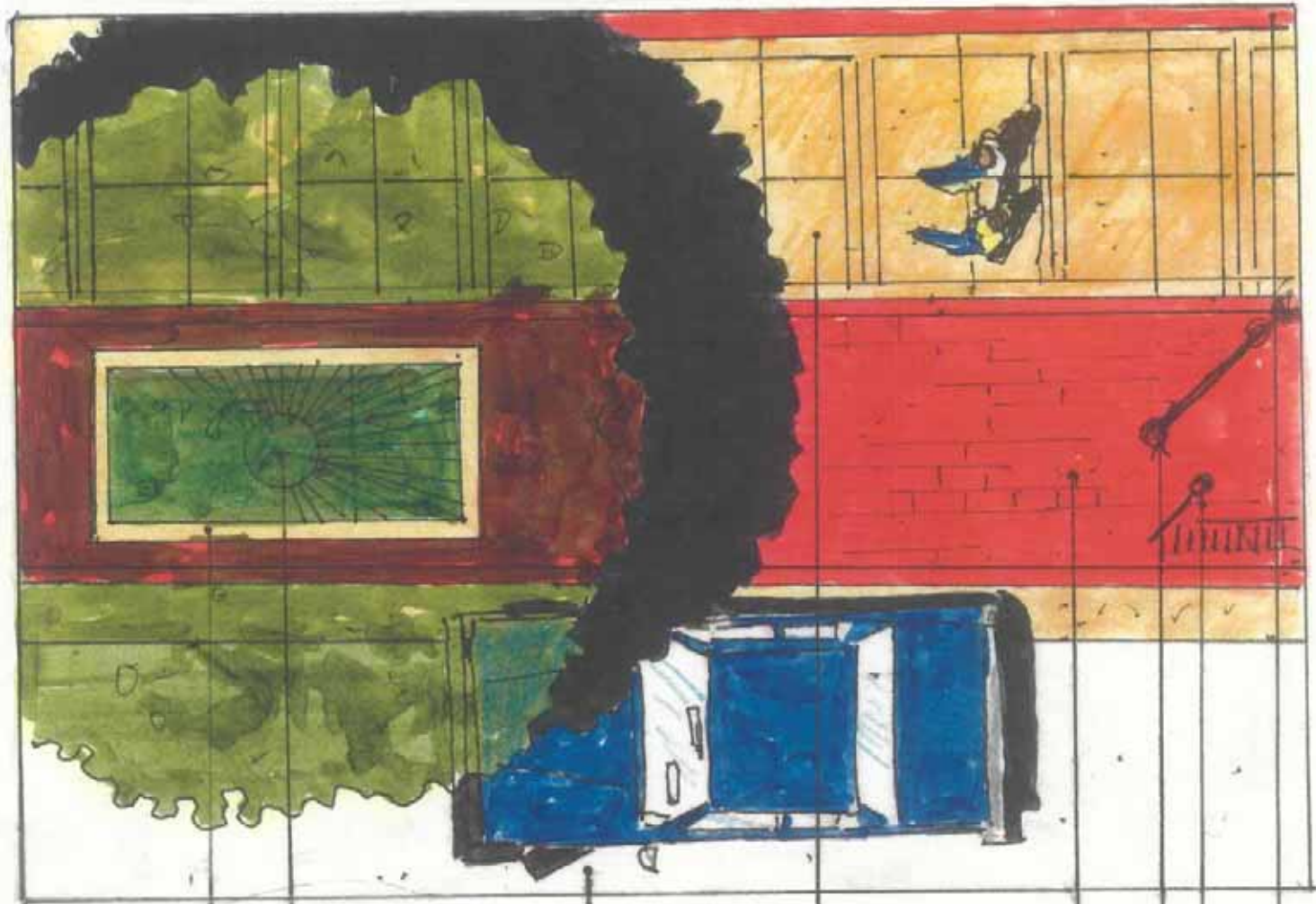
Streetscape Types Diagram



Above: Streetscape Type "A" Main Retail Street

Each streetscape type has its own set of requirements. Petitioners should refer to "The Standard Specification for Public Improvements" (for Downtown Davenport) to determine the appropriate streetscape requirements for their individual project. These specifications are available from the Engineering Division of the City of Davenport Public Works Department.

Detail: Streetscape Type A: Main Retail Street



This drawing illustrates one streetscape type, the Type "A" Main Retail Street. It should be noted, however, that over time these standards may be amended by the City Council due to funding or other priorities. Current requirements are listed in "The Standard Specification for Public Improvements (for Downtown Davenport).

*Landscape planter
Deciduous street tree*

Concrete casing

22' parking space

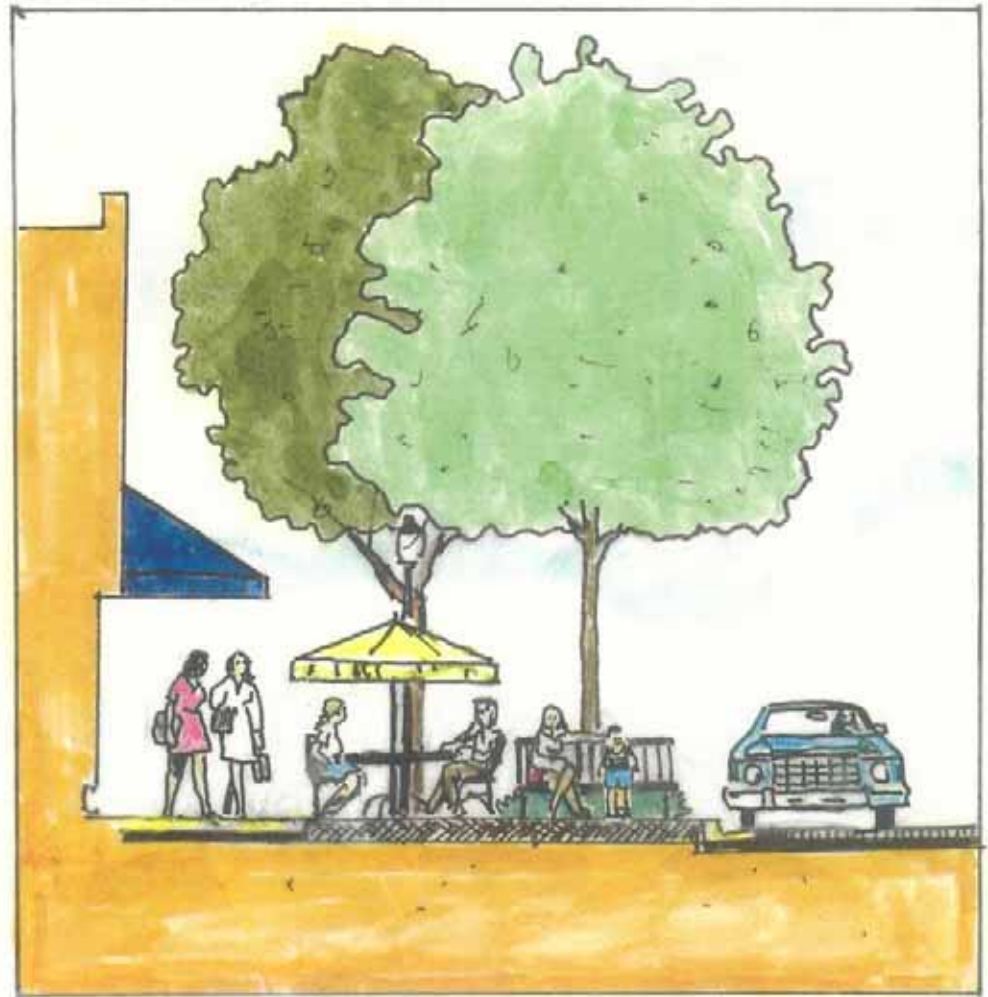
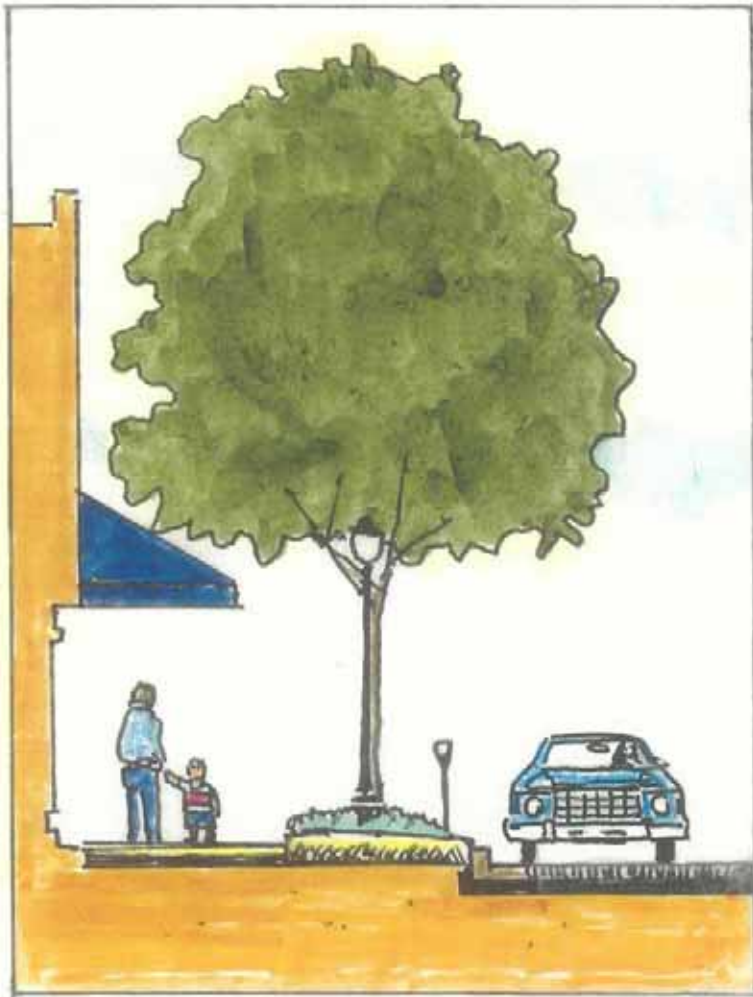
Scored concrete walkways

Brick walkway w/accent pavers

Historic pedestrian lights

parking meter

1' concrete band



The illustrations above show the typical eight-foot sidewalk extension that would be used with Streetscape Type "A": A Main Retail Street. The extension creates a space large enough for an outdoor seating area.

Street Trees and Landscaping

The character of the Downtown and the pedestrian environment can be greatly enhanced by the quality and quantity of landscaping and street trees. The liberal use of landscape plantings creates a sense of human scale and amenity.

Large front lawns are not in keeping with the high intensity urban character of Downtown Davenport. Instead, character needs to be emphasized by a canopy of trees over sidewalks and buildings largely placed at the edge of sidewalks.

- **Street Trees**

Not only are street trees attractive, they can improve air quality, add shading, catch the wind, reduce storm water runoff, reduce the “heat island” effect, provide a link to the seasons, and add to property values at a relatively low improvement cost. Street trees can create a continuous and regular street tree canopy. They define the pedestrian space along sidewalks, provide physical as well as psychological separation between the pedestrian zone and travel lanes in the street and generally improve the appearance of streets.

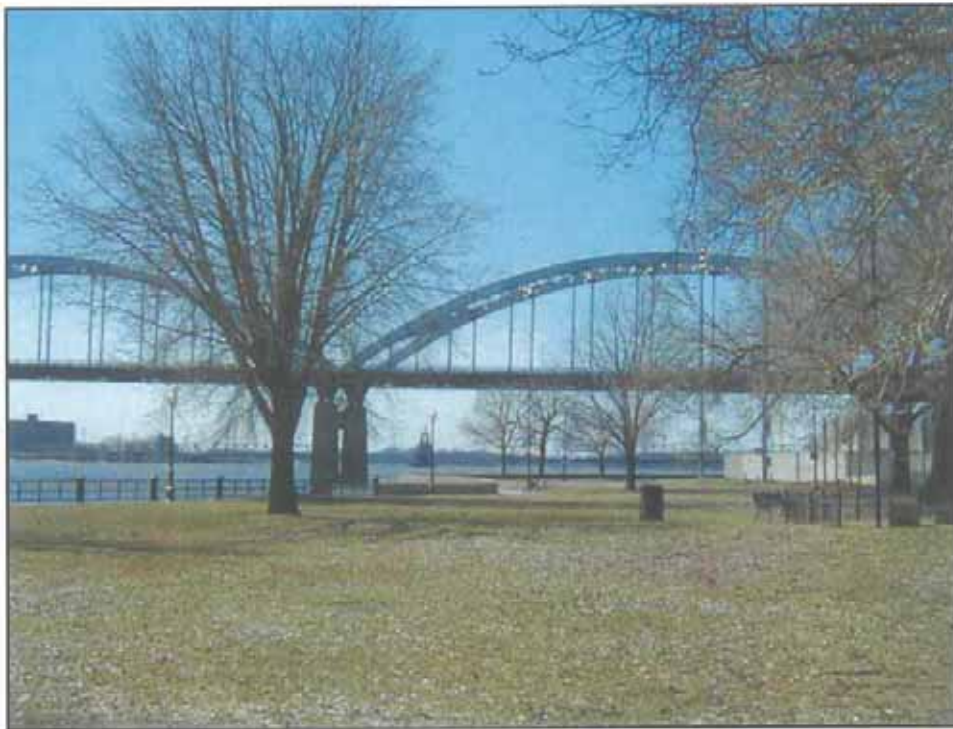
Street trees in an urban area have to meet special conditions. To both functionally grow in an urban area and contribute to the street environment, urban street trees need to be carefully selected and maintained. Sunlight levels, canopy size, fall color and resistance to salt and disease should all be carefully planned and understood.



For purposes of these guidelines, street trees are to be planted with the construction of all new buildings. Street tree requirements are as follows:

1. Street trees shall be planted on all streets at 44 foot intervals (at the “head” or “tail” of parking space intervals) with the exception that the City of Davenport may waive this requirement if sidewalk widths are not sufficient to incorporate street trees or under sidewalk vaults or other conditions render the location impossible or extremely expensive to use for plantings.
2. Provide a minimum of 300 cubic feet of new soil, in a planting zone to allow for tree growth (also use structural soils under all public sidewalks to allow for root growth). Refer to the City of Davenport’s “Standard Specification for Public Improvement” for complete specifications for the planting of street trees.
3. Consider the use of continuous street tree trenches to provide maximum soil area for roots to spread and water and air to penetrate.
4. Allow sufficient room for tree canopies to grow and develop without conflict with other building elements
5. Provide for adequate drainage for street trees. If an irrigation system is being installed for landscaping on private property, consider expanding it to include immediately adjacent street trees. (The use of irrigation for street trees is not required).
6. Tree grates are required for street trees to protect tree roots from damage.

7. The City arborist has established a tree species list of trees that are appropriate for downtown Davenport. Typically these are trees that should do well in the downtown micro-climate. A contact with the city arborist, however, is encouraged prior to planting. One type of tree may be more appropriate in a specific location than another. Also, he would also be aware of any insect pest or disease that may have developed.





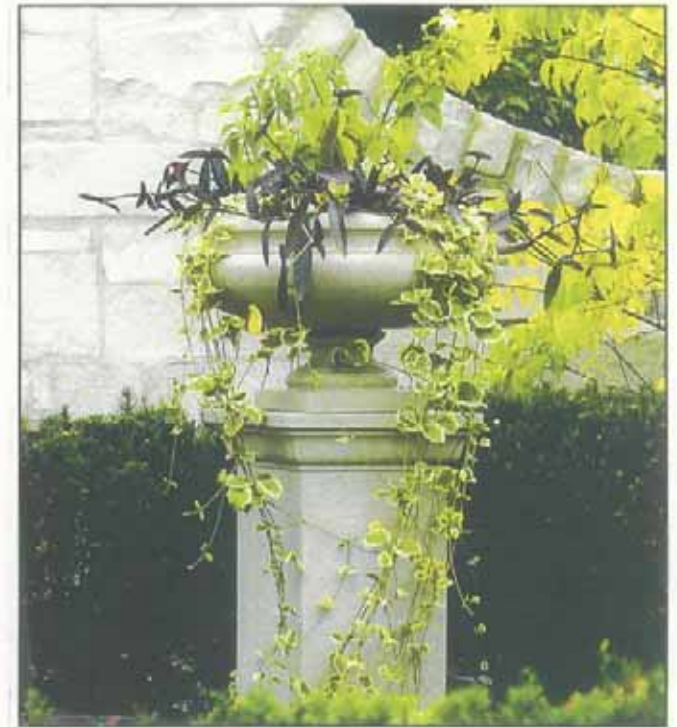
Street trees on Second Street

- **Landscape Plantings**

Plants provide an intimate connection to the natural world and a respite from the built interiors of office buildings, retail stores, apartments and condominiums. Groupings of plants can create urban oases. Flowers, flowering shrubs and vines provide a connection to the season through the use of color, texture and fragrance. Panels of turf provide green spaces which soothe the eye and invite relaxation.

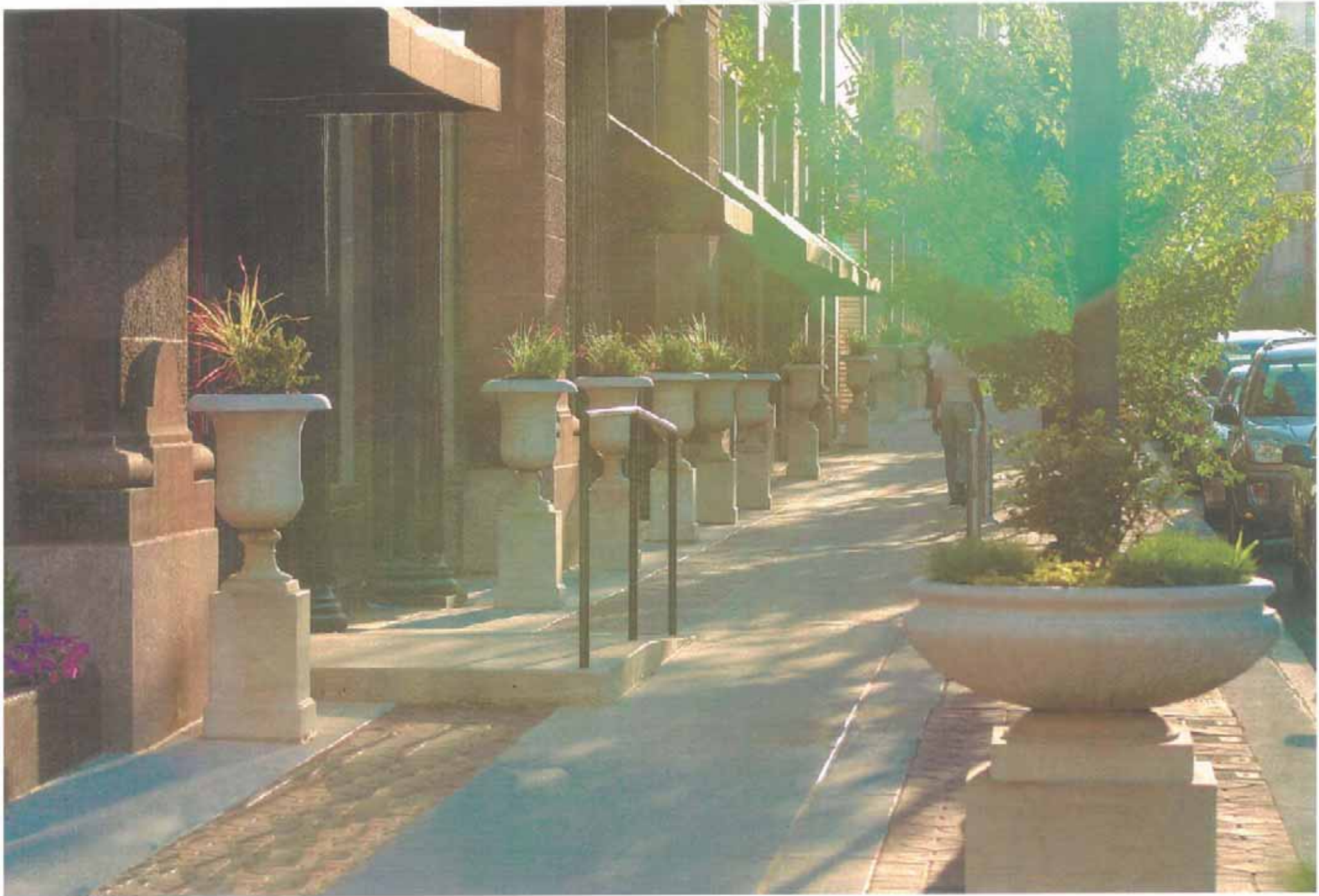
New buildings downtown are encouraged to incorporate private/public spaces to enhance the pedestrian environment and reinforce the downtown open space network.

Where a commercial or mixed-use building is set back from the sidewalk, pedestrian enhancement should be considered when designing and landscaping the resulting street frontage. In the downtown the primary function of any open space between the commercial building and the sidewalk is to provide access to the building but also opportunities for outdoor activities such as vending, resting, sitting or dining (assuming there is sufficient space).





Streetscaping in Downtown Davenport
In one sense flowers send a message that is exactly the opposite of graffiti. While graffiti sends a message that society is not completely in control, flowers demonstrate a pride or ownership and strict maintenance.



The “Washington Avenue Loft District” in downtown St. Louis, Missouri.
In this example landscaping is taken to the level of public infrastructure.

When creating private/public spaces consider the following:

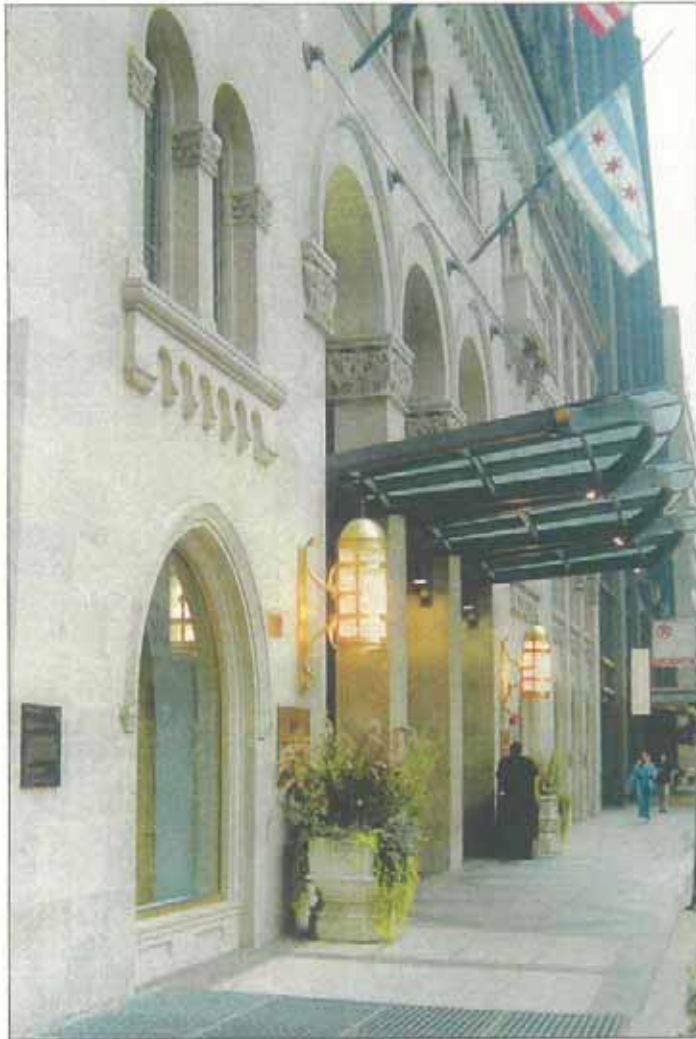
1. Emphasize entries with special plantings in conjunction with decorative paving and/or lighting. Petitioners are encouraged to carry public sidewalk elements (such as brick) into private spaces for continuity.
2. Consider special features (where space permits) such as a courtyard, fountain or pool.
3. Incorporate planters and planter walls into the architecture of a new building. (Planters are also encouraged on public property if sidewalk width is sufficient). City staff will review an encroachment permit before approving planters, urns, etc., in the public right-of-way.
4. Distinctively landscape areas created by building setbacks.
5. The provision of spaces allowing public art is encouraged.
6. Use plants to shape and delineate outdoor spaces such as a small outdoor café.
7. Soften a new building by screening blank walls by terracing retaining walls, etc. (where space permits).
8. The design of planters, landscaping, walls, and other street elements should allow visibility into and out of the open space.
9. Barrier free access from the public sidewalk to any private open space should be provided.
10. Provide seating areas that allow people watching.
11. The use of water features is always welcome.



When creating residential open space, the following should be considered:

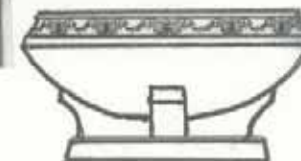
1. If possible create courtyards or common gardens.
2. Enhance entries with landscaping beds, planters, etc.
3. Encourage landscaping on balconies and upper level terraces.
4. If possible, locate outdoor spaces to take advantage of sunlight.
5. Create play areas for children if they are a significant portion of the residents.





Entries should be well designed and detailed as a unique element of each business. While not a requirement of these design standards, the landscaping of entries (and other building features) with planters, pots, urns, hanging baskets, window boxes, etc. is strongly encouraged. The photographs on the next three pages demonstrate that there is a large selection of landscape materials available that can give each business a distinctive and welcoming look. If rear entries are used by the public, they similarly can be made more attractive with landscape elements of this nature.

Among the advantages of planters, urns, etc., is that they are relatively inexpensive and they do not require the removal of underground vaults and/or utilities.









Downtowns have many nooks and crannies that provide landscaping opportunities. Taking these non-descript areas and replacing them with landscaping – better yet, flowers, makes a positive statement regarding downtown Davenport and its businesses.

Even better, this is something that can be accomplished with a relatively limited budget.



With a little rearrangement, planters and other landscape spaces can be attractive and welcoming during the winter season.



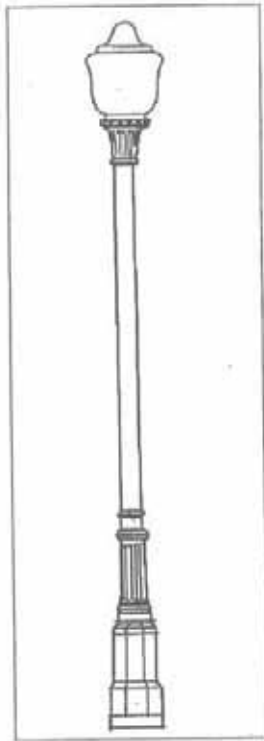


Top left: Alleys have been vacated in various locations downtown. On those occasions consider them to be a design and even a retail opportunity.

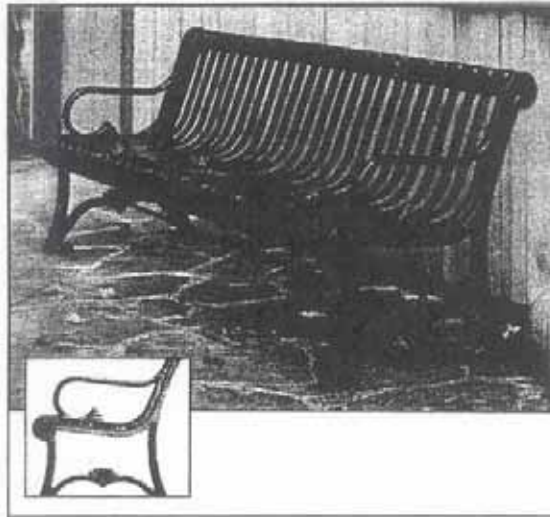
Below: Retaining walls or walls surrounding planting beds should not be constructed of modern interlocking block. These materials have a suburban look to them, as do wood tie walls. In a downtown setting, materials like brick, limestone (dressed or rusticated), depending on the circumstances), and concrete are more appropriate. (The exception for modern interlocking materials would be for materials with a thoughtful design that accentuates the downtown's urban character.) One solution would be to use the same materials used in the building's façade to construct these elements.

If a planting bed is being created in the public sidewalk, a set of specifications for a concrete landscape edge wall has already been created and can be found within the City's "Standard Specification for Public Improvement".

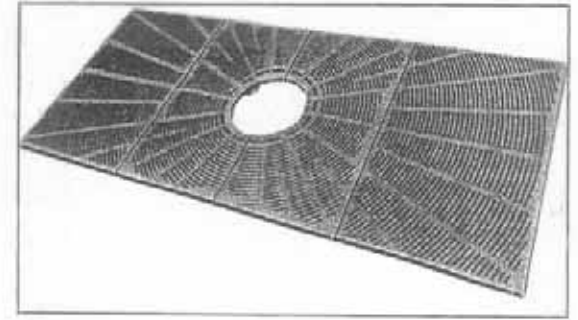




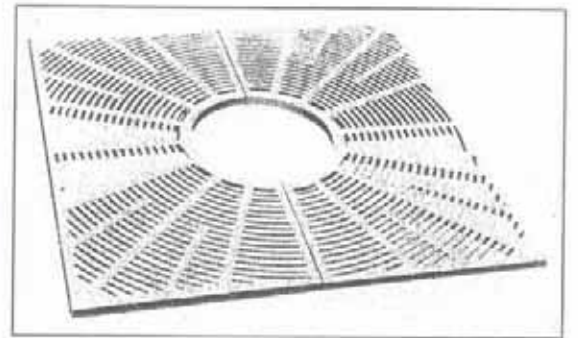
Existing Davenport Streetlight Standard.



Dumor Model 58 Metal-slat Bench



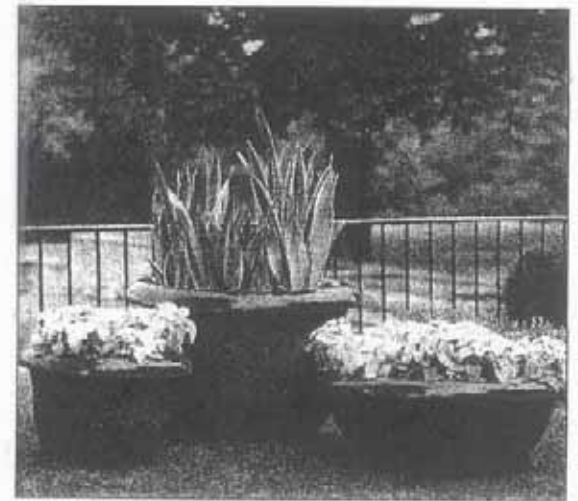
Neenah Model R-8813 Cast Iron Grate



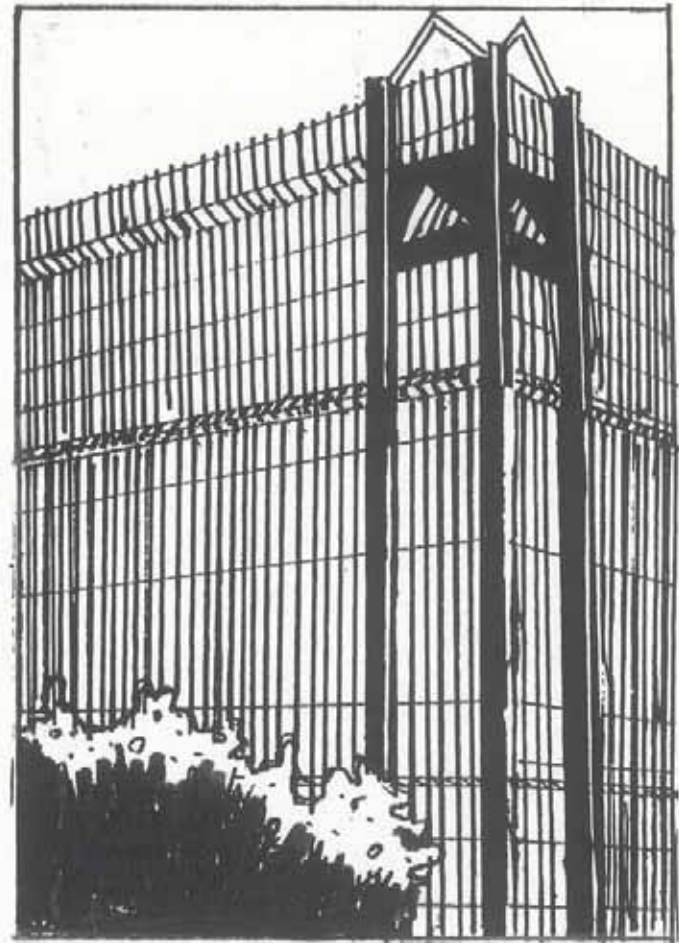
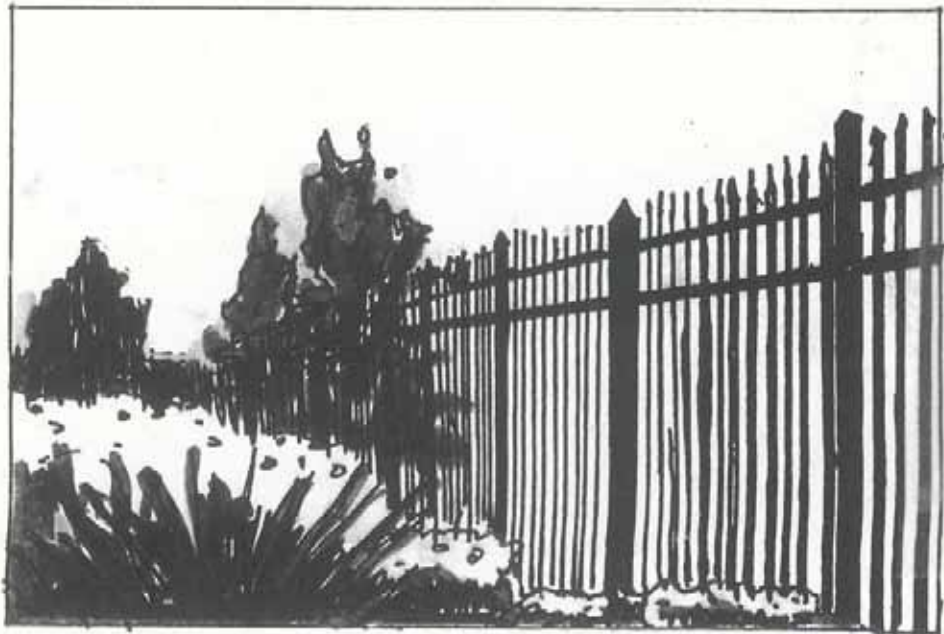
Neenah Model R-8708 Cast Iron Grate

Street Furniture

The use of well-designed street furniture throughout the downtown helps establish a unifying theme. Selections have been made for many of these items (pedestrian lights, benches, trash receptacles, tree grates and bicycle racks) and can be found in "The Standard Specification for Public Improvements (for Downtown Davenport-Division 10) which is available from the Engineering Division of the Public Works Department. Generally speaking, it is expected that when these items are used as part of the streetscape, the selected designs will be used. In private spaces such as an outdoor entry foyer or small plaza developed in conjunction with an office building, more variety is allowed and expected. Exceptions to streetscape requirements may be approved by the City of Davenport in the case of an exceptional icon type building.



Landscape Forms Planters



Wrought iron fencing or fences in similar looking other metals are the preferred fence material within the downtown design area. There are other upscale types of iron, aluminum, steel and wire fencing that are similarly acceptable. As a general rule, chain link fencing and chain link fencing with metal slats will not be allowed.

Encroachments

Design Objectives:

- Build a positive identity
- Encourage a diversity of uses and activities
- Reinforce the unique character of the City of Davenport
- Create a comfortable downtown
- Encourage intense street level activity

Definitions:

Temporary Encroachment:

An encroachment is the placing of, or extension of, private property onto the public sidewalk or public right-of-way. Encroachments may be for a period as short as a day, week or season or they may be allowed to "roll over" every year as long as a particular business remains in business at a given location. Examples of the types of things that may be allowed with a "temporary encroachment permit" include sidewalk seating for a restaurant or café, awnings and canopies, privately-owned landscape planters, private benches, urns, flower boxes, newspaper boxes, privately owned freestanding clocks, sculptures, sandwich board advertising signs, and merchandise for sale by a retail store (merchandise for sale can "spill out" no more than six feet in any direction from a shop's entry door). Merchandise on the street will be strictly limited and will be allowed only when the Downtown Design Review Board agrees that the display is attractive and enlivens the downtown environment. An encroachment permit will not be approved unless there is sufficient sidewalk width for the



comfortable movement of pedestrians including the handicapped. Encroachment permits shall be issued solely at the discretion of the City of Davenport and may be revoked at any time at the City's discretion. At the end of its approved time frame, the use shall be removed and the area of the encroachment returned to its pre-encroachment state.

Permanent Encroachment:

A permanent encroachment would be an encroachment intended to last, more or less, in perpetuity. In instances of that nature a right-of-way vacation followed by a conveyance of property would likely be more appropriate.

Discussion:

Sidewalk encroachments that respond to existing site characteristics can contribute significantly to a dynamic and diverse pedestrian environment.

The physical and perceived character of pedestrian circulation space in the downtown varies greatly. These spaces must necessarily be evaluated on a site by site basis within the context of the characteristics of the site and the adjacent businesses or neighborhood.

Sidewalk encroachments should be compatible with or complement the architectural character and pattern of neighborhood buildings. Architectural consistency creates a level of comfort and gives a sense of permanence that encourages human activity.

Criteria:

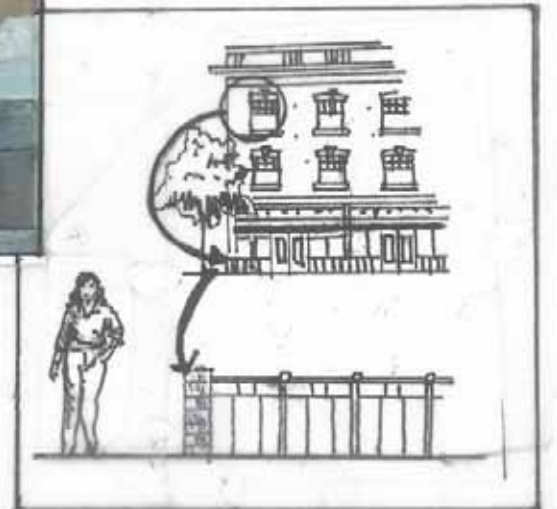
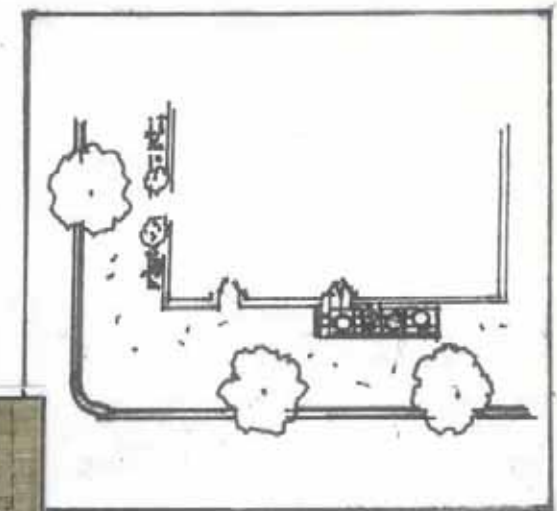
- The encroachment should leave ample space for, and not interfere with, pedestrian movement.
- The encroachment should be compatible with the existing adjacent and neighboring structures, in relation to bulk, scale, detailing, color, texture, materials, etc.



Examples of possible encroachments

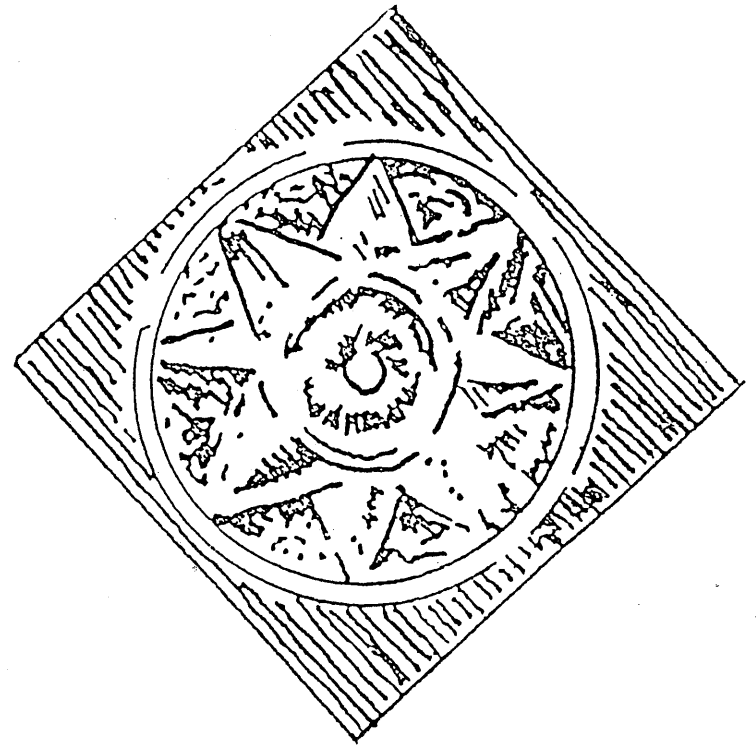


- The design of the encroachment should not have a negative impact on existing and established street trees and other landscaping in the right-of-way.
- The sidewalk encroachment should architecturally complement the existing street furniture.
- The encroachment should not adversely impact but instead contribute to the dynamics of pedestrian interaction by providing a stage for action.

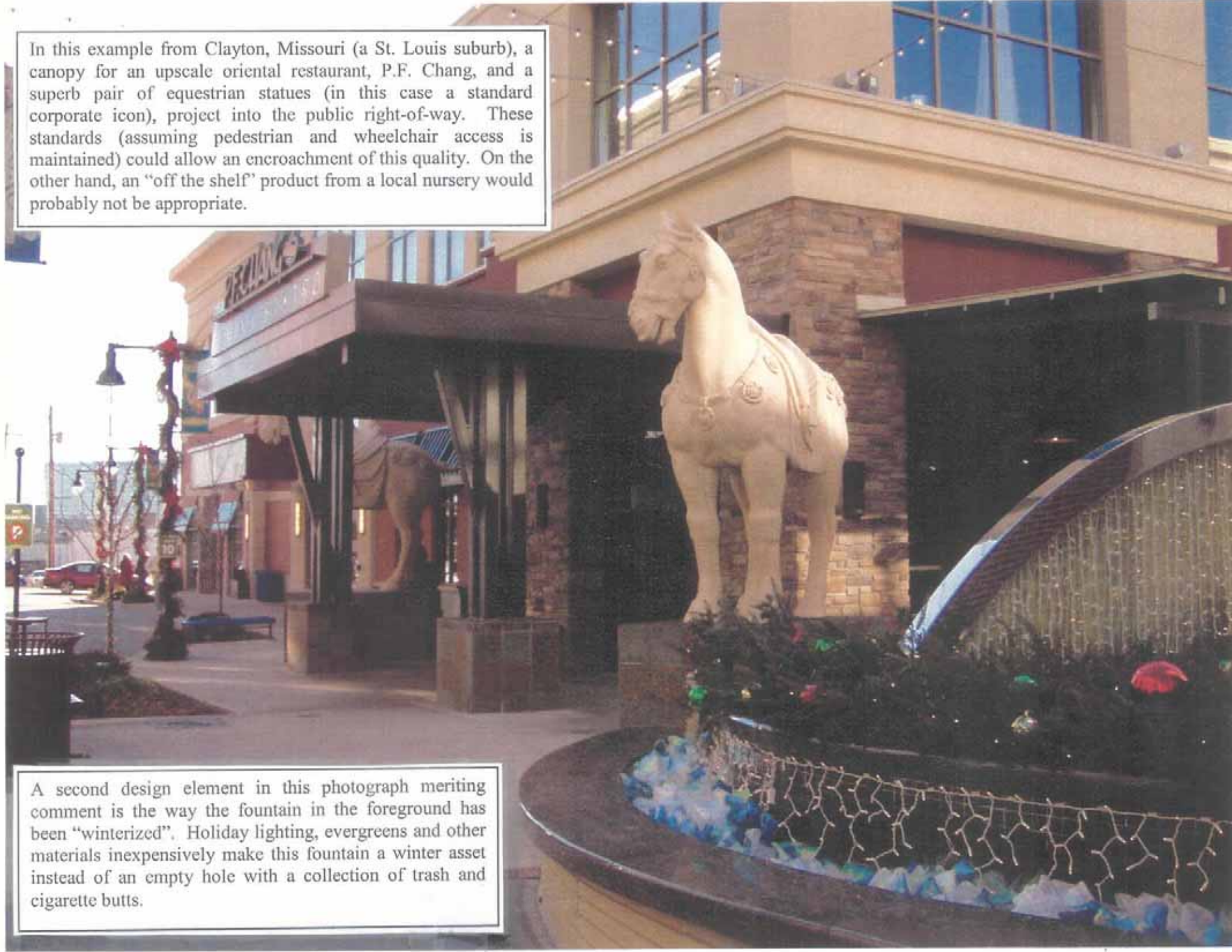


In the case of an outdoor seating area that is constructed all or partially of masonry with a footing, a request for vacation/abandonment may be more appropriate than an encroachment permit. When using masonry take design cues from the existing context. In the illustration above the limestone column repeats a material used in the adjacent building, the limestone window sills.

- The design of the encroachment should not have a negative impact on existing and established street trees and other landscaping in the right-of-way.
- The sidewalk encroachment should architecturally complement the existing street furniture.
- The encroachment should not adversely impact but instead contribute to the dynamics of pedestrian interaction by providing a stage for action.



In this example from Clayton, Missouri (a St. Louis suburb), a canopy for an upscale oriental restaurant, P.F. Chang, and a superb pair of equestrian statues (in this case a standard corporate icon), project into the public right-of-way. These standards (assuming pedestrian and wheelchair access is maintained) could allow an encroachment of this quality. On the other hand, an “off the shelf” product from a local nursery would probably not be appropriate.



A second design element in this photograph meriting comment is the way the fountain in the foreground has been “winterized”. Holiday lighting, evergreens and other materials inexpensively make this fountain a winter asset instead of an empty hole with a collection of trash and cigarette butts.

Public Spaces

Design Objectives:

Encourage a diversity of uses and activities

**Develop the public nature of downtown and reinforce the sense that
Downtown belongs to everyone**

Reinforce the unique character of the City of Davenport

Actively promote civic art and cultural activities downtown

Encourage intense street level activity

Maintain a sense of connection to the natural environment

Discussion:

The downtown's public spaces provide opportunities for human interaction and enjoyment. When these public gathering places display a distinctive personality and add to the vitality of downtown street life they can be significant catalysts for private investment.

To be successful, a public space should do the following:

- Soften and humanize the hard surfaces of the human environment. Ensuring that some of the land in the intensely developed core is allocated to green space is a tangible way to express concern for human values. These spaces add pleasure and enjoyment to the downtown experience, create visual interest and provide attractive settings for business and leisure activity.
- Create settings for casual social interaction, civic gatherings, informal recreation and special events.
- Establish elements that can articulate the downtown's physical structure. Downtown public open spaces can be focal points in the urban structure if a consistent development pattern and a strong sense of place exists.
- Establish identity-building elements. Public spaces can create a memorable image for the city center and serve as symbols of a healthy community social life.



The downtown should have a variety of public spaces to meet a variety of functional needs.

The Riverfront

The riverfront and its associated park space is the City of Davenport's most precious asset. It ties the city and the downtown to the natural environment, it provides dramatic views, locations for a variety of civic gatherings, festivals, special events and recreational activities.

Parks and linear open spaces contribute to the livability of the downtown by creating refreshing counterpoints to the otherwise dense urban setting. These green spaces, which provide opportunities for informal recreation and are important image builders, and can be especially influential in creating a positive environment for downtown residential development.



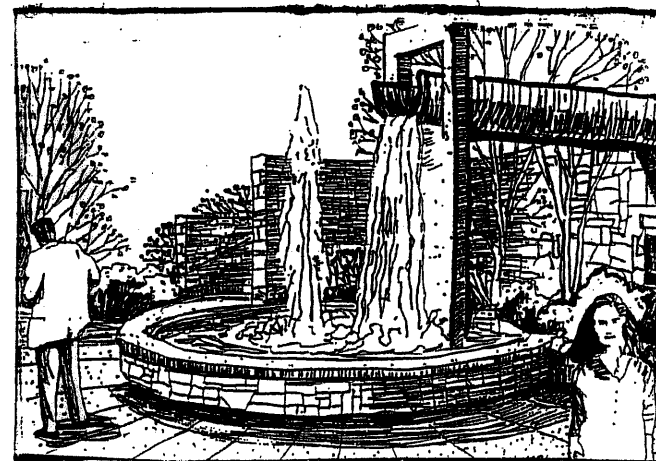


Plazas

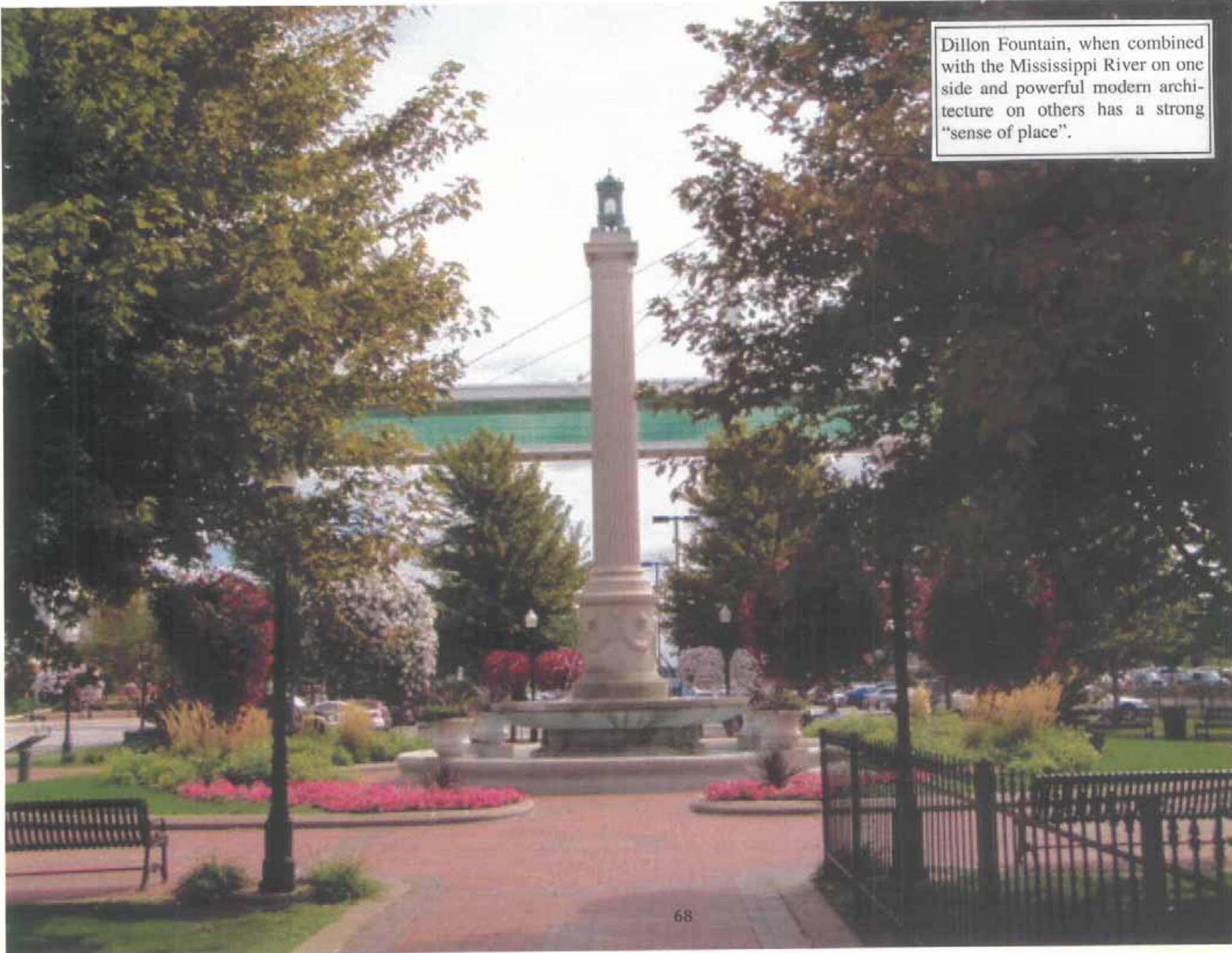
Urban plazas are the outdoor rooms of a downtown. They are the places where people gather to relax and socialize. If the space is both a visual focal point and an important activity center, it can become a powerful symbol and a place that lives in the visitor's memory as the essence of the city center.

Downtown plazas should be designed with public use as a priority. The use of public open space downtown is often dependent on the real estate maxim of "location, location, location." Therefore, it is important to analyze the location of a proposed plaza in terms of the existing plazas in the area, the linkage to a downtown pedestrian and transit system (buses for now. Perhaps other systems in the future), the primary population to be served and the density and diversity of proximate users.

Downtown plazas should be designed through the consideration of function, size and the activity of any open space in relation to the urban context around it. They should not be viewed as leftover exterior space to dress up, but rather as opportunities to create enlivened places for people to enjoy. The function could be simply a visual setback for a building and transition zone or it could be a transit stop, a place for lunchtime relaxation, or sidewalk cafes. The size may affect the comfort of its patrons and determine the appropriate activities. Larger spaces may accommodate displays, exhibits, and performances. Plaza design should always consider the diversity of uses and activities that might occur such as passing through, relaxing, and the needs of different user groups. If the plaza is to accommodate pedestrian traffic, eliminate barriers between the sidewalk and the street. If the plaza is to accommodate stopping and relaxing provide dense furnishings, focal elements and defined edges. If the plaza is to accommodate concerts or rallies, provide unimpeded open space or use furnishings that can quickly and easily be moved for such events.



Dillon Fountain, when combined with the Mississippi River on one side and powerful modern architecture on others has a strong "sense of place".



The following guidelines apply to plazas:

1. Consider both the seasons and the micro-climate in plaza design.

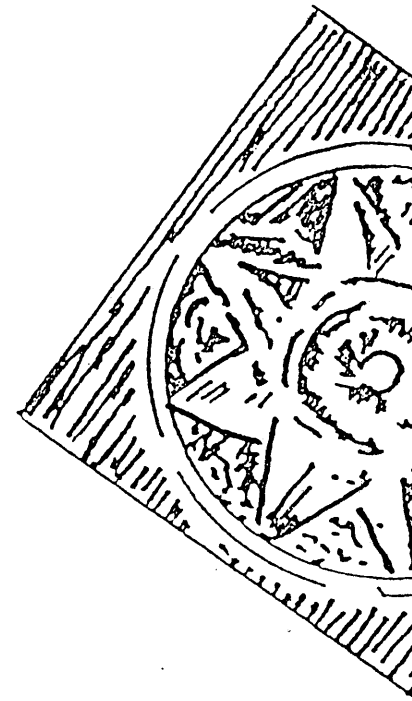
Different climates and/or dramatic seasonal changes can significantly influence the design of site furniture and the subsequent comfort of users.

- All open space elements should enhance a pedestrian oriented urban environment that has the appearance of stability, quality and safety.
- Orient public open space to receive the maximum direct sunlight possible, using trees, overhangs and umbrellas to provide shade in the warmest months.
- Consider what the plaza will look like and how it will function during winter months.

2. Provide an adequate amount of seating.

Research has shown that seating is an important element in the success of plazas. Orientation, style and the comfort of seating are all factors.

- Provide for a variety of seating locations which accommodate the needs of various sitters.
- When possible, place seating in both sunny and shaded areas. Shade may be created by trees, trellises, canopies, umbrellas or building walls.
- Place seating where sitters can watch passersby. People watching is a favorite past-time.
- Seating wall heights should be approximately 16-18 inches.
- Provide some seating that encourages interaction.



3. Provide visual and spatial complexity in public spaces.

Broad expanses of hard paving create uninviting and alienating environments. Framed views, changes in grade level, subspaces, the provision of different places to sit and landscaping trees, shrubs and flowers, create a diversity of places for people to use and enjoy.

- Walking surfaces should be attractive.
- Lighting should be pedestrian scaled.
- Frame views out of the plaza where appropriate, to visually link the plaza with the rest of the City.
- Visually connect sub areas of the plaza.
- Physically connect level changes with ramps as well as steps. Make all plazas handicapped accessible.
- Avoid dramatic grade changes that discourage public use.
- Where plazas are sunken, provide focal points to draw people downward.
- Where plazas are raised, use plantings to draw people upward.
- Use landscaping to define different areas within the plaza.

4. Use plants to enliven urban spaces.

Humans are part of the biological world and comfort is our judge of habitat, natural and unnatural. Plants provide an intimate connection to the natural world. Groupings of plants can create an urban oasis. Turf provides green spaces to soothe the eye and invite relaxation. Flowers provide a connection to the seasons through the use of color, texture and fragrance. Native plants are adapted to the vagaries of climate.

- Consider the impact of wide expanses of pavement on heat gain within the plaza. Cover at least 30% of the plaza surface in plant materials.
- Select a variety of plants to provide color, texture and fragrance.
- Consider the eventual height and masses of mature plants in regard to views, shade and maintenance.
- Provide adequate soil depth and width to encourage healthy growth. Provide underground irrigation and drainage where appropriate.



5. Provide civic art and fountains in plazas

Civic art, sculpture and fountains are popular features in plazas worldwide. They function best when they promote interaction and communication among people who use the public space. Civic art that speaks to the City of Davenport's unique character and sense of place is encouraged.

- Include civic art in the plaza design. Consider any built element as an opportunity for art. This can include tree grates, benches, manhole covers, paving, railings, fencing, overhead structures, signage, etc.
- Select art that communicates Davenport's sense of place, creates a sense of joy and delight and stimulates play and creativity.
- Include fountains for visual attraction, to screen traffic noise and for cooling effects.
- Provide art, sculpture and fountains with which people can interact by means of touch, movement and play.
- Locate sculptures in places that do not impede pedestrian circulation and lines of site.
- Scale sculptures and fountains to the size of the plaza.

6. Where possible provide food services with plazas.

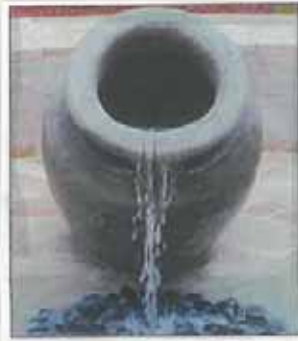
- Locate food services next to plazas.
- Consider spaces to accommodate vendors.
- Provide comfortable places to sit and eat.
- Provide trash containers.

7. Increase safety in plazas through wayfinding, lighting and visibility.

To encourage the feeling of safety in plazas, both during the daytime and at night, designs need to include appropriate wayfinding and lighting. Plaza layout needs to promote visibility both into and out from the plaza.

- Provide lighting which promotes a feeling of safety at night. Be sure to light corners and out of way locations.





Sculptures and fountains should be scaled to fit the size of the park or plaza they are to be placed in. In the case of very large spaces one can use grade changes and landscaping to create more intimate subspaces.



- Link plaza lighting to streetscape lighting.
- Design for visibility from the street and the ability to see through from one part of the plaza to another. Nationally, some very prominent plazas have been demolished because visibility and safety were not adequately considered when they were designed.
- Encourage heavy use across varied activities to minimize vandalism.

8. Consider plaza management and maintenance

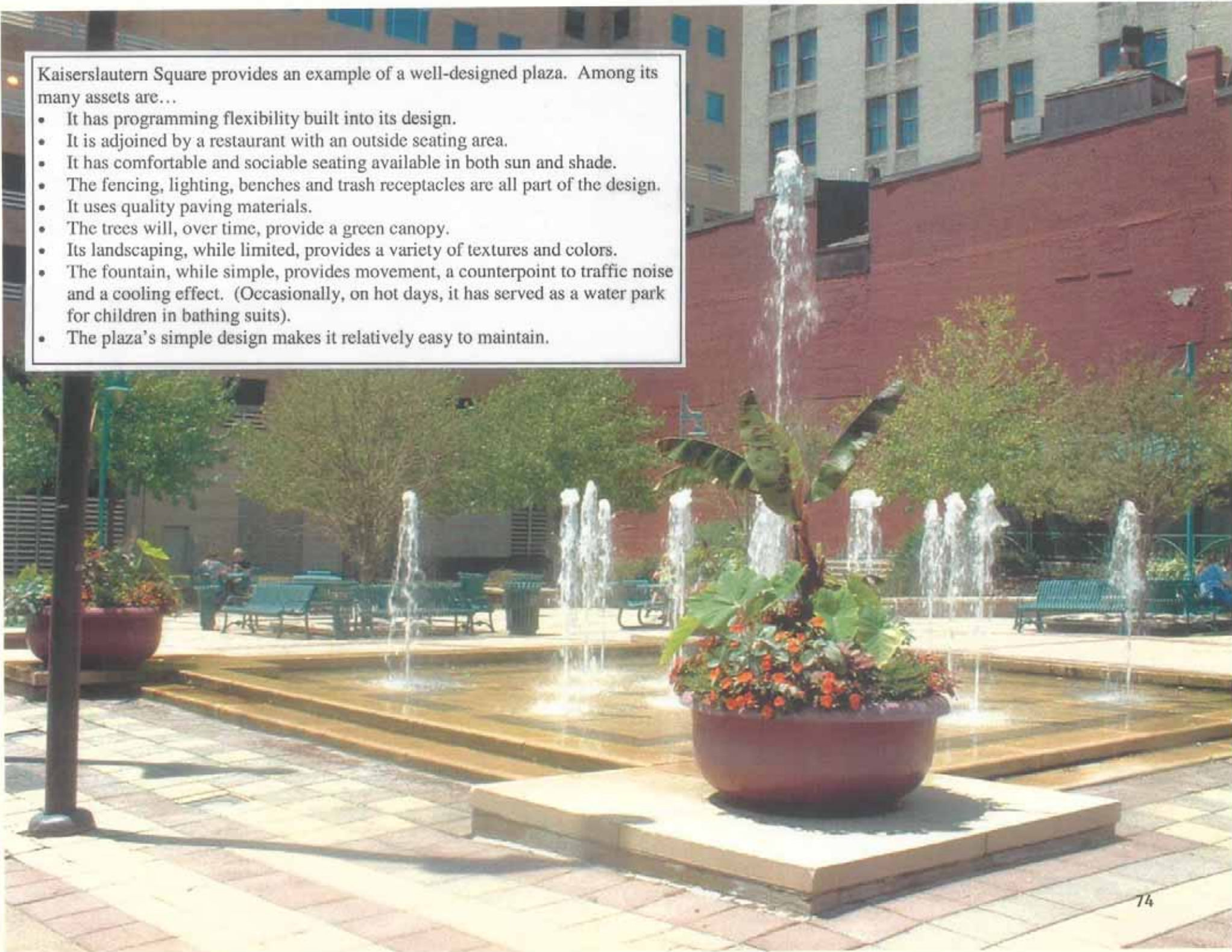
In many urban plazas the future management and maintenance is not considered up front with the conceptual design. How the space will be used should be an integral part of the design process. If the plaza is to be used for special events, exhibits and performances, the layout needs to be flexible. Temporary canopied shade, a stage, a place for concessions, and information kiosks may need to be provided. Maintenance issues will affect the design of fountains and irrigation systems, the selection of materials, plants, lighting and civic art.

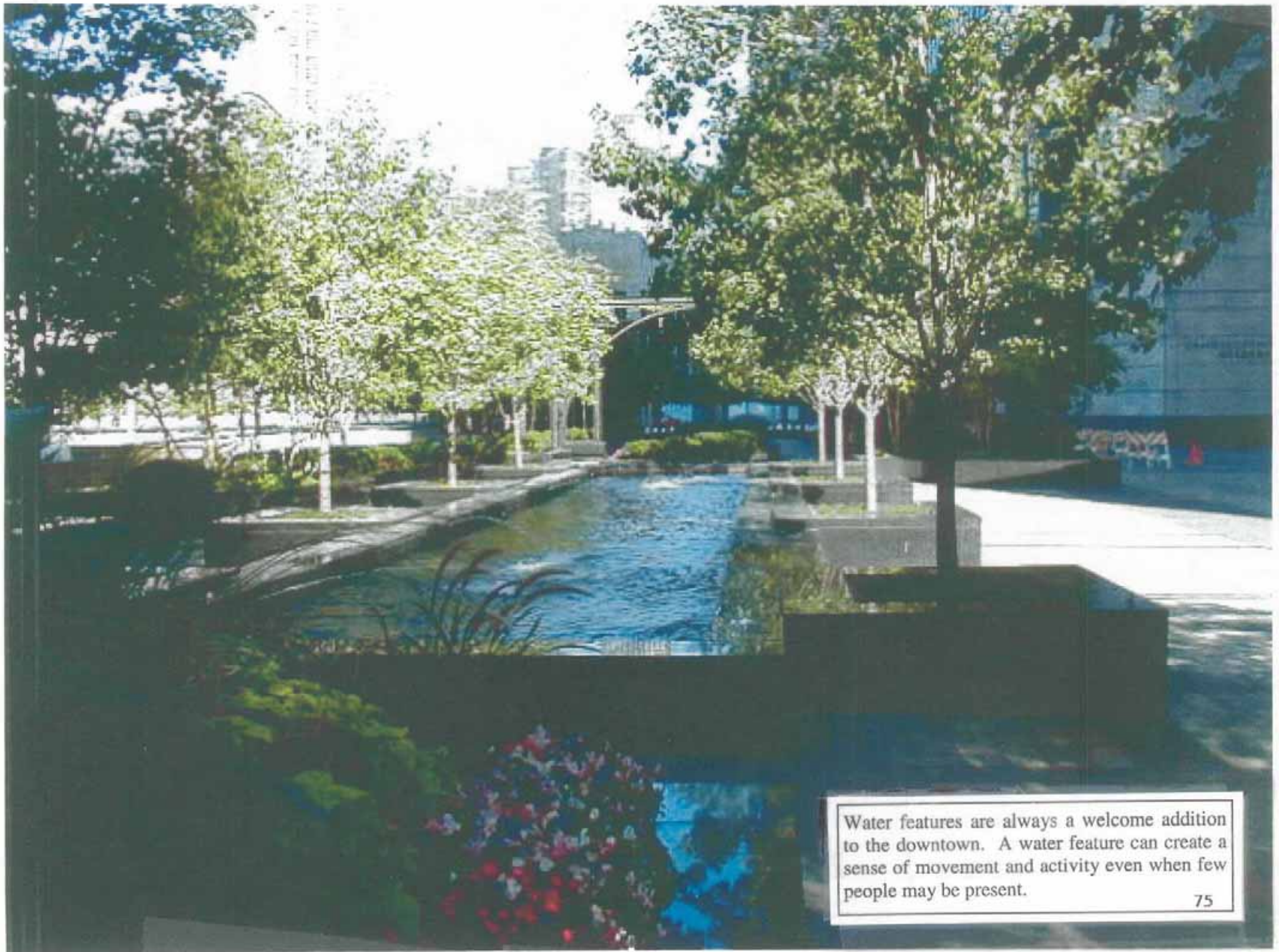
- If special events are planned, provide a flexible stage and audience area.
- Provide for the exterior electrical needs of lighting and speaker systems.
- Provide attachment locations for banners, decorations and temporary signs.
- Provide informational kiosks to post scheduled events.
- Provide locations for temporary concessions.
- Calculate the cost of running fountains and irrigation systems.
- Design fountains to prevent overspray on to adjacent pavement.
- Determine if plant maintenance will be in house or contracted out. Determine the maintenance level that is acceptable.
- Provide an adequate number of litter containers and an appropriate collection schedule. Coordinate with other plaza furnishings.
- Select built material for durability and longevity.
- Select plant materials for low water use and low maintenance.
- Design to avoid damage by skateboarders.



