

DESIGN REVIEW BOARD MEETING

CITY OF DAVENPORT, IOWA

Monday, August 24, 2026; 5:00 PM

City Hall | 226 West 4th Street | Council Chambers

- I. Call to Order
- II. Secretary's Report
 - 1. Consideration of the July 27, 2026 meeting minutes.
- III. Old Business
- IV. New Business
 - 1. Case DR26-11: Request for Design Review, C-D Downtown Zoning District; Exterior improvements for Sharks Fish & Chicken, located at 703 West 4th Street. Streamline Architects, petitioner. [Ward 3]
- V. Public Comment
- VI. Adjournment
- VII. Next Meeting: September 28, 2026

City of Davenport

Department: Development & Neighborhood Services
Contact Info: Matt Werderitch | 563-888-2221

Action / Date
8/24/2026

Subject:
Consideration of the July 27, 2026 meeting minutes.

Recommendation:
Approve the minutes.

Background:
The July 27, 2026 meeting minutes are attached.

Attachments:
1. Meeting Minutes 7-27-26

MINUTES

DESIGN REVIEW BOARD MEETING

CITY OF DAVENPORT, IOWA

Monday, July 27, 2026; 5:00 PM

City Hall | 226 West 4th Street | Council Chambers

I. Call to Order

Present: Molacek, Townsley, Martin, Warren, Hoff, Stinocher, Anderson

Excused: Paone, Tylka

Staff: Werderitch, Reu

II. Secretary's Report

1. Consideration of the June 22, 2026 meeting minutes.

Motion by Anderson, seconded by Warren, to approve the June 22, 2026 meeting minutes was approved by voice vote (7-0).

III. Old Business

IV. New Business

1. Case DR26-08: Request for Design Approval, C-D Downtown Zoning District; install a fence and gate in the private alley between The Suites, 207 Western Avenue and Tri-City Equipment, 213 Western Avenue. Downtown Davenport Partnership, petitioner. [Ward 3]

Staff provided a summary of the request to install a fence and gate in the private alley separating The Suites and Tri-City Equipment. The black steel fence will be 6' x 10' and sit inside the property line of The Suites. Staff recommended Case DR26-08 be approved in accordance with the submitted work write-up and materials.

Kyle Carter, Executive Director of the Downtown Davenport Partnership, was in attendance. The Board inquired about the placement and purpose of the fence. Kyle stated that the fence is keep out frequent trespassers and keep the alley clean.

Motion by Stinocher, seconded by Anderson, to approve Case DR26-08 in accordance with the submitted work write up and materials. Motion was approved by roll call vote (7-0).

2. Case DR26-09: Request for Design Approval, C-D Downtown Zoning District; construct signage for Studio A at 206 East 5th Street. Riverbend Signworks, petitioner. [Ward 3]

Staff provided a summary of the request to install a sign above the main door to the tenant space of Studio A. The gold painted foam sign is about 16 square feet. Staff recommended Case DR26-09 be approved in accordance with the submitted work write-up and materials.

Riverbend Signworks representative and Amie VanDeRostyne., owner of Studio A, were in attendance. Riverbend Signworks representative stated that the foam letters will be studded and are a cheaper alternative material for sign and affirmed that the foam letters are durable. The Board inquired about the color inspiration and dimension. Amy said that the letters will be 10.5" tall and 100" long and the color is representing Studio A.

Motion by Townsley, seconded by Stinocher, to approve Case DR26-09 in accordance with the submitted work write up and materials. Motion was approved by roll call vote (7-0).

3. Case DR26-10: Request for Design Review, C-D Downtown Zoning District; Installation of a wall sign for Miss Phay Cafe, located at 512 Brady Street. Mun Luangruang, petitioner. [Ward 3]

Staff presented the request to install a cabinet sign on the south façade of 512 Brady St. Staff recommended Case DR26-10 be approved in accordance with the submitted work write-up and materials.

Jeremy Collins, from Signs Now, representing the applicant, was in attendance. The Board asked Jeremey if the sign will be installed into the mortar. Jeremey affirmed that that the sign will be installed into the mortar. The Board asked if the façade can hold the cabinet and what is the thickness of the cabinet. Jeremey's stated that cabinet signs are not a heavy install and the cabinet is 6" deep.

The Board asked if the sign's internal illumination will be a problem? Jermey stated the sign may light the vacant lot adjacent to the South façade. The applicant is motivated to install the sign to attract new business and attract traffic along Brady. The sign will be visible from two blocks south.

Motion by Warren, seconded by Stinocher, to approve Case DR26-10 in accordance with the submitted work write up and materials. Motion was approved by roll call vote (7-0).

V. Public Comment

VI. Adjournment

Motion by Martin, seconded by Hoff, to adjourn the meeting. Meeting adjourned at 5:20 pm.

VII. Next Meeting: August 24, 2026

City of Davenport

Department: Development & Neighborhood Services
Contact Info: Matt Werderitch | 563-888-2221

Action / Date
8/24/2026

Subject:

Case DR26-11: Request for Design Review, C-D Downtown Zoning District; Exterior improvements for Sharks Fish & Chicken, located at 703 West 4th Street. Streamline Architects, petitioner. [Ward 3]

Recommendation:

Staff advises the Design Review Board to hold discussion, provide feedback, and determine the appropriateness of the proposed exterior improvements.

Staff recommends tabling the item to allow the applicant additional time to further refine the overall storefront design and incorporate additional architectural features and articulation. A more refined proposal can be presented to the Board at a later meeting for final consideration.

Background:

Design Request:

The applicant is proposing to remodel the existing commercial building located at the southwest corner of Gaines Street and West 4th Street. The one-story commercial structure was built in 1955 and is situated at the rear of the lot, with surface parking provided between the building and the street.

The purpose of the project is to retrofit an existing tenant space to accommodate a new restaurant, Sharks Fish and Chicken. The interior remodel will include a commercial kitchen and cooler, which will require new mechanical equipment to be located on the roof. The existing Metro by T-Mobile business will remain within the building.

Scope of Work:

To accommodate the proposed restaurant use and associated mechanical equipment, the applicant is proposing the following exterior improvements:

1. Removal of the existing mansard roof;
2. Installation of a new parapet wall to screen rooftop mechanical equipment;
3. New exterior LP Smart Siding and Urestone Faux Brick Veneer; and
4. Modifications to existing window and door openings.

Signage is not included as part of this application. Signage shown on the elevations is provided for reference only.

Project Review:

Staff supports the removal of the existing mansard roof. The current mansard design contributes to the building's low-profile appearance, and its removal provides an opportunity to

establish a more cohesive and architecturally appropriate roofline. Staff also recognizes the functional need for rooftop mechanical equipment associated with the proposed commercial kitchen and cooler. Staff is generally supportive of screening the equipment behind a parapet wall, provided the wall is architecturally integrated into the building's overall design.

However, Staff has concerns with the architectural treatment of the proposed replacement roofline and overall façade. As currently designed, the parapet creates a largely continuous roofline with limited projections, offsets, or other forms of articulation. While the parapet effectively serves the necessary screening function, additional architectural features could be incorporated so that the roofline contributes to the building's overall appearance rather than functioning primarily as a mechanical screening element. Introducing variations in height, depth, materials, or other architectural elements could help break up the building's massing and create greater visual interest.

The proposed modifications to the existing window openings warrant further consideration, particularly with respect to maintaining the building's transparency and architectural character. The removal of windows along Gaines Street, combined with the obstruction of additional windows by the proposed interior cooler, will reduce transparency and increase the amount of uninterrupted wall surface along the façade. Given the building's visibility from the public right-of-way, Staff encourages the retention of existing window openings where feasible to maintain transparency and architectural interest. Where interior functional requirements limit the use of clear glazing, spandrel glass or a similar treatment could be considered to maintain the appearance and rhythm of storefront windows.

The proposed LP SmartSide siding is supported and is appropriate for the downtown setting. However, Staff has reservations regarding the proposed Urethane faux brick veneer. Since the material is polyurethane, its appearance presents as synthetic and may not provide the visual quality or authenticity expected of a prominent exterior finish. Staff encourages the applicant to consider a more durable and visually authentic masonry material, particularly in key locations such as storefront entrances, where the material would contribute significantly to the building's overall appearance and architectural character.

Additional architectural features should also be considered to establish a more prominent and pedestrian-oriented storefront. Awnings, canopies, enhanced entrances, architectural lighting, and other façade elements could help define individual storefronts and provide greater visual interest at the street level. Similarly, blank wall sections could be broken up through changes in materials, color, texture, wall planes, or other forms of articulation.

Although site improvements are not included in the current application, Staff encourages the applicant to consider complementary site enhancements as part of the overall redevelopment of the property. Strategic removal of existing pavement and the incorporation of landscaping, planters, planting areas, or other landscape elements could soften the appearance of the site and reduce the visual dominance of the existing surface parking area. An outdoor dining area could also introduce pedestrian-scaled activity along the building frontage while reducing the amount of expansive paved surface.

The primary issue is that the current design does not provide sufficient architectural articulation or visual interest to offset the building's substantial blank wall areas and continuous roofline.

Staff encourages the applicant to further refine the storefront and façade design by incorporating a combination of the design considerations identified below. These revisions could be accomplished while continuing to accommodate the functional requirements of the proposed restaurant and the necessary screening of rooftop mechanical equipment.

Design Considerations:

The following design considerations are provided for discussion by the Design Review Board and consideration by the applicant:

1. Preserve existing window openings where feasible to maintain transparency and reduce the amount of blank wall area.
2. Incorporate spandrel glass where appropriate to provide the appearance of storefront windows while accommodating interior functional requirements.
3. Introduce articulation and projections along the roofline to break up the continuous parapet and provide greater architectural interest.
4. Break up blank wall sections through a repeating pattern of color changes, texture changes, building material changes, wall-plane changes, or other forms of architectural articulation.
5. Make storefront entrances more prominent through the use of architectural features, awnings, canopies, lighting, changes in materials, or other design elements.
6. Incorporate awnings and/or canopies to provide additional architectural definition and emphasize storefront entrances.
7. Provide high-quality signage that is appropriately scaled and integrated with the building's architectural design. Signage is not included as part of this application and is shown on the elevations for reference only.
8. Incorporate architectural lighting to highlight building entrances and architectural features and provide additional visual interest.
9. Introduce landscaping features through strategic removal of existing pavement and/or installation of landscape planters, planting areas, or other landscape elements to soften the site and improve its overall appearance.
10. Consider incorporating an outdoor dining area to create pedestrian-scaled activity along the building frontage and provide an opportunity to reduce the amount of expansive parking surface.

Staff supports the functional need for rooftop mechanical equipment and the use of a parapet to screen the equipment. The primary concern is whether the proposed design can provide additional architectural articulation and visual interest while accomplishing these necessary functions. Staff encourages the applicant to consider revisions that incorporate some combination of the design considerations above to provide a more cohesive, articulated, and visually engaging exterior façade.

Downtown Design Guidelines:

The following are general recommendations from the Downtown Design Guidelines that are relevant to the proposed request:

1. Facade Change as Evolution: Sensitive changes recognize and build upon the original architectural qualities of a building, resulting in a harmonious relationship between new and existing elements. Conversely, insensitive changes may diminish or negate the

architectural qualities of the original building and create an unnecessary visual conflict between new and existing elements.

2. Mechanical Equipment: The Downtown Design Guidelines recommend screening rooftop mechanical equipment from public view to help preserve the architectural character of the building. Parapet walls can provide an effective means of screening mechanical equipment while also creating opportunities to introduce architectural interest and articulation along the roofline.
3. Awnings and Canopies: Awnings and canopies can serve as architectural elements that help articulate a building façade and create greater variety and visual interest at the street level. They are also traditional design elements commonly associated with commercial buildings throughout Downtown Davenport.
4. Windows: Windows make an important contribution to the architectural character of a building. Their size, shape, type, and ornamentation can reflect the architectural style of the building, while the rhythm and pattern created by their placement contribute to the overall composition of the façade. Retaining and incorporating window openings where feasible can therefore help maintain the building's architectural character and visual interest.

Attachments:

1. Application
2. Photos & Design Considerations
3. Downtown Design Guidelines: Design Objectives
4. Downtown Design Guidelines: Facade Change as Evolution
5. Downtown Design Guidelines: Awnings and Canopies
6. Downtown Design Guidelines: Mechanical Equipment
7. Downtown Design Guidelines: Windows
8. Downtown Design Guidelines: Signage



CITY OF DAVENPORT
Development & Neighborhood
Services – Planning
1200 E. 46th St
Davenport, IA 52807

Office 563.326.6198
planning@davenportiowa.com

APPLICATION FOR
DESIGN REVIEW

DESIGN REVIEW BOARD

APPLICANT INFORMATION			
Applicant Name Company Name	BRIEF OVERVIEW OF THE PROJECT (not a scope of work)		
Address			
City State Zip			
Phone			
Secondary Phone			
E-Mail Address	APPLICABILITY (PRIOR TO ANY WORK, APPROVAL IS REQUIRED) <i>Design Review Applications must be completed and approved PRIOR to the commencement of the following types of work:</i> ● New construction or an alteration to an exterior of a structure where changes are visible from the public right-of-way ● New parking lots, fencing/walls, landscaping, or alterations of ● Sign installation or alteration ● Streetscaping element installation within the public right-of-way		
Acceptance of Applicant I, the undersigned, certify that the information on this application to the best of my knowledge is true and correct. I further certify that I have a legal interest in the property in question, and/or that I am legally able to represent all other persons or entities with interest in this property, and acknowledge formal procedure and submittal requirements. I understand I am responsible for attendance at the meeting as shown on the design review board calendar. The City reserves the right to require further site studies as necessary. By checking this box and typing my name below, I am electronically signing this application. Type Applicant's Name here to serve as a signature _____ Date _____		ALL SUBMITTALS SHALL INCLUDE: Full Scope of Work (SOW) attached as a .PDF all work & materials shall be described & itemized/listed in detail Digital photos of existing building/sign elevations/façades Proposed color building/sign elevations to scale rendering as proposed & depicted on existing building/signs Material specifications: type, dimensions, & color MINOR & MAJOR ADDITIONS, SITE IMPROVEMENTS, & NEW BUILDINGS SHALL INCLUDE ADDITIONAL ITEMS*: Dimensioned Site Plan (proposed & existing buildings/site items) Landscape Plan Grading Plan with 2 foot intervals (if needed) Storage & Mechanical Screening shall be shown * Major Additions & New Buildings may require more extensive information	
DEVELOPMENT TEAM		Application Fee: NONE	
Property Owner		Formal Procedure	
Address		(1) Application: ● Prior to submission of the application, the applicant shall correspond with Planning staff to discuss the request, potential alternatives and the process. ● The submission of the application does not constitute official acceptance by the City of Davenport. Planning staff will review the application for completeness and notify the applicant that the application has been accepted or additional information is required. <u>Inaccurate or incomplete applications may result in delay of required regularly scheduled meetings.</u>	
Phone	Secondary Phone	(2) Scope of Board's Consideration: ● Only work described in the application may be approved. ● If insufficient information exists to make a proper judgment on the application, the Board may continue the consideration a maximum of three regularly scheduled consecutive meetings, excluding applicant requested continuances.	
E-Mail Address		(3) Post Board Ruling: ● If approved, design approval does not constitute a City permit or license and does vest against any other land development regulation or regulatory approval. Applicant must contact necessary development authorities. ● Design approval expires one year from the date of approval unless a building permit is obtained within such period. An applicant may apply in writing for an extension of time at any time prior to the date of expiration. ● Appeals to the Board's determinations are \$75 made to City Council and shall be in writing submitted to the Zoning Administrator within 30 calendar days of Board's decision.	
Project Manager/Other		Submit this form with attachments to: planning@davenportiowa.com	
Address			
Phone	Secondary Phone		
E-Mail Address			



PROJECT CONTACT:
JOSHUA ARGUELLO
(563) 265-4348
joshua@streamlinearchitects.com

JAKE SCHOO
(815) 995-1792
jake@streamlinearchitects.com

8/14/26

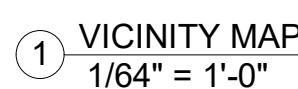
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703 W. 4th Street
Davenport, IA

Project number	26-077
Date	8/14/2018
Drawn by	JS
Checked by	CMS

COVER SHEET

A000



INDEX	
NO.	SHEET NAME
A000	COVER SHEET
A001	CODE ANALYSIS, LIFE SAFETY & SCHEDULES
A002	DRAWING STANDARDS
A004	TYPICAL MOUNTING HEIGHTS & CLEARANCES
A101	FLOOR PLAN & RCP
A200	ELEVATIONS, BLDG SECTIONS, & SIGNAGE DETAILS
A700	DEMOLITION & FINISH PLAN
S100	GENERAL NOTES
S101	WOOD FRAMING NOTES
S200	ROOF FRAMING PLAN
S300	FRAMING DETAILS

	I HEREBY CERTIFY THAT THE PORTION OF THIS TECHNICAL SUBMISSION DESCRIBED BELOW WAS PREPARED BY ME OR UNDER MY DIRECT SUPERVISION AND RESPONSIBLE CHARGE. I AM A DULY LICENSED ARCHITECT UNDER THE LAWS OF THE STATE OF IOWA. PRINTED OR TYPED NAME: CALEB J ROGERS SIGNATURE: _____ DATE: _____ REGISTRATION EXPIRES: 06/30/2027 DATE ISSUED: 12/02/2017 PAGES OR SHEETS COVERED BY THIS SEAL: A000 - A700 AS1000 AD100-AD201
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BUILDING & PROPERTY OWNER

Nabeel Matar
(563)-514-8145
nabeelm623@gmail.com

GENERAL CONTRACTOR

Nabeel Matar
(563)-514-8145
nabeel/m623@gmail.com

ARCHITECT

STREAMLINE ARCHITECTS
Andrew Dasso, AIA, NCARB
1800 River Drive
Moline, IL 61265
(563) 345-2724

