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design guidelines for the  
**Historic Michigan Boulevard District**



City of Chicago  
Rahm Emanuel, Mayor



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Commission on Chicago Landmarks

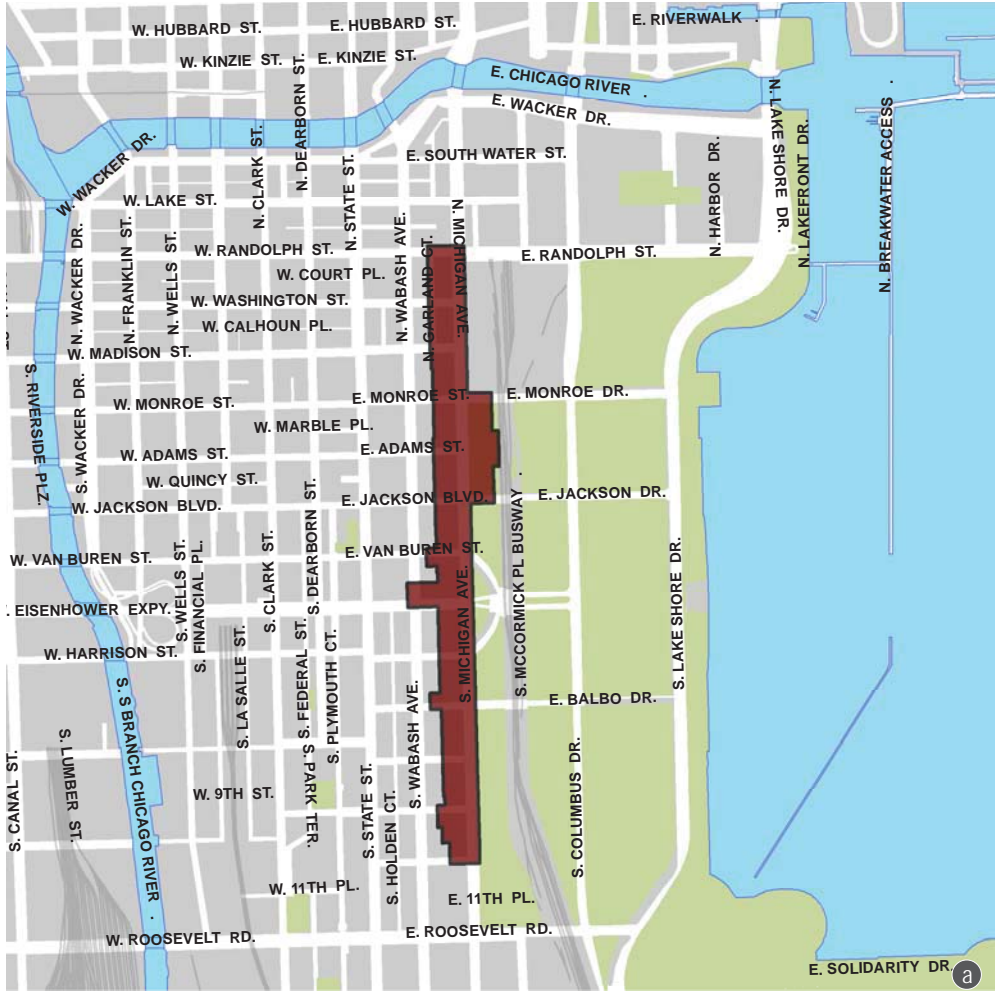
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Map of Historic Michigan Boulevard District



Michigan Avenue in 1930

# 1 Introduction

The streetwall of Michigan Avenue defines the western edge of Grant Park and forms one of the most distinguished images of downtown Chicago. Drawing the attention of millions who see it each year, it is the backdrop to lakefront festivals and concerts; the view seen from the city's Museum Campus; the vista seen while driving on Lake Shore Drive or sailing on Lake Michigan; and the image found on postcards sent around the world.

In 2002 the Chicago City Council designated a 12-block stretch of the streetwall a Chicago Landmark District. The designation preserves the historic architecture while still allowing for renovation and new construction. The purpose of this document is to support the designation and guide changes and new construction within the district.

This stretch of Michigan Avenue, from 11th Street to Randolph Street, reflects many milestones in the historic development of this architecturally significant city. As early as 1836, the street was designated a one-sided boulevard, keeping the lakefront beyond as public area for recreation. That designation proved to be one of the most significant actions that led to the shaping of the city we see today.

Michigan Avenue was once known as "Michigan Boulevard," a fashionable residential promenade that faced the open space of Grant Park, then named Lake Park. A cultural district of museums, theaters, grand hotels, private clubs and office buildings began to emerge along the Boulevard, as people sought the advantages of the promenade's natural light and lake breezes. This concept of a 'cultural district' was reinforced over time, as some of the city's finest cultural institutions, such as the Art Institute, the Chicago Symphony, and the city's first permanent public library structure (now the Chicago Cultural Center) established homes along the boulevard.

In 1871, the Chicago Fire destroyed much of



*Downtown Chicago from Lake Michigan*



*Michigan Avenue looking south from Grant Park, c.1900*



*Michigan Avenue looking south from Randolph Street, 2001*

## Introduction

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the city north of Congress Street. Congestion in the Loop and the devastation of the fire triggered another wave of development, including infill and expansion of the park, and brought more commercial development to the boulevard. In the late 1800s, advances in skyscraper technology introduced buildings of a larger scale, adding to the grandeur of the streetwall. The Chicago Plan of 1909 influenced improvements to the street and Grant Park, and introduced the specially designed “boulevard electrolier” light fixture, that is again part of the Michigan Avenue streetscape today.

To take advantage of abundant natural light and spectacular views, manufacturing businesses, such as Montgomery Ward and Company, and corporations such as the Railway Exchange (Santa Fe), were drawn to Michigan Avenue. The buildings for these and other prominent occupants featured ornate details, pronounced cornice lines, distinguished tops and bases, and varying heights that shaped the streetwall. Height and setback restrictions, imposed by early city zoning ordinances, fluctuated at times but produced consistencies reflected in several buildings along the current streetwall.

The streetwall, along with Grant Park, Millennium Gardens and the Museum Campus, forms a dramatic backdrop for the lakefront. The diversity of architectural styles gives texture and character to the district, while similarity in materials, color and setbacks unify the assemblage of buildings. The overall effect is an ensemble of distinguished buildings, cohesive in material, scale, proportion and level of ornamentation, which creates an identity known to the world.

Michigan Avenue is one of the world’s most recognizable one-sided streetwalls. Other internationally known streetwalls include New York City’s famed Fifth Avenue, which defines the eastern edge of Central Park, and separates the dense city from its precious open



**a**  
*Michigan Avenue*  
Chicago, Illinois



**b**  
**Central Park**  
New York, New York



**c**  
*Canal Grande*  
Venice, Italy



**d**  
*The Bund*  
Shanghai, China

space. Prince Street in Edinburgh, Scotland, fronts a park and offers a vista of the old city's castled rock. The wall of buildings along the Grand Canal in Venice leaves an impression on all who experience it, and the Bund in Shanghai matches Chicago's streetwall as a dramatic backdrop for its prominent port.

Today, composed of office, hotel, residential and cultural uses, with a predominant band of retail at the base, the Michigan Boulevard streetwall captures the essence of its period of significance, from 1882-1930. The architectural styles found along the boulevard exemplify their respective eras and feature a wealth of detail in their design.

The Historic Michigan Boulevard District contains buildings and physical features which are historically, socially, culturally and architecturally significant to the City of Chicago. It is the intent of these guidelines to preserve the historic buildings and protect the overall form, scale and character of this historic district, and continue the significance of the district and its important role in the shaping of Chicago.



*Michigan Avenue and Grant Park, 1900.  
Chicago, Illinois*



*Michigan Avenue and Grant Park, 1990s.  
Chicago, Illinois*

## 2 Review by the Commission on Chicago Landmarks

### Permit Application Review

#### Review by the Commission on Chicago Landmarks

The Commission on Chicago Landmarks reviews proposed changes to existing buildings, additions, new construction, and demolition within the Historic Michigan Boulevard District. The Commission has established review procedures that are contained in the *Chicago Landmark Ordinance* and in the Commission's *Rules and Regulations*, both of which are available from the Department of Planning and Development, Historic Preservation Division.

The Commission's standards of review are based on the *U.S. Secretary of the Interior's Standards for Rehabilitation of Historic Buildings* (rev.1990) (see Appendix A)—nationally recognized preservation standards developed to ensure that changes to historic buildings protect their historic and architectural character. The design guidelines contained herein illustrate how the *Secretary of the Interior's Standards* would be applied to the types of properties found in the district.

Upon receipt of a permit application, projects are evaluated to determine whether the proposed work will affect the "significant historical and architectural features" of the district. The significant features for the Historic Michigan Boulevard District are defined as all exterior elevations, including rooflines, visible from the public right-of-way. (Individually designated landmarks within the district may have additional identified significant features also subject to review.)

These design guidelines are divided into two basic sections, depending on whether the individual property for which the work is proposed is considered contributing to the historical and architectural character of the district. The design guidelines are meant to apply to the vast majority of conditions and the types of projects likely to be undertaken in the district. Projects not covered by these guidelines, however, are still subject to Commission review. In addition, there may be instances where the unique circumstances or conditions of a property warrant deviation from the guidelines. On a case-by-case basis, the Commission may consider such requests.

In general, minor work and projects consistent with the adopted design standards and guidelines can be reviewed and approved at the staff level. Demolition, new construction, major renovation projects, and work inconsistent with the adopted design standards and guidelines must be reviewed by the Permit Review Committee, a sub-committee of the Commission.

#### ***Purpose of the Design Guidelines:***

1. *To establish the design criteria used by the Commission on Chicago Landmarks in reviewing projects within the district.*
2. *To guide property owners in planning building rehabilitations, additions, and the construction of new buildings in the district.*

#### ***Permit Review process:***

1. *Determine scope of project*
2. *Meet with Commission staff to discuss the project and determine if the Commission's Permit Review Committee needs to review the project*
3. *Prepare concept drawings for review*
4. *Review by the local community groups / associations and the Permit Review Committee.*
5. *Prepare construction drawings and apply for building permit application*

*More detailed information about the permit process can be found on the City of Chicago website.*



### Pre-Permit Review

Building owners and architects contemplating future projects are strongly encouraged to contact Commission staff before applying for a building permit. Building owners can preview the proposed scope of work and identify any potential issues early with staff, laying the groundwork for a quick building permit application review. Owners are encouraged to bring photos, drawings or building material literature with them which will help to illustrate their proposal.

Large renovation projects, new construction, and additions must be reviewed by the Commission's Permit Review Committee. This should be done in the design stage, prior to applying for a building permit. The applicant should still meet as early as possible in the process with staff to receive initial comments. When the application materials are complete, staff will schedule the project for review by the Committee. Larger projects may also need to be reviewed at a community meeting or by a community group.

When a building permit application is reviewed, applications for proposals which were previously reviewed by the Permit Review Committee will be reviewed based upon the prior approvals on file at the Commission offices.

Detailed information about the Permit Review Committee schedule, submittal requirements, and submittal deadlines can be obtained by contacting Commission staff or by visiting the Commission website at [http://www.cityofchicago.org/city/en/depts/dcd/provdrs/hist/svcs/permit\\_review.html](http://www.cityofchicago.org/city/en/depts/dcd/provdrs/hist/svcs/permit_review.html). Procedures of the Permit Review Committee can be found in the *Chicago Landmark Ordinance* and in the Commission's adopted *Rules and Regulations*, both of which are available from the Department of Planning and Development, Historic Preservation Division or online at [http://www.cityofchicago.org/city/en/depts/dcd/supp\\_info/chicago\\_landmarks-publicationsandadditionalinformation.html](http://www.cityofchicago.org/city/en/depts/dcd/supp_info/chicago_landmarks-publicationsandadditionalinformation.html).