Kaiserslautern Square provides an example of a well-designed plaza. Among its many assets are...

- It has programming flexibility built into its design.
- It is adjoined by a restaurant with an outside seating area.
- It has comfortable and sociable seating available in both sun and shade.
- The fencing, lighting, benches and trash receptacles are all part of the design.
- It uses quality paving materials.
- The trees will, over time, provide a green canopy.
- Its landscaping, while limited, provides a variety of textures and colors.
- The fountain, while simple, provides movement, a counterpoint to traffic noise and a cooling effect. (Occasionally, on hot days, it has served as a water park for children in bathing suits).
- The plaza's simple design makes it relatively easy to maintain.





Water features are always a welcome addition to the downtown. A water feature can create a sense of movement and activity even when few people may be present.



City planning studies have found that the availability of food, either within or immediately around the edge of a plaza, is among the highest predictors of whether a plaza will become a well-used people place.

Historic Architectural Façade Design

Design Objectives:

Reinforce a sense of historical continuity

Reinforce the unique character of the City of Davenport

Encourage architectural excellence

Require the use of quality building materials

Discussion:

The human scale, high-quality materials and architectural detailing of older building add interest and identity to the downtown environment. Whenever possible, examples of the downtown's traditional commercial, civic and residential architecture should be preserved, renovated and where necessary adapted to new uses.

The renovation and adaptive use of attractive, historic buildings helps create a positive climate for reinvestment and regeneration by strengthening the downtown's market appeal. Renovation of deteriorated buildings, vacant or poorly modernized storefronts helps the downtown overcome any image it may present of neglect and decline, also the renovation of highly visible older buildings can spark regeneration momentum and create an image of change and renewal. Older historic buildings are also useful in that their lower rents allow them to serve as small business incubators. They are also more prone than new structures to develop into the unique shops, restaurants and other uses that bring life to a downtown.

The existing downtown built environment is a product of an evolution that began with the construction of the first building and has continued until the present. The result is a city that is one part Victorian "main street" and one part "big city downtown". The Victorian portions of the downtown generally consists of older historic buildings constructed between 1850 and 1910 (with some exceptions being as late as the 1930's and 1940's), establishes the main form of the downtown. Building heights for these structures typically range between two and four stories. Although built in many sizes, shapes and architectural styles these facades are very similar.

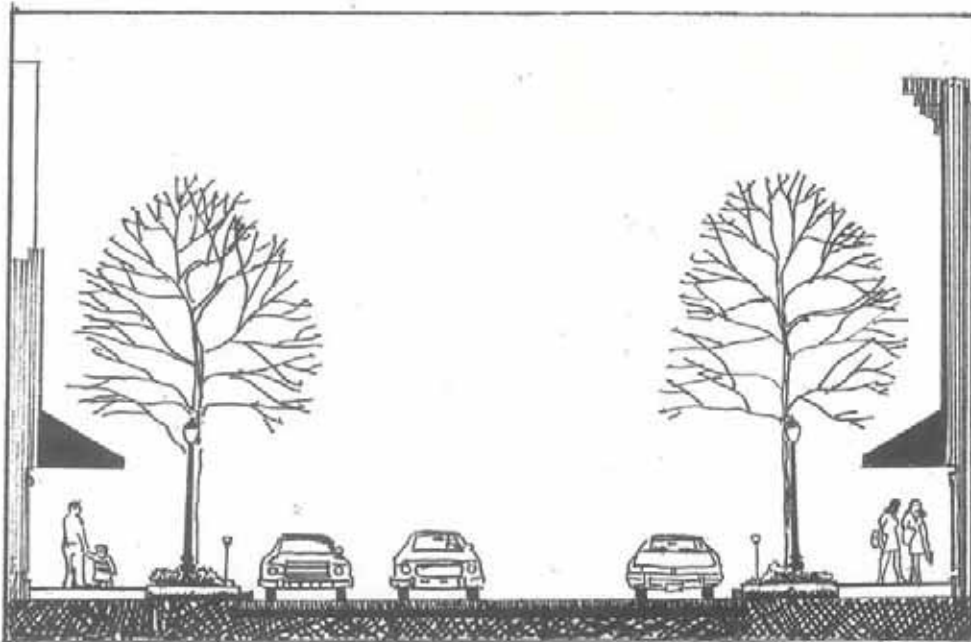
As facades of this type lined both sides of most downtown streets they formed strong blocks, marked by a rhythm of repeating parts. Because it was composed of similar facades, the block had a consistent, organized and coordinated appearance. Facades were related to each other through compatibility in height, width, setback, proportion, proportions of openings, roof forms, composition, rhythm, materials and colors.

In the downtown's main business core buildings can be much taller and more monumental. Beginning with the construction of the Hotel Davenport in 1907, downtown Davenport also began to see the kind of monumental architecture that one might more commonly associate with a much larger city such as a Chicago or a St. Louis. Other structures that followed in this pattern include the Putnam and Parker Buildings (constructed in 1910 and 1920 respectively), the Kahl Building built in 1920, the First National Bank Building in 1923 (now U.S. Bank), the American Commercial and Savings Bank (Davenport Bank Building currently the Wells Fargo Bank Building) built in 1927, the Union Savings Bank and Trust constructed in 1930 (now, the Union Arcade Building), the Mississippi Hotel and RKO Orpheum Theatre in 1931 and finally the Blackhawk Hotel built in 1935. These structures, while often being much taller than their Victorian counterparts still maintained a sense of rhythm and enclosure as they were all constructed immediately behind the sidewalk. Other attributes of downtown architecture that these buildings continued was the use of quality construction materials and rich architectural detailing. (There have been further waves of downtown construction and development. It is the intent of this chapter, however, to focus on structures constructed prior to 1950).

It is the intention of this chapter of these guidelines:

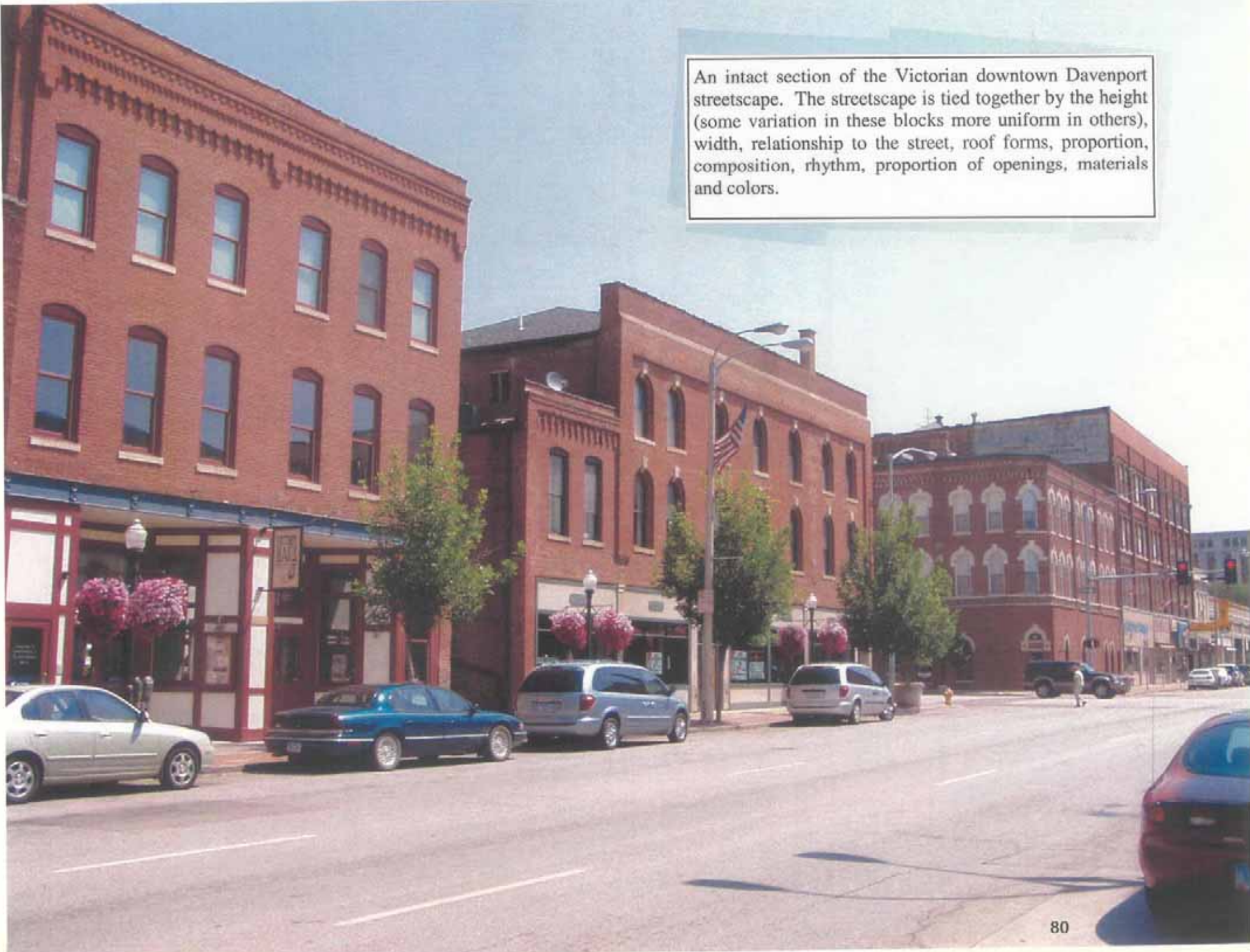
- to strengthen the architectural integrity and design unity of individual facades;
- to create storefronts that add interest, activity, and comfort to the street environment;
- to emphasize compatibility in design, materials and colors to make adjacent buildings appear to the viewer as one unit.

To create a unified block face and organize the variety of architectural styles and details of any given street over time, there must be an understanding of the historic building's design framework. Information regarding the recognition of that framework follows.



One of the most important features of the downtown streetscape is its sense of containment. The facades of the buildings create, what is in effect, an outdoor room, filled with activity.

An intact section of the Victorian downtown Davenport streetscape. The streetscape is tied together by the height (some variation in these blocks more uniform in others), width, relationship to the street, roof forms, proportion, composition, rhythm, proportion of openings, materials and colors.



THIRD STREET, LOOKING EAST, DAVENPORT, IOWA

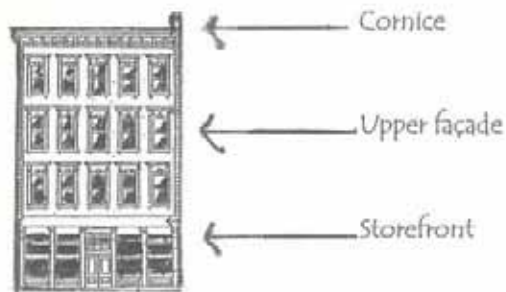


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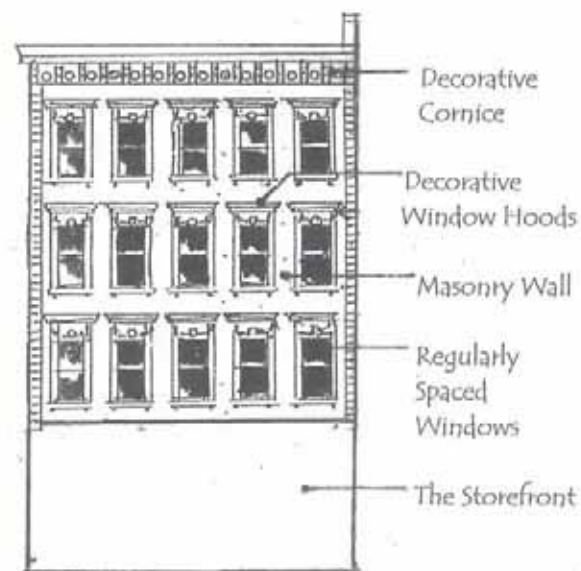
Third Street in the late 1930's or early 1940's. In this section of the downtown the transition to the more monumental architecture of "a big city downtown" is complete. Note the Victorian Clock on the then Scott County Savings Bank now appears on the First National Bank Building (US Bank on Second Street)

The Traditional Façade

The typical Main Street façade had three parts.



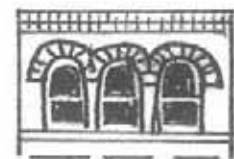
1. **Building cornice.** The traditional building cornice, made of brick, wood, metal or other materials, served to visually cap the building, completing its appearance.
2. **Upper façade.** The upper façade, constructed of brick, stone, wood, stucco or pressed metal, almost always contained regularly spaced window openings surrounded by decorative details.



Typical Building Cornices and Upper Facades



Typical building cornices and upper facades in the mid to late 1800s were characterized by boldly decorated cornice and window hoods and narrow window openings.

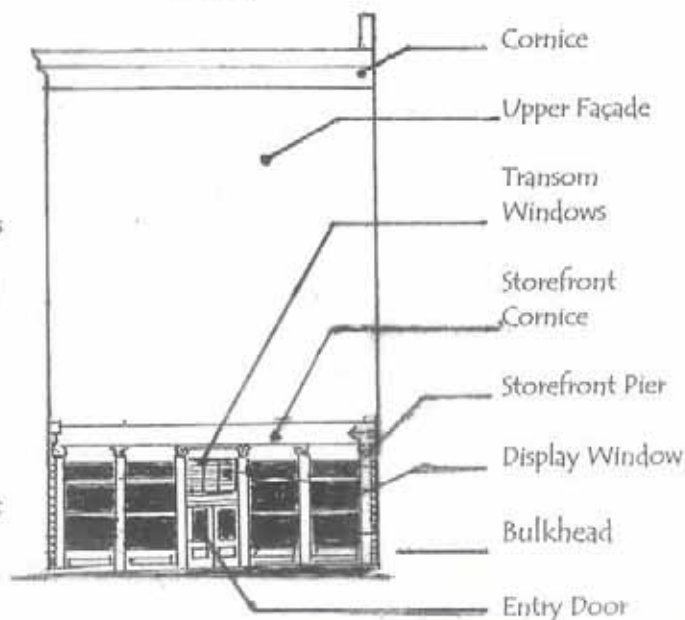


In the late 1800s to early 1900s, these areas of the façade were mostly highlighted by corbelled brick cornices and large, arched window openings.



By the early to mid 1900s, typical upper facades were marked by corbelled brick cornices and large window openings with multiple window units.

3. **Storefront.** The traditional characteristics of the storefront contrast markedly with the more substantial upper façade and building cornice. The storefront was rather delicate in appearance and was composed primarily of large display windows surrounded by enframing piers and a storefront cornice.



Typical Storefronts



In the mid 1880s to early 1900s typical storefronts were characterized by boldly decorated cornices, cast-iron columns and large display windows.



From the early to mid 1900s typical storefronts had simplified cornices, transom windows over display windows and metal window frames.

Sensitive storefront change is important. The following qualities should be remembered as important to the traditional storefront:

- The storefront was usually slightly recessed behind the enframing storefront cornice and piers. It was set into the façade, not applied to the front of it.



- The storefront was almost all glass.



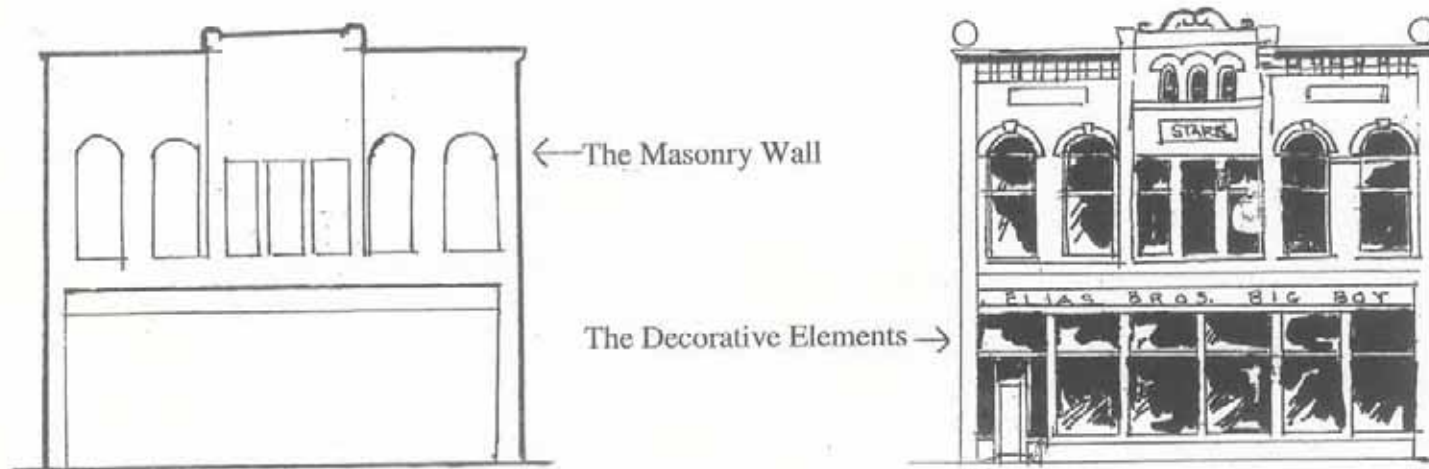
- The storefront emphasized the display windows.



This.
Not this.



Façade Change as Evolution



Facades change over time; this is natural, inevitable and often desirable. The goal of these standards, as they relate to older historic buildings, is not to prevent change, nor is it necessary to return a façade to its original appearance. Rather the goal is to encourage sensitive and appropriate change when renovation occurs.

When it was constructed the typical downtown building façade exhibited some basic inherent qualities: 1) an architectural style characterized by its decoration; 2) certain construction materials; and 3) a unified visual composition in which the parts looked related.

These qualities came together to create a visual resource. *Sensitive change* accepts these façade qualities and builds on them. The result is a harmonious blend of changes and existing elements. *Insensitive change*, on the other hand, ignores and often negates the qualities of the original resource. The result is an unnecessary clash between new and old as the drawing below illustrates.



Façade Change as Evolution



Above, the hypothetical "Starr Building", a building that carries stylistic features common to many of the older structures in downtown Davenport. The series of drawings to the right and on the following page shows how one typical façade might have changed over time. Consider the effect that changes have had on the original resource.

In this example, gradual changes end in a fairly extreme result. Almost all downtowns and main streets, however, contain one or more buildings where change has been this extreme.



1. The original façade. The original resource. Typical features include a largely glass first floor storefront, an upper façade constructed of brick with a series of closely spaced windows topped by decorative window hoods and finally a decorative cornice enhanced with additional architectural decoration that gives the building a finished and cohesive appearance.



2. Minor façade changes. A large and tall hanging sign is added to the building interrupting the window rhythm. Also opaque panels have been added reducing the size (height) of the display windows. These changes (while not sympathetic) do not seriously impact the building design.



3. A large sign has been added to the building covering the entire belt-course and clerestory. This visually splits the building into two parts. Unseen in drawing: Portions of the cornice and architectural ornament begin to deteriorate due to poor maintenance.

Façade changes as Evolution Continues....



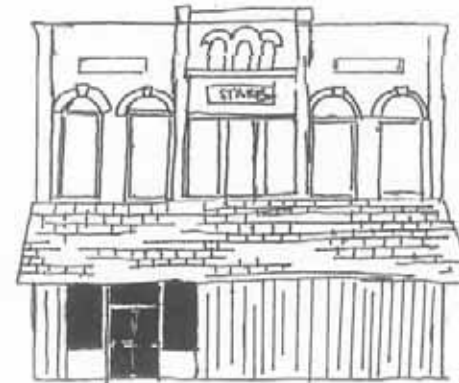
4. Rather than repair the building's ornament and cornice, they are removed, greatly reducing the building's architectural character. Without the projecting cornice the front façade now looks flat and unfinished.



7. The first floor is remodeled once more with completely incompatible materials (wood framing with a cedar shake roof or canopy). The entry is also moved from its original location.



5. The windows are replaced but rather than use circular headed windows that fit the opening smaller windows are used with the arch finished with plywood. The three small windows in the parapet are boarded up.



8. As the upper floor is not being used (or used only for storage), the second floor windows are boarded up giving the building (and the downtown) an air of decay.



6. The first floor storefront is lost completely in an unsympathetic rehabilitation.

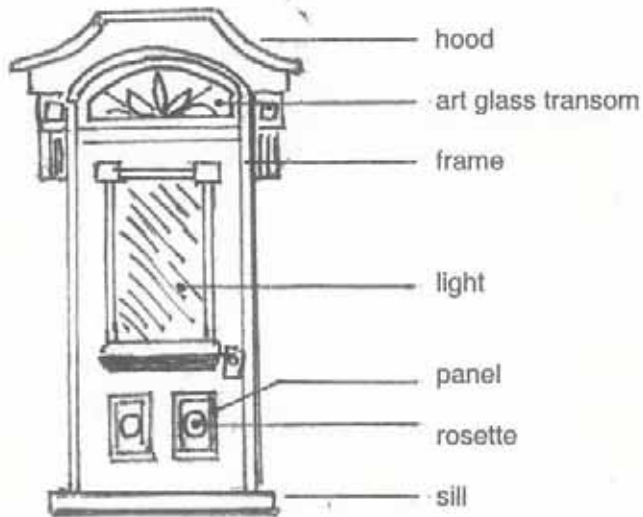


9. The second floor façade is covered with EIFS (a modern material resembling stucco) creating an architectural style that is sort of "drivit meets Davy Crockett". Inappropriate signage is also added. This combination of changes over time has eliminated virtually all of the building's original architectural character.



Above: A sketch showing the south side of the 200 block of West Second Street as it looked in 2001. These structures have since been demolished for the construction of the new Figge Art Museum. In 2001 they represented perhaps the most inappropriately remodeled group of storefronts in the downtown. The product of cheap substitute materials such as stucco and sheet metal and low budget designs they did not resemble any architectural style. Nor did they tie in in any way to the original architecture of the buildings.

The Front Door



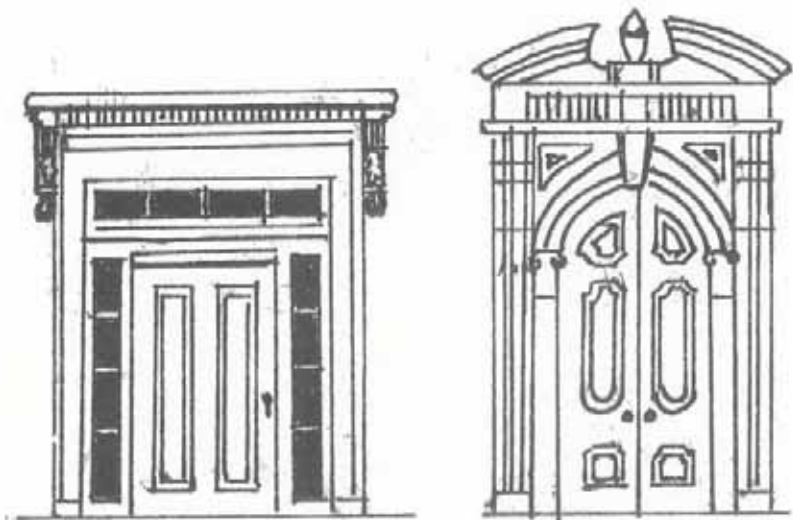
Historically, the front door of a structure was a prominent element of the façade. Doors crafted from fine woods resplendent with decorative glass and elegant hardware expressed an owner's taste, character and wealth. Doors were constructed of a solid wood framework inset with panels of glass or wood that were held in place by moldings. This configuration created a handsome three-dimensional design. Front doors were often part of a carefully coordinated entrance incorporating decorative cornices, pilasters, sidelights, stairs, railings and balusters. Rear and side doors were usually less elaborate in design and detail but sympathetic in style.

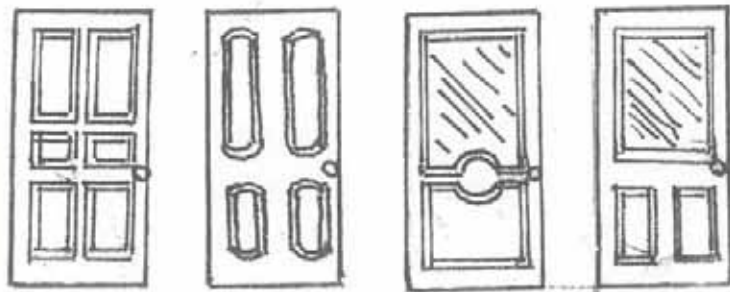
Original doors and entrances are important components of a structure; every effort should be made to retain, restore and protect them. Desirable features include the original or period hardware, unpainted stone sills and lintels, hood molds, transoms, and wood and metal architraves.

Storefront doors tended to have a significant glass element (such as the door to the left). Downtown buildings with other types of uses were more eclectic, using a variety of door designs that corresponded with the building's architecture (such as those below).

Late nineteenth century doors were often embellished with etched, stained or beveled glass panels. If the glass is chipped, cracked or missing, repair or replace it with appropriate glass.

If traditional appearance is not a concern a number of modern doors, in either wood or steel, can be appropriate. As a general rule in these circumstances it is best to keep the entry door simple rather than using something over-decorated. If the door is aluminum or steel, consider a dark, anodized finish rather than a light metallic color or paint it to blend with other façade elements.



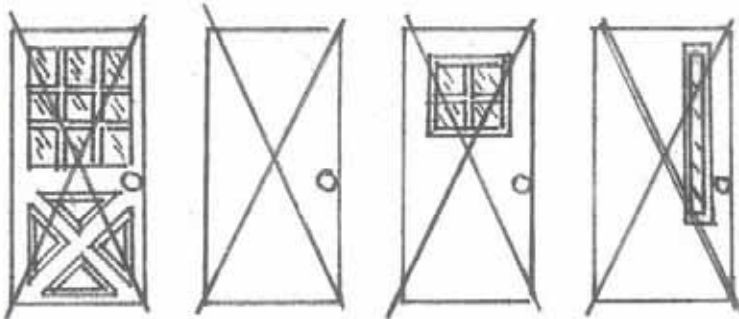


Products:

Multi-paneled doors constructed of wood, steel or aluminum, with or without glass, are readily available. Fancy glass (art, stained, beveled and etched) originals and reproductions are also obtainable.

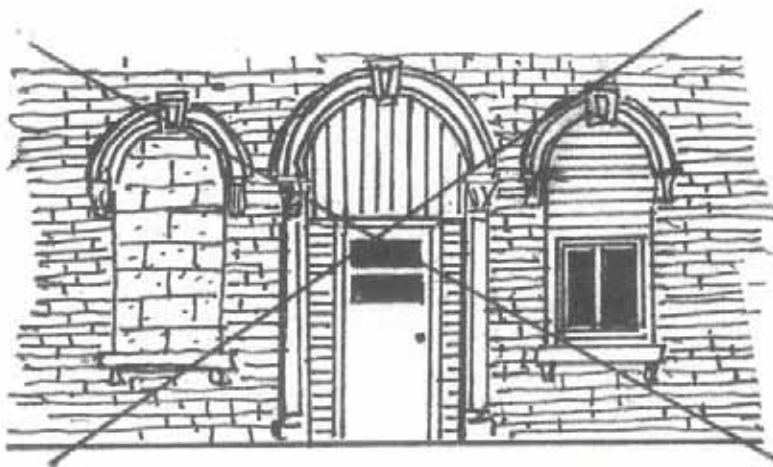
Contemporary doors constructed of modern materials such as steel can be approved if they fit well with the architecture of the building and the design of the storefront.

Storm doors can be appropriate. Given the lack of a historical storm door a full light storm door that allows the historic door to readily be seen is acceptable. These doors can be made of steel or aluminum. They should have a colored finish, however, rather than raw aluminum.



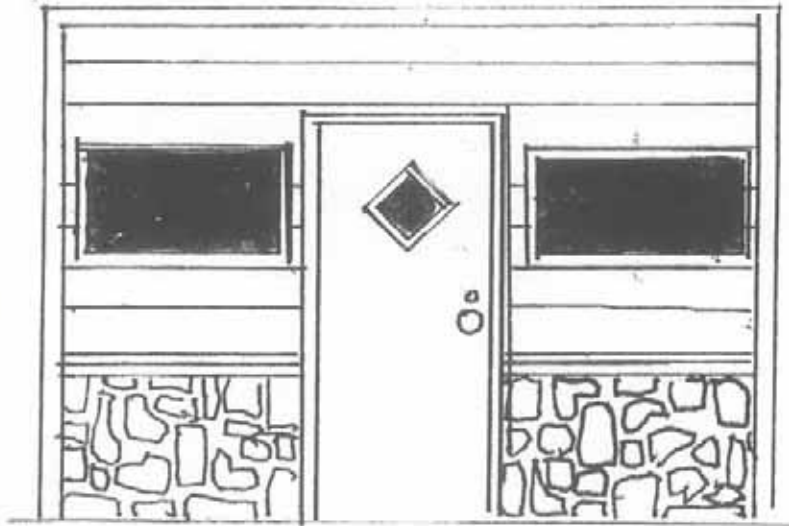
Prohibitions:

Inappropriately styled or sized doors are not permitted. Flush steel or wood doors are not permitted with the possible exception of some alley locations. (Even in alley situations consider a six panel steel door as opposed to a flush steel door. A façade that is presently hidden could be very visible at some time in the future).



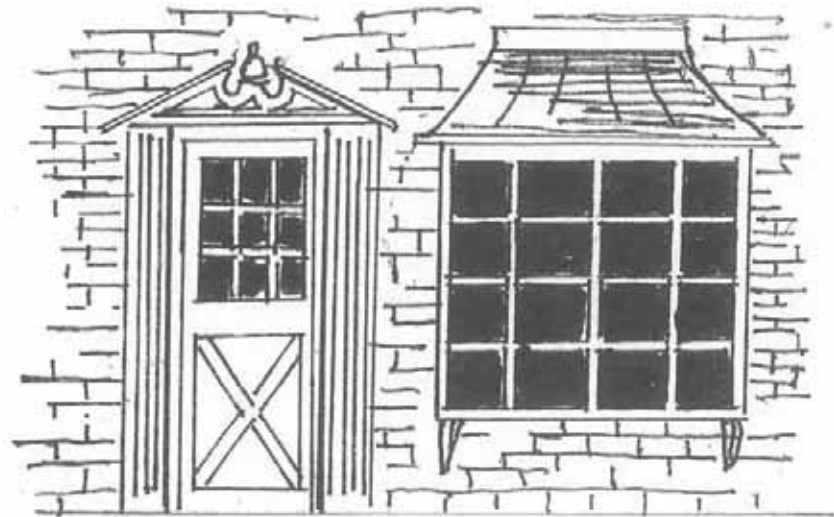
The worst possible scenario is to not only use an inappropriately modern door but to place it in a monumental entry that has been enclosed with alien materials to make it fit.

A Tale of Two Facades



The two most important considerations when making façade changes are sensitivity to the original design and the use of quality materials. If a façade displays craftsmanship and pride in its design, construction and maintenance, then it will make a positive contribution to the downtown.

In the example above one does not even have to see the overall building to note its inappropriate nature. Fake stone, vinyl or aluminum siding and modern off the shelf windows and doors are not the kind of quality materials that should be used in downtown Davenport regardless of the building's age.



The façade above suffers from a completely different problem. The materials used are quality materials. The design, however, which uses various elements one would expect to see on a colonial style building creates a false sense of history. Attempting to make a building look older than it is by applying decorations from earlier architectural styles falsifies the true history of the structure. It also detracts from the true history of the adjacent buildings and the business district, creating a false impression of the downtown. Downtown Davenport is not colonial Williamsburg. It does, however, have a history of its own that is just as colorful. Also, it should be noted that creating a "more historic" appearance can be expensive. In short, design should be honest and true to its particular place in history, and contribute to the natural evolution of downtown.

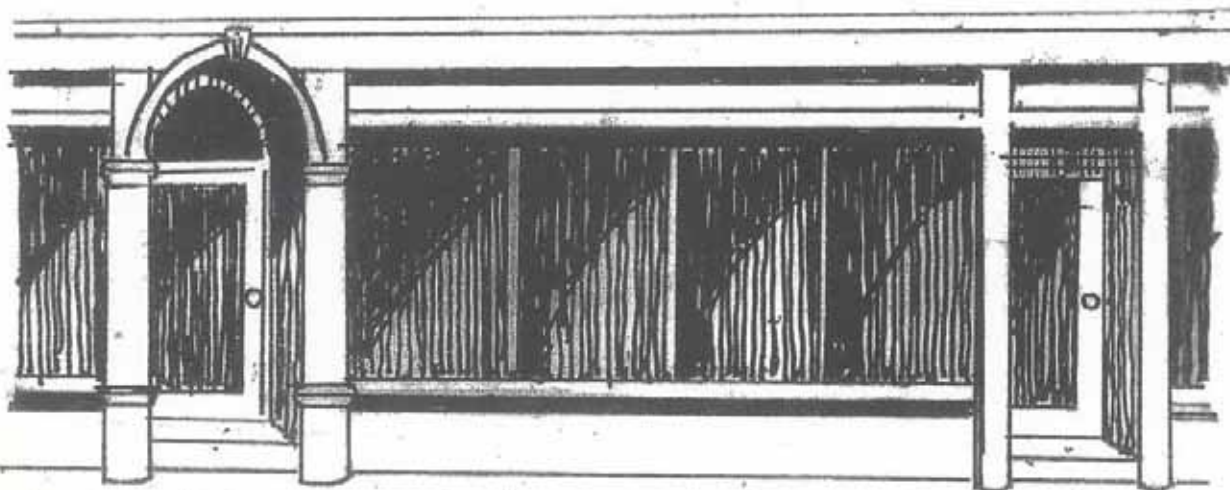
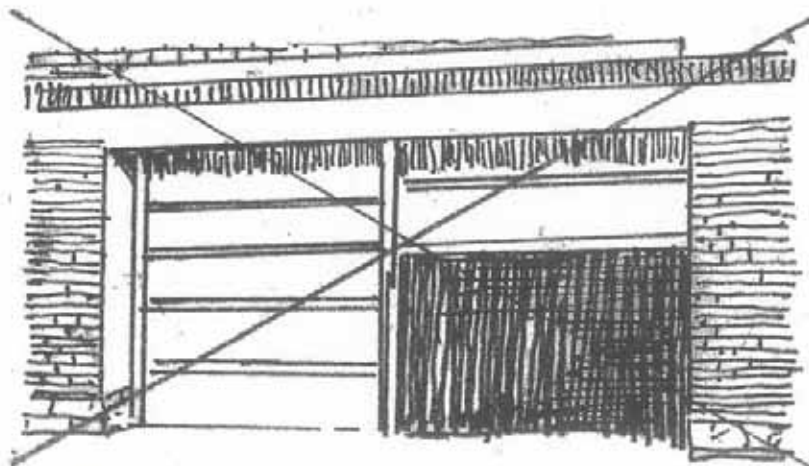
Occasionally downtown Victorian buildings will have a vehicular entry door or loading bay. If they are facing the street they can become an important architectural feature. Typically these loading bays will have large wood doors that swing outward. Features on these doors may include windows, diagonal wood cross bracing and large, ornate medieval looking hinges.

The tendency today is to replace these doors with plain, contemporary roll-up style garage doors that work with garage door openers. The benefits in convenience are obvious and a change of this nature may be acceptable in locations where the garage doors are not readily visible (although preservation of the historic material is always preferred, if possible).



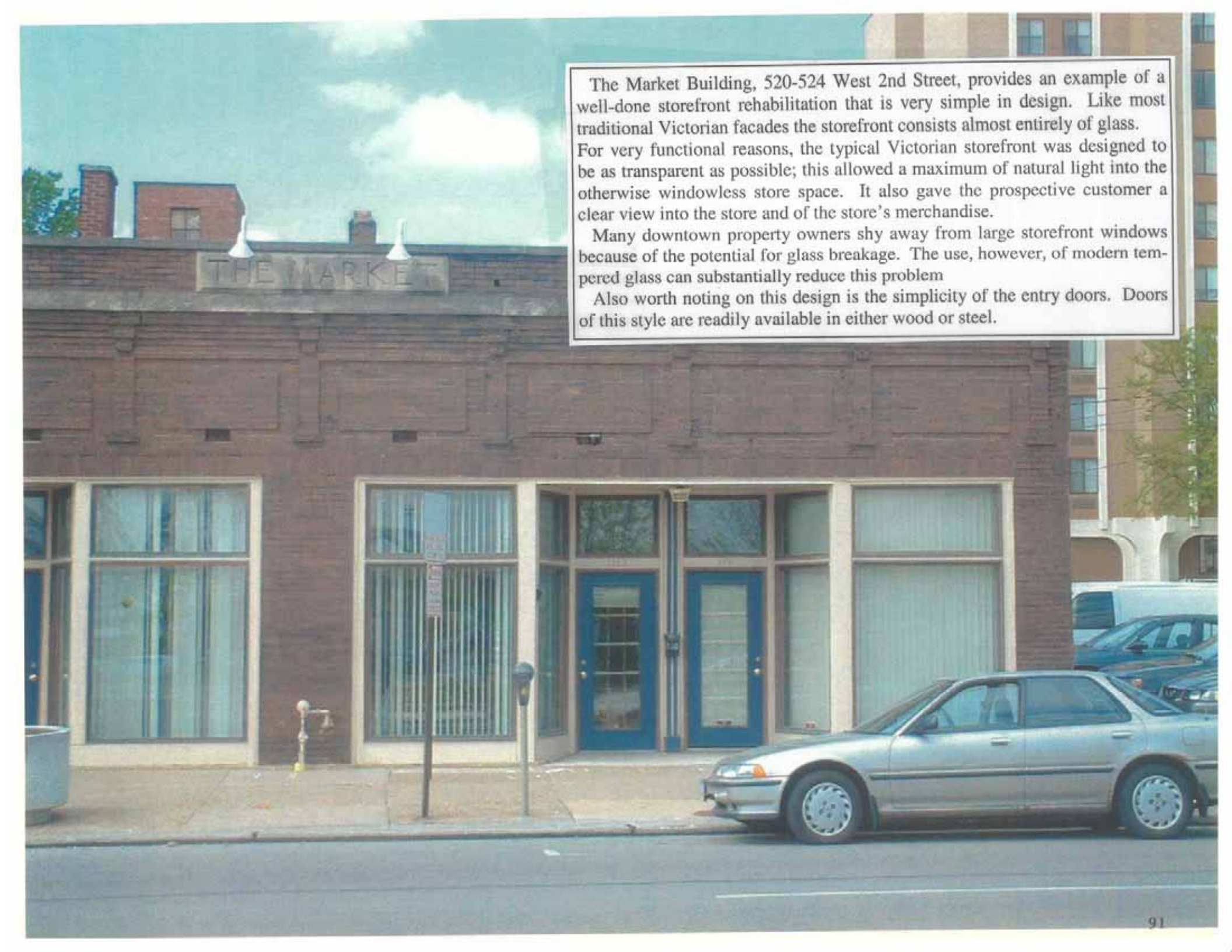
Secondary Doors

If the replacement of doors with a prominent facade location proves necessary it should be noted that modern roll-up garage doors are available in literally hundreds of styles that "fool the eye" and closely resemble historic doors of the past. These "roll-up" doors are available in modern materials. A door constructed of contemporary materials such as steel or aluminum, but having a historic design is considered acceptable in meeting these standards.



The typical Victorian mainstreet type building often had an additional door on the front to permit access to the upper floors which may have been used for apartments.

Compared to the storefront entrance, this secondary door often was slightly more modest in design and usually was not recessed as deeply. The secondary door should be simpler and not compete with the main entrance for attention. If the upstairs use is once more apartments, a simple six panel steel door can be appropriate and provide security. (Doors with lights are also welcome).

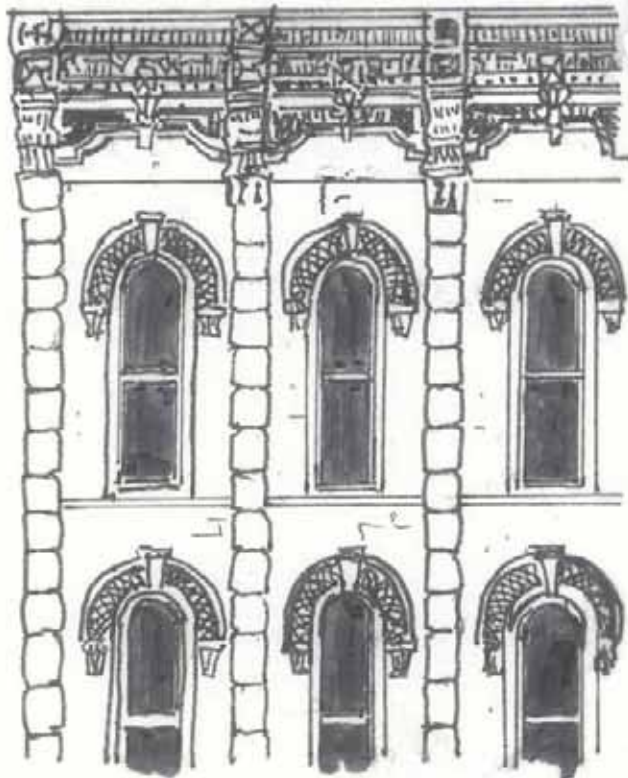


The Market Building, 520-524 West 2nd Street, provides an example of a well-done storefront rehabilitation that is very simple in design. Like most traditional Victorian facades the storefront consists almost entirely of glass. For very functional reasons, the typical Victorian storefront was designed to be as transparent as possible; this allowed a maximum of natural light into the otherwise windowless store space. It also gave the prospective customer a clear view into the store and of the store's merchandise.

Many downtown property owners shy away from large storefront windows because of the potential for glass breakage. The use, however, of modern tempered glass can substantially reduce this problem

Also worth noting on this design is the simplicity of the entry doors. Doors of this style are readily available in either wood or steel.

The Upper Façade and Building Cornice



The visual importance of the upper façade and building cornice is evident as one looks at a typical downtown block face. Windows are particularly important as their repeated pattern helps tie together the facades of the various buildings on a block.

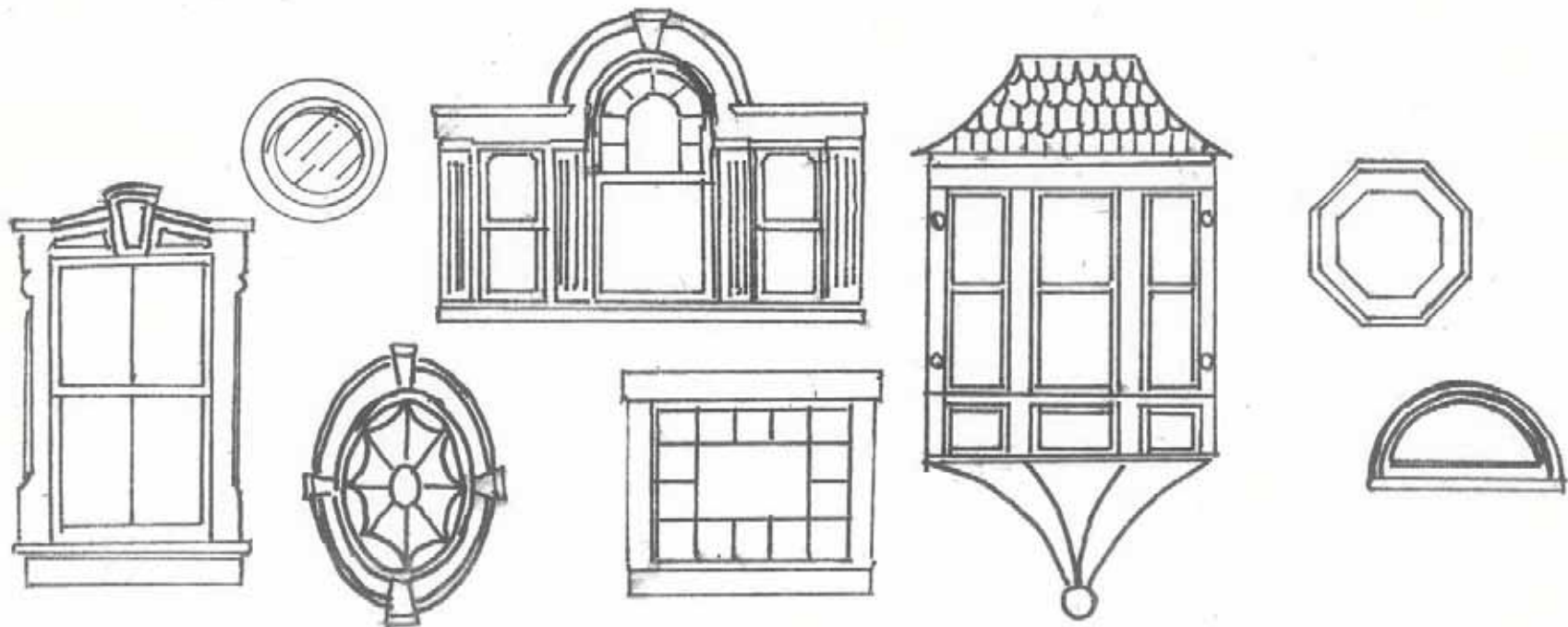
Often, however, these upper facades have been neglected or replaced with inappropriate materials and the windows have been boarded up.

This can be severely detrimental to the image of the downtown.

While regular maintenance is not a design guideline it is essential to the long term preservation of architectural ornament and key building features such as cornices. The removal of these features does fall within the guidelines and is, in most circumstances, discouraged.



Windows



Windows make an important contribution to the character of a building. Their size, shape, type and ornamentation reflect the building's style. The rhythm created by the placement of windows (either symmetrically or asymmetrically) enhances that architectural style.

Historically, windows served as a functional means of providing light and air circulation within a structure. Over time the development of the glass making process provided for larger panes (or lights) with a variety of hues and textures. During the Victorian era glass making graduated to a fine art. Fancy, beveled, etched, frosted, curved and art (stained) glass embellished many buildings.

The double hung sash is the most common window type. This window has two vertically-movable sections (sash) set in one frame and can feature one or several panes per sash. All windows need regular maintenance. Eventually age and use will make replacement

necessary. Options for repair, rehabilitation or replacement reflect the degree of deterioration.

Often the condition of deteriorated wood windows looks worse than it really is. Years of use, water accumulation and insects can cause deterioration. Windows also often have broken sash cords or sashes that have been painted shut. (These problems can easily be repaired). Generally, the sill and lower rail are in the worst condition as they are the most impacted by water over time. Typically, replacement pieces can be spliced into the old. Also, there are modern epoxies that can repair rotted wood.

If the sashes (the movable parts of a window) are deteriorated but the balance of the window is sound consider just replacing the sash. Several manufacturers provide custom-sized replacement window sashes to match historic window sashes. This can be a very affordable alternative to replacing the entire window unit and maintains the character of the building.

If windows need to be replaced the appropriate replacement window should be carefully considered. These standards allow aluminum and vinyl clad replacement windows as well as wood. Replacement units, however, should maintain the character of the units they are replacing. The replacement window should exactly fit the original opening. Using a smaller "off the shelf" window and filling the balance of the opening with plywood or some other material is not acceptable. Similarly, if the original window had an arched or circular top, the replacement window should have an arched or circular top. Generally the window should also have the same number and arrangement of panes or lights and the lights themselves should have the same proportions. Sometimes manufacturers have snap-on muntins which can be applied to a one over one sash to make it look like a six over one sash, etc. This is acceptable if the muntins and windows look realistic. Window

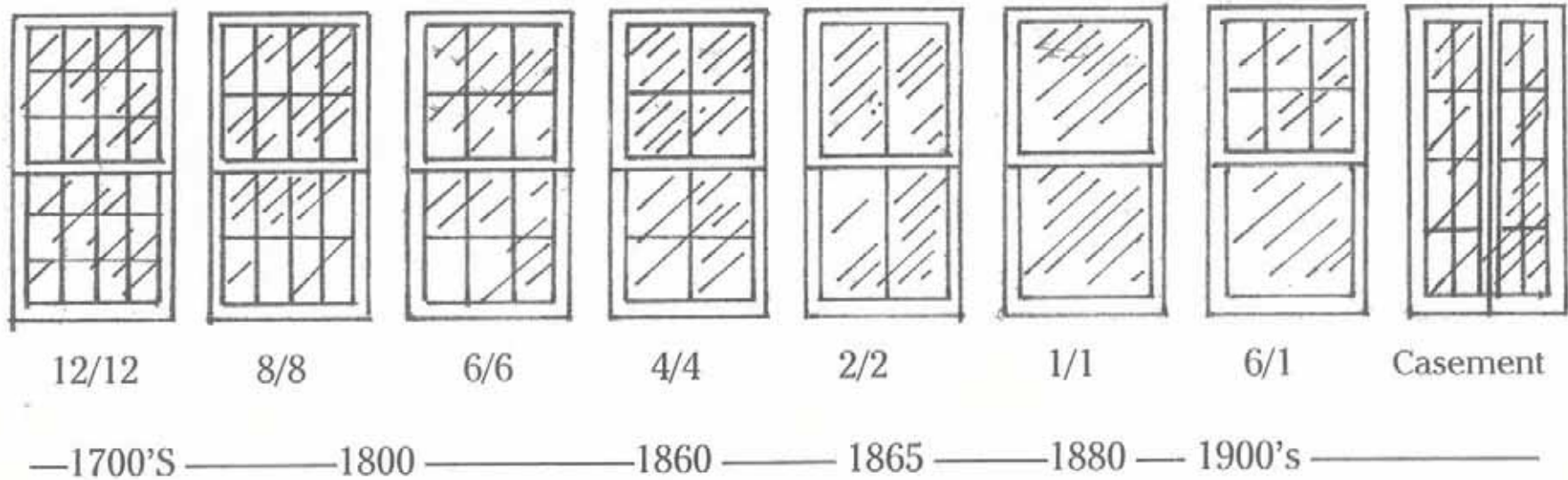
manufacturers can sometimes recreate the exact profile of an historic window. For the purposes of these standards a similar look is all that is required. This includes the use of brick mold when it is appropriate. The appearance of depth commonly associated with historic windows is an important attribute.

Decoration, such as window caps or hoods, are also very important features which should always be preserved.

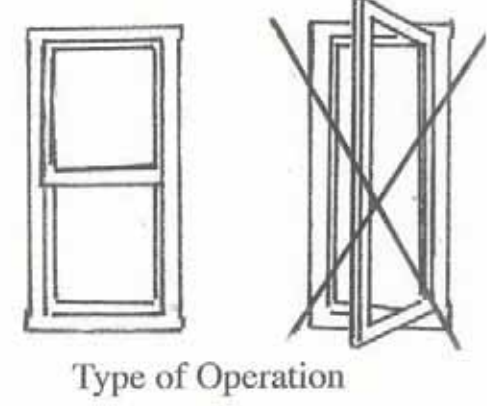
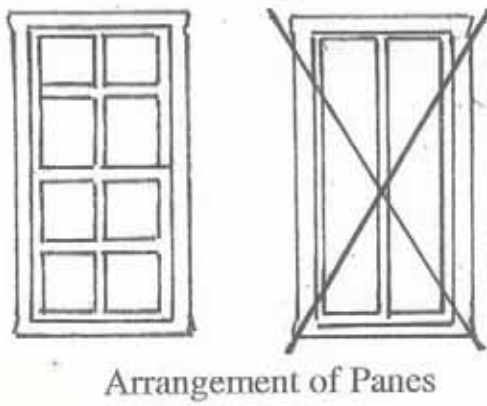
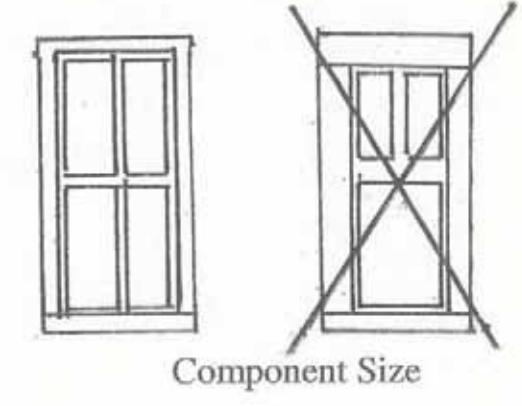
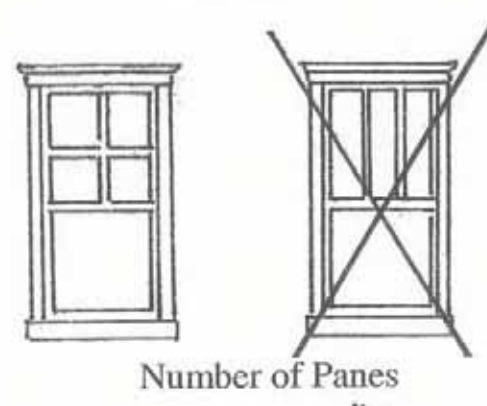
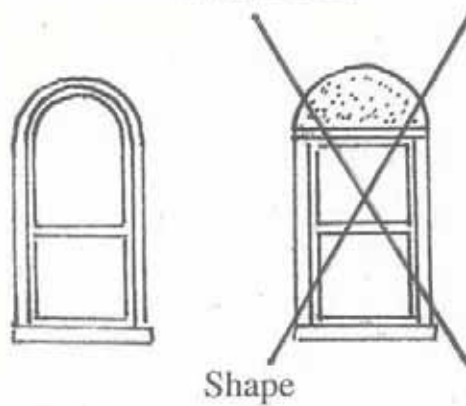
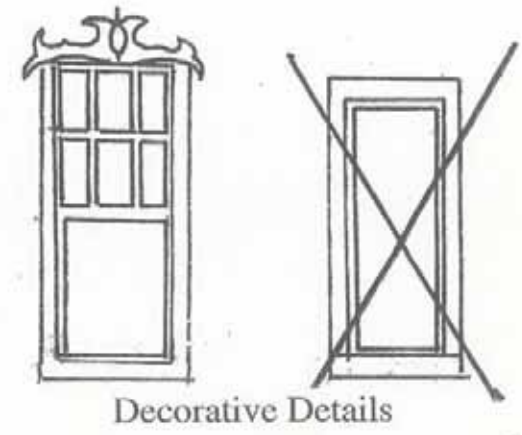
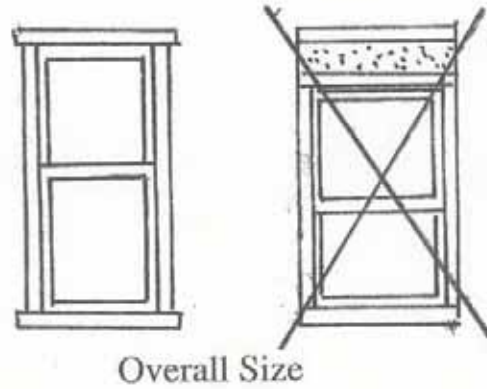
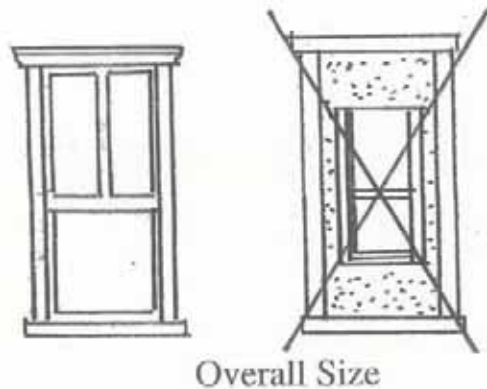
For the purposes of these standards, tinted or mirrored glass should be avoided on older or Victorian style buildings.

With regards to color, wood windows, of course, can be painted in any color. When using aluminum windows, a raw metal finish is not allowed under most circumstances. Many companies have replacement windows available in a range of colors. Darker colors often work better than light.

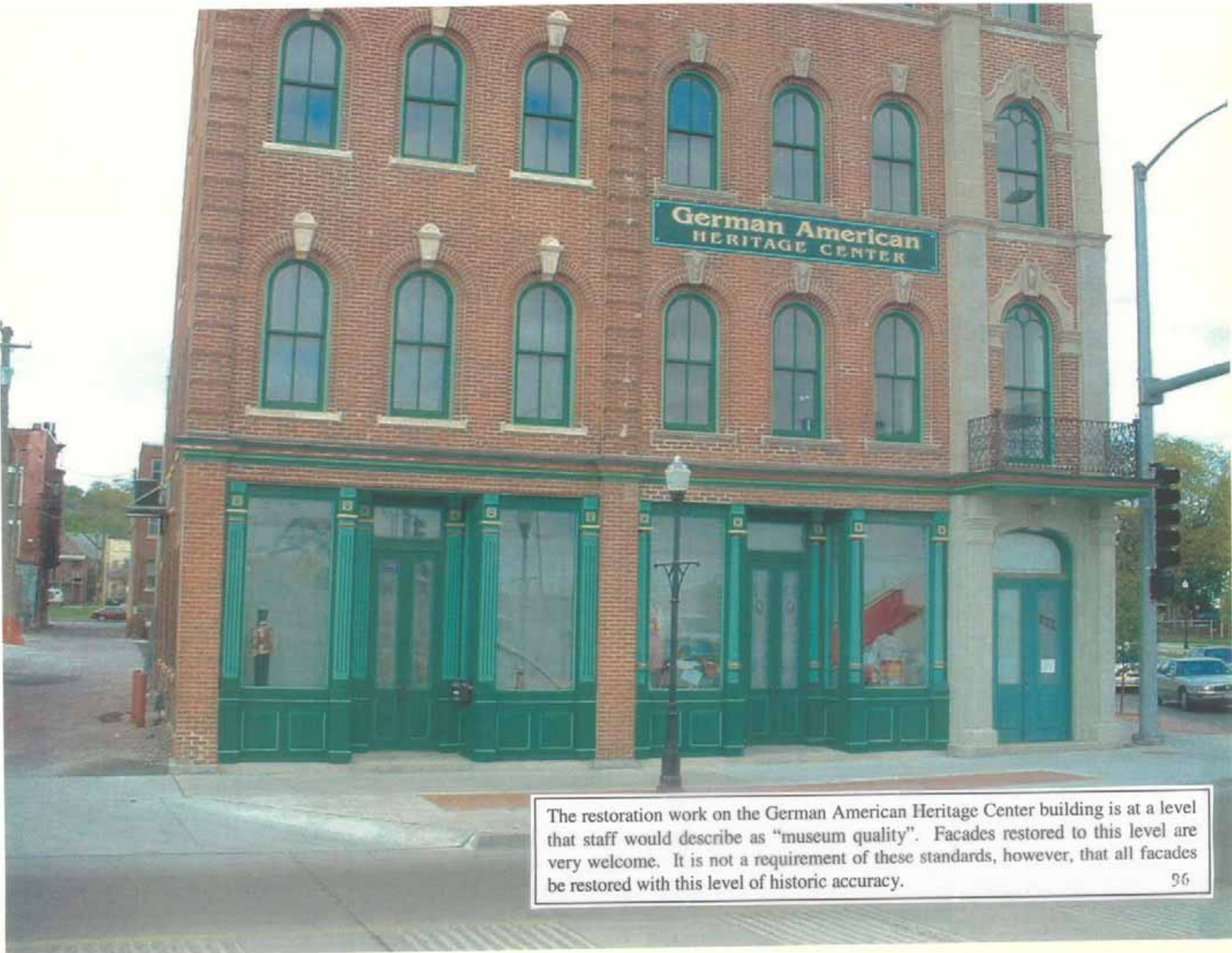
Common Sash Arrangements—Over time manufacturers learned to make larger and larger panes of glass.



Windows



These various rules should in most instances apply. There can, however, be exceptions for good cause. The visibility of windows from public streets can be a consideration. The views of street facades are most important. It may, however, make sense to raise a window on the side of a building if it cannot be readily seen by the public and it is necessary to make the kitchen counter layout in a residential loft work. Also, larger windows, even balconies, may in some cases, be appropriate to take advantage of a river view. Design changes of this nature must be part of a sensitive design for the entire building.



The restoration work on the German American Heritage Center building is at a level that staff would describe as "museum quality". Facades restored to this level are very welcome. It is not a requirement of these standards, however, that all facades be restored with this level of historic accuracy.

John O'Donnell Stadium provides a good example of a well-done façade renovation. It is not a restoration. The treatment of the various exterior openings has been changed, along with much of the stadium's interior, but the important historic elements that give the façade its character were maintained. The renovations were based on a well thought out design. When replacement materials were used they were quality materials. The stadium façade also illustrates that in design there can be exceptions to the rule. While these guidelines generally discourage the use of materials with a raw metal finish on historic structures (these usually appear in the form of low quality windows and storm windows) in the case of the stadium the steel or aluminum finish looks very attractive.

ADIUM

THREADS

ENTRY GATE



The developer of the J.H.C. Petersen and Sons Building (Redstone) wanted to return the building to its "historic appearance" which raised the question of which historic appearance? The building was remodeled several times in its early years all of which were significant. For example, a later remodeling added a large architectural metal marquee (later removed) that was in its own way quite significant. Alterations made over time can become important architecturally on their own. The developer finally decided to base the design on the building's earliest photographs.



The developer of the J.H.C. Petersen and Sons Building (Redstone) installed new aluminum replacement windows in the course of the building's renovation. While they are aluminum they match the original pattern, mullions, muntins and brick mold of the building's original wood windows. The Petersen Building also presented the difficult problem of how to treat a rough interior party wall now exposed by demolition. In this case the developers used a brick veneer and inserted new windows.



The "storefront" for Savitri's Restaurant, 111 West Second Street, provides a good example of a sensitive renovation. This is not a historic restoration taking the building to some past look. If anything, the columns and lighting give the storefront something of a sleek, contemporary "feel". The design, however, uses quality materials that closely match the original building materials in both color and style. The first floor strongly connects to the upper façade.

Tri-City Electric did a remarkable job when left with an unsightly south façade, the ruin left behind when the adjacent building was demolished. The south façade is constructed or coated with EIFS, or drivit, a modern material resembling stucco. By recreating architectural ornament and using engaged columns or pilasters to create detailing on an otherwise blank wall, the building creates the illusion that this could be the original façade.



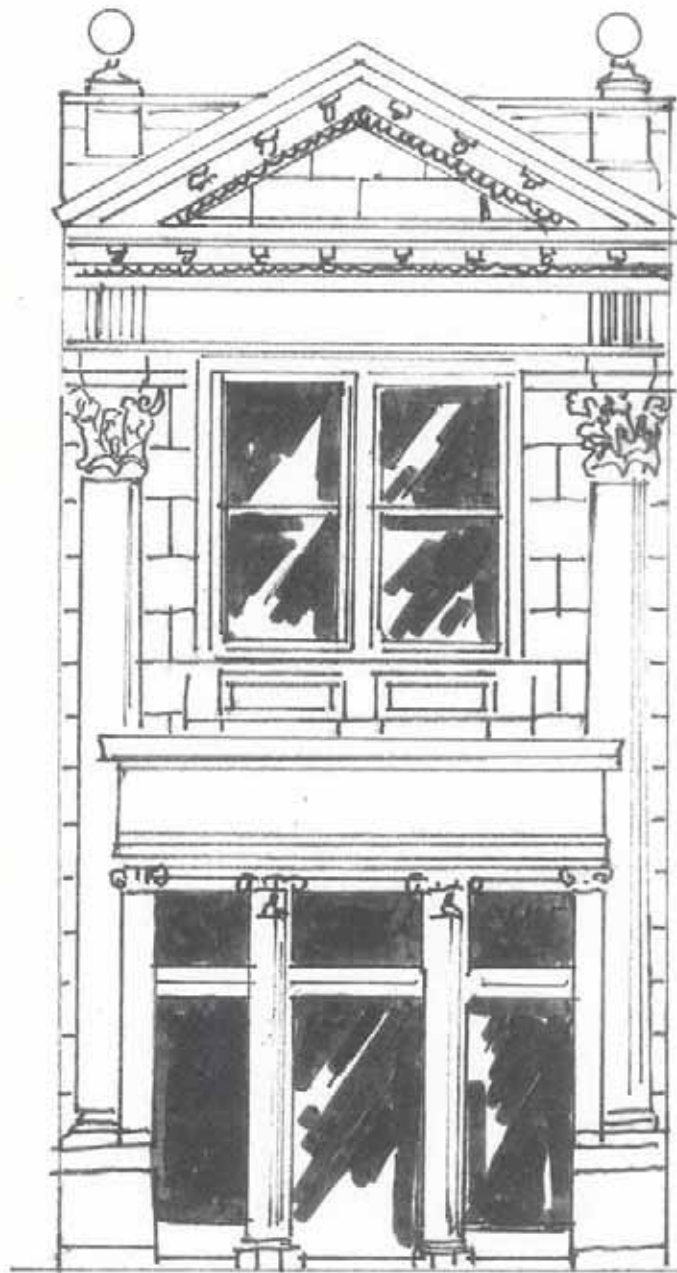


Mac's Tavern, 317 West 3rd Street, is a good example of a building where façade modifications in the past have become important in their own right. While the building itself is considerably older the first floor storefront undoubtedly dates to the 1920's or 1930's. This carrara glass façade would have been considered modern, sleek and elegant at the time. The use of carrara glass, the black color and the stripes are very art deco in design. Staff is unaware of any other intact carrara glass facades in downtown Davenport. The vintage neon sign would also date to that same time period.