JOSH ARGUELLO
1800 River Drive
Moline, IL 61265
josh@streamlinearchitects.com

JAKE SCHOO
1800 River Drive
Moline, IL 61265
jake@streamlinearchitects.com



PROJECT CONTACT:
JOSHUA ARGUELLO
(563) 265-4348
joshua@streamlinearchitects.com

Abstract

SHARK'S FISH & CHICKEN

Project number	26-077
Date	8/14/26
Drawn by	SA
Checked by	SA

A002

8/14/2026 12:54:26 PM

LINETYPE LEGEND

DEMOLITION

EXISTING

NEW CONSTRUCTION

RATED ASSEMBLY 1 HOUR

RATED ASSEMBLY 2 HOUR

RATED ASSEMBLY 3 HOUR

AC	AIR CONDITIONING	M.O.	MASONRY OPENING
ACFL	ACCESS FLOOR	MACH.	MACHINE
ACP	ACOUSTICAL CEILING PANEL	MAX	MAXIMUM
ADJ.	ADJUSTABLE	MDF	MEDIUM DENSITY FIBERBOARD
AFF	ABOVE FINISHED FLOOR	MECH.	MECHANICAL
AL/ALUM.	ALUMINUM	MED	MEDIUM
ALT.	ALTERNATE	MEZZ.	MEZZANINE
ANOD.	ANODIZED	MFR.	MANUFACTURER
ANT.	ANTENNA	MIN.	MINIMUM
APPD.	APPROVED	MISC.	MISCELLANEOUS
ARCH.	ARCHITECT	MTD.	MOUNTED
ARCHL.	ARCHITECTURAL	MTG.	MOUNTING
		MTL.	METAL
B.M.	BENCH MARK	MULL.	MULLION
BETW.	BETWEEN	MWK.	MILLWORK
BIT.	BITUMINOUS	NIC	NOT IN CONTRACT
BLDG.	BUILDING	NO.	NUMBER
BLK.	BLOCK	NOM.	NOMINAL
BLKG.	BLOCKING	NRC	NOISE REDUCTION COEFFICIENT
BM.	BEAM	NTS	NOT TO SCALE
BOT.	BOTTOM		
BRG.	BEARING		
BSMT.	BASEMENT	O.C.	ON CENTER
		OA	OVERALL
C.G.	CORNER GUARD	OF	OVERHEAD
C.T.	CERAMIC TILE	OFH	OWNER FURNISHED/
CAB.	CABINET	CONTRACTOR INSTALLED	
CFCI	CONTRACTOR FURNISHED/	FOFI	OWNER FURNISHED/
	CONTRACTOR INSTALLED		OWNER INSTALLED
CL	CENTER LINE	OFF.	OFFICE
CLG.	CEILING	OPG.	OPENING
CLO.	CLOSET	OPP.	OPPOSITE
CLR.	CLEAR	ORN.	ORNAMENTAL
CMU	CONCRETE MASONRY UNIT		
COL.	COLUMN	P.C.	PRECAST CONCRETE
CONC.	CONCRETE	P.LAM.	PLASTIC LAMINATE
CONN.	CONNECTION	PERF.	PERFORATED
CONST.	CONSTRUCTION	PH.	PHASE
CORR.	CORRIDOR	PL.	PLATE
CPT./CP	CARPET	PLAS.	PLASTIC
		PLBG.	PLUMBING
DBL.	DOUBLE	PLYWD.	PLYWOOD
DET.	DETAIL	PNL.	PANEL
DIA.	DIAMETER	PKG.	PARKING
DIM.	DIMENSION	PPT	PRESERVATIVE
DN	DOWN	PR.	PAIR
DR.	DOOR	PROT.	PROTECTION
DS	DOWNSPOUT	PTD.	PAINTED
DWG.	DRAWING	PTN.	PARTITION
		PVMT.	PAVEMENT
EA.	EACH	Q.T.	QUARRY TILE
EL.	ELEVATOR	QTY.	QUANTITY
ELEC.	ELECTRIC(AL)		
ELEV.	ELEVATOR	R/RAD.	RADIUS
EMER.	EMERGENCY	R.B.	RESILIENT BASE
ENCL.	ENCLOSED	R.O.	ROUGH OPENING
ENG.	ENGINEER	R.T.	RUBBER TILE
EQU.	EQUAL	RD	ROOF DRAIN
EQPMNT.	EQUIPMENT	RF	ROOF FLOOR
ESC.	ESCALATOR	REINF.	REINFORCED
EW	ELECTRIC WATER COOLER	REMO.	REMOVED
EX	EXISTING	REQ'D	REQUIRED
EXH.	EXHAUST		
EXIST.	EXISTING		
EXP.	EXPANSION OR EXPOSED		
EXT.	EXTERIOR		
FD	FLOOR DRAIN	RES.	RESILIENT
FDVC	FIRE DEPARTMENT VALVE CABINET	REV.	REVISION OR REVISED
FE	FIRE EXTINGUISHER	RF.	ROOF
FEC	FIRE EXTINGUISHER CABINET	ROFG.	ROOFING
FEVC	FIRE EXTINGUISHER & VALVE CABINET	RH	RIGHT HAND
FHC	FIRE HOSE CABINET	RM.	ROOM
FIN.	FINISHED		
FLG.	FLASHING	SCNDR	SEALANT & BACKER
FLR.	FLOOR	ROD	ROD
FRT	FIRE RETARDANT TREATED	SCWD	SOLID CORE WOOD
FUT.	FUTURE	S.S.	STAINLESS STEEL
FVC	FIRE VALVE CABINET	SHT.	SHEET
		SIM.	SIMILAR
GA.	GALUGE	STD.	STANDARD
GALV.	GALVANIZED	STL.	STEEL
GB	GRAB BAR	STO.	STORAGE
GFRC	GLASS FIBER REINFORCED CONCRETE	SUSP.	SUSPENDED
GFRP	GLASS FIBER REINFORCED	T/	TOP OF
	PLASTER	TANDB	TOP & BOTTOM
GL.	GLASS, GLAZING	TANGD	TONGUE & GROOVE
GWB	GYPSUM WALL BOARD	TEL.	TELEPHONE
		TEMP.	TEMPORARY
H.C.	HOLLOW CORE	TERR.	TERRAZZO
HJM	HOLLOW METAL	THK	THICK
H.P.	HIGH POINT	TYP.	TYPICAL
HD	HEAD		
HDWE	HARDWARE	U.L.	UNDERWRITERS
HDWD.	HARDWOOD		LABORATORY
HORIZ.	HORIZONTAL	U.N.O.	UNLESS NOTED OTHERWISE
HT.	HEIGHT		
HVAC	HEATING, VENTILATION, & AIR CONDITIONING	V.B.	VINYL BASE
		VCT	VINYL COMPOSITE TILE
		VAP. BAR.	VAPOR BARRIER
INCL.	INCLUDE (ED) (ING)	VERT.	VERTICAL
INFO.	INFORMATION	VEST.	VESTIBULE
INSUL.	INSULATION	VF	VERIFY IN FIELD
INT.	INTERIOR	VWC	VINYL WALL COVERING
J.C.	JANITOR'S CLOSET	W/	WITH
JB.	JAMB	W/O	WITHOUT
J.P.	JOINT	WD.	WOOD
		WP	WATERPROOFING
L.P.	LOW POINT	WRB	WATER-RESISTIVE BARRIER
LAM.	LAMINATE		
LAV.	LAVATORY		
LH	LEFT HAND		
LT.	LIGHT		
LVR.	LOUVER		

1. SCOPE OF WORK & GENERAL CONDITIONS

1. THIS SET OF DOCUMENTS CONSISTS OF ALL SHEETS LISTED IN THE SHEET INDEX ON THE TITLE SHEET & ALL ADDENDA. WORK SHOWN ON ANY OF THE ARCHITECTURAL, STRUCTURAL, MECHANICAL, PLUMBING, ELECTRICAL, &/OR FIRE PROTECTION DRAWINGS INVOLVING ANY ONE PARTICULAR TRADE SHALL BE PERFORMED BY THAT PARTICULAR TRADE. WHETHER SUCH REQUIRED WORK IS SHOWN ON THE DRAWINGS AS BELONGING TO THAT TRADE, FOR CONFLICTS OR INCONSISTENCIES THAT MAY ARISE BETWEEN VARIOUS DOCUMENTS THE BIDDER SHALL ASSUME THE MORE STRINGENT OR SEVERE CONDITION.

2. THE CONTRACTOR IS RESPONSIBLE FOR VERIFYING THE MATTER & SCOPE OF WORK DESCRIBED IN THE CONTRACT DOCUMENTS. THE CONTRACTOR SHALL PROVIDE ALL LABOR, MATERIALS & EQUIPMENT NECESSARY TO EXECUTE ALL WORK AS SHOWN ON THESE DRAWINGS EXCEPT WHERE NOTED AS NOT IN CONTRACT (N.I.C.). CONTRACTOR WILL BE RESPONSIBLE FOR COORDINATING WORK WITH THAT OF ALL OTHER TRADES. ALL WORK SHALL BE PERFORMED BY SKILLED & QUALIFIED WORKERS IN ACCORDANCE WITH THE BEST PRACTICES OF EACH TRADE.

3. DUE TO THE NATURE OF RENOVATION WORK, THE BIDDER SHALL CONSIDER CONTINGENCIES IN THE BID. NO ADDITIONAL FUNDS WILL BE PROVIDED FOR HIDDEN FIELD CONDITIONS THAT MAY ARISE. THE CONSTRUCTION DOCUMENTS ARE SCOPE DOCUMENTS & NOT A GUARANTEE OF DETAIL. THE CONTRACTOR SHALL CAREFULLY, HOWEVER, THEY DO NOT RELEASE THE BIDDER FROM CAREFULLY REVIEWING THE EXISTING FIELD CONDITIONS AS THEY AFFECT THE WORK.

4. CONTRACTORS MUST PERFORM THEIR WORK AT THE OWNER'S CONVENIENCE & SO AS NOT TO INTERFERE WITH THE OWNER'S NORMAL OPERATION.

5. ANY DAMAGE TO EXISTING CONDITIONS INCURRED BY THE CONTRACTORS OR THEIR AGENTS OR EMPLOYEES MUST BE REPAIRED OR REPLACED AS APPROVED BY THE ARCHITECT, & WITH NO CHANGE IN CONTRACT PRICE.

6. THE CONTRACTOR SHALL PROVIDE TEMPORARY ENCLOSURE OR OTHER MEANS OF PROTECTION AS REQUIRED. THE CONTRACTOR SHALL COORDINATE THE TEMPORARY ENCLOSURE WITH THE ARCHITECT.

7. CONTRACTOR(S) SHALL BE RESPONSIBLE FOR OBTAINING & PAYING FOR LICENSES REQUIRED BY LOCAL AUTHORITIES.

B. QUALIFICATIONS & CODE COMPLIANCE

1. THE CONTRACTOR & ALL SUBCONTRACTORS SHALL BE LICENSED TO PRACTICE IN THE JURISDICTION OF THE SITE.

2. MODIFICATIONS REQUIRED TO COMPLY WITH CODES SHALL BE REVIEWED WITH ARCHITECT TO PRESERVE DESIGN INTENT. MODIFICATIONS TO MEET CODES SHALL BE PERFORMED AT NO ADDITIONAL CHARGE TO THE OWNER OVER THE ORIGINAL CONTRACT AMOUNT.

3. ALL WORK UNDER THIS CONTRACT SHALL COMPLY WITH THE OCCUPANCY SAFETY & HEALTH ACT OF 1970 (OSHA) AS PUBLISHED IN THE LATEST ISSUE OF THE FEDERAL REGISTER. THE CONTRACTOR MUST MAKE WHATEVER PROVISIONS ARE REQUIRED TO COMPLY.

4. ALL TRADES MUST BE KNOWLEDGEABLE OF PROVISIONS OF CURRENT GOVERNING CODES APPLICABLE TO THE TRADE.

5. REBID CODES TO COVER WATER LINES, SOIL & VENT LINES, & SHUT-OFF VALVES AS REQUIRED IN ACCORDANCE WITH LOCAL BUILDING & PLUMBING CODES.

6. ALL INSULATION TYPES MUST RECEIVE APPROVAL FROM THE GOVERNING AGENCY FOR USE IN THE BUILDING OR AS A COMPONENT OF A SYSTEM IN THE BUILDING.

C. CONTRACT DRAWINGS & SPECIFICATIONS

1. PLANS & SPECIFICATIONS ARE COOPERATIVE & COMPLEMENTARY. ALL LABOR & MATERIALS REQUIRED TO FULLY CARRY OUT THE INTENTIONS OF THE PLANS & SPECIFICATIONS ARE PART OF THIS CONTRACT WHETHER OR NOT SPECIFICALLY DOCUMENTED.

2. CONTRACTOR & EACH SUBCONTRACTOR ARE REQUIRED TO THOROUGHLY INSPECT THESE DRAWINGS & SPECIFICATIONS WITHIN 14 DAYS OF THE DATE OF THE ARCHITECT'S ISSUANCE OF THE DRAWINGS AT THE JOB SITE, & SHALL NOTIFY THE ARCHITECT OF ANY DISCREPANCIES &/OR CONFLICTS IN WRITING BEFORE PROCEEDING WITH THE WORK OR ORDERING ANY MATERIAL.

3. EACH TRADE IS REQUIRED TO THOROUGHLY EXAMINE THESE DRAWINGS & INSPECT EXISTING CONDITIONS AT THE JOB SITE TO IDENTIFY POTENTIAL PROBLEMS, CONFLICTS, DISCREPANCIES OR INTERFERENCE WITH OTHER TRADES.

4. EXISTING CONDITIONS/DEMOLITION DRAWINGS WERE PREPARED FOR THE CONVENIENCE OF THE CONTRACTOR & OWNER. THE ARCHITECT DOES NOT WARRANT THE ACCURACY & COMPLETENESS OF THESE DRAWINGS. IT IS THE RESPONSIBILITY OF THE CONTRACTOR TO VERIFY ALL INFORMATION IN THE DRAWINGS & SPECIFICATIONS AFFECTED BY THE WORK.

5. ANY WORK OR MATERIALS CALLED FOR DIFFERENTLY ON THE DRAWINGS & IN THE SPECIFICATIONS SHALL BE PROVIDED AS SHOWN ON ONE OR THE OTHER, AT THE ARCHITECT'S OPTION, AT NO ADDED COST OVER THE ORIGINAL CONTRACT AMOUNT.

6. INFORMATION IS NOT NECESSARILY REPEATED ON PLANS & SPECIFICATIONS. BOTH ARE TO BE USED TO COMPLETE THE WORK. THERE SHALL BE A CONFLICT OF INTEREST.

7. NOTES APPEAR ON VARIOUS SHEETS FOR DIFFERENT SYSTEMS & CONSTRUCTION MATERIALS. ALL SHEETS ARE TO BE REVIEWED & NOTES ON ANY ONE SHEET ARE TO BE APPLIED TO ALL RELATED DRAWINGS & DETAILS.

8. DETAILS NOT SHOWN ARE SIMILAR IN CHARACTER TO THOSE DETAILED. WHERE SPECIFIC DIMENSION DETAIL IS REQUIRED FOR DESIGN INTENT, IT MUST BE DETERMINED, CONSULT THE ARCHITECT PRIOR TO PROCEEDING WITH THE WORK.

9. DRAWINGS MAY BE DISTORTED FROM PRINTING & ARE NOT TO BE SCALED. WRITTEN DIMENSIONS GOVERN; FAVOR LARGE SCALE DETAILS OVER SMALL SCALE DRAWINGS.

10. ALL DIMENSIONS ARE FINISHED FACE OF WALLS & PARTITIONS UNLESS OTHERWISE INDICATED.

11. ARCHITECTURAL DIMENSIONS & NOTES SHALL TAKE PRECEDENCE OVER ENGINEERING DIMENSIONS & NOTES. IF DISCREPANCIES BETWEEN ARCHITECTURAL & ENGINEERING DRAWINGS ARE DISCOVERED, CONTACT ARCHITECT FOR INTERPRETATION.

12. PROJECT DRAWINGS MAY NOT ILLUSTRATE OR ANNOTATE ALL CODE-REQUIRED SIGNAGE. IT IS THE CONTRACTOR'S RESPONSIBILITY TO OBTAIN ALL CODE-REQUIRED SIGNAGE AS PART OF THE CONTRACT FOR CONSTRUCTION. SUBMIT CODE-REQUIRED SIGNAGE TO THE ARCHITECT FOR REVIEW PRIOR TO INSTALLATION, INCLUDING INSTALLATION LOCATION.

D. EXISTING CONDITIONS

1. THE CONTRACTOR SHALL VERIFY & BE FAMILIAR WITH THE EXISTING CONDITIONS AS AFFECTED BY THE SCOPE OF WORK TO BE PERFORMED. BY SUBMITTING A BID OR EXECUTING THE CONTRACT, THE CONTRACTOR REPRESENTS THAT THEY HAVE VISITED THE SITE & FAMILIARIZED THEMSELVES WITH THE LOCAL CONDITIONS UNDER WHICH THE WORK IS TO BE PERFORMED.

2. NO REQUESTS FOR ADDITIONAL FUNDS WILL BE ALLOWED DUE TO IGNORANCE OF EXISTING CONDITIONS OR INTERFERENCE WITH THE WORK OF THE OTHER TRADES.

3. THE CONTRACTOR SHALL PROMPTLY NOTIFY THE ARCHITECT IN WRITING OF ANY DISCREPANCIES, OMISSIONS &/OR CONFLICTS BETWEEN THE EXISTING CONDITIONS & THE WORK SHOWN ON THE CONTRACT DOCUMENTS.