### Review by other Agencies

Changes to properties within the district must comply with all applicable building and zoning codes in the city. Review for compliance with these codes occurs during the permit review process by other city departments. If conflicts occur between these guidelines and code requirements, staff will work with the applicant and the respective agency to resolve conflicts on a case-by-case basis.

The National Park Service and the Illinois Historic Preservation Agency have their own requirements as part of the State property tax freeze or Federal tax credit programs. If a

building owner is contemplating participating in one of these programs, the Illinois Historic Preservation Agency should be contacted in the early stages of the design process.

Additional information about these programs is available from the Department of Planning and Development, Historic Preservation Division.

### 3 General Principles

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The Commission on Chicago Landmarks is responsible for ensuring that the historic and architectural character of the Historic Michigan Boulevard District is protected and enhanced. All work to properties within the district should preserve and/or restore and enhance the unique character of the district. The following general design principles are based on the *Secretary of the Interior's Standards* and form the basis of the Commission's review:

- ⊗ *Preserve original or historically significant materials and architectural features that correspond to the District's period of significance, 1882-1930.*

Distinguishing historic architectural elements, as well as the character of a building's structure, should not be destroyed. Removal of historic architectural features is strongly discouraged, and is usually approved only if such features cannot be stabilized, repaired, or restored.

- ⊗ *Repair rather than replace.*

Deteriorated architectural features should be repaired rather than replaced whenever possible. Repair and maintenance can stabilize existing features and prevent deterioration.

- ⊗ *Replace with compatible features or materials.*

Removal or alteration of significant architectural features should be avoided whenever possible. However, if replacement of such features is unavoidable, historic evidence, in the form of physical, photographic, or historic record should be referenced for accurate replacement.

- ⊗ *Draw from existing examples within the district.*

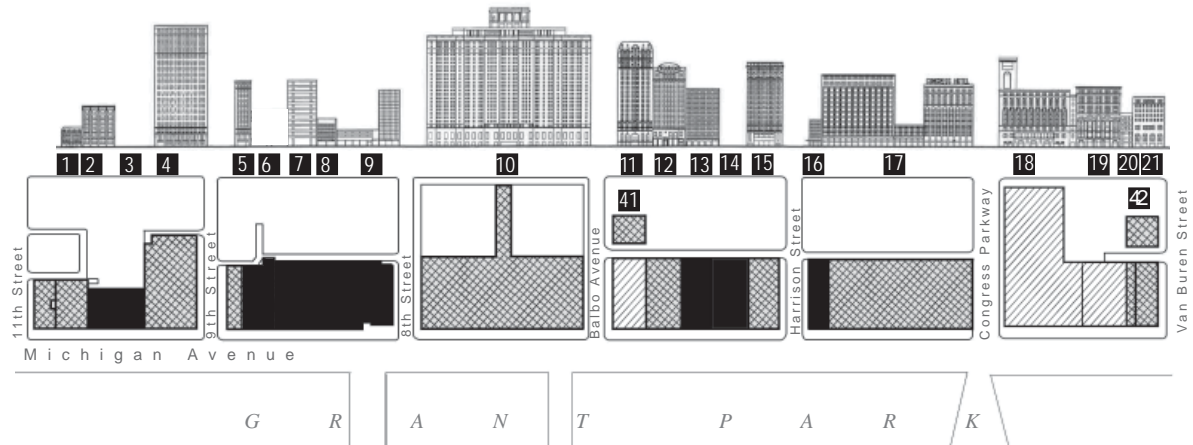
When replacement or reconstruction is necessary and there are no clues from the building or through research, other contributing buildings in the district may provide usable prototypes. For alterations, new elements, and new buildings, lessons can be learned from other buildings about the design of a building element and use of materials in a way that respects its neighbors. New designs may be interpretive, but should always preserve the integrity and scale of the district's character and scale.

- ⊗ *Allow for creative and contemporary design solutions.*

The Commission on Chicago Landmarks encourages inventiveness in new construction as long as such projects respect the historic character of the district. In addition, new materials and technologies in repair and construction will be considered by the Commission for use as appropriate within the district.



## 4 Historic Michigan Boulevard District



### CONTRIBUTING BUILDINGS

Considered contributing to the architectural and historical character of the district, representing the period 1882 to 1930. Five of these buildings were previously designated as individual landmarks. The following buildings have been preliminarily identified as “contributing”.

- 1** Sherwood Conservatory of Music  
1014 S. Michigan Avenue  
Constructed: 1912  
Building Height: 50 ft.
- 2** Graphic Arts Building (Lightner Building)  
1006 S. Michigan Avenue  
Constructed: 1904  
Building Height: 100 ft.
- 4** Karpen-Standard Oil Building  
910 S. Michigan Avenue  
Constructed: 1911, 1927 (addition)  
Building Height: 272 ft.
- 5** Crane Company Building  
836 S. Michigan Avenue  
Constructed: 1912-13  
Building Height: 155 ft.
- 10** Stevens Hotel (Chicago Hilton and Towers)  
720 S. Michigan Avenue  
Constructed: 1925-27  
Building Height: 265 ft., 272 ft. (penthouse)

### CONTRIBUTING BUILDINGS

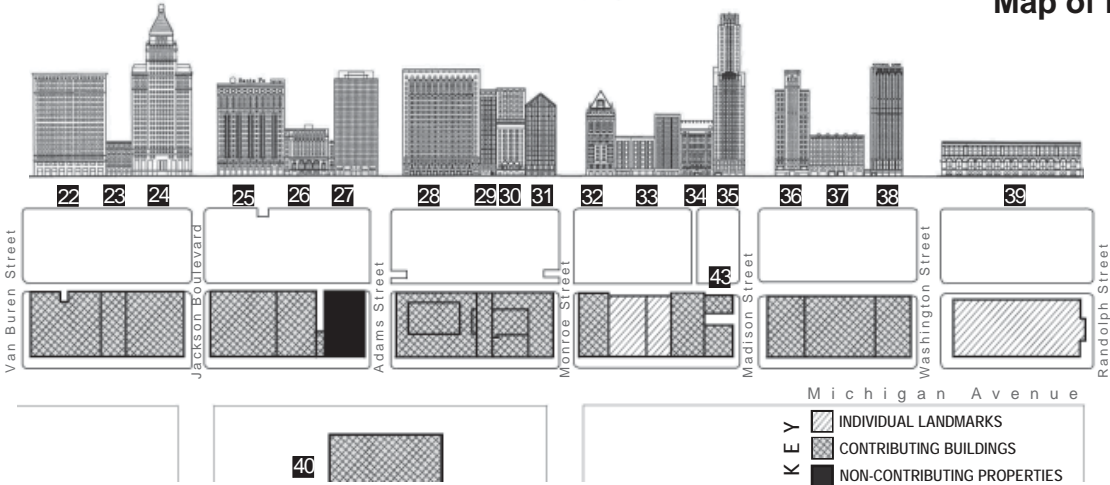
- 11** Blackstone Hotel  
636 S. Michigan Avenue  
Constructed: 1909  
Building Height: 253 ft.  
Chicago Landmark Building. Designated: 1998
- 12** Musical College (Columbia College)  
624 S. Michigan Avenue  
Constructed: 1908, 1922 (addition)  
Building Height: 192 ft.
- 15** Harvester Building (Columbia College)  
600 S. Michigan Avenue  
Constructed: 1907  
Building Height: 208 ft.
- 17** Congress Hotel  
520 S. Michigan Avenue  
Constructed: 1893, 1902, 1907  
Building Height: 160 ft. (north), 220 ft. (south)
- 18** The Auditorium Building  
430 S. Michigan Avenue  
Constructed: 1886-1890  
Building Height: 140 ft., 220 ft. (tower)  
Landmark Building: 1975 (National), 1976 (Chicago)
- 19** Fine Arts Building (Studebaker Building)  
410 S. Michigan Avenue  
Constructed: 1885, 1898 (addition)  
Building Height: 150 ft.  
Chicago Landmark Building. Designated: 1978

### CONTRIBUTING BUILDINGS

- 20** Fine Arts Annex  
480 S. Michigan Avenue  
Constructed: 1891  
Building Height: 65 ft.
- 21** Chicago Club  
81 E. Van Buren Street  
Constructed: 1929-1930  
Building Height: 120 ft.
- 22** McCormick Building  
332 S. Michigan Avenue  
Constructed: 1908-1910, 1911-1912 (addition)  
Building Height: 260 ft.
- 23** Karpen Building  
318 S. Michigan Avenue  
Constructed: 1885, 1899 (additions)  
Building Height: 76 ft.
- 24** Straus Building (Britannica Center)  
310 S. Michigan Avenue  
Constructed: 1923-1924  
Building Height: 284 ft., 412 ft. (tower)
- 25** Railway Exchange (Santa Fe Building)  
224 S. Michigan Avenue  
Constructed: 1903-1904  
Building Height: 235 ft.
- 26** Orchestra Hall  
220 S. Michigan Avenue  
Constructed: 1904-1905, 1907-1908  
Building Height: 102 ft.  
Landmark Building: 1994 (National)

The categorization of whether a property is contributing or non-contributing to the district is intended to provide guidance for property owners and the public to anticipate how these properties might be treated under the Chicago Landmarks Ordinance and which of the sections in this guide would apply to individual buildings. The Commission on Chicago Landmarks reserves the right to make a final determination of whether a building is contributing or non-contributing to the district on a case-by-case basis as part of the permit review process in accordance with the procedures established by the Ordinance and the Commission’s adopted Rules and Regulations.

# Map of District



## CONTRIBUTING BUILDINGS

## CONTRIBUTING BUILDINGS

## NON-CONTRIBUTING BUILDINGS/VACANT LOTS

- 28 People's Gas**  
122 S. Michigan Avenue  
Constructed: 1910-1911  
Building Height: 272 ft.
- 29 Municipal Courts (Lakeview Building)**  
116 S. Michigan Avenue  
Constructed: 1906, 1912 (addition)  
Building Height: 220 ft.
- 30 Illinois Athletic Club**  
112 S. Michigan Avenue  
Constructed: 1908, 1985 (addition)  
Building Height: 220 ft.
- 31 Monroe Building**  
104 S. Michigan Avenue  
Constructed: 1910-1912  
Building Height: 211 ft.
- 32 University Club**  
34 S. Michigan Avenue  
Constructed: 1907-1908  
Building Height: 218 ft.
- 33 The Gage Group**  
18, 24, 30 S. Michigan Avenue  
Constructed: 1898-1900, 1902, 1971  
Building Height: 100 ft., 154 ft.  
Chicago Landmark Building. Designated: 1996
- 34 Chicago Athletic Association**  
12 S. Michigan Avenue  
Constructed: 1893  
Building Height: 254 ft.
- 35 Willoughby Tower**  
8 S. Michigan Avenue  
Constructed: 1928-29  
Building Height: 248 ft., 412 ft. (tower)

- 36 Montgomery Ward Building**  
6 N. Michigan Avenue  
Constructed: 1897-1899, 1923 (addition)  
Building Height: 220 ft., 270 ft. (tower)
- 37 Smith, Gaylord & Cross Building**  
20 N. Michigan Avenue  
Constructed: 1882, 1891 (addition)  
Building Height: 102 ft.
- 38 Michigan Boulevard Building**  
30 N. Michigan Avenue  
Constructed: 1913-1914  
Building Height: 250 ft.
- 39 Chicago Public Library (Chicago Cultural Center)**  
78 East Washington Street  
Constructed: 1892-1897, 1977 (restoration)  
Building Height: 89 ft.  
Chicago Landmark Building. Designated: 1976
- 40 Art Institute of Chicago**  
111 S. Michigan Avenue  
Constructed: 1892  
Building Height: 50 ft.
- 41 Blackstone Theater**  
60 E. Balbo Avenue  
Constructed: 1911  
Building Height: 63 ft.
- 42 Buckingham Building**  
59 E. Van Buren Street  
Constructed: 1930  
Building Height: 280 ft.
- 43 Chicago Athletic Association Annex**  
71 E. Madison Street  
Constructed: 1907-1926  
Building Height: 254 ft.