The Carriage Haus building (partially shown) above also deserves mention for its sensitive façade restoration.

Doors Inc. renovated the façade of this structure located at 318 East 2nd Street. The design represents a substantial departure from the building's original look. The portions of the front façade now enclosed with a brick veneer originally would have been a largely glass storefront. The new design, however, still works with the balance of the façade. Important, character giving, historic façade elements such as the cornice, clay tile parapet or overhang and the urns were maintained. The brick exactly matches the historic brick of the balance of the building. Finally, and most importantly, the new windows and doors, while contemporary, have an art deco style to them that goes well with the balance of the building. The design is a sensitive re-interpretation of the original and the materials used have quality and are long lasting.





Historic Architectural Decoration

Design Objectives:

Reinforce the unique character of the City of Davenport

Reinforce a sense of historical continuity

Encourage architectural excellence

Discussion:

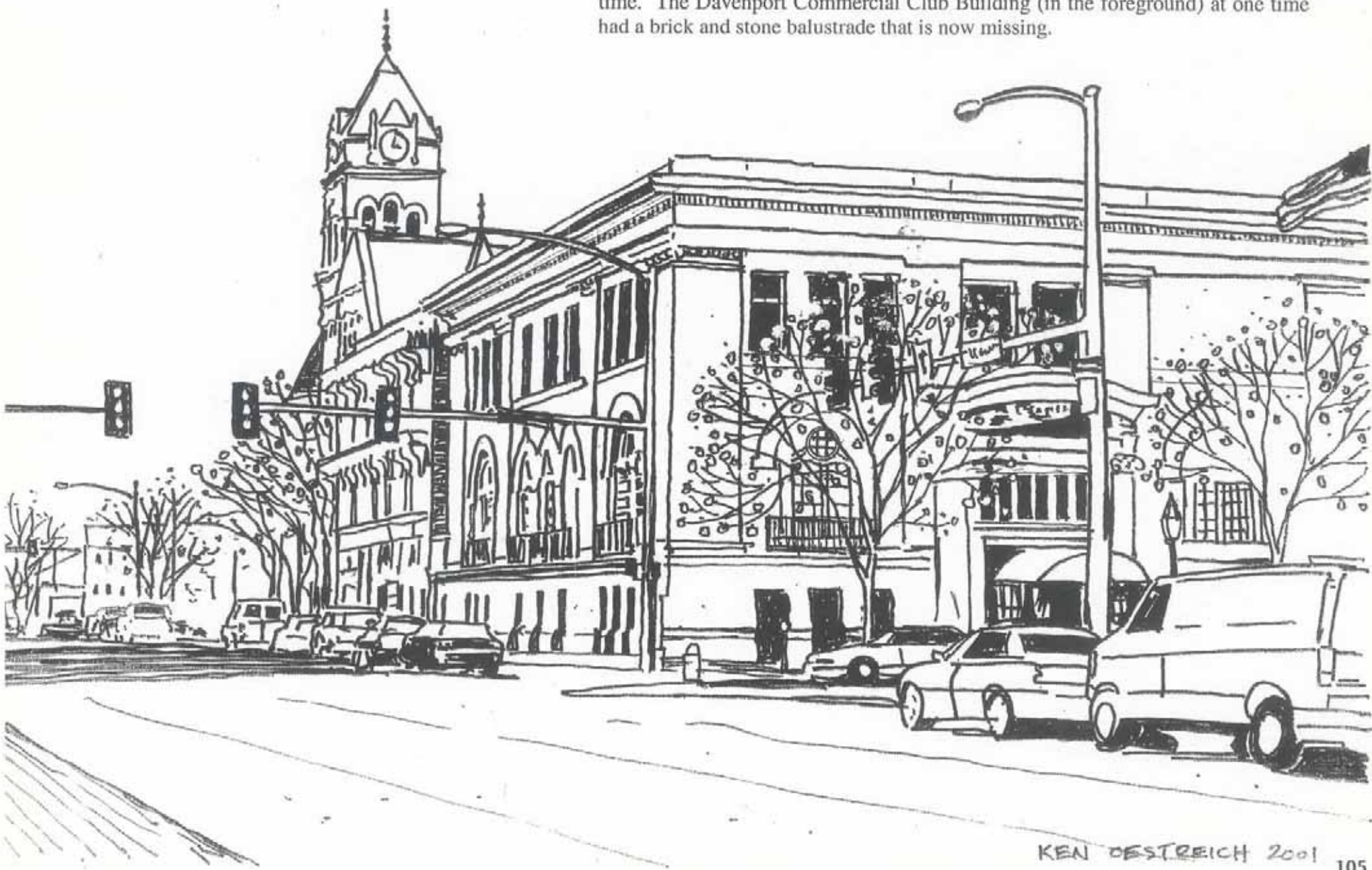
Certainly one of the most striking aspects of the traditional façade is its eye-catching detail. Historically, decoration was used to embellish the façade. Today, the first floor storefront often has been modernized (although sometimes the historic façade is intact underneath some more modern material). Even in this incomplete state remaining architectural details should be maintained.

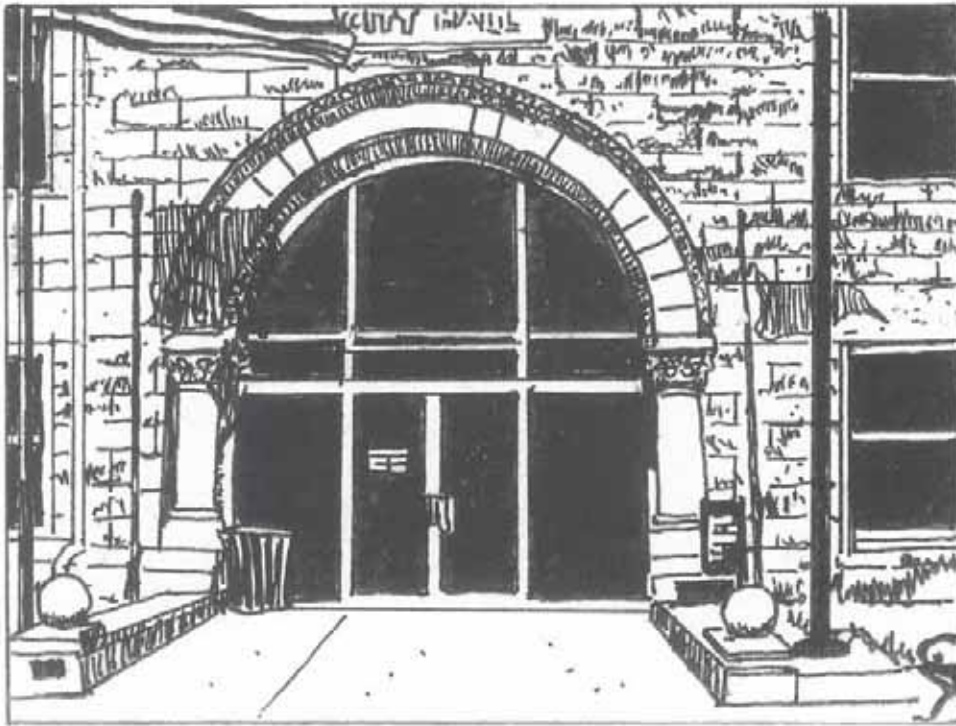
Similarly, upper story façade elements should be preserved whenever possible. Cornices, brackets, balustrades, etc., are important features and should not be removed simply because they need maintenance.

Much of downtown's visual character rests in its architectural detailing. Think of downtown historic structures as antiques. It is a blend of architecture and sculpture, an example of craftsmanship that would be difficult and costly to reproduce today.

The first step in preserving architectural detailing is to determine the type of materials that were used in a given building. Basically, six types of materials have been used for the construction of architectural decoration.

The 200 block of West 4th Street remains intact with a series of architecturally significant buildings anchored by City Hall, an outstanding example of the Richardsonian Romanesque architectural style. A look at historic photographs, however, shows that significant architectural elements have disappeared over time. The Davenport Commercial Club Building (in the foreground) at one time had a brick and stone balustrade that is now missing.

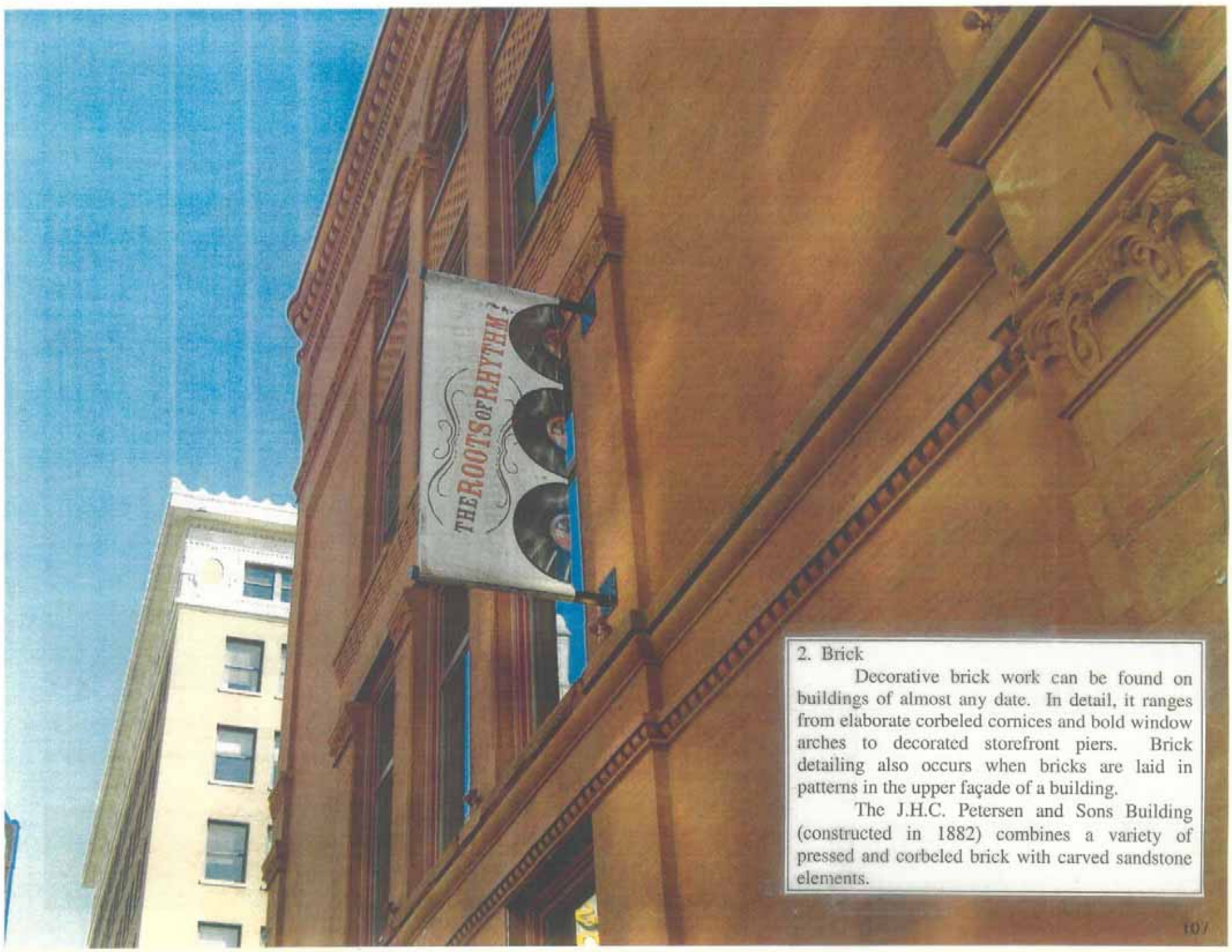




1. Stonework

Sandstone, limestone, marble, granite, and other building stones are often found on the facades of downtown buildings. When used as decoration, they range from elaborately carved corner details to arches over windows and doors to decorated stone quoins. Top left, the cavernous arched entry to City Hall (constructed in 1894-1895) has limestone columns and capitals carved in the

Richardsonian Romanesque manner. Bottom left, detail of carved stone capital. Top right, a bas-relief figure from the entry to the First National Bank Building (now US Bank) constructed in 1923. Bottom right, an example of the carved pilaster capitals on the same building. Note that the architect has whimsically replaced the normal Corinthian order with horses and a buffalo to symbolize Davenport's role in the opening of the west.



2. Brick

Decorative brick work can be found on buildings of almost any date. In detail, it ranges from elaborate corbeled cornices and bold window arches to decorated storefront piers. Brick detailing also occurs when bricks are laid in patterns in the upper façade of a building.

The J.H.C. Petersen and Sons Building (constructed in 1882) combines a variety of pressed and corbeled brick with carved sandstone elements.

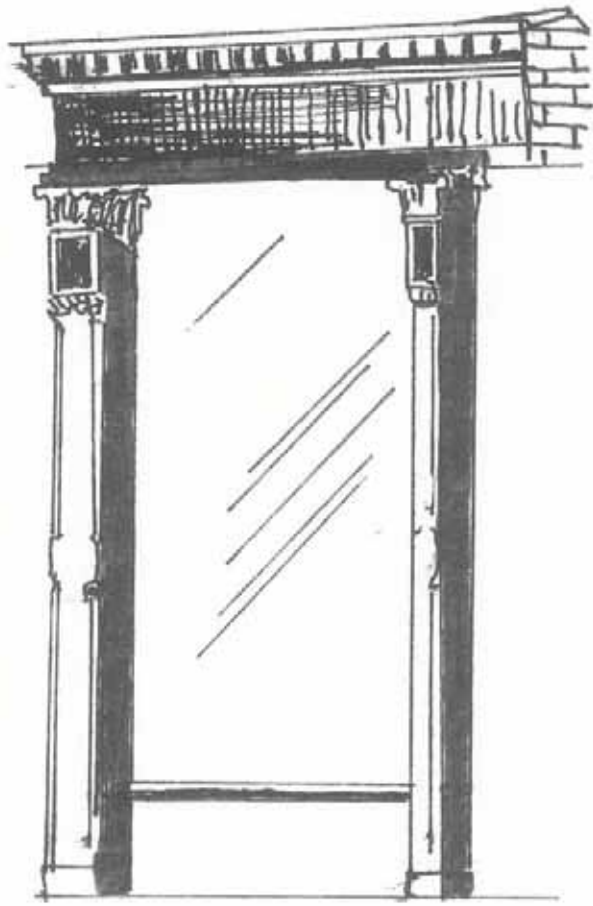
3. Terra Cotta

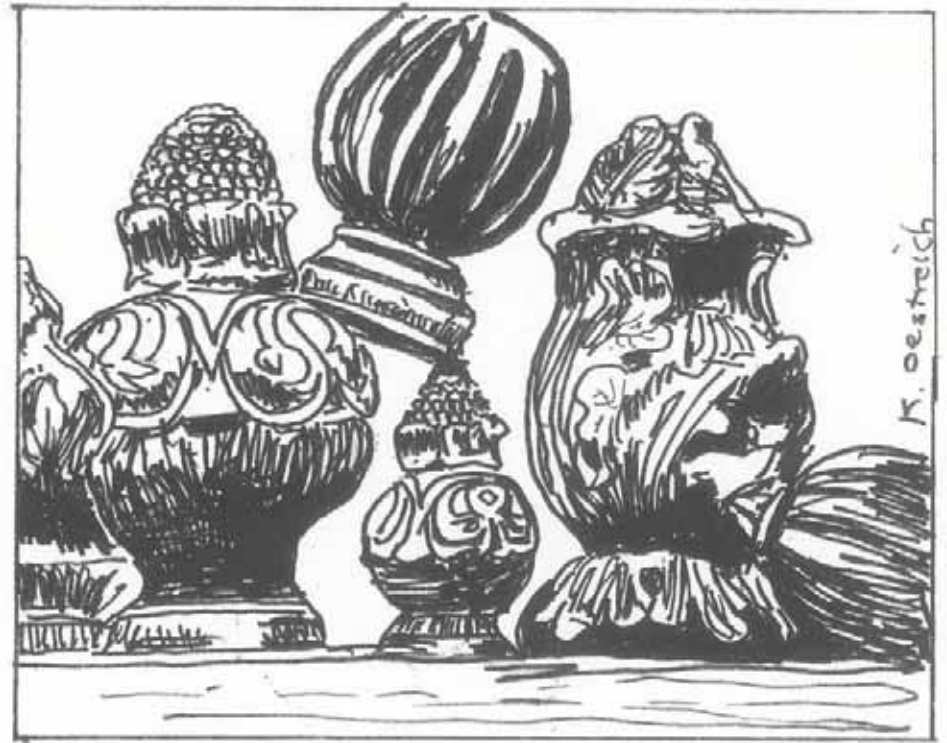
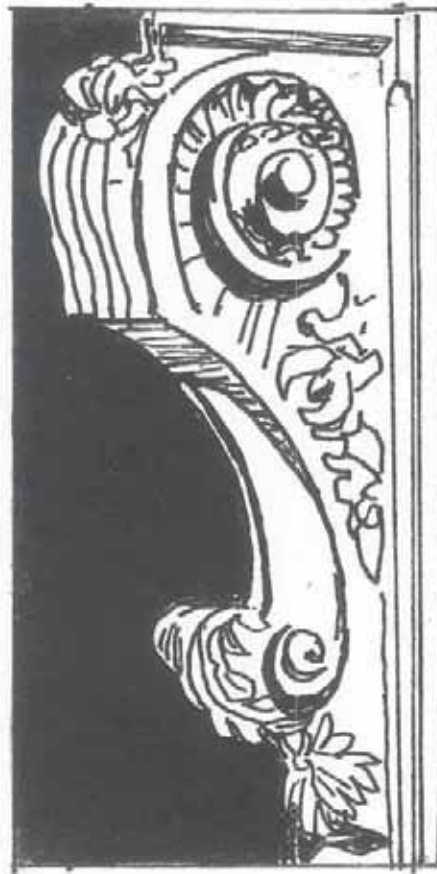
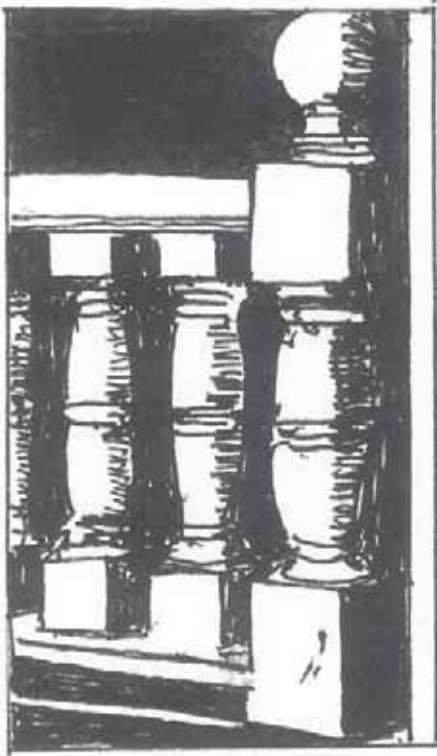
Decorative terra cotta was commonly used from 1890 to 1930. A ceramic material, terra cotta offered flexibility in form, color and detail. Terra cotta could be applied to buildings as a decorative veneer or installed as a masonry unit in combination with brick or stone. The Kahl Building, constructed in 1920, has an elaborate terra cotta façade.



4. Cast Iron and Sheet Metal

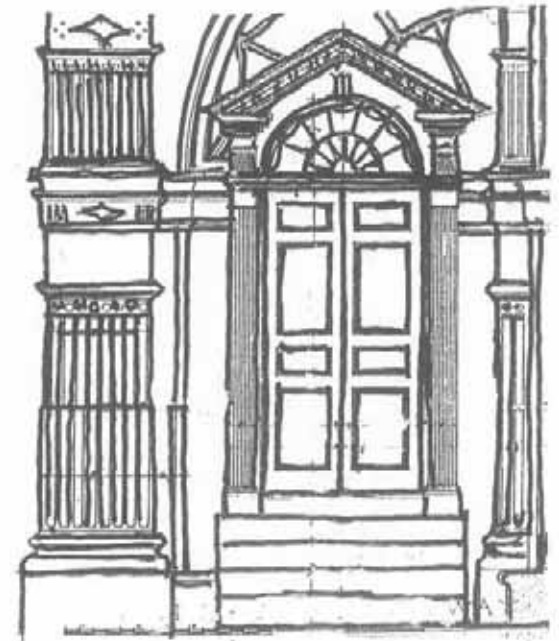
Metal decoration is usually found on structures constructed before 1900. It was generally applied as an addition to what would otherwise be a masonry façade. Building and store front cornices, window surrounds, stair cases and even entire facades can be recognized by the intricacy of the architectural detail. Metal or cast iron decoration is more durable than wood.





5. Wood

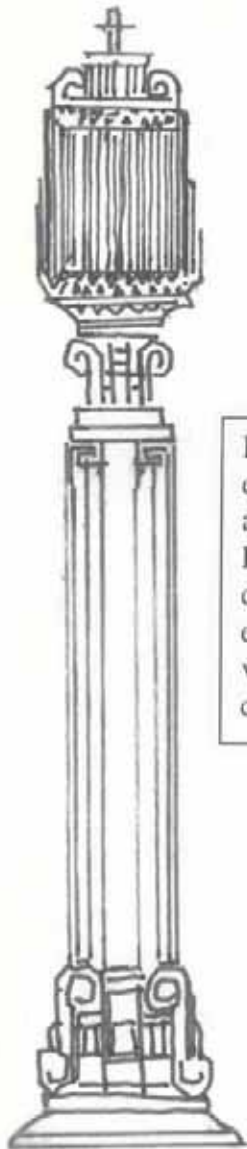
Wood was used for decoration in a variety of ways. Sometimes, particularly with cornice brackets, wood ornament would be very ornate. Wood details, however, are often subtle, like moldings around windows. These less ornate details are nevertheless important to the look of the total façade.





6. Decorative Glass

Decorative Glass comes in many forms – beveled, stained, leaded, and etched – which have been used in many ways. It most commonly is seen in transoms. Often the decoration serves as additional signage for the business. During the 1920's and 1930's entire store fronts were faced in opaque Carrara Glass.



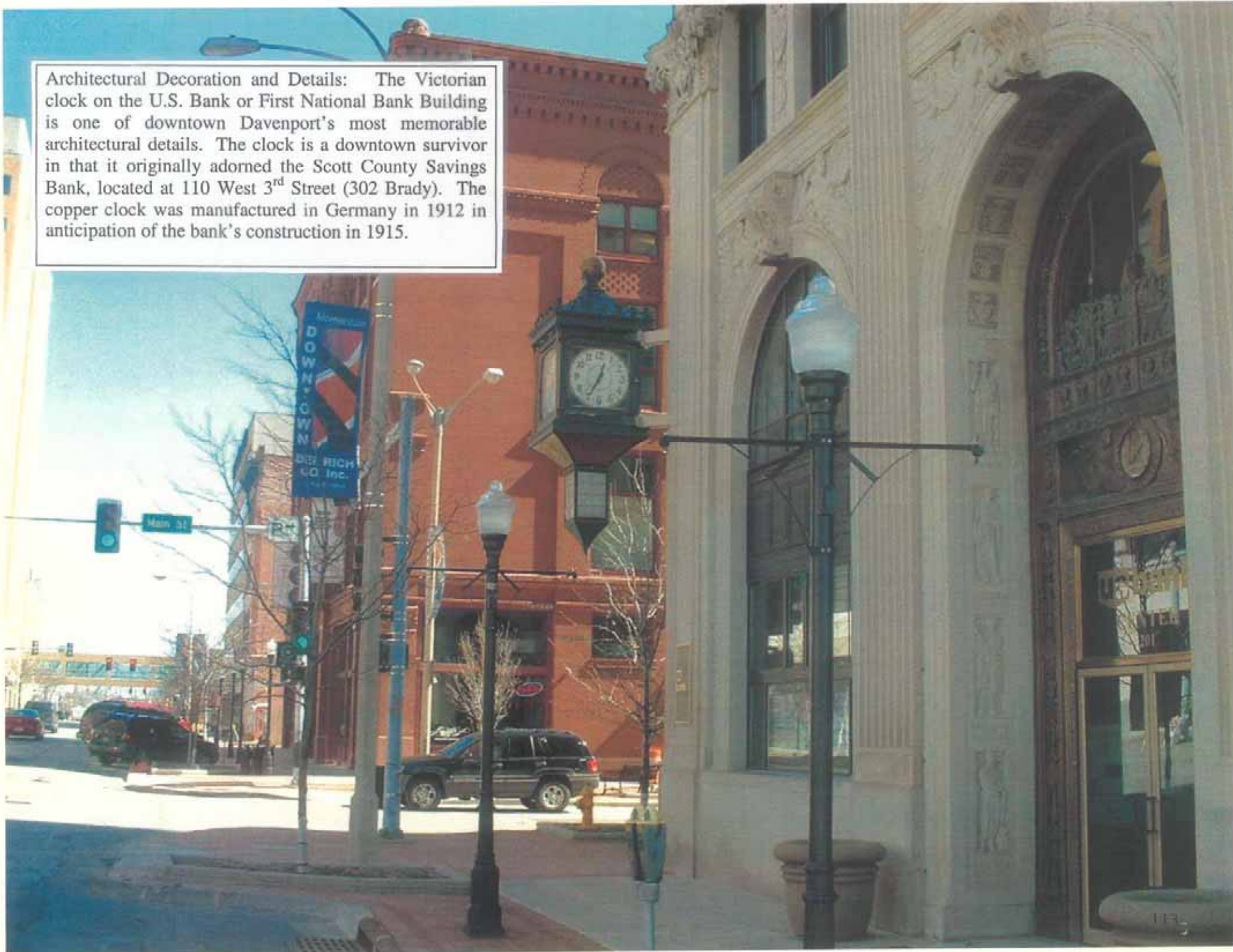
Left, copper entry light and plinth. Right, copper entrance vestibule chandelier.



The City of Davenport's Federal Courthouse Building was recently renovated (2004-2005). This building constructed in the WPA Moderne Style was built in 1933. The Moderne style used architectural ornament sparingly. As such, it is very important to maintain the architectural features that give the building its character. The General Services Administration has done that, even to the point of replacing elements long gone. The bas-relief of the eagle over the doorway (damaged over time by air pollution) was recast. Finally, the building's bronze entry doors and entranceway (apparently lost to history) were reconstructed from the original plans.



Architectural Decoration and Details: The Victorian clock on the U.S. Bank or First National Bank Building is one of downtown Davenport's most memorable architectural details. The clock is a downtown survivor in that it originally adorned the Scott County Savings Bank, located at 110 West 3rd Street (302 Brady). The copper clock was manufactured in Germany in 1912 in anticipation of the bank's construction in 1915.



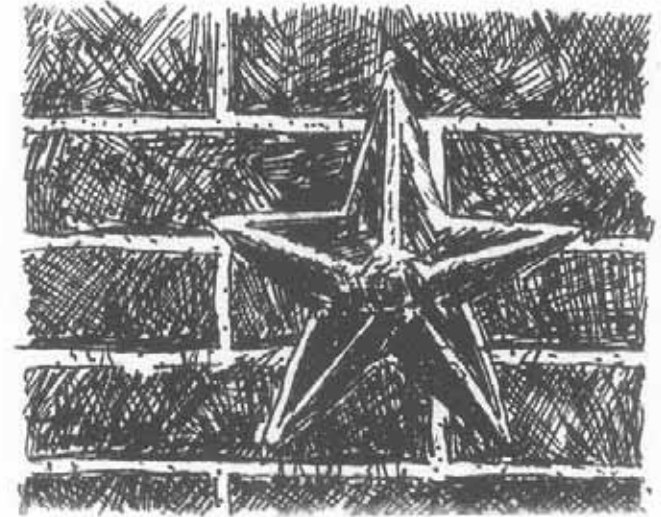
Historic Architectural Materials

Design Objectives:

Reinforce the unique character of the City of Davenport

Reinforce a sense of historical continuity

Encourage architectural excellence



Discussion:

The human scale, high-quality materials, and rich architectural detailing of buildings constructed in the 19th and early 20th centuries are especially powerful identity-building resources. Whether as significant landmark buildings or as supporting structures contributing to downtown sub district character, older buildings add a sense of historic continuity and serve as a link to downtown Davenport's past achievements.

While it is not proposed that these guidelines serve as a historic preservation ordinance it is important that downtown property owners understand historic building materials, the problems that are associated with historic materials over time and how these problems can be dealt with.

1. Brick

Many of the problems that affect brick are the same as those for masonry in general. (See Masonry Cleaning). In other cases brick has been damaged during an earlier façade remodeling. If this is the case, new replacement bricks of the same shape may be available or perhaps can be taken from a less visible portion of the building. It is also possible that replacement decoration can be molded in a substitute material.

2. Stone

Stone decorations are also subject to many of the problems discussed in “Masonry Cleaning”. Decorative stone is subject to erosion by windblown grit and the chemicals contained in rain and snow. Sandstone, marble and limestone are particularly vulnerable to acid rain. Sandstone is particularly prone to spalling and can deteriorate at a rapid pace (the surface stone will flake off as water penetrates the stone.) These problems require expert advice but deterioration can be slowed, or in some cases, cured.

3. Cast-iron and sheet metal

With decorative or cast-iron metal, signs of deterioration can be obvious – corrosion, tears, holes and missing pieces – or be more subtle. Rust and surface discoloration is often a sign of deterioration from within. A sagging cornice can mean deterioration in the supporting wood framing. As the metal decoration is applied to the surface it’s anchoring to the wall may also be a problem. Minor deterioration can be quickly solved by properly preparing, priming and painting the decoration. If extensive repairs are necessary a skilled, local metal worker typically can make repairs. Alternately, much of this material is still manufactured and may be available in either galvanized metal or copper. Typically, galvanized sheet metal decoration is very affordable. Another alternative would be to make a rubber mold and recast the cornice/or other decoration. in some other material.



Left: Sample of new architectural metal decoration available by catalogue.
Top right: Historic architectural metal decoration on the Linden Flats Building, 219 Scott (now destroyed by fire).
Bottom right: Cast iron storefront on the German American Heritage Building.



4. Wood

Wood decoration is very susceptible to deterioration. Problems, however, are easy to prevent through regular maintenance. When checking for problems, look for soft dry, or split areas in the wood surfaces, especially those exposed to the weather. Minor wood problems can be fixed by filling and caulking the wood, then priming and painting. For seriously rotted deteriorated wood, the wood may be consolidated or hardened with an epoxy injection or an epoxy structural adhesive putty. These epoxies can restore seriously deteriorated windowsills and frames, columns, etc. They represent a permanent solution and can be sawed, nailed, planed and machined like wood. The other alternative would be to have a skilled craftsman make a replacement piece that matches the existing detail.

5. Terra cotta

As terra cotta is a cast-masonry product, many of its potential problems are the same as those that affect brick and stone. Other problems include cracking and chipping of the glazed surface. Also it should be checked to make sure it remains firmly anchored to the wall.

Crazing, a network of fine hairline cracks, will often appear on terra cotta (also on glazed brick). This crackling of the glaze is harmless and can be ignored. It is a natural result of the aging process and will not cause serious harm. On the other hand, while crazing is harmless, cracks can also be a warning of more serious structural problems. As terra cotta is a difficult material to work with all contact and repair should be done by an expert. Great care should be exercised when working with this material because replacement terra cotta is extremely hard to find.

The easiest and least expensive method of repairing damaged terra cotta would be to make a rubber mold from an undamaged piece of ornament from another section of the building and then casting a new ornament in a contemporary material.



6. Decorative glass

One of the problems with decorative glass is that it is often covered up. Look for it in transoms or behind plywood window covers.

Sagging, if it occurs, means that the glass and frame need to be reinforced with a brace. There are other problems that often occur with leaded or stained glass. The metal between the glass panes, called the “came” (which may be either zinc or lead) becomes loose with age. Always use the same material when making repairs.

Carrara glass and vitrolite (a similar material) were popular from the Great Depression (1929) through the World War II era. Its shiny, sleek finishes went very well with art deco storefronts. It was also a popular material for renovating older store fronts (Mac’s Tavern being one local example) and making them look more modern.

Deterioration of Carrara glass or vitrolite itself is rare, or unheard of. Typically, the failure of these glass sections is the result of:

- the hardening and failure of the mastic adhesive (which has about a 30-40 year life expectancy)
- the deterioration of joint cement
- impact due to accident or vandalism

To avoid glass problems, caulk with silicon caulking along edges, or any cracks. In particular, watch the bottom of panels as moisture where the glass meets the sidewalk is often where trouble starts. Using the proper solvents, panels can be removed to replace the adhesive.

For the replacement of damaged Carrara glass or vitrolite (which is no longer manufactured), there is a modern material available called “Spandrel Glass” with a similar look in a series of colors. A second option is spraying paint, carefully tinted to match the historic glass, onto the back of plate glass.



A General Approach to Historic Materials and Details:

Any historic detail should be treated with care. With regards to these design guidelines:

1. Maintain existing decoration and materials in good repair.
2. Repair architectural features when necessary.
3. If replacement is necessary duplicate, or at least complement, the original.
4. The addition of fake "historic" decoration is not encouraged. Applying decoration that is consistent with the time period the building was constructed in is acceptable when the original design is unknown. Similar decoration can also be used if recreating the original design is expensive while similar (but not exactly the same) decoration is available inexpensively.
5. Substitute materials

In some cases, it can be appropriate, and much less expensive, to replace missing or badly deteriorated architectural details with a modern material. Today architectural ornaments available include fiberglass columns and ornaments, poly/marble columns and balustrades, cast stone balustrades and architectural details, polyurethane balustrades, moldings and architectural details, etc. If a substitute material is considered, it should have the same appearance – texture, color, size, shape and detailing – as the original. It is also important to be sure that when the temperature changes, that the substitute material will expand and contract at a rate similar to the original. The manufacturer's representative should have this information.



Pointing

Historic brick buildings, particularly those built before 1899, were constructed with a soft high-lime mortar generally consisting of sand and lime; sometimes depending on the area of the country, pigment or crushed shells were also added. Planning staff is unaware of any evidence suggesting the use of crushed shells in Davenport. The use of river sand, however, is a common feature of Davenport historic mortar. (River sand due to the action of the river is rounded and is softer than mortar made with other types of sand. Red tinting was sometimes used in the mortar beginning in the 1880's. Otherwise, the mortar used was either gray or tan (with the color coming from the sand). Other tint colors did not become available until the 1950's and 60's.

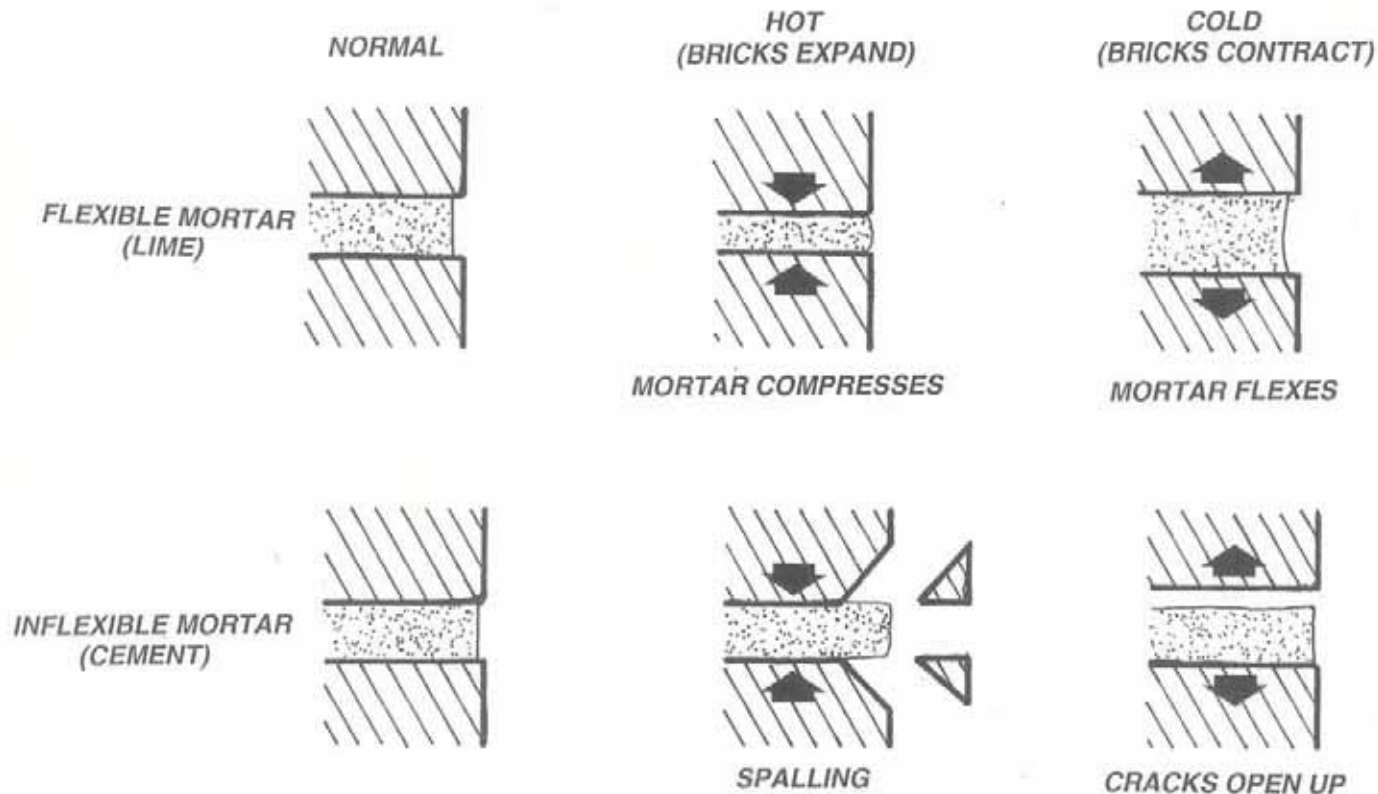
Mortar for repointing should be softer (in terms of compressive strength) than the bricks and no harder than the old mortar. Mortar that is stronger or harder than the bricks will not give and will cause stresses in the building to be relieved through the bricks, possibly resulting in cracking or spalling of the bricks. Repointing mortar for most historic brick buildings should ideally be composed only of lime and sand. A type "N" mortar, generally will be safe for historic soft brick or soft stone such as limestone. Portland cement should never be used to point historic buildings with soft brick or stone (harder fired brick generally was not available until the World War I era).

The size and profile of mortar joints, as well as mortar color, are vital to the overall character of a masonry building. There are a number of different types of mortar joints.

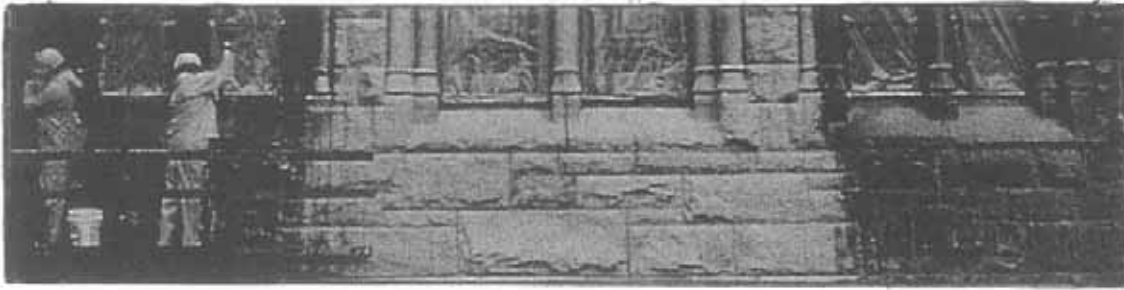
With regards to these design guidelines the important points are as follows:

1. Use an appropriate historic mortar that is softer than the brick or stone being pointed. (If in doubt, the historic mortar can be tested to determine its composition).





2. Tint the mortar, if necessary, to match the historic color as closely as possible.
3. Carefully grind out the existing mortar to a depth of ½ inch to 1 inch. Do not damage the brick or stone with grinding tools.
4. The joints, when finished, should match the original. Different types of joints include concave, V-joint, weathered, flush, butter, struck and raked. (For a visual depiction of various mortar joints refer to "The Architecture of Mainstreet: Glossary of Façade Terms" at the rear of these guidelines).



Masonry Cleaning

The decision to clean the surface of a building is partly a matter of appearance and partly a maintenance issue. Cleaning can give a building new life, restoring the natural qualities of brick or stone that may be buried under decades of grime.

There are also functional reasons for cleaning masonry. Dirty areas of brick or stone remain wet for longer periods of time. This dampness can promote chemical reactions that lead to deterioration. Harmful microorganisms also thrive in dirt. Over time this also can damage the masonry surface.

Masonry cleaning may also lessen maintenance requirements. If the building is painted removing the paint eliminates the need for regular repainting.

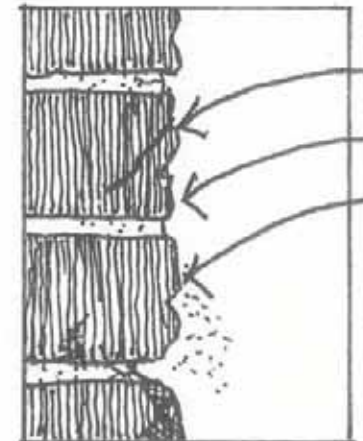
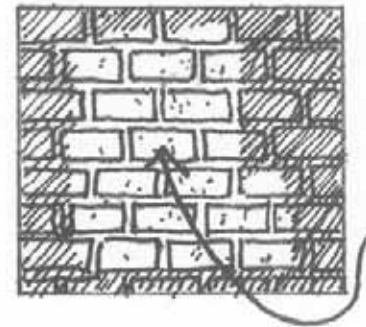
Masonry cleaning, however, should be approached with caution. Improper cleaning can cause masonry deterioration to accelerate. Over time, this deterioration can affect the structural integrity of the building. Also before removing paint try to determine if the building has always been painted. Some historic masonry buildings were constructed of soft brick that was intended to be painted as protection from the weather.

Masonry cleaning is a technical subject about which the Department of the Interior's National Park Services Division of Technical Assistance has accumulated much material. Their "Preservation Briefs" series on the subject can be downloaded for review. (This is an excellent source of information on virtually every preservation topic).



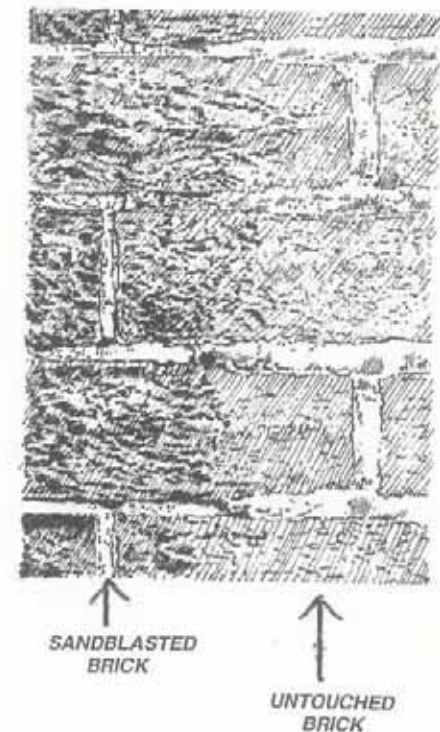
The following is a list of steps to consider when deciding whether to clean a building:

1. Consult an expert who can inspect the surface and determine the safest, most efficient method of cleaning (water washing, steam cleaning and chemical cleaning all have their advantages and disadvantages).
2. To be safe, it is recommended to pay for a test patch. Evaluate the effectiveness of the cleaning method. Some forms of paint and dirt are difficult to remove.
3. Let the test patch weather for a few months. Any problems with the cleaning method should show up in this time period. Be sure no residue of the cleaning material is left on the brick or stone.
4. After the test patch is completed closely examine the masonry. Are there too many pock marks? Are the edges too rounded? Does the brick or stone surface rub off when you touch it? Some masonry surfaces are too soft to clean without damage.
5. Check for alterations over time. Often doors and windows will have been bricked in with a brick that may not match the original. The building may have been painted to hide these differences. (There are brick stains available that can mask these differences).
6. Inspect the mortar between the brick or stone. Poor pointing could allow water to seep into the building and cause damage. An expert can advise on whether it is better, in a particular instance, to point the building before or after cleaning. (Be sure to use an appropriate mortar mix; the wrong choice can lead to visual and/or structural damage).



7. Check on the reputation of your contractor. If possible view other examples of their work that have weathered for a substantial period of time.
8. Make sure the contractor protects any landscaping or street trees in the vicinity during the work period.
9. Think about the weather. Avoid wet cleaning operations when the danger of frost exists.
10. Use the most appropriate cleaning method. As stated earlier in this text, water cleaning, steam cleaning and chemical cleaning each have their pros and cons. Also, in the case of lead based paint be aware that safely collecting the paint by some method will be necessary. Lead based paint cannot simply be flushed down city storm sewers.
11. Abrasive blasting where fine particles, such as sand, are forced with air or sometimes water through a nozzle is never recommended because it can damage or erode masonry surfaces.

Old brick (manufactured prior to 1900), in particular, is highly susceptible to damage. This brick, essentially a soft, baked clay product has only a thin hard fired crust. If this crust or outer skin is removed (and sand blasting will remove it) the soft brick interior will begin spalling. If the damage is slight a masonry sealer or paint may protect the brick (although this will become a regular maintenance problem). If a masonry sealer is used it should have a high water vapor – permeability so that moisture does not become trapped in the brick wall. This can cause efflorescence and spalling. If the damage is substantial it may be necessary to cover the wall with stucco or even replace the brick.



Building New

Design Objectives:

Reinforce a sense of historical continuity

Encourage compactness

Encourage a diversity of uses and activities

**Encourage public and private investment in the future of downtown
Davenport**

Reinforce the unique character of the City of Davenport

Require the use of quality building materials

Create an economically vibrant downtown

Discussion:

New development should be designed to complement the existing architecture of downtown Davenport and reinforce its features.



Infill development can repair and strengthen the urban fabric by eliminating gaps created by vacant lots and surface parking. After the protection of high quality, existing architecture, the introduction of such infill development should be the downtown's primary development priority.

Building Design

Building design guidelines for Downtown Davenport primarily address the exterior of buildings and the relationship of buildings to the surrounding setting or context and the street. While building design decisions must balance many factors including economic constraints, programmatic needs, functional requirements, and aesthetics, to name a few, the relationship of the building to its downtown urban setting is the primary issue of public concern. The following building design guidelines address those public issues of site and street relationships.

Major Design Principles

There are two major design principles that are paramount to building design in Downtown Davenport. The first is the principle of "contextual fit" or contextual design – how well does the proposed building "fit" within the downtown urban setting. The second major principle is "pedestrian friendly streets" – how does the building design contribute to an active, pedestrian street life.

Contextual fit

Contextual fit or design requires evaluating the existing buildings on the block and in the surrounding district to determine the major reoccurring design elements that contribute to the character and image of Downtown as an urban place. These design elements of contextual fit include features such as building setbacks, building heights, building form, rhythm of openings, the rhythm of horizontal building lines, color, materials, texture, building style, and building details. Historically, over time, a pattern of repeated design elements will contribute to the overall character and image of Downtown Davenport.



Architects often say that a building does or does not talk to its neighbors. What they describe is how a building makes reference to its own shape and materials and the shape and materials of its neighbors. A lively conversation between buildings means that the buildings relate to each other. The color of one may be picked up and amplified by another or the roof line of another may be mimicked by yet a fourth. With buildings as with humans there is a delicate balance between attracting too much attention and being a wallflower, ignored and unnoticed. In the view of these guidelines it is best for a new building to fit in with the architectural context of its neighbors. The new building should in some way echo and mimic the materials, height, details and patterns of its neighbors.

A new building proposal need not match every building element to “fit” within the context. The more elements a new building design addresses, however, the more likely the design will contribute to the existing contextual pattern of the Downtown.

In the City of Davenport’s “main street” Victorian past building scale, forms, orientation and materials were relatively consistent. Variety and contrast were provided primarily by differences in detail and ornamentation at a relatively minor scale. As a result, overall consistency was relatively simple to maintain.

This continued to be the case even after the City of Davenport began to evolve into something more akin to a “big city downtown” in the 1920’s, 30’s and 40’s. These buildings, although taller, in other respects used the same materials, window proportions and street rhythm.

Modern architecture, on the other hand, has allowed and encouraged a greater range of choice in building form, scale, materials and character. Consequently, the potential for contrast has become much greater. While these new materials, etc., may make it more difficult to obtain a contextual fit there are still many ways in which it can occur.

There are, however, exceptions in design. In some cases, on some sites, the opposite design principle may be appropriate – creating a landmark or signature building. A signature building design creates a building that is the opposite of “contextual fit.” Signature buildings stand out in the urban setting because of their unusual design character. Such buildings are often designed as new “cutting edge” building styles or



experiments in architectural design by a leading architectural designer. The Figge Art Museum and the Holabird and Root riverfront skybridge are examples of signature structures.

Creating many “signature” building designs within one district creates visual confusion and clutter. Thus, it is important to determine when and where a “signature” building design would be appropriate in the Downtown. Many signature buildings are created for public or civic use such as museums, government centers, schools and churches.

In most cases the principle of “contextual fit” or “contextual design” is appropriate for building design in Downtown Davenport. Building designs that would create a signature building should provide a more detailed analysis of the site and district and how the proposed building would be appropriate for the site.

Pedestrian-friendly streets

The second major principle for building design is the creation of a “pedestrian friendly” urban street environment. The types of building design elements that contribute to a pedestrian-friendly street environment include: street-level activities, building to the edge of sidewalks, windows and openings at the ground floor, awnings and canopies over window displays and entries, pedestrian amenities along the street, and extending building activities into the sidewalks such as outdoor seating, dining and sales displays.

The place where the building and the sidewalk meet is the most important spot in downtown. This is the pedestrian network where the interaction between people on the sidewalk and businesses in the buildings is most intense. It is a threshold across which commerce and activity must cross. Street level restaurants, shops, stores and businesses are all accessed at that line, and the more continuous it is the greater possibility for success they will all experience. A gap in the length of facades will create an area of low activity and low commercial potential in the same way a vacant lot will, and should be avoided wherever possible.



Buildings, as they meet the ground, also form the space around our city streets. The shape of the streetscape is created by the height and location of the buildings which line the sides. A mid-rise street wall which aligns fairly consistently with the street edge implies that the individual buildings defer to the street. Buildings which meet the street acknowledge the greater importance of the public space through which the streets run. They can, in this way, create an awareness of the greater importance of the civic whole, where building facades are shaped by the public spaces rather than the other way around.

Buildings that are designed as signature or landmark buildings can also meet the second principle of creating a pedestrian friendly street environment. New and innovative building designs should also be pedestrian friendly, inviting, and contribute to the Downtown as a lively and active place.

Respond to the neighborhood context

Develop an architectural concept and compose the major building elements to reinforce desirable urban features existing in the surrounding neighborhood.

Considerations:

Each building site lies within an urban neighborhood context having distinct features and characteristics to which the building design should respond. Arrange the building mass in response to one or more of the following, if present:

- a surrounding district of distinct and noteworthy character
- an adjacent landmark or noteworthy building
- a major public amenity or institution nearby
- neighboring buildings that have employed distinctive and effective massing compositions
- elements of the downtown pedestrian network



Consider complementing the existing structures in terms of:

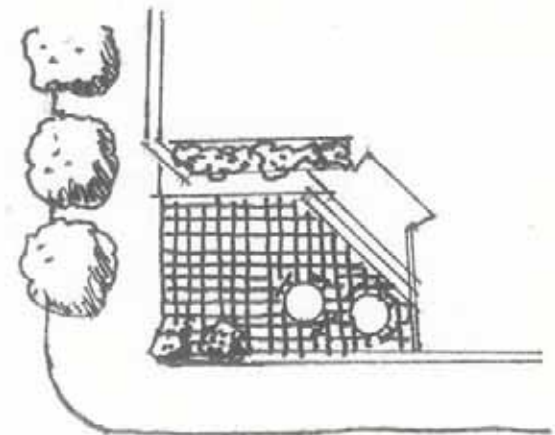
- massing and setbacks
- scale and proportions
- structural bays and modulations
- fenestration patterns and detailing
- architectural styles and roof form

Site Design and Layout – Building Setbacks

New development should replicate the setbacks of existing development. In most of the downtown this means buildings should be located on the front property line. A strong sense of enclosure is an important element of most downtown streetscapes. There are exceptions to this rule. In particular, 4th Street tends to have small landscaped setbacks associated with its various public buildings. Also, a small setback (for example 10 or 12 feet) may be desirable on residential projects that do not have first floor commercial uses.

Setback guidelines:

- Constructing buildings to the back of sidewalks, along the street, from side property to side property line reinforces the vitality of the public sidewalk.
- Locating building entrances close to the street helps to maintain visual surveillance of street and sidewalk areas.
- Cutting or clipping the corner off of a building located at the corner of two intersecting streets creates an area for landscaping and other amenities while maintaining the street wall on both streets.



Design a well-proportioned and unified building

Compose the massing and organize the interior and exterior spaces to create a well-proportioned building that exhibits a coherent architectural concept. Design the architectural elements and finish details to create a unified building so that all components appear integral to the whole.

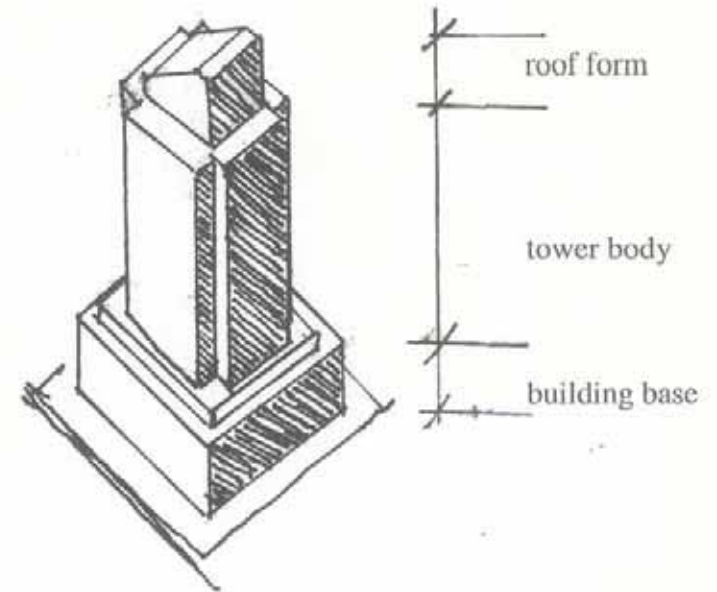
Considerations:

When composing the massing, consider how the following can contribute to create a building that exhibits a coherent architectural concept:

- Setbacks, projections and open space
- Relative sizes and shapes of district building volumes
- Roof heights and forms

When organizing the interior and exterior spaces and developing the architectural elements, consider how the following can contribute to a building that exhibits a coherent architectural concept:

- Façade modulation and articulation
- Windows and fenestration patterns
- Corner features
- Streetscape and open space fixtures
- Building and garage entries
- Building base and top



Consider how the base can contribute to a coherent architectural concept through its massing, structural grounding and details.

When designing the architectural details, consider how the following can contribute to create a building that exhibits a coherent architectural concept:

- Exterior finish materials
- Architectural lighting and signage
- Grills, railings and downspouts
- Window and entry trim and moldings
- Shadow patterns
- Exterior lighting



Well proportioned buildings with a clearly articulated base, body and roof.

Building height and massing

The principal challenge in designing major downtown development projects is to incorporate large-scale and high rise structures into the existing context of smaller-scale buildings on a street or in a district. Where an attractive and consistent architectural character exists, an appropriate degree of compatibility is important. The dominant scale and setbacks of existing buildings should establish the framework into which the new architecture fits. When the existing architecture is mediocre, the first new project can establish the baseline on which new buildings can build to create a new context. Where the existing design standard is poor, the repetition of design elements is not desirable, and new development should be used to set a new standard.

Building height guidelines:

- Maintaining the alignment of building cornices, rooflines and building lines of new buildings adjacent to existing buildings preserves architectural continuity. This is particularly important, where the downtown's Victorian streetscape is still intact. Building heights of new buildings can reinforce traditional building facades by falling within the range of the building heights found on the immediate block or in the surrounding district. Because heights in many of the Downtown districts vary, not all buildings on a block are appropriate for matching building heights.
- Height and massing should be compatible with existing development, with sensitive transitions in height provided between existing low-rise development and taller new structures. The building mass should be broken in increments that correspond to the scale and massing of existing buildings through the use of setbacks and variable roof heights.
- When building taller new buildings consider the impact on the skyline. Tall buildings relate to the community on two levels. They can become a strong visual landmark for the region when seen from a distance. At street level they should, however, be pedestrian friendly.



Stepping a building back as it rises can create a transition between structures with differing heights, while also allowing sunlight to reach the street.

Building Materials

Downtown buildings should not only provide the appearance that they will be there for a long time, they should also provide facades and structures that will be there a long time. Construction materials should have strength, permanence and quality. Well-built buildings provide greater resale value, and by holding their value longer can help the viability of the whole downtown. Property can be affected by the value of adjacent property. Also, as poor quality buildings age, they can negatively impact the value of neighboring properties.

Building materials add greatly to the overall character and experience of the Downtown. While the structural construction materials may vary, the public face of buildings, or finish materials, should be more consistent. Davenport's buildings, fashioned from the local materials of the Midwest and reflecting local traditions, share a history.

In Downtown Davenport brick, limestone, terra cotta, architectural pre-cast concrete, granite, glass and steel are commonly used building materials. These materials provide a strong and consistent image for the Downtown.

The quality of building materials varies widely, and it is the quality of the finish materials and its application that contributes to the continuity of the Downtown character and the pedestrian experience at the street. Building materials on the ground floor of buildings are especially important. The ground floor is where most people can easily come into contact with the building's edge, where materials can be touched and easily seen. Quality building materials and their application add texture and richness to the pedestrian environment.

Continuity, contextual design or contextual fit can be created by using common materials found in Downtown Davenport that are similar in quality, character, texture, finish, and dimension to those commonly found in the best-designed buildings in the downtown (such as brick, stone, concrete, masonry, steel, glass and terra cotta). Use of these materials creates and conveys a sense of stability and strength to the urban environment.



These design guidelines do not usually rule out specific building materials. The use of materials such as artificial stone, mirrored glass, untreated wood, diagonal wood, rough-sawn wood and horizontal wood siding on large building surfaces generally creates an incongruous effect to the urban quality of the built environment and are unlikely to be approved. The use of architectural metals also is generally not appropriate. If used it is to be used in conjunction with a superior design.

Using heavily tinted or mirrored glass on the ground floor of buildings facing pedestrian-oriented streets creates unfriendly pedestrian environment and limits the visual access and permeability of the building façade at the street level. Permeable surfaces at the street level (windows, doors and entry features) helps to create a safe and active appearance.

Continuity and compatibility

New buildings should maintain a level of compatibility with design features of surrounding buildings.

Continuity and compatibility should be taken a step further in blocks where the relatively low rise (one to four story) Victorian main street of Davenport's 1800's still exists. These blocks, in particular, provide a strong rhythm of repeating parts. The height of new buildings should be similar, if not the same, as the height of historic structures. The width, proportion and proportion of openings, roof type and composition of the buildings are encouraged to be similar. In particular, these buildings tend to be constructed in a universal red brick that is often called "Davenport brick". Infill in these locations are strongly encouraged to use a similar brick color and maintain a similar proportion, composition and rhythm.

Façade Organization

As is the case with traditional commercial architecture, the street façade should be organized into two major components, the ground-level storefront and the upper architecture with strong horizontal elements separating the two. Especially on streets with a pedestrian emphasis, where a sense of human scale and amenities are essential, the ground-level storefronts should provide large window areas to share the building's interior activities with the street.



The bicycle shop (above) illustrates how being able to look into a retail store's interior can enliven the streetscape. It also provides an example of allowing merchandise to "spill out" onto the sidewalk (which can be allowed with an encroachment permit). (See the section on "Encroachments").

Provide Active – not blank – facades

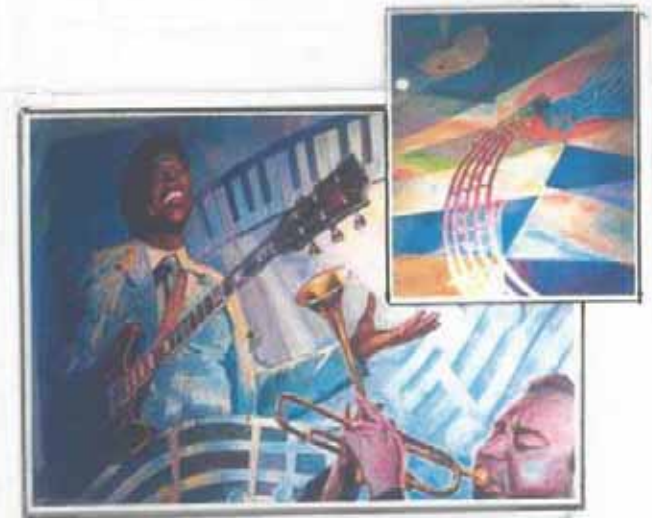
Buildings should not have large blank walls facing the street, especially near sidewalks. Blank facades limit pedestrian interaction with the building, effectively “deadening” the street environment where they occur. They provide opportunities for defacement with graffiti and encourage other undesirable activities.

Facades, which for unavoidable programmatic reasons may have few entries or windows, should receive special design treatment to increase pedestrian safety, comfort, and interest. Enliven these facades by providing:

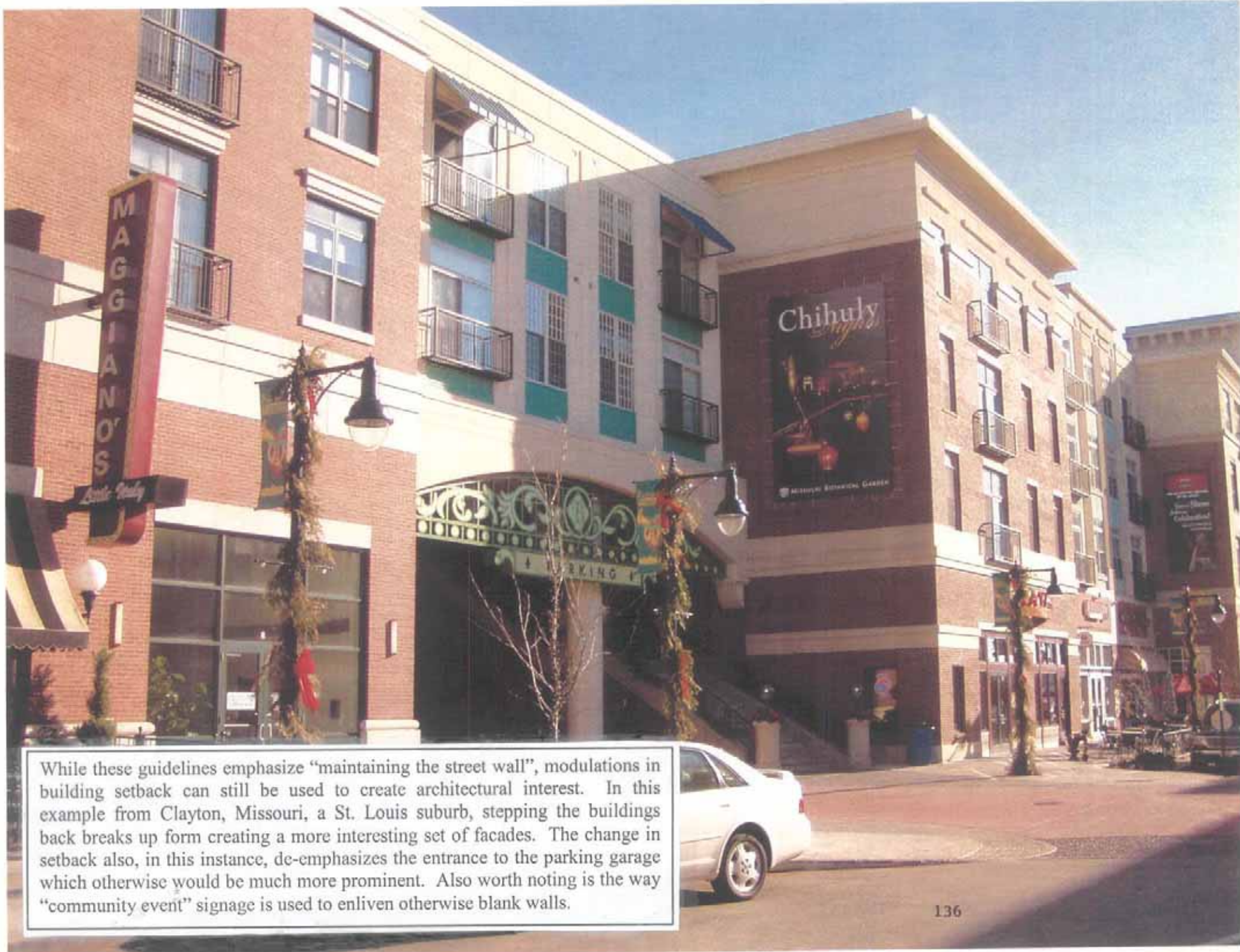
- small retail spaces (as small as 50 square feet) for food bars, newsstands, and other specialized retail tenants;
- visibility into building interiors;
- limited lengths of blank walls;
- a landscaped or raised bed planted with vegetation that will grow up a vertical trellis or frame installed to obscure or screen the wall’s blank surface;
- high quality public art in the form of a mosaic, mural, decorative masonry patterns, sculpture, relief, etc., installed over a substantial portion of the blank wall surface;
- small setbacks, indentations, or other architectural means of breaking up the wall surface;
- different textures, colors, or materials that break up the wall’s surface; and
- special lighting, a canopy, awning, horizontal trellis, or other pedestrian-oriented feature to reduce the expanse of the blank surface and add visual interest.