4. THE CONTRACTOR MUST VERIFY ALL EXISTING CONDITIONS AT THE SITE. WHERE REQUIRED NEW WORK MUST BE ADAPTED TO FIT EXISTING CONDITIONS AT NO ADDITIONAL COST TO THE OWNER.

5. THE CONTRACTOR SHALL VERIFY THAT ALL EXISTING FLOORS & WALLS RELATED TO THE WORK ARE IN A LEVEL & SOUND PERMIT PROPER INSTALLATION OF NEW WORK.

6. CONSTRUCTION COMMENT: THE WORK INDICES ACCEPTANCE OF CONDITION OF EXISTING WORK. EXISTING CONDITIONS ARE INDICATED BY THE CONTRACTOR'S CONVENIENCE ONLY. IT IS THE CONTRACTORS RESPONSIBILITY TO VERIFY EXISTING CONDITIONS AS THEY ARE AFFECTED BY THE WORK. THE ARCHITECT DOES NOT WARRANT THE ACCURACY OR COMPLETENESS OF THE EXISTING CONDITIONS SHOWN. NO ADDITIONAL FUNDS WILL BE AUTHORIZED FOR THE CONTRACTOR'S IGNORANCE OF CONDITIONS & THEIR IMPLICATIONS.

E. DEMOLITION & REMOVALS

1. DISPOSITION OF ALL EXISTING CONSTRUCTION ITEMS, EQUIPMENT, FIXTURES, ETC. THAT ARE TO BE REMOVED & SALVAGED FOR OWNER AS PART OF THIS WORK, MUST BE VERIFIED WITH THE OWNER. CONTRACTORS MAY BE REQUIRED TO MOVE OFF SITE OR RELOCATE ANY OR ALL SUCH ITEMS.
2. ANY MECHANICAL &/OR ELECTRICAL APPURTENANCES, ETC., WHICH ARE TO REMAIN ACTIVE MUST BE REMOVED IN THEIR ENTIRETY TO SUCH EXTENT AS NOT TO INTERFERE WITH, NOR DESTROY THE DESIGN CONCEPT OF THE NEW WORK.
3. CONTRACTOR SHALL COORDINATE WITH OWNER, & STORE AS DIRECTED, ANY EXISTING FIXTURES THAT ARE IDENTIFIED AS SALVAGED FOR OWNER.

F. CUTTING & PATCHING

1. THE CONTRACTOR SHALL COORDINATE ALL WORK WITH ADJACENT & AFFECTED TRADES. THE CONTRACTOR SHALL BE RESPONSIBLE FOR CUTTING, PATCHING & FILLING AS REQUIRED TO PERFORM ALL OF THE WORK INDICATED OR IMPLIED ON THE DRAWINGS & ALL OTHER WORK AS MAY BE REQUIRED TO COMPLETE THE JOB. PATCH & REPAIR FLOORS, WALLS, CEILINGS, & MULLIONS AS REQUIRED TO MATCH ADJACENT SURFACE &/OR AS INDICATED ON THE DRAWINGS.
2. ALL WORK SUCH AS CUTTING, PATCHING, REPAIR WORK, ETC., MUST BE PERFORMED BY TRADES SPECIALIZING IN THAT WORK. SURFACES FORM WHICH EXISTING CONSTRUCTION ITEMS ARE TO BE REMOVED SHALL BE PATCHED AS REQUIRED BY THE NEW WORK SO AS TO MATCH ALL ADJACENT NEW OR EXISTING SURFACES.
3. AFTER REMOVAL OF ANY EXISTING CONSTRUCTION, ALL AREAS AFFECTED OR DAMAGED BY REMOVAL WORK SHALL BE PATCHED AS REQUIRED TO MATCH ADJACENT SURFACES IN ALL RESPECTS.
4. IN ALL LOCATIONS WHERE FILLING IN OF EXISTING OPENINGS IS REQUIRED, & WHERE EXPOSED FINISH SURFACE IS MASONRY, THE CONTRACTOR SHALL MATCH THE ADJACENT MASONRY SURFACES & INTERIOR FINISH IN EVER RESPECT.

G. MATERIALS, ASSEMBLIES & INSTALLATION

1. ALL OPENINGS & OTHER PROVISIONS NECESSARY FOR INSTALLATION OF ARCHITECTURAL, PLUMBING, MECHANICAL, ELECTRICAL OR OWNER'S APPARATUS & EQUIPMENT MUST BE VERIFIED WITH THE SPECIFIC TRADES INVOLVED, OR WITH THE OWNER PRIOR TO INSTALLATION, & MUST BE OF SIZE, LOCATION, CONFIGURATION, ETC. REQUIRED.
2. MATERIALS MAY BE SPECIFIED ON DRAWINGS AS WELL AS SPECIFICATIONS. IN THE EVENT OF A CONFLICT, CONSULT ARCHITECT.
3. ANY OTHER MATERIALS, ETC. (ARCHITECTURAL, STRUCTURAL, MECHANICAL, ETC.) WHICH ARE PROPOSED TO BE CHANGED FROM THAT INDICATED OR SPECIFIED IN THE CONTRACT DOCUMENTS MUST BE REVIEWED BY THE ARCHITECT & APPROVED BY THE OWNER PRIOR TO PREPARATION OF SHOP DRAWINGS.
4. ALL DISSIMILAR METALS SHALL BE EFFECTIVELY ISOLATED FROM EACH OTHER TO AVOID GALVANIC ACTION OR CORROSION.
5. ALL WOOD BLOCKING SHALL BE FIREPROOF (UNLESS OTHERWISE NOTED).
6. ALL WORK SHALL BE GUARANTEED AGAINST DEFECTIVE MATERIALS & WORKMANSHIP FOR A MINIMUM OF ONE YEAR AFTER THE DATE OF SUBSTANTIAL COMPLETION.
7. INSTALL ALL MATERIALS & SYSTEMS IN STRICT ACCORDANCE WITH MANUFACTURER'S SPECIFICATIONS &/OR INSTRUCTIONS.
8. THE FLAME SPREAD RATING & SMOKE DEVELOPMENT RATINGS FOR ALL MATERIALS SHALL CONFORM TO ALL APPLICABLE CODES & REQUIREMENTS OF GOVERNING AUTHORITIES. WHERE NEW WORK ABUTS EXISTING CONSTRUCTION OR EXISTING CONSTRUCTION HAS BEEN PATCHED OR REPAIRED, PAINT EXISTING SURFACES FROM NEAREST CORNER TO NEAREST CORNER, & FROM TOP TO BOTTOM.
9. ALL NEW PARTITIONS ARE TO EXTEND TIGHT UP TO THE FLOOR OR ROOF CONSTRUCTION, EXCEPT OTHERWISE SHOWN, & ARE TO BE CUT TO FIT AROUND BEAMS, JOIST, DUCTS, CONDUITS, PIPES, HANGERS, ETC. ALL SUCH CUTS SHALL BE ACCURATE, STRAIGHT, & SEALED WITH MORTAR OR TAPE & COMPOUND, & MADE AIR TIGHT.
10. PROVIDE PAINT FINISHES TO MATCH EXISTING ADJACENT CONDITIONS, UNLESS OTHERWISE NOTED.
11. UNLESS OTHERWISE NOTED, THE CONSTRUCTION OF ALL NEW WALLS SHALL MATCH THE THICKNESS, HEIGHT, RATING, MATERIAL & COMPOSITION OF THE ADJACENT WALL.
12. FOR ANY UNSCHEDULED OPENINGS IN A MASONRY WALL, THE ASSOCIATED TRADE SHALL PROVIDE STEEL LINTELS AS SPECIFIED.
13. THE CONTRACTOR SHALL BE RESPONSIBLE TO COORDINATE & ACCURATELY LOCATE ELECTRICAL & MECHANICAL DEVICES WITH CASEWORK & OTHER CONSTRUCTION TO AVOID CONFLICTS. NO ADDITIONAL FUNDS WILL BE AUTHORIZED BY THE ARCHITECT FOR MISCOORDINATED WORK.
14. ALL EXTERIOR WALLS SHALL BE CONSTRUCTED SO AS TO BE COMPLETELY WATER/TIGHT & AIRTIGHT.
15. CONTRACTOR SHALL PROVIDE & INSTALL NEW FIXTURES & LAMPS AS SPECIFIED & RELAMP EXISTING FIXTURES AS INDICATED ON DRAWINGS.
16. ALL LENSES, REFLECTORS, LAMPS, PLATES FOR NEW & EXISTING LIGHT FIXTURES ETC. SHALL BE THOROUGHLY CLEANED PRIOR TO OCCUPANCY.
17. THE CONTRACTOR SHALL PROVIDE & INSTALL ALL NECESSARY BRACING (TEMP. & PERM.) FOR SOUND CONSTRUCTION PRACTICE. THE CONTRACTOR SHALL BE RESPONSIBLE TO PROVIDE & SPECIFICALLY DOCUMENTED ALL AT NO ADDITIONAL COST TO THE OWNER.
18. THE CONTRACTOR SHALL PROVIDE & INSTALL ALL NECESSARY BLOCKING, FURRING, & GROUNDS (TEMP. & PERM.) FOR GOOD CONSTRUCTION PRACTICE WHETHER OR NOT SPECIFICALLY DOCUMENTED AT NO ADDITIONAL COST TO THE OWNER.
19. ROOFING, WATERPROOFING & MOISTURE PROTECTION DETAILS ARE INDICATED FOR DESIGN INTENT & THE DESIGNER'S USE ONLY. IT IS THE CONTRACTORS RESPONSIBILITY TO PROVIDE A PROPER & COMPLETE SYSTEM PER THE SELECTED MANUFACTURER'S RECOMMENDATIONS & SPECIFICATIONS, FOR MATERIALS & EXECUTIONS THAT IS COMPLETELY WATER-TIGHT & MEETS THE MANUFACTURER'S CRITERIA FOR WARRANTY.
20. ALL METAL FLASHING WORK IS TO BE INSTALLED IN ACCORDANCE WITH CURRENT SMACNA RECOMMENDATIONS.

H. SITE CONDITIONS.

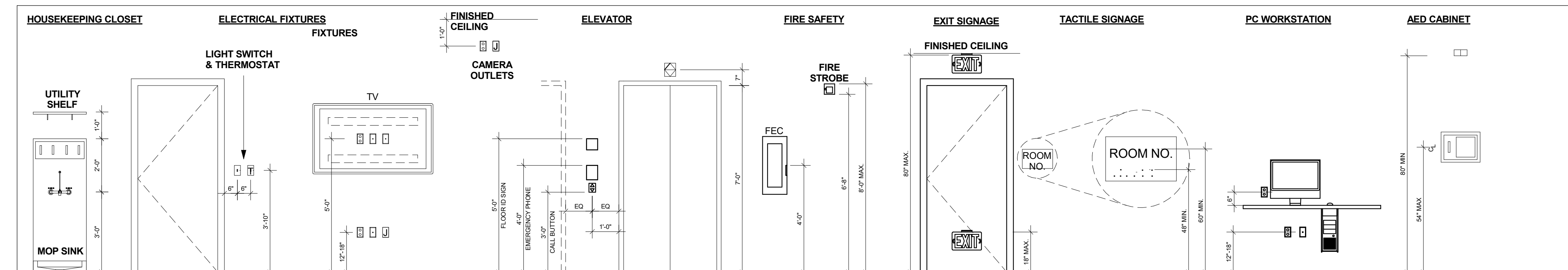
1. ACTIVE PIPES, CONDUITS & OTHER UTILITIES OF ALL TYPES, WHETHER SHOWN IN THE BID DOCUMENTS OR NOT, MUST BE PROTECTED BY THE CONTRACTOR AT ALL TIMES DURING THE CONSTRUCTION PERIOD. THE CONTRACTOR SHALL BE RESPONSIBLE TO PROTECT AND MAINTAIN ALL SUCH PIPES & CONDUITS. IF DAMAGE OCCURS THE CONTRACTOR SHALL REPAIR SUCH DAMAGE IN A MANNER APPROVED BY THE ARCHITECT, & AT NO CHANGE IN CONTRACT PRICE.
2. UNLESS SPECIFICALLY OTHERWISE APPROVED BY THE OWNER, ALL MECHANICAL &/OR ELECTRICAL LINES MUST KEEP ACTIVE DURING & AFTER CONSTRUCTION, WHERE THEY INTERFERE WITH THE NEW OR REMODELING WORK, THEY MUST BE TEMPORARILY RELOCATED DURING CONSTRUCTION & PERMANENTLY RELOCATED AFTER CONSTRUCTION, TO LOCATIONS APPROVED BY THE ARCHITECT, AT NO ADDITIONAL COST TO THE OWNER.
3. THE CONTRACTOR SHALL TAKE ALL NECESSARY PRECAUTIONS TO INSURE THE SAFETY OF THE STRUCTURE & ITS INHABITANTS.
4. THROUGHOUT THE CONSTRUCTION PERIOD DEMOLITION & CONSTRUCTION, PROVIDE ALL NECESSARY ACCOMMODATIONS TO KEEP THE TENANT-OCCUPIED PORTION OF THE FLOOR OPERATIONAL & SAFE. THESE ACCOMMODATIONS INCLUDE, BUT ARE NOT LIMITED TO, ELECTRICAL & COMMUNICATIONS WIRING, HVAC, NOISE & DUST CONTROL, PLUMBING, TEMPORARY SIGNAGE, & LIFE-SAFETY MEASURES.
5. ALL CORROSION RESISTANT MATERIALS MUST BE KEPT FREE FOR REFUSE & CONSTRUCTION MATERIAL. CONTRACTORS SHALL DISPOSE OF DEMOLISHED MATERIALS.
6. THE OWNER IS TO PROVIDE ANY INFORMATION REGARDING BURIED CONDITIONS TO DESIGN TEAM. THIS INCLUDES BUT IS NOT LIMITED TO BEDROCK, UNNATURAL BURIED FILT, HAZARDOUS CONDITIONS, & ARCHAEOLOGICAL RELICS. IT IS NOT THE RESPONSIBILITY OF THE DESIGN TEAM TO DISCOVER OR UNFORESEEN BURIED CONDITIONS ARE BEYOND THE SCOPE OF STANDARD SERVICES AND WILL BE BILLED TO THE CLIENT AS ADDITIONAL SERVICES.

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PROJECT CONTACT:
JOSHUA ARGUELLO
(563) 265-4348
joshua@streamlinearchitects.com

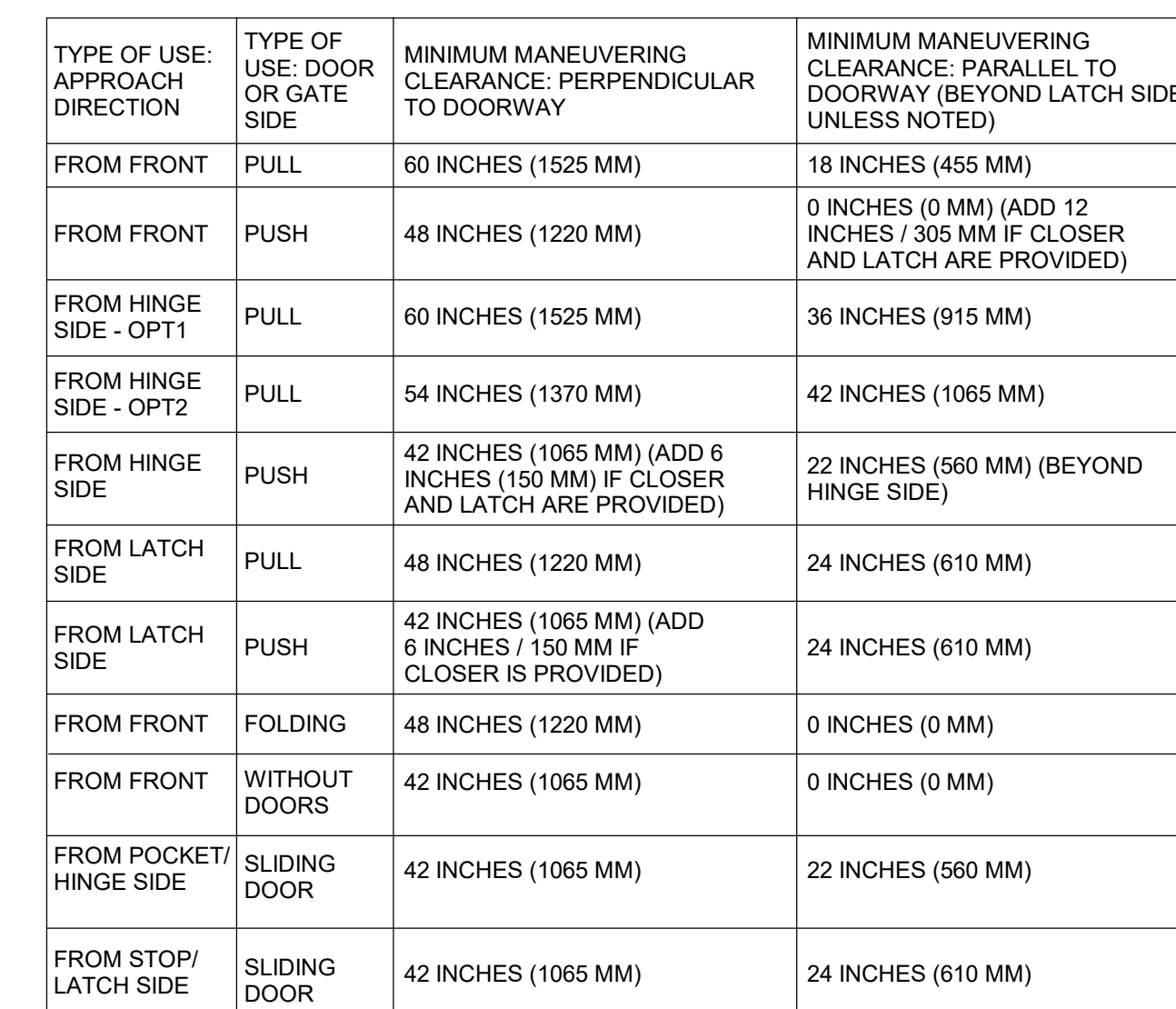
JAKE SCHOO
(815) 995-1792
jake@streamlinearchitects.com



1. MOUNTING HEIGHTS SHOWN ARE FOR GENERAL REFERENCE ONLY. GC TO VERIFY ALL ADA-COMPLIANT ITEMS WITH NATIONAL, STATE, & LOCAL ACCESSIBILITY CODES.
2. GC TO VERIFY ALL MOUNTING HEIGHTS WITH MANUFACTURER'S SPECIFICATIONS.
3. REFER TO PLANS, ELEVATIONS, & DETAILS FOR SPECIFIC CONDITIONS.
4. THESE REQUIREMENTS APPLY TO ALL MOUNTING HEIGHTS.
5. ALL CEILING-MOUNTED ITEMS TO BE COORDINATED WITH SPRINKLER & EXIT SIGN REQUIREMENTS.