- Considered as non-contributing to the character of the district. These properties include vacant lots, buildings built after 1930, and buildings which have been so altered that they no longer convey the historic and architectural character of the district. The following buildings and vacant lots have been preliminarily identified as "non-contributing".
- 3 920 S. Michigan Avenue**  
Vacant Lot
  - 6 830 S. Michigan**  
Vacant Lot
  - 7 Johnson Publishing Co.**  
820 S. Michigan Avenue  
Constructed: 1969  
Building Height: 140 ft.
  - 8 American Radiator Building (East-West University)**  
816 S. Michigan Avenue  
Constructed: 1903, 1957, 1966  
Building Height: 66 ft.
  - 9 Essex Inn**  
800 S. Michigan Avenue  
Constructed: 1961  
Building Height: 129 ft., 40 ft. (garage)
  - 13 Arcade Building (Columbia College)**  
618 S. Michigan Avenue  
Constructed: 1913, 1958  
Building Height: 132 ft.
  - 14 610 S. Michigan (Spertus Institute)**  
Constructed: 2007
  - 16 Congress Hotel Annex**  
538 S. Michigan Avenue  
Constructed: 1958  
Building Height: 65 ft.
  - 27 Borg-Warner Building**  
200 S. Michigan Avenue  
Constructed: 1958  
Building Height: 240 ft., 258 ft. (penthouse)

## 5 Design Guidelines

The design guidelines are broken into two sections: one section for contributing buildings, the other for non-contributing buildings and vacant lots. Contributing buildings are those which are integral to the preservation of the historic and architectural character of the Historic Michigan Boulevard District. The diagram on the preceding pages represents a preliminary analysis by the Commission on Chicago Landmarks of whether individual properties might be considered contributing or non-contributing for the purposes of these guidelines. This preliminary classification should be used to identify which set of guidelines would be applicable to an individual property.

### Contributing Buildings

Contributing buildings are those that contribute to the character of the district, representing the period of 1882 to 1930. Most of the buildings defining the Historic Michigan Boulevard District fit into this classification

#### A. Alterations: Repairs and Rehabilitations

##### Cornice and Building Top

The high visibility of the Michigan Boulevard streetwall created an opportunity for designers to give special attention to the building tops. Ornate cornices on flat roof profiles and a few peaked roofs and towers animate the building tops and create the shape of the streetwall. Elements above the general flat profile, such as towers or terraces, are set back from the streetwall. Roof top service structures, such as elevators and mechanical equipment are generally set back from the building's facade and treated simply (minimal detail, neutral colors), contrasting the building's fundamental facade materials.

**Cornice.** Virtually all of the buildings have a very well defined cornice line that is either heavily bracketed or ornamented, and varies in height and style according to that of the building (photos a,b). This significant feature often visually terminates the building's top and shapes the streetwall profile. However, buildings with towers or terrace elements often feature a secondary cornice at the line of the streetwall, and protruding elements are set back from that line. Buildings with peaked roofs (Monroe, University Club) have a well-defined horizontal cornice at the base of the peak. The district's neo-classical buildings (Chicago Athletic, Harvester, Stevens/Hilton, Musical College, Peoples Gas, Straus) have much broader cornice areas, often including colonnades and contrasting building materials.

**Cornice Repair.** Cornices in the district are be constructed out of stone, terra cotta, or metal. Care should be taken to inspect these elements regularly and maintain them when necessary. Stone and terra cotta may be repaired using the techniques described in the next section, Masonry. Minor repair to metal cornices may include simple patching of rusted or failed pieces.



*Railway Exchange Building.*



*Fine Arts Building.*



*Reliance Building, missing cornice.*



*Reliance building with recreated metal cornice, 2001.*

## Design Guidelines *Contributing Buildings*

### MASONRY

Replacing Damaged or Missing Cornice Elements. Stone or terra cotta cornices may be replaced with pre-cast concrete, glass-fiber reinforced concrete, fiberglass or metal, provided that the new material matches the color, shape and size of the historic cornice (photos c,d from the previous page).

When replacing pieces of an existing metal cornice, it is important to repair it with a compatible metal that will not corrode. Metal cornice replacement pieces may still be manufactured, contact the landmarks commission staff for information. When replacing or recreating a metal cornice, fiberglass or metal may also be used.

#### Masonry

The facades of virtually all of the contributing buildings are composed of various types of masonry material, such as brick, stone, or terra cotta, and have a strong vertical emphasis (see (e) at right). This visual expression is achieved through the articulation of structural piers, repetitive bays, banded projections, and vertical bay windows.

**Terra-Cotta.** Examples of terra-cotta cladding include the Railway Exchange Building, Peoples Gas Building and the Michigan Boulevard Building. This building material was popular between the late 19<sup>th</sup> century and the 1930s because it offered a modular, varied and relatively inexpensive approach to wall construction. It was particularly adaptable to rich ornamentation and detailing.

Terra-cotta refers to a high grade of weathered or aged clay which, when mixed with sand or with pulverized fired clay, can be molded and fired at high temperatures to a hardness and compactness not obtainable using brick. Terra-cotta clays vary widely in color according to types, ranging from red and brown to white, and are typically glazed.

**Brick.** Examples of brick facades include the Crane Building, Stevens Hotel (Chicago Hilton and Towers) and the Blackstone Hotel. Brick masonry offers a modular, varied and relatively inexpensive approach to wall construction. Brick adds color, scale, texture and character to the building facade. Typically additional materials, including limestone, granite, and terra-cotta, were employed to add ornamentation and detail.

Brick masonry is a clay product that is formed into units, then fired in a kiln. Brick clays vary widely in color according to types, ranging from red to brown and can also be glazed. The glazing used along Michigan Avenue was typically white, similar to white glazed terra-cotta.

**Stone.** Stone along the boulevard is typically used as an accent material at window sills, lintels, quoins and at the base of a building.



Verticality of Monroe Building mid section



Masonry of the Gage group facade



Terra cotta of the Santa Fe building



Brick and Stone detail of Orchestra Hall

It is used in these locations due to its durability as well as its decorative quality. The stone most often found is limestone or granite.

**Common Masonry Deterioration Problems**

**Water-related deterioration.** As with most building conservation and rehabilitation problems, water is a principal cause of masonry deterioration. This includes glaze cracking, glaze spalling, mortar deterioration, cracked or missing masonry units and deteriorated metal anchoring systems, including shelf angles.

Water-related damage should be repaired when the sources of the water have been eliminated. If the detailing to conduct water out of the wall system in the original design has been insufficient, the installation of new flashing or weep holes might need to be considered. Regardless, a qualified professional should be retained to identify and remedy these problems.

**Glaze Cracking and Spalling.** If the terra-cotta or brick is glazed, the glaze may crack and detach from the clay body, called a ‘spall’. The damaged area can be repaired or may need to be replaced; contact your architect or masonry consultant for appropriate treatment based upon the severity of the damage.

**Mortar Deterioration.** Deteriorated mortar is the most common failure of any masonry system. Sound mortar is the “first line” of defense in masonry systems, and ongoing maintenance of mortar joints is of the utmost importance.

**Repointing mortar joints.** Mortar joints typically need to be repointed as they age over time. Mortar can crumble or fall out, weakening the bond of the masonry units. In repointing, new mortar should be both physically and visually appropriate to the historic masonry. Improper mortar selection can cause facade damage if excessively strong or vapor impermeable. The new mortar shall match the historic mortar in color, strength, texture and tooling (joint profile).

**Sealant or ‘Caulk’ joints.** Sealant may be applied at ‘sky joints’ or those joints that face up, such as rooftop coping stones and window sills for water protection. Continuous horizontal and vertical caulking may also occur at lines of movement in the wall system. When caulking masonry, special care must be taken to allow water to conduct out of the wall system. Typically weep holes and flashing are used to remove water from the masonry wall. If weep holes are caulked shut, water will accumulate and possibly deteriorate the anchorage system. As always, a qualified professional should be consulted when repairing or sealing masonry joints.

**Permit Tip:**

*Before applying for a building repair permit, meet with Commission staff to review the scope of work and any possible replacement materials and issues.*



*Inappropriate replacement of terra cotta*



*Inappropriate replacement of stone*



*Inappropriate replacement of stone*



## Design Guidelines *Contributing Buildings*

### MASONRY

**Cracked Masonry.** Cracked terra cotta or stone can often be repaired and reused in an existing facade, but a qualified professional should determine if this is possible. Small cracks can be patched with either caulk or a masonry patching material. Larger, structural cracks can be repaired using stainless steel pins and/or epoxy. Cracked brick should be replaced.

**Replacing Damaged or Missing Masonry.** If the masonry is damaged beyond repair, it will need to be replaced. In general, brick must be replaced with brick that matches the color, texture and size of the existing brick. On the base of a building, stone and terra cotta should be replaced in kind to ensure that the original quality of the facade is maintained. For the upper floors (above the base), in general, stone and terra cotta should be replaced in kind if possible, but may be alternatively replaced with limestone, pre-cast concrete, or glass-fiber reinforced concrete (GFRC) that matches the color and texture of the original material (see illustrations at right).

**Deterioration of Metal Structural System and Anchors.** Deteriorated anchoring systems are perhaps the most difficult form of masonry deterioration to locate or diagnose. Water that enters the wall system can rust the anchoring system, including shelf angles, in turn weakening the wall's structural integrity. Deterioration and the lack of an anchoring system may result in loosening of units, imposing a serious safety concern. Examination of structural integrity should be performed by a qualified professional.

**Cleaning.** The cleaning of masonry should be evaluated on a case-by-case basis for the inappropriate cleaning of masonry buildings can be a cause of deterioration in historic facades. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible. While certain methods are appropriate in some cases, they may cause serious deterioration in others. The general nature and source of dirt on a building should be determined through cleaning tests in order to remove it in the most effective, yet least harmful, manner.

It is recommended that terra cotta and brick be cleaned with water, detergent, and a natural or nylon bristle brush. Note that special care should be taken with acids; if solutions are too strong they may deteriorate mortar joints, etch terra cotta and discolor stone and brick. Also certain acids can dissolve marble and limestone, even if diluted with water. Sandblasting and the use of strong acids are generally prohibited.

**Waterproof Coating of Masonry.** A properly maintained masonry building is water tight. Waterproofing of masonry construction is generally not recommended, except in cases where a building has

#### **Permit Tip:**

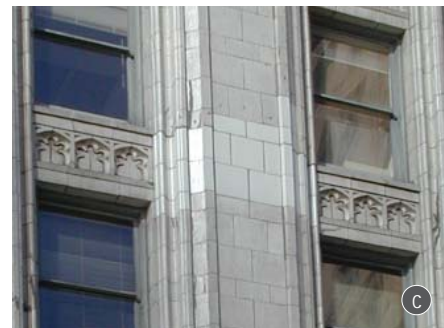
*Before applying for a permit for building cleaning: Meet with Commission staff and conduct on-site cleaning tests to determine the nature of the dirt on the building. This will be better for the building and will speed up the permit process.*



*Inappropriate facade maintenance*



*Replacing terra cotta*



*In-kind terra cotta replacement*

been previously compromised, such as through sandblasting. Improper use of waterproof coatings can be a major cause of masonry deterioration.