Small shops create street life.



High-quality public art can enliven a blank wall. Refer to “Civic Art, Murals and Trompe L’oeils”.



While these guidelines emphasize “maintaining the street wall”, modulations in building setback can still be used to create architectural interest. In this example from Clayton, Missouri, a St. Louis suburb, stepping the buildings back breaks up form creating a more interesting set of facades. The change in setback also, in this instance, de-emphasizes the entrance to the parking garage which otherwise would be much more prominent. Also worth noting is the way “community event” signage is used to enliven otherwise blank walls.

Accentuate primary entrances

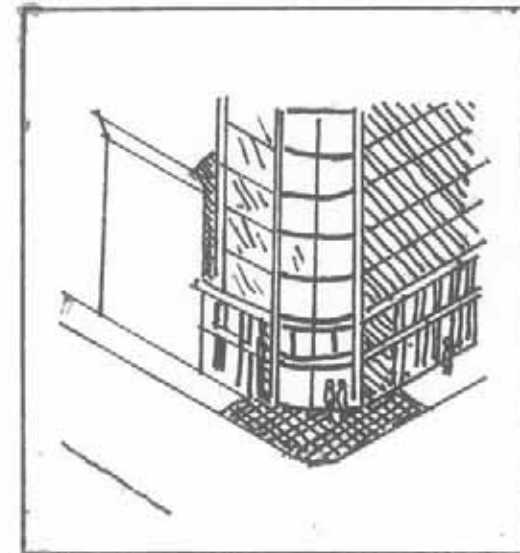
Building entrances should be oriented towards major streets. The spacing and articulation of entrances should, when possible, replicate those of existing buildings. Ease-of-use issues such as these can increase the sense that downtown was created for and belongs to everyone. Buildings which cooperate with larger scale city-wide issues regarding the way people move in the downtown can assist in creating a comfortable place for people to live and work. Civic art, artistic crafting of building materials can help distinguish building entrances. Large buildings which front multiple streets should provide multiple entrances. Primary building entrances should be accentuated. These entrances should be designed so that they are not easily confused with entrances to ground level businesses.

Reinforce the building's entry with one or more of the following architectural treatments:

- extra-height lobby space;
- distinctive doorways;
- decorative lighting;
- projected or recessed entry bay;
- building name and address integrated into the façade or sidewalk;
- artwork integrated into the façade or sidewalk;
- a change in paving material, texture, or color;
- distinctive landscaping, including plants, water features and seating; and
- ornamental glazing, railings, and balustrades.



An example of architectural elements used to make a building entrance readily apparent.



Consider carrying an extra-height lobby space through the exterior street fronting façade to aid pedestrians in identifying the entry.

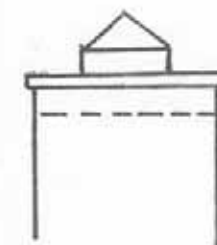
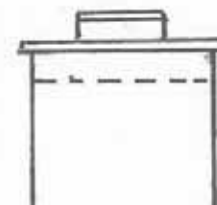
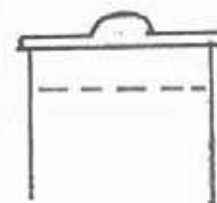
Special pavers can also be used for this same purpose. They will be reviewed, however, for consistency with sidewalk paving.

Mechanical Equipment

Locate mechanical equipment (including air conditioning units, pipes, ducts, vents, access doors, meters, transformers and other building systems equipment), away from pedestrian ways and seating areas helps minimize noise, exhaust or visual unsightliness. Additionally screening or hiding such equipment from public view will help preserve the character of the building architecture and the surrounding district.



Screening for dumpsters is required where possible.



The use of parapets and cupolas not only adds architectural interest to a building, but can also effectively screen mechanical equipment.

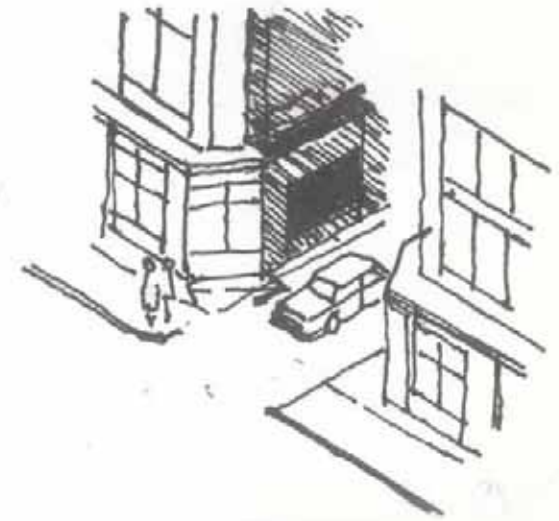
Develop the alley façade

Alleys downtown can be threatening or alluring, and often both. Like streets, alleys should accommodate a variety of needs while providing for a safe and comfortable pedestrian environment.

Considerations

Consider enlivening and enhancing the alley entrance by:

- extending retail space fenestration into the alley one bay (or more)
- providing a niche for recycling and waste receptacles to be shared with nearby older buildings lacking such facilities
- adding effective lighting to enhance visibility and safety
- chamfering the building corners to enhance pedestrian visibility and safety where the alley is regularly used by vehicles accessing parking and loading



Above: An example of carrying retail space one bay into the alley and chamfering the building corners to create better visibility.

Left: The Front Street Brewery, 208 East River Drive, provides an excellent example of a business turning the rear yard and alley into attractive, usable space.

Promote pedestrian interaction

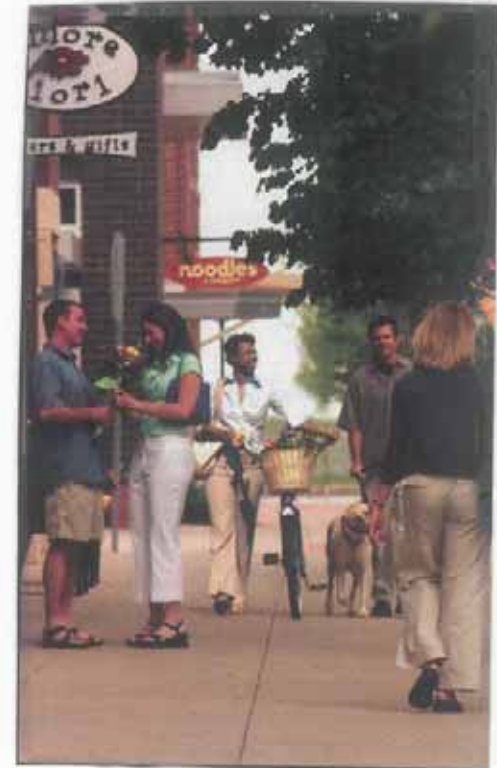
Spaces for street level uses should be designed to engage pedestrians with the activities occurring within them. Sidewalk-related spaces should appear safe, welcoming, and open to the general public.

Livelier street edges make for safer streets. Ground floor shops and market spaces providing services needed by downtown workers, visitors and residents can generate foot traffic on the streets, increasing safety through informal surveillance. Entrances, arcades, open spaces, shop fronts, seating, and other elements can promote use of the street front and provide places for friendly interaction. Design decisions should consider the importance of these features in a particular context and allow for their incorporation.

Considerations:

Provide spaces for street level uses that:

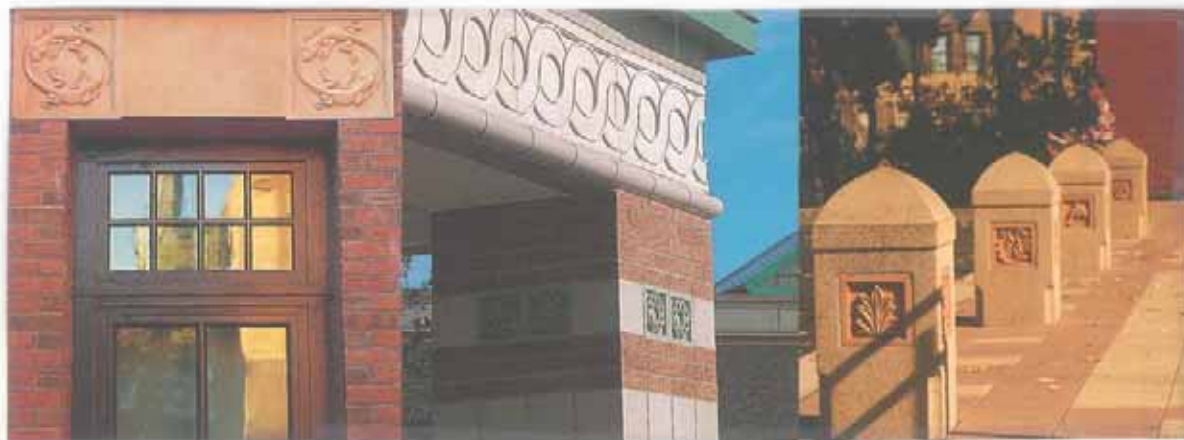
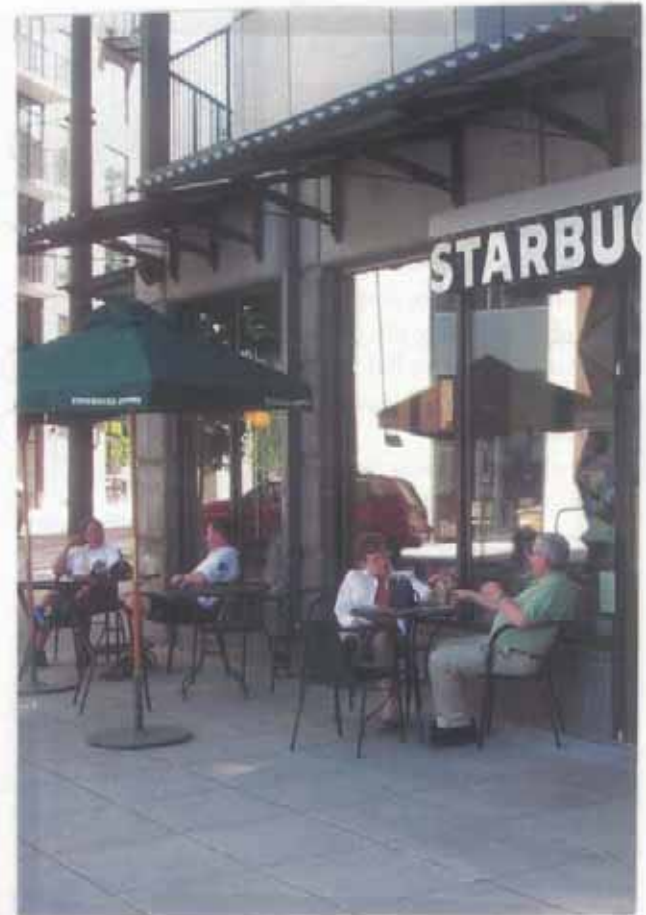
- Reinforce existing retail concentrations
- Vary in size, width and depth
- Enhance main pedestrian links between areas
- Establish new pedestrian activity where appropriate to meet area objectives



Design for uses that are accessible to the general public, open during established shopping hours, generate walk-in pedestrian clientele, and contribute to a high level of pedestrian activity. Where appropriate consider configuring retail space to attract tenants with products or services that will “spill out” onto the sidewalk (up to six feet where sidewalk width is sufficiently wide. Allowed with an “encroachment permit”. Appropriate uses, for example, could be a flower shop).

Further articulate the street level façade to provide an engaging pedestrian experience via:

- Open facades (i.e., arcades and shop fronts)
- Multiple building entries
- Windows that encourage pedestrians to look into the building interior
- Merchandising display windows
- Exterior finish material having texture, pattern, lending themselves to high quality detailing.



Design facades on many scales

Design architectural features, fenestration patterns, and material compositions refer to the scale of human activities contained within. Building facades should be composed of elements scaled to promote pedestrian comfort, safety and orientation.

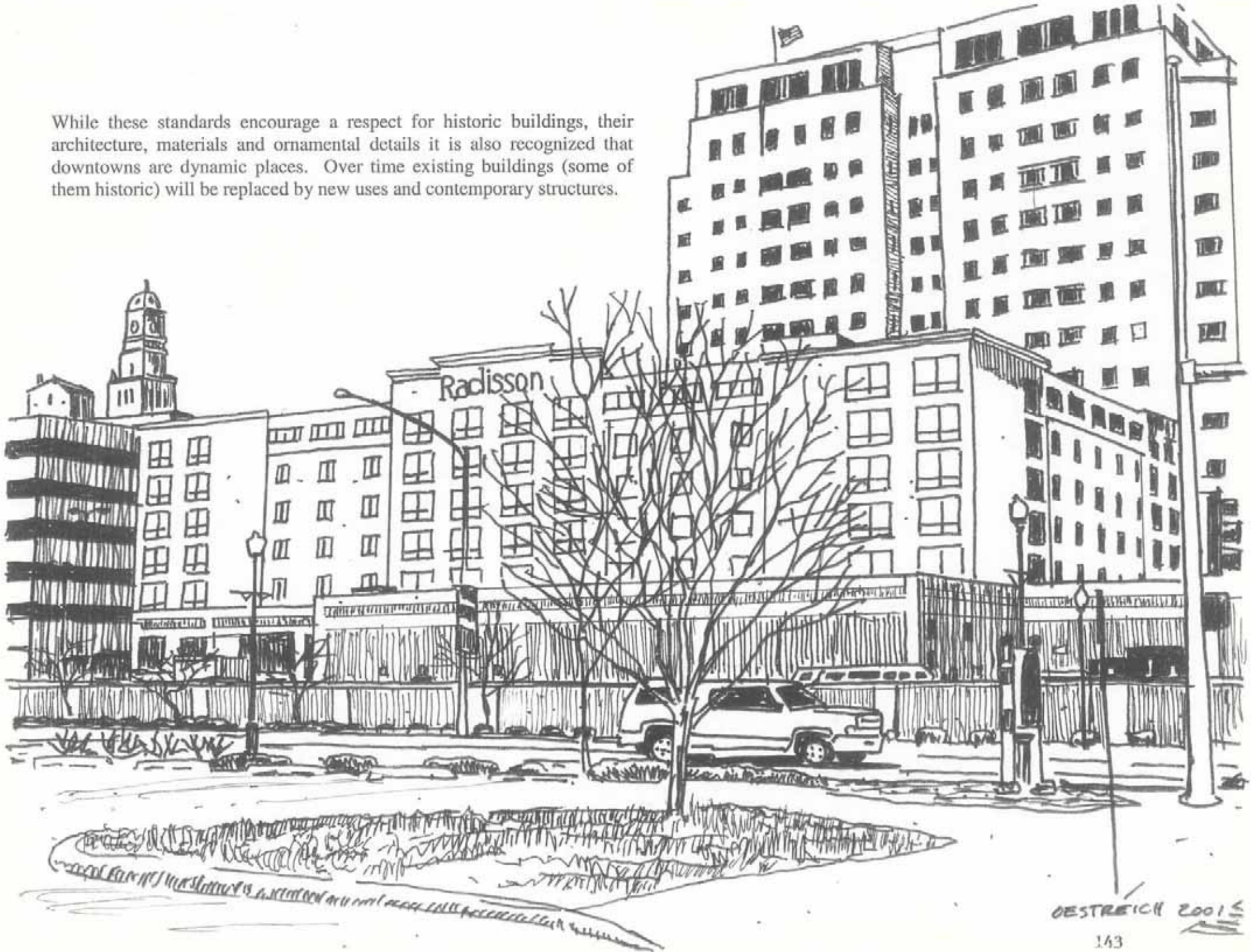
Building modulations and articulated structural bays establish a framework for composing facades scaled to reflect the activities performed within. Architectural elements arranged to enhance orientation, comfort, and visual interest invite pedestrian interaction. Transparency at the street level enlivens the street environment, providing interest and activity along the sidewalk and at night providing a secondary, more intimate, source of lighting.

Consider modulating the building facades and reinforcing this modulation with the composition of:

- the fenestration pattern
- exterior finish materials
- decorative and other architectural elements
- light fixtures and landscape elements
- the roof line



While these standards encourage a respect for historic buildings, their architecture, materials and ornamental details it is also recognized that downtowns are dynamic places. Over time existing buildings (some of them historic) will be replaced by new uses and contemporary structures.

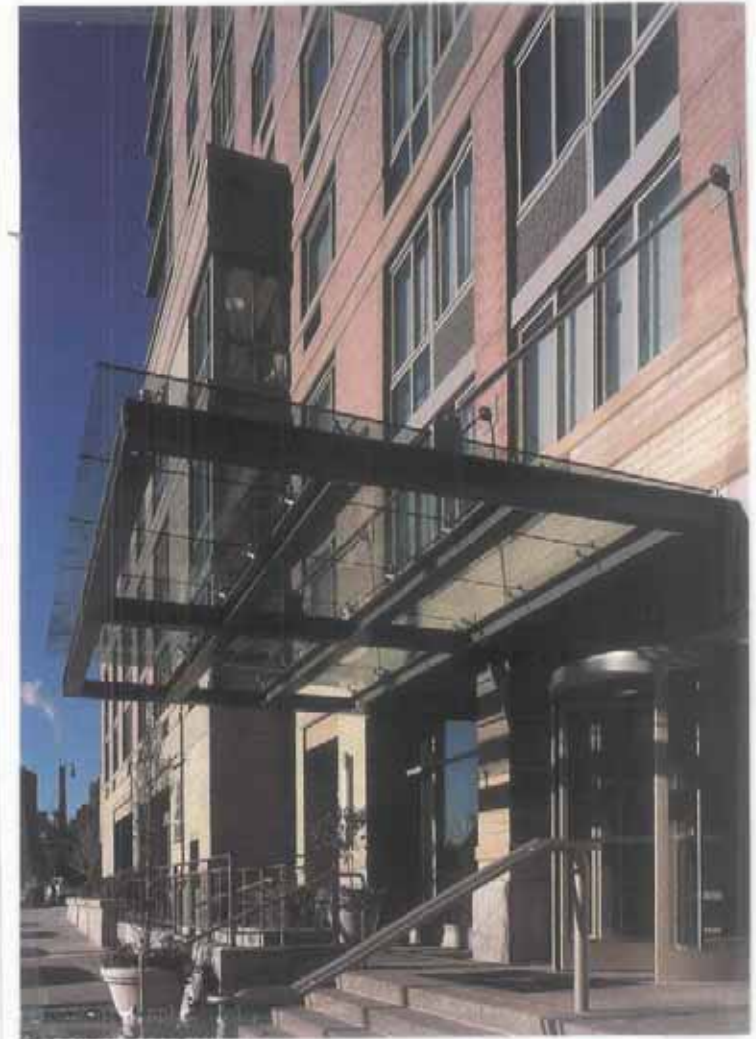


OESTRICH 2001

Encourage overhead weather protection

Overhead weather protection helps to define the pedestrian realm and reduce the scale of tall buildings. Transparent or translucent canopies along the length of the street provide welcome weather protection, resulting in a more pedestrian friendly environment. Lighting beneath canopies and marquees add intimacy and promotes a sense of security. Busy downtown bus stops benefit greatly from canopies extending over the building façade.

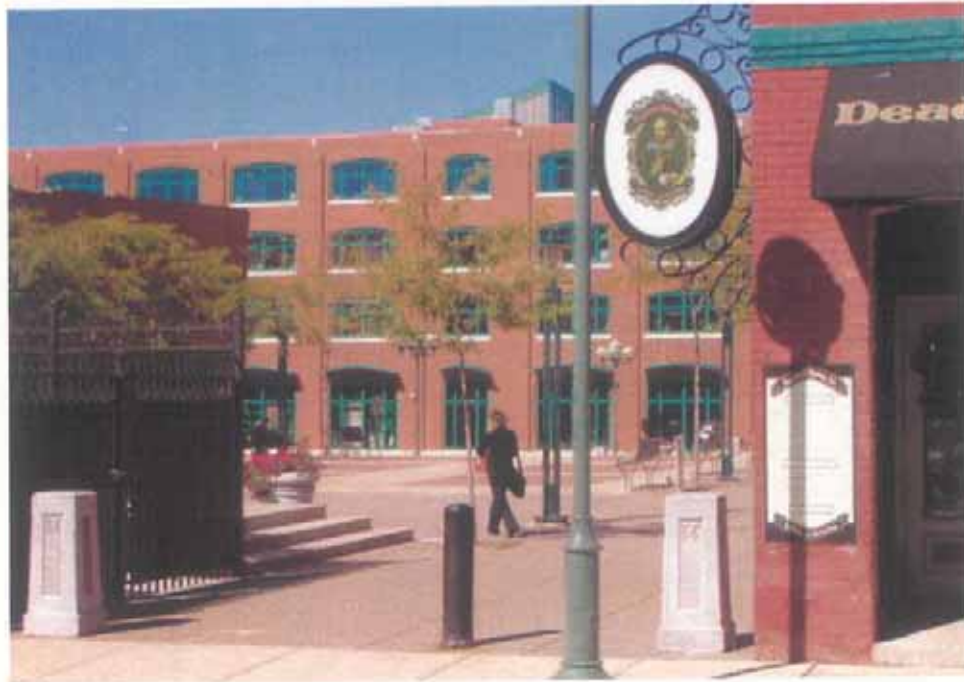
- Overhead weather protection should be designed with consideration given to:
- the overall architectural concept of the building
- uses occurring within the building (such as entries and retail spaces) or in the adjacent streetscape environment (such as bus stops and intersections)
- minimizing gaps in coverage
- a drainage strategy that keeps rain water off the street level façade and sidewalk
- continuity with weather protection provided on nearby buildings
- the relationship to architectural features and elements on adjacent development especially if abutting a building of historic or noteworthy character
- the scale of the space defined by the height and depth of the weather protection
- the use of translucent or transparent covering material to maintain a pleasant sidewalk environment with plenty of natural light
- if opaque material is used, the illumination of light-colored undersides to increase security after dark.



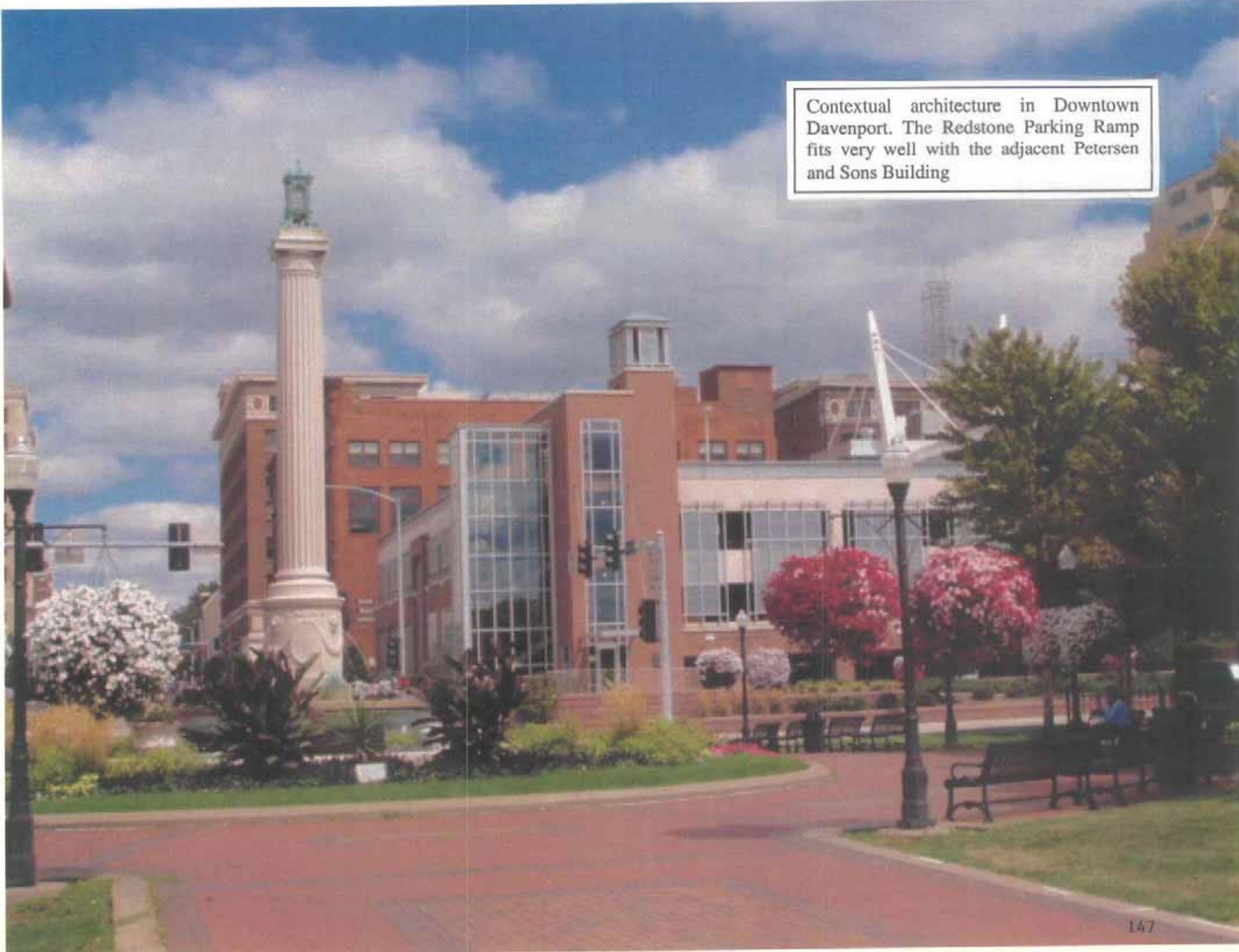


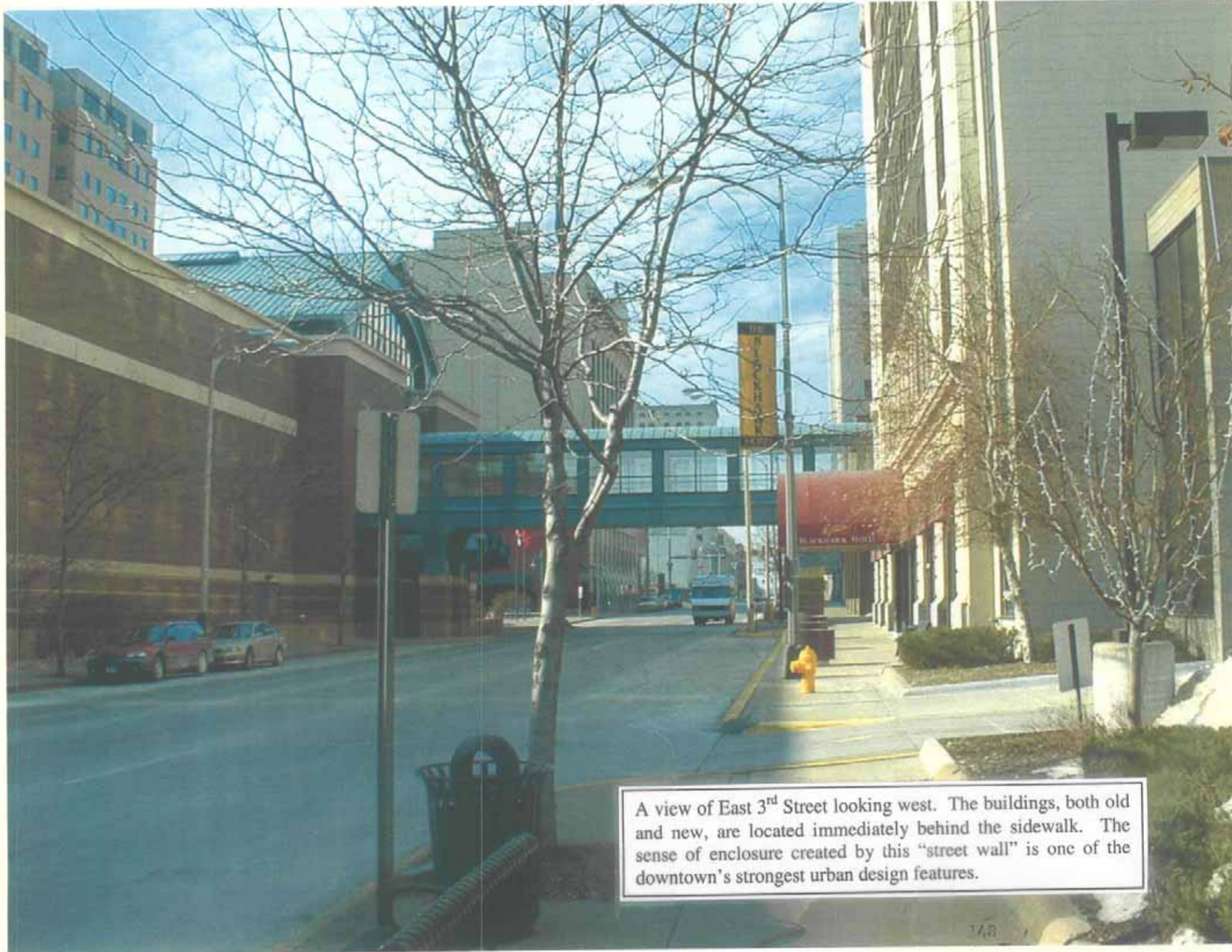
The nearby City of Moline provides a good example of the use of contextual architecture. The architectural designs of recently constructed buildings vary substantially. The structures, however, by using brick colors that are similar maintain a strong unity of design. The Radisson Hotel is worth noting in that the amount of the façade that is brick is quite small. Yet, it is enough to make this connection. (The gray EIFS or drivit that makes up the majority of the building's façade also works well in that it repeats a color which matches the limestone details that are common on both contemporary and historic structures in downtown Moline).





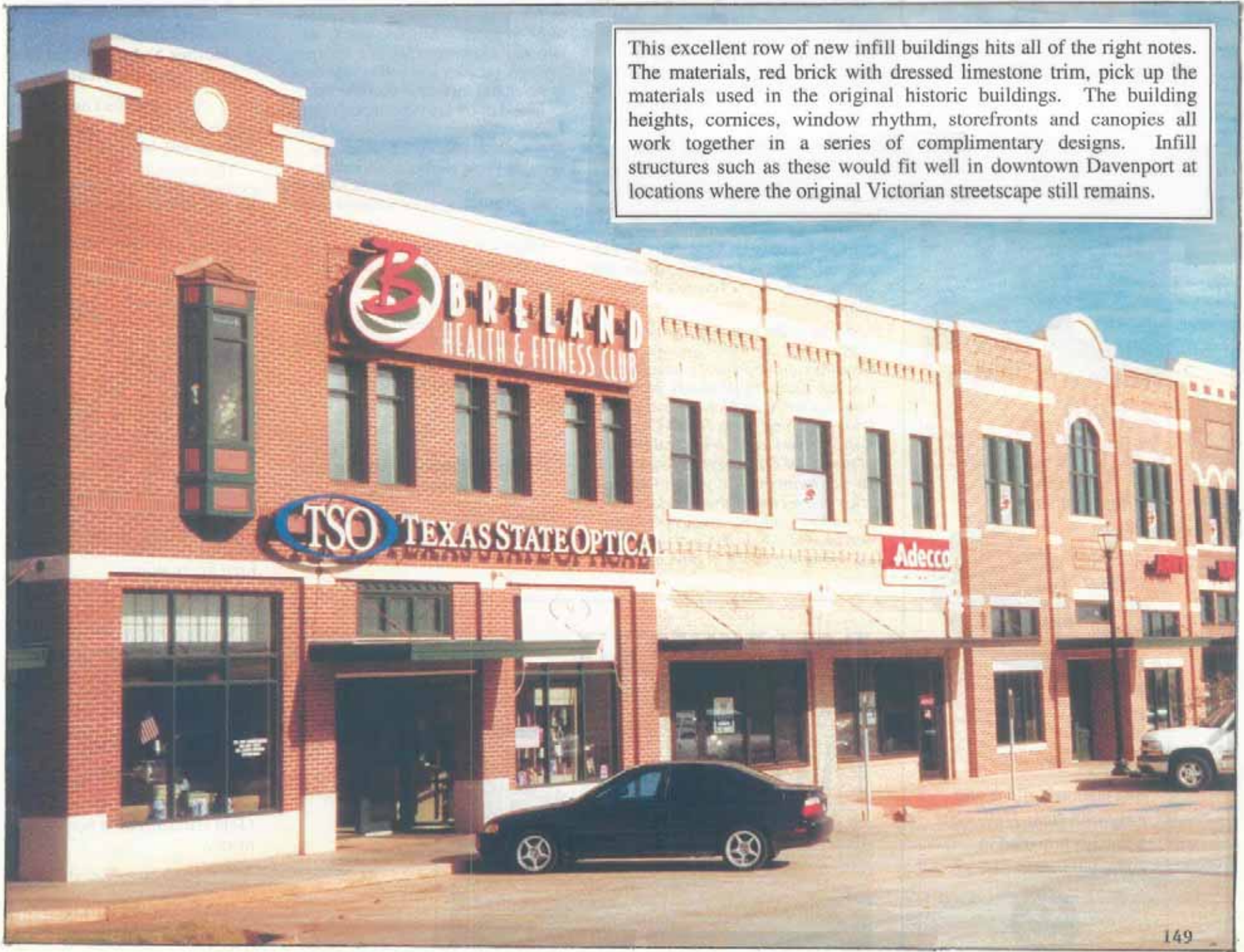
Contextual architecture in Downtown Davenport. The Redstone Parking Ramp fits very well with the adjacent Petersen and Sons Building





A view of East 3rd Street looking west. The buildings, both old and new, are located immediately behind the sidewalk. The sense of enclosure created by this "street wall" is one of the downtown's strongest urban design features.

This excellent row of new infill buildings hits all of the right notes. The materials, red brick with dressed limestone trim, pick up the materials used in the original historic buildings. The building heights, cornices, window rhythm, storefronts and canopies all work together in a series of complimentary designs. Infill structures such as these would fit well in downtown Davenport at locations where the original Victorian streetscape still remains.



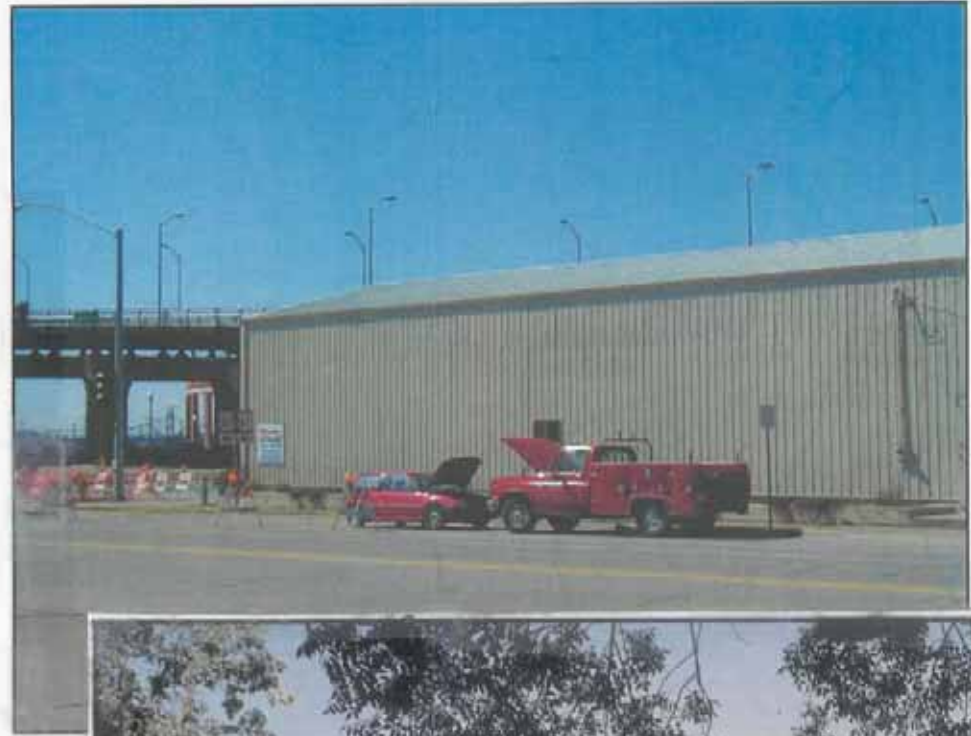


The Figge Art Museum is an example of a Signature Building. Signature buildings are structures, often built by prominent designers, constructed with cutting edge designs and materials.





These design guidelines do not usually rule out specific building materials. Instead they use words like “quality”, “permanence” and “strength”. New structures using architectural metal, however, will be looked at very closely and approval will require a superior design. The cinema structure (left) is one example that meets that criteria. Note that much of the building’s façade is brick which readily ties it to many downtown structures. Its scale also fits well with the downtown’s Victorian architecture. The choice of an art deco design also makes the architectural metal a good choice in terms of materials. Art deco, being a “machine age” design, was often executed with metal. The structure’s exterior lighting also recalls the neon lighting of that era.



Above and below are examples of buildings utilizing some form of architectural metal that meets the requirement that designs be "superior". To the upper right is a building that clearly would not meet this requirement. Architecture of this nature is not appropriate in the Downtown Design District.



Design Guidelines for Skywalk Bridges

Design Objectives:

Provide for accessibility

Create a comfortable downtown.

Encourage public and private investment in the future of downtown Davenport

Discussion:

The purpose of the City of Davenport's public skywalk system is to facilitate pedestrian movement within the core downtown office, shopping and entertainment areas. The City has established a Skywalk Commission and a Skywalk System Plan Map. The system includes skywalk bridges that extend over public rights-of-way as well as corridors that extend through buildings on private or public properties. The Plan Map shows present and potential skywalk locations and how these various pieces can be assembled to create a coherent overall downtown system. There is a presumption that links shown on the Skywalk System Plan Map may be constructed at some point in time. In addition, it is possible that property owners will propose additional skywalk links. In every case, however, it is the City Council that reviews and approves skywalk locations. The Design Review Board also has the authority to review segments of the public skywalk system which are subject to these guidelines, most often the skywalk bridges.

The Downtown Design Review Board may advise the City Council regarding design (as can the Skywalk Commission), but the Board is primarily charged with reviewing the exterior skin (the way it looks). It should be noted that Chapter 12.6 of the City

Code entitled “Skywalk Ordinance” contains “minimum design standards” regarding height requirements (over streets and alleys), interior skywalk dimensions and standards for lighting, heating and cooling.

Reviewing skywalk bridge designs.

When reviewing the appropriateness of a particular skywalk bridge design, consideration should be given to the following:

- The use of visual analysis, plans, elevations, and/or other visual tools may be used to ensure that the design, lighting, landscaping, or other design elements will minimize the impact of the project on the view from the street, sidewalk and surrounding properties. In particular, downtown Davenport is fortunate to have attractive river views at the termini of its north-south streets. These views are important in that they firmly connect the downtown to the Mississippi River and the natural world and create a strong sense of place. As such, east-west skywalk bridges, in particular, should be examined carefully.
- The connections of any skywalk bridge to adjacent structures should be sensitive to the design character of the buildings and be perpendicular to these structures.
- The materials used in the construction of the skywalk should complement the materials of the adjacent structures.
- As a general rule, skywalks should not connect to the primary facades of a structure that has been designated as a historic structure. There may, however, be instances when this is unavoidable.
- Vertical connectors should be clearly identified and readily apparent to pedestrians on both street level and the skywalk level.
- The design of the circulation pathways should be logical, understandable, and connect easily and logically to the existing skywalk system. This should be reinforced with easily perceived written or visual cues.





Although they were both constructed prior to the creation of these design guidelines, the RiverCenter's skywalk/bridges at Third Street and Second Street both fit the intent of these standards very well.

Each connection is short and necessary. The two pieces of the RiverCenter are tied together and the Radisson Hotel is connected to the RiverCenter parking ramp and the convention center proper, an immediate need.

Both skywalks also meet the guidelines' architectural standards. The Second Street skywalk/bridge picks up the buff brick color of the MidAmerican Energy Building. The Third Street skywalk or bridge similarly matches the architecture of the RiverCenter being constructed of the same materials and in the same color as the RiverCenter roof and marquee. The 3rd Street bridge is also handled well in that it occurs in the modern atrium addition rather than the facades of the historic buildings to either side.

Davenport Sky Bridge

Designed by Holabird and Root
Architects and Engineers

Architects of Record Neuman Monson



The Davenport Sky Bridge, due to its architecture, prominent location and sweeping views of the Mississippi River, was sure to become a Davenport icon and it has become one. In addition, it creates a logical and needed connection over River Drive and the railroad between the riverfront and Downtown Davenport.

Residential Development

Design Objectives:

Encourage a diversity of uses and activities

Encourage public and private investment in the future of downtown Davenport

Encourage intense street level activity

Maintain a sense of connection to the natural environment

Encourage architectural excellence

Require the use of quality building materials

Promote downtown residential uses

Create an economically vibrant downtown

Discussion:

Residential development is important to the vitality of downtown Davenport. Downtown residents extend the level and hours of downtown activity as well as provide a market for downtown restaurants and retail stores. While the residential market today is relatively small it has the potential, given the physical attributes of downtown Davenport for substantial growth. (In particular, the downtown has attractive river views from many locations, impressive historic architecture and acres of park space).

Downtown Davenport currently has a variety of different housing types and options. These include high-rise elderly housing, apartments above offices and retail stores, historic apartment buildings (particularly on the downtown's west side), "For Sale" loft conversions (the Timmermann Building and the Bucktown Lofts), and rental loft apartments (such as those in the Crescent Warehouse Historic District).

In the future city staff expects the growth of these types of housing to continue. In addition, staff also expects to see historic office buildings converted to residential use and new construction infill rental and "for sale" housing units constructed.

With regards to the rehabilitation of historic buildings, the design guidelines established in previous sections of these standards apply. Generally, it makes little difference whether a building is being rehabilitated, or restored, for retail uses, offices or residential development. The same respect for the historic design and materials apply.

New residential development within the boundaries of the Downtown Design District should be constructed of quality materials and have an "urban feel" to it. Other guidelines include the following:

- the allowed building height will be contextual. In no case, however, shall a building be less than two stories;
- there is a presumption with these standards that a significant part of any façade facing a public street (not alley) will be brick and the City of Davenport, at its discretion, may require that an entire façade or facades be brick. The approval of other materials, particularly on street facing facades, will require an exceptional design;
- the architectural features, materials and articulation of the façade shall be continued on all sides visible from a public street (not alley);
- mixed use buildings with first floor commercial below upper floor residential is encouraged;



- individual doorways for residential uses are encouraged. If there is a “main” entrance it is to be clearly articulated through the use of architectural detailing;
- doorways, windows and other openings should be proportioned to reflect pedestrian scale and movement;
- windows and doors on the front façade should create lines of sight between the building and the street;
- balconies overlooking the street (but not encroaching over the street or public sidewalk) are encouraged;
- garage doors should be located on the rear side of buildings whenever possible;

Examples of acceptable project designs and comments follow. (Note that additional guidelines apply to the Crescent Warehouse Historic District and the Third Street Historic District due to their special character).



Note the many strong features on the building to the left. Its human scale creates a pedestrian oriented ambiance. The facades are richly detailed featuring bay windows, dormers and recessed balconies. The setback maintains a sense of enclosure while providing a clear demarcation of where the private property begins.





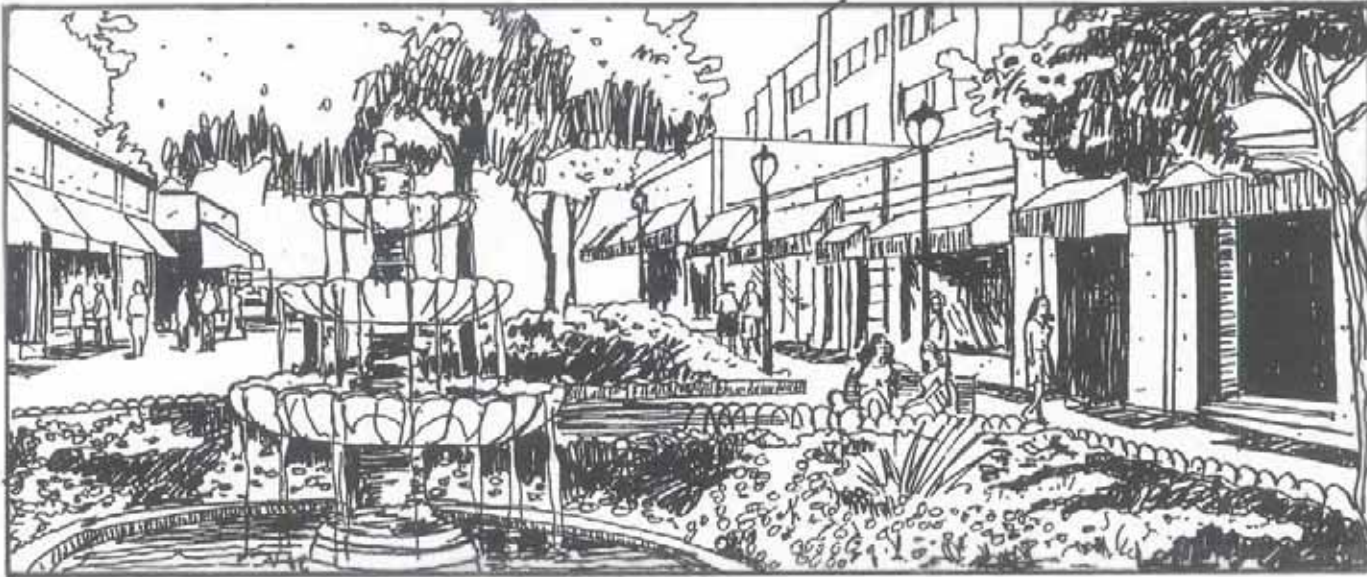
In Downtown Davenport the most appropriate design for new construction residential development should be driven very much by the specific location. The character of Downtown Davenport varies considerably from block to block. A project that works very well in one location could look totally out of place in another.

This large condominium mega structure is, in planning staff's view, about as large as a residential project in Downtown Davenport, should grow (at least in terms of footprint). Yet, it is a structure that staff could envision at some downtown locations.



Commercial development such as retail stores, offices, and restaurants on the first floor with residential development on the upper floors is very welcome, particularly if the residential is developed as infill on what has historically been one of downtown Davenport's main shopping streets. First floor shops give pedestrians more of interest to look at. The residential development does not create a hole or dead spot in the downtown's retail fabric. The shops and restaurants conversely provide the residential development with merchandise to purchase and services that otherwise may be missing in a downtown where much of the retail has melted away over the years. Finally, the mix of uses puts more "eyes on the street" and makes both residents and pedestrians feel safer.

The building's largely brick construction and use of some historic architectural features (although the design is clearly contemporary) are also desirable.



Further examples of mixed use designs.



Pictured immediately above is Rollins Square, an 184 unit residential project in the City of Boston's South End. This is a design that would fit very well with the taller buildings of downtown Davenport's urban core. Note how this new building picks up the architectural features of the commercial architecture of the 1920's and 30's. Features include a strong base, largely brick construction. It uses the rhythm of window openings to create unity and stone belt courses to break up form. Also note how the building steps down to match the scale of the smaller buildings on its right. The smaller photograph (above right) shows the Putnam and Parker Buildings on Davenport's 2nd Street. Had these buildings from different cities been built together it would be an excellent example of contextual architecture—a new building picking up the scale, materials, colors and stylistic elements of its neighbors rather than ignoring them.



The above street face could look very much at home in portions of downtown Davenport (and very out of place in others). It would be most appropriate where a redevelopment block or two could be assembled. Locations that might be appropriate include the vacant block adjacent and to the north of the Quad City Times or perhaps on the downtown's west side. The design provides enough brick to give the buildings an urban feel. The mixture of roof shapes and mix of brick and frame structures is similar to the way Davenport's Third Street Historic District was originally developed. The lack of street front garage doors is positive. Improvements to this design could include raising the foundation out of the ground and using ten-foot ceilings on the first floor. These changes would give the row of homes more scale. One other feature worth noting is the narrow setback from the street. The small setback still allows the street to have a strong sense of enclosure but it also creates a "defensible space" that is obviously private property controlled by the renter or homeowner. A wrought iron fence at the rear of the public sidewalk would be even better. The space also, while small, creates the possibility of intensive and attractive landscaping.



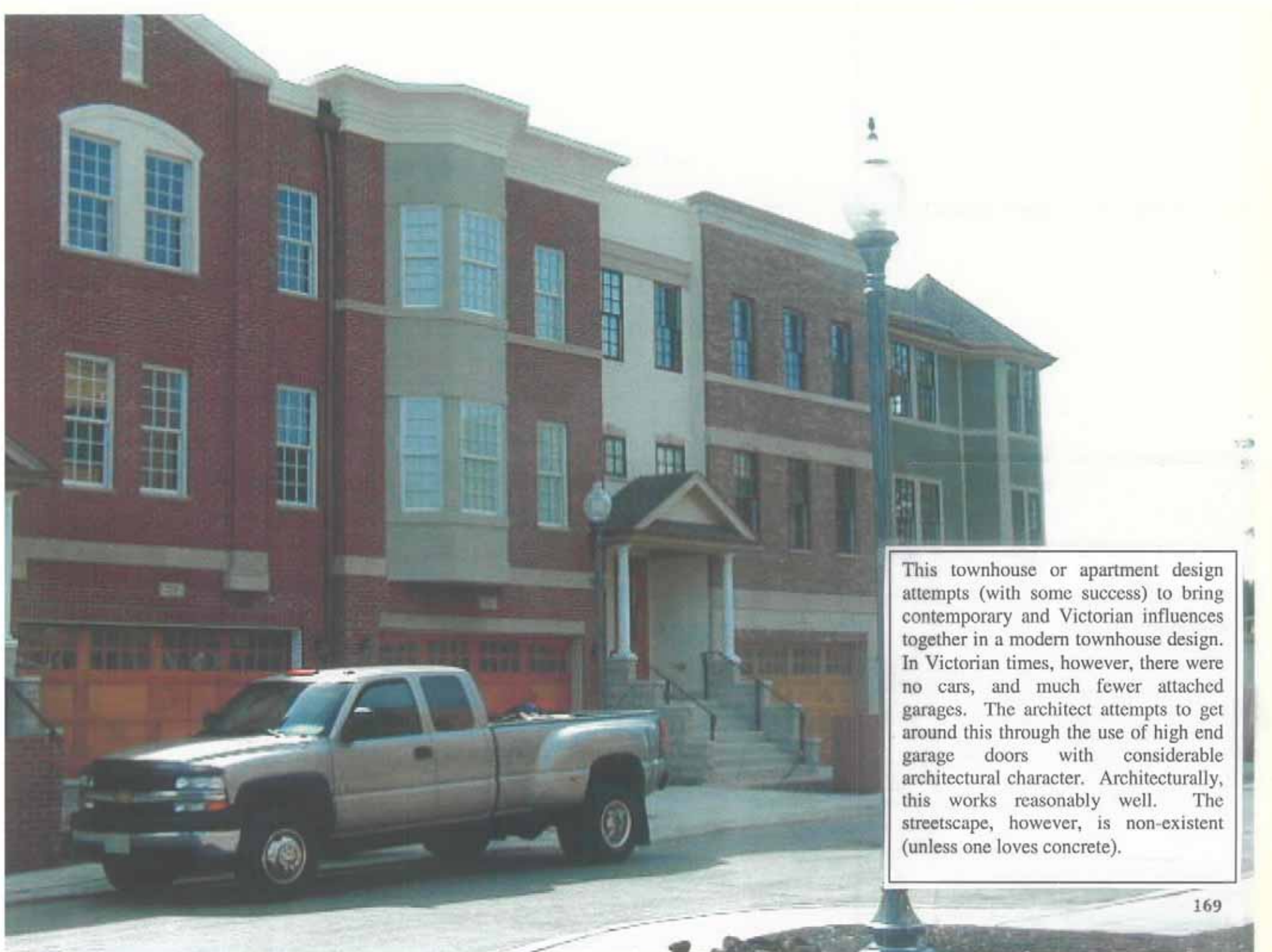
The project above (and continuing onto the next page) presents another way to handle a large infill situation. While the previous page presented a block face with a wide variety of house designs (almost every home is different) it can also be attractive to repeat a good design, with fairly subtle changes, over and over, in a row of townhouses. In this case the proportion of the façade in brick just barely suffices. The variation in brick height, façade materials, window size and type and dormers, however, give the design interest. The entry doors, brick and wrought iron fencing, and details such as the house number being cut into stone suggest this is an upscale project despite the modest use of brick.



Parking for this project is handled in the ideal manner, rear entry garages. The alternative, garages facing the street can detract from a project's overall design quality while also degrading the streetscape. Rear loaded garages do largely eliminate the possibility of having a small rear yard. In a setting, however, like downtown Davenport this is offset, to some extent, by the large nearby expanses of public park space. Also, rear loaded garages do not eliminate the possibility of second floor decks (which could be substantially larger than those shown).



This otherwise excellent infill townhouse design has one flaw – the front entry garages. The repetition of garage doors and the large expanses of concrete necessary for driveways seriously degrades the streetscape. Also, of concern in a downtown setting is the safety impact of large numbers of backing vehicles on pedestrians and downtown drivers. Undoubtedly, situations will arise where front loaded garages are the only alternative. If allowed, this option should be limited to secondary streets with low traffic volumes.



This townhouse or apartment design attempts (with some success) to bring contemporary and Victorian influences together in a modern townhouse design. In Victorian times, however, there were no cars, and much fewer attached garages. The architect attempts to get around this through the use of high end garage doors with considerable architectural character. Architecturally, this works reasonably well. The streetscape, however, is non-existent (unless one loves concrete).

Designing for Public Safety

Design Objectives:

Encourage a diversity of uses and activities

Encourage public and private investment

Encourage intense street level activities

Create a safe downtown

Discussion:

CPTED (Crime Prevention Through Environmental Design) is a concept that makes the case that city planners and design professionals can help prevent crime and make the physical environment safer through the use of various environmental design principles. The concept's roots can be traced to Jane Jacobs' widely read book, *The Death and Life of Great American Cities* published in 1961. Jacobs pointed out that mixed uses, higher densities and watchful people all make the environment safer. Architect Oscar Newman further developed this theme with his book *"Defensible Space"* published in 1973. Newman's thesis was that architects, city planners and other designers give little or no thought to the issue of crime prevention during the design process even though by doing so designers can provide the seeds that, at best, may allow or encourage criminal behavior and, at worst, may cause an entire project to

fail. Newman proposed that public safety could be improved by providing environments that naturally bring people together, afford “eyes on the street” and instill a sense of ownership over both the public and private realms. CPTED’s three primary principles are access control, natural surveillance and territorial reinforcement.

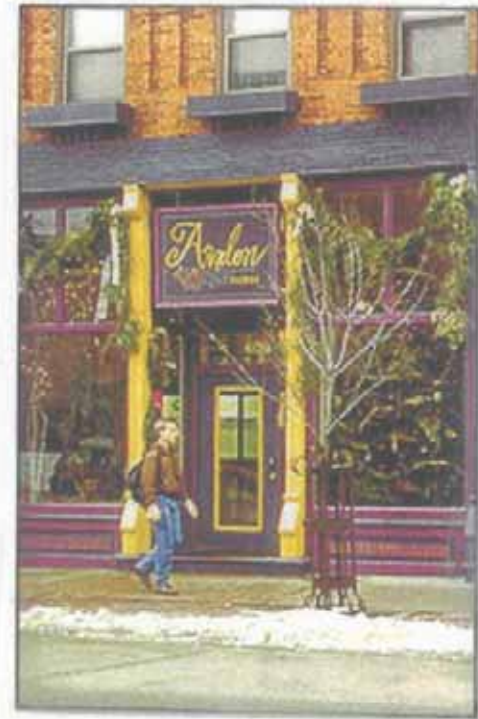
Access control is a design concept directed at decreasing crime opportunity. Surveillance is directed at keeping intruders under observation. Traditionally, access control and surveillance have emphasized mechanical or organized crime prevention techniques. More recent approaches to the physical design of environments have shifted the emphasis to natural crime prevention techniques.

This shift in emphasis has led to the concept of territoriality, which suggests that physical design can create or expand a sphere of influence so that users develop a sense of proprietorship – a sense of territorial influence – and potential offenders perceive this territorial influence.

It is important to provide clear borders defining controlled space. Boundaries may be identified physically or symbolically, and can include fences, shrubbery, or signs. The underlying principal is that a “reasonable individual” must be able to recognize the transition from public to private space.

CPTED principles have perhaps been more widely accepted in police circles than among designers. CPTED is one focus of the City of Davenport Police Department’s Crime Prevention Unit. The Davenport Police Department has been training officers in CPTED since the late 1980’s.

These design guidelines provide the opportunity to bring this crime prevention focus into the design review process.



Mixed use development, in particular residential units above commercial first floors, are desirable as it puts many “eyes on the street”.

Design Guidelines for streetscape treatment and building design can help to create a visible organizational structure and a sense of human scale. To ensure a sense of safety, visibility of the street from adjacent buildings should be maximized; public spaces should be designed to provide for unobstructed views; and adequate lighting of streets, public spaces and parking areas should be provided. Activities on the street and public spaces should be encouraged in order to create feelings of safety and security. A high level of maintenance to keep the downtown clean and well organized also increases both physical and psychological comfort.

CPTED design considerations include:

- Land uses
 1. Encourage mixed use projects such as residential units above commercial uses.
 2. Encourage outdoor dining areas, patios and gardens. Where sidewalk width permits allow areas for seating (tables and chairs) to be placed on the public sidewalk. Outdoor eating areas help create a vibrant pedestrian environment and place additional eyes on the street.
 3. Allow live/work units in all downtown zoning districts.

- Provide adequate lighting.
 1. To promote a sense of security for people downtown during nighttime hours, provide appropriate levels of lighting.
 2. Illuminate distinctive features of buildings, including entries, signage, canopies, and areas of architectural detail and interest.
 3. Install lighting in display windows that spills onto and illuminates the sidewalk.



Illuminating building features can create a sense of safe and intimate space around the precinct of the building.

- Parking structures
 1. Maintain controlled access.
 2. Provide emergency phones
 3. Provide clear directional signage.
 4. Provide adequate lighting.
 5. Provide open or glass enclosed stairs.
 6. Encourage ground floor retailing.

- Signage
 1. Use wayfinding systems, directional signs, and informational kiosks. Pedestrians become concerned when they are unsure as to where they are and/or how to get where they are going.
 2. Consider whether ground mounted signage creates a hiding place. This can be discouraged with certain types of landscaping.

- Architectural considerations
 1. Avoid architectural features that provide hiding places for criminal activity.
 2. Use “cut away” corners as a building turns a downtown corner.
 3. Make it difficult to get on the roof.
 4. Use semi-transparent security screening rather than opaque walls, where appropriate.



5. Design entries that allow people to be easily seen when they are arriving and leaving.
6. Avoid blank and windowless walls that attract graffiti and do not permit residents or workers to observe the street.
7. Use ornamental grilles as fencing or over ground floor windows in some locations.
8. Place “ATM’s” and bank drive-throughs at locations visible from main streets.
9. Encourage “eyes on the street” through the placement of windows, balconies, and street-level uses.
10. When planning new buildings, develop the ground level with as much public use space as possible with frequent views and access into internal activity spaces from adjacent sidewalks.
11. Graffiti, when left on buildings, fences, etc. sends a message that society is not in control. Graffiti should be promptly removed from all surfaces.
12. Keep alleys well maintained and graffiti free. Consider whether they can be used for activities other than access and dumpsters.
13. Private areas or property should be easily distinguishable from public areas.
14. Encourage design solutions that provide residential frontage on the street.
15. For residential properties, promote “territoriality” or “defensible space” through the use of fencing and landscaping.
16. On residential properties avoid “shared” entries when possible.
17. Ensure natural surveillance of children’s play areas.



CPTED principles in practice. Ornamental fencing denies access and creates clear boundaries giving the residents a stronger sense of territoriality. Finally, the many windows and balconies provide for natural surveillance.



In terms of crime prevention, mixed use developments with commercial uses on the first floor and residential uses on upper floors have something of a symbiotic relationship and are strongly recommended by these design standards. This is particularly true of sidewalk cafes neighboring residential development (although some noise tolerance may be necessary). In this example patrons at the café are positioned to “keep an eye” on portions of three residential developments. Similarly, the substantial number of residential units looking down on the street also discourages criminal and anti-social behavior as well.





The City of Davenport's Sky Bridge over River Drive fully utilizes CPTED principals. The structure's skin is completely clear and transparent allowing pedestrians and even drivers on River Drive to readily see pedestrians utilizing it. In addition, the elevators on both ends occupy positions with considerable pedestrian activity.

Below: There is a direct link between street activity and citizens' perception of comfort and safety. As a general rule the greater the activity level the more comfortable we feel.





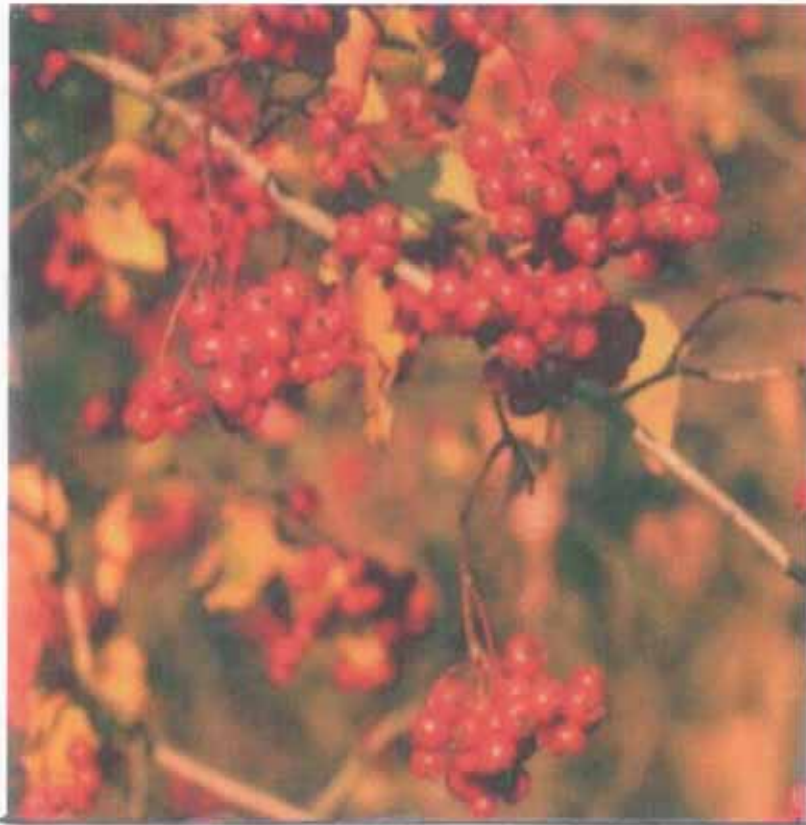
Security concerns, perhaps more in terms of perception than actual crime levels, can discourage the use of parking structures. Open or glass enclosed stairwells, glass enclosed elevators and even higher levels of illumination can enhance the psychological comfort felt by users.



This suburban St. Louis project (also used as an example under the guidelines section on “Residential Development”) makes good use of CPTED (Crime Prevention Through Urban Design) principals. On the ground floor (both front and back) the brick and wrought iron fence is not just an attractive architectural element. It clearly demarcates on the front side where the public sidewalk and right-of-way ends and where private property begins. Similarly, on the rear it draws the same line separating the residence from the semi-public parking lot and sidewalk. The fence clearly states that the uninvited public has no business, much less right, to step any closer. On the rear the low rise juniper bushes (which are a little prickly) further say “stand back”, as well as making it a little more difficult (when they are fully grown) to hop the fence. Further, both the first floor patios and the second floor balcony (though small) create outside spaces that residents can use for outside grilling or sipping a glass of wine or watering container flowers. This puts “eyes on the street”. The more eyes there are the less likely it is that any anti-social behavior will occur.

A garage is an important residential asset given the City of Davenport's climate. In a downtown location it may also be reassuring in terms of crime prevention (as the renter or homeowner can enter the garage before exiting their car). Also, in some locations it may be a relatively inexpensive way to floodproof a building (place the furnace, electrical boxes, etc. out of the flood plain and then let the garage simply flood).





Landscaping can also be used to deter crime in certain circumstances. Thorny trees and bushes can effectively create boundaries, discourage access and look attractive while doing so. The examples shown on this page include Washington Hawthorn (above left), Cameo Japanese Flowering Quince (top right) and Rose Glow Japanese Barberry (lower right).