[illegible]

① TYPICAL MOUNTING HEIGHTS
3/8" = 1'-0"



NABEEL MATAR

SHARK'S FISH & CHICKEN

703 W. 4th Street
Davenport, IA

Project number	26-077
Date	8/14/20
Drawn by	SA
Checked by	SA

TYPICAL MOUNTING HEIGHTS & CLEARANCES

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PROJECT CONTACT:
JOSHUA ARGUELLO
(563) 265-4348
joshua@streamlinearchitects.com

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NABEEL MATAR

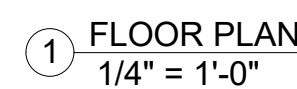
SHARK'S FISH & CHIPS

703 W. 4th Street
Davenport, IA

FLOOR PLAN & RCP

A101

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1. ALL WORK SHALL BE COMPLIANT WITH THE CODES, ORDINANCES, & REGULATIONS OF THE AUTHORITIES HAVING JURISDICTION OVER THE PROJECT LOCATION.
2. ALL DIMENSIONS ARE TO FACE OF FRAMING AT NEW CONSTRUCTION, & FACE OF FINISH AT NEW, U.N.O.
3. MECHANICAL CONTRACTOR TO VERIFY ALL MECHANICAL SYSTEMS ARE INSTALLED IN COMPLIANCE WITH ALL APPLICABLE CODES.
4. ELECTRICAL CONTRACTOR TO VERIFY ALL ELECTRICAL SYSTEMS ARE INSTALLED IN COMPLIANCE WITH ALL APPLICABLE CODES.
5. GC TO COORDINATE UTILITIES WITH ALL KITCHEN EQUIPMENT, OUTLETS SHOWN FOR REFERENCE.
6. ALL LIGHTING DESIGN BY ELECTRICAL CONTRACTOR.
7. PLUMBING CONTRACTOR TO VERIFY THAT ALL PLUMBING COUNTS COMPLY WITH APPLICABLE CODES & REGULATIONS INCLUDING, BUT NOT LIMITED TO, TOILETS, LAVATORIES, DRINKING FOUNTAINS, ETC.
8. PLUMBING CONTRACTOR TO VERIFY ALL PLUMBING SYSTEMS ARE INSTALLED IN COMPLIANCE WITH ALL APPLICABLE CODES.
9. FIRE PROTECTION CONTRACTOR TO VERIFY ALL FIRE PROTECTION SYSTEMS ARE INSTALLED IN COMPLIANCE WITH ALL APPLICABLE CODES.
10. DOOR & HARDWARE SUPPLIER TO VERIFY THAT HARDWARE MEETS ALL APPLICABLE CODES & REGULATIONS.
11. ALL NEW WOOD DOORS TO BE FACTORY FINISHED.
12. PROVIDE CONTROL JOINTS IN GYPSUM BOARD ASSEMBLIES AS INDICATED & PER GYPSUM BOARD MANUFACTURER RECOMMENDATIONS. IF NOT INDICATED, PROVIDE AT 30'-0" MAXIMUM SPACING & IN CORNERS, JOINTS, DOOR HEADS & /OR OTHER WORK WHEN APPLICABLE.

1. ALL GWB CEILING TO PAINTED WHITE, U.N.O.
2. ALL DRYWALL SOFFITS (VERTICAL PLANE) TO MATCH ADJACENT WALL FINISH, U.N.O.
3. ALL FIXTURES TO BE CENTERED IN CEILING TILE
4. ALL LIGHTS TO BE TO BE CENTERED IN CEILING TILE
5. ALL LIGHT FIXTURES INSTALLED IN SOFFITS TO BE CENTERED WITHIN WIDTH, U.N.O.
6. ALL SUSPENDED CEILING GRIDS, MECH. SYSTEMS, AUTO SPRINKLER SYSTEMS, PLUMBING TO BE SUPPORTED FROM THE BOTTOM OF JOIST WHERE APPLICABLE
7. GENERAL CONTRACTOR TO CONFIRM CEILING LAYOUT & COORDINATION WITH MECHANICAL, FIRE PROTECTION & ELECTRICAL TRADES.
8. LIGHTING SHOWN FOR REFERENCE ONLY. ELECTRICAL CONTRACTOR IS RESPONSIBLE FOR LAYOUT, SCHEDULING, COORDINATION & LIGHT LEVELS PER OWNER & AIA.

GWB CEILING

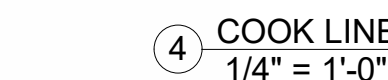
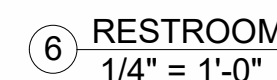
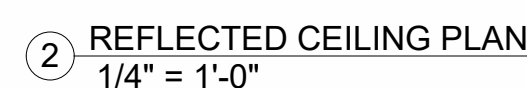
**2X2 SUSPENDED CEILING
ALUMINUM WRAPPED GRID
W/ WASHABLE CEILING TILE
BY ARMSTRONG - KITCHEN
ZONE**

RECESSED CAN FIXTURE

EXHAUST FAN / LIGHT

2 X 4 LED LIGHT FIXTURE

**EXIT LIGHT / EMERGENCY LIGHT
(LIGHTED FACE OF SIGN IS
SHADED) W/ 90 MIN. BATTERY**



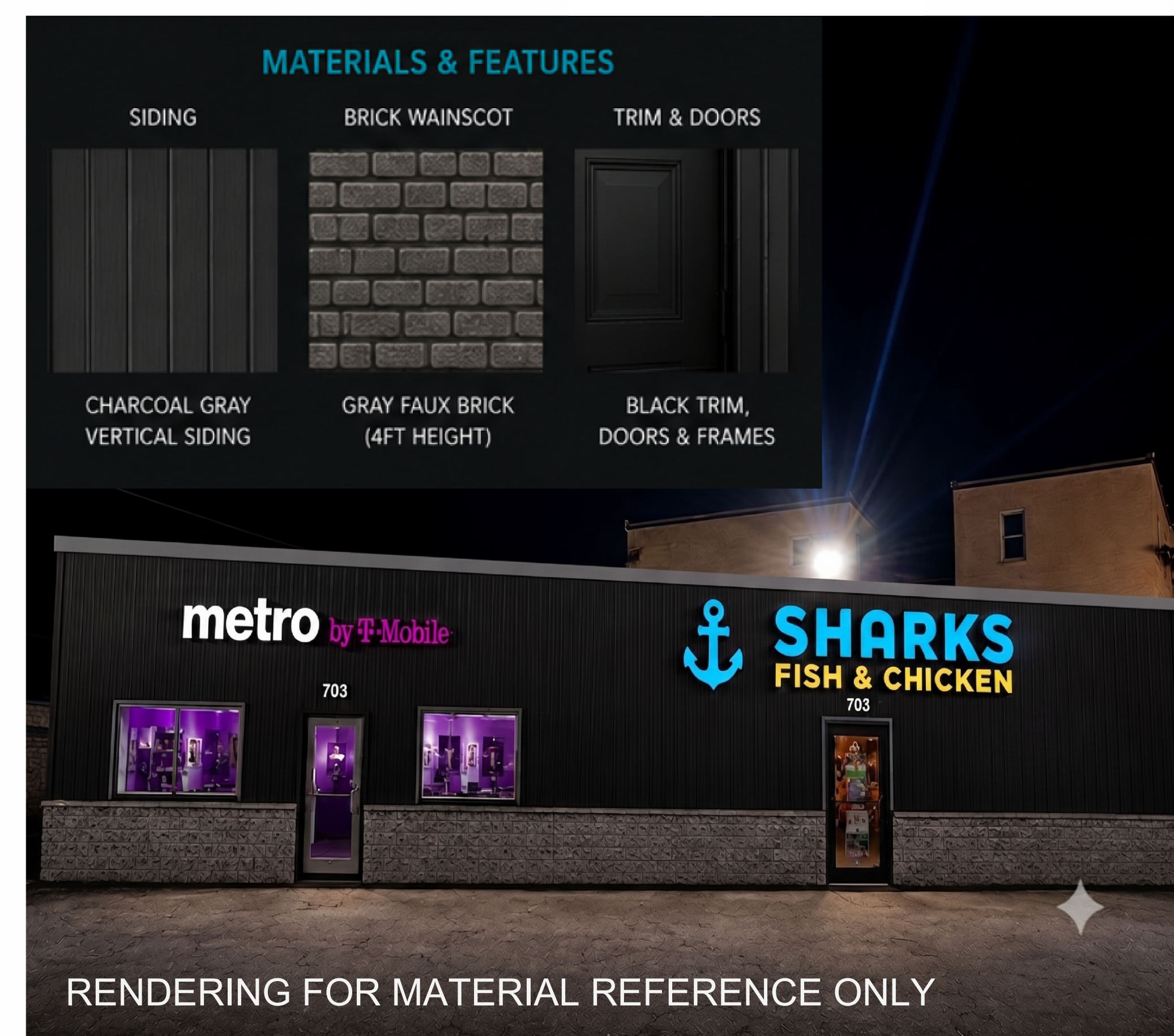
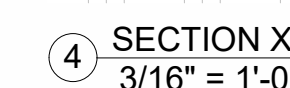
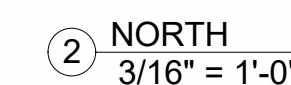
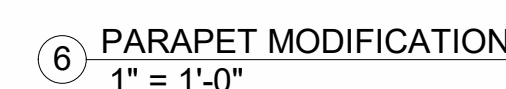
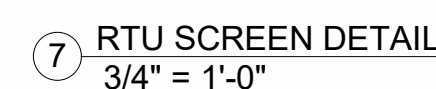
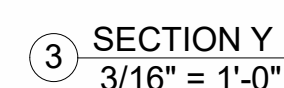
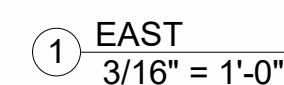


PROJECT CONTACT:
JOSHUA ARGUELLO
(563) 265-4348
joshua@streamlinearchitects.com

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Project number	26-077
Date	8/14/26
Drawn by	JA
Checked by	Checker

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RENDERING FOR MATERIAL REFERENCE ONLY



PROJECT CONTACT:
JOSHUA ARGUELLO
(563) 265-4348
joshua@streamlinearchitects.com

JAKE SCHOO
(815) 995-1792
jake@streamlinearchitects.com

NABEEL MATAR

S FISH & CHICKEN

703 W. 4th Street
Davenport, IA

NABEEL MATAR

SHARK'S FISH & CHICKEN

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DEMOLITION & FINISH PLAN

A700

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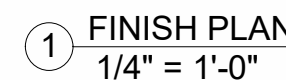


GENERAL DEMOLITION NOTES:

1. ALL WORK IS TO BE IN ACCORDANCE WITH BUILDING CODES & ALL OTHER CODES THAT HAVE AUTHORITY OVER THIS PROJECT. PROVIDE ALL NECESSARY SAFEGUARDS, BARRIERS, TEMPORARY POWER, LIGHTING, FIRE PROTECTION, ETC. AS REQUIRED DURING DEMOLITION.
2. THE GENERAL CONTRACTOR PRIOR TO SUBMITTING HIS OR HER BID, SHALL FIELD SURVEY THE SITE OF PROPOSED WORK TO DETERMINE THE EXTENT & NATURE OF DEMOLITION WORK.
3. THE GENERAL CONTRACTOR SHALL COORDINATE ALL TRADES REQUIRED TO PERFORM DEMOLITION WORK AS OUTLINED IN THE CONTRACT DOCUMENTS. THE GENERAL CONTRACTOR SHALL BE PROVIDED TO SERVE ONLY AS A GUIDE FOR DEMOLITION WORK. GENERAL CONTRACTOR & SUB CONTRACTORS HAVE FINAL RESPONSIBILITY FOR DETERMINING EXTENT OF DEMOLITION REQUIRED TO PREPARE THE BUILDING FOR NEW WORK AS INDICATED ON DRAWINGS & IN SPECS.
4. REMOVE ALL CONSTRUCTION SHOWN ON THE DRAWINGS AS EXISTING TO BE REMOVED, INCLUDING BUT NOT LIMITED TO FLOORING, FLOORING ADHESIVE, PARTITIONS, INCLUDING ELEMENTS OCCURRING ABOVE THE FINISHED CEILINGS, HANGERS, STRAPS & OTHER ACCESSORY OBJECTS CONNECTED WITH THE ITEMS BEING REMOVED.
5. WHEN PARTITIONS ARE BEING REMOVED, ALL ELECTRICAL OUTLETS & SWITCHES SHALL BE DISCONNECTED AT THE SUPPLY JUNCTION BOX.
6. ELECTRICAL CONTRACTOR SHALL DISCONNECT ALL POWER IN AREAS OR WORK AS REQUIRED FOR DEMOLITION & SHALL PROVIDE TEMPORARY POWER & LIGHTING FOR DEMOLITION CONTRACTOR.
7. WHEN PARTITIONS ARE BEING REMOVED, ALL ELECTRICAL ITEMS SHALL BE REMOVED & DISCONNECTED AT THE CIRCUIT PANEL.
8. ALL PLUMBING TO BE REMOVED SHALL BE CAPPED AT THE SOURCE. PATCH ALL HOLES.
9. THE GENERAL CONTRACTOR SHALL PROTECT ANY AREAS THAT CONTAIN NEW OR EXISTING MATERIALS, FINISHED STRUCTURES, & EQUIPMENT ITEMS TO REMAIN. DAMAGED ITEMS SHALL BE REPAIRED & REPLACED TO THE SATISFACTION OF THE OWNER AT THE EXPENSE OF THE GENERAL CONTRACTOR.
10. THE GENERAL CONTRACTOR SHALL REMOVE ALL RUBBISH & WASTE MATERIALS FROM ALL AREAS TO PREVENT ANY DIRT, DEBRIS & DUST FROM AFFECTING ANY FINISHED & OCCUPIED AREA WHETHER WITHIN OR OUTSIDE THE JOB SITE. THE BUILDING REFUSE FACILITIES SHALL NOT BE USED FOR THIS PURPOSE, UNLESS ARRANGEMENTS ARE MADE WITH THE OWNER.
11. THE GENERAL CONTRACTOR SHALL COORDINATE WITH THE OWNER FOR REGULATIONS INCLUDING BUT NOT NECESSARILY LIMITED TO RUBBISH DISPOSAL, PROTECTION OF BASE BUILDING STRUCTURE, & FIRE PROTECTION WHICH WILL AFFECT ADJACENT TENANTS OR OTHER PARTS OF THE BUILDING.
12. THE GENERAL CONTRACTOR SHALL SECURE REQUIRED PERMITS & DEMOLISH & COMPLETELY REMOVE FROM THE SITE ALL EXISTING CONSTRUCTION DEBRIS & OTHER MATERIAL REQUIRED TO BE DEMOLISHED BY CONTRACT DOCUMENTS.
13. ALL FIXTURES & EQUIPMENT LEFT ON THE FLOOR TO BE REMOVED FROM THE PREMISES, UNLESS NOTED OTHERWISE. WHERE NOTED TO BE RELOCATED OR STORED, VERIFY WITH OWNER & ARCHITECT ALL EXISTING ITEMS & THEIR PROPOSED ASSIGNED LOCATIONS OR DISPOSITION.
14. REPORT TO MECHANICAL, ELECTRICAL, PLUMBING, & FIRE PROTECTION DRAWINGS FOR ADDITIONAL DEMOLITION WORK. SOME OVERLAP OF WORK MAY BE INDICATED BETWEEN THIS DRAWING & MEP DRAWINGS.
15. PATCH & FINISH EXISTING FLOORS, WALLS & CEILINGS DESIGNATED TO REMAIN TO MATCH EXISTING CONDITIONS.
16. DURING DEMOLITION OPERATIONS THE CONTRACTOR SHALL MINIMIZE ASSOCIATED DUST & VIBRATIONS. COORDINATE WITH OWNER FOR ANY CRITICAL SEQUENCING.
17. PATCH & SEAL ALL EXISTING HOLES IN THE FLOOR AS REQUIRED FOUND DURING CONSTRUCTION.
18. ALL DISCLOSURES HAVE BEEN NOTED ON THE SITE. HOWEVER, SHOULD THE CONTRACTOR ENCOUNTER ANY ASBESTOS, ASBESTOS PRODUCTS, PCB'S OR OTHER TOXIC SUBSTANCES, THE CONTRACTOR SHOULD REPORT THIS IMMEDIATELY IN WRITING TO THE OWNER PRIOR TO CONTINUING WITH ANY WORK IN THE AREA. WORK SHALL NOT BE RESUMED EXCEPT BY WRITTEN CORRECTION OR AGREEMENT. ASBESTOS REMOVAL WILL BE PERFORMED BY THE OWNER.