### Windows

The preferred treatment for original windows is not to replace them, but rather to retain and repair the existing sash and frames. On the lower floors of the building, historic windows should be retained. If they are beyond repair, they should be replaced in kind, (see below). On upper floors, original windows can be either retained or replaced with compatible replacements (see below). On secondary elevations (those not visible from the public right-of-way), windows may be removed, blocked-up or altered.

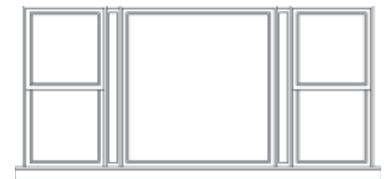
Often old windows are larger than current standards and are in unusual shapes and/or dimensions. It may be more cost effective to simply recondition existing windows or add an interior storm than to order custom replacement windows. Historic windows were typically wood or steel sash. Some buildings contain specially stained, leaded or art glass to accent special features or rooms, and these windows should be retained because they are unique irreplaceable features.

Often window replacement is dictated by concerns for energy conservation, particularly replacing a single-glazed sash with an insulated sash. To select compatible replacement windows, the material, configuration, color, operability, number and size of panes, dimensions, profiles and proportion of sections, and reflective quality of the original glass should all be duplicated as closely as possible (See illustration at upper right).

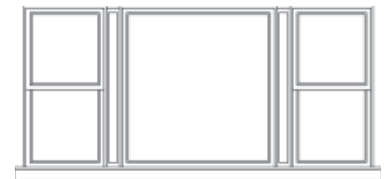
**Repair of Wood or Steel Windows.** The repair of wood windows can consist of simply reconditioning the operable elements to rebuilding pieces of the frame. Detailed information is available at the landmarks commission to help evaluate the condition of existing windows. Existing windows may be retrofitted with thermal glazing, weather stripping and storm windows to assist in energy conservation.

The repair of steel windows also varies according to their condition. Minor repair consists of reconditioning the operating mechanism and scraping and painting the surface. Replacement of deteriorated pieces of the steel window may be necessary for larger repairs.

**Replacement of Wood or Steel Windows.** Primary elevations: If wood or steel windows are beyond repair, they may be replaced. The size, shape and type of window should match the existing window. Acceptable materials for wood window replacement are



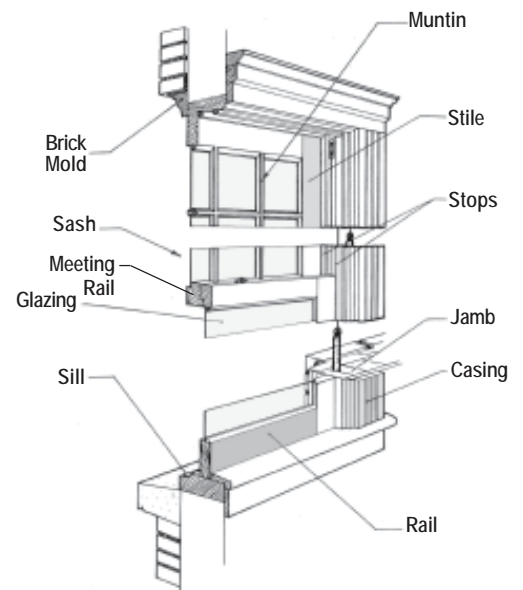
*Original Window*



**1. Appropriate Replacement Window Proportions**



**2. Inappropriate Replacement Window Proportions**



*Wood frame window components*

## Design Guidelines *Contributing Buildings*

### WINDOWS

wood, aluminum-clad wood, vinyl-clad wood and aluminum, provided that the physical qualities of the replacement window match the original window. (see the elements of a wood window in the illustration on the previous page). In any replacement window, it is important to match the exact dimensions and profile of the historic window elements (see diagram at right and previous page) including:

- sash
- brick mold
- meeting rail
- muntin profile
- sill

Acceptable materials for windows replacing steel windows are steel and aluminum, again matching the existing dimensions and profile of the historic window. (See elements of a steel window at right).

**Secondary Elevations.** There are no landmark restrictions on windows on elevations not visible from the public right-of-way.

**Leaded or Art Glass Windows.** Stained and leaded glass can be found along Michigan Avenue. These types of windows should be retained and repaired, no matter where they occur on the building. A qualified professional should be retained to determine appropriate repairs and/or protection for these type of windows.

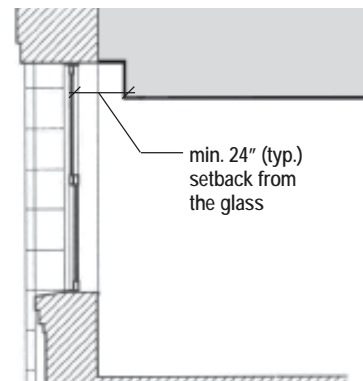
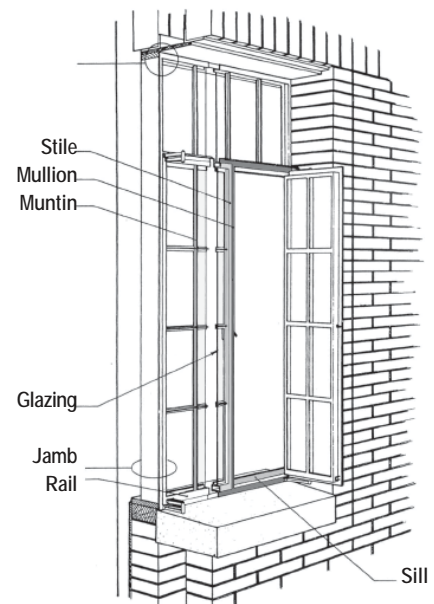
**Storm Windows.** Storm windows are permitted in the district. However, their design should be appropriate visually and aesthetically, compatible with the existing window type within the building. A building permit is required for the installation of storm windows.

**Drop Ceilings.** Ceilings behind windows are often 'dropped' to accommodate new mechanical equipment or simply for aesthetic reasons. These ceilings should not be visible through windows on primary elevations (see diagram at right).

**Balconies.** Balconies are not characteristic of the district. New balconies added to primary elevations of historic buildings are prohibited. Balconies are permitted on secondary elevations not visible from the public right-of-way. Balconies on secondary elevations are encouraged to be recessed, instead of projecting. This reduces the intrusion of incompatible elements on a facade and reduces future maintenance and deterioration issues.

#### **Permit Tip:**

*When applying for a permit for window replacement: Commission staff recommends bringing photos and drawings of the existing windows and drawings or manufacturer's cut sheets of the proposed replacement windows. Staff will use this information to determine whether the proposed replacement windows match the existing windows.*



*A drop ceiling must be set back from the facade at all levels.*

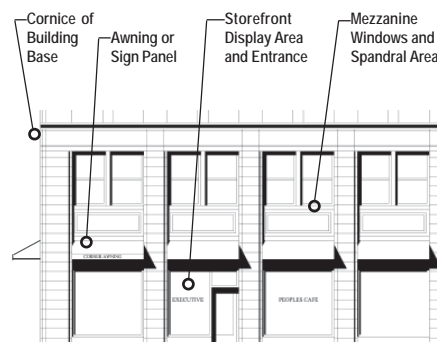
BASE

**Base**

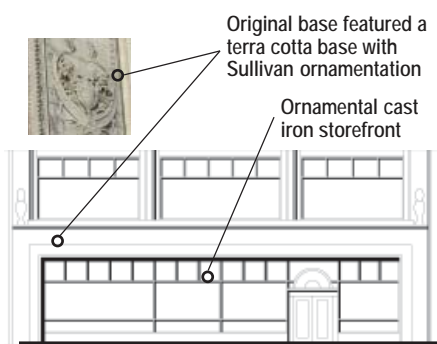
The bases of most of the buildings along Michigan Avenue are well-defined and articulated from the rest of the building through the use of different materials, a pedestrian scale and details that enhance the pedestrian experience at the ground level. The height of the base typically varies between one and one-half to three stories. The differentiation of the base is accomplished in a variety of ways, including the use of architectural elements such as arches, columns and horizontal bands as well as the use of different materials.

**Modernization of the building's base:** The bases of many buildings along Michigan Avenue have been modernized over the years, often resulting in inappropriate changes. Decorative cornices, spandrels, and piers have been removed or clad over with unadorned granite panels. These new bases have little relationship to the building above. When rehabilitation work is being undertaken, consideration should be given to removing inappropriate additions and changes, restoring the building to its original design and character. Existing conditions that are inappropriate may be maintained if no substantial work is to be undertaken on them. However, non-original changes that are inappropriate may not be retained if they are to be rebuilt or substantially altered.

**General Guidelines for Base Rehabilitation:** In restoring an altered base, new features should match the original in design, color, texture, and if possible materials. An articulated facade, with storefronts and recessed doors, is particularly important at the street level. Typical of the district, at least 75% of the facade area between 2'6" and 8'-0" above the sidewalk should be transparent, to allow viewing into the interior of the building. Rehabilitation of missing storefronts should be based on historic research, photos or drawings when possible. Alternatively, introducing a new contemporary storefront system with the traditional features (transom, bulkhead, etc.) typical of the street is also an appropriate treatment. Large flat expanses of blank wall without architectural articulation or openings is inappropriate.



Base Elements



Gage Group storefront c 1900



Gage Group modern storefront. 2001.



Base and storefront of restored building along State Street in downtown Chicago

- Material and color change at middle section
- Base line expressed with cornice or "horizontal band"
- 2 story base



Monroe Building two-story base

# Design Guidelines *Contributing Buildings*

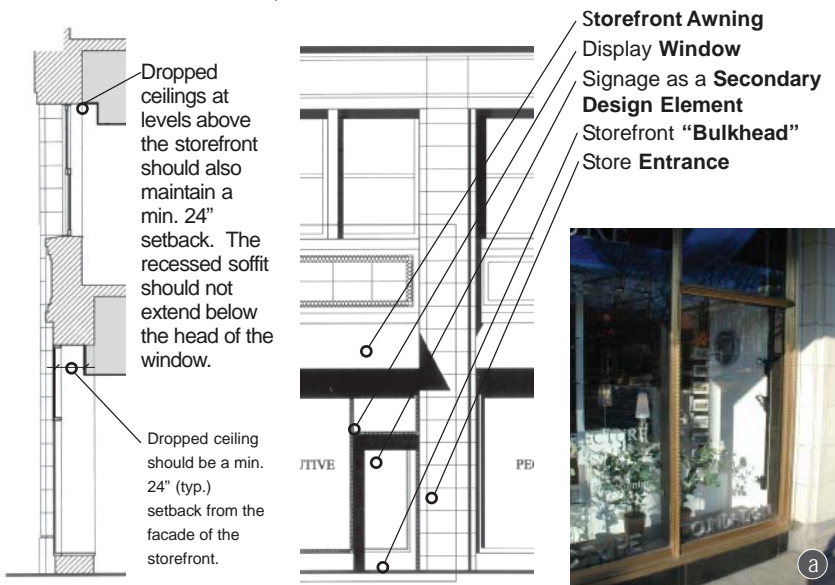
## STOREFRONTS

### Storefronts

Storefronts at the base of buildings generate pedestrian interaction and activity at the street level. Often a component of a multi-story expression, they are placed as “infill” between heavy masonry or stone piers of the building’s base. The storefronts offer contrasting materials, such as glass display areas, glass doors, and slender metal framing, as well as signage and awnings.