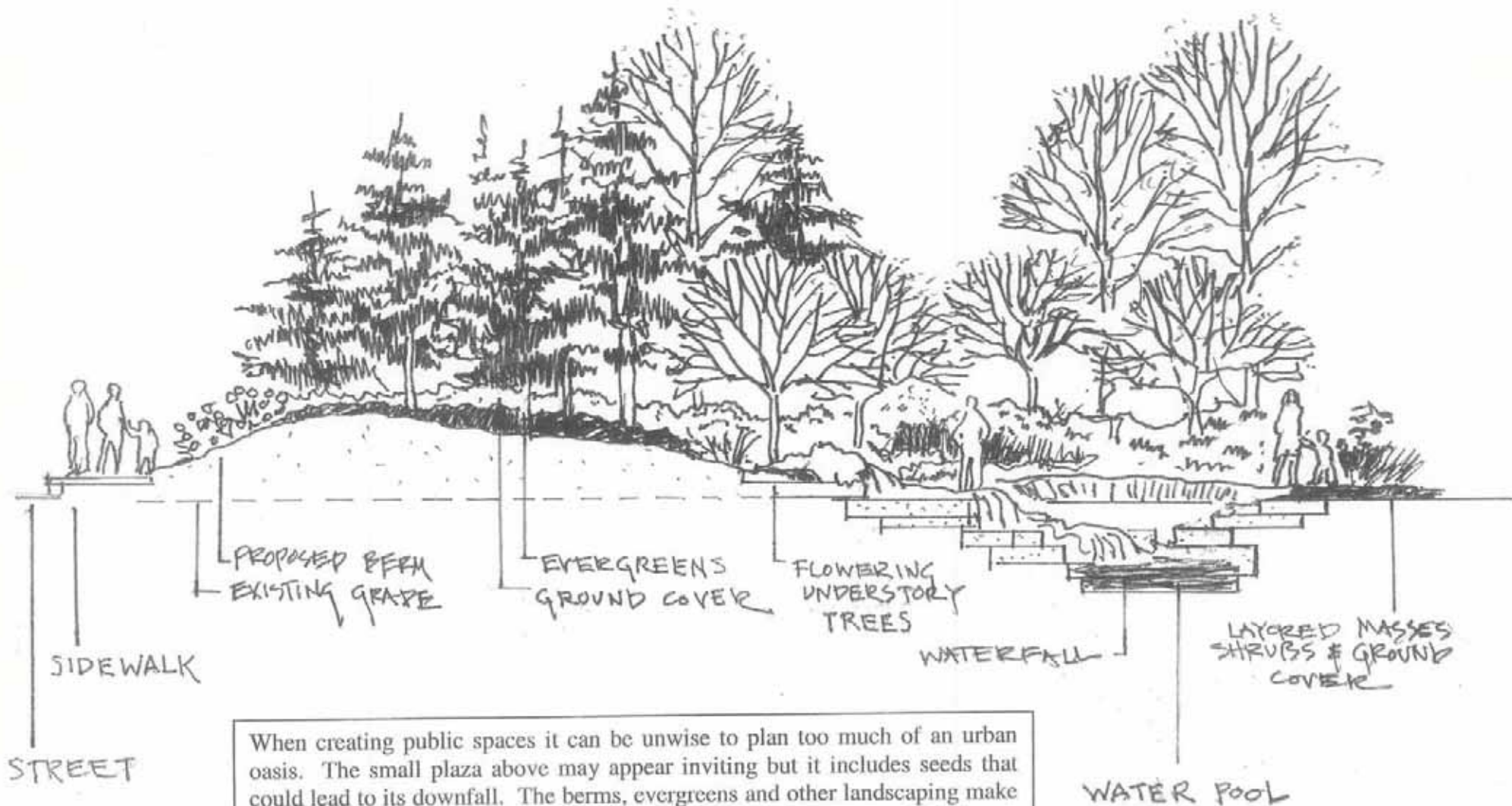
Irrigation systems associated with landscaping can also be timed to discourage loitering.



The project to the left (also examined under "Residential Development") is an attractive residential project. However, in terms of CPTED principals it does not work nearly as well as the developments on the preceding pages. The almost solid row of garages eliminates any possibility of creating a sense of territoriality on the street. Where the public right-of-way ends and private property begins is anyone's guess. The shared entry also breaks down control of the street. Is someone unknown who chooses to sit on the front steps a guest of someone else? Or an intruder? Also, there are no patios or balconies reducing surveillance of the street. The only outside location to sit is the shared entry steps which are not very inviting.



A playground for a small downtown residential development does not require a large space. Also note the degree to which "natural surveillance" has been worked into this particular design. The series of decks almost guarantee that a neighbor will be watching any playing children.



When creating public spaces it can be unwise to plan too much of an urban oasis. The small plaza above may appear inviting but it includes seeds that could lead to its downfall. The berms, evergreens and other landscaping make it difficult for pedestrians outside of the park to see other users within it and vice versa. Similarly, users within the park are easily screened from each other. Planning research suggests that citizens, as a general rule, avoid places that are not open and visible. They do not feel safe.

Signage

Design Objective:

Reinforce the unique character of downtown Davenport

Signs shall be designed as an integral part of the site and architectural design of proposed projects rather than as afterthoughts.

Discussion:

The economic health of any downtown 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 downtown 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 downtown and its individual businesses. Signs, if well designed and properly maintained, enhance the unique image of a downtown. However, when designed without regard for the surrounding architecture, and haphazardly placed, signs can detract from the downtown's overall appearance.

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 downtowns 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, downtown 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 downtown different from its competitors.

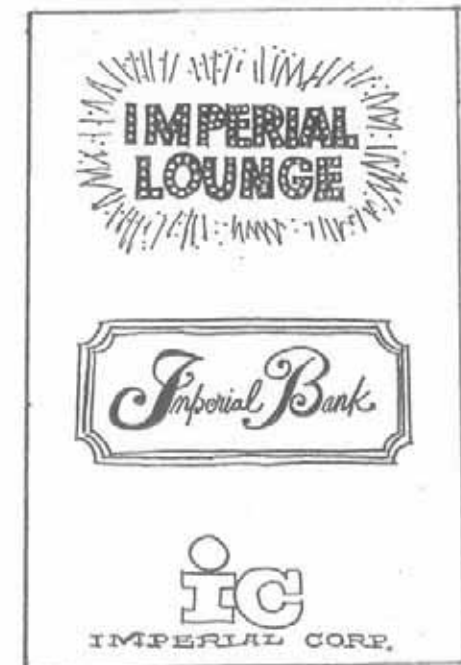
The purpose of these guidelines is to provide information on the design, construction and placement of signs that will enhance and reinforce the distinctiveness of downtown Davenport.

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 should adapt their graphics to meet local guidelines and ordinances. This will contribute to a downtown that effectively orients visitors, while supporting an attractive, pedestrian-friendly experience.

It should be noted that within the Downtown Design Overlay District 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. What signs look like is largely ignored. In the Downtown Design Overlay District, the city, while not 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 (projecting 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) than might otherwise be the case.

General Sign Guidelines

- Creating a network of quality, well-designed signs, clearly announcing the types of services offered makes the downtown an attractive, friendly experience for the downtown 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.
- 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.



Sign design in many ways establishes a business' identity.

- 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 planes (individual boxes or shaped signs).
- As a general rule, signs provided by national distributors are not appropriate. They often appear to be “add ons”.
- Quality workmanship, materials and construction are essential when creating attractive and long-lasting signage.

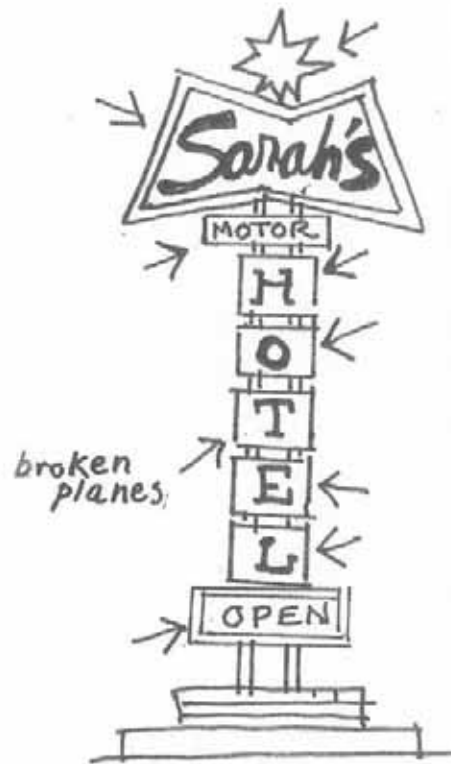


- Centering signs within storefront bays and not extending beyond the limits of the storefront or over elements such as columns, pilasters or transoms and decorative ornament prevents signage from being detrimental to the architectural character of the façade.
- Die-cut letters should be constructed of materials that are consistent with the age of the building, plastic die-cut letters being more appropriate on a contemporary structure rather than a historic one.
- Allowing signs to protrude above rooflines, eaves or parapets creates unsightly facades and detracts from the architectural quality of the building. (The Kahl Building – Capitol Theatre signs is an exception due to its historic significance).
- 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.

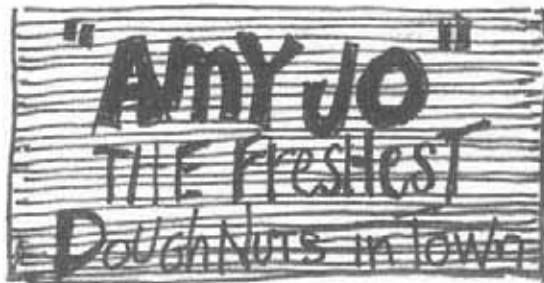




A simple sign with strong graphics is always better than a busy, complicated sign. Avoid having too many words. Best results are usually achieved when the color scheme is limited to no more than three colors. If possible pick up colors in the architecture of the building. In particular, avoid garish,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



To the left is a sign that does everything wrong. The pole sign design is more appropriate for a suburban commercial strip than a downtown setting. Second, its complexity creates confusion. The design forces the eye to focus on 18 items of information in a series of uninteresting internally illuminated boxes. There are 9 separate pieces of copy and 9 broken planes. Sign graphics work best when they are kept simple.

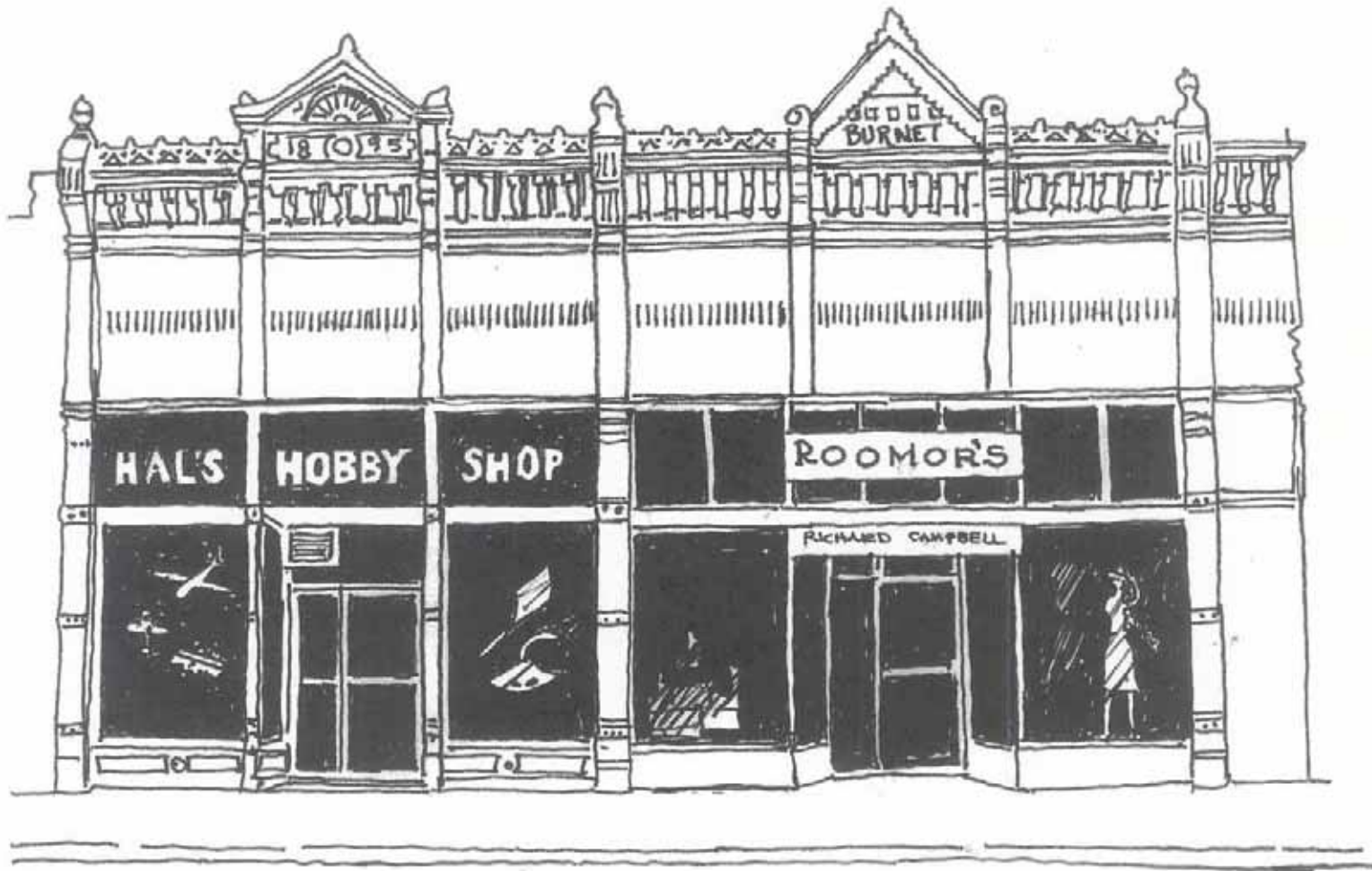


Two possible signs for Amy Jo's Donuts: The sign, above left, uses poor lettering that does not contrast well with the sign's background. By including a selling slogan the sign has more words than is necessary. The sign, to the right above, works better. It has good contrast, legible lettering and a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



Avoid unusual type faces that are difficult to read.

SIGN PROBLEMS



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.

Wall Signs

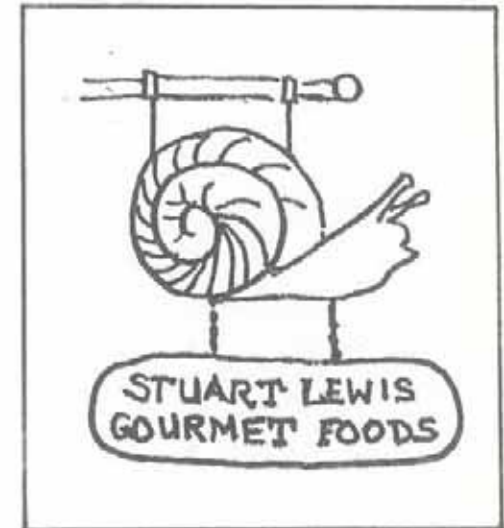
Flush mounted wall signs are signboards or individual die-cut letters placed on the face of a building. Often there will be a horizontal molded board on buildings that was designed to accommodate a flush mounted sign.

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

Projecting Signs

Projecting signs (also sometimes called hanging 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.

- Maintaining a minimum clearance above the sidewalk enhances public safety (minimum clearance 8 feet).
- 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 downtown experience for visitors.



Window Signs

Signs etched or painted directly onto glass storefront display windows and entrances were popular in the late 19th and early 20th 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 downtown business 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 complemented 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.

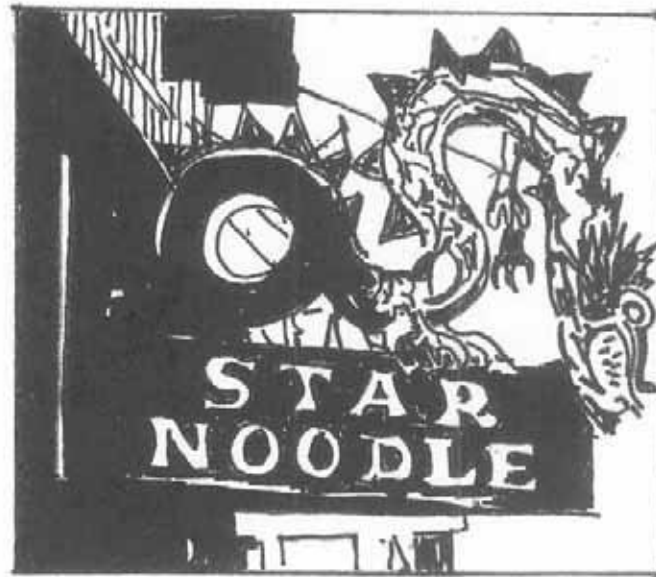
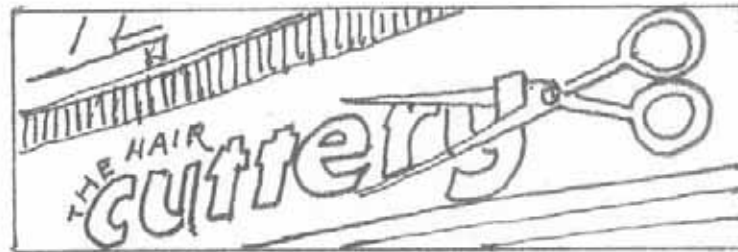
- Encouraging graphic imagery with subservient text makes for an attractive and informative visual experience.

Painted Wall Signs

From the mid-19th Century to the early 20th Century, signs painted directly on buildings were a popular form of advertising. Painted signs do require a sign permit and do fall within the purview of these design regulations.

- Painted wall signs may in some circumstances be appropriate. As a general rule new painted signs are more appropriate on an older building than a newer one.
- Painted signs often are found on the side or upper floors of older buildings advertising past businesses that may no longer exist, at least at that location. Usually, faded with age, they are known as ghost or phantom signs. Painted wall signs can be important reminders of a community's commercial history and heritage. There may be occasions when they need to be painted over. However, as a general rule, they should be left exposed for the enjoyment of future generations.

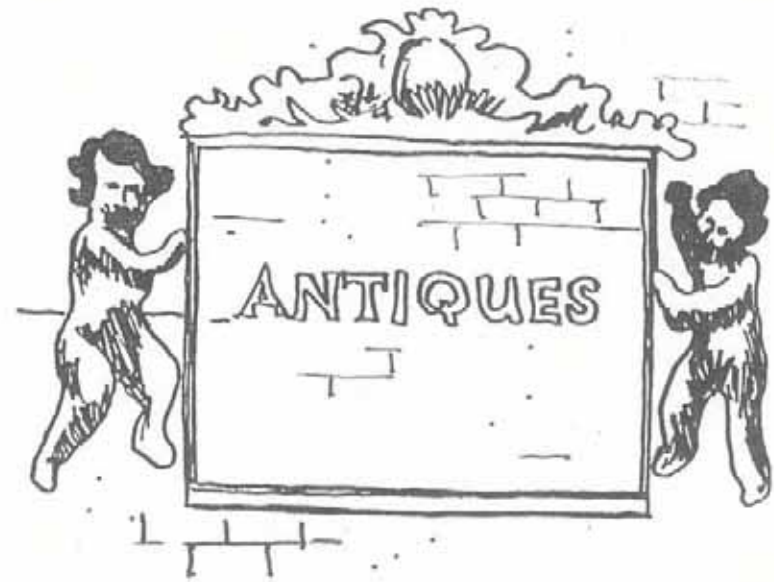




While the barber's striped pole and the drug store's mortar and pestle are perhaps the best known of the symbols that serve as signage, there are many others. The cigar store Indian was once a common symbol or icon for a store that sold tobacco products and it may still be used in that fashion today. 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. Oriental dragons or pagodas are often used as symbols for an oriental, particularly Chinese, restaurant. The "Star Noodle" sign above is not just a symbol for a certain type of restaurant but also is a superb, and rare, example of neon lighting (although this cannot be determined simply by examining the drawing).



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



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.

Changing Signs

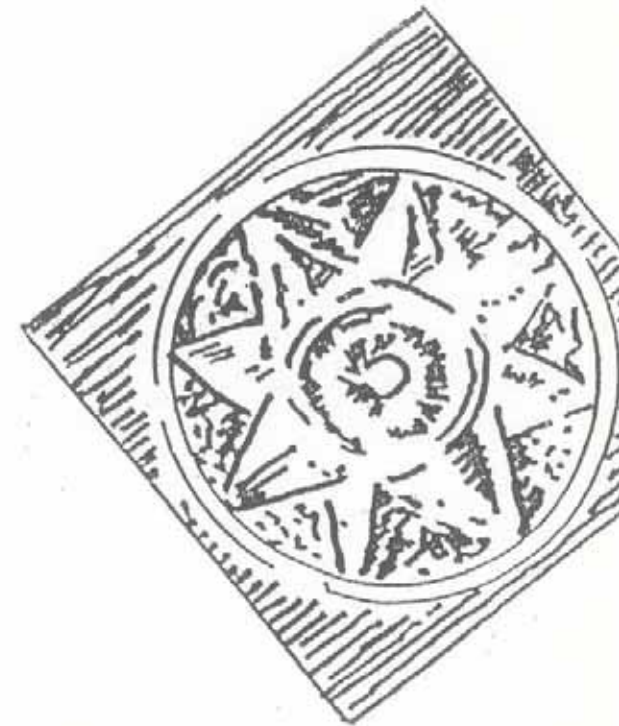
Changing signs are signs where the copy changes such as on an electronically controlled time and temperature sign.

- Changing signs are limited to displaying public information such as the time and temperature and the advertisement of on site services or products or information associated with a business on the premises. A newspaper, for example, may provide newspaper headlines or a stockbroker may provide the Dow Jones averages. Similarly, a retail store could have a reader board advertising on site products and sales.

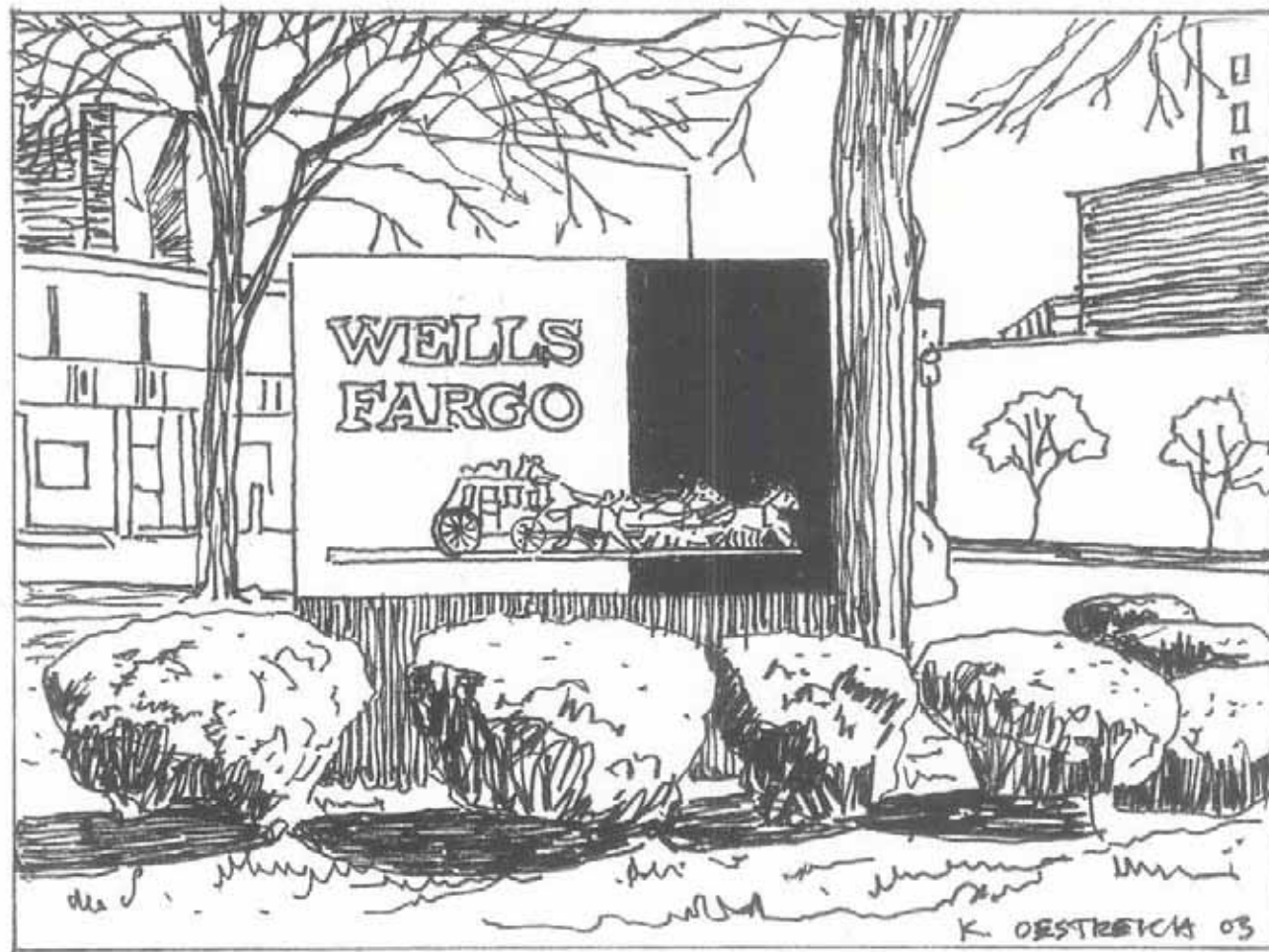
Monument or Ground Signs

Monument or ground signs are signs, often on a masonry base, placed directly on the ground. Monument signs are limited to 48 inches and ground signs to 15 feet.

- Monument or ground signs can be effective signage. They, however, need room and are only appropriate where building setbacks are sufficient to create an appropriate space.
- Monument or ground signs should, when possible, be placed in a landscaped base and repeat materials and colors used on the building it is advertising.



The Wells Fargo Bank drive-through facility at Third and Main Street provides an example of a monument sign that has a number of positive design elements. To begin with, the scale of the sign fits well with both the site and the building. In designing the sign, the bank has resisted the axiom that "the bigger the sign the better." Also the sign has been set within a landscaped base of evergreen shrubbery and has been placed at a location where there is enough room for a sign of this nature. Monument signs need space. Another feature of interest is the Wells Fargo logo itself, a picture of a stagecoach being pulled by a team of horses. At a glance the logo tells the viewer that this is an old and venerable company with a colorful history closely tied with America's own history.



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), particularly on older buildings, rather than using internal illumination.
- Some colors work better as awnings than others. The colors should not be too abrupt or jarring.

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 the downtown.
- One type of pole sign that may be appropriate are smaller 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 downtown.

- Continuing the use and maintenance of neon and bare bulb signs helps in maintaining the historic character of downtown.
- The use of neon and bare bulb signs in areas such as bars, restaurants, dance clubs, and other entertainment related businesses, is consistent with the traditional uses of such signs.

Banner Signs

Banner signs may be used for special events in the downtown.

- Decorative banner signs can be used to add color and create a festive atmosphere for special events, holidays and seasonal events.
- Banners may be attached to light standards (with an encroachment permit if they are on the public right-of-way) or project from building facades.
- Banners should be removed or replaced when they show signs of fading or unattractive wear.





Banners are a relatively inexpensive way to add color and create a festival atmosphere in the downtown. Banners can have words and graphics intended to inform the public about special events at retailers, the convention center, libraries and museums. Alternatively, banners can be there just to add color and do not have to say anything.

Note that the design and placement of any banners must be approved by the Downtown Design Review Board. Designs must be attractive (in the opinion of the Board) and must be constructed of quality materials. Be aware that the plastic pennants sometimes used at car dealerships and suburban grand openings would not be appropriate downtown and would not be allowed under the banner provisions of these guidelines.

Lighted Signs

Both internally or externally lit signs are appropriate in the downtown area. Internally illuminated signs, however, are more appropriate in some situations than others.

- Plastic is a modern material and generally fits better on more modern buildings rather than older ones.
- White internally illuminated boxes are particularly unappealing. Shaped plastic or cut plastic letters generally look better.
- Light letters on a dark black or colored background tend to be more legible from a distance.
- On older buildings, matte finishes generally are more appropriate than shiny finishes.
- Orienting and shielding spotlights such that the source of light is not directly visible focuses the attention of the viewer.



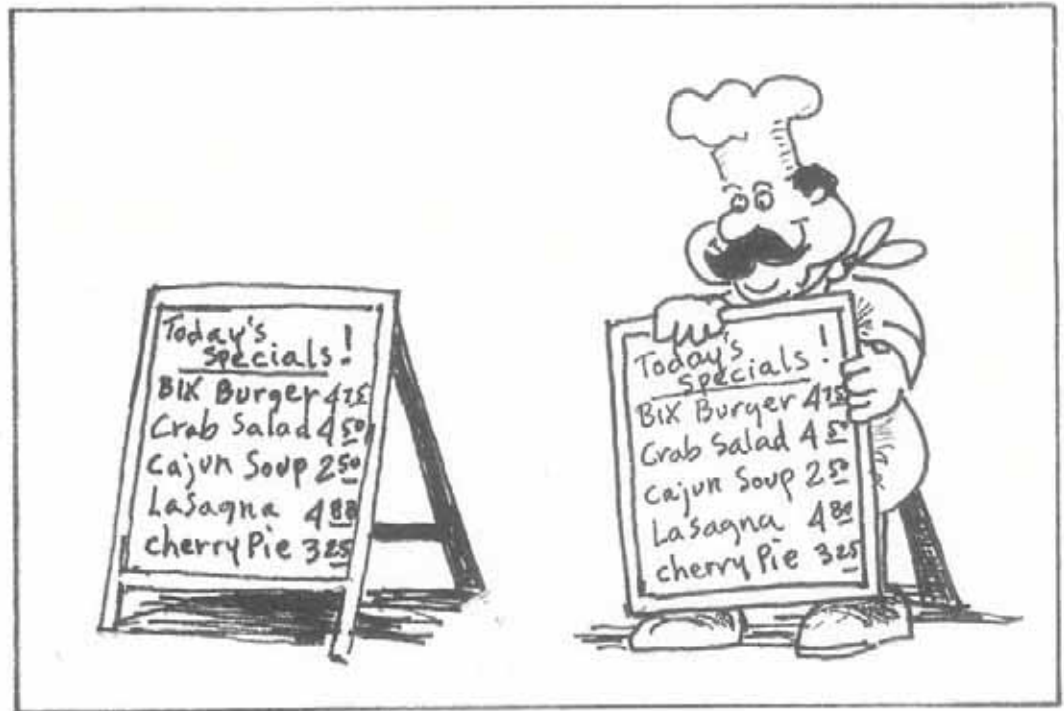
Directional Signage for Parking Lots

- Directional signs marking entries and exits to parking lots are to have no more than one commercial image, logo or message, which shall be subservient to text identifying the parking lots as “customer parking” makes the direction signage easily comprehensible.
- Limiting each driveway to no more than one directional sign, located on private property, near the sidewalk makes the signage more user friendly.

Sandwich Board Signs

Sandwich board or “A-frame” signs may, at the City’s discretion, be placed on city 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.
- Signs of this nature are encouraged to be attractive and creative adding to the ambiance and character of the downtown.
- Sandwich board signs should be on City sidewalks only during business hours, being removed at the end of each day.

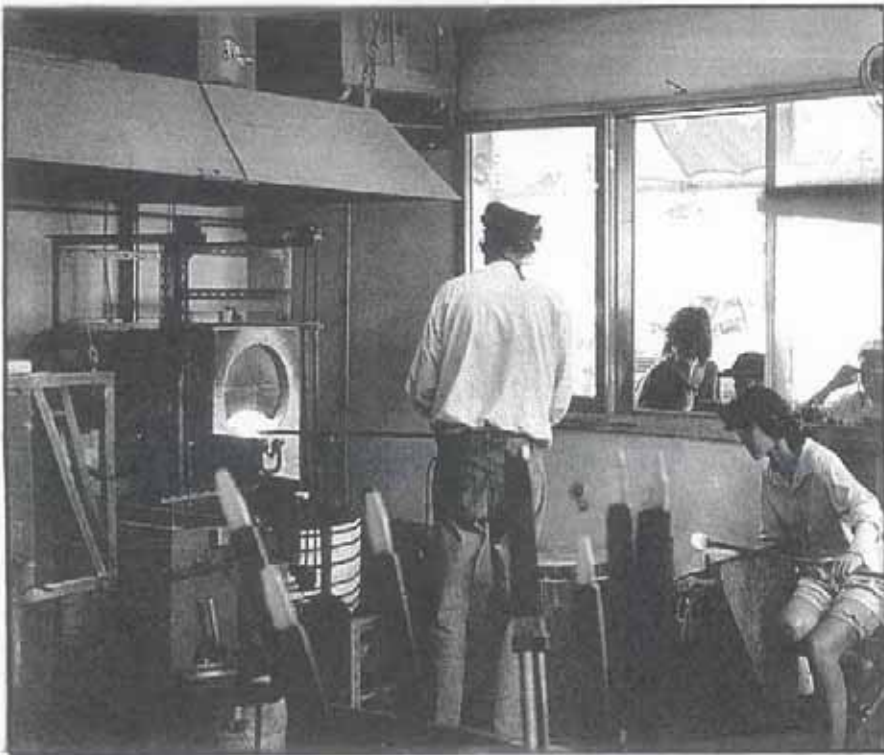


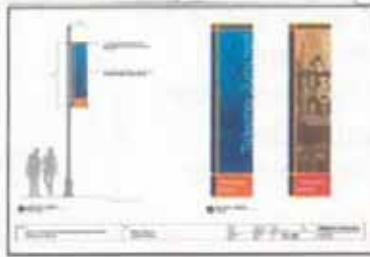
Sandwich board or A-frame signs are allowed on city sidewalks in the Downtown Design District at the city's discretion with an encroachment permit (assuming the location does not overly restrict pedestrian or wheelchair movements). Consider this an opportunity to be a little whimsical or creative. Of 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 downtown just a little more interesting. The sign on the far left at Trash Can Annie's Antique Clothing on Brady Street is an excellent existing sandwich board sign with considerable design merit.



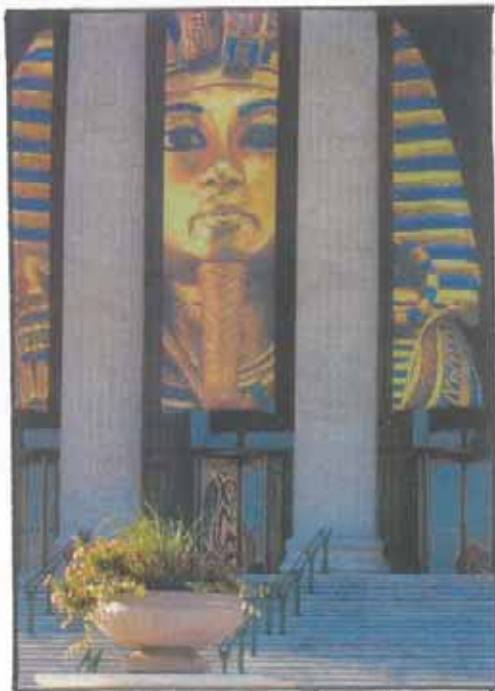
Left: A vibrant shop window enlivens the streetscape while clearly advertising the types of merchandise sold within this retail shop. The neon sign in the interior further colorfully identifies the business. (The City of Davenport does not regulate signage located on the inside of a building).

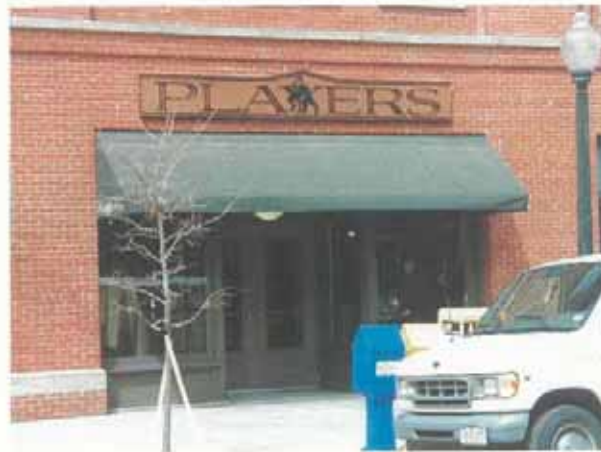
Below: An even more interesting way to use a store front window as signage is to allow the public to actually watch the work taking place inside. There are few things more engaging than to watch other people work, especially when the worker is skilled and the work is intriguing and involving. In this case, the glass blowing shop allows the public to see the creation of a glass object from raw material to finished product.





The Design Review Board may at its discretion allow banners and signs advertising events of a civic or cultural nature. This would include museum shows and theatrical events and/or public festivals. Community special event banners and signs shall not be considered to be billboards and may be located "off premises". The Board may allow banner poles in the public right-of-way with an encroachment permit but only in locations that the Board deems appropriate.





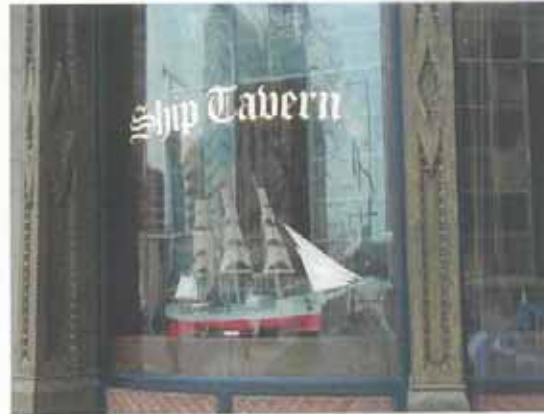
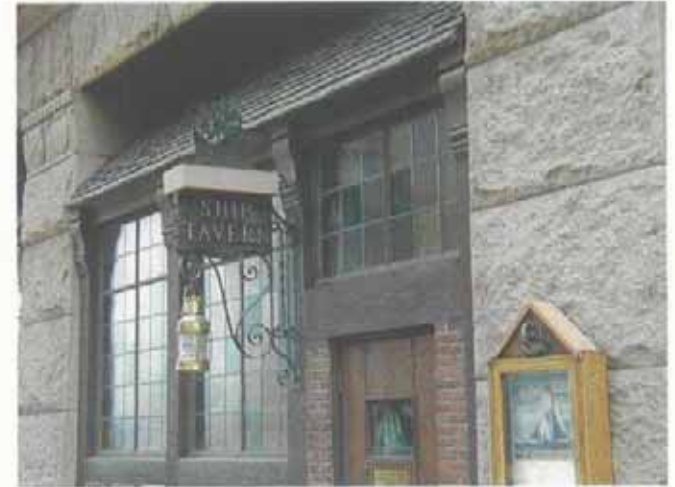
Signage: various forms of attractive signage meeting the guidelines



Signage: various forms of attractive signage consistent with the guidelines

The Ship Tavern:

The Ship Tavern, a restaurant in another city, provides a good example of a well thought out signage plan. The signage is creative and works on many levels. It uses every opportunity to create an appealing identity for the restaurant and while doing so it makes its downtown neighborhood just a little more interesting. Among its various signs is a plastic, molded “shaped sign” in the form of a shield back lighting the form of a sailing ship. The words “Ship Tavern” are also spelled out in “cut letters.” These signs are oriented to passing automobiles. Note they do not hide any of the building’s architectural features. A second, more intimate, projecting sign oriented to pedestrians marks the restaurant’s entry. The sign includes, once more, the restaurant’s name coupled with a unique wrought iron sailing ship in silhouette and a ship’s sea lantern. On the window, a painted window sign once more tastefully repeats the restaurant’s name. Visible through the glass is a model of a clipper ship that helps grab the eye. Not shown are other windows which also feature model ships. Finally, a menu board placed by the door repeats the restaurant’s sailing motif. Of course, not every business has this much to work with. Every business, however, should use every opportunity to create a unique image for itself.



SIGNAGE PLANS

Sign Types Not in Keeping with the Urban Character of the Downtown

- 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.
- Any sign, except a menu board of a drive through restaurant, emitting sound other than the normal for their internal operation.
- Signs of such brightness that they constitute a hazard to pedestrians, vehicles or aircraft.



- Signs which are affixed to trees, utility poles, fire hydrants, fire escapes, bus stop shelters, or other structures in a public right-of-way except signs permitted by these standards with all of the appropriate permits.
- Any signs listed as prohibited by Section 17.45.030 of the Zoning Ordinance entitled “Prohibited Signs” unless specifically listed as allowable in the Downtown Design District by these standards.

Design Details – Awnings and Canopies

Design Objective

Awnings and canopies are encouraged.

Discussion

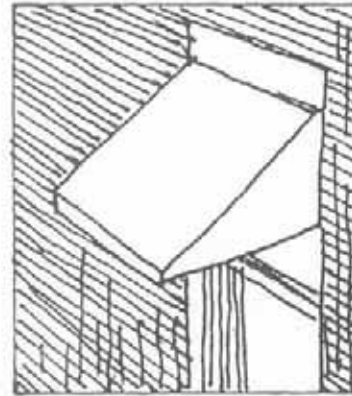
Canopies, arcades, awnings and overhangs provide shade and weather protection while enhancing the pedestrian environment at ground level. They help to define the pedestrian space along the street. Canopies and awnings can also serve as an architectural element on buildings to help articulate a building’s façade, creating greater variety and interest at street level. Awnings and canopies are also a traditional design element common to commercial buildings in Downtown Davenport. Finally, they can also provide an additional location for business signage.

Awnings and canopies come in many shapes, styles and colors. In general awnings should fit the architecture of the building, be well maintained, functional and be at a height that will not obstruct pedestrian movement along the sidewalk (7’ minimum).

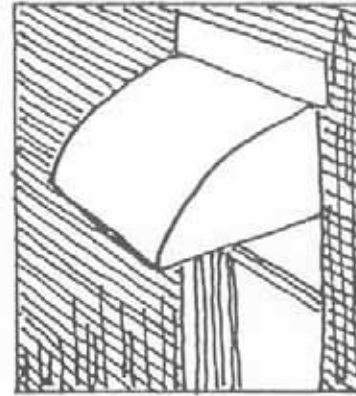
AWNING TYPES

Awnings come in many styles as is shown in the examples to the right. As a general rule “standard” awnings and “marquee awnings” are more appropriate on historic buildings. Contemporary buildings, on the other hand, can effectively use any awning style depending on the building’s architectural design.

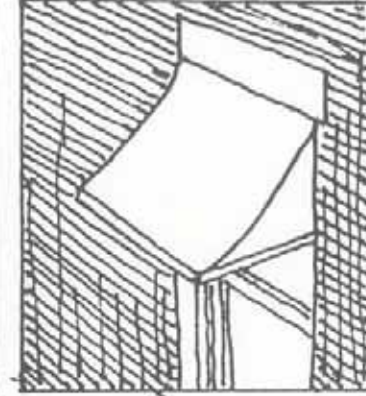
In the case of a canvas marquee the structure’s clearance above the sidewalk must be a minimum of 8 feet. Awnings of any sort (including marquees) can extend no more than two-thirds of the width of the sidewalk. Any supporting poles for a marquee need to be located at least 2 feet behind the curb. Finally, the marquee must not interfere with wheelchair movement on the sidewalk or wheelchair access to buildings.



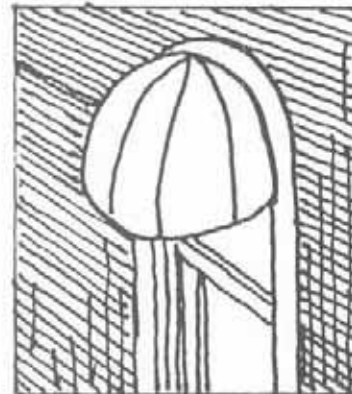
Standard



Convex



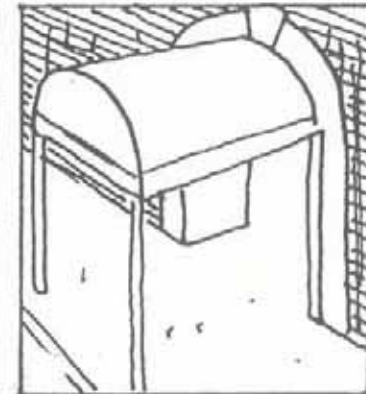
Concave



Dome



Bullnose



Marquee



Guidelines

- A pedestrian friendly environment includes the regular use of awnings, canopies and arcades throughout the district. Consider locating them above window displays and entries.
- Using awnings and canopies in ways that reinforce the design characteristics of traditional commercial architecture can improve the image of individual buildings, the businesses within, and the entire streetscape.
- When suitably designed and kept in good repair, awnings and canopies convey merchant's concern for their customers and their business district.
- Because the repair or installation of awnings and canopies is relatively inexpensive, these fixtures can provide a highly visible means of generating enthusiasm early in the downtown revitalization process as well as building a foundation for further improvements.



This “before” and “after” illustration demonstrates the ability of awnings to enrich a building façade.

Awnings also make simple and effective signage. When used as signage, lettering should be limited to the valance with the sloped portion of the awning limited to logos or symbols.





Davenport businesses on Third Street making good use of awnings.



The Radisson Quad City Plaza is a contemporary building that makes good use of awnings. Note that the bullnose style works very well with the hotel's modern architecture. In this case the awning's main purpose is to enrich the façade and bring color into the architectural design. The deep blue-green color of the awnings contrasts sharply with the orange and yellow color palette of the first floor façade.

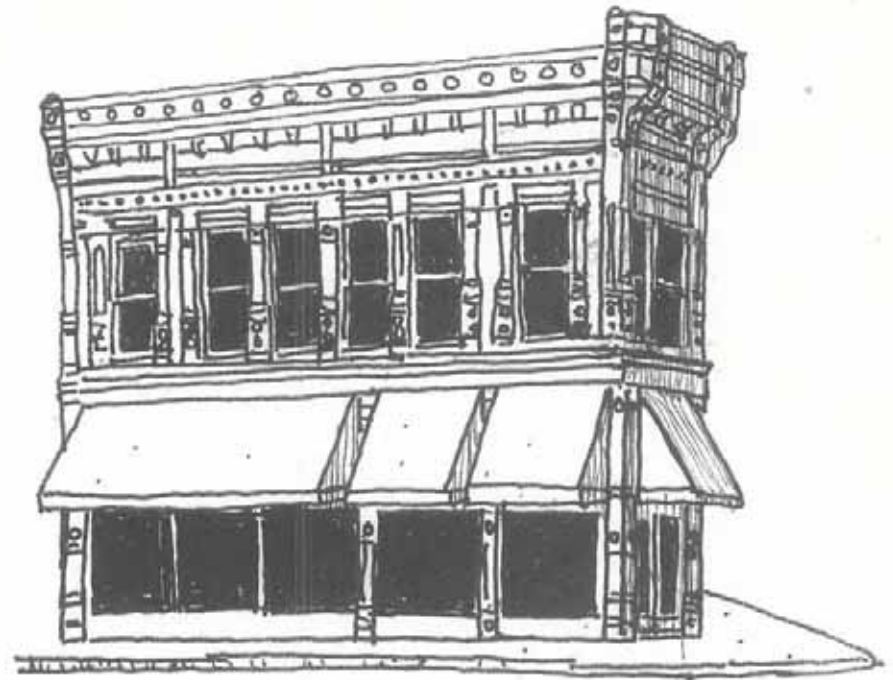
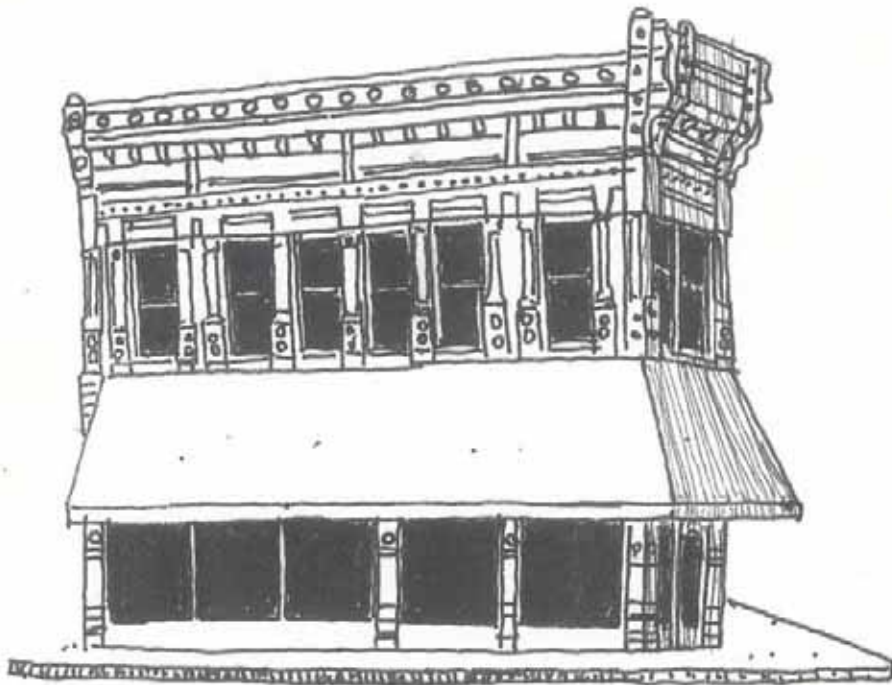
Climate

- Awnings and canopies should be suited to the climate of the region. All climatic forces – sun, rain, hail, snow and wind should be considered.
- In northern regions (the City of Davenport is borderline “northern”) buildings with southern exposures generally should have retractable fabric awnings as the awning can be extended during the summer to block the sun and reduce heat build up, while being lowered during the winter when sunlight is at a premium.
- Dark areas similarly can benefit from awnings that can be raised when appropriate.
- Retractable awnings may also be useful where they, otherwise, would need to carry heavy snow loads.
- Awnings protect storefront windows from moisture penetration and prevent excessive light and heat build up inside buildings. By blocking out the sun, awnings and canopies keep merchandise in display windows from fading and prevent other damage caused by heat and sunlight.



Awnings and Architectural Detail

- Carefully design awnings in terms of size, shape and placement. The new fixture should preserve the integrity of the building's architectural style by complementing the façade's detailing, color, materials, scale, proportion and form.
- Carefully design awnings in terms of size, shape and placement. Awnings should fit individual window bays or structural divisions of the building rather than extending beyond a single bay. The correct use of awnings enhances the architecture of most buildings. Conversely, poorly placed awnings can cover historical decorative ornament, transoms and other architectural elements of the façade that should be left visible.
- The proportions of a building provide clues for the proper dimensions of awnings and canopies. Buildings with a horizontal emphasis, such as those built in the Prairie or Art Moderne styles should have flat canopies or low-pitched awnings to reinforce these styles. Victorian buildings, on the other hand, are more vertical and awnings placed over storefront windows, entrances, etc., should emphasize that verticality.
- As a general rule, awnings should only cover about one third of the opening in which they are placed. Larger awnings obscure too much of the business inside.
- Awnings should also match the shape of the opening it is placed in or over. A square opening should have a square, standard sloped awning, while round or arched openings should have awnings that match the curve of the opening.
- Canopies should be designed to cover as little of the building and store front as possible as they tend to be relatively flat. Given their shape, it may be appropriate to allow them (unlike awnings) to cross the bays on a multi-bay building.



When factors such as climate and building orientation call for the use of awnings or canopies, the architectural character of the building should determine their design. The new fixtures should preserve the integrity and coherence of the building's style by complementing the façade's detailing, color, materials, scale, proportion and form.

Awnings and canopies should complement the scale of the building rather than overwhelm it. Awnings that are too large may cover important architectural features on the façade and destroy the continuity and coherence of its design. Store fronts were designed to fit within a visual framework formed by the storefront cornice, at the top, and by the vertical columns on either side. Awnings should fit within this framework to ensure the visual continuity of the building's primary structural members from the ground floor to the upper stories. This is true not only for small businesses that occupy a single storefront but also for larger stores that occupy several bays in a single building.

Awnings that cover up these strong vertical elements destroy the visual relationship between the upper and lower stories, thereby distorting the scale of the building. The examples above illustrate this point. One need not be an architect to look at the building on the left to realize something is just not working. In the example on the right the building's verticality has been restored.

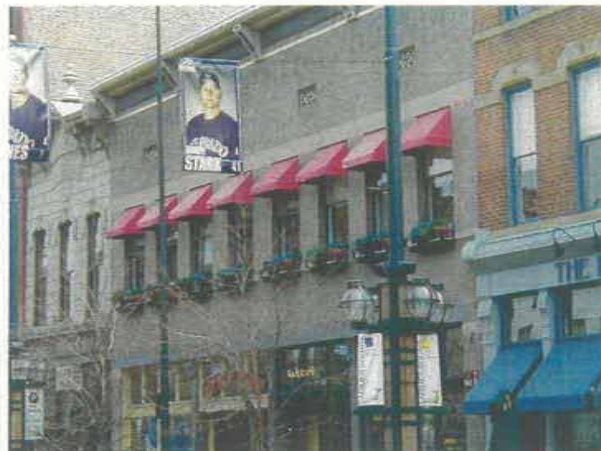
Awnings and Canopy Materials

- Historically, fabric, metal and wood were the most common materials used for awnings and canopies and they remain the most appropriate today. On contemporary structures glass may also be in keeping with the architecture of the building.

Color

- Using awnings and canopies over storefronts and entries provide opportunities for colorful accent and signage. This helps create an interesting and active street front. Avoid harsh or gaudy colors that compete for attention and detract from the buildings overall image. Simplicity and restraint often produce the best results.
- The use of second and upper floor awnings that complement the ground floor awnings in terms of size, style and color creates a consistent design image for a building façade.
- On small buildings where the awning is a prominent part of the façade, its color should harmonize with the building. The visual impact of potentially obtrusive fixtures such as marquees can also be minimized by using a complementary color. Conversely on large buildings where awnings constitute a smaller part of the facade, their color can complement the accent colors used for ornamental details, window frames and other building trim.
- Signage on awnings should be limited to the valance with the exception of a logo which may appear on the slope portion of the awning. Solid colors work better if signage is being used, as stripes can make reading signage difficult.





Awnings, Canopies and Marquees

Patterns

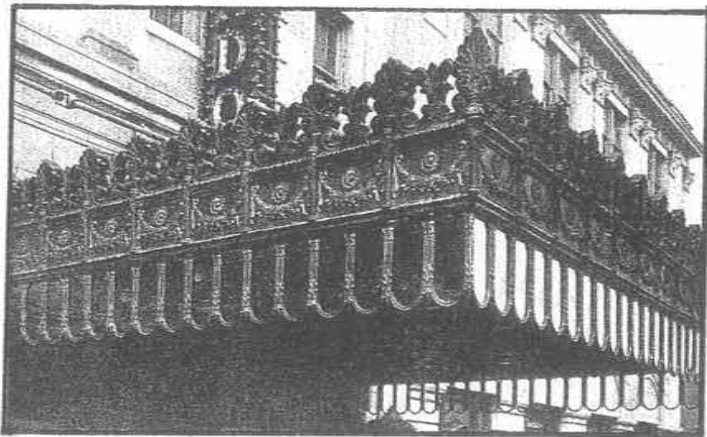
- Fabric awnings often have patterns (usually stripes). Patterned awnings can be used to add interest to plain buildings. Care must be taken, however, not to overpower building details with too bold of a pattern.

Ornament

- Canopies can be ornamental with pressed tin ceilings and other ornamental details. Ornament, like other aspects of canopy design, should suit the character of the building.

Illumination

- For most downtown buildings, awnings that are fully illuminated should be avoided. Exterior illumination, if necessary, should be carefully controlled by using spotlights mounted to the façade above the awning.



The most elaborate marquees were typically created for theatres and Victorian office buildings and retail stores. Bare bulb marquees (with or without neon additions) were commonly used on theatres. The Capitol Theatre provides a good local example. Elaborate pressed tin marquees were often used on office buildings and department stores. The Petersen and Sons Department Store Building once had one (it was not original to the building, however). The M.L. Parker Building, 104 West 2nd Street, constructed in 1922 also had an intricate pressed metal marquee which was lost in recent years. (The marquee anchors in the form of lion heads are still on the building's east façade.) These pressed tin marquees are still being made, typically being available in either galvanized metal or copper, at a cost that is fairly reasonable.

Civic Art, Murals and Trompe L'oeils

Design Objectives:

Actively promote civic art downtown

Reinforce the unique character of Downtown Davenport

Reinforce a sense of historical continuity for the city and the downtown

Discussion:

Civic art can enrich the downtown experience, enhance the city's public image and add beauty for all citizens to enjoy. Art which includes references to the city of Davenport's geography, landmarks, history, diverse ethnic cultures, industry, local crafts and other cultural attributes can increase our sense of belonging by associating us with a place imprinted with a specific image rather than one that looks and feels like any other modern American city.

While these design guidelines do not set any particular requirement for either the public or private sector to create civic art it is hoped that the standards will encourage both sectors to consider civic art early in the design process and to create it. Downtown Davenport is currently undergoing a revitalization of its core. It is particularly important during periods of growth that private projects, new public spaces and infrastructure improvements all include a significant and visible component of public art.



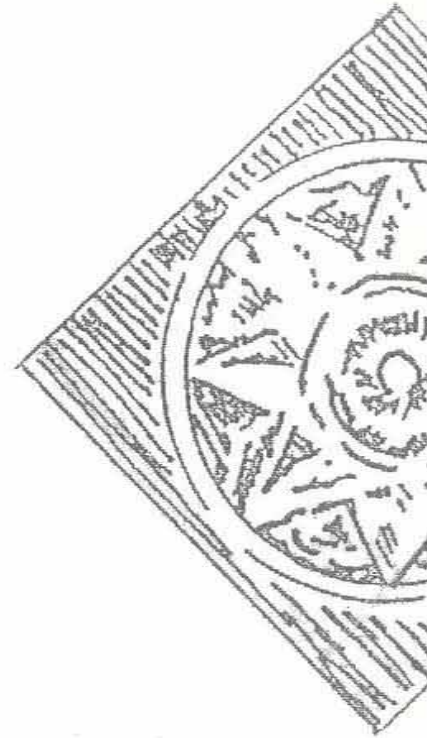
Civic art should reveal and celebrate:

- the historical underpinnings of the City of Davenport;
- the City of Davenport's diverse cultural underpinnings;
- connections to our natural systems such as the Mississippi River;
- the transportation network by enhancing bus shelters, street furniture and street light standards;
- the city's past through memorials and commemoration.

General Guidelines for Civic Art

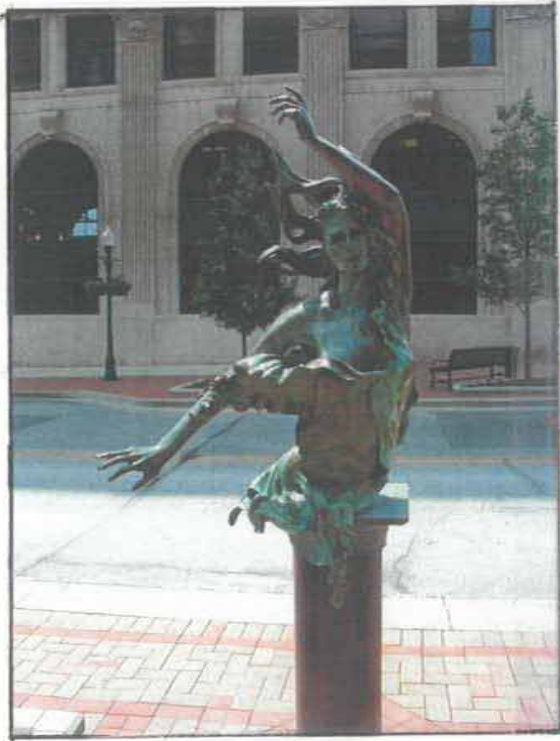
Consider:

- the relationship of civic art to its proposed site and its visual impact.
- the ability of civic art to enhance the downtown experience such as bringing people together, inviting public interaction, creating moments of visual or intellectual interest and enhancing the area's beauty.
- the durability of the proposed materials and the difficulty of maintenance and upkeep in a public setting.
- using the placement of public art to terminate a vista or serve as a focal point. If used in this context the "piece" needs to have a scale that is in keeping with the proposed location.

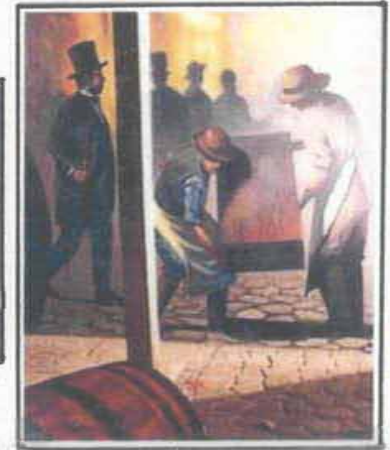
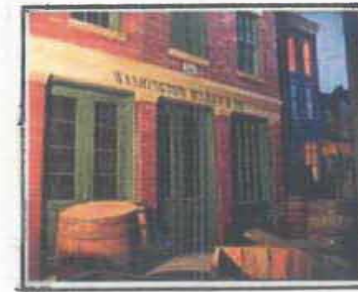
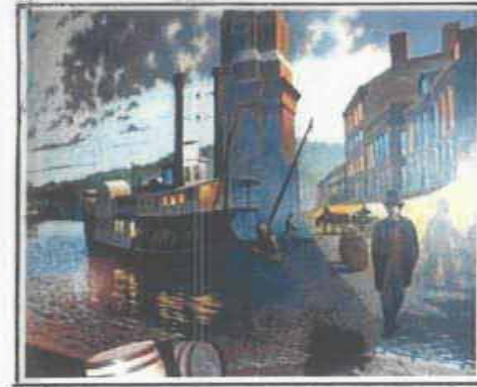


- the human, or in some instances conversely, the monumental scale of artwork to be located on city streets. Again the scale of the piece needs to be in scale with the proposed location.
- the artwork's symbolic and aesthetic qualities.
- When related to a specific landmark building the artwork should be subordinate to the overall building.
- The artwork should be relevant to the location and not confuse the public with false history.
- The artwork should not obscure building elements or details. For example, a mural should not cover windows or important architectural details.
- The artwork should not impede pedestrian movement or endanger it.
- Consider the time frame proposed for a given piece of public or civic art. The bar for allowing a piece for a one-year time period as part of a temporary display should be different than for something that is intended to be a multi-year or a permanent addition to the city. Art that is to be with the city for years should be executed by highly trained and able professionals. The committee shall review and approve all designs prior to installation.
- If a work is not considered to be permanent consider the process for removing and decommissioning it up front.