DEMOLITION KEYNOTES:

- 1 REMOVE EXISTING DOOR & FRAME WITH RELATED HARDWARE. INFILL AS NOTED OR MODIFY OPENING AS NOTED. RETURN HARDWARE TO OWNER. RETURN ALL LOCKSETS TO OWNER, UNLESS INDICATED TO BE REUSED & RELOCATED.
- 2 REMOVE EXISTING WINDOW & FRAME WITH RELATED HARDWARE. INFILL AS NOTED OR MODIFY OPENING AS NOTED. INFILL WALL PER DETAILS. REPAIR ANY DAMAGED VERTICAL WOOD SIDING THIS AREA.
- 3 REMOVE EXISTING WALL AS SHOWN ALONG WITH ALL ASSOCIATED OUTLETS, CONDUIT, ETC. PATCH ALL DAMAGED EXISTING WALLS WHICH REMAIN.
- 4 CUT OPENINGS IN EXISTING CMU WALL BELOW EXISTING OPENING FOR NEW DOOR AND FRAME - SEE SCHEDULE
- 5 SAWCUT & REPLACE EXISTING CONCRETE FLOOR SLAB AS REQUIRED FOR UNDERSLAB PIPING & CONDUIT & FOUNDATIONS. AREA SHOWN IS NOT EXTENSION OF REMOVAL, COORDINATE IN FIELD FOR PIPING/CONDUIT RUNS. SEE PLUMBING AND ELECTRICAL CONTRACTOR PLANS AND COORDINATE WITH EQUIPMENT
- 6 REMOVE EXISTING CEILING GRID, LIGHT FIXTURES, DIFFUSERS, GRILLES & SUPPORTING STRUCTURE AS REQUIRED. SEE MEP DRAWINGS.
- 7 REMOVE EXISTING STEEL ANGLES, FURRING, & FINISH MATERIALS THIS AREA. FILL ANY RESULTING HOLES & PREP TO RECEIVE EXTERIOR FINISH. REPAIR OR REPLACE ANY DAMAGED CMU THIS AREA.
- 8 REMOVE EXISTING CERAMIC TILE FLOORING & MORTAR & PREP FOR NEW FLOORING AS INDICATED.
- 9 CUT OPENINGS IN EXISTING ROOF FOR NEW STRUCTURAL FRAMING - SEE STRUCTURAL DRAWINGS
- 10 REMOVE EXISTING CERAMIC TILE WALLS, REPAIR EXISTING WALLS AS NEEDED & MORTAR & PREP FOR NEW WALL FINISHES AS INDICATED.
- 11 REMOVE EXISTING WINDOW/DOOR ASSEMBLIES AND ASSOCIATED COMPONENTS.
- 12 REMOVE EXISTING WOODEN SLAB/FLOORING



INTERIOR MATERIAL LEGEND

ITEM	MATERIAL	MANUFACTURER	MATERIAL SPECIFICATIONS	NOTES
PT-01	PAINT	TBD	TBD (TBD) FINISH: ACRYLIC LATEX W/ SATIN FINISH LOCATION: ROOMS 19-105	COLOR/FINISH BY OWNER
VB-01	VINYL BASE	TBD	TBD (TBD) (TBD) (TBD) LOCATION: ROOMS 19-105	COLOR BY OWNER
LVT-01	LUXURY VINYL TILE	TBD	TBD (TBD) (TBD) (TBD) LOCATION: ROOM 101	COLOR BY OWNER
TL-01	TILE	TBD	TBD (TBD) (TBD) (TBD) (TBD) (TBD) (TBD) LOCATION: ROOM 103	COLOR BY OWNER
EPX-01	EPOXY FLOORING	TBD	TBD (TBD) FINISH: (TBD) LOCATION: ROOMS 102, 104-106	COLOR BY OWNER
WTL-01	WALL TILE	TBD	TBD (TBD) (TBD) (TBD) (TBD) LOCATION: ROOM 103	COLOR BY OWNER

GENERAL NOTES:

- 1 ALL FINISHES TO BE APPROVED BY OWNER & ARCHITECT
2 ENSURE THAT SURFACES TO RECEIVE FINISHES ARE CLEAN, TRUE, & FREE OF IRREGULARITIES. DO NOT PROCEED WITH FINISH WORK UNTIL UNSATISFACTORY CONDITIONS HAVE BEEN CORRECTED.
3 COMMENCEMENT OF WORK SHALL INDICATE INSTALLER'S ACCEPTANCE OF SUBSTRATE
4 COORDINATE SCHEDULING OF OWNER-PROVIDED ITEMS WITH OWNER & SUPPLIER
5 SHALL SAMPLE AND TEST ALL AS RECIPIED FINISHES FOR REVIEW & APPROVAL BY ARCHITECT PRIOR TO ORDERING
6 VERIFY THAT ALL FLOORS ARE LEVEL & FLUSH. CORRECT ALL DEVIATIONS BY THE APPLICATION OF SELF-LEVELING GEMENTITIUMS FELINGS COMPOUND BEFORE INSTALLATION OF FINISHED FLOOR COVERING
7 & EQUIPMENT FEATHER OUT LEVELLING COMPOUND TO WITHIN 18" OR 10 FEET THROUGHOUT NOTE U.N.O.
8 FINISHES MUST BE DONE IN ACCORDANCE WITH FOLLOWING MANUFACTURER'S RECOMMENDATIONS FOR BOTH PREP & INSTALLATION.
9 FURNISH & INSTALL MTL FLOORING TRANSITION STRIPS AT ALL TRANSITIONS BETWEEN DIFFERENT FLOORING MATERIAL TYPES (E.G. CARPET TO LVT, CARPET TO TILE, ETC.). ALL FLOORING TRANSITIONS
10 MUST BE CEILING HEIGHT OR LOWER. SEE COMPANION 11
11 PROVIDE GYPSUM WALL BOARD FINISH LEVEL PER ASTM C44. PROVIDE LEVEL 4 DRYWALL FINISH AT ALL WALLS U.N.O.
12 GYPSUM BOARD FINISHES SHALL BE DONE WITH LIGHTING CONDITIONS SIMULATING FINAL LIGHTING
13 ALL PAINTED SURFACES ARE TO RECEIVE (1) COAT OF PRIMER & A MINIMUM OF (2) FINISH COATS FOR FULL COVERAGE.
14 ALL PAINT, PRIMER & ADHESIVES SHALL BE LOW VOC TYPE
15 EXPANDED CONTRAST EDGES TO BE EASED (1/4 ROUND) WITH RADIIUS CORNERS. BACKPLASHES TO BE POST-INSTALLED.
16 INSTALL CLEAR SEALANT AT ALL GAPS BETWEEN CASEWORK & WALL U.N.O.
17 USE RECTIFIED CEILING PLANS FOR CEILING PAINT COLORS
18 PROVIDE Epoxy PAINT AT ALL BATHROOMS AND HIGH HUMIDITY AREAS
19 SURFACE WALK-OFF MATS AT EXTERIOR DOORS ARE BY OWNER
20 SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION ABOUT FINISHES, MANUFACTURERS AND INSTALLATION

703 West 4th Street



Existing Building & Site

- Constructed in 1955
- 1-Story Commercial Structure
- Surface Parking Between Building & Street
- Two Tenant Spaces:
 1. Metro by T-Mobile
 2. Downtown Vapor & Tobacco Space



Existing Building & Site

DAVENPORT
IOWA | USA



Southeast Elevation – Facing Gaines Street



North Elevation – Facing West 4th Street

Existing Building & Site

DAVENPORT
IOWA | USA



View from Lafayette Park



View from the Corner of
Gaines Street & West 4th Street

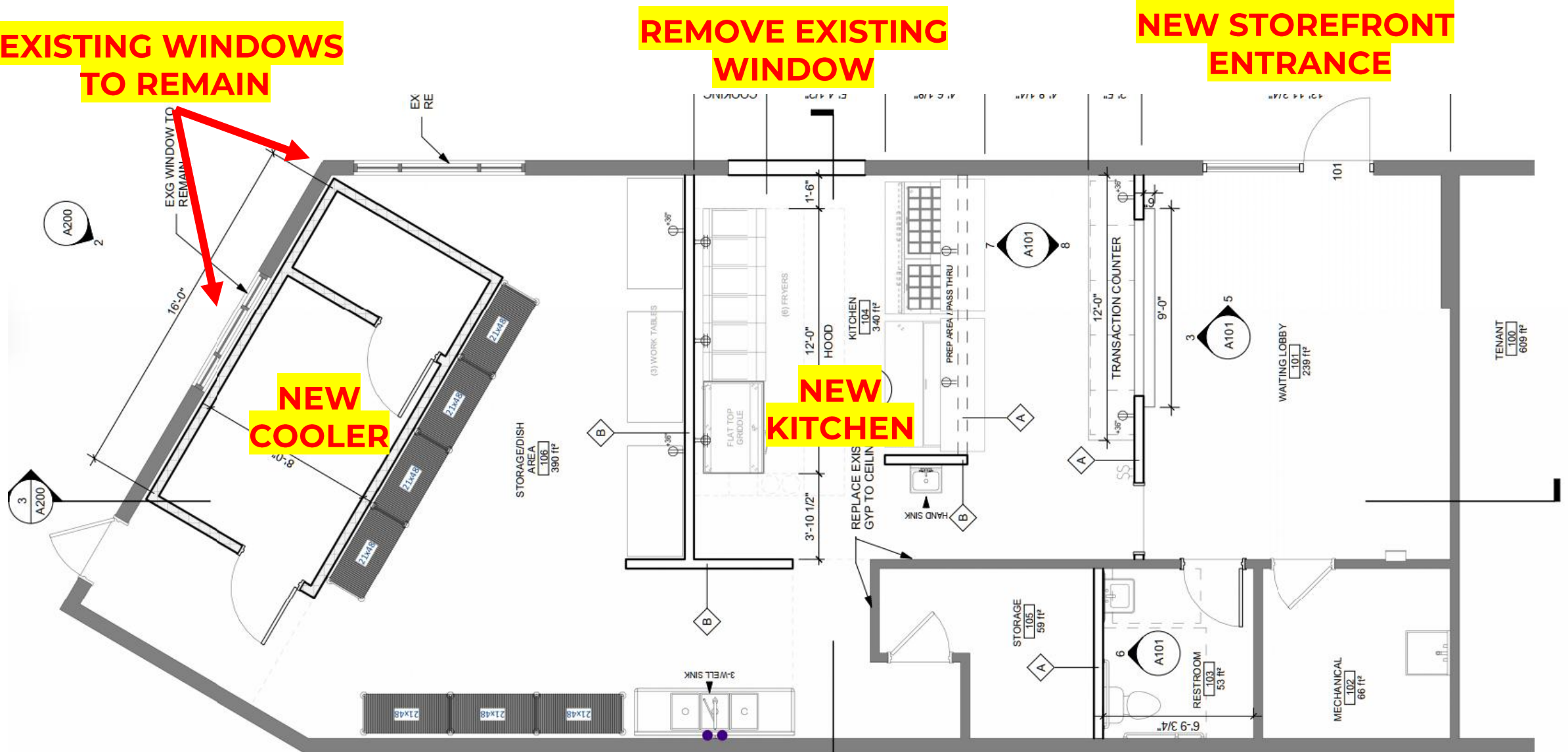
Sharks Fish & Chicken

DAVENPORT
IOWA | USA



New restaurant retrofitting the Downtown Vapor & Tobacco tenant space.

Floor Plan – Retrofit for Restaurant

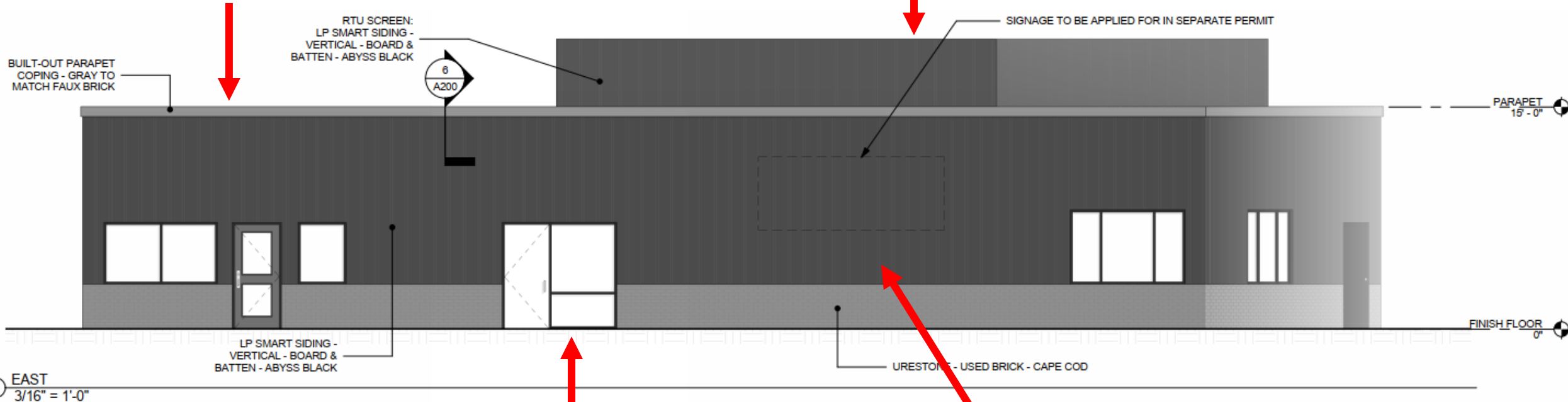


Sharks Fish & Chicken

DAVENPORT
IOWA | USA

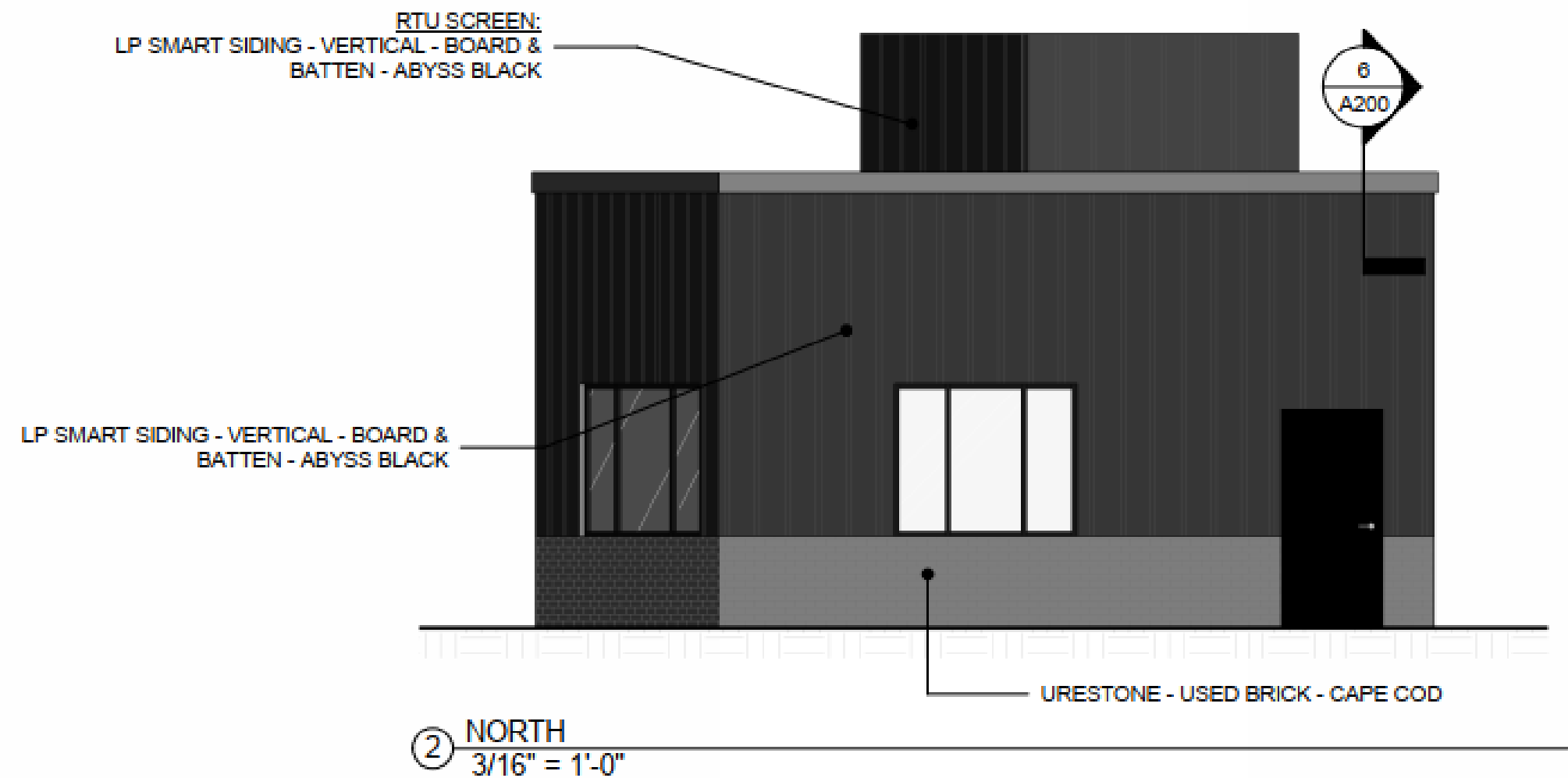
REMOVE MANSARD ROOF

ROOFTOP MECHANICAL EQUIPMENT SCREENING
FOR NEW COMMERCIAL KITCHEN



Sharks Fish & Chicken

DAVENPORT
IOWA | USA



Building Materials

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- **Product:** LP Smart Siding
- **Pattern:** Vertical - Board & Batten
- **Color:** Abyss Black



- **Product:** Urestone (Polyurethane)
- **Pattern:** Faux Brick Veneer
- **Color:** Cape Cod

Design Considerations



- The following design considerations are provided for discussion by the Design Review Board and consideration by the applicant.
- The goal is to encourage redevelopment of the building in a manner that balances interior functionality with the objectives outlined in the Downtown Design Guidelines.