**Inappropriate Changes Made In The Past:** The storefronts of many buildings along Michigan Avenue have been altered over time, and often these alterations represent inappropriate changes. When rehabilitation work is being undertaken, consideration should be given to removing inappropriate additions and changes, helping to restore the building to its original design and character. Existing conditions that are inappropriate may be maintained unless substantial work is planned for these features. However, existing changes that are inappropriate may not be retained if they are to be rebuilt or substantially altered.

**Designing Replacement Storefronts:** All new storefronts should be designed to be compatible with the size, scale, color, material, and character of each building. Designs should reflect a thorough understanding of the building’s architecture based on historical documentation and photographs. When possible, the new design should “read” as a transparent storefront, and the infill of masonry, stone, or similar solid material is inappropriate. Similarly, the creation of an arcade or other new design element, which alters the architectural and historic character of the building and its relationship with the street, should be avoided.



Elements of a typical storefront

Santa Fe Building storefront.

### A Guide for Designing Replacement Storefronts

Wherever possible, storefront design should be based upon the historic facade or storefront. However, if historic documentation does not exist, or when designing new or replacement storefronts, the following guides apply:

**1. Scale:** Respect the scale and proportion of the existing building in the elements of the new storefront design.

**2. Materials:** Wood, cast iron, aluminum, bronze, and glass are appropriate replacement materials. The bulkhead is usually a masonry material matching the building.

**3. Frame:** Typically the storefront frame is recessed slightly (6" - 8") from the masonry facade. Most storefront frames were composed of thin horizontal and vertical elements with decorative designs. Refer to historic precedent for frame ornament and detail.

**4. Entrances:** Entrances should be located according to historic precedent, and recessed from the storefront, especially, where articulated by architectural detailing.

**5. Windows:** The storefront generally should be as transparent as possible. Any transparent, clear glass can be used for window replacement. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store and insulated glazing is allowed. Mirrored and tinted glass are inappropriate replacements for historic storefronts.

**6. Drop ceilings:** It is appropriate to build out a storefront to its full extent and height. However, if a lower ceiling is desired and a drop ceiling is designed, the drop ceiling should maintain a 24" setback from the facade of the storefront, depending on soffit depth.

**7. Secondary design elements:** Secondary design elements such as graphics and awnings should be simple to avoid visual clutter. Refer to signage section for more specific application.

**8. Storefront Awnings:** Consider the use of retractable, shed-type canvas awnings on storefronts. Awnings can provide shelter for the pedestrian, reduce glare, and conserve energy by controlling the amount of sunlight hitting the store window. Refer to the awnings section for more specific guidelines.

## Awnings

Storefront awnings are strongly encouraged. Careful attention should be paid to the placement, material, color, and style of the awning. Awnings should be fabric or canvas and should generally be set within the storefront or window opening, or at the horizontal division between the storefront and transom windows. Where possible, the awning should be aligned with existing horizontal elements such as the window frame or transom, and recessed within the bay so it does not detract from the composition of the base. Awnings should project no more than 6' across the property line into the public way. Plastic, backlit or other illuminated awnings are strongly discouraged. For signage on awnings, see signage section.

## Lighting

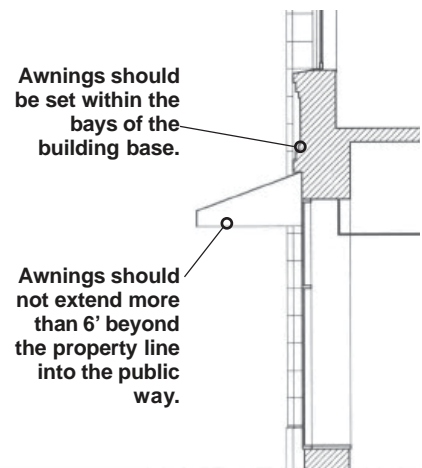
Lighting contributes significantly to the identity and presence of the streetwall at night. Most lighting schemes were created as part of the original design of the building. One of the earliest examples was the floodlighting that accented the trademark spire of the Montgomery Ward tower. The roof of the Blackstone Hotel was lined with ornamental globe light standards, and the stepped lantern of the Straus Building was bathed in colored light with a flashing beacon in its ornamental glass beehive.

Particular care should be taken when lighting historic buildings; research should be conducted to see if the structure's exterior was previously lit. If the building did not have exterior lighting, attempts should be made to develop period-appropriate schemes. Following is a set of design principles based on a review of the best in building lighting practices in Chicago and other cities:

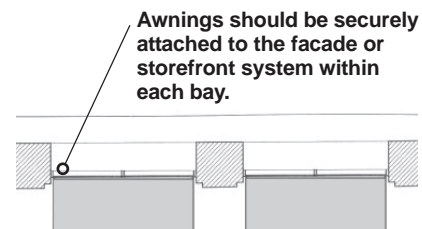
1. Use the building's most interesting architectural features such as doors, windows, arches, cornices, columns, loggia, arcades and statuary as primary focal points.
2. Architectural features should be highlighted selectively. Illuminating specific features instead of flood-lighting the entire facade is preferred. Avoid any frontal floodlighting placed on streetlight standards or on other buildings.
3. When composing a lighting scheme emphasize the base, middle, and top of building facade equally to minimize the effect of a floating, disconnected building top.
4. Integrate fixtures and wiring into existing conditions offered by the architecture. This will provide minimal impact on the building during the day.
5. Use colored light selectively. Colored light is most effective when used in conjunction with, and in contrast to, white light, as in the case at the Straus Building.
6. Avoid conditions that contribute to light trespass and glare. Lighting schemes should shield light from the atmosphere, nearby buildings and the viewer's eyes.



*Retractable canvas awnings set within the bays of the building.*



*Awnings can provide a protective cover for pedestrians and sunshading for storefronts, but should not extend excessively into the public way.*



*Plan view of awnings recessed within the rhythm of the structural piers at the building's base.*

## Design Guidelines *Contributing Buildings*

### SIGNAGE

#### Signage

Typically storefronts were designed to accommodate signs within the horizontal band above the storefront windows or the transom panel. In cases where the original sign location is not evident, the best location, and most likely the intended one, is within the glazed area of the storefront window. Historically, most business signs were silver- or gold-leafed- painted letters on glass. Commission staff will work with retail tenants to develop a sign program that is appropriate while addressing signage needs. The following guidelines and standards come from the Commission's guidelines and the applicable zoning code requirements governing the district:

**Sign Size.** To ensure that the character of the historic streetwall is not obscured or cluttered by unnecessary signage they should be of a size and quantity appropriate and proportional to the storefront and building on which it is located. The total allowable sign size may not exceed two times the lineal street frontage of the lot.

**Location of Sign.** Signs should be integrated with the design of the building to which they are fixed. Signs should not obscure architectural elements such as friezes, lintels, spandrels, sign bands and fascias over storefronts, and should not extend above, below, or beyond them. Sign panels should be centered on horizontal surfaces, within bays or over storefront openings.

**Signs on Awnings, Marquee or Canopies.** Any sign located on an awning shall be fixed flat to the surface, shall be non-illuminated, and shall indicate only the name and/or address of the establishment. The sign shall not extend vertically or horizontally beyond the limits of the awning (Section 8.9(3), Chicago Zoning Ordinance). Awning signs should be fixed to the valance of the awning only. Per Zoning Code the maximum letter size (height and width) placed on any awning may not exceed 9". Internally-lit cabinet signs, hung from the storefront interior, are allowable.

Signs consisting of individual letters mounted to the building facade are encouraged. Individual letters should not be more than 36 inches tall; for small storefronts, the letters should be shorter. Large, opaque sign panels behind individual letters are discouraged. Gold leaf signs painted on windows are strongly encouraged. Signs may not be applied to more than 15% of any single window.



Storefront signage at Santa Fe Building

**Per the Chicago Zoning Ordinance, the following are examples of signage that is prohibited in the District:**

- Billboards
- Painted wall signs
- Flashing signs
- Obsolete, outdated, or derelict signs
- Exterior dynamic digital display signs
- Animated or moving signs
- New rooftop signs
- Blade signs, banners, or rigid signage that projects into the public right-of-way more than 12" from the Michigan Avenue facade.

BUILDING ADDITIONS

## B. Building Additions

Additions may be approved, depending upon their relative visibility from the surrounding streets and Grant Park. Additions not visible from the surrounding streets will generally be approved. Additions that are visible from the street and Grant Park will be reviewed on a case-by-case basis. Where allowable, additions should be compatible with the historic building, yet not imitate or replicate existing features. Property owners should consult early in the process with Commission staff when considering any roof-top additions.

The following criteria are used for evaluating additions:

- The new structure respects the general size, shape, and scale of the features associated with the property or district.
- The site plan respects the general site characteristics associated with the property or district.
- The design respects the general historic and architectural characteristics associated with the property or district.
- The materials are compatible with the property or district in general character, color, and texture.
- The addition is connected to the property in a way that does not alter, change, obscure, damage, or destroy any significant critical features.

Two types of additions allowable on the Michigan Avenue streetwall include: mechanical and habitable.

**Mechanical.** New rooftop mechanical equipment and related penthouses are encouraged to be placed towards the rear or center of a roof when possible, to minimize visibility. In most instances, mechanical additions are approved by Commission staff at the time of application for a building permit.

**Habitable.** Habitable additions may range from roof decks, to small 'roof access' rooms, to multi-story additions. Any addition should be designed to minimize impact to the appearance of the individual building and the streetwall in general.

In designing an addition, the guidelines on the following page should be used to minimize visibility and impact on the streetwall.



*Michigan Avenue Streetwall*

Additions: Municipal Courts, Illinois Athletic Association



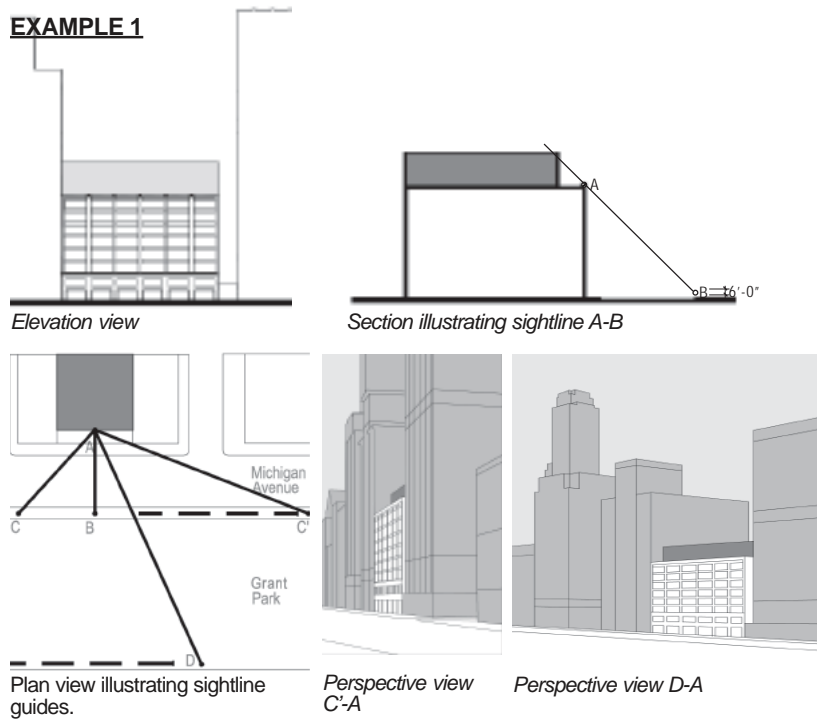
*In the Northwest 13th Avenue historic district, this rooftop office addition is set back from the facade and is minimally visible from the street level (images c, d, e).*



# Design Guidelines *Contributing Buildings*

## BUILDING ADDITIONS

### EXAMPLE 1



### Rooftop additions guidelines

Rooftop additions to individual buildings within the historic district must reflect an understanding of the relationship of the buildings within the district. Analysis should be conducted to judge the appropriateness and relative visibility of a proposed rooftop addition in the district. Streetwall elevations, sightline cross-sections and perspective drawings illustrating the proportionality and scale, as well as the visible extent of the addition from prescribed locations would be submitted to the Commission as part of the review process. The Commission will evaluate these proposals on a case-by-case basis.