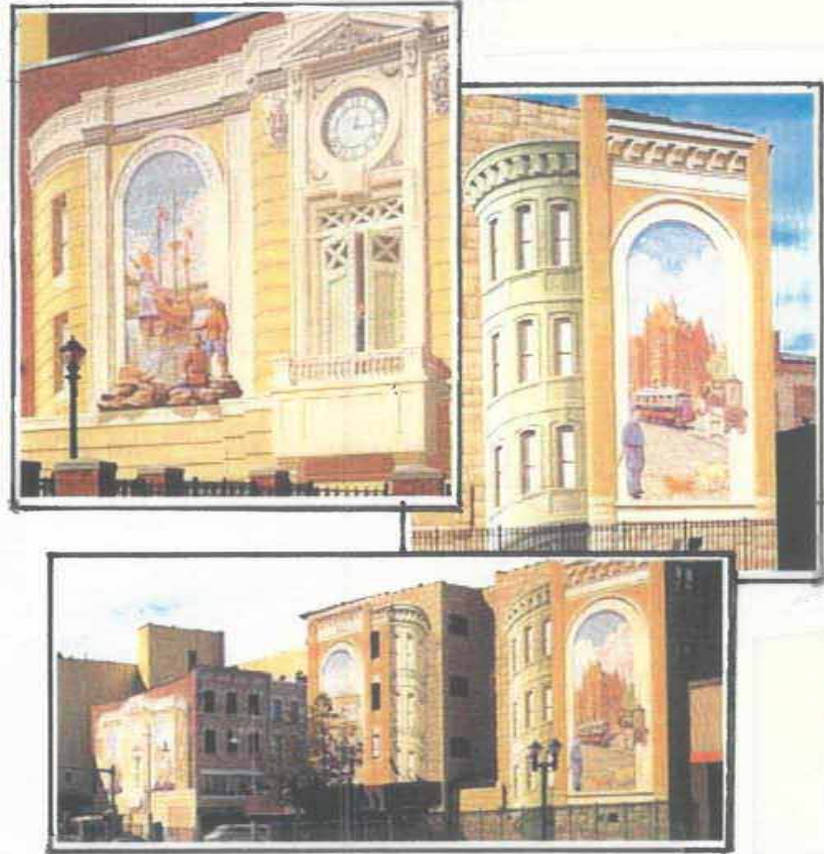
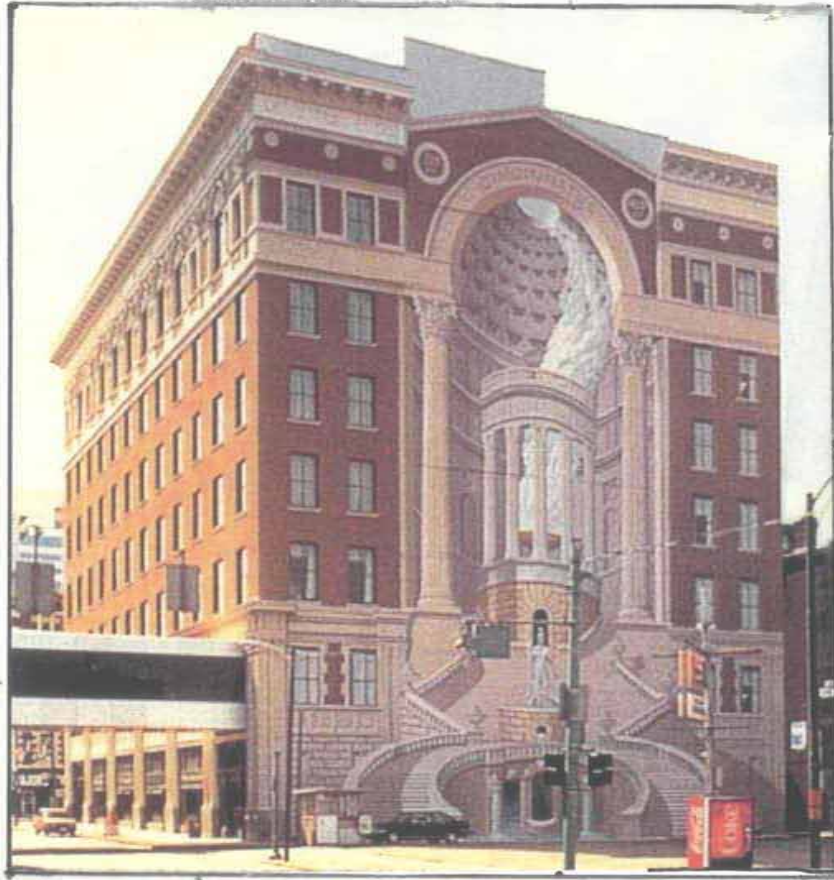




Civic Art in Downtown Davenport



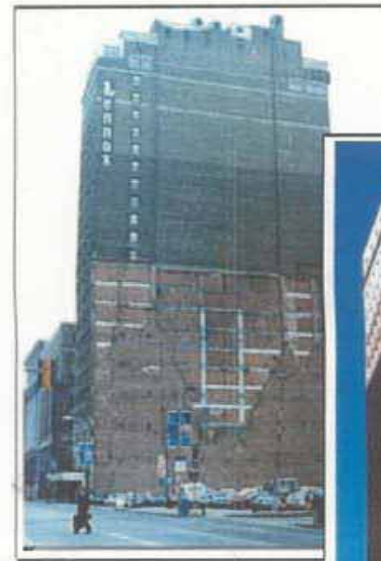
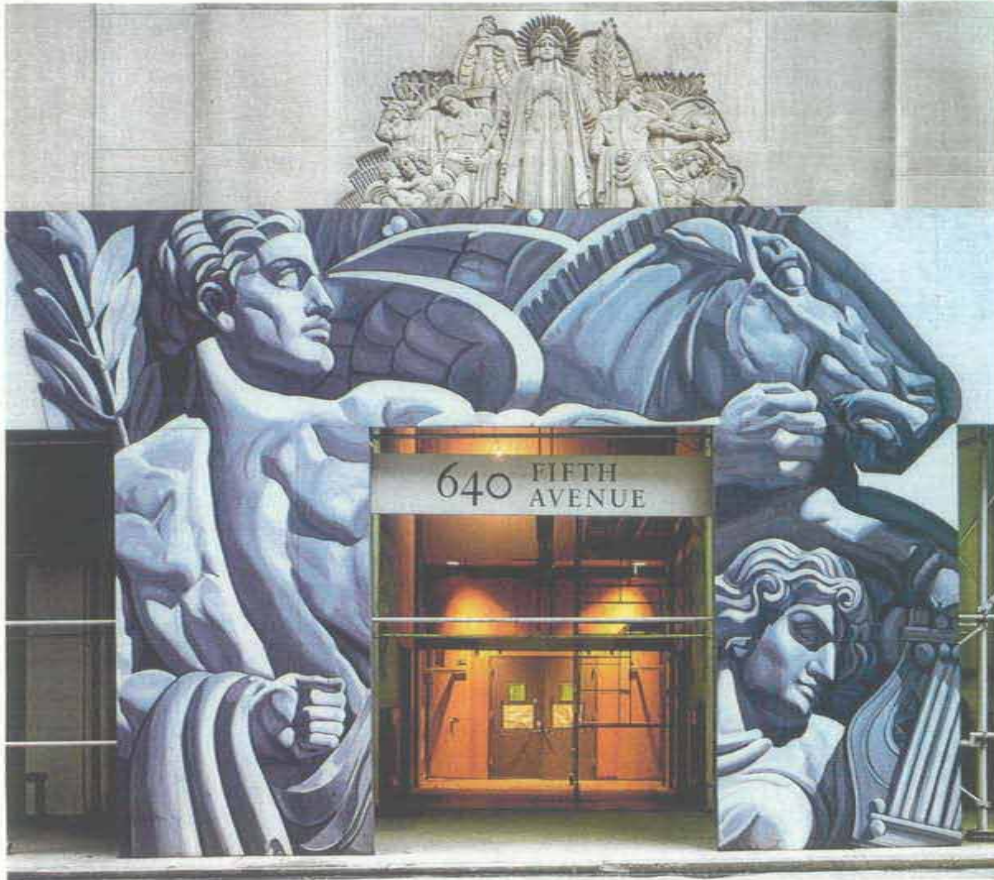
Murals provide one opportunity to celebrate the City of Davenport's history, diverse cultural traditions and natural systems such as the Mississippi River through public art. To provide examples of high quality, professionally done murals that meet the criteria listed in the design standards staff turned to the web page of Evergreene Painting Studios Inc. and with their permission is using the three examples above and to the left. Top left: a mural depicting rural life on the Mississippi River for the Alabama Constitution Center, Huntsville, Alabama. Top Right: three details from a 30 foot high by 200 foot long scene showing the Ohio River at sunset in 1865 Cincinnati for the Cincinnati Historical Society. Bottom left: a mural for the Apple Pie Bakery Restaurant at the Culinary Institute, Hyde Park, New York. (Closer to home Evergreene did the jazz murals for the Rhythm City Riverboat Casino here in Davenport). Murals, in particular, provide a cost efficient way to enliven the unsightly party walls often left behind when downtown buildings are demolished. They are a tool, however, that should be used sparingly.



Trompe L'oeils are another method of improving the unsightly walls that tend to appear in downtown situations due to demolitions. In some cases demolition reveals the "rear end" of a historic building that was not intended to be seen by the public due to its being hidden behind neighboring structures. These facades were often constructed with less expensive materials and may lack the architectural ornament and details common to the building's other elevations. Or alternately demolition may leave a semi-wrecked party wall once shared with a now missing neighbor. Trompe L'oeils can be extravagant architectural fantasies imperceptibly extending the real space of architecture into the illusory space of painting transforming empty walls into magnificent facades. The two examples above are designs by the renowned artist Richard Haas. Top left is the Brotherhood Building in Cincinnati, Ohio. To the right are murals that Haas designed as an economical revitalization effort for Yonkers, New York. Both projects were painted by Evergreene Painting Studios, Inc. While Haas tends to work on large monumental designs planning staff has seen Trompe L'oeils used effectively on buildings as small as a gas station.

Below: One of man's first forms of visual communication was painting on cave walls. Ever since, murals have been a companion to architecture. Below is a graphic painted on a temporary construction fence for the Metropolitan Life Building in New York City. The work helped dispel the stigma of construction while providing valuable publicity for the project and the business.

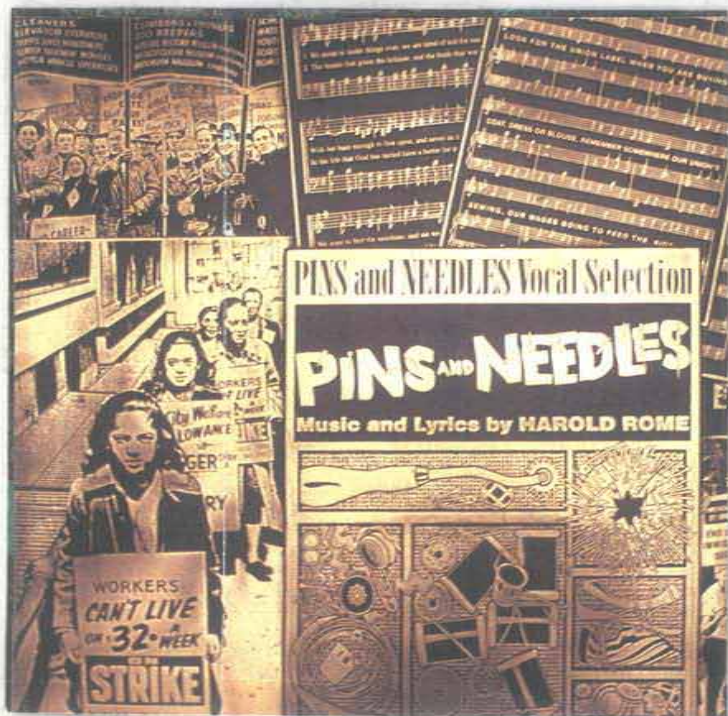
Does the City of Davenport expect businesses to put up a construction fence of this nature when they work on the façade of their building? Of course, not. A design of this nature would only be appropriate on a few Downtown Davenport structures and any construction graphics would be purely voluntary. The point, however, is if an opportunity arises and the costs prove reasonable it is appropriate to seize every opportunity to visually remind the public about a revitalizing downtown Davenport and its individual businesses.



Above: One last Trompe L'oeil example, in this case showing both the "before" and "after". The project, also by Evergreene, is the Lennox Apartment Building (previously Lennox Hotel) in Downtown St. Louis, Missouri. The building had stood vacant for a number of years before its restoration. The hotel was a monumental building on three sides but the east façade was in poor shape due to the demolition of an adjacent structure. It takes an observant eye to notice that everything but a few of the windows was created by the skillful use of Trompe l'oeil.



A “spin off” of wayfinding systems is to use information signage and public art to make citizens and visitors aware of the community’s unique heritage. The photographs above and to the right are from Westminster, Colorado, a Denver suburb. The City of Davenport similarly has a rich history that in many cases is largely forgotten.



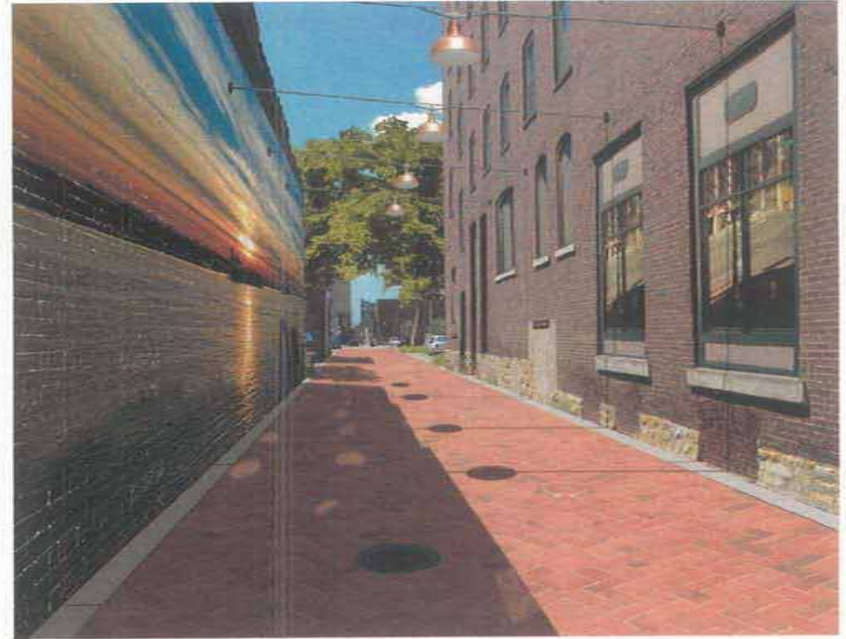
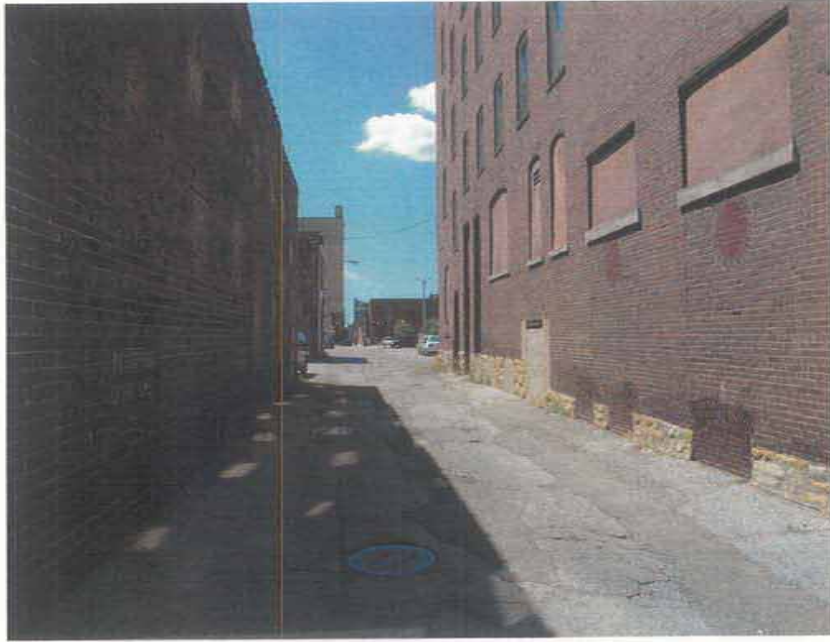
Using sculpture to create a sense of place by looking to a community's history and natural world by inspiration.

Top left – In Boston, legendary Boston Celtics' coach Red Auerbach prepares to light up his trademark victory cigar.

Top right – Davenport, "Watching the Ferry" by Louis Quaintance based on a 1947 lithograph by John Bloom who sketched boys watching the W.J. Quinlan, a ferry on the river.

Left – In Davenport, "Give Wings to Dreams" by Janice Lewellen celebrates the City of Davenport's winter visitors with a swirling spiral of bald eagles.

Far left – Union Square in New York City, one of a series of in-ground bronze panels detailing the history of New York City's textile workers



Pulling it all together: A mural of a Mississippi River riverboat scene is step one in the process of changing a downtown alley into a thoughtfully designed “people place”. Other suggestions from other portions of these guidelines include creating or enlarging windows on alleys, creating an outside seating and eating area and adding landscape planters.



The Use of Color

Design Objectives:

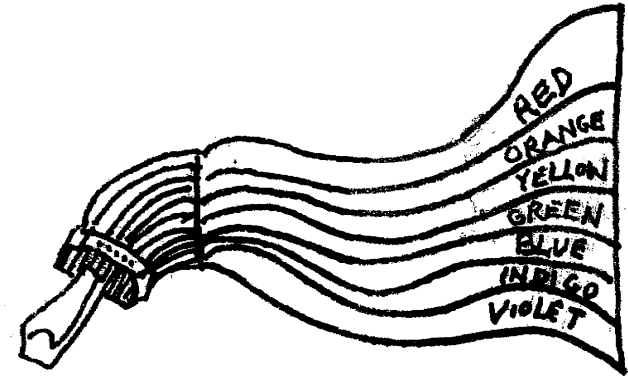
Build a positive identity

Discussion:

The use of color is often a sensitive subject in design guidelines. The use of pre-determined colors can lead to a dull streetscape lacking distinction and interest. Matching existing color schemes also can lead to blocks or an entire district in, for example, one variation of brown. In general, the major principle in the selection of building colors is to be a “good neighbor”. Colors should coordinate with other buildings on the block or district.

Historically, building colors in Downtown Davenport have been associated with the red brick materials used in many of the downtown buildings. In fact, this locally made product is often called “Davenport Brick”. The overuse of dark brown colors, however, can also create a darker image on the street, especially during the winter months when skies are often overcast.

Color selections should also be made with consideration to the orientation of buildings, which can affect the appearance of colors. Colors on south and west facing facades will often appear warmer, due to sun exposure, than colors on the north or east sides. It is recommended with paint colors to compare a color sample on both cloudy and sunny days. (In the Downtown Design District exterior paint colors will be reviewed).



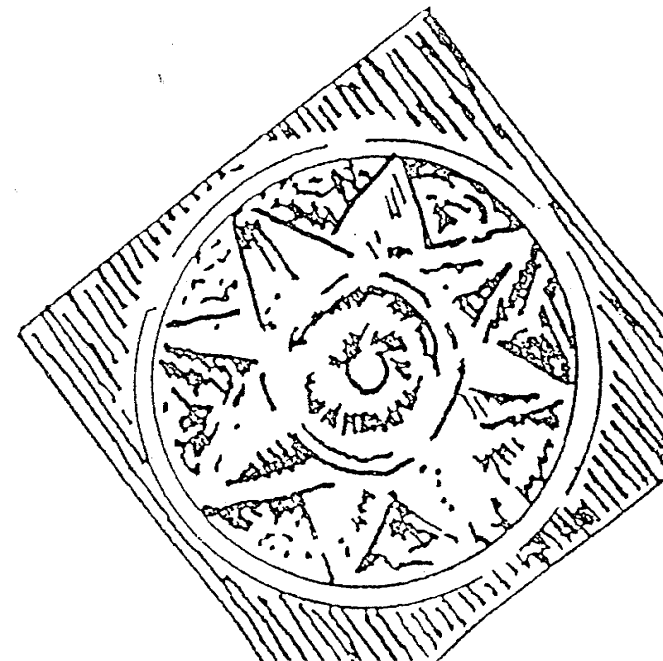
Guidelines:

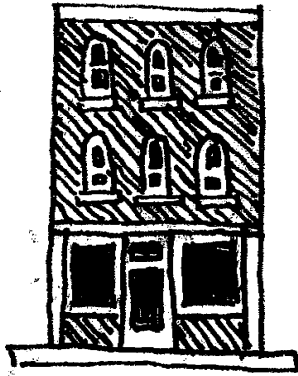
Encouraged:

- Using subtle colors, rather than more intense hues on larger surfaces of buildings creates a more pleasing street environment.
- Paint colors related to natural materials used in the building design, such as brick, stone, tiles, and terra cotta often work best.
- Encouraging the use of contrasting accent colors for architectural details, awnings and at entrances creates interesting architectural elements. Trim colors, however, should not be so intense that they dominate the building. It is usually best to use complementary colors.

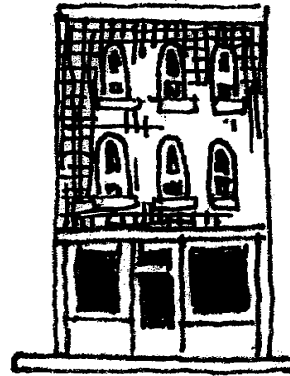
Discouraged:

- Using a multitude of strong, vivid colors on buildings, or using colors that are not harmonious with other colors on the building or found on adjacent buildings creates incongruous streetscapes.
- Be wary of painting masonry structures. The paint will require ongoing maintenance.

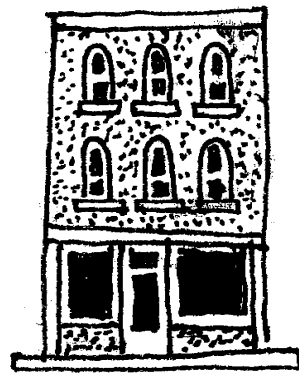




MID 1800'S
SOFT, NEUTRAL
TINTS

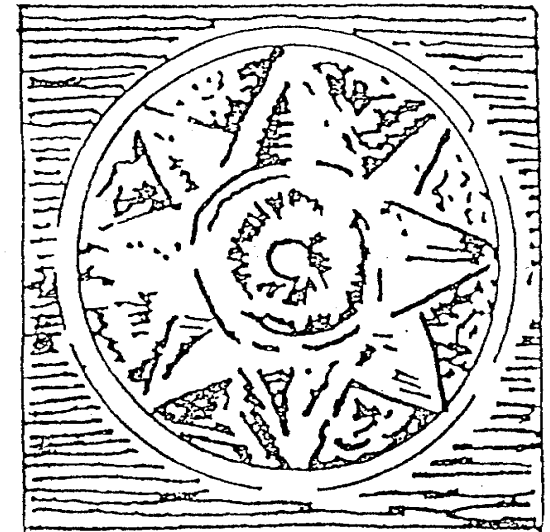


LATE 1800'S
DARKER, RICHER
SHADES



EARLY 1900'S
LIGHTER, CALMER
COLORS

These guidelines do not require that historic buildings be painted with their original colors or colors that were commonly used during the era in which they were constructed. Should a building owner wish to use period colors the State Historical Society can provide advice regarding colors popular during the decade the building was constructed. The original color can usually be determined by sanding a small area to reveal the different layers of paint. Be aware that over time the original color may have faded. To get a better idea of the true color, wet the original surface. The base color will appear more accurately when moist.



Maintenance and Materials

Design Objectives:

Build a positive identity

Encourage public and private investment

Create a safe downtown

Create a comfortable downtown

Create an economically vibrant downtown

Discussion:

Deferred maintenance often contributes to the shabby appearance of some central business districts. Lack of maintenance and repair may be the major visual problem in some portions of the Downtown. Simple cleaning and repair of existing structures and facilities can transform the Downtown, a block or a building overnight.

Guidelines

- Encouraging regular ongoing maintenance of existing buildings and structures like simple repainting, cleaning and replacement of windows, awnings, and landscaping is a more effective and less expensive solution than a major alteration.

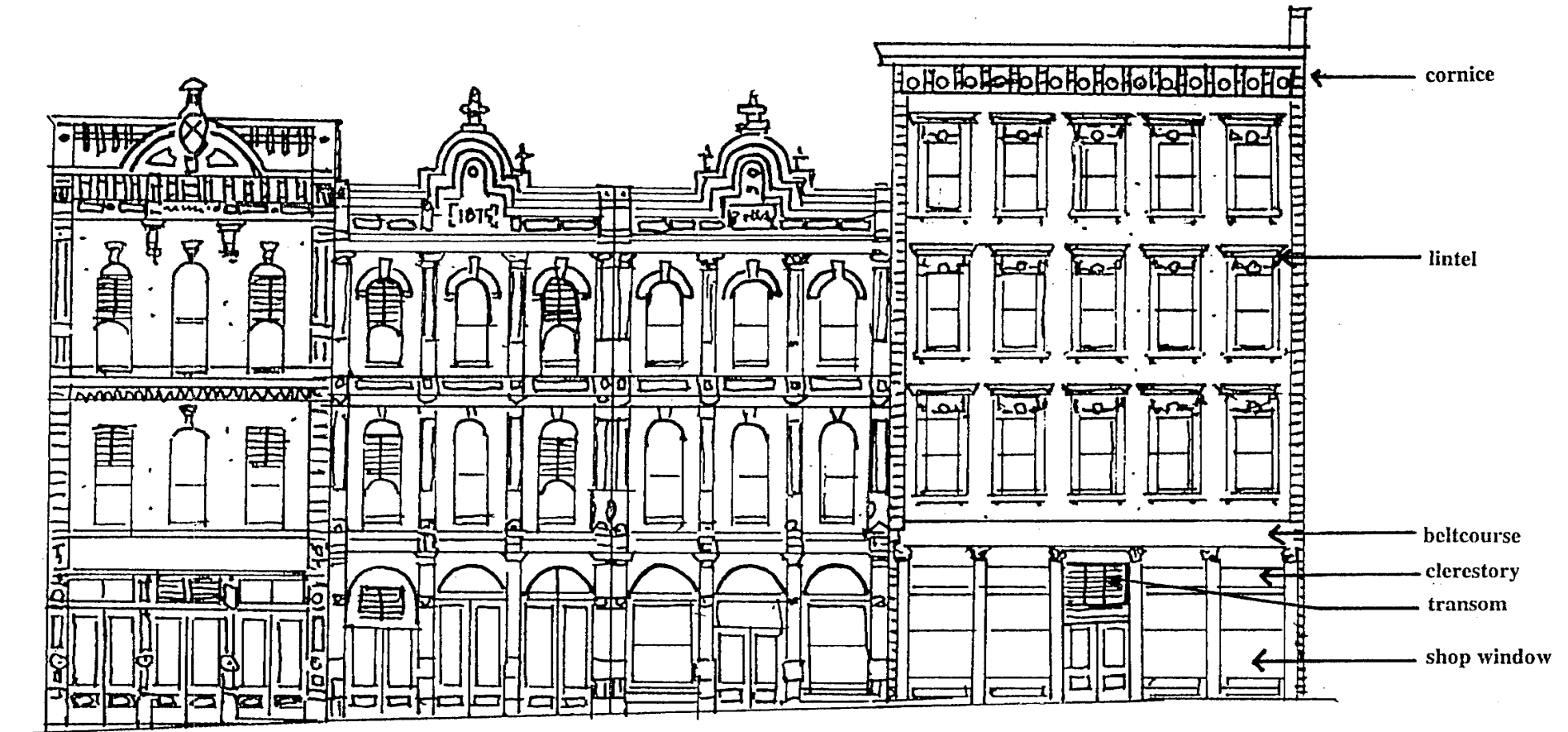
- Where possible, using substantial, high-quality materials is preferred over less expensive alternatives that will not endure over time and use, as it makes for an unattractive downtown.
- Using cleaning techniques that do not destroy existing materials such as brick and stone is a sensible solution for otherwise the cost would be very expensive in the long term. For example, sand blasting of brick may destroy the outer surface, causing future water damage to the building surface.
- Maintaining the original surfaces and colors of older buildings rather than painting them helps maintain the original identity of the building. Similarly painting or treating natural or previously unpainted surfaces of brick, ceramic tile, or terra cotta with other coating materials may change the original character of the building.
- Using high-quality materials to replace existing building features (for example, aluminum-framed windows being replaced by wood or steel-framed windows) helps maintain the overall architectural identity of the building. Similarly new windows having same individual details like sash, frame thickness and window depths as the original or historic ones preserves the architectural characteristics of the buildings.
- Considering original color schemes while rehabilitating and maintaining existing buildings preserves its character.



The Architecture of Mainstreet

Glossary of Facade Terms

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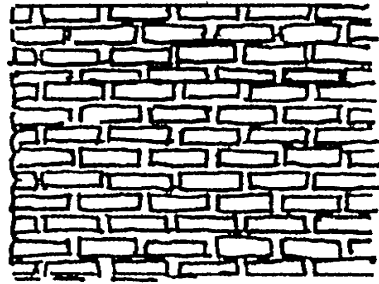


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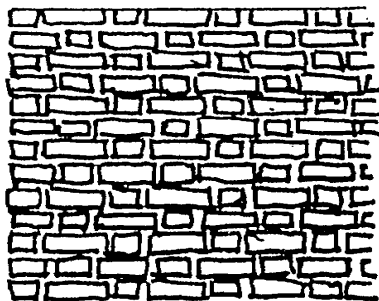
Masonry

stretching course
A continuous course of stretchers in brickwork.

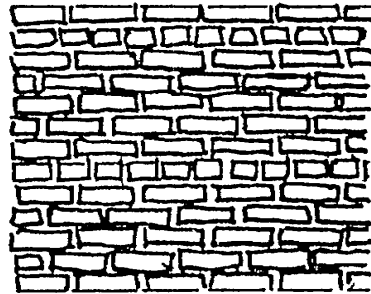
heading course
A continuous course of headers in brickwork.



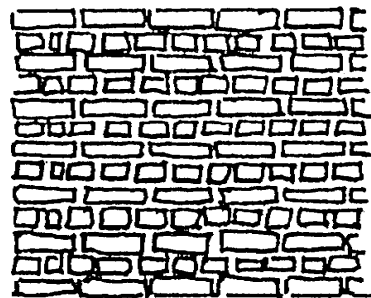
running bond
A brickwork or masonry bond composed of overlapping stretchers. Also called *stretcher bond*.



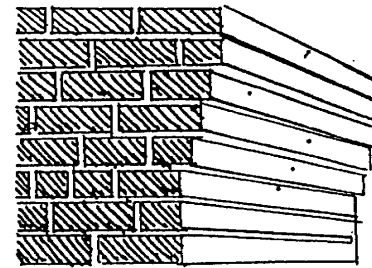
Flemish bond
A brickwork bond having alternating headers and stretchers in each course, each header being centered above and below a stretcher.



common bond
A brickwork bond having a course of headers between every five or six courses of stretchers. Also called *American bond*.

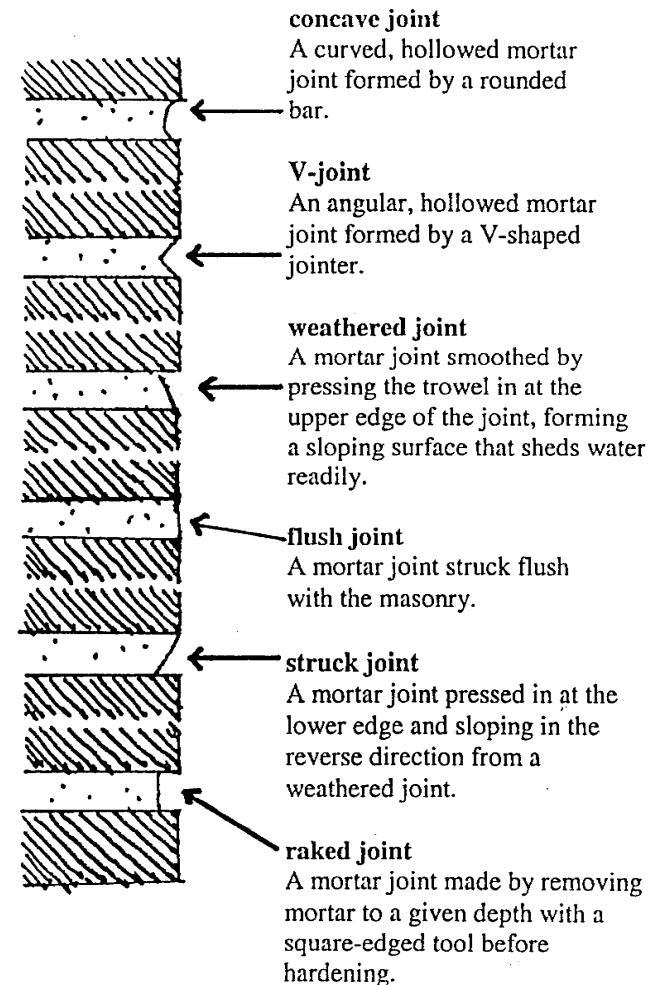


English bond
A brickwork bond having alternate courses of headers and stretchers in which headers are centered on stretchers and the joints between stretchers line up vertically in all courses.



corbel
A brick or stone projecting from within a wall, usually to support a weight.

corbelling
An overlapping arrangement of bricks or stones in which each course steps upward and outward from the vertical face of a wall.



concave joint
A curved, hollowed mortar joint formed by a rounded bar.

V-joint
An angular, hollowed mortar joint formed by a V-shaped jointer.

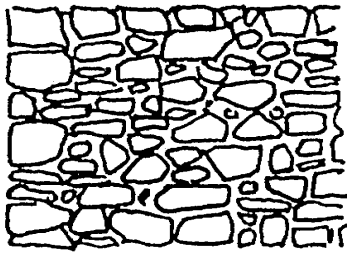
weathered joint
A mortar joint smoothed by pressing the trowel in at the upper edge of the joint, forming a sloping surface that sheds water readily.

flush joint
A mortar joint struck flush with the masonry.

struck joint
A mortar joint pressed in at the lower edge and sloping in the reverse direction from a weathered joint.

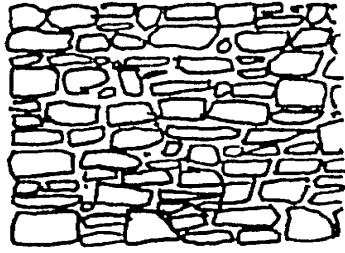
raked joint
A mortar joint made by removing mortar to a given depth with a square-edged tool before hardening.

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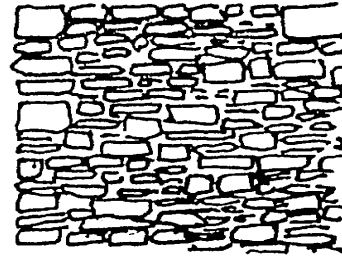
random rubble

A rubble wall having discontinuous but approximately level beds or courses.



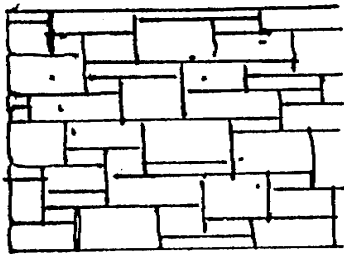
coursed rubble

A rubble wall having approximately level beds and brought at intervals so continuous level courses.



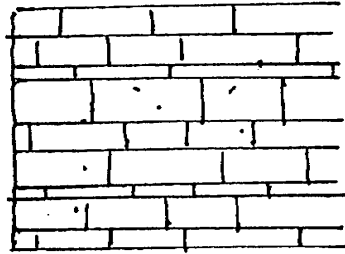
squared rubble

A rubble wall built of squared stones of varying sizes and coursed at every third or fourth stone.



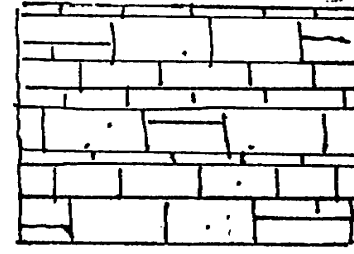
random ashlar

Ashlar masonry built in discontinuous courses.



coursed ashlar

Ashlar masonry built of stones having the same height within each course, but each course varying in height.

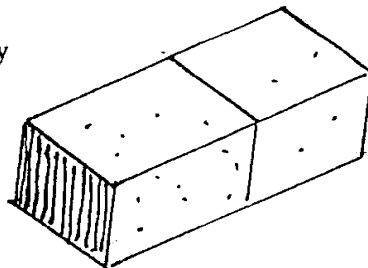


broken rangework

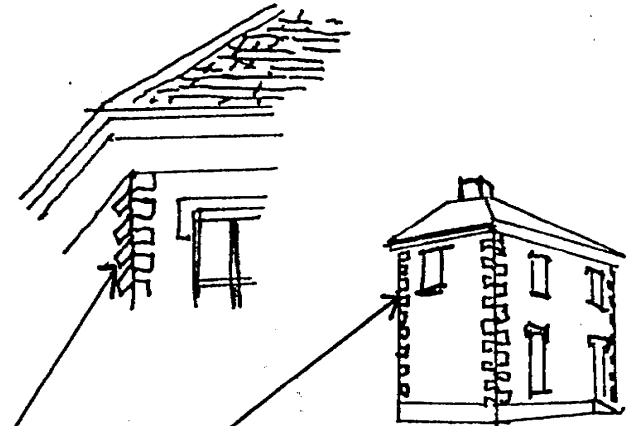
Ashlar masonry laid in horizontal courses of varying heights, any one of which may be broken at intervals into two or more courses.

ashlar

A squared building stone finely dressed on all faces adjacent to those of other stones so as to permit very thin mortar joints.

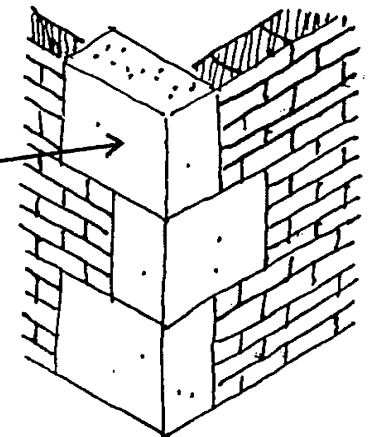


Masonry



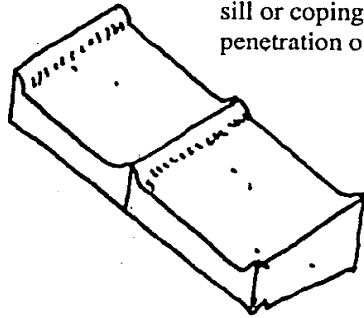
quoin

An exterior angle of a masonry wall, or one of the stones or bricks forming such an angle, usually differentiated from adjoining surfaces by material, texture, color, size or projection.

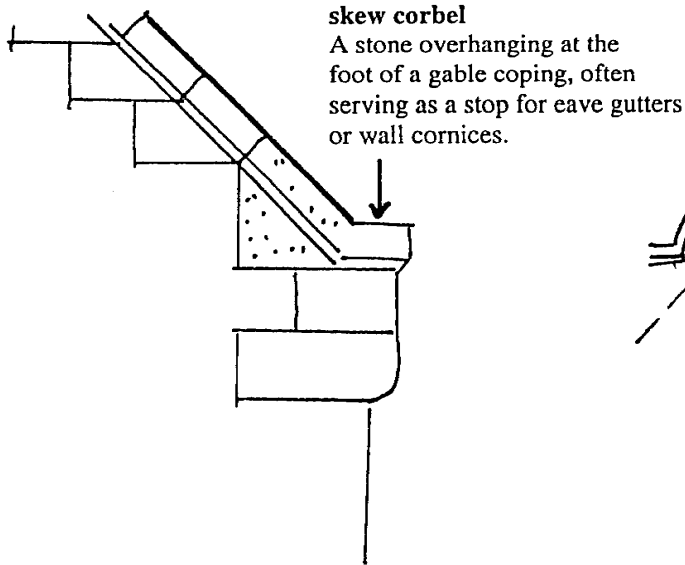


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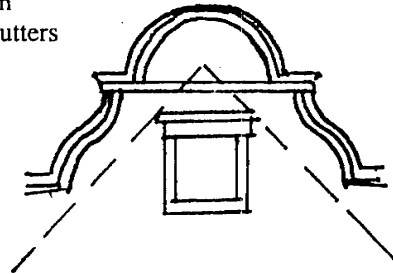
saddle joint
A vertical joint raised above the level of the washes on a stone sill or coping to prevent the penetration of rainwater.



capstone
A finishing stone of a structure, as a copestone.



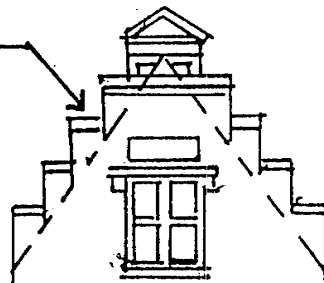
skew corbel
A stone overhanging at the foot of a gable coping, often serving as a stop for eave gutters or wall cornices.



fractable
A coping on a gable wall concealing the slopes of the roof, esp. one having an ornamental silhouette.

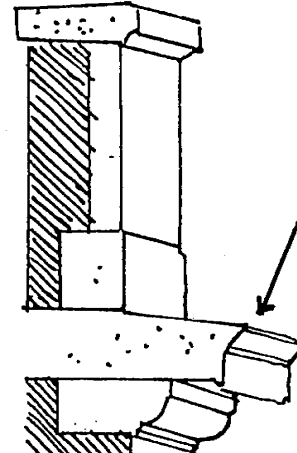
corbiestep
Any of a series of steplike projections that terminate a masonry gable above the surface of the roof.

corbie gable
A gable having corbiesteps. Also called a stepped gable.

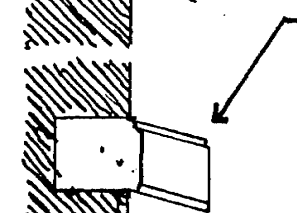


Masonry

copestone
A stone forming a coping.



dripstone
A stone molding used as a drip, as on a cornice over a window or doorway.



string course
A horizontal course of brick or stone flush with or projecting beyond the face of a building, often molded to mark a division in the wall. Also called *belt course*.

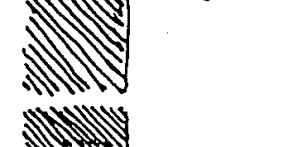
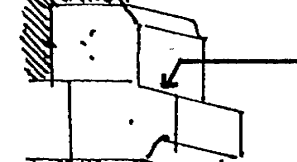
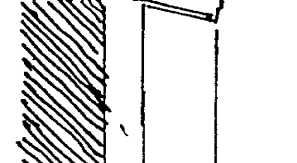


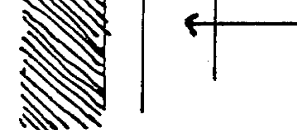
table
A course or band, esp. of masonry, having a distinctive form or position.



water table
A projecting stringcourse, molding, or ledge placed so as to divert rainwater from a building.

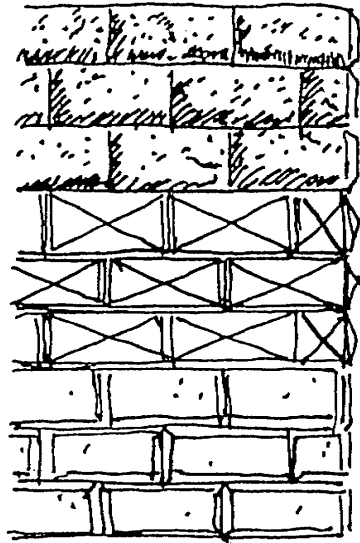


scarcement
A footing or ledge formed by a setback in the face of a wall.



plinth
A continuous, usually projecting course of stones forming the base or foundation of a wall.

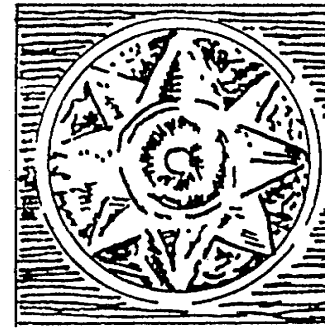
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rustication
Ashlar masonry having the visible faces of the dressed stones raised or otherwise contrasted with the horizontal and usually the vertical joints, which may be rabbeted, chamfered, or beveled.

rustic joint
A mortar joint between stones recessed from the adjacent faces between sunken drafts or bevels.

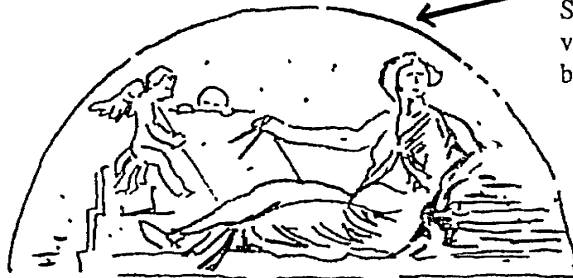
rustic
Having rough, irregular surfaces and sunken or beveled joints.



terra cotta
A hard, fired clay, reddish-brown in color when unglazed, used for architectural facings and ornaments, tile units, and pottery.



architectural terra cotta
Hard-burned, glazed or unglazed terra cotta, hand-molded or machine-extruded to order as a ceramic veneer for walls or for ornamentation.



bas-relief
Sculptural relief that projects very slightly from the background.

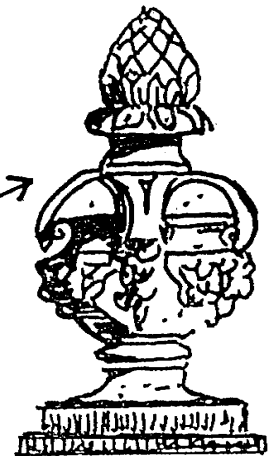
sunk relief
Sculptural relief in which the highest points on the modeled forms are below or level with the original surface.



relief
The projection of a figure or form from the flat background on which it is formed.

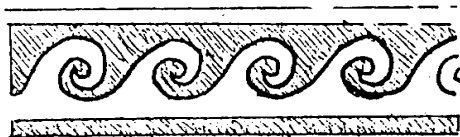


carved work
Hand cut ornamental features in brick or stone masonry.



Masonry

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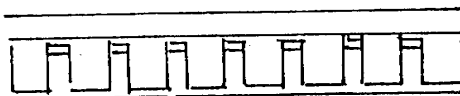
Scroll
An ornament having a spiral or convoluted form resembling a partly or loosely rolled parchment.



Banderole
A sculptured band resembling a long ribbon or scroll, adapted to receive an inscription.



Strapwork
Ornamentation composed of folded, crossed, and interlaced bands, sometimes cut with foliations.



Dentil band
A molding occupying the position of a row of dentils, and often carved to resemble one.



Festoon
A decorative representation of a string or garland of flowers, foliage, ribbon, or the like, suspended in a curve between two points.

Architectural Ornament



Dogtooth
Any of a series of closely spaced, pyramidal ornaments, formed by sculptured leaves radiating from a raised center, used esp. early English Gothic architecture.



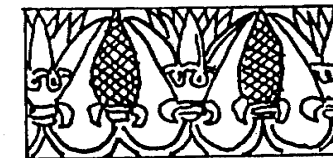
Arabesque
A complex and ornate design that employs flowers, foliage, and sometimes animal and geometric figures to produce an intricate pattern of interlaced lines.



Calf's tongue
A moulding having pendant, tonguelike elements carved in relief against a flat curved surface.



Scallop
Any of a series of curved projections forming an ornamental border.



Lotus
A representation of various aquatic plant in the water lily family, used as a decorative motif in ancient Egyptian and Hindu art and architecture.



Anthemion
An ornament of honeysuckle or palm leaves in a radiating cluster. Also called honeysuckle ornament.

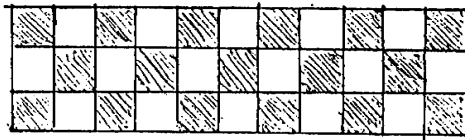


Palmette
A stylized palm leaf shape used as a decorative element in classical art and architecture.

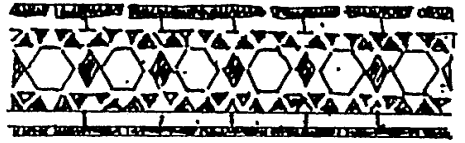


Rosette
An ornament having a generally circular combination of parts resembling a flower or plant. Also, rose.

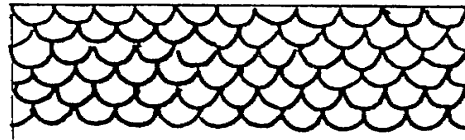
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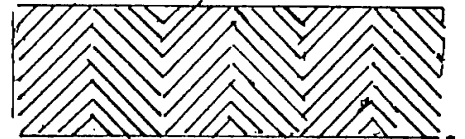
← **Checker**
To mark or decorate with a squared pattern.



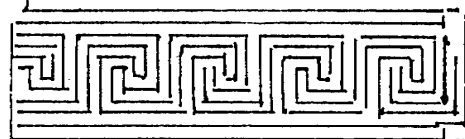
← **Diaper**
A pattern of small, repeated figures connecting or growing out of one another.



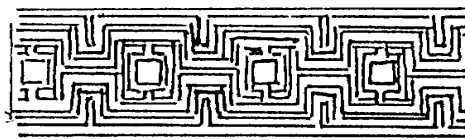
← **Imbrication**
A pattern or design resembling the regular overlapping of tiles or shingles.



← **Chevron**
A V-shaped pattern used in heraldry and as ornamentation.



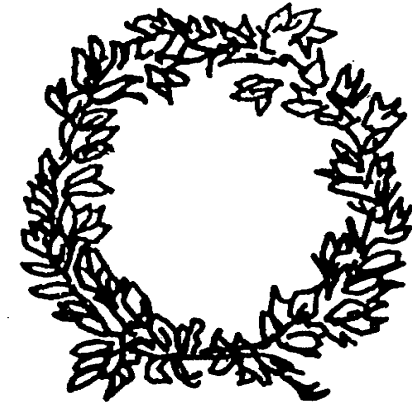
← **Fret**
A decorative design contained within a band or border, consisting of repeated often geometric figures. Also called a key pattern.



← **Meander**
A running ornament consisting of an intricate variety of fret or fretwork.

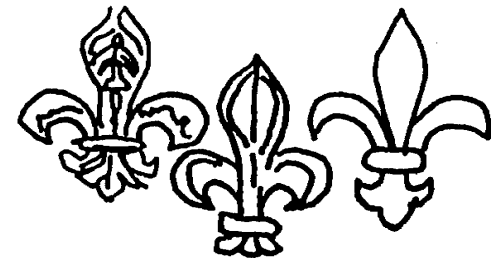


← **Guilloche**
An ornamental border formed of two or more interlaced bands around a series of circular voids.



Foliated
Ornamental with foils or representations of foliage.

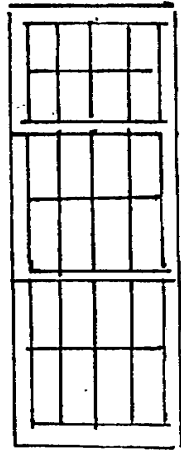
Wreath
A decorative band or garland of flowers, foliage, or other ornamental material.



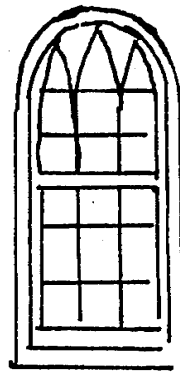
Fleur-de-lis
A stylized three-petal iris flower tied by an encircling band, used as the heraldic bearing of the royal family of France.

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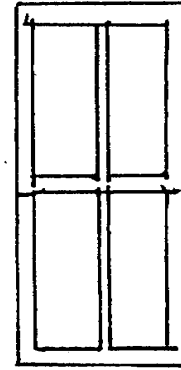
Windows



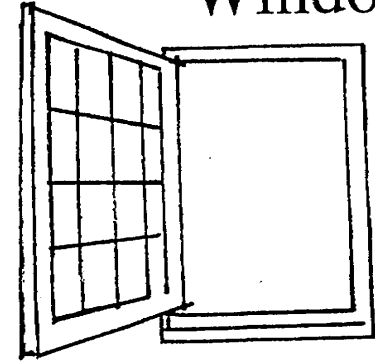
TRIPLE HUNG



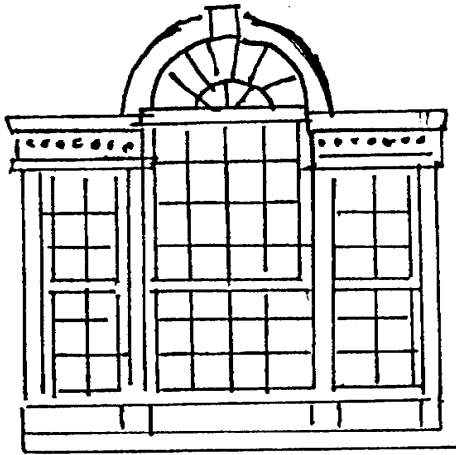
CIRCULAR
HEAD



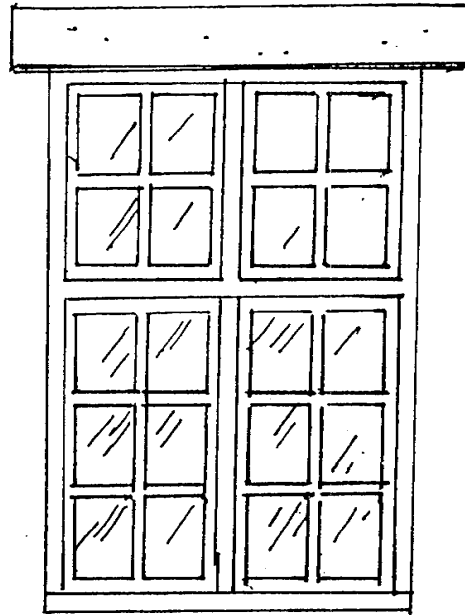
2 OVER 2
SASH



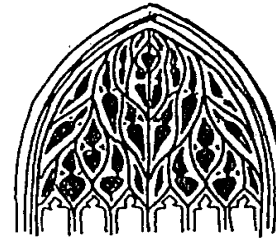
CASEMENT



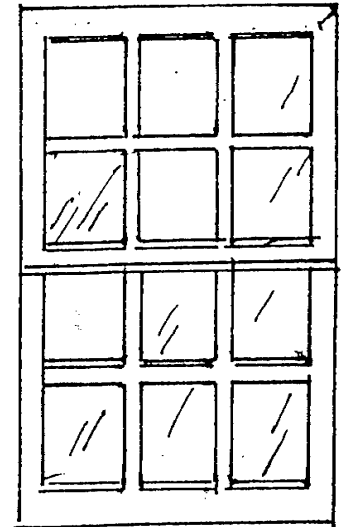
PALLADIAN WINDOW



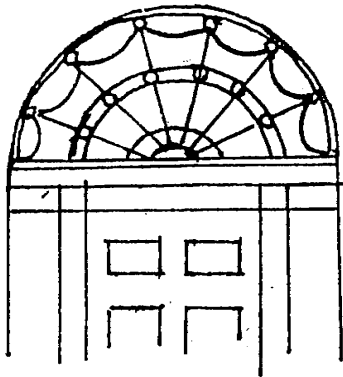
FRENCH WINDOW



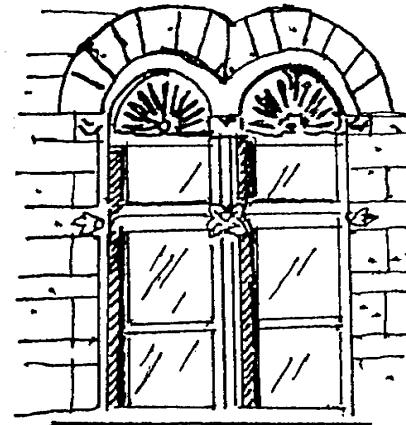
CURVILINEAR TRACERY



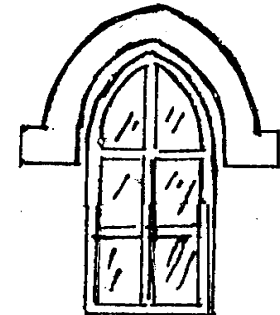
6 OVER 6 GLAZING



FANLIGHT



COUPLED WINDOWS



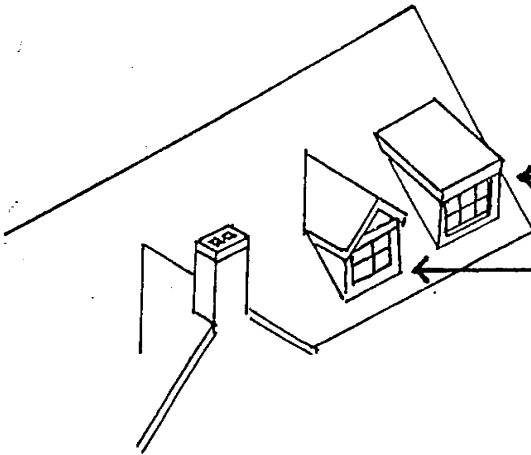
LANCET WINDOW

Windows

dormer window
A vertical window in a projection built out from a sloping roof. Also called *luthern*.

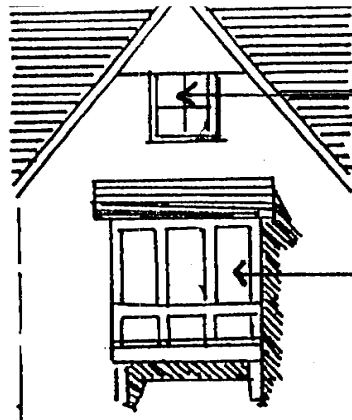
internal dormer
A vertical window set below the line of a sloped roof.

oxeye
A comparatively small round or oval window, as in a frieze or dormer.



shed dormer
A dormer having a shed roof.

gable dormer
A dormer having a gable roof.



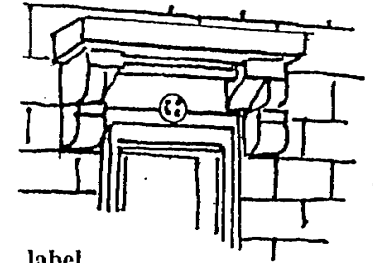
gable window
A window in or under a gable.

oriel
A bay window supported from below by corbels or brackets.



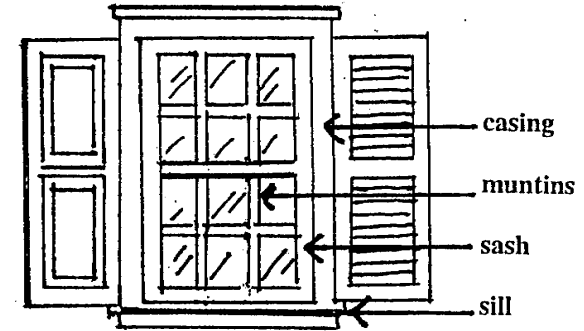
eyebrow
A low dormer having a roof that is an upwardly curving continuation of the main roof plane.

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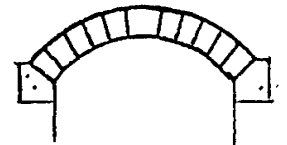


label
A molding or dripstone over a door or window, esp. one that extends horizontally across the top of the opening and vertically downward for a short distance at the sides. Also called *hood molding*.

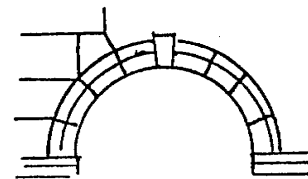
head



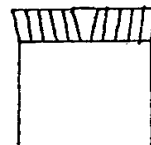
double-hung



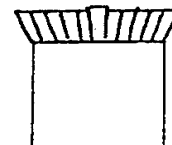
segmental arch



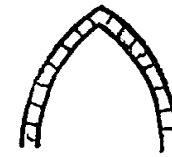
roman arch with keystone



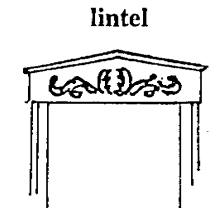
french arch with keystone



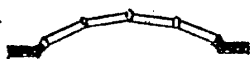
jack arch with keystone



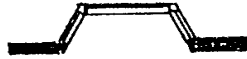
lancet arch



lintel



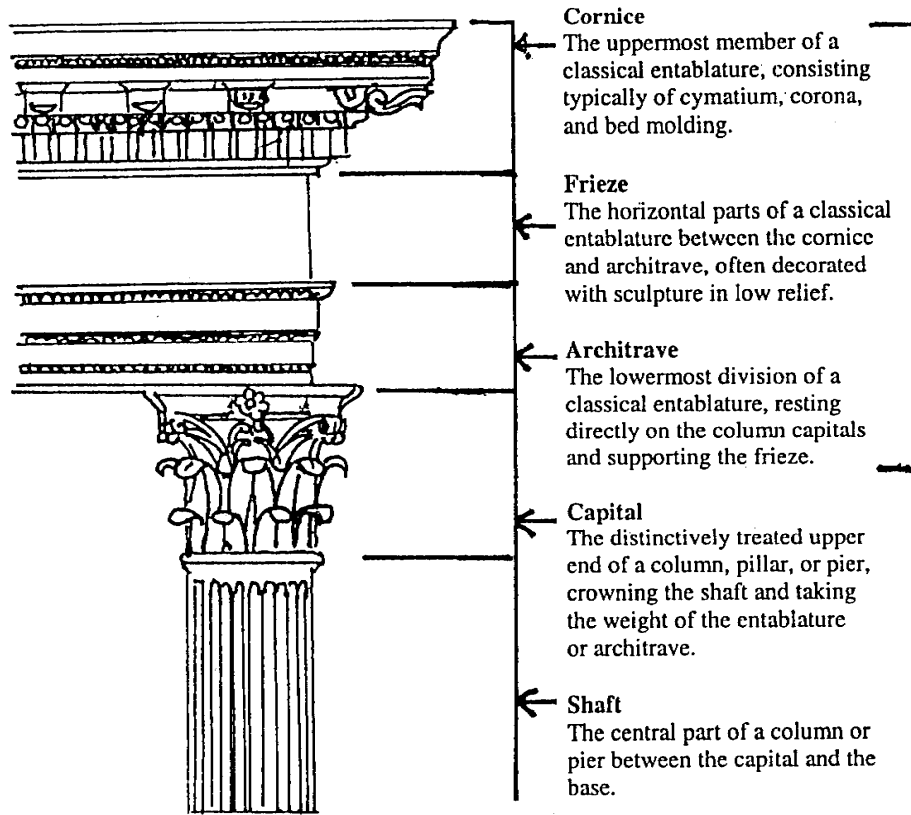
bow window
A bay window having a rounded projection.



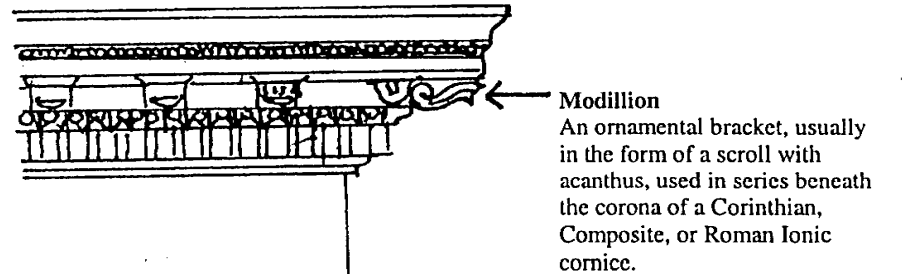
cant bay window
A bay window having cant sides.

Arches

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Entablature
The horizontal section of a classical order that rests on the columns, usually composed of a cornice, frieze, and architrave.

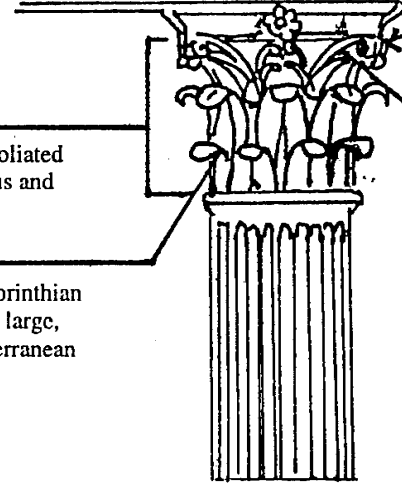


Helix
A spiral ornament, as any of the volutes issuing from a cauliculus in a Corinthian capital.

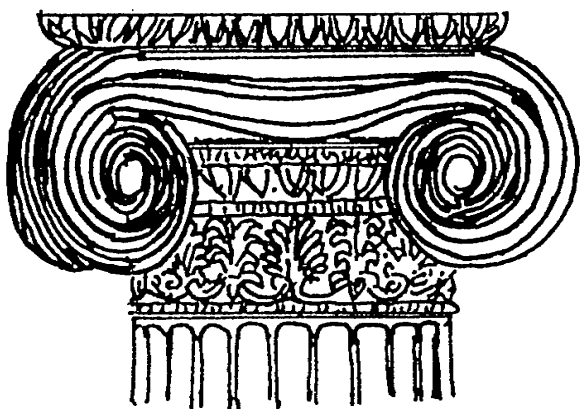
Cauliculus
Any of the ornamental stalks rising between the acanthus leaves of a Corinthian capital, from which the volute spring.

Bell
The underlying part of a foliated capital, between the abacus and neck molding.

Acanthus
An ornament, as on the Corinthian capital, patterned after the large, toothed leaves of a Mediterranean plant of the same name.



Corinthian Order
The most ornate of the five classical orders developed by the Greeks in the 4th century BC but used more extensively in Roman architecture, similar in most respects to the Ionic but usually of slenderer proportions and characterized esp. by a deep bell-shaped capital decorated with acanthus leaves and an abacus with concave sides.



Columns

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Doric order

The oldest and simplest of the five classical orders, developed in Greece in the 7th century BC and later imitated by the Romans, characterized by a fluted column having no base, a plain cushion-shaped capital supporting a square abacus, and an entablature consisting of a plain architrave, a frieze of triglyphs and metopes, and a cornice, the corona of which has mutules on its soffit. In the Roman Doric order, the columns are more slender and usually have bases, the channeling is sometimes altered or omitted, and the capital consists of a bandlike necking, an echinus, and a molded abacus.

Triglyph

One of the vertical blocks separating the metopes in a Doric frieze, typically having two vertical grooves or glyphs on its face, and two chamfers or hemiglyphs at the sides.

Metope

Any of the panels, either plain or decorated, between triglyphs in the Doric frieze.

Abacus

The flat slab forming the top of a column capital, plain in the Doric style, but molded or otherwise enriched in other styles.

Echinus

The prominent circular molding supporting the abacus of a Doric or Tuscan capital.

Necking

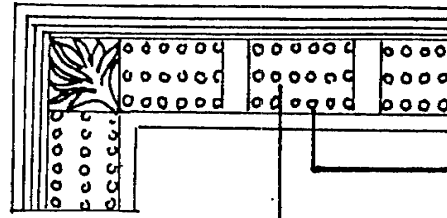
The upper part of a column, just above the shaft and below the projecting part of the capital, when differentiated by a molding, groove, or the omission of fluting.

Annulet

An encircling band, molding, or fillet, on a capital or shaft of a column.

Fluting

A decorative motif consisting of a series of long, rounded, parallel grooves, as on the shaft of a classical column.



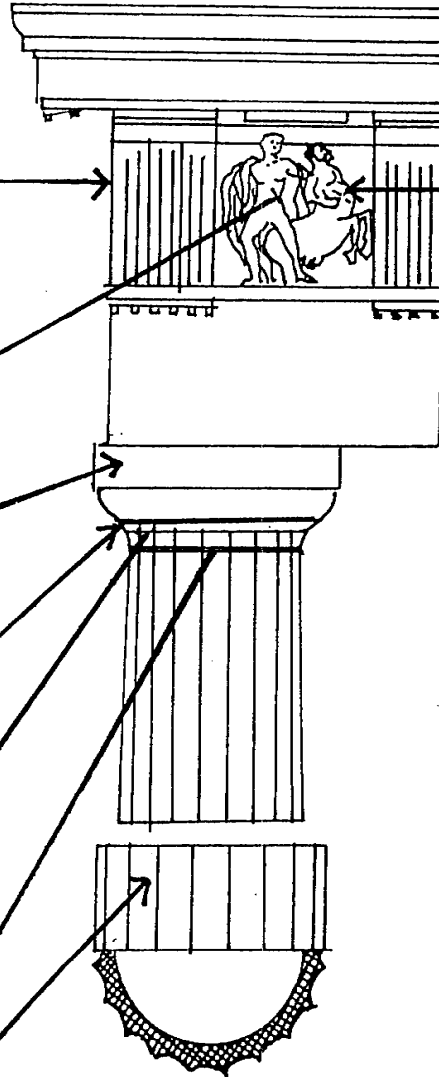
Corona
The underside of an architectural element as an arch, beam, cornice, or staircase.

Gutta

One of a series of small, droplike ornaments, attached to the undersides of the mutules and regulae of a Doric entablature.

Mutule

A projecting flat block under the corona of a Doric cornice, corresponding to the modillion of other orders.



Zophorus

A frieze bearing carved figures of people or animals.

Trachelium

That part of the necking between the hypotrachelium and the capital of a classical column.

Hypotrachelium

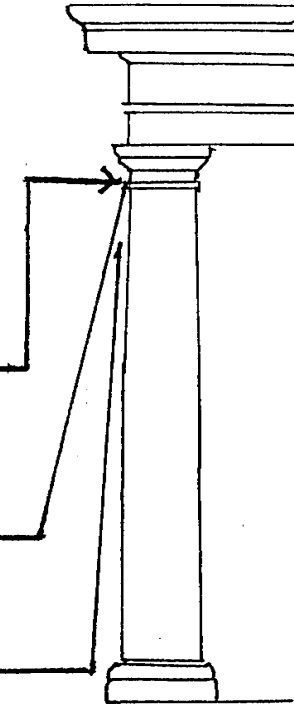
Any member between the capital and the shaft of a classical column.

Entasis

A slight convexity given to a column to correct an optical illusion of concavity if the sides were straight.

Drum

Any of several cylindrical stones laid one above the other to form a column or pier.