Design Consideration: Roofline Articulation



Make storefront entrances more prominent.
Vertical articulation of the roofline can create visual interest.
Incorporate dimensional cornice treatments to enhance architectural character.

Design Consideration: Awnings & Canopies

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Provides depth and articulation to the storefront.
Breaks up blank wall spaces.

Design Considerations:

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Architectural
Lighting



Landscaping /
Planter Boxes



Welcoming
Storefronts

Design Consideration: Signage



Signage can provide visual interest and create a unique identity for the business.
Incorporate signage to break-up blank portions of the façade.

Design Consideration: Outdoor Dining

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Create pedestrian-scaled activity.

Outdoor dining, landscaping & lighting can soften the amount of hardscape on the site.

Design Considerations

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ARTICULATED ROOFLINE
WITH PARAPET RETURNS
AND VARIED HEIGHTS

MATERIAL CHANGE
ADDS INTEREST AND
BREAKS UP WALL PLANE

HIGH QUALITY SIGNAGE
APPROPRIATELY SCALED
AND INTEGRATED

ROOFTOP SCREEN
ARTICULATED AND SETBACK
FROM FRONT PARAPET

ARCHITECTURAL
LIGHTING TO HIGHLIGHT
BUILDING FEATURES

AWNING / CANOPY
TO EMPHASIZE
ENTRANCE

CHANGE IN MATERIAL
AND COLOR TO BREAK
UP BLANK WALLS

SIGNAGE

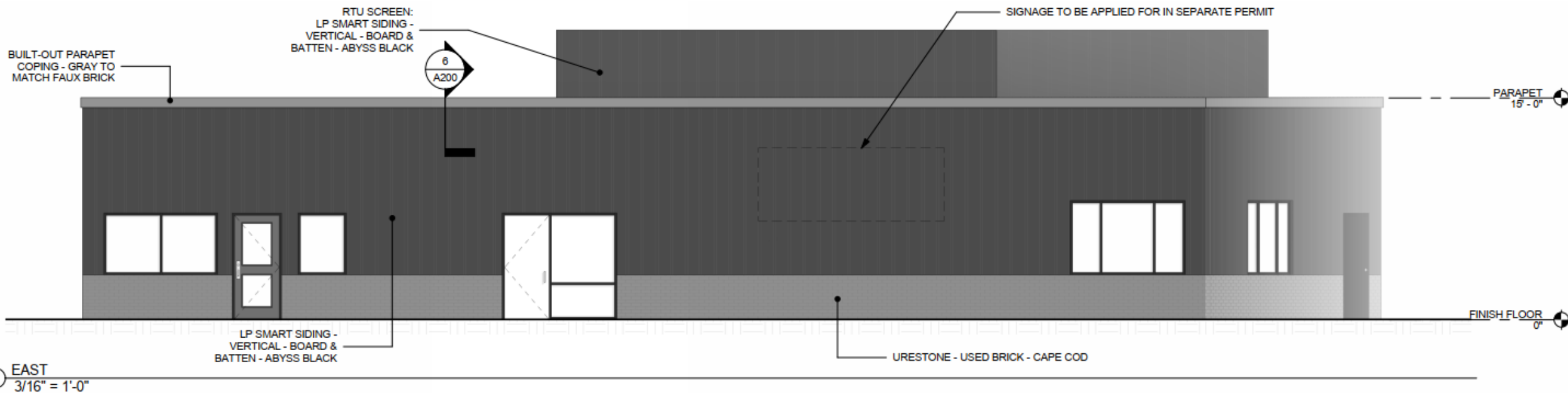
PRESERVE EXISTING
WINDOW OPENINGS

SPANDREL GLASS
AT LOWER PORTIONS

LANDSCAPING TO
SOFTEN THE SITE AND
IMPROVE APPEARANCE

OUTDOOR DINING AREA TO
CREATE PEDESTRIAN ACTIVITY
AND ENHANCE STREETScape

For discussion purposes, the above building elevation was generated using AI.



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.

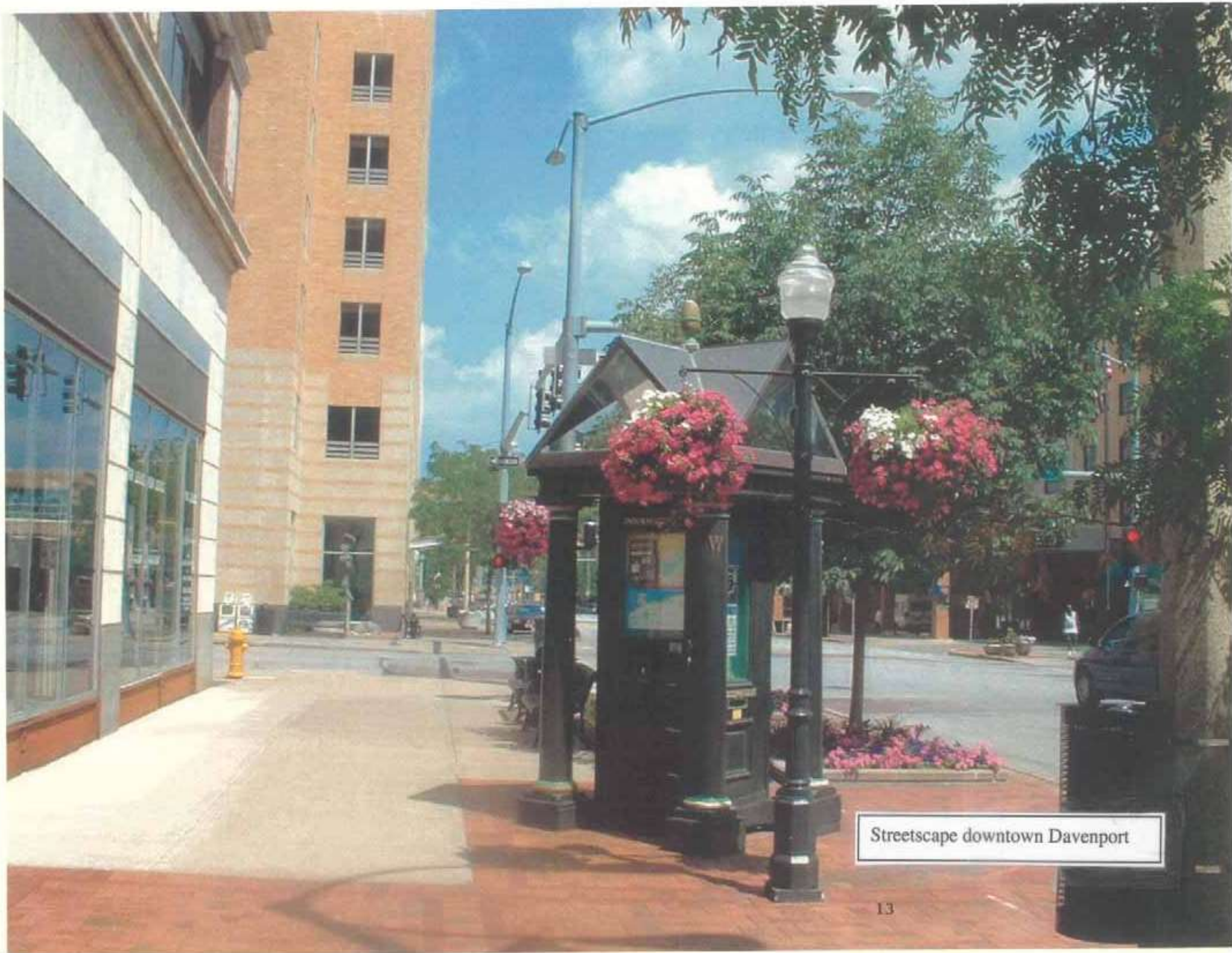
The City of Davenport's natural environment is a primary attribute. Every economically feasible effort to preserve, maintain and enhance Davenport's natural environment, in particular, the magnificent Mississippi River, should be pursued.

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.

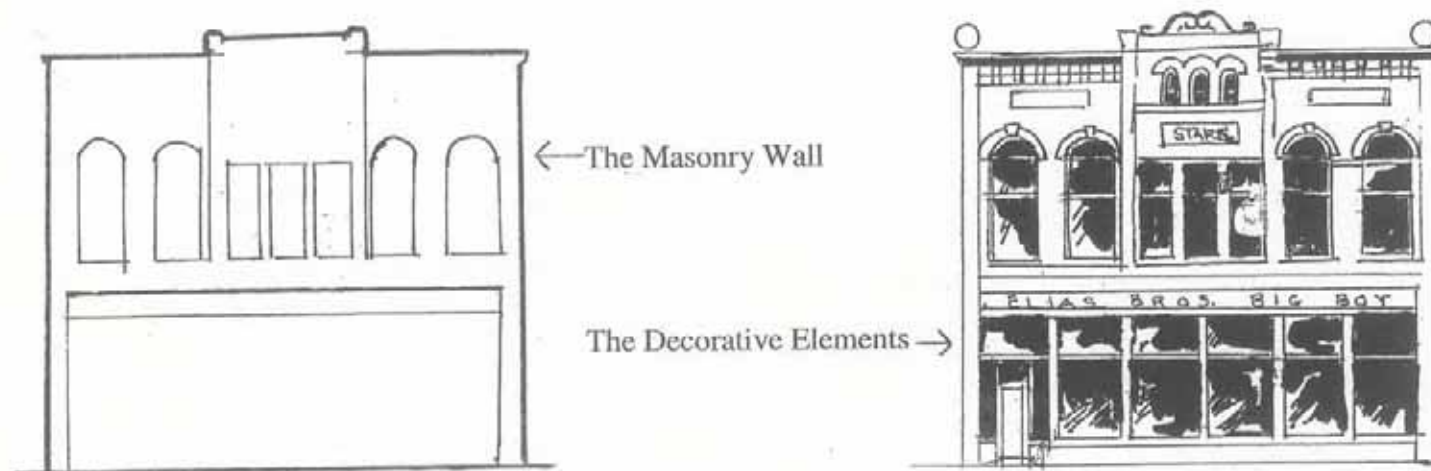
Just as it provides a range of uses and activities, the city center should be a rich, diverse, and complex environment offering a range of sensory stimuli. As a dynamic place, it should include elements that change frequently enough to keep the downtown fresh, interesting and exciting. Changes can range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



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.



- 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

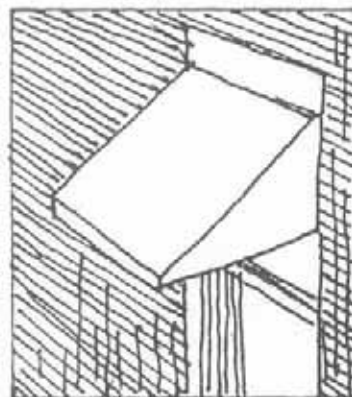
Canopies, arcades, awnings and overhangs provide shade and weather protection while enhancing the pedestrian environment at ground level. They help to define the pedestrian space along the street. Canopies and awnings can also serve as an architectural element on buildings to help articulate a building’s 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).

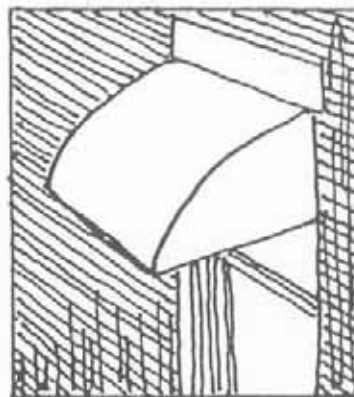
AWNING TYPES

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.

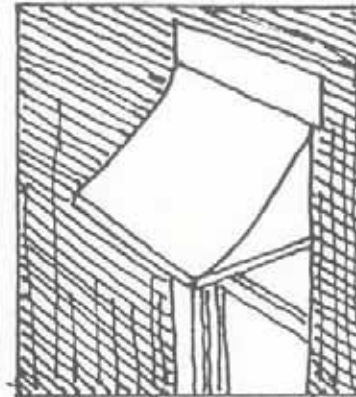
In the case of a canvas marquee the structure’s clearance above the sidewalk must be a minimum of 8 feet. Awnings of any sort (including marquees) can extend no more than two-thirds of the width of the sidewalk. Any supporting poles for a marquee need to be located at least 2 feet behind the curb. Finally,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



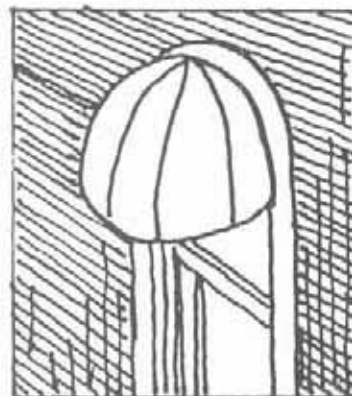
Standard



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.

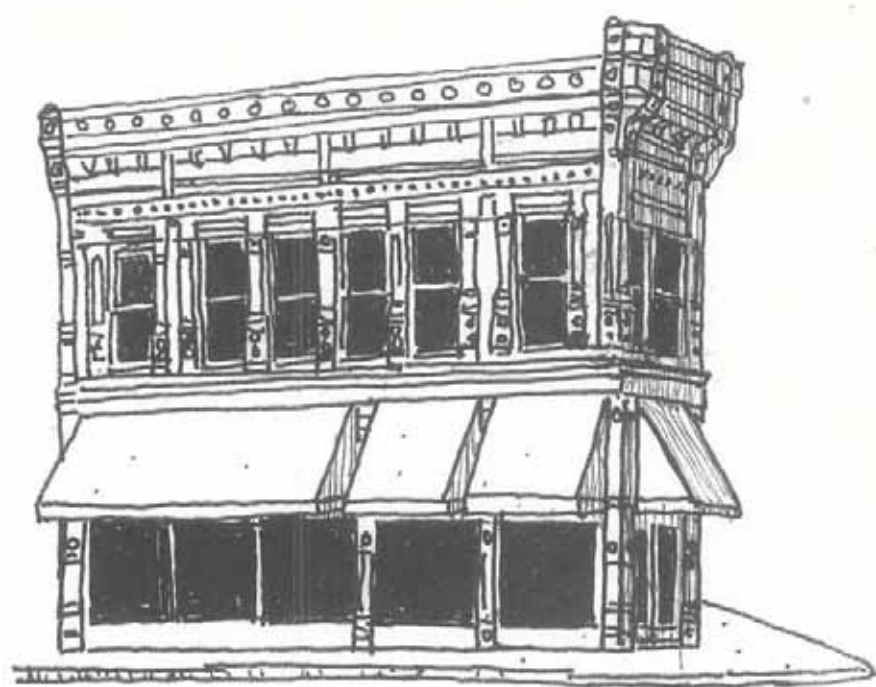
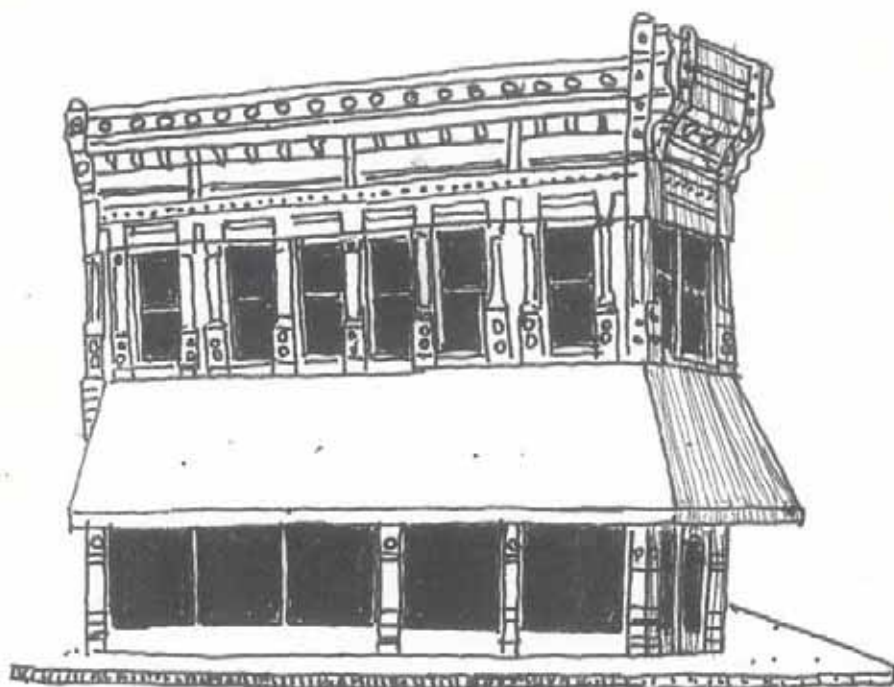
Climate

- 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 it's 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.

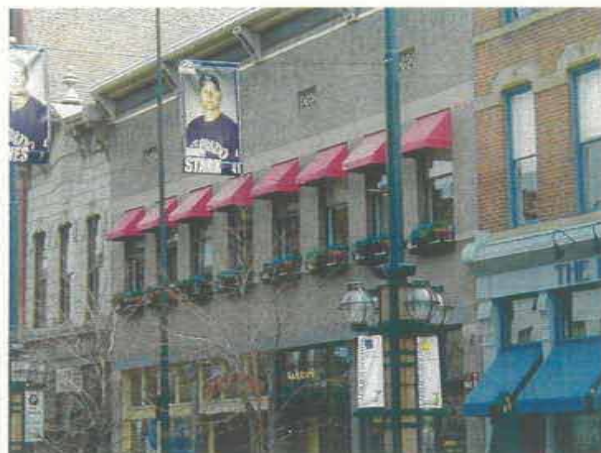
Awnings and Canopy Materials

- 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

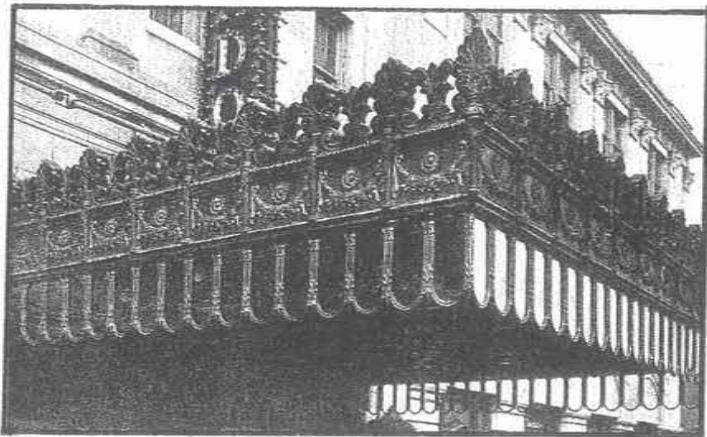
- Fabric awnings often have patterns (usually stripes). Patterned awnings can be used to add interest to plain buildings. Care must be taken, however, not to overpower building details with too bold of a pattern.