- Rooftop analysis should include the sightline of pedestrians from the opposite side of Michigan Avenue. These sightlines are described from a point at average eye level (6'-0") above the center of the sidewalk directly across Michigan Avenue (B), in the space opposite the building and proposed addition. The sightline should be tangent to the top of the parapet of the existing building, continuing at least to the full height of the addition (A).

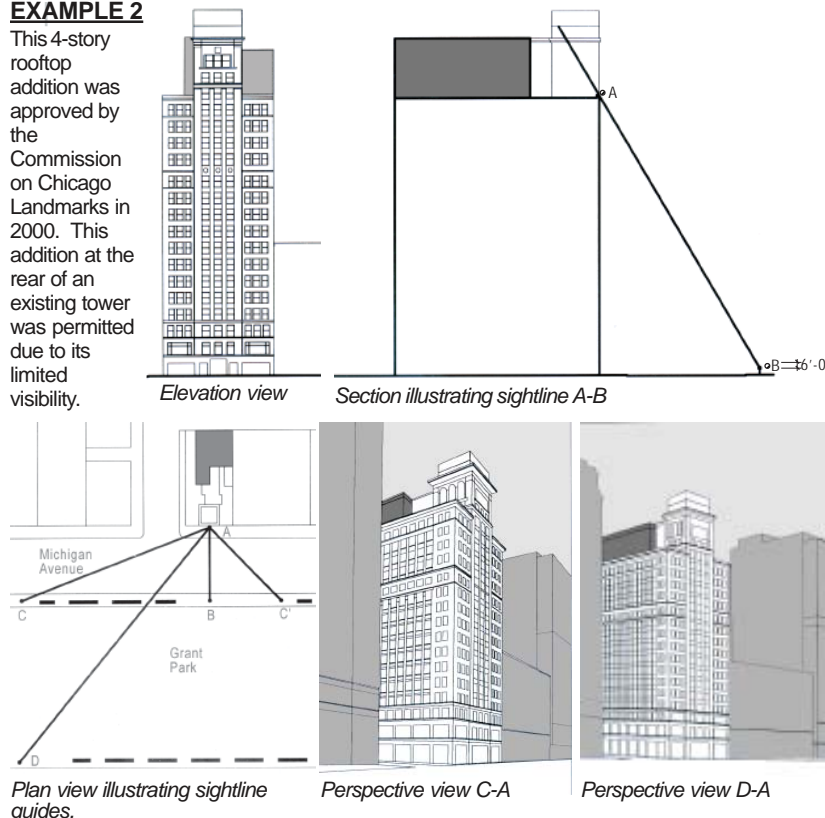
- Other sightlines can also be taken from points in both directions along Michigan Avenue (C, C'), where additions will be most visible. These sightlines should be determined with the Commission on Chicago Landmarks staff.

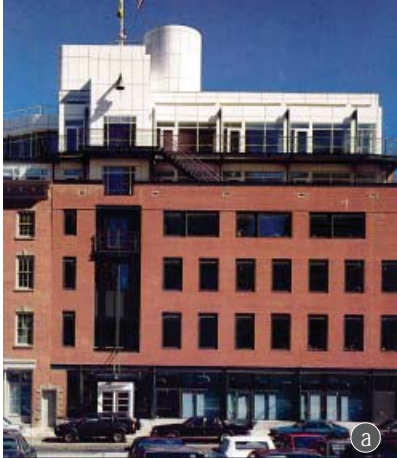
- An additional sightline should be taken from the promenade in Grant Park (D) opposite the building addition. In general, it is understood that rooftop additions will be visible from this location.

The permit review committee of the Commission on Chicago Landmarks approves habitable additions prior to the permit application process.

### EXAMPLE 2

This 4-story rooftop addition was approved by the Commission on Chicago Landmarks in 2000. This addition at the rear of an existing tower was permitted due to its limited visibility.





While this building is actually new construction, the treatment of the top of the building illustrates one approach to new additions. This rooftop portion of the building is set back from the facade to be minimally visible from the street. The addition's materials contrast with that of the lower, more visible portion of the building, which is more typical of the character of the district. An exterior lighting scheme is used as a tool to unify the facades (photos a, b).



This sculptural rooftop addition is setback from the facade, minimizing its visibility from the street. The materials of this addition contrast the materials of the building below but maintain a scale consistent with the detailing of the same (photos c, d).

## C. Demolition

The demolition involving any contributing building in the District will only be approved pursuant to the Chicago Landmarks Ordinance and the Rules and Regulations of the Commission on Chicago Landmarks.

## **Non-Contributing Buildings**

Properties that are not considered contributing to the character of the streetwall are classified as “non-contributing.” These properties include vacant lots, buildings built after 1930, and buildings which have been so altered that they no longer convey the historic and architectural character of the district.

### **A. Alterations**

Alterations to non-contributing buildings are acceptable, and may vary from storefront renovation to complete replacement of exterior wall. All alterations should deal sensitively with the district’s historic character while addressing the existing building features. Minor alterations need only be consistent with the character of the existing building. If the alterations are extensive enough to completely transform the character of the existing structure, the guidelines for new construction should be followed.

### **B. Additions**

Additions to non-contributing buildings are generally acceptable, provided that they meet the applicable guidelines regarding additions and new construction. For minor rooftop additions refer to the contributing building design guidelines Section C, “Building Additions.” Major building additions that include complete facade replacement should refer to the guidelines for new construction.

### **C. Demolition**

Demolition of non-contributing buildings is acceptable in the district, and new compatible infill construction is strongly encouraged for these properties. All new construction shall follow the guidelines for New Construction found in this publication.

## New Construction

### A. Building Types

New construction presents the opportunity to add richness to the district by optimizing available vacant parcels or by replacing non-contributing buildings of the current streetwall. The composition of historic and contemporary architecture can be dynamic, resulting in a richer visual environment, adding new life to the streetscape.

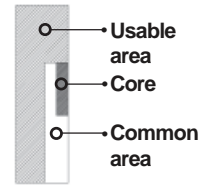
Most historic buildings within this district are either infill, palazzo (courtyard) or tower structures. Following are descriptions of the building types and corresponding diagrams that generally illustrate the architectural treatment regarding the overall form of the streetwall, materials, openings, signage, and lighting. These forms should be used as a starting point for new construction.

**Infill Buildings:** Typically occupying the smaller land parcels located between larger courtyard and tower-type buildings, their massing profiles are simple and do not incorporate setbacks. The Municipal Courts Building is an example of a 16-story infill structure sheathed in white glazed terra cotta.

**Palazzo (Courtyard) Buildings:** Typically occupying larger parcels at the corners along Michigan Boulevard, their massing profiles are simple block building forms without setbacks. Diagrammatically, their building plan may be characterized as a “doughnut” or U-shape. Many of these buildings have internal arcades that extend through the building’s base at ground level, connecting two streets. The Railway Exchange building, designed by Daniel Burnham, is a good example of this building typology.

**Tower Buildings:** Typically developed after the palazzo typology, these building types occupy corner sites. These taller structures have a smaller building footprint, due to the lack of availability of large parcels, as well as rising land values. Their massing profiles are more complex, employing building setbacks at various heights. Many times their setbacks loosely relate to the datum set by an adjacent palazzo building. The proportion of the building base to the tower is approximately one-half of the height of the building base. Willoughby Tower is a 36-story Gothic inspired skyscraper characteristic of the tower typology.

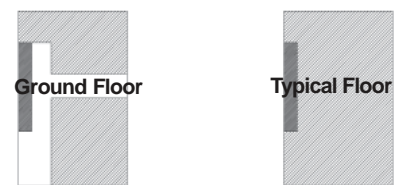
Infill Building - Plan diagram



Palazzo Building - Plan diagram



Tower Building - Plan diagram

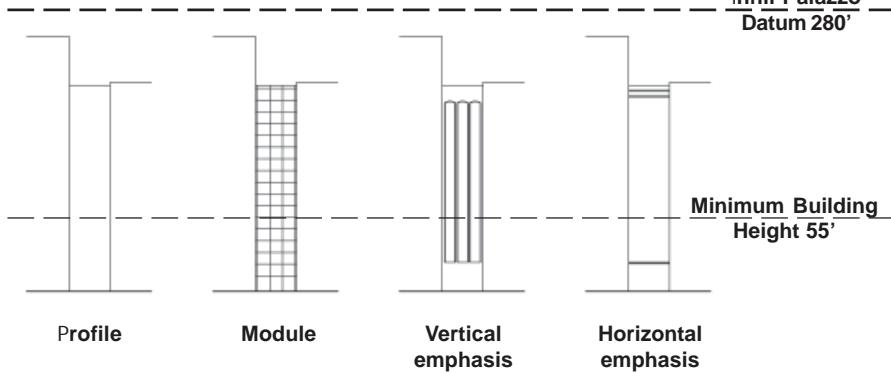


*Building Plan Elements*

# Design Guidelines *New Construction*

## BUILDING TYPES

### Infill Building - Elevation diagram



### Design Element Vocabulary

Through analysis of the elevations along Michigan Boulevard, design elements comprising the vocabulary for each building can be derived. These design elements can then be used to guide the design for any new construction.

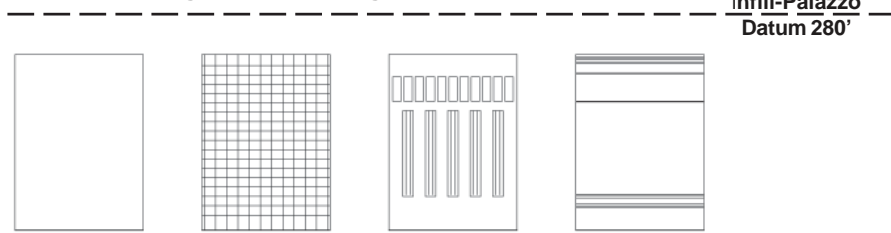
**Profile:** The skyline of the streetwall is determined largely by the profiles of the individual buildings.

**Module:** The structural system and window pattern provide a module upon which the design and breakdown of the facade is based.

**Vertical emphasis:** Many of the buildings along the boulevard have a vertical emphasis.

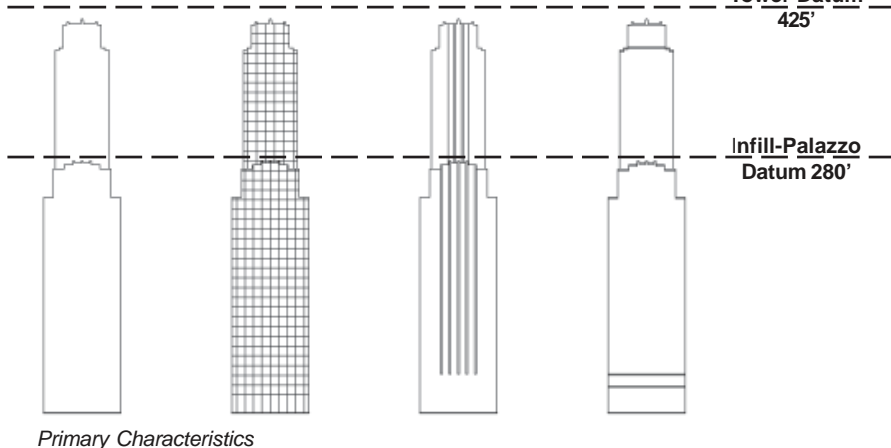
**Horizontal emphasis:** A recognizable horizontal emphasis is at the base and cornice of the buildings. These defining datum lines help establish the continuity that establishes the streetwall.