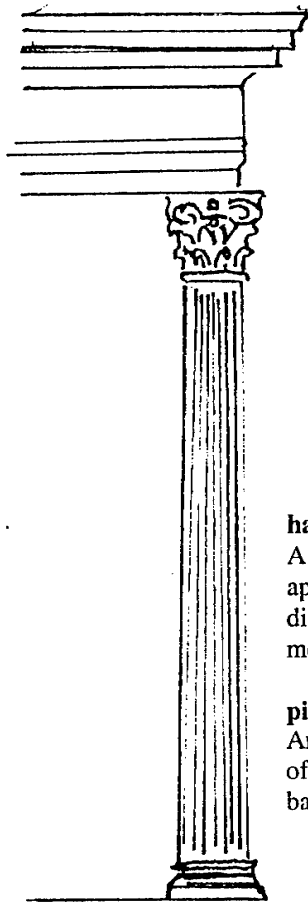


Tuscan order

A classical order of Roman origin, basically a simplified Roman Doric characterized by an unfluted column a plain base, capital, and entablature having no decoration other than moldings.

Columns

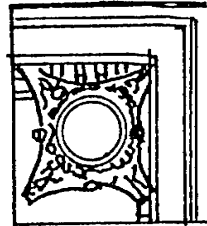
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Egg and dart
An ornament motif for enriching an ovolo or echinus, consisting of a closely set, alternating series of oval and pointed forms. Also called egg and tongue.

Dentil
Any of a series of closely spaced, small, rectangular blocks forming a molding or projecting beneath the coronas of Ionic, Corinthian and Composite cornices.

Fascia
One of the three horizontal bands making up the architrave in the Ionic order.



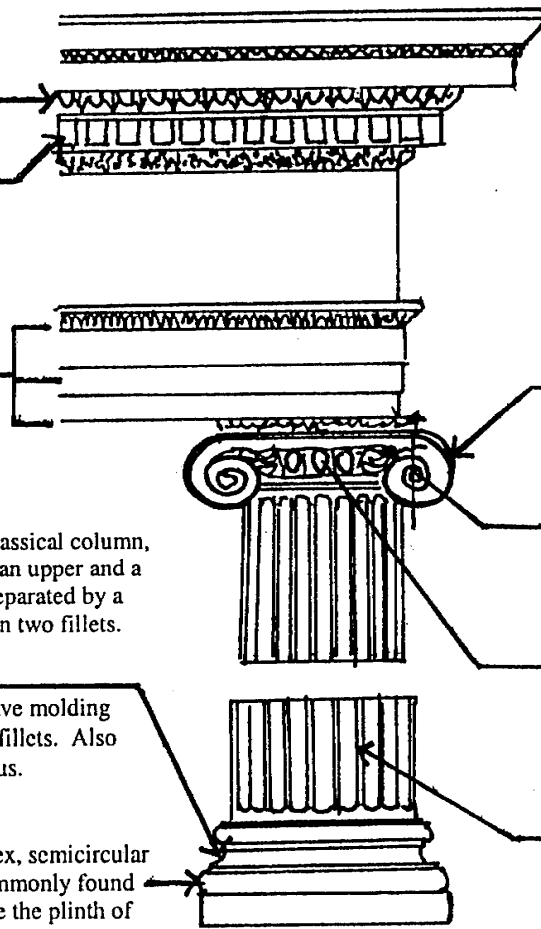
half columns
A column projecting approximately one half its diameter, usually slightly more. Also *engaged column*.

pilaster
An engaged pier or pillar, often with a capital and base.

Attic base
A base to a classical column, consisting of an upper and a lower torus separated by a scotia between two fillets.

Scotia
A deep concave molding between two fillets. Also called trochilus.

Torus
A large convex, semicircular molding, commonly found directly above the plinth of the base of a classical column.



Ionic order
A classical order that developed in Greek colonies of Asia Minor in the 6th century BC, characterized esp. by the spiral volutes of its capital. The fluted columns typically had molded bases and supported an entablature consisting of an architrave of three fascias, a richly ornamented frieze, and a cornice corbeled out on egg-and-dart and dentil moldings. Roman and Renaissance examples are often more elaborate, and usually set the volutes of the capitals 45 degrees to the architrave.

Volute
A spiral, scroll-like-ornament, as on the capitals of the Ionic, Corinthian, and Composite orders.

Cathetus
The vertical guideline through the eye of a volute in an Ionic capital, from which the spiral form is determined.

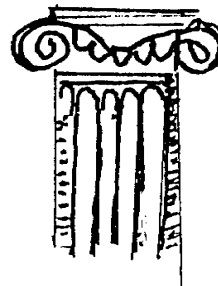
Echinus
The circular molding under the cushion of an Ionic capital between the volutes, usually carved with an egg-and-dart pattern. Also called cymatium.

Fillet
A narrow part of the surface of a column left between adjoining flutes.

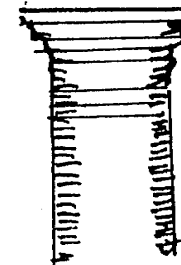
Composite order
One of the five classical orders, popular esp. since the beginning of the Renaissance but invented by the ancient Romans, in which the Corinthian order is modified by superimposing four diagonally set Ionic volutes on a bell of Corinthian acanthus leaves.



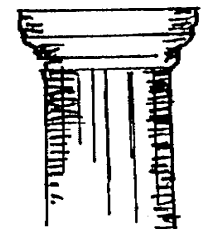
Corinthian



Ionic

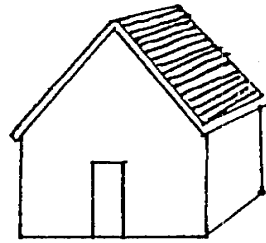


Tuscan

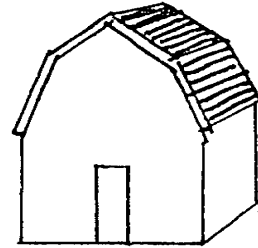


Greek Doric

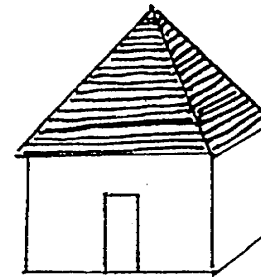
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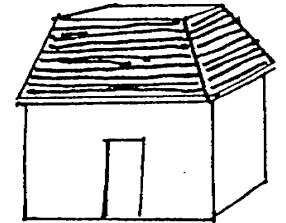
gable



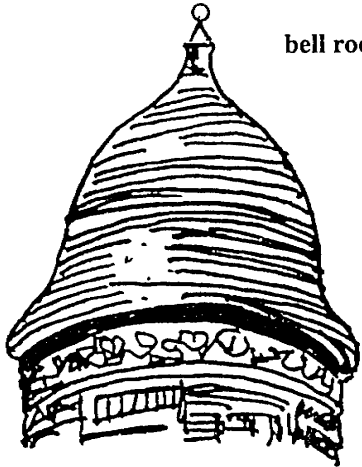
gambrel



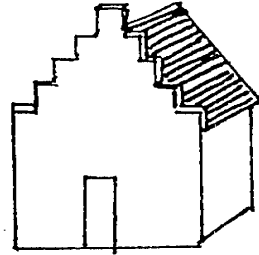
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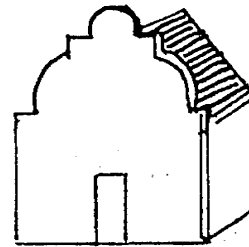
mansard



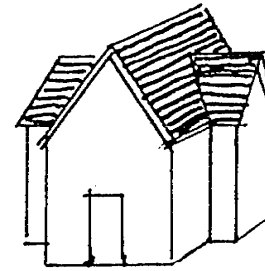
bell roof



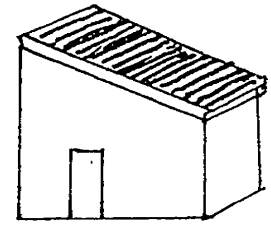
parapeted gable



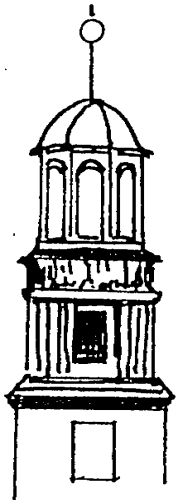
flemish or dutch gable



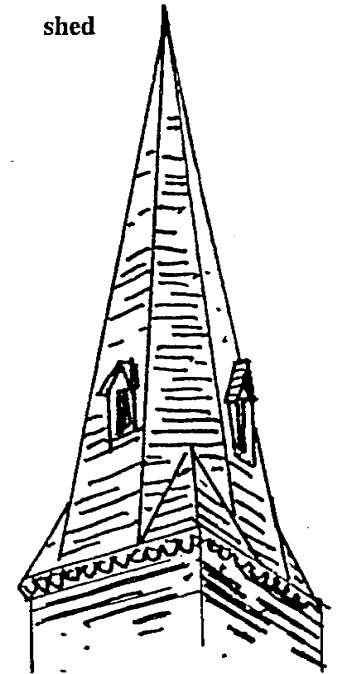
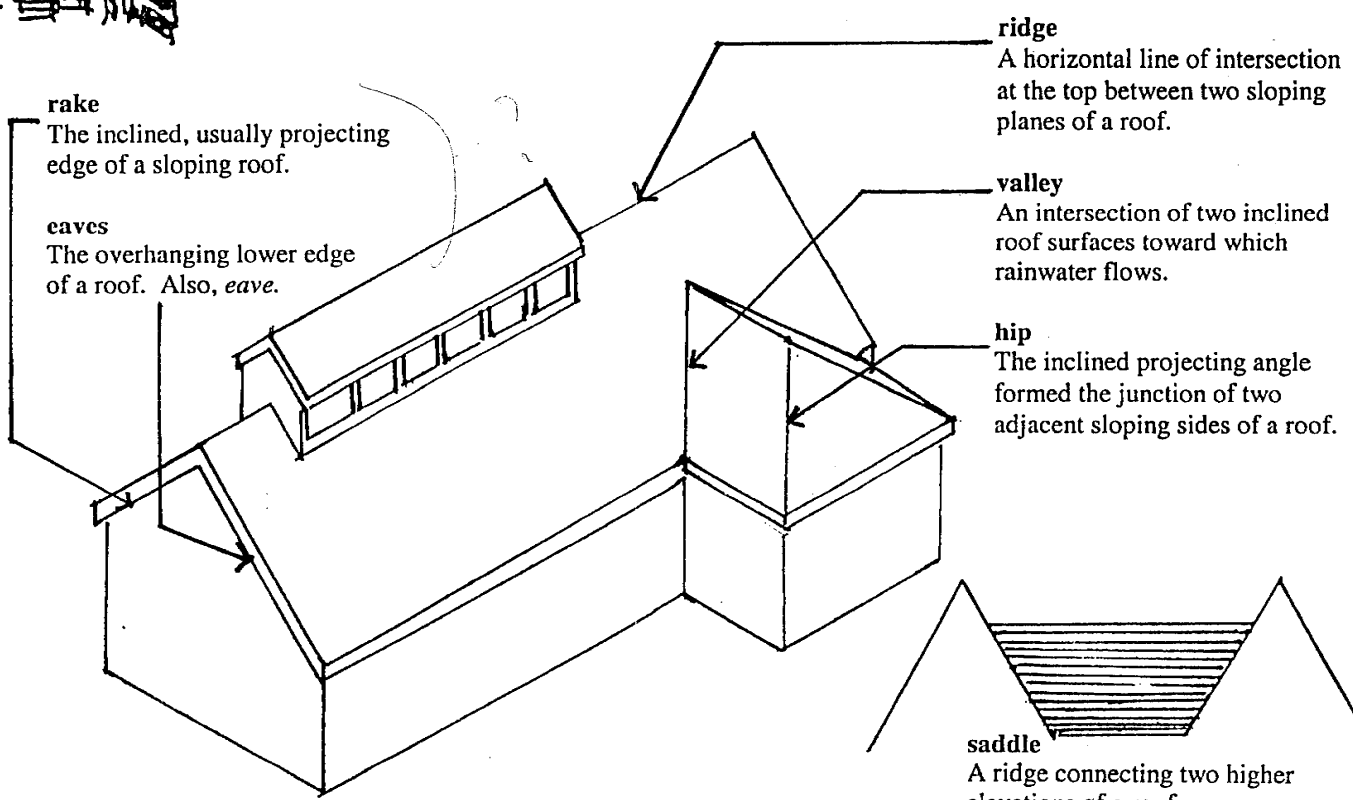
cross gable



shed

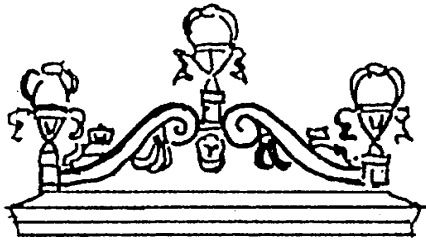


cupola

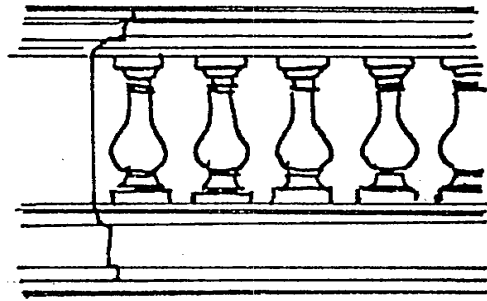


broached spire

Roofs

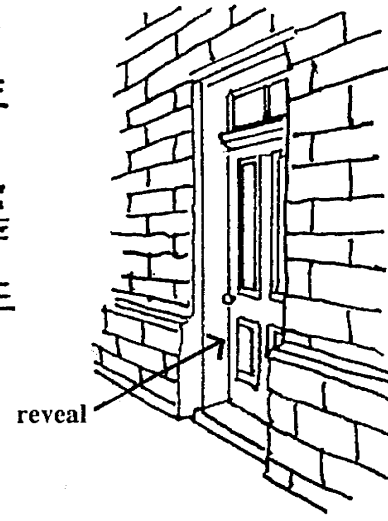


coronet
A pediment ornament wrought in relief over a window or door.

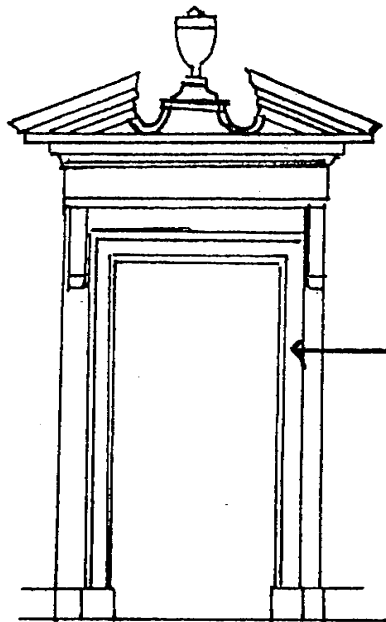


baluster
An upright, often vase-shaped, support for a rail.

balustrade
A series of balusters with a rail.



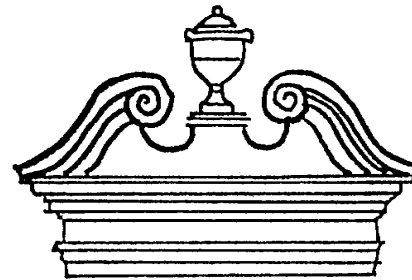
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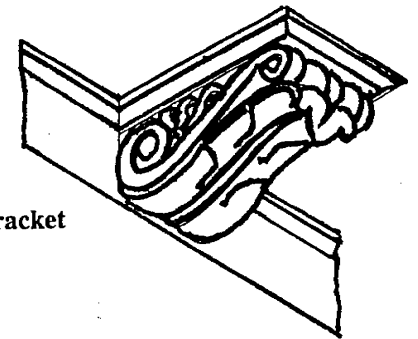
broken pediment
A pediment having its raking cornices interrupted at the crown or apex, the gap often being filled with an urn, a cartouche, or other ornament.

architrave
A molded or decorative band framing a rectangular door or window opening.

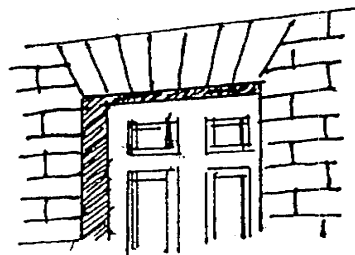
tabernacle frame
A frame around a doorway or niche, having two columns or pilasters on a base supporting a pediment.



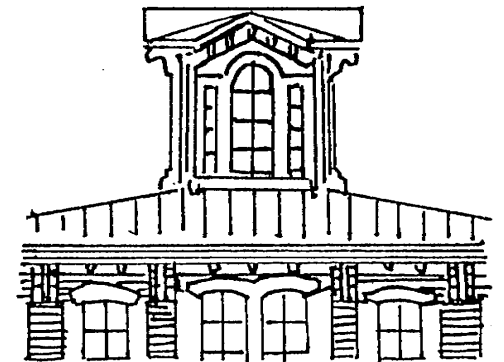
swan's neck pediment
A broken pediment having an outline formed by a pair of S-curves tangent to the horizontal cornice at the ends of the pediment and rising to a pair of scrolls on either side of the center, where a finial often rises between the scrolls.



bracket



jack arch over doorway



lantern or belvedere

Details



Downtown Design Guidelines
ADDENDUM

*Crescent Warehouse &
Third Street Historic Districts*

City of Davenport, Iowa

Crescent Warehouse Historic District

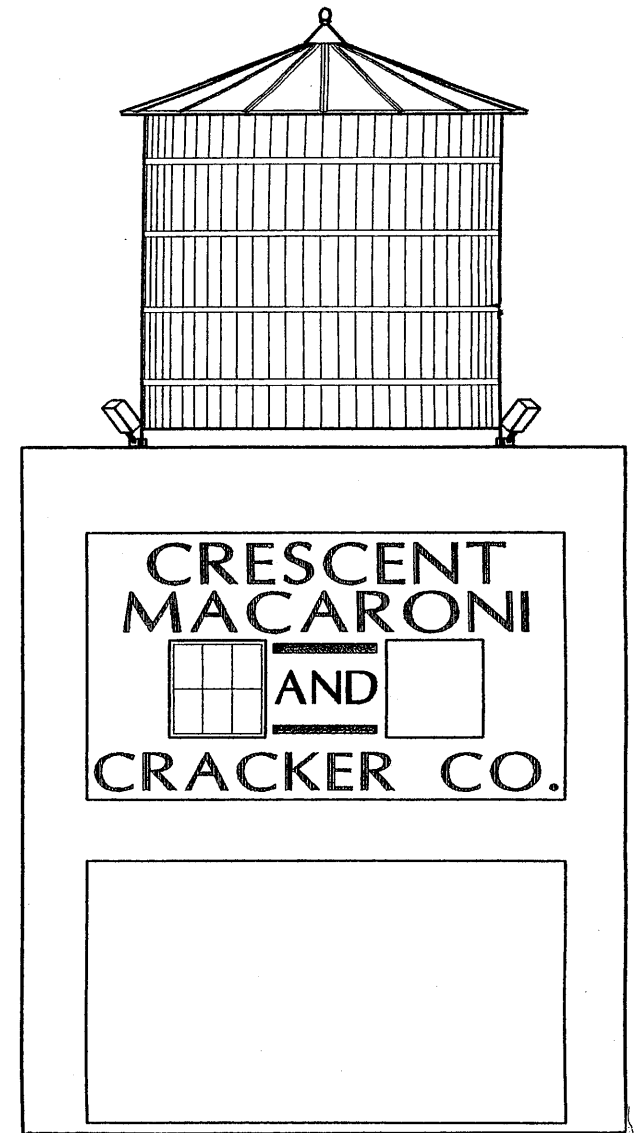
Design Objectives:

- Reinforce a sense of historical continuity**
- Encourage a diversity of uses and activities**
- Encourage architectural excellence**
- Promote downtown residential uses**

Discussion:

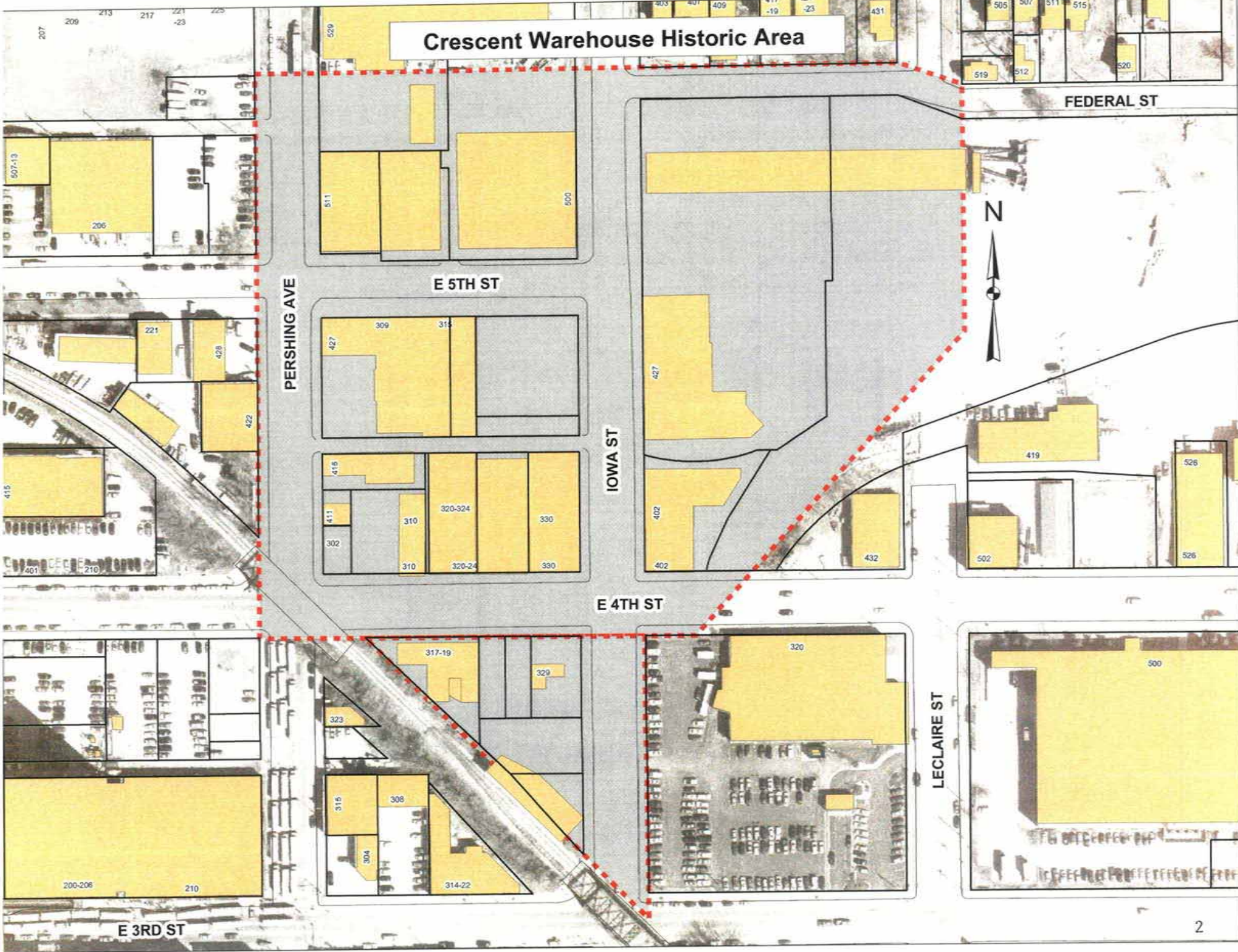
The Crescent Warehouse Historic District (which is listed as a district on the National Register of Historic Places) occupies a roughly rectangular-shaped piece of ground containing 14 factory and warehouse buildings east of Downtown Davenport and four blocks north of the Mississippi River. District boundaries include Pershing Avenue on the west, East 4th Street on the south, a diagonal line connecting East 4th Street northeast to LeClaire Street on the southeast, LeClaire Street (extended to the north) on the east, and Federal Street (extended to the west) on the north. The district contains one full city block and parts of three other blocks. It is located north of the crescent curve created by the elevated railroad bed of the former Chicago, Rock Island and Pacific Railroad that carries the former main trunk line of the railway. The elevated bed extends to the east and west along the north edge of the central business district. The remaining portion of the elevated bed of the former Rock Island Railroad is currently operated by the Iowa Interstate Railroad Ltd.

By definition, a historic district is a collection of buildings that when considered as a group rather than individually, possesses a sense of time and place. They may share a common building type, style, form and/or materials. They consist of contiguous properties or multi-block areas with relatively few intrusions.



The first place to start when considering the rehabilitation of a historic building is with research. Are there missing character-giving historic details that could be recreated?

Crescent Warehouse Historic Area



PERSHING AVE

E 5TH ST

E 4TH ST

E 3RD ST

FEDERAL ST

IOWA ST

LECLAIRE ST

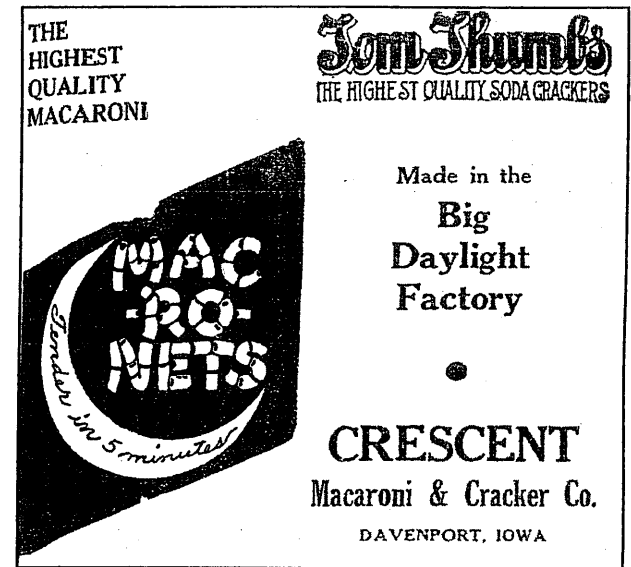


The Crescent Warehouse Historic District meets these criteria based on its strong historical association with the commercial and industrial development that occurred between 1900 and 1950 at the east end of Davenport's central business district. During this time period the City of Davenport was transitioning from a lumber-based economy to a more diverse industrial and commercial base. The survival of an intact collection of multi-story warehouse and factory structures makes this historic district locally unique and rare within the State of Iowa.

The historical development of the Crescent Warehouse Historic District spans the five decades between the turn of the 20th century and the post-World War II years. During this period government officials, railroad representatives, and dozens of private property owners made the decisions that impacted the physical development of the district. During these five decades of development the area was gradually transformed from a mixed residential and commercial neighborhood with a scattering of factories to a dense warehouse and factory district. The existing buildings retain visual clues of their historic uses with rail spurs, freight loading doors, oversized factory windows, and fireproof construction still in place. The earliest buildings were constructed beginning in 1901 with the last, the Vincent J. Neu Auto Dealership Building, being built in 1950. It (the dealership) was constructed at 328 East 4th Street on the site of the former Roddewig-Schmidt Candy Factory.

The district's factory buildings included a macaroni and cracker company, a coffee company and several paper box manufacturers. Jobbers included grocery and produce wholesalers, electrical suppliers, coffee wholesalers and printing suppliers.

Due to their intended use, typically as factories and warehouses, these buildings tended to be relatively simple boxes or rectangles ranging from one to six stories in height. Despite their relative lack of ornament their consistent use of reddish-brown brick in relatively similar colors and dressed limestone details give the district a strong architectural coherence.



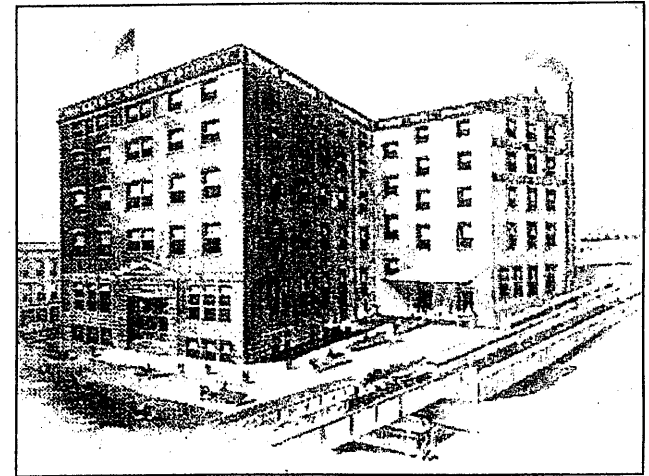
Vernacular commercial building forms are among the more common architectural examples in the district. Several vernacular brick buildings dating from the 1910's through 1920's are scattered throughout the district. They include the first Sieg Iron Building at 312 East 5th Street and the Davenport Paper Box Company Building at 310 East 4th Street. These relatively plain examples exhibit simple masonry techniques such as segmental brick window arches, stone lintels, and brick corbelling along with cornices to achieve well-proportioned building facades.

Despite the general simplicity of the construction, at least six buildings in the Crescent Warehouse Historic District have been identified or attributed to prominent local architects. These include Seth Temple, Burrows and McCain; Clausen and Kruse, and Arthur Ebeling.

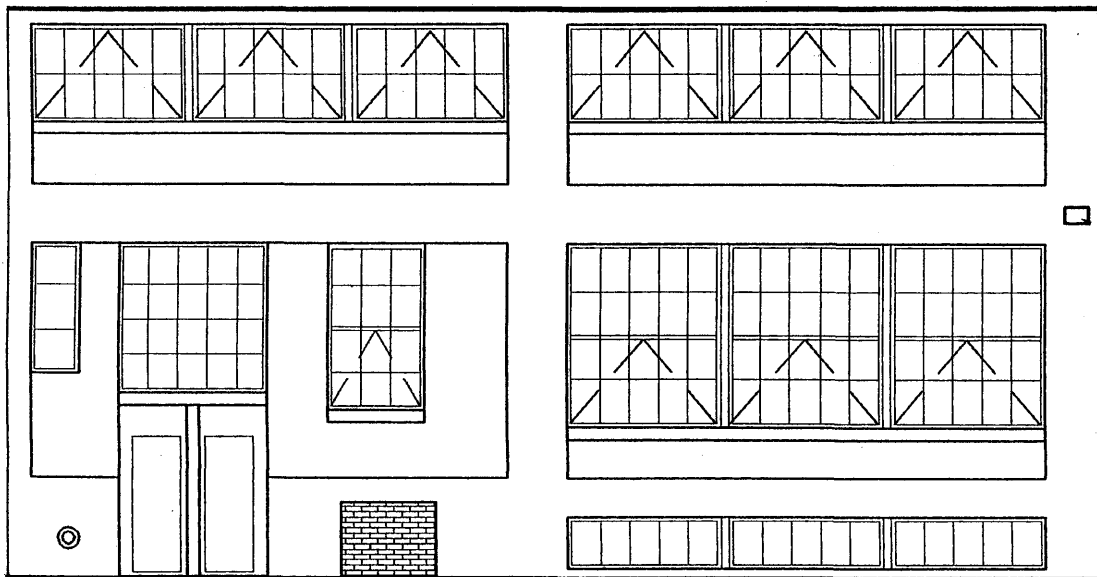
Design requirements for rehabilitation:

The design requirements for the rehabilitation of historic structures within the Crescent Warehouse Historic District are generally the same as listed elsewhere in the main body of the City of Davenport's "Downtown Design Guidelines", in particular the subsections entitled "Historic Architectural Façade Design", "Historic Architectural Decoration" and "Historic Architectural Materials". These two design documents are intended to work in conjunction with each other. These additional guidelines for additions and new structures to be constructed within the Crescent Warehouse District are intended to insure that any new construction is compatible with the unique existing factory/warehouse architecture of the District. These guidelines include the following:

- Building footprints should typically be square or rectangular (although there are lots where a triangular shaped footprint would be logical and acceptable). New structures should be in scale with the district's historic structures;
- building heights shall be limited to between two and six stories;
- building heights per floor should replicate the scale common to historic factory and warehouse structures;



- mechanical equipment shall be hidden to the extent possible;
- reddish brown brick should be the predominant (but not necessarily total) façade material;
- windows should be scaled in size to be similar to the historic windows within the district; Consider large window expanses that give the multi-pane look common in historic factory buildings (this look can be achieved with add on grills);
- dressed limestone can be used for sills, lintels, belt courses, entry features and other architectural details (as can materials that look similar);
- Foundations may be poured concrete;
- cornices should be relatively simple. Corbeled brick is acceptable;

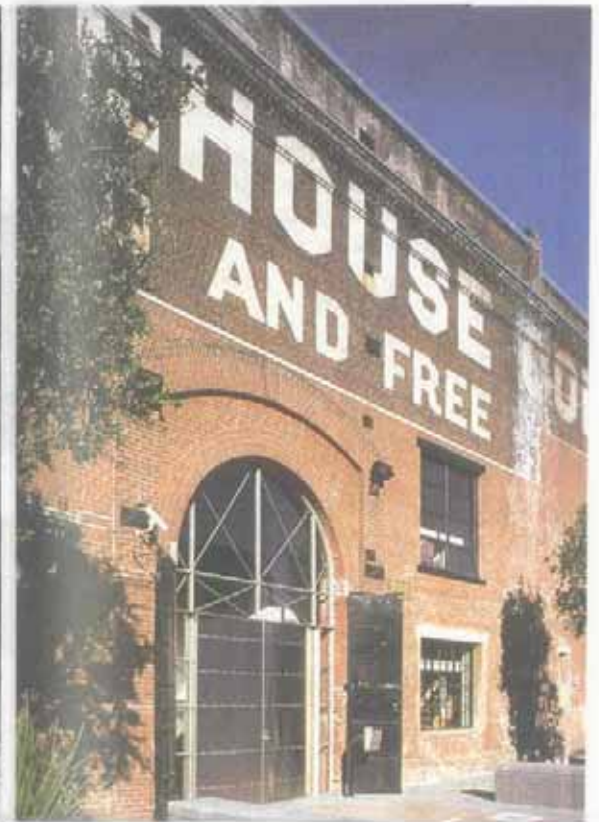


Industrial planning experts in the early 1900's encouraged the provision of natural light as an efficiency measure. As such, it became common in factory design to have large expanses of glass in windows containing numerous lights or panes. In rehabilitation situations this is an important character giving detail and windows of this nature should be maintained if possible. In new construction windows can play this same role and should be given consideration during the design process. The "look" of these multi-paned industrial windows can be created with add on grills.

SIEG IRON CO.
 IRON, STEEL, HARDWOOD LUMBER
 HEAVY HARDWARE, WAGON STOCK
 BLACKSMITHS, CARRIAGE MAKERS
 SUPPLIES
 302 - 328 E. FIFTH ST.
DAVENPORT, IOWA.

MANUFACTURERS
 OF AUTO. AND
 CARRIAGE TOPS.

WAGON STOCK
 SIEG IRON CO.



These guidelines generally support the preservation of “ghost signs” or “phantom signs”, painted wall signs that advertise businesses or services that existed in the past but are now lost to history. In the Crescent Warehouse Historic District, however, the preservation of these signs is vital. The history of this district is very much about the commercial history of these companies and the City of Davenport. Similarly historic business names or symbols that may be carved in stone over entries or on other details should not be covered over or destroyed.

The largest building in the District is the Crescent Macaroni and Cracker Company Building located at 426 Iowa. The building was designed by the Davenport architectural firm of Clausen and Kruse and constructed in 1915-1916. The building was constructed utilizing the latest advances in "fireproof construction". These include structural reinforced concrete columns, floor and roof decking; metal clad wood doors throughout the building; steel window sashes; metal and concrete stair cases; and a dual purpose water tank (non-extant) located on top of the elevator tower.

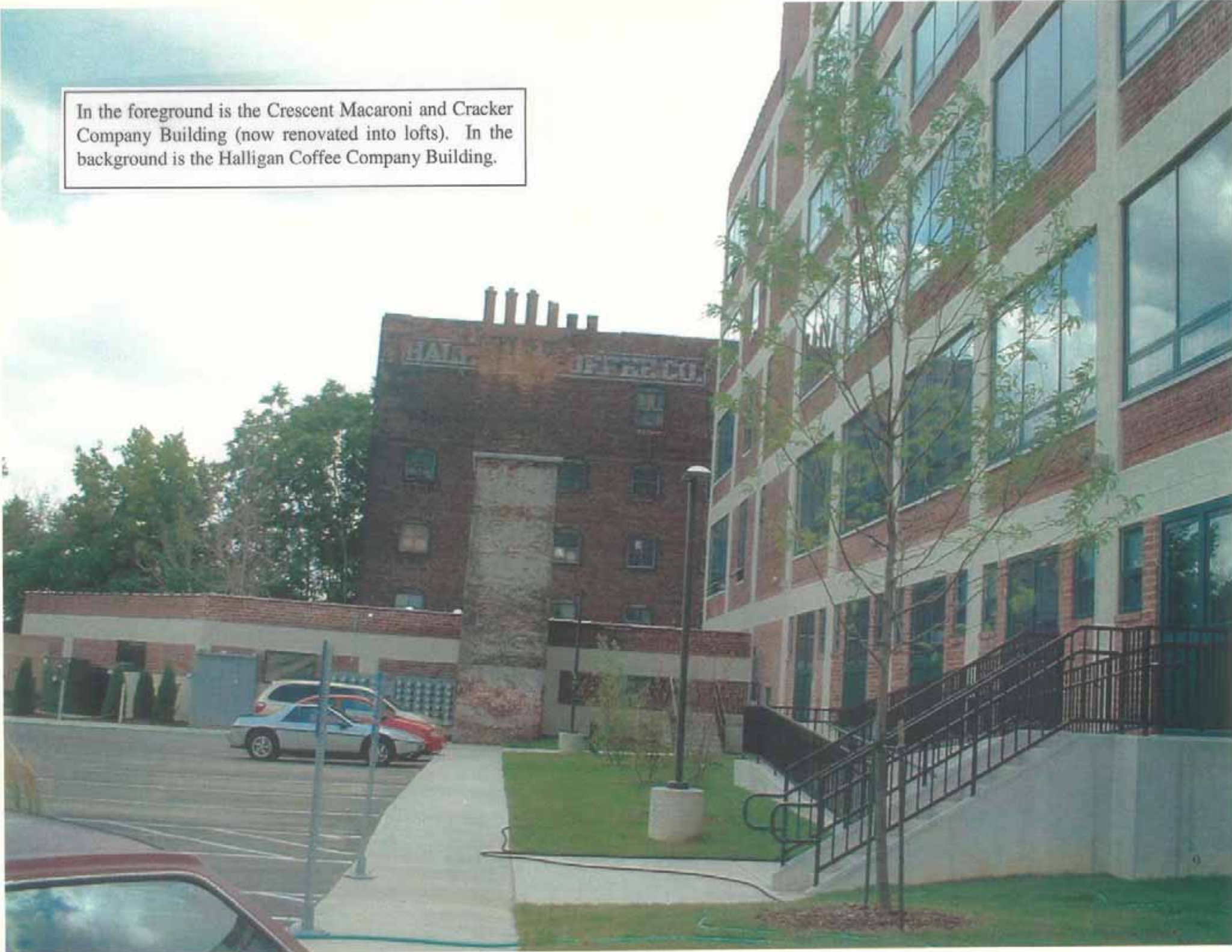
The building has been renovated into loft apartments.



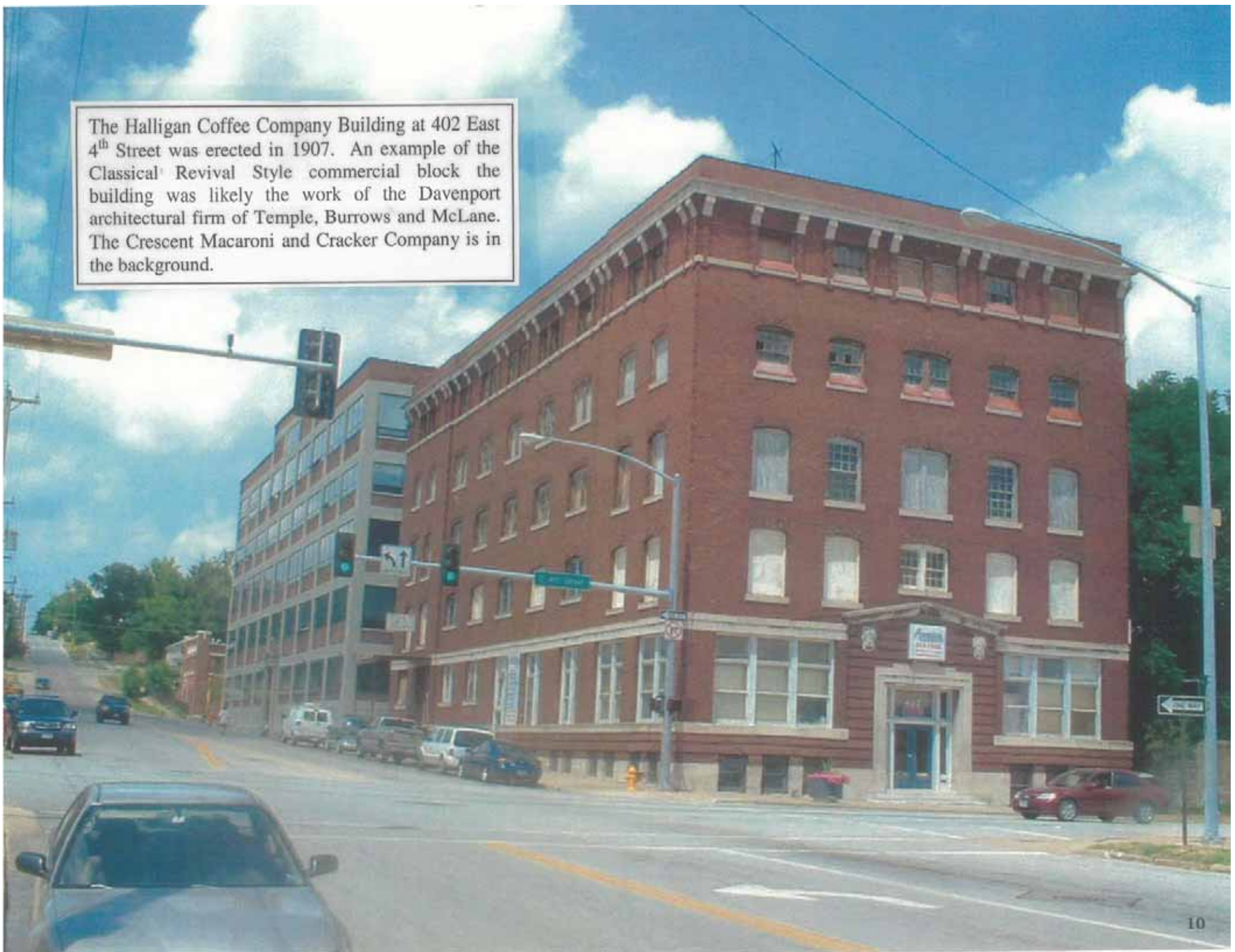
Original main entry – Crescent Macaroni and Cracker Company Building (the rehabilitated lofts turn this into a secondary entrance using other entries more convenient to the apartment layout and parking for ingress and egress). It is interesting to note that these simple, utilitarian, industrial and warehouse buildings often had fairly monumental entries. In this case the entrance's surround consists of tall paneled pilasters supporting a signboard pediment, an 18-light steel window in the transom, and a wood and plate glass door with plate glass sidelights. The pilasters and pediment are made of glazed terra cotta panels custom designed for the building. The company's crescent and star logo appears near the top of each the pilasters and the words "Crescent Macaroni & Cracker Co." appear on the pediment above the door.



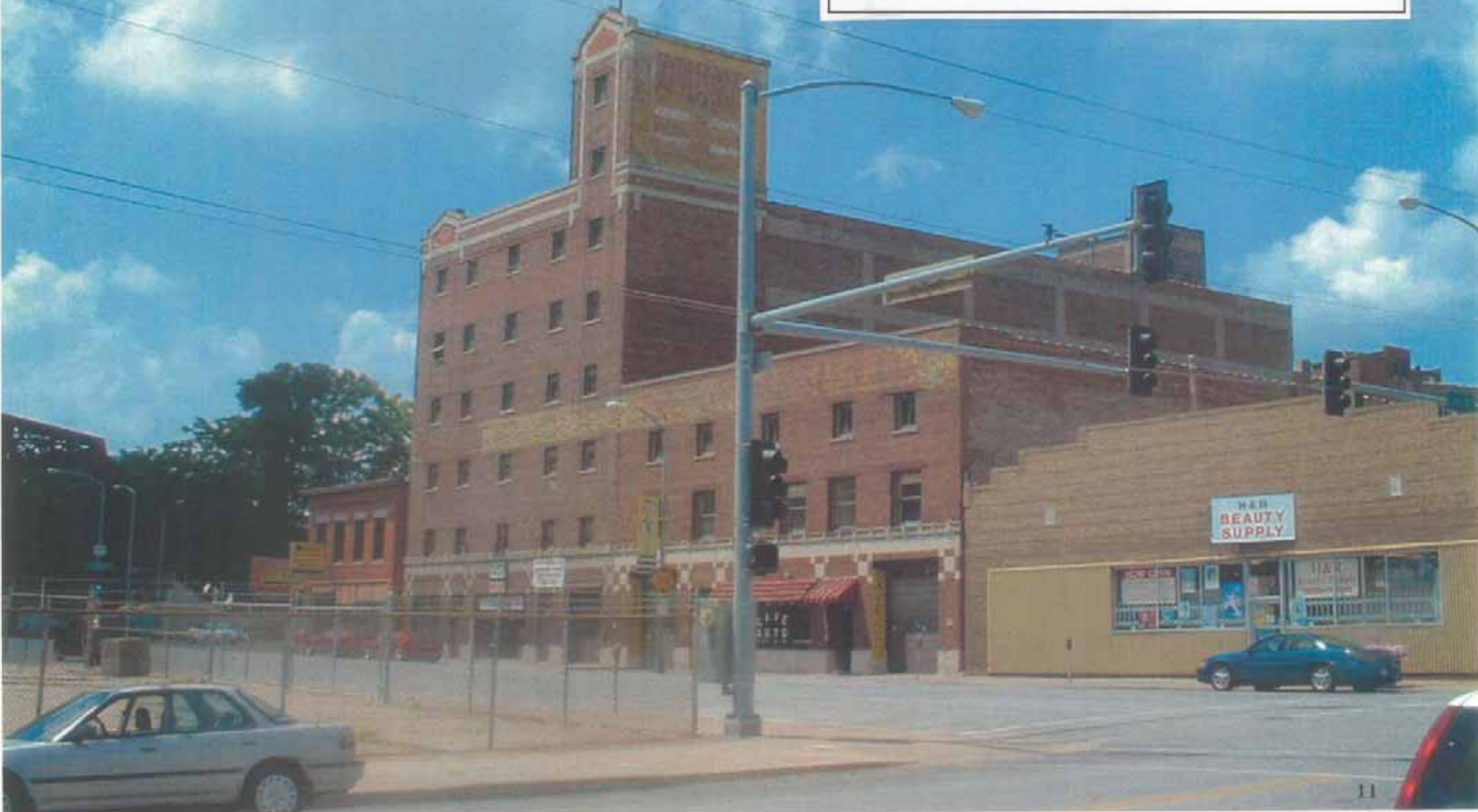
In the foreground is the Crescent Macaroni and Cracker Company Building (now renovated into lofts). In the background is the Halligan Coffee Company Building.



The Halligan Coffee Company Building at 402 East 4th Street was erected in 1907. An example of the Classical Revival Style commercial block the building was likely the work of the Davenport architectural firm of Temple, Burrows and McLane. The Crescent Macaroni and Cracker Company is in the background.



The Ewert and Richter Express and Storage Company Building was constructed in two sections. The older west half of the building complex was built in 1915 and the newer east half in 1933. Both buildings were designed by the Davenport firm of Clausen and Kruse. The building materials are a reddish brown pressed brick with limestone trim. These materials and colors are a consistent feature of the district.





Multi-story warehouse buildings were constructed in the District from before the turn of the century through the 1930's to house the operations of wholesale jobbers and storage and transfer companies. They include the first Sieg Iron Company Building at 312 East 5th Street (center) and the second Sieg Iron Company Building next door to the east at 500 Iowa Street (foreground). The first building was constructed in 1905 to house Sieg's wholesale hardware operations and the second in 1916 to house additional product lines.

The designer of the first building is unknown. Davenport architect Arthur Ebeling designed the second.

The second Sieg Iron Company Building presents another example of a relatively simple factory or storage building with a fairly grand front entry. In this case the building's front is oriented towards Iowa Street with the main doublewide entrance symmetrically located along the east façade. A massive carved limestone surround with a rectangular keystone and wide, decorative leaf molding sets off the entrance.



The Waterloo Mills Company Building reflects the architectural character of the district. The buildings are typically simple, utilitarian boxes. The dominant building material is brick in some shade of reddish brown. Detailing, where it exists, tends to be smooth faced limestone and/or pressed brick corbeling. The industrial looking, multi-pane windows were created with the help of a "clip on" grill.

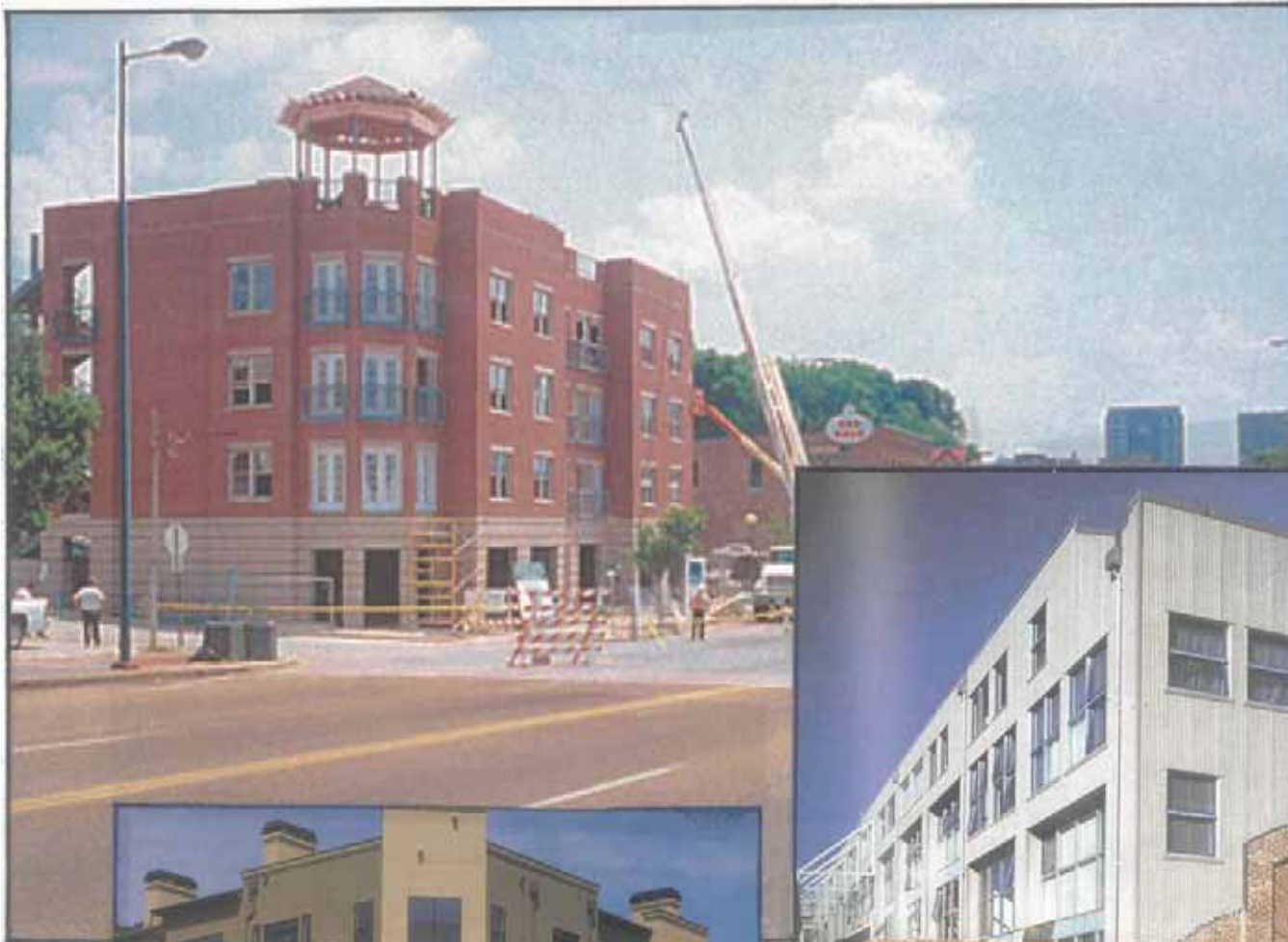




Top: Contemporary amenities are welcome within the historic district as long as they are judiciously located in a rear space or courtyard.

Continuing to the right clockwise: The preservation of items (architectural or industrial relics) tied to a building's historic past and its use is strongly encouraged.





Examples of infill: A building constructed as infill should have a significant portion of its façade constructed of brick that is similar in color to the brick used in the district's historic structures. A mixture of brick and some other material, however, may be approved depending on the quality of the design.





Infill construction: All of these designs would fit well in Crescent Warehouse Historic District. (They would also be acceptable in some other areas of the downtown). The entry immediately above may seem too ornate but the district's historic factory and warehouse buildings occasionally had very ornate main entries. (See the Seig Iron Building entry in the top right corner and the Crescent Macaroni and Cracker Company Building entry immediately below).

The West Third Street Historic District

Design Objectives:

- Reinforce a sense of historical continuity
- Encourage a diversity of uses and activities
- Encourage public and private investment
- Reinforce the unique character of the City of Davenport
- Encourage architectural excellence
- Promote downtown residential uses

Discussion:

The West Third Street Historic District (which is listed on the National Register of Historic Places) contains structures on both sides of Third Street starting at Ripley Street on the east and continuing to just short of Myrtle Street on the west. Only a portion of the District (from Ripley Street on the east to Brown Street on the west) falls within the area of the Downtown Design Overlay District. That portion of the district, however, is subject to these guidelines.

The West Third Street Historic District is one of the more singular areas of Davenport, its character molded by its location between the downtown proper and the residential west end. The District presents a significant concentration of small-scale commercial and residential architecture ranging in age from the 1850's to the 1920's. It contains a remarkably diverse collection of architectural styles, particularly when one considers the small size of the district. It also contains some of the oldest remaining buildings in the city with several going back to the 1850's and possibly being older.

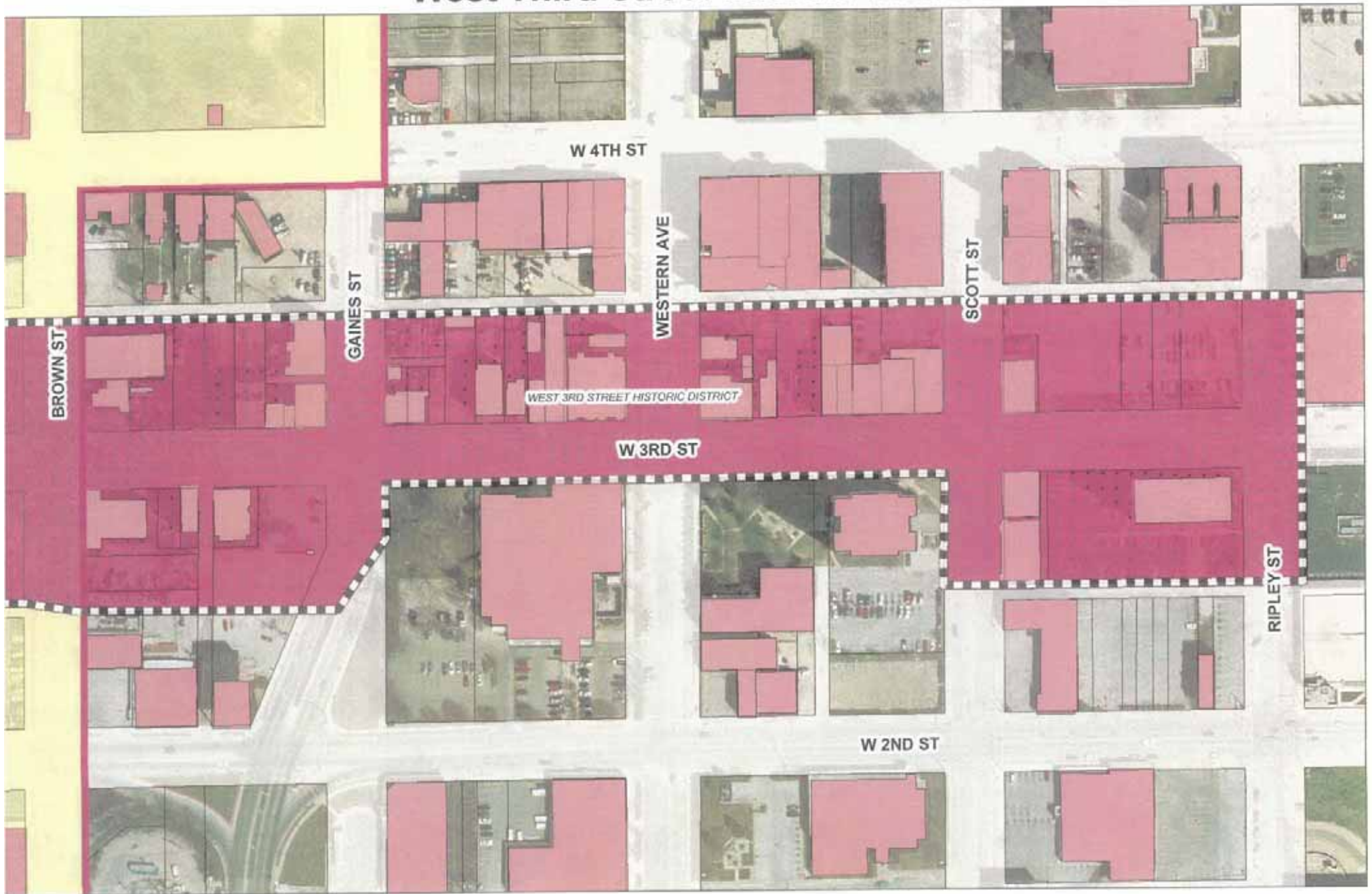


Detail: Ranzow Paint Company Building constructed in 1875.



Detail: Ficke Building constructed c. 1900.

West Third Street Historic District



-  Downtown Design District
-  West 3rd St Historic District

The District's long history as a "transition zone" has also resulted in the construction of a variety of housing types: single family dwellings, double houses, row houses and apartment buildings. The juxtaposition of land uses and building types gives West Third Street a character that is not found elsewhere in the City of Davenport.

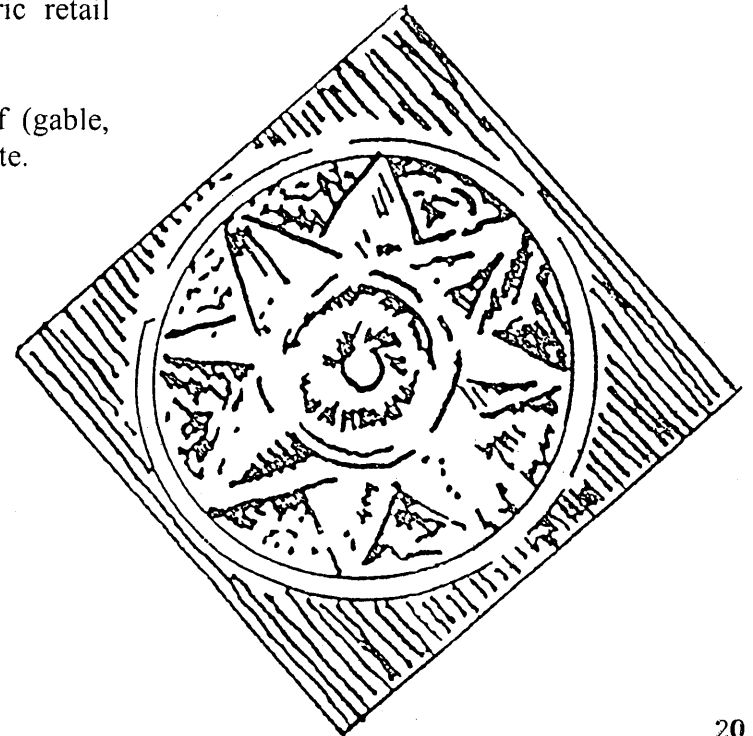
The historical significance of the West Third Street District is derived from the area's strong connection with the West End's German-American community as well as the age and architecture of the buildings.

The District contains a number of buildings from the city's first period of urban development when the West End evolved into a working-class neighborhood of small dwellings, row houses and local businesses whose inhabitants worked in the mills and factories along the Mississippi River.

The design requirements for rehabilitation of historic structures within the West Third Street Historic District are generally the same as those listed elsewhere in the main body of the City of Davenport's "Downtown Design Guidelines" in particular the subsections entitled "Historic Architectural Façade Design", "Historic Architectural Decoration" and "Historic Architectural Materials". It is intended that this addendum will be used in conjunction with those subsections. Further, within the District, these additional guidelines apply to insure that any new construction is compatible with the District's existing architecture. These guidelines include the following:

- building setbacks shall be consistent with the existing historic buildings. If the existing buildings on either side differ in setback the infill structure may use either setback line.
- the buildings in the Third Street Historic District are overwhelmingly constructed of brick. As such a brick veneer (facing public streets) is the preferred exterior material for infill construction. There are, however, rare exceptions where frame buildings were constructed in the District. As such a building design utilizing wood framing (or modern materials giving the appearance of wood) may be approved if the design is considered exceptional.

- new buildings should be compatible in height with neighboring historic structures. Typically this will be two or three stories. It may be necessary to use higher interior ceilings (typically ten feet on the first floor rather than eight) to obtain the necessary scale floor to floor.
- infill structures may be contemporary in design or may replicate historic designs. In either case the infill construction should reflect the height, width, proportions, composition, rhythm and color of nearby historic structures.
- the proportions of window and door openings should be similar to neighboring historic structures.
- given the district's mixture of commercial and residential architecture both structures with storefronts and structures that are completely residential are allowed. In the case of retail structures the building shall have a first floor storefront with proportions similar to those used on the historic retail buildings.
- roof type generally is expected to be flat. Other forms of roof (gable, mansard, hipped, etc.) may be approved if the designs are appropriate.