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.



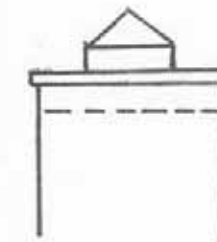
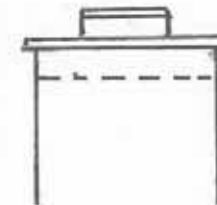
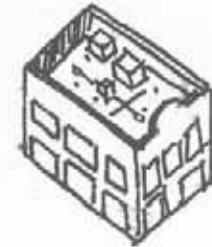
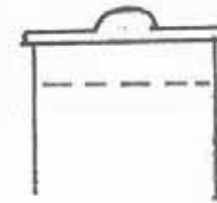
The most elaborate marquees were typically created for theatres and Victorian office buildings and retail stores. Bare bulb marquees (with or without neon additions) were commonly used on theatres. The Capitol Theatre provides a good local example. Elaborate pressed-tin marquees were often used on office 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.

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.

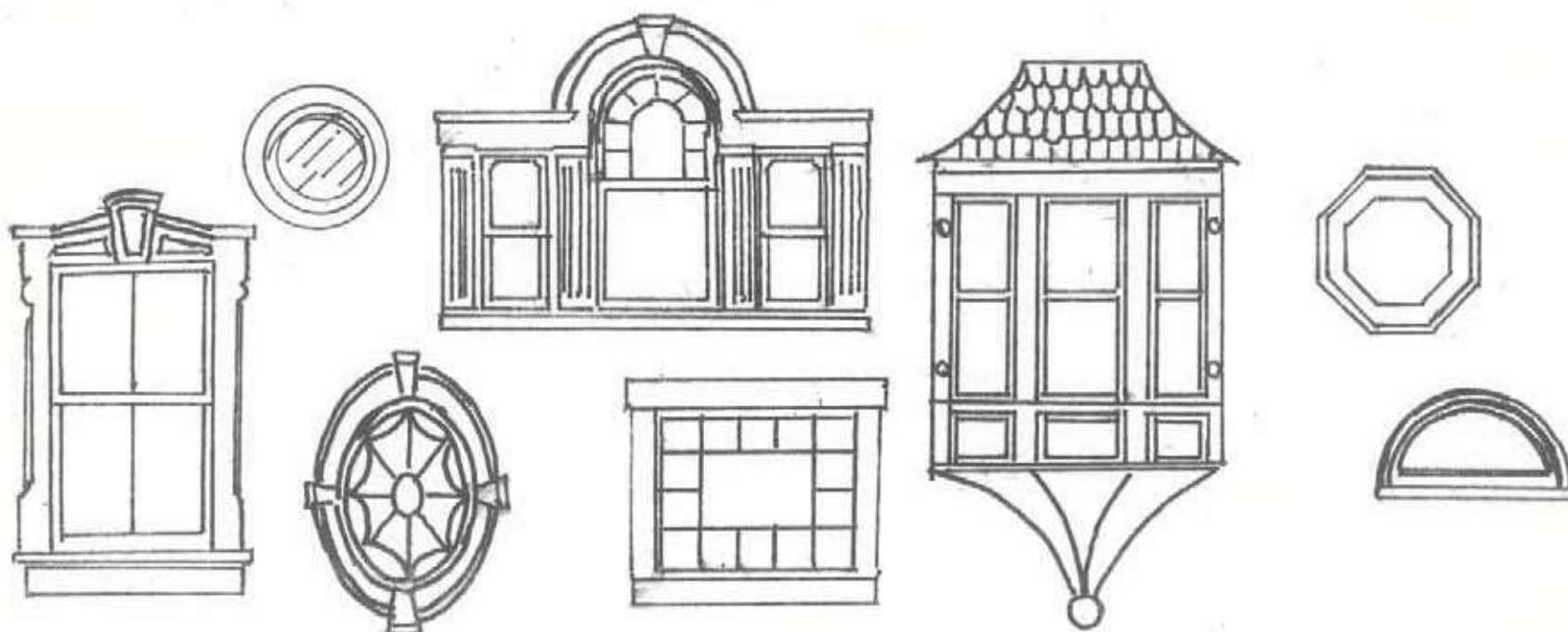


Screening for dumpsters is required where possible.



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

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

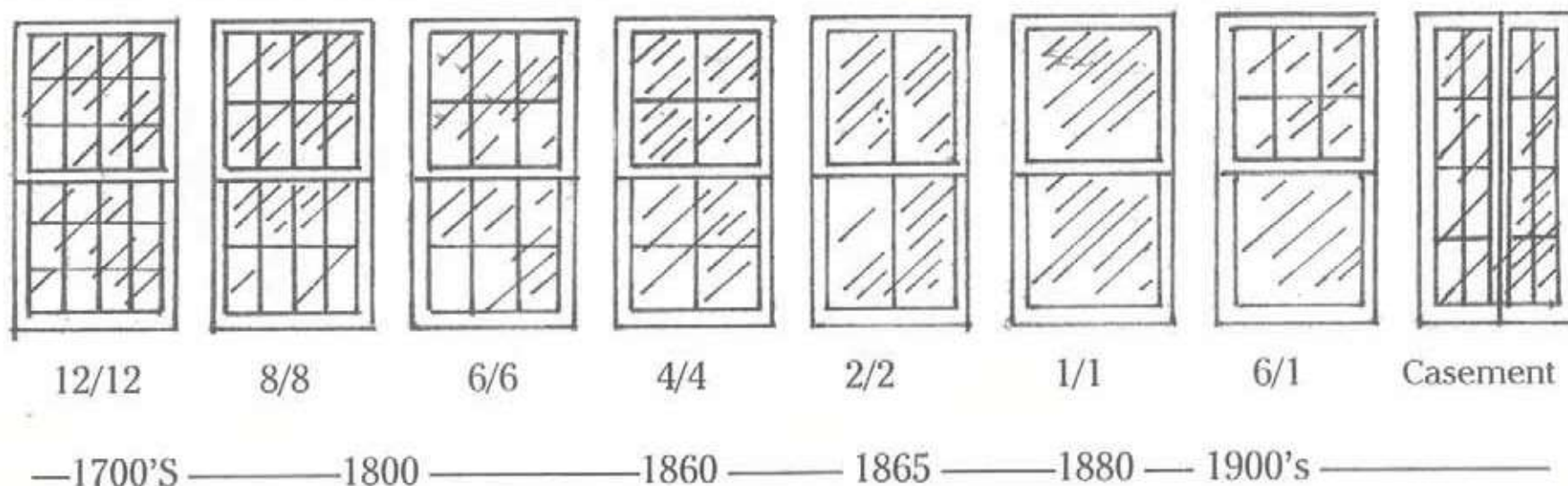
manufacturers can sometimes recreate the exact profile of an historic window. For the purposes of these standards a similar look is all that is required. This includes the use of brick mold when it is appropriate. The appearance of depth commonly associated with historic windows is an important attribute.

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

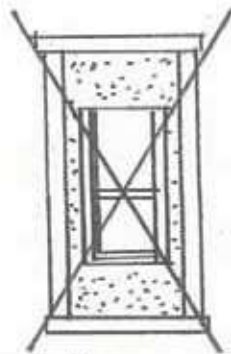
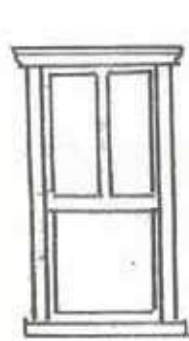
For the purposes of these standards, tinted or mirrored glass should be avoided on older or Victorian style buildings.

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.

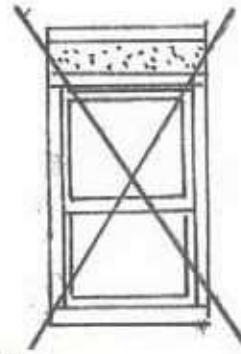
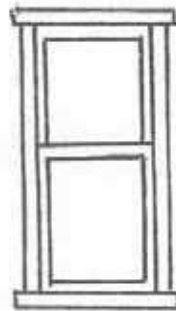
Common Sash Arrangements—Over time manufacturers learned to make larger and larger panes of glass.



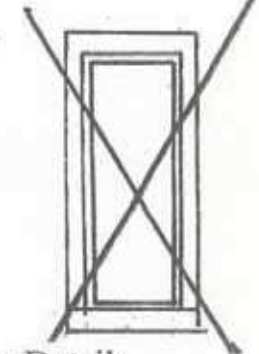
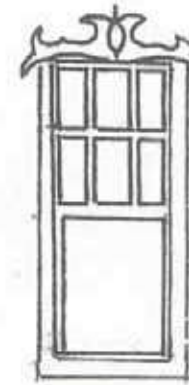
Windows



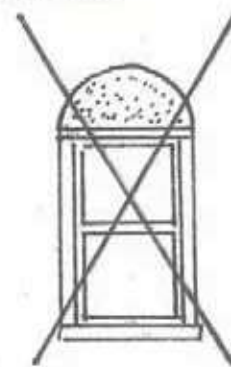
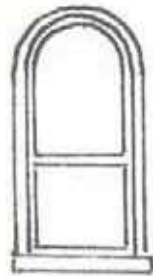
Overall Size



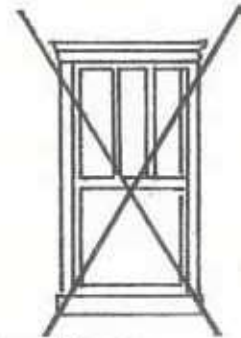
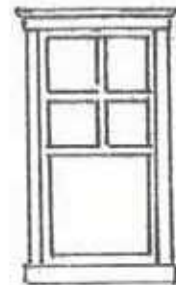
Overall Size



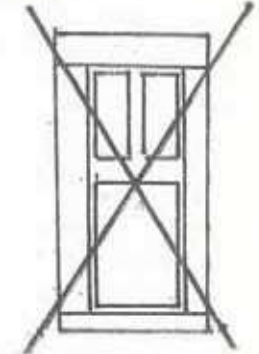
Decorative Details



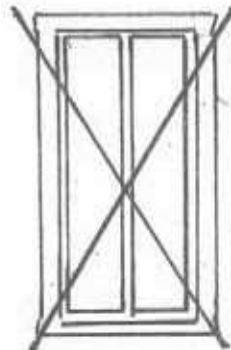
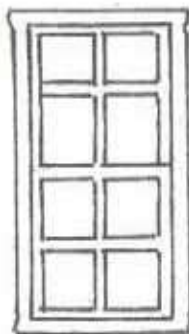
Shape



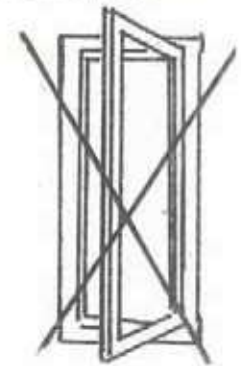
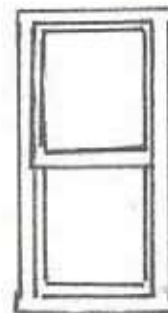
Number of Panes



Component Size



Arrangement of Panes



Type of Operation

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.

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.

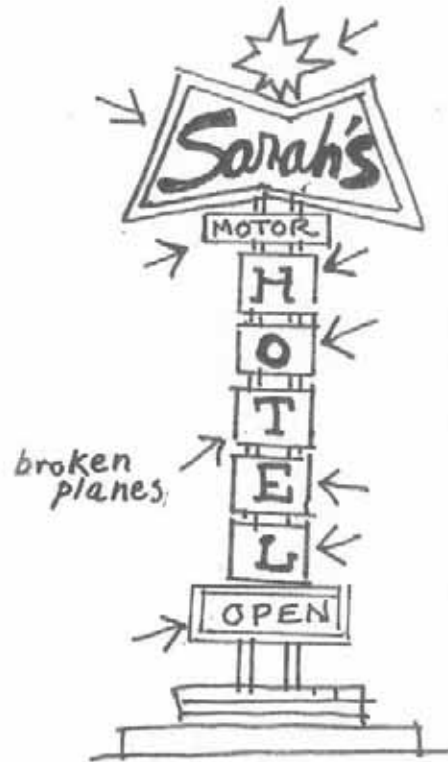


- Centering signs within storefront bays and not extending beyond the limits of the storefront or over elements such as columns, pilasters or transoms and decorative ornament prevents signage from being detrimental to the architectural character of the façade.
- Die-cut letters should be constructed 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.

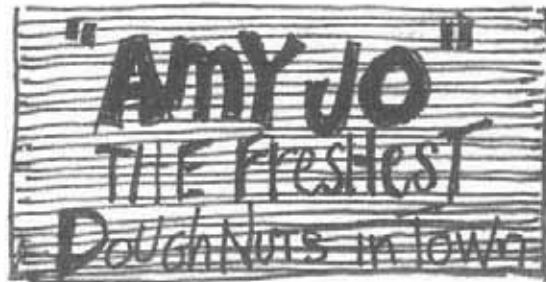




A simple sign with strong graphics is always better than a busy, complicated sign. Avoid having too many words. Best results are usually achieved when the color scheme is limited to no more than three colors. If possible pick up colors in the architecture of the building. In particular, avoid garish,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

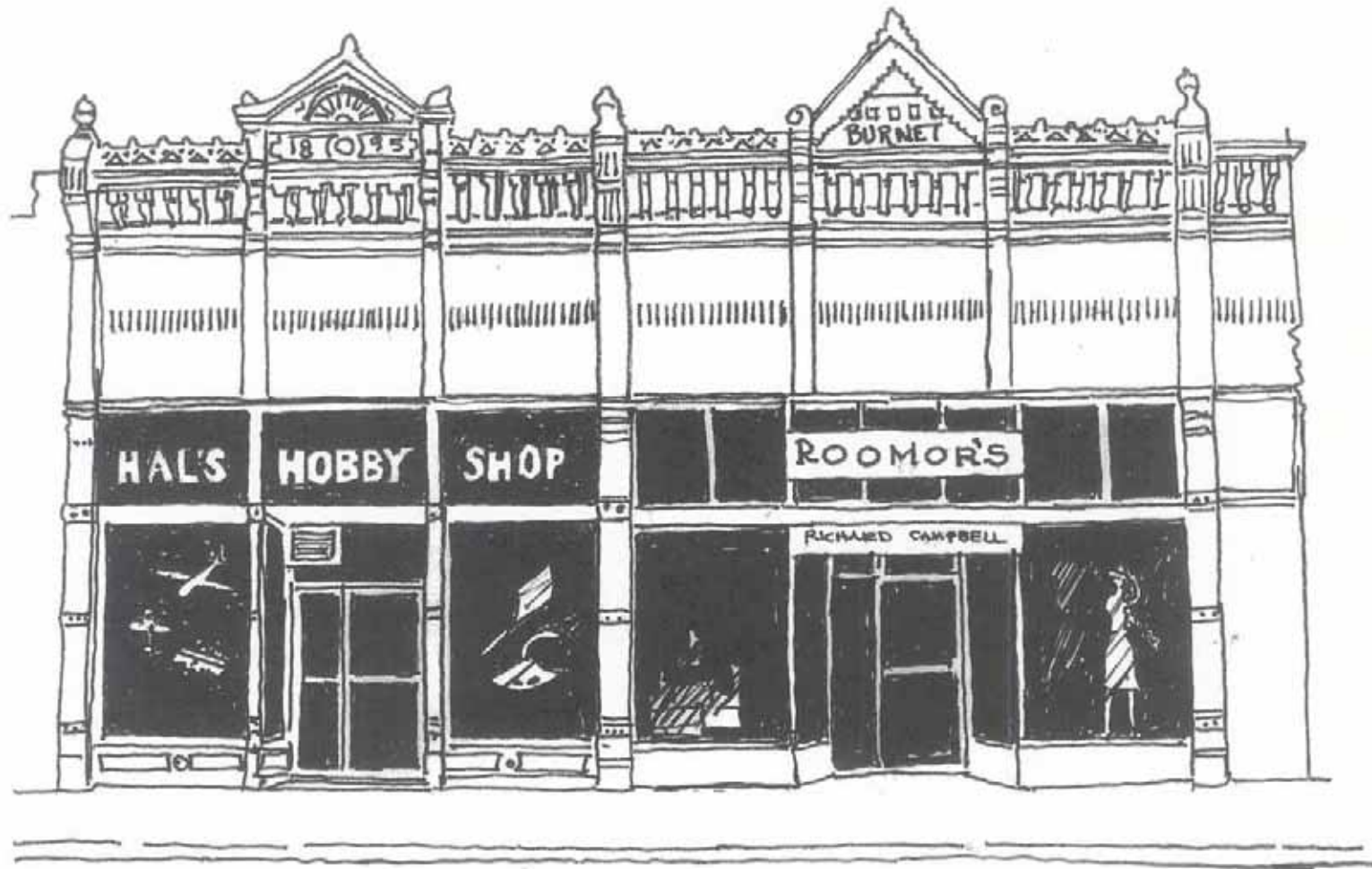


Two possible signs for Amy Jo's Donuts: The sign, above left, uses poor lettering that does not contrast well with the sign's background. By including a selling slogan the sign has more words than is necessary. The sign, to the right above, works better. It has good contrast, legible lettering and a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

Boflics

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

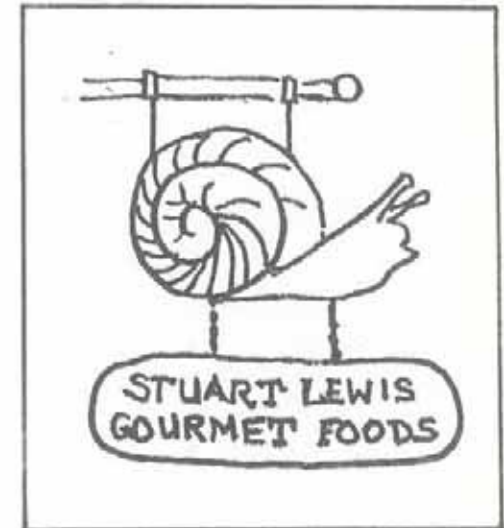
Flush mounted wall signs are signboards or individual die-cut letters placed on the face of a building. Often there will be a horizontal molded board on buildings that was designed to accommodate a flush mounted sign.