### Palazzo Building - Elevation diagram



**Solid-to-void:** The solid-to-void relationship of fenestration to wall surface creates patterns that can result in a unifying characteristic of the modules within the facade.

### Tower Building - Elevation diagram



**Tower:** The tower portion of a building is created through changes in architectural treatment and building setbacks which result in a smaller floorplate, thus distinguishing it from the footprint of the base of the building. The setbacks usually occur at a point near the palazzo datum.

*Primary Characteristics*

## B. Design Principles for New Construction

New construction must understand the relationship of its location and deal sensitively with the district’s historic resources when designing infill buildings. The Commission encourages sound contemporary design that respects the district’s existing architectural and historic qualities, but does not necessarily replicate historic designs. Of particular concern are the issues of siting, size, shape, scale, proportion, materials, and the relationship of these to the prevalent character of the district.

Designers of new buildings in the district should look to the historic buildings in the district for design context. No set of guidelines can take the place of a design professional’s judgement and expertise in developing a building design which will meet a functional program as well as being compatible and appropriate to the district. The following criteria, as identified in the Commission’s rules and regulations should be considered in designing new construction:

- The new structure respects the general size, shape and scale of the features associated with the property or district.
- The site plan respects the general site characteristics associated with the property or district.
- The design respects the general historic and architectural characteristics associated with the property or district.
- The materials are compatible with the property or district in general character, color, and texture.
- In the case of additions, the addition is so connected to the property that it does not alter, change, obscure, damage, or destroy any significant critical features.

The following design guidelines should be used to guide new construction and additions in the district.

### Height, Massing and Scale

**Building Height and Massing.** To provide the scale appropriate to maintain the historic streetwall, new buildings should have a minimum height of 55 feet. “Palazzo-type” buildings should address the 280’ predominant datum of the district, while “tower-type” buildings should address the 280’ and 425’ predominant datums. A building’s length, width, height and setbacks give a building its massing and proportionality. New construction height and massing should reflect the strategies of infill, palazzo, or tower typologies historically exemplified in the district. Refer to Chicago Zoning Code for allowable floor area ratios and applicable bonuses.



Plan: “Facade flush with Streetwall” **Appropriate:** Continuity of Streetwall Preserved



Plan: “Facade Set Back from Streetwall” **Not-Appropriate:** New Building Disengaged from Streetwall

## Design Guidelines *New Construction*

### DESIGN PRINCIPLES

**Facade Elements:** Building facades in the Historic Michigan Avenue District are characterized by three elements: the building base, the building mid-section (or tower), and the building top. New construction is encouraged to interpret this rhythm in contemporary design. These guidelines include more details descriptive of these elements in the “Alterations” section of this publication.

**Proportion.** The relationship and proportion between the various facade elements is important in tying new construction into the fabric of the existing streetwall. Not only do the proportions of the base, middle and top help new construction relate to the district, smaller elements such as building facade units and windows give a building scale and texture. Used effectively, these elements further help a new design relate to the existing buildings.

**Facade units (or Modules).** Facade units refer to the manufactured size of the chosen facade material, such as a brick masonry unit or a metal panel in a curtain wall system. The size of the individual units or modules, and how they are combined, should relate to the proportions seen in existing buildings on the street wall. The same concept relates to window openings. When designing a fenestration pattern, care should be given to the overall pattern, the void to mass ratio of a facade, and grouping of windows. Detail to the execution of these elements in a contemporary design can often result in compatible design for the district.

### Site Plan

One of the most distinguishing elements of the Michigan Avenue Streetwall is its site plan. The individual buildings together literally form a western wall for Grant Park, and this is a characteristic to be preserved and perpetuated. The following elements should be considered when designing new construction in regards to this element:

**Facade alignment.** Facade alignment remains one of the most important factors affecting the successful preservation of the streetscape. Typically, the facades of buildings in the district are built out to the property line, giving the streetwall its cohesive appearance. In new construction, the building elevations should be built to the



*This infill building (center) is exemplary in its understanding of design elements such as scale, height and massing, materials and facade design within the context of its surroundings. Retail storefronts articulate the base to blend with the retail nature of its context. The middle expression is one of masonry piers subdivided by windows with characteristics similar to the scale of the neighborhood. The cornice is further accentuated in terms of scale and materials.*



*The building at far left in this illustration demonstrates facade alignment, which is also one of the key design elements for new construction along the Historic Michigan Boulevard District. While adapting a more contemporary expression, the building maintains the streetwall alignment and overall scale.*

property line to maintain this mass along the street. In general, facades should extend from side property line to side property line, although for large sites a setback on a side property line above the base of the building (such as the Chicago Hilton) may also be acceptable in some circumstances.

**Building Arcades.** Open arcades and setbacks at street level are not characteristic of the district. Thru-building enclosed arcades are encouraged.

**Vehicular Access.** Service access and parking entry and exit shall be located off alleys and secondary streets. Parking entries off secondary streets should be integrated with the building architecture. All parking above street level along Michigan Avenue should be screened.

## Architectural Design

The general historic and architectural characteristics of the district are described in both the Historic Michigan Avenue Streetwall Chicago Landmarks designation report as well as the previous section in these guidelines, Building Types. In general, both documents describe the existing context that any new construction must respect. Specifically, the treatment of the following items has a large impact in relating new construction to the historic and architectural characteristics of the district:

**Building base.** The bases of the buildings along Michigan Avenue are well defined and differentiated from the rest of the building in materials, scale, and details. The height of the base typically varies between one and one-half to three stories. The differentiation of the base is accomplished in a variety of ways, including the use of architectural elements such as arches or columns, and horizontal bands, as well as the use of different materials, and often, double-height stories. The building base should be clearly differentiated from the rest of the building. Large flat expanses of blank walls without architectural articulation or openings are discouraged. An articulated facade, with storefronts and doors, is particularly important at the street level. At least 75% of the facade area between 2'6" and 8'-0" above the sidewalk should be transparent to allow viewing into the interior of the building. Windows should be of clear glass.

**Building Mid-Section.** All buildings along the streetwall have a strong vertical emphasis. The verticality is achieved by the use of heavy vertical piers, bays, banded projections, or vertical bay windows. The buildings are faced with some type of masonry



*This image represents new construction that has appropriately responded to its surroundings through articulated facade elements, a defined base and emphasis on existing datums within its streetwall context.*



*This tower represents an example of massing, upper level setbacks and facade design that reflect the characteristics of its surroundings. These design tools are also appropriate to the design of new construction for the Historic Michigan Boulevard District.*



## Design Guidelines *New Construction*

### DESIGN PRINCIPLES

material, brick, stone, or terra cotta. New structures should reinforce this strategy by means of reveals, projections and three-dimensional techniques.

**Residential Balconies.** Projecting balconies along Michigan Avenue’s primary facade are not characteristic of the district. On new construction, balconies that are recessed and integrated into the building facade or located on secondary or rear elevations are viewed as compatible.

**Building Top.** “Palazzo” or infill structures in the district generally have a flat roof, with a very well-defined cornice line. “Tower-type” structures have a distinctive profiles employing setbacks and articulated tops. Regardless of the building type, the roof line or parapet should be considered a design element, with a preference for a strong architectural termination at the top of the building.

**Roof Top Mechanical.** All roof top mechanical, elevator overrides, and communication devices should be concealed from view within an architectural enclosure. Integration of these enclosures into the overall building design is highly recommended.

### Materials

As noted in both the Chicago Landmarks designation report and these guidelines, the predominant building material of this district is masonry with large glazed openings. There is a wide variety of masonry, including terra cotta, stone and brick, all in various colors. These materials are used in a variety of sizes, with a range from simplistic to elaborate detailing. Materials for new construction are encouraged to be compatible with the existing range of materials. Compatibility may be achieved through a combination of color, texture, unit size or detailing, depending on the materials chosen.



*This tower has a distinct profile that is accentuated through multiple setbacks which continue to form a sculptural termination at the building top*



*This cornice is redefined using modern detailing.*



*Modern materials and detailing create a facade expression consistent with elements found along the Historic Michigan Boulevard District.*

### Changing site characteristics since 2002

Since these guidelines were developed in 2002 the City of Chicago has adopted various planning documents for the area. These include the Central Area Plan (2003), Near South Community Plan (2004), and the Central Area Action Plan (2009). All plans note that new construction within the boundaries of the Historic Michigan Boulevard District would be subject to Historic Preservation guidelines and review by the Commission on Chicago Landmarks

This amendment to the guidelines updates the new construction section with information on the changing neighborhood character surrounding the Michigan Avenue District. Since 2002 the South Loop (south of Congress Parkway) has experienced tremendous growth. Specifically, the south end of Grant Park, known as Central Station, has become a high-rise district that is almost fully built-out, forming a ‘book-end’ which complements the growth already seen at the north side of the park.



**Key**  
Yellow: Completed since 2002  
Purple: Building Massing Approved but Not Yet Constructed  
Green Frame: Development Sites in Historic District

In addition, due to the DX or downtown zoning surrounding the district, new high-rise construction has occurred immediately west of the Michigan Avenue streetwall increasing the skyline profile visible from Grant Park. It is within this changed context that this amendment to the new construction section was prepared.

## Design Guidelines 2016 New Construction Amendment

### DESIGN PRINCIPLES

#### Eighth to Eleventh Street

Most of the buildable sites located in the District are located at the south boundary, from Eighth to Eleventh Street, with less than 50% of the streetwall frontage contributing to the historic district. These facts, coupled with the existing new high-rise construction around these two blocks supports new construction that may bridge the height differences between the existing historic buildings in the core of the district and the new construction south of Eleventh Street at the district boundary. Heights of new construction in this section of the district can fall between 400 – 900 feet.



**Key**  
Yellow: Completed since 2002  
Purple: Building Massing Approved but Not Yet Constructed  
Green Frame: Development Sites in Historic District

Should applicants choose to exceed the existing district heights from Eighth to Eleventh Street, they should be advised that the design for a tall building should still be compatible with the historic characteristics of the district, and respect the existing tower massing, etc. seen within the district as described by these guidelines.

To effectively evaluate any proposals, Historic Preservation staff will require perspective renderings with sufficient detail to evaluate the project in context. Vantage points for such a rendering will be developed with Historic Preservation staff in response to a specific proposal. Additional exhibits, such as comparison details between the existing historic buildings and the proposed development may also be required.

## Previously Designated Landmarks



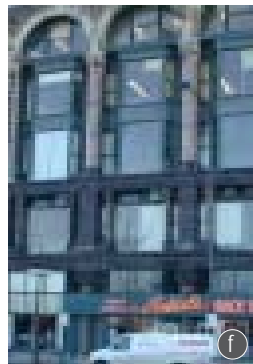
**Chicago Public Library (Chicago Cultural Center).**  
Designated Chicago Landmark. 1976.