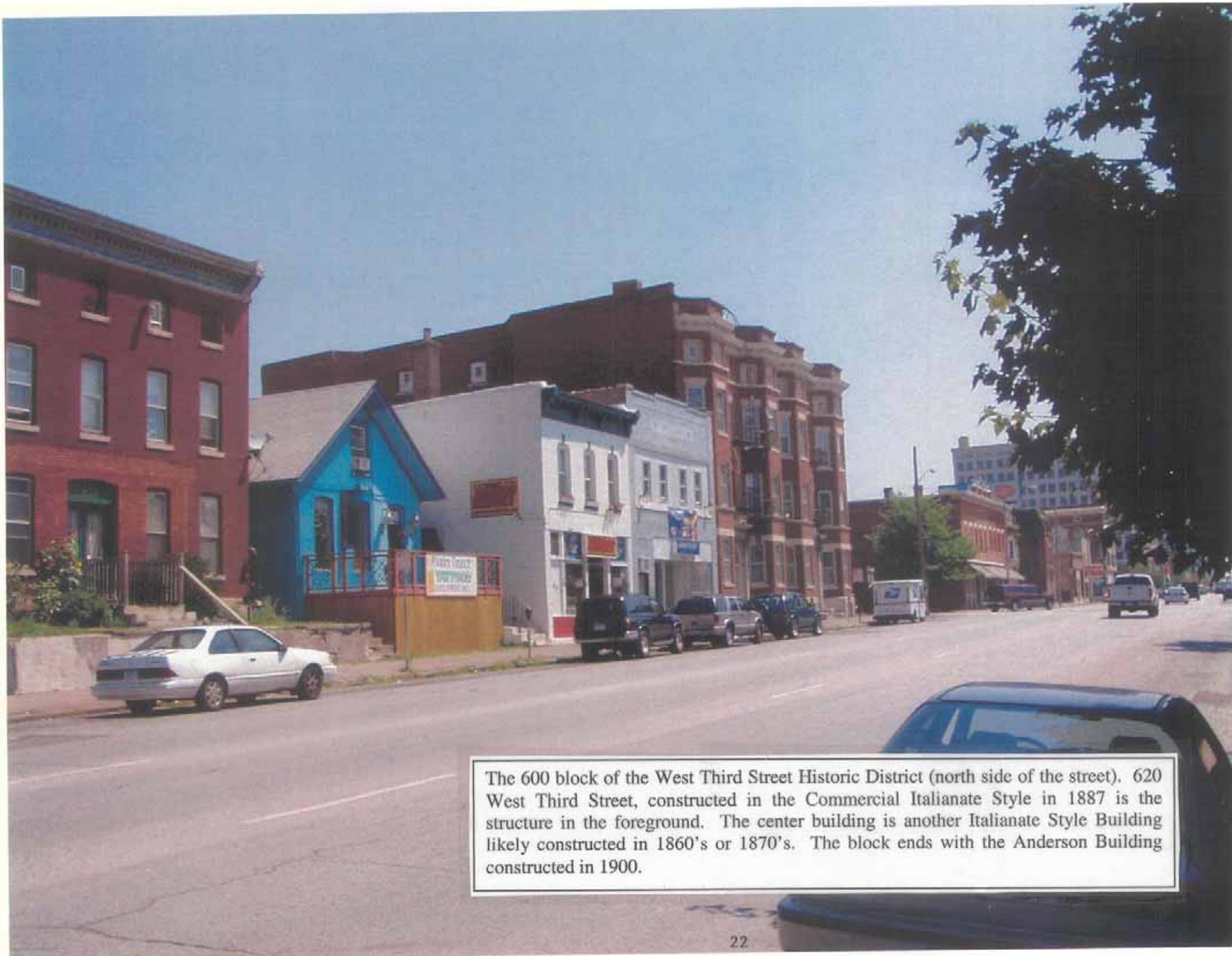




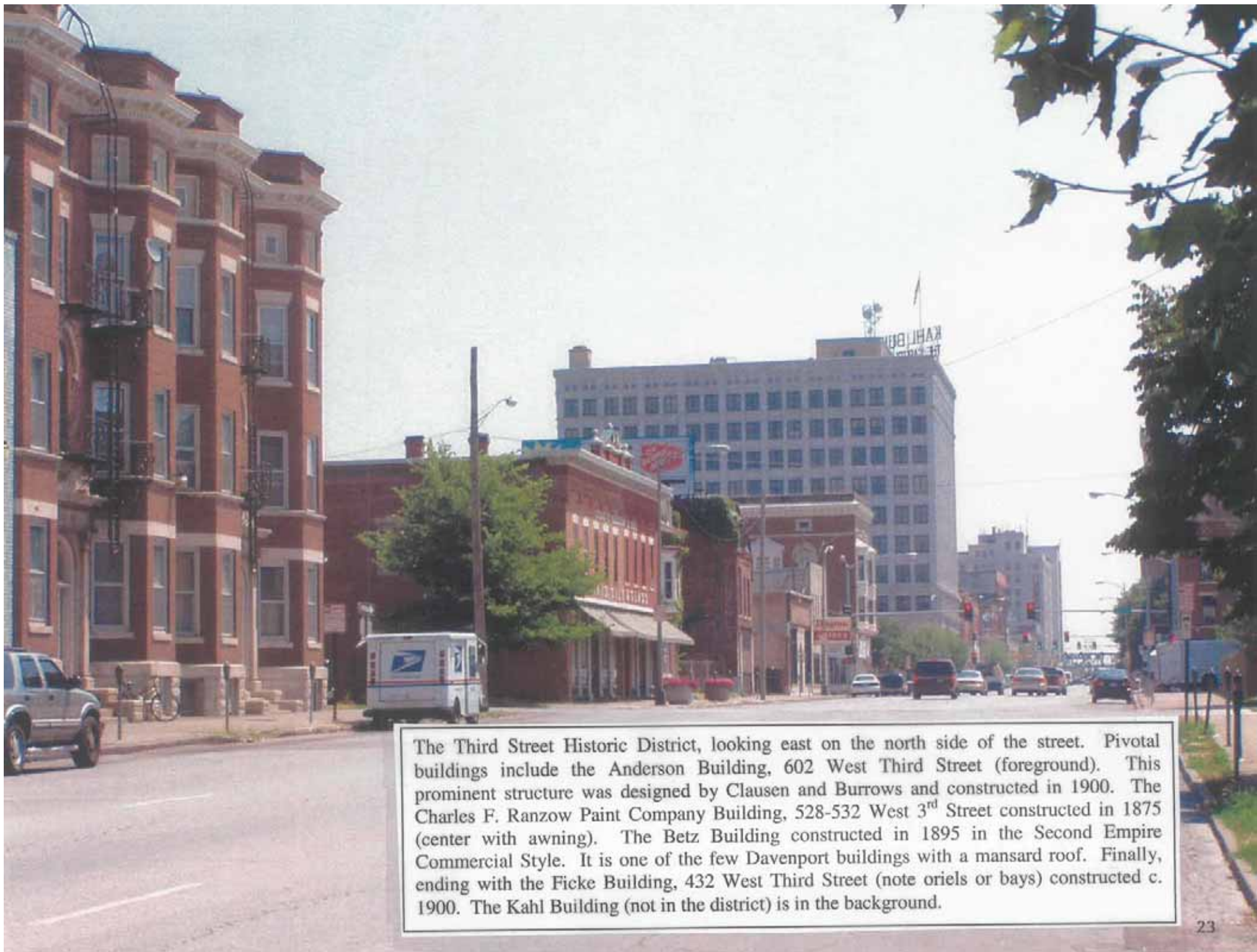
The West Third Street Historic District looking at the northwest corner of West 3rd Street and Gaines Street. The building immediately on the corner is the John Mass Building, 702-704 West 3rd Street. This building constructed in the Late Victorian Commercial Style in 1901 is among the district's most interesting. Exceptional features include the building's three metal oriels, two polygonal and one semi-circular with a shallow domed roof ending in a finial. The Mass Building is flanked on both sides by buildings constructed by German immigrant and stone mason John Hiller. The Hiller House is a Vernacular Greek Revival Style Townhouse located at 708 West 3rd Street. To the north at 310-314 Gaines Street is Hiller Row, a series of stone townhouses dating to the early 1850's similarly in the Vernacular Greek Revival Style.



The western end of the 600 block of West Third Street looking at the north side of the street. The first building is the J.C.F. Siemen house built in 1865 in the Vernacular Italianate Style. The second is the Johann Stahmer Building constructed in 1855, a frame Vernacular structure. The third is 620 West Third Street constructed in the Italianate Style in 1887.



The 600 block of the West Third Street Historic District (north side of the street). 620 West Third Street, constructed in the Commercial Italianate Style in 1887 is the structure in the foreground. The center building is another Italianate Style Building likely constructed in 1860's or 1870's. The block ends with the Anderson Building constructed in 1900.



The Third Street Historic District, looking east on the north side of the street. Pivotal buildings include the Anderson Building, 602 West Third Street (foreground). This prominent structure was designed by Clausen and Burrows and constructed in 1900. The Charles F. Ranzow Paint Company Building, 528-532 West 3rd Street constructed in 1875 (center with awning). The Betz Building constructed in 1895 in the Second Empire Commercial Style. It is one of the few Davenport buildings with a mansard roof. Finally, ending with the Ficke Building, 432 West Third Street (note oriels or bays) constructed c. 1900. The Kahl Building (not in the district) is in the background.



The West Third Street Historic District's greatest strength is its incredible variety of architectural styles. Among them is Hiller Row, 310-314 Gaines Street. The row of townhouses was constructed by John Miller, an immigrant stonemason from Württemberg, Germany. The row was constructed in three parts with the oldest section dating from 1852 with further additions in 1856 and 1859.

Infill options: The Third Street Historic District unfortunately has lost buildings over time. As such, the treatment of infill buildings to fill holes in the streetscape is vitally important. It would only take a few modern gas station/convenience stores, fast food restaurants or metal storage buildings to completely destroy the District's historic character. These standards propose two potential infill strategies.

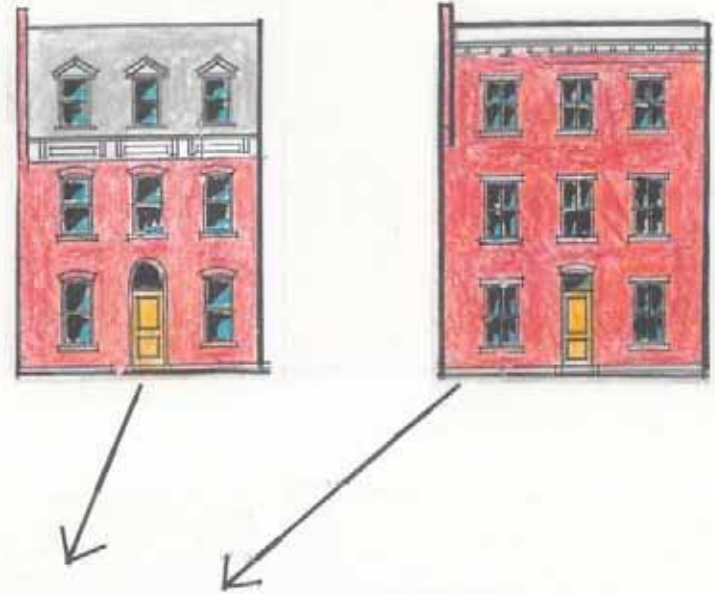


Option one is to create contemporary designs that relate to the historic buildings in terms of height, width, proportion, relationship to the street, roof and cornice form, composition, rhythm, proportion of openings, materials and color. That option has been discussed in these standards previously.

The second option is to use designs that actually look historic perhaps even recreating the front façade of the building or buildings that are missing. The photo montage below shows the 600 block of West Third Street. From left to right is the J.C.F. Siemen house, the frame structure is the Stahmer Building and finally at the far right is 620 West Third Street. The infill structures, used as examples, were designed for an infill condominium project in a St. Louis Historic District of similar age and with similar building styles.



Infill options: The photo montage below shows the 500 block of West Third Street on the north side of the street. The building on the far left is Charles F. Ranzow Paint Company Building located at 528 West Third Street. The historic building on the right side with the cast iron store front and mansard roof is the Betz Building.



The other option for infill construction in the Third Street Historic District is to use contemporary designs that respect the surrounding historic buildings. To a large degree, the design of an infill façade should be an outgrowth of those around it. In the example below the materials, red brick with dressed limestone details, used in the infill structures (to the left and right) are similar to those used in the historic building (center). The building heights, cornices, window rhythm, storefronts and canopies are also designed to fit together. Every infill site, of course, is different with its own design problems and opportunities.



The Architecture of Mainstreet

Glossary of Facade Terms

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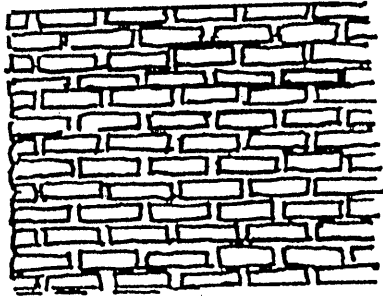


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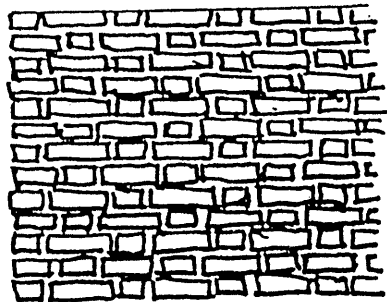
Masonry

stretching course
A continuous course of stretchers in brickwork.

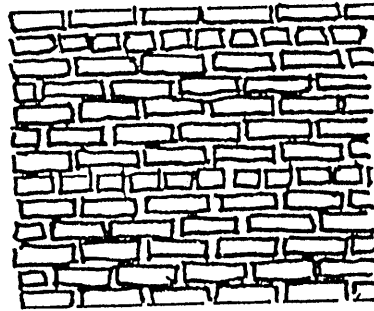
heading course
A continuous course of headers in brickwork.



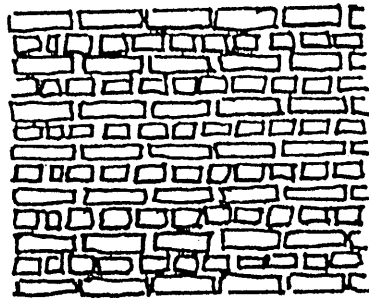
running bond
A brickwork or masonry bond composed of overlapping stretchers. Also called *stretcher bond*.



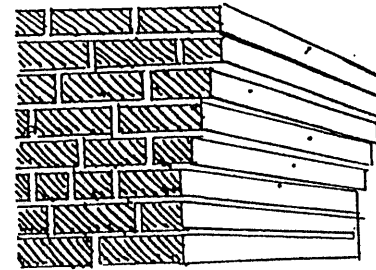
Flemish bond
A brickwork bond having alternating headers and stretchers in each course, each header being centered above and below a stretcher.



common bond
A brickwork bond having a course of headers between every five or six courses of stretchers. Also called *American bond*.

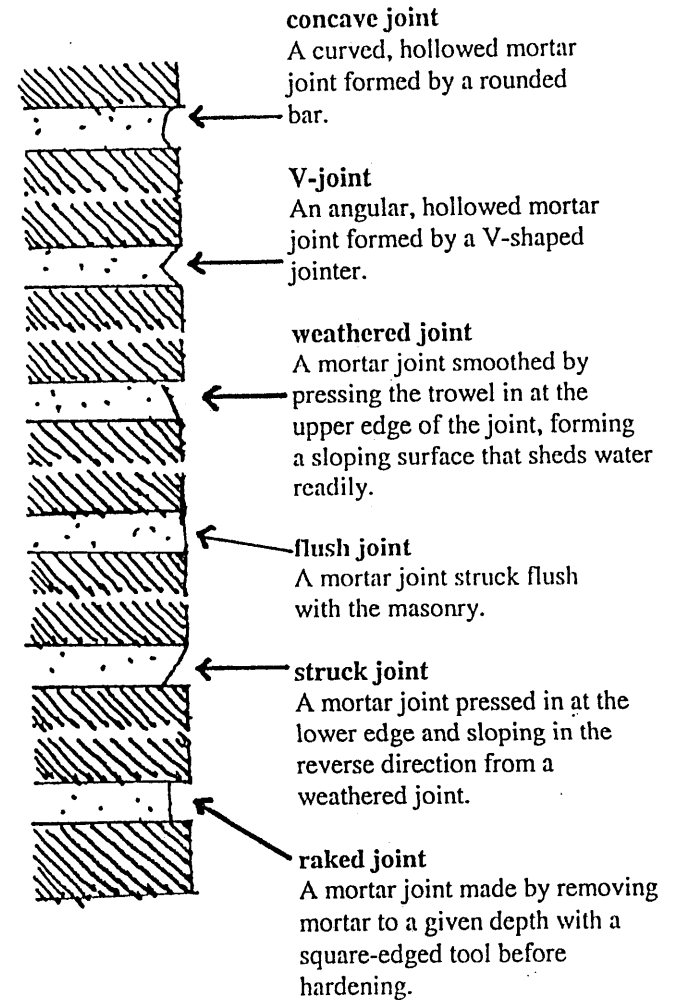


English bond
A brickwork bond having alternate courses of headers and stretchers in which headers are centered on stretchers and the joints between stretchers line up vertically in all courses.

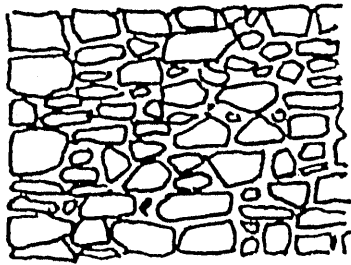


corbel
A brick or stone projecting from within a wall, usually to support a weight.

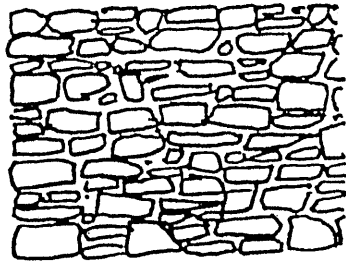
corbelling
An overlapping arrangement of bricks or stones in which each course steps upward and outward from the vertical face of a wall.



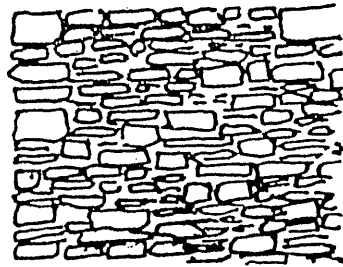
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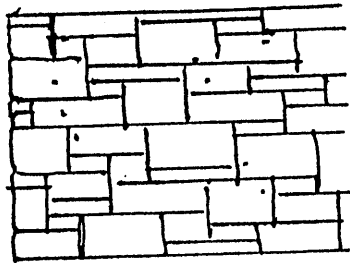
random rubble
A rubble wall having discontinuous but approximately level beds or courses.



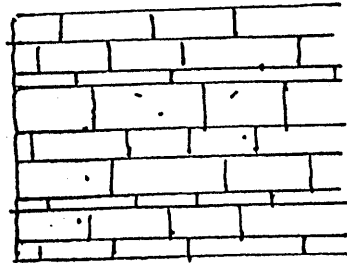
coursed rubble
A rubble wall having approximately level beds and brought at intervals so continuous level courses.



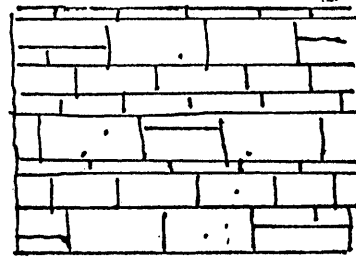
squared rubble
A rubble wall built of squared stones of varying sizes and coursed at every third or fourth stone.



random ashlar
Ashlar masonry built in discontinuous courses.

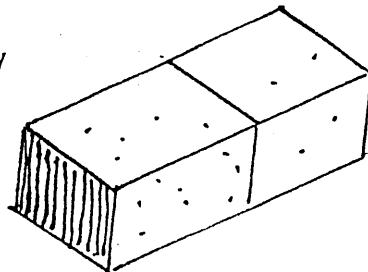


coursed ashlar
Ashlar masonry built of stones having the same height within each course, but each course varying in height.

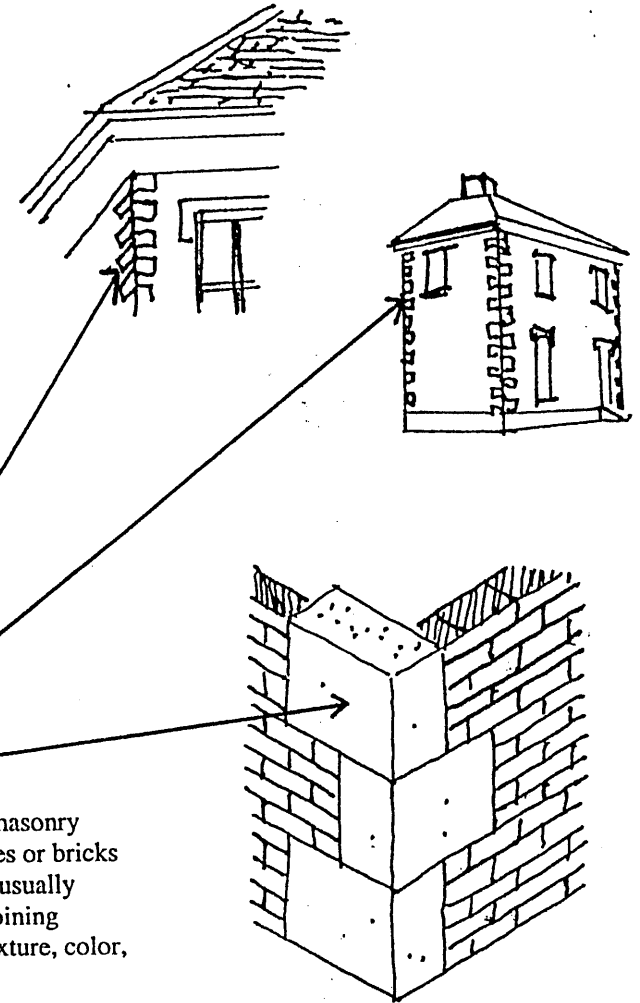


broken rangework
Ashlar masonry laid in horizontal courses of varying heights, any one of which may be broken at intervals into two or more courses.

ashlar
A squared building stone finely dressed on all faces adjacent to those of other stones so as to permit very thin mortar joints.

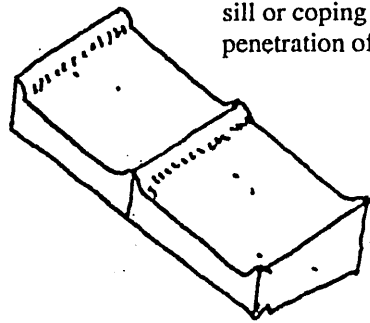


quoin
An exterior angle of a masonry wall, or one of the stones or bricks forming such an angle, usually differentiated from adjoining surfaces by material, texture, color, size or projection.



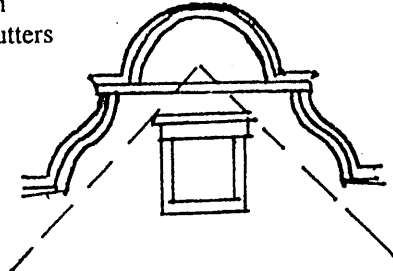
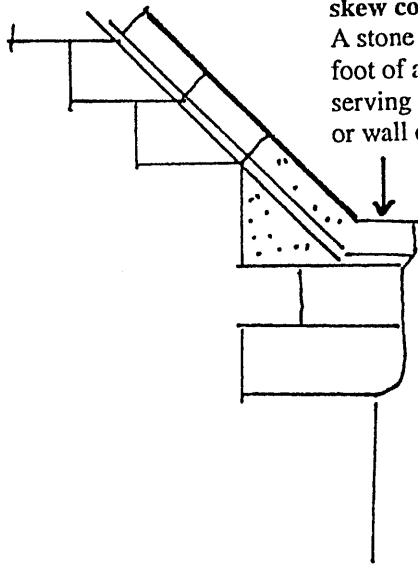
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capstone
A finishing stone of a structure,
as a copestone.



saddle joint
A vertical joint raised above the
level of the washes on a stone
sill or coping to prevent the
penetration of rainwater.

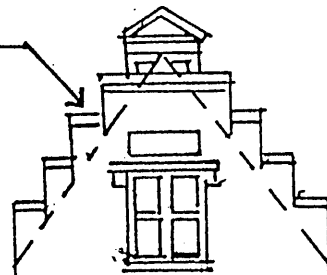
skew corbel
A stone overhanging at the
foot of a gable coping, often
serving as a stop for eave gutters
or wall cornices.



fractable
A coping on a gable wall
concealing the slopes of
the roof, esp. one having an
ornamental silhouette.

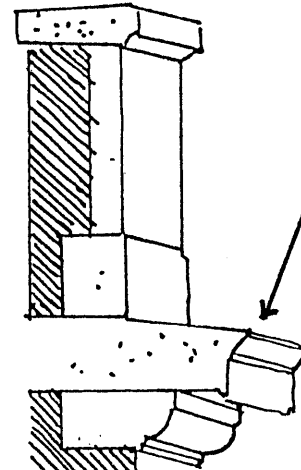
corbiestep
Any of a series of steplike
projections that terminate a
masonry gable above the surface
of the roof.

corbie gable
A gable having corbiesteps.
Also called a stepped gable.

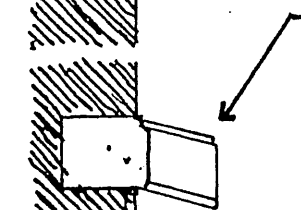


Masonry

copestone
A stone forming a coping.



dripstone
A stone molding used as
a drip, as on a cornice
over a window or doorway.



string course
A horizontal course of brick or
stone flush with or projecting
beyond the face of a building,
often molded to mark a division
in the wall. Also called *belt course*.

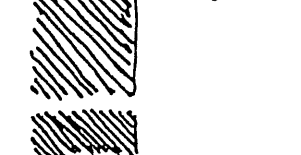
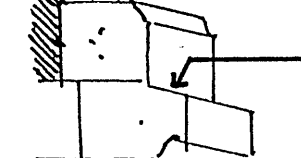
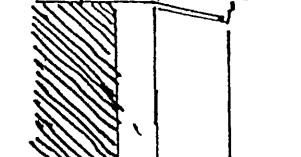


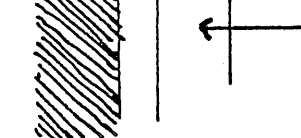
table
A course or band, esp. of masonry,
having a distinctive form or position.



water table
A projecting stringcourse, molding,
or ledge placed so as to divert rainwater
from a building.

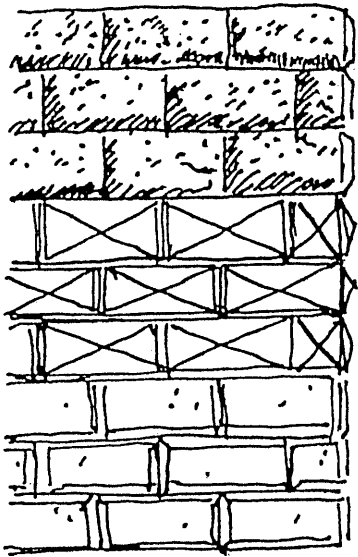


scarcement
A footing or ledge formed by a setback
in the face of a wall.



plinth
A continuous, usually projecting course
of stones forming the base or foundation
of a wall.

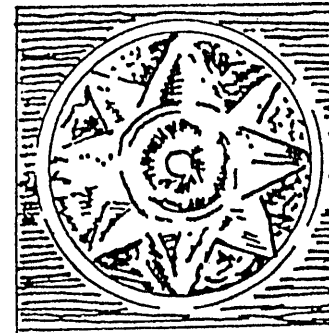
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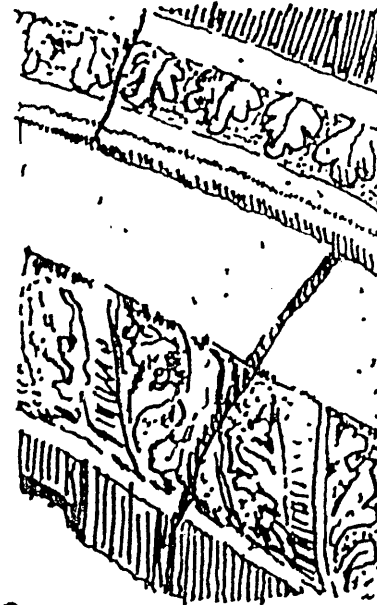
rustication
Ashlar masonry having the visible faces of the dressed stones raised or otherwise contrasted with the horizontal and usually the vertical joints, which may be rabbeted, chamfered, or beveled.

rustic joint
A mortar joint between stones recessed from the adjacent faces between sunken drafts or bevels.

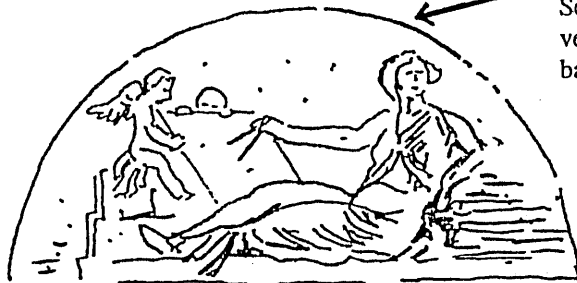
rustic
Having rough, irregular surfaces and sunken or beveled joints.



terra cotta
A hard, fired clay, reddish-brown in color when unglazed, used for architectural facings and ornaments, tile units, and pottery.



architectural terra cotta
Hard-burned, glazed or unglazed terra cotta, hand-molded or machine-extruded to order as a ceramic veneer for walls or for ornamentation.



bas-relief
Sculptural relief that projects very slightly from the background.

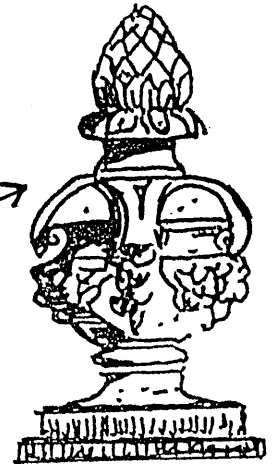


relief
The projection of a figure or form from the flat background on which it is formed.

sunk relief
Sculptural relief in which the highest points on the modeled forms are below or level with the original surface.

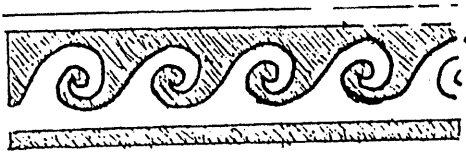


carved work
Hand cut ornamental features in brick or stone masonry.

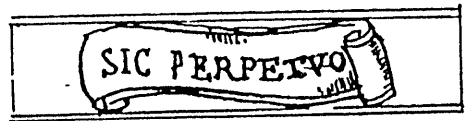


Masonry

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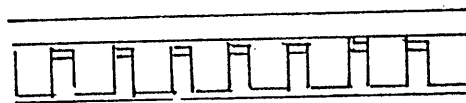
Scroll
An ornament having a spiral or convoluted form resembling a partly or loosely rolled parchment.



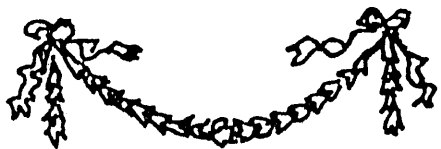
Banderole
A sculptured band resembling a long ribbon or scroll, adapted to receive an inscription.



Strapwork
Ornamentation composed of folded, crossed, and interlaced bands, sometimes cut with foliations.

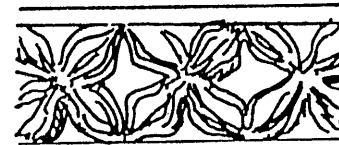


Dentil band
A molding occupying the position of a row of dentils, and often carved to resemble one.

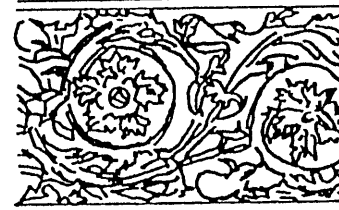


Festoon
A decorative representation of a string or garland of flowers, foliage, ribbon, or the like, suspended in a curve between two points.

Architectural Ornament



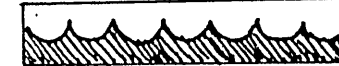
Dogtooth
Any of a series of closely spaced, pyramidal ornaments, formed by sculptured leaves radiating from a raised center, used esp. early English Gothic architecture.



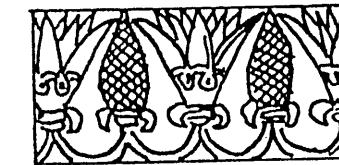
Arabesque
A complex and ornate design that employs flowers, foliage, and sometimes animal and geometric figures to produce an intricate pattern of interlaced lines.



Calf's tongue
A moulding having pendant, tonguelike elements carved in relief against a flat curved surface.



Scallop
Any of a series of curved projections forming an ornamental border.



Lotus
A representation of various aquatic plant in the water lily family, used as a decorative motif in ancient Egyptian and Hindu art and architecture.



Anthemion
An ornament of honeysuckle or palm leaves in a radiating cluster. Also called honeysuckle ornament.

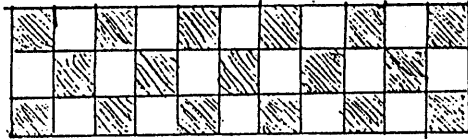


Palmette
A stylized palm leaf shape used as a decorative element in classical art and architecture.

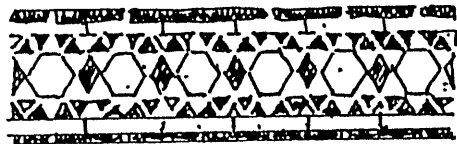


Rosette
An ornament having a generally circular combination of parts resembling a flower or plant. Also, rose.

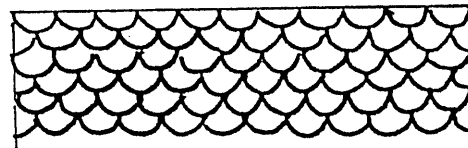
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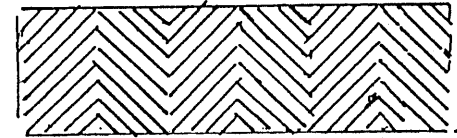
← **Checker**
To mark or decorate with a squared pattern.



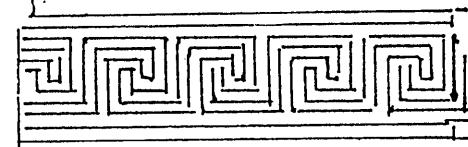
← **Diaper**
A pattern of small, repeated figures connecting or growing out of one another.



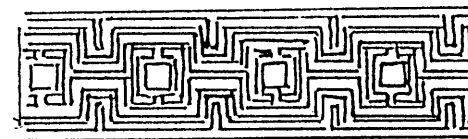
← **Imbrication**
A pattern or design resembling the regular overlapping of tiles or shingles.



← **Chevron**
A V-shaped pattern used in heraldry and as ornamentation.



← **Fret**
A decorative design contained within a band or border, consisting of repeated often geometric figures. Also called a key pattern.



← **Meander**
A running ornament consisting of an intricate variety of fret or fretwork.



← **Guilloche**
An ornamental border formed of two or more interlaced bands around a series of circular voids.



Foliated
Ornamental with foils or representations of foliage.

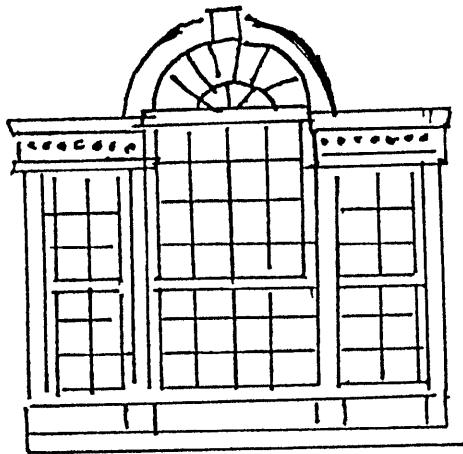
Wreath
A decorative band or garland of flowers, foliage, or other ornamental material.



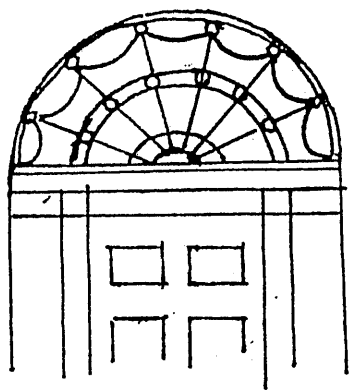
Fleur-de-lis
A stylized three-petal iris flower tied by an encircling band, used as the heraldic bearing of the royal family of France.

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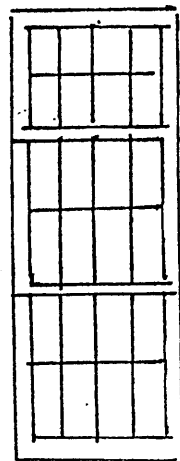
Windows



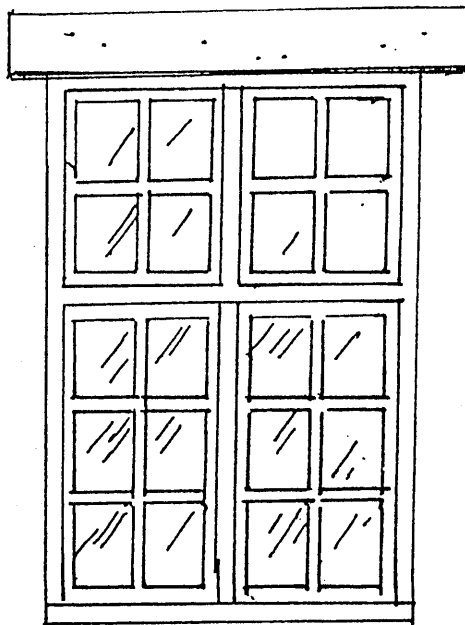
PALLADIAN WINDOW



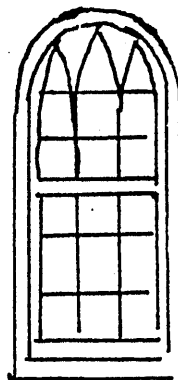
FANLIGHT



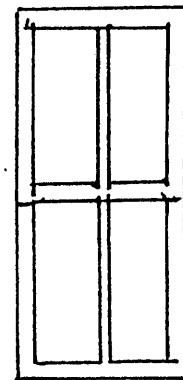
TRIPLE HUNG



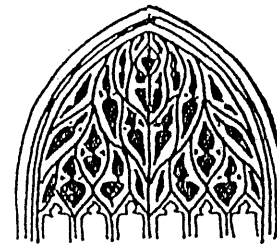
FRENCH WINDOW



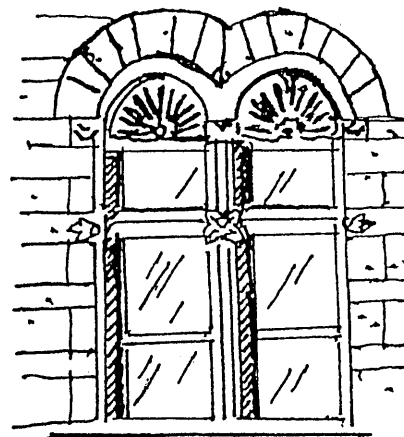
CIRCULAR HEAD



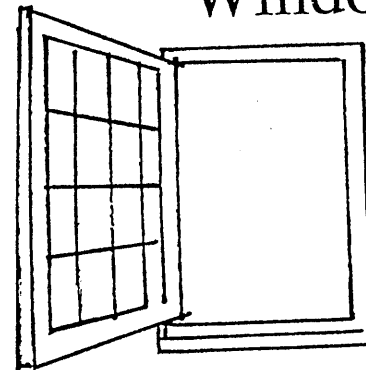
2 OVER 2 SASH



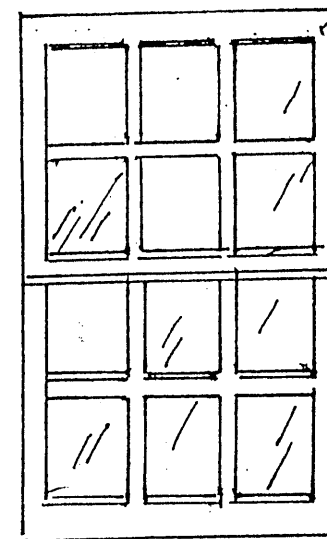
CURVILINEAR TRACERY



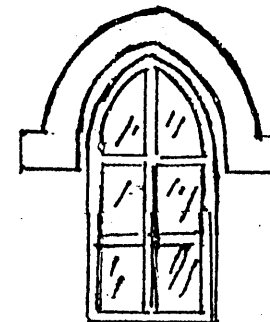
COUPLED WINDOWS



CASEMENT



6 OVER 6 GLAZING



LANCET WINDOW

Windows

dormer window
A vertical window in a projection built out from a sloping roof. Also called *luthern*.

internal dormer
A vertical window set below the line of a sloped roof.

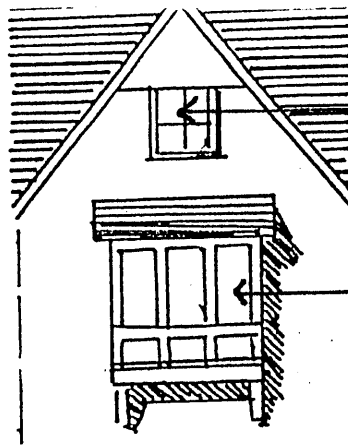
oxeye
A comparatively small round or oval window, as in a frieze or dormer.

shed dormer
A dormer having a shed roof.

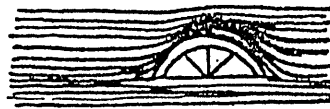
gable dormer
A dormer having a gable roof.

bow window
A bay window having a rounded projection.

cant bay window
A bay window having cant sides.



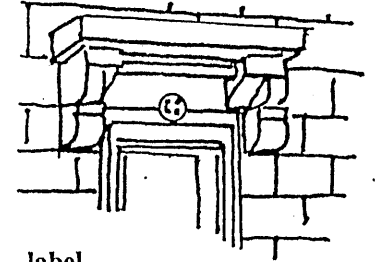
gable window
A window in or under a gable.



eyebrow
A low dormer having a roof that is an upwardly curving continuation of the main roof plane.

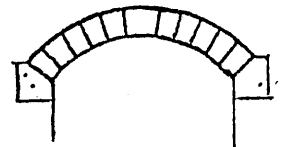
oriel
A bay window supported from below by corbels or brackets.

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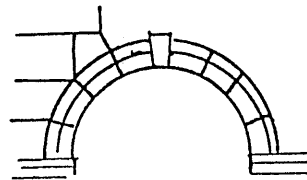


label
A molding or dripstone over a door or window, esp. one that extends horizontally across the top of the opening and vertically downward for a short distance at the sides. Also called *hood molding*.

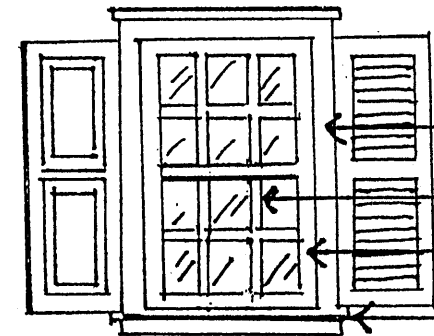
head



segmental arch



roman arch with keystone



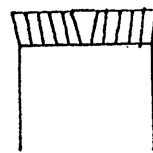
double-hung

casing

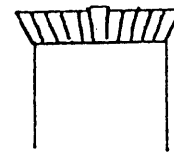
muntins

sash

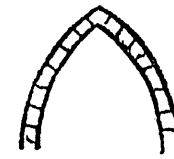
sill



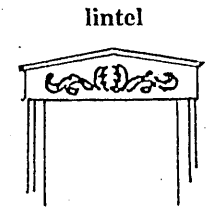
french arch with keystone



jack arch with keystone



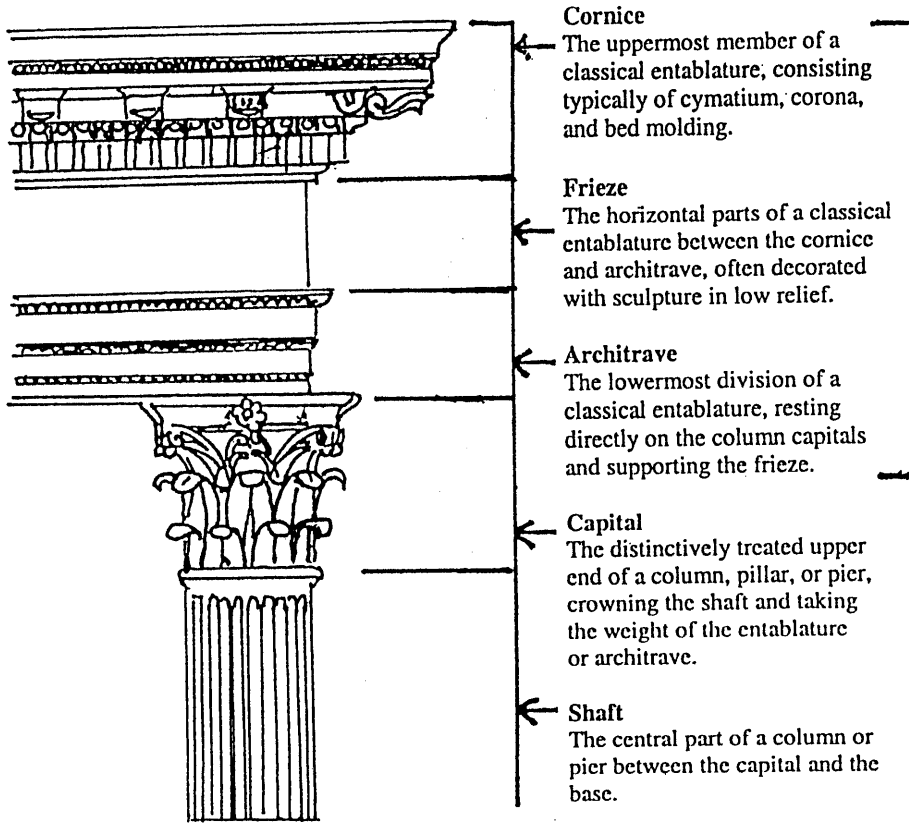
lancet arch



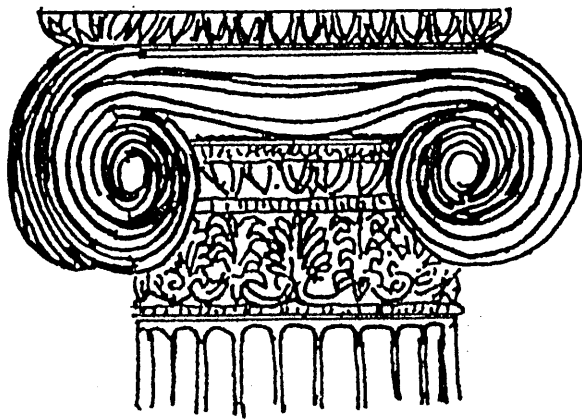
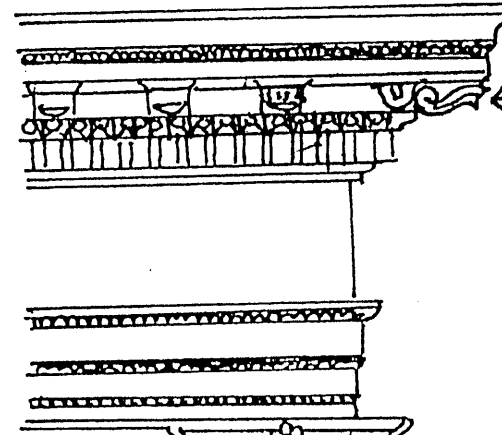
lintel

Arches

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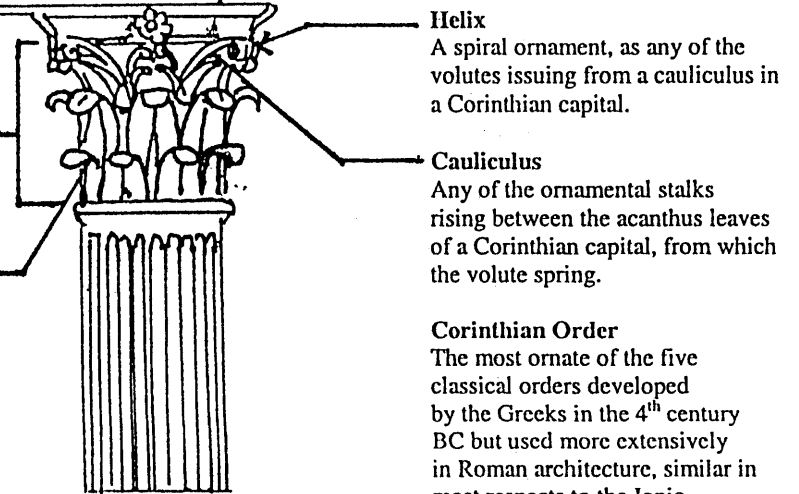


Entablature
The horizontal section of a classical order that rests on the columns, usually composed of a cornice, frieze, and architrave.



Bell
The underlying part of a foliated capital, between the abacus and neck molding.

Acanthus
An ornament, as on the Corinthian capital, patterned after the large, toothed leaves of a Mediterranean plant of the same name.



Corinthian Order
The most ornate of the five classical orders developed by the Greeks in the 4th century BC but used more extensively in Roman architecture, similar in most respects to the Ionic but usually of slenderer proportions and characterized esp. by a deep bell-shaped capital decorated with acanthus leaves and an abacus with concave sides.

Columns

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Doric order

The oldest and simplest of the five classical orders, developed in Greece in the 7th century BC and later imitated by the Romans, characterized by a fluted column having no base, a plain cushion-shaped capital supporting a square abacus, and an entablature consisting of a plain architrave, a frieze of triglyphs and metopes, and a cornice, the corona of which has mutules on its soffit. In the Roman Doric order, the columns are more slender and usually have bases, the channeling is sometimes altered or omitted, and the capital consists of a bandlike necking, an echinus, and a molded abacus.

Triglyph

One of the vertical blocks separating the metopes in a Doric frieze, typically having two vertical grooves or glyphs on its face, and two chamfers or hemiglyphs at the sides.

Metope

Any of the panels, either plain or decorated, between triglyphs in the Doric frieze.

Abacus

The flat slab forming the top of a column capital, plain in the Doric style, but molded or otherwise enriched in other styles.

Echinus

The prominent circular molding supporting the abacus of a Doric or Tuscan capital.

Necking

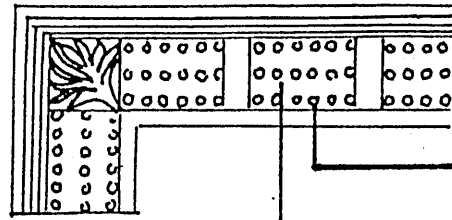
The upper part of a column, just above the shaft and below the projecting part of the capital, when differentiated by a molding, groove, or the omission of fluting.

Annulet

An encircling band, molding, or fillet, on a capital or shaft of a column.

Fluting

A decorative motif consisting of a series of long, rounded, parallel grooves, as on the shaft of a classical column.



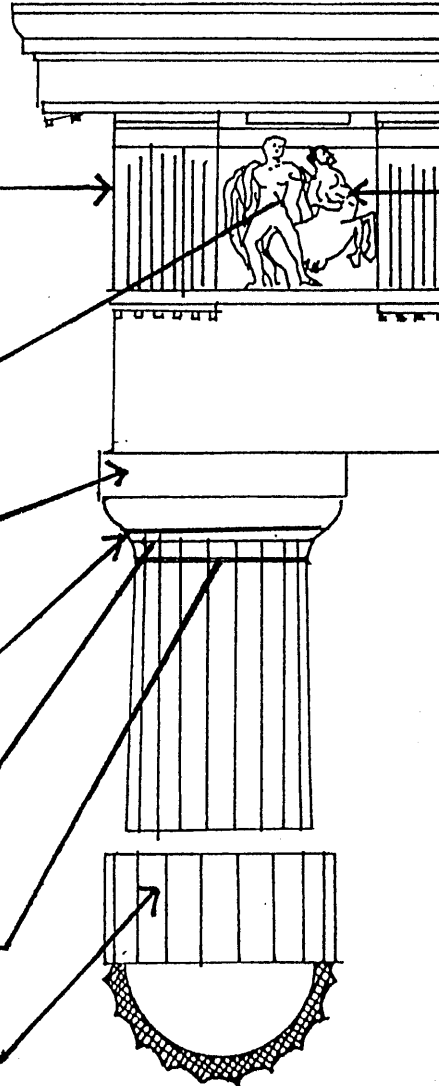
The underside of an architectural element as an arch, beam, cornice, or staircase.

Gutta

One of a series of small, droplike ornaments, attached to the undersides of the mutules and regulae of a Doric entablature.

Mutule

A projecting flat block under the corona of a Doric cornice, corresponding to the modillion of other orders.



Zophorus

A frieze bearing carved figures of people or animals.

Trachelium

That part of the necking between the hypotrachelium and the capital of a classical column.

Hypotrachelium

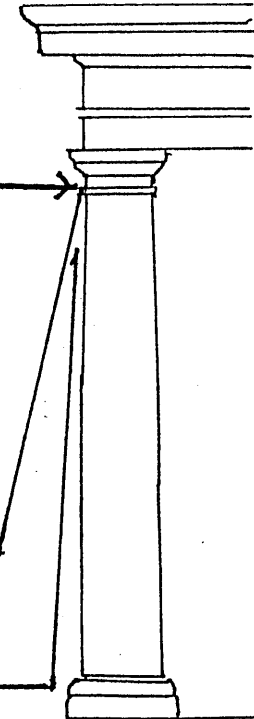
Any member between the capital and the shaft of a classical column.

Entasis

A slight convexity given to a column to correct an optical illusion of concavity if the sides were straight.

Drum

Any of several cylindrical stones laid one above the other to form a column or pier.

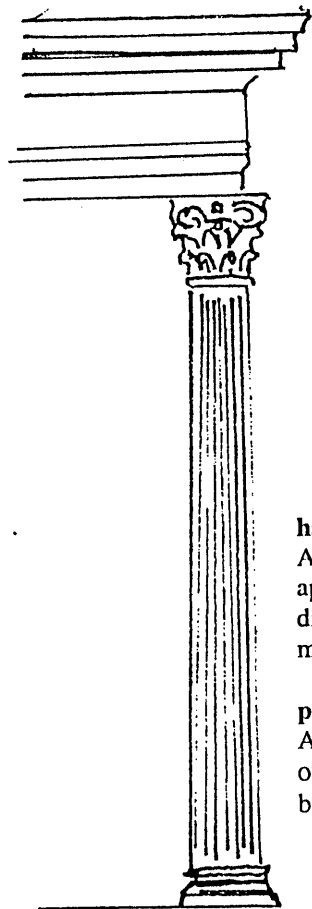


Tuscan order

A classical order of Roman origin, basically a simplified Roman Doric characterized by an unfluted column, a plain base, capital, and entablature having no decoration other than moldings.

Columns

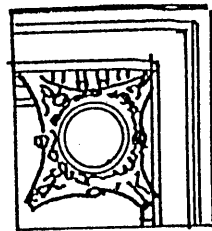
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Egg and dart
An ornament motif for enriching an ovolo or echinus, consisting of a closely set, alternating series of oval and pointed forms. Also called egg and tongue.

Dentil
Any of a series of closely spaced, small, rectangular blocks forming a molding or projecting beneath the coronas of Ionic, Corinthian and Composite cornices.

Fascia
One of the three horizontal bands making up the architrave in the Ionic order.



half columns
A column projecting approximately one half its diameter, usually slightly more. Also *engaged column*.

pilaster
An engaged pier or pillar, often with a capital and base.

Attic base
A base to a classical column, consisting of an upper and a lower torus separated by a scotia between two fillets.

Scotia
A deep concave molding between two fillets. Also called trochilus.

Torus
A large convex, semicircular molding, commonly found directly above the plinth of the base of a classical column.

Ionic order
A classical order that developed in Greek colonies of Asia Minor in the 6th century BC, characterized esp. by the spiral volutes of its capital. The fluted columns typically had molded bases and supported an entablature consisting of an architrave of three fascias, a richly ornamented frieze, and a cornice corbeled out on egg-and-dart and dentil moldings. Roman and Renaissance examples are often more elaborate, and usually set the volutes of the capitals 45 degrees to the architrave.

Volute
A spiral, scroll-like-ornament, as on the capitals of the Ionic, Corinthian, and Composite orders.

Cathetus
The vertical guideline through the eye of a volute in an Ionic capital, from which the spiral form is determined.

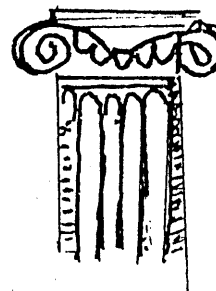
Echinus
The circular molding under the cushion of an Ionic capital between the volutes, usually carved with an egg-and-dart pattern. Also called cymatium.

Fillet
A narrow part of the surface of a column left between adjoining flutes.

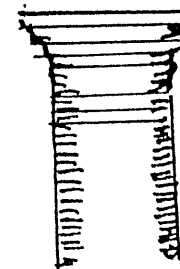
Composite order
One of the five classical orders, popular esp. since the beginning of the Renaissance but invented by the ancient Romans, in which the Corinthian order is modified by superimposing four diagonally set Ionic volutes on a bell of Corinthian acanthus leaves.



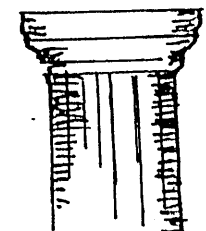
Corinthian



Ionic

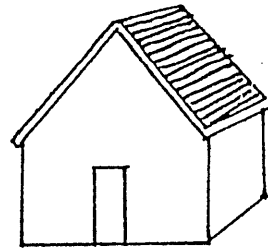


Tuscan

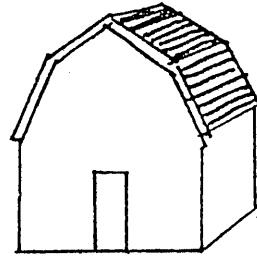


Greek Doric

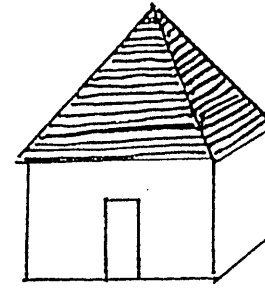
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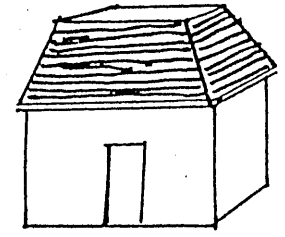
gable



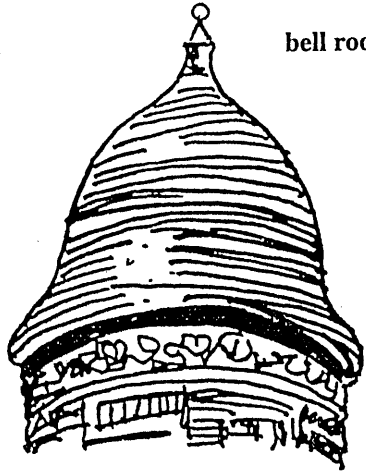
gambrel



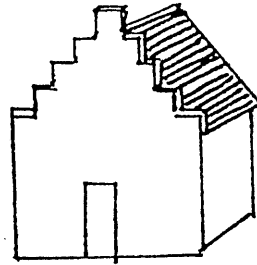
hip (ped)



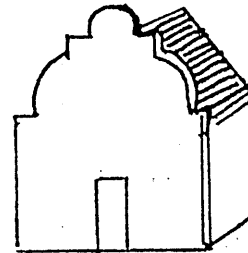
mansard



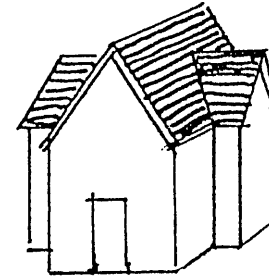
bell roof



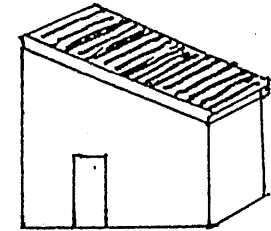
parapeted gable



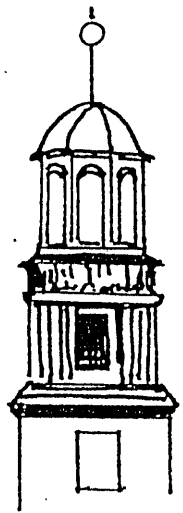
flemish or dutch gable



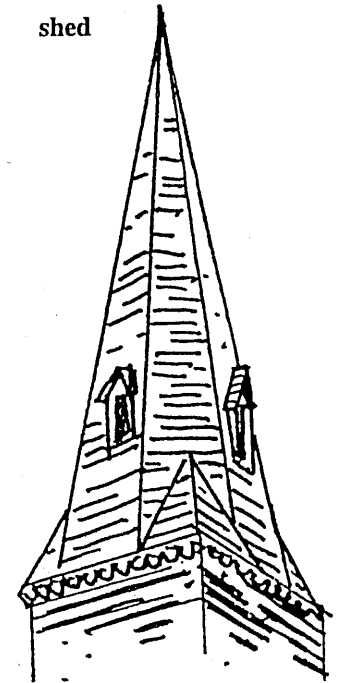
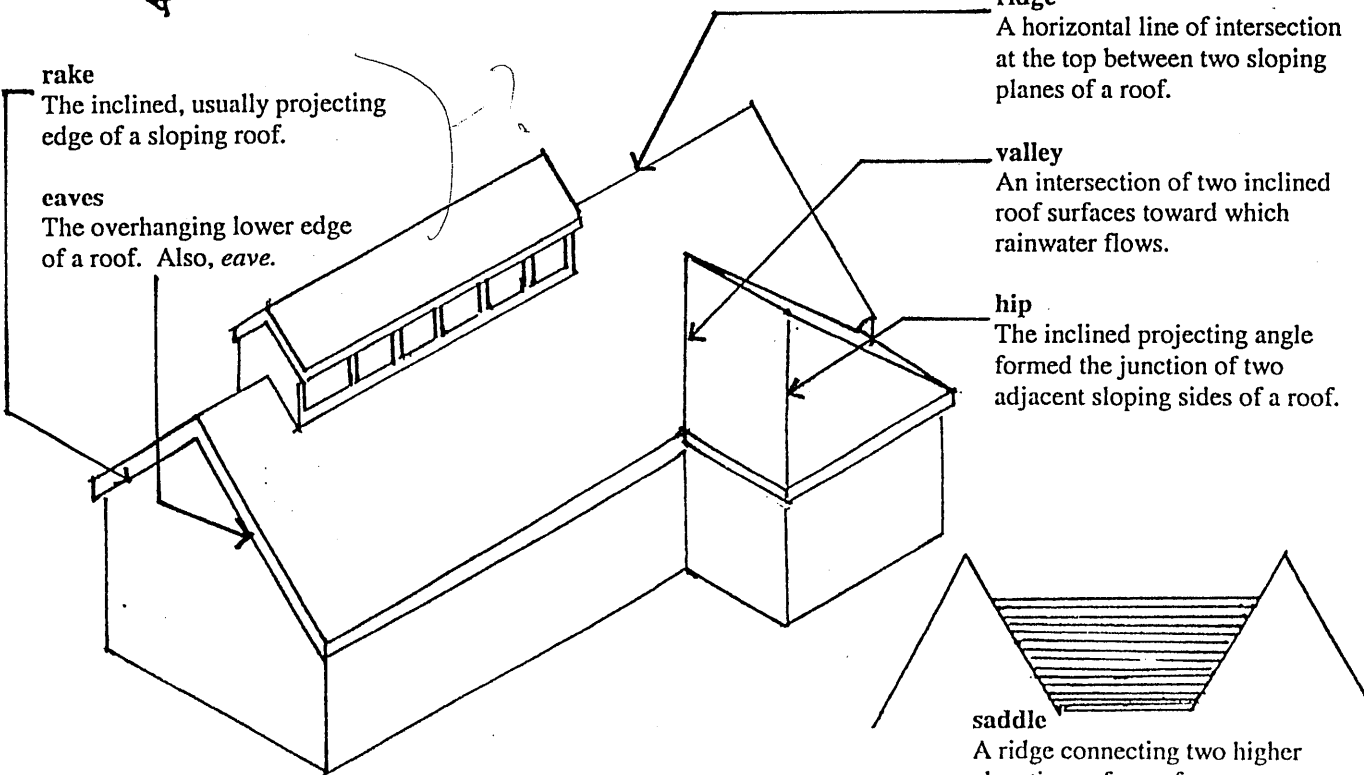
cross gable



shed

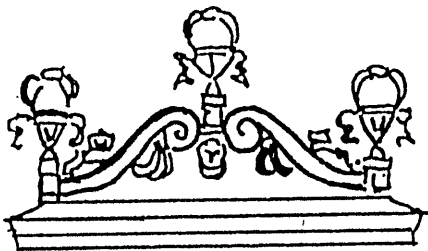


cupola

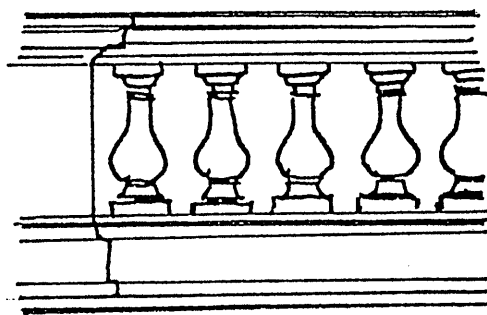


broached spire

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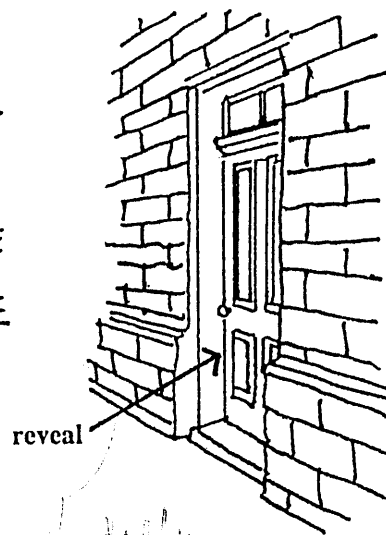


coronet
A pediment ornament wrought in relief over a window or door.

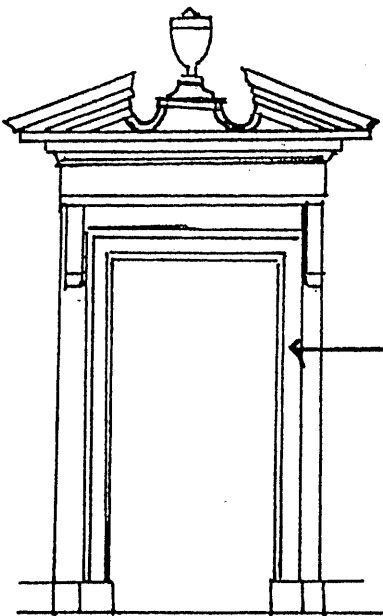


baluster
An upright, often vase-shaped, support for a rail.

balustrade
A series of balusters with a rail.



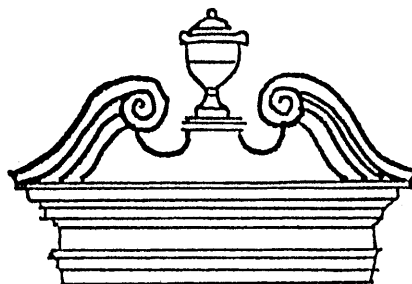
reveal



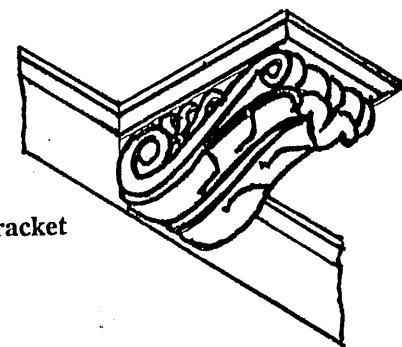
broken pediment
A pediment having its raking cornices interrupted at the crown or apex, the gap often being filled with an urn, a cartouche, or other ornament.

architrave
A molded or decorative band framing a rectangular door or window opening.

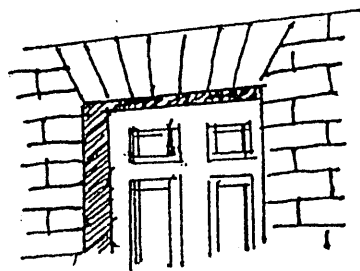
tabernacle frame
A frame around a doorway or niche, having two columns or pilasters on a base supporting a pediment.



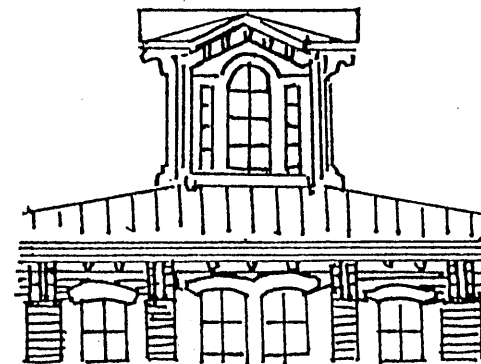
swan's neck pediment
A broken pediment having an outline formed by a pair of S-curves tangent to the horizontal cornice at the ends of the pediment and rising to a pair of scrolls on either side of the center, where a finial often rises between the scrolls.



bracket



jack arch over doorway



lantern or belvedere

Details