- 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.

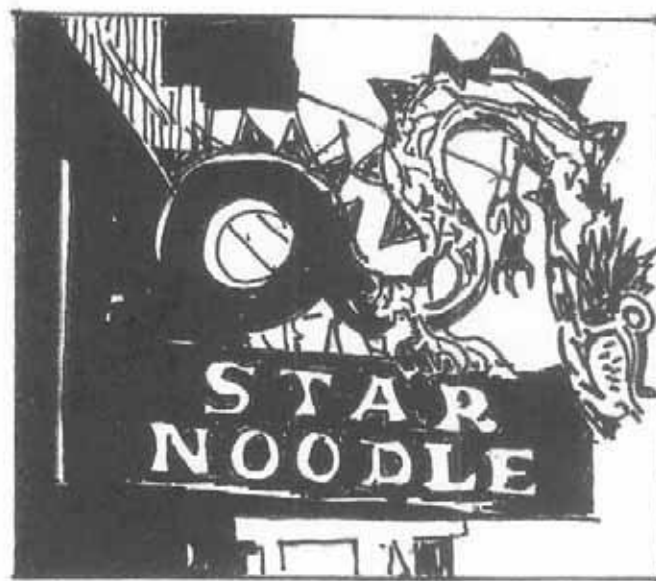
- Encouraging graphic imagery with subservient text makes for an attractive and informative visual experience.

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.

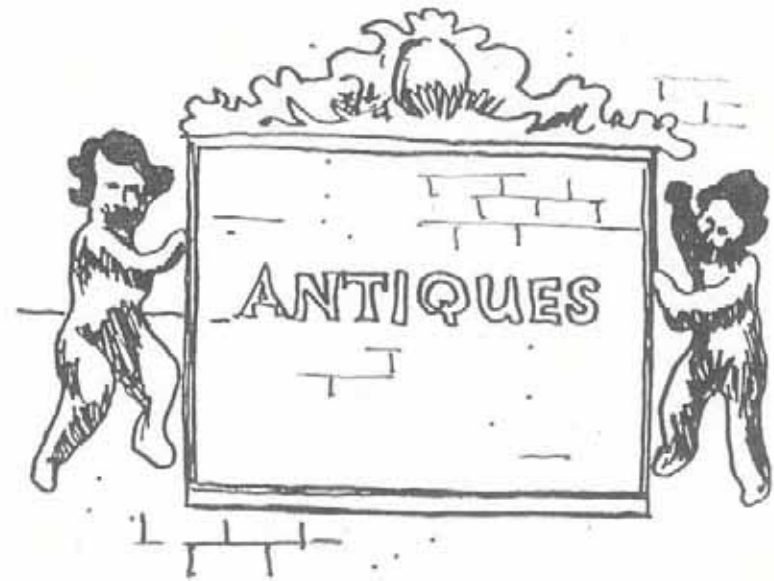




While the barber's striped pole and the drug store's mortar and pestle are perhaps the best known of the symbols that serve as signage, there are many others. The cigar store Indian was once a common symbol or icon for a store that sold tobacco products and it may still be used in that fashion today. 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.

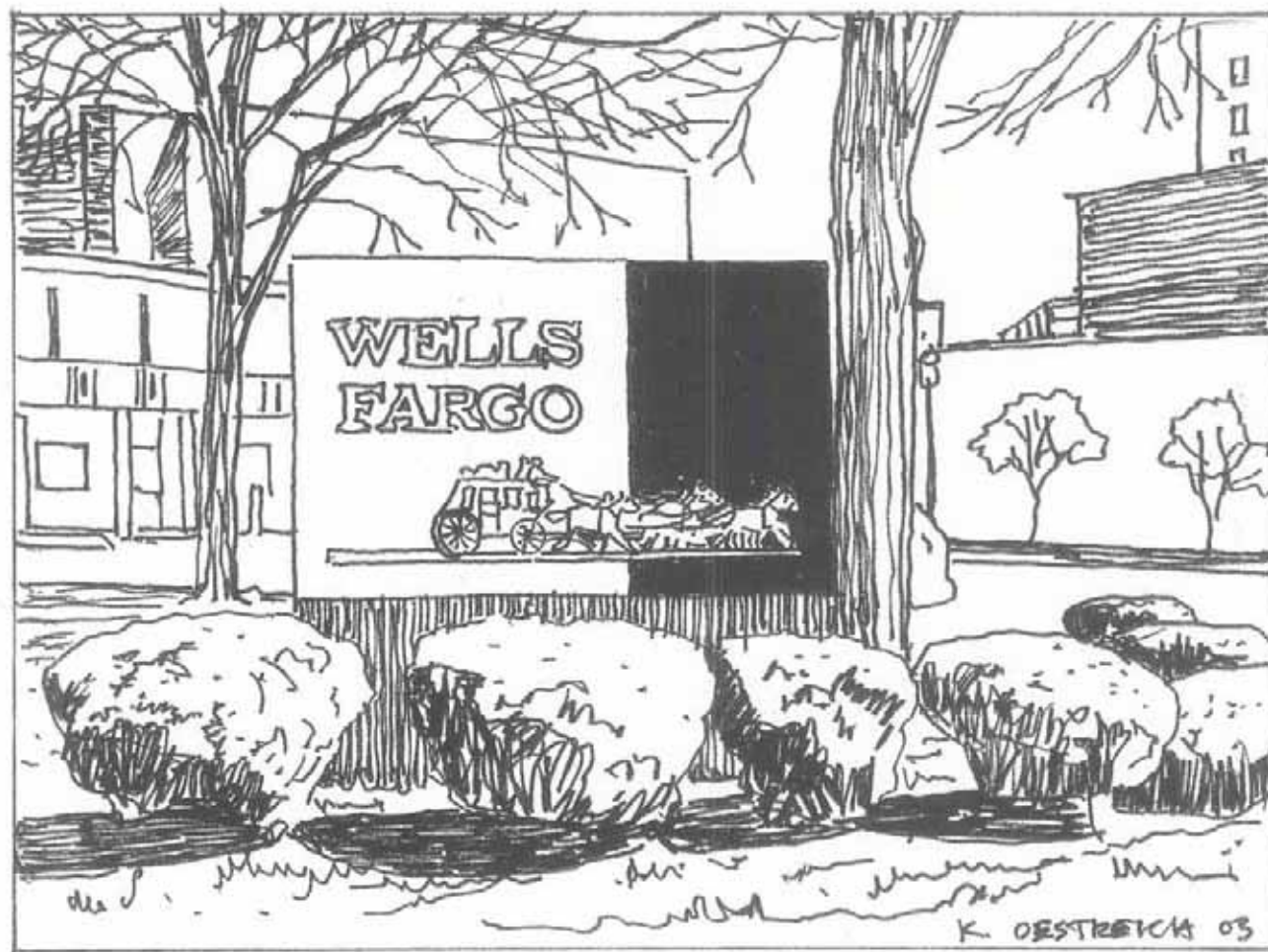
Monument or Ground Signs

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.



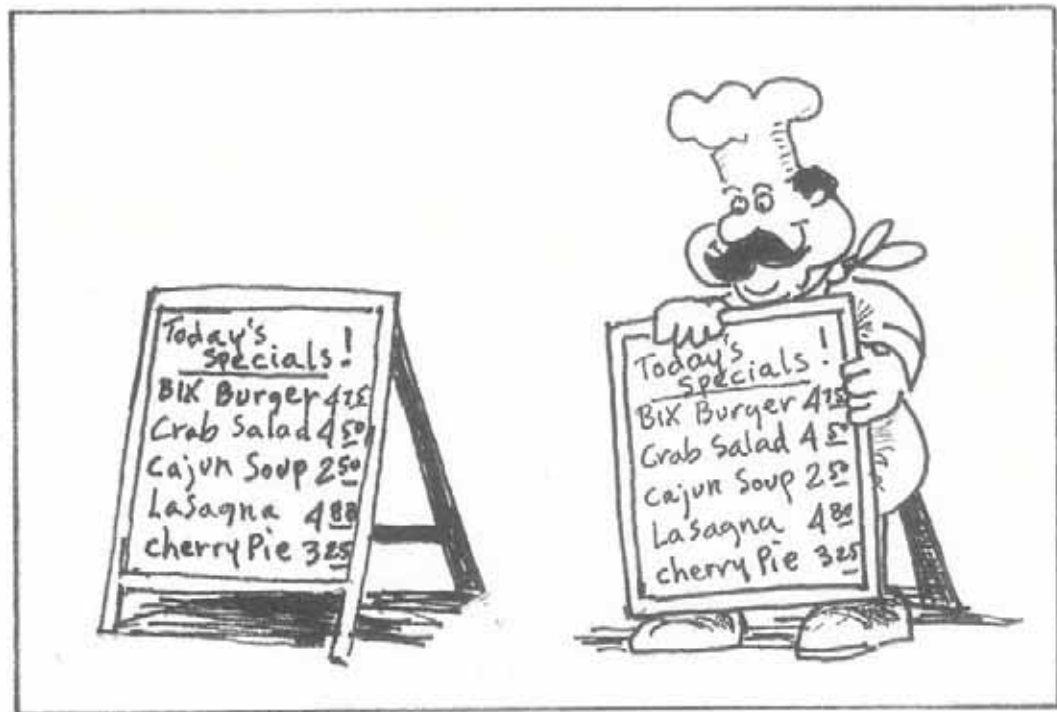
Directional Signage for Parking Lots

- 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.

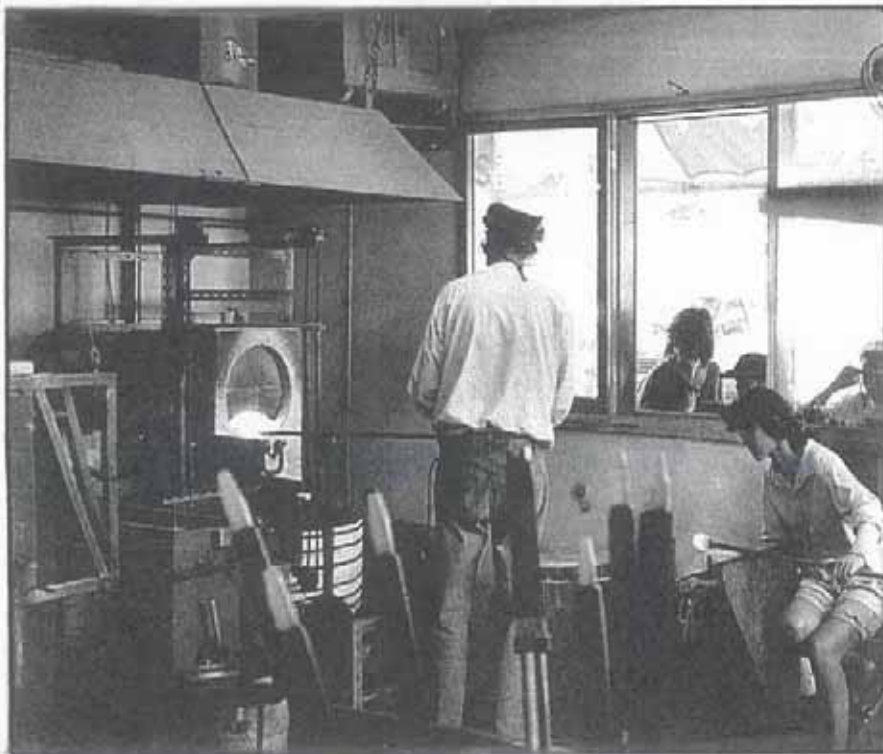


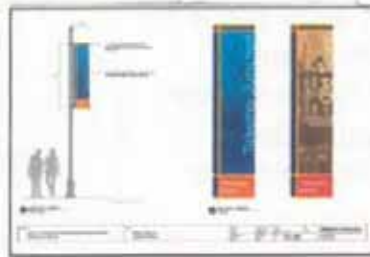
Sandwich board or A-frame signs are allowed on city sidewalks in the Downtown Design District at the city's discretion with an encroachment permit (assuming the location does not overly restrict pedestrian or wheelchair movements). Consider this an opportunity to be a little whimsical or creative. Of 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.



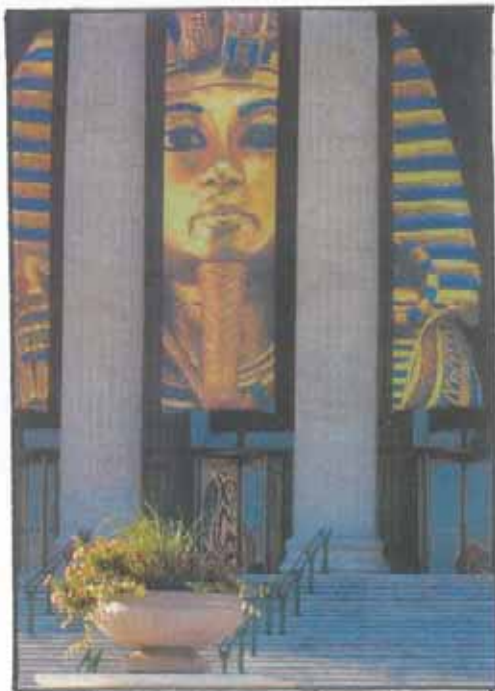
Left: A vibrant shop window enlivens the streetscape while clearly advertising the types of merchandise sold within this retail shop. The neon sign in the interior further colorfully identifies the business. (The City of Davenport does not regulate signage located on the inside of a building).

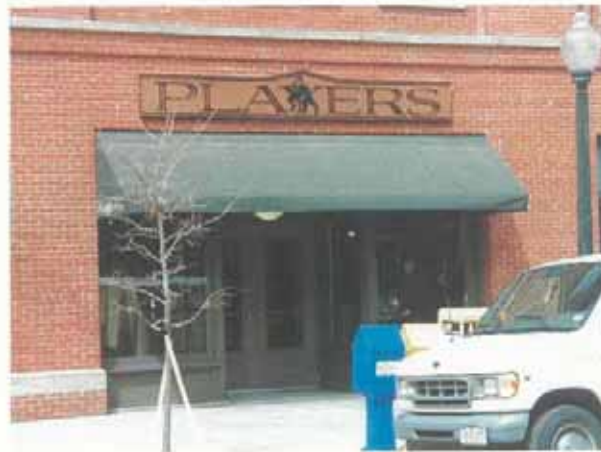
Below: An even more interesting way to use a store front window as signage is to allow the public to actually watch the work taking place inside. There are few things more engaging than to watch other people work, especially when the worker is skilled and the work is intriguing and involving. In this 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.





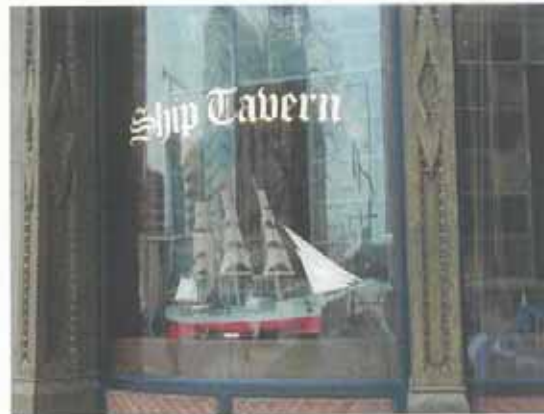
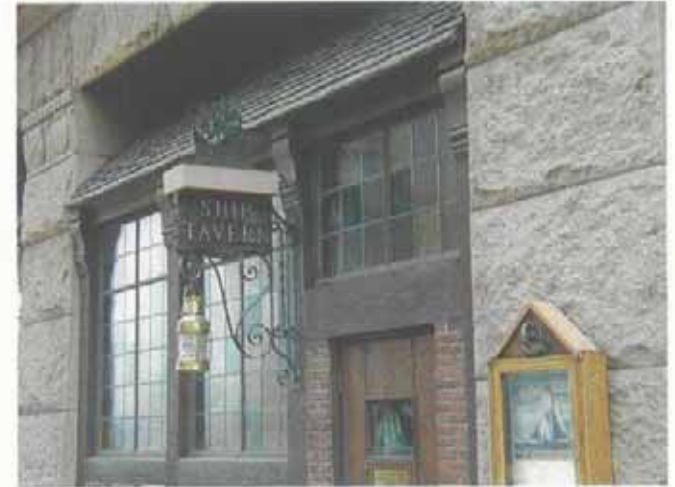
Signage: various forms of attractive signage meeting the guidelines



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.