**Blackstone Hotel**  
Designated Chicago Landmark. 1998.



**The Gage Group**  
Designated Chicago Landmark. 1996.



**Fine Arts Building**  
Designated Chicago Landmark. 1978.



**Auditorium Building**  
Designated Chicago Landmark. 1976.

# Appendix

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**Appendix A**    **The Secretary of the Interior’s Standards  
for Rehabilitation of Historic Buildings**

**Appendix B**    **Image Index**

**Appendix C**    **Glossary**

## The Secretary of the Interior’s Standards for Rehabilitation

### I. Introduction

The U.S. Secretary of the Interior is responsible for establishing standards for the protection of the nation’s parks and historic buildings. In partial fulfillment of this responsibility, the Secretary of the Interior’s Standards for Historic Preservation have been developed to guide work undertaken on historic buildings—there are separate standards for acquisition, protection, stabilization, preservation, rehabilitation, restoration, and reconstruction.

The Standards for Rehabilitation (codified in 36 CFR 67) comprise that section of the overall preservation project standards and addresses the most prevalent treatment. “Rehabilitation” is defined as “the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values”.

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the Standards for Rehabilitation have been widely used over the years—particularly to determine if rehabilitation qualifies as Certified Rehabilitation for Federal Tax Purposes. In addition, the standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local

officials in reviewing both Federal and nonfederal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the standards is to assist long-term preservation of a property’s significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building’s site and environment as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

## II. Standards

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

These standards and a guide to their application can be found at their website <http://www2.cr.nps.gov/tps/secstan5.htm> . “The Secretary of the Interior’s Standards for the Treatment of Historic Properties, Standards for Rehabilitation”.

L: location C: photo credit V: view

## Pages 4 & 5

**Downtown Chicago 2001** **a** L: Loop Map  
C: City of Chicago

**Michigan Ave. 1930s** **b** V: Aerial looking Northwest  
C: The Art Institute of Chicago

**Downtown Chicago 1990s** **c** V: View from Lake  
C: Okrent Associates

**Michigan Ave. 1889** **d** V: Historic View South  
C: City of Chicago

**Michigan Ave. 2001** **e** V: View South  
C: Gonzalez Hasbrouck

## Pages 6 & 7

**Michigan Ave. 2001** **a** V: View Southwest  
C: Gonzalez Hasbrouck

**Central Park 1980s** **b** L: New York, NY  
C: worldimages.com

**Canal Grande 1990s** **c** L: Venice, Italy  
C: worldimages.com

**The Bund 1990s** **d** L: Shanghai, China  
C: worldimages.com

**Michigan Ave. 1900s** **e** V: Aerial looking West  
C: "Robert Cameron's Above Chicago"

**Michigan Ave. 1990s** **f** V: Aerial looking Southwest  
C: Okrent Associates

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**Santa Fe Building** **a** L: 224 S Michigan  
C: Gonzalez Hasbrouck

**Fine Arts Building** **b** L: 410 S Michigan  
C: Gonzalez Hasbrouck

**Reliance Building** **c** L: 36 N State Street  
C: "Chicago Architecture 1872-1922"

**Reliance Building** **d** L: 36 N State Street  
C: Gonzalez Hasbrouck

## Page 16 & 17

**Monroe Building** **a** L: 104 S Michigan  
C: Gonzalez Hasbrouck

**The Gage Group** **b** L: 18-30 S Michigan  
C: Gonzalez Hasbrouck

**Santa Fe Building** **c** L: 224 S Michigan  
C: Gonzalez Hasbrouck

## Pages 16 & 17

**Orchestra Hall** **d** L: 220 S Michigan  
C: Gonzalez Hasbrouck

**Michigan Ave. Building** **e** L: 30 N Michigan  
C: Gonzalez Hasbrouck

**Orential Theater** **f** L: Randolph Street  
C: Gonzalez Hasbrouck

**Michigan Ave. Building** **g** L: 30 N Michigan  
C: Gonzalez Hasbrouck

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**Travelodge Hotel** **a** L: 65 E Harrison  
C: Gonzalez Hasbrouck

**Michigan Ave. Building** **b** L: 30 N Michigan  
C: Gonzalez Hasbrouck

**Michigan Ave. Building** **c** L: 30 N Michigan  
C: Gonzalez Hasbrouck

## Page 21

**The Gage Group** **a** L: 18-30 S Michigan  
C: Gonzalez Hasbrouck

**30 N State** **b** L: 30 N State  
C: Gonzalez Hasbrouck

**Monroe Building** **c** L: 104 S Michigan  
C: Gonzalez Hasbrouck

## Pages 22 & 23

**Santa Fe Building** **a** L: 224 S Michigan  
C: Gonzalez Hasbrouck

**Santa Fe Building** **b** L: 224 S Michigan  
C: Gonzalez Hasbrouck

## Page 23 & 24

**Santa Fe Building** **a** L: 224 S Michigan  
C: Gonzalez Hasbrouck

**Michigan Ave. 2001** **b** V: View Northwest  
C: Gonzalez Hasbrouck

**Weident + Kennedy Hdqtrs.** **c** L: Portland, OR  
A: Allied Architects

**Weident + Kennedy Hdqtrs.** **d** L: Portland, OR  
A: Allied Architects

**Weident + Kennedy Hdqtrs.** **e** L: Portland, OR  
A: Allied Architects

## Page 27

**Seaman's Church Institute** **a** L: New York, NY  
A: James Stewart Polshek & Partners

**Seaman's Church Institute** **b** L: New York, NY  
A: James Stewart Polshek & Partners

**ING Bank** **c** L: Budapest, Hungary  
A: Erick van Egeraat

**ING Bank** **d** L: Budapest, Hungary  
A: Erick van Egeraat

## Pages 32 & 33

**The Scholastic Building** **a** L: New York, NY  
A: Aldo Rossi Studio

**Fred and Ginger** **b** L: Prague, Czech Republic  
A: Frank Gehry

**LVMH Tower** **c** L: New York, NY  
A: Christian de Portzamparc

**Four Seasons Hotel** **d** L: New York, NY  
A: Cesar Pelli

## Page 34

**Four Seasons Hotel** **a** L: New York, NY  
A: Cesar Pelli

**PA Higher Ed. Assist. Agency** **b** L: Harrisburg, PA  
A: Bohlin Cywinski Jackson

**Ludgate Development** **c** L: London, England  
A: SOM

## Page 37

**Chicago Public Library** **d** L: 78 E Washington  
C: Gonzalez Hasbrouck

**Blackstone Hotel** **e** L: 636 S Michigan  
C: Gonzalez Hasbrouck

**Fine Arts Building** **f** L: 410 S Michigan  
C: Gonzalez Hasbrouck

**Auditorium Building** **g** L: 430 S Michigan  
C: Gonzalez Hasbrouck

**The Gage Group** **h** L: 18-30 S Michigan  
C: Gonzalez Hasbrouck



**Alteration:** an element or group of elements that are changed, often in style, size or material.

**Arcade:** range of arches carried on piers or columns or a covered walk with such arches on one side and shops or offices along the other.

**Banded Projections:** a horizontal member or molding projecting from the wall plane and typically marking a division in the wall.

**Base:** the lowest visible part of a building, often distinctively treated.

**Bay:** a regularly repeated subdivision in a facade, often a division of a building's walls marked by vertical dividers such as windows or piers.

**Bulkhead:** portion of storefront facade that extends directly below the display window to the ground, often supporting the weight of and forming the base of the display window.

**Cladding:** a non-structural material, or the surface formed by such a material, used as the protective exterior covering for the structural framework of a building.

**Clerestory:** the portion of a wall above an adjacent roof level; a fixed or operable window located in this part of a wall.

**Colonnade:** a series of columns placed at regular intervals.

**Cornice:** any projecting ornamental moulding along the top of a building, wall, arch, etc., finishing or crowning it.

**Datum:** a single location from which measurements can be taken.

**Double-hung Window:** two vertical operating sash in one window unit.

**Elevation:** the external or internal faces of a building.

**Epoxy:** a resin material used as an adhesive, coating or casting.

**Facade:** the front or principal face of a building, often distinguished architecturally.

**Fascia:** any flat, horizontal member or band.

**Fenestration:** the arrangement of windows in a building.

**Flashing:** typically pieces of metal, built into the joints of walls, so as to conduct water out of the wall system.

**Frieze:** the decorated band along the upper part of a wall, immediately below the cornice.

**Habitable additions:** a building addition created specifically for occupancy; not mechanical space.

**In-Kind Replacement:** the replacement of material that is identical in type, color, shade and finish to the material being replaced.

**Lintel:** a horizontal structural member, such as a beam or stone, that spans an opening, as between the uprights of a door or a window or between two columns or piers.

**Loggia:** an arcaded or colonnaded structure, open on one or more sides, or attached to a larger structure.

**Lower Floors:** Building levels typically found below a specific point of division within the building's hierarchy.

**Mezzanine:** an intermediate floor just above the ground floor, or a partial story between two main stories of a building.

**Mullion:** a slender vertical member separating lights, sashes, windows or doors.

**Muntin:** nonstructural members separating panes within a sash; also called a glazing bar or sash bar.

**Parapet:** low guarding wall above a roof.

**Pier:** a vertical member placed at intervals along a wall to provide structural support.

**Preservation:** the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

**Primary Elevation:** the most significant building face, typically fronting the adjacent street or public space.

**Promenade:** an area used for leisure-walking in a public space.

**Prototype:** the original or model on which something is based.

**Public Way:** land abutting private property lines that is maintained by or for the public and its use.

**Quoin:** a hard stone, or brick, often distinguished decoratively from adjacent masonry, used to reinforce an external corner or edge of a wall.

**Rail:** a horizontal member forming the bottom edge of the window frame.

**Recondition:** to update or revive the deteriorated state of property or building elements for the continued use of such elements.

**Reconstruction:** to re-create severely deteriorated or non-surviving portions of a property for interpretive purposes.

**Rehabilitation:** the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

**Restoration:** to depict a property at a particular period of time in its history, while removing evidence of other periods.

**Retrofitted:** to adapt to or furnish with elements that were not intended at the time of original creation.

**Sash:** the basic unit of a window, consisting of frame, glazing, and gasketing; may be stationary or operable.

**Sealant:** material used to fill the seams between building materials to make watertight or airtight.

**Secondary Elevation:** an elevation that is not fronting a primary street or public space.

**Sightline:** the line of sight of a person looking from a particular vantage point - typically at a height of 5'-6".

**Soffit:** The exposed undersurface of any overhead component of a building.

**Stile:** One of the upright structural members of a frame, as at the outer edge of a door or window sash.

**Storefront:** the front of a store, restaurant or other establishment at street level, usually containing display windows.

**Streetwall:** the vertical reading of multiple adjacent facades paralleling the street they face.

**Streetscape:** area of public way between the street and streetwall, often containing elements focused on the pedestrian experience.

**Spalling:** A chip, fragment or flake from a piece of stone, masonry or terra-cotta.

**Spandrel:** A wall panel filling the space between the top of a window in one story and the sill of the window in story above.

**Terrace:** a flat, platform-like surface adjoining a building, often paved, planted and designed for leisure use.

**Terra-cotta:** Hard, unglazed fired clay used for ornamental work, roof and floor tile and as a cladding material.

**Tertiary Elevation:** a rear elevation and/or an elevation which is not visible from the public right-of-way.

**Thermal Glazing:** glazing enhanced to provide a degree of energy efficiency in moderate to extreme climates.

**Transom:** Linear panel of glass or other solid material directly above the doorway or display window frame.

**Upper Floors:** Building levels typically found above a specific point of division within the building's hierarchy.

**Weather Stripping:** narrow strips of material placed between windows and door and their frames to keep out rain, wind and snow.

**Weep Holes:** voids within the mortar joints in a masonry wall that allow for water to drain from the wall cavity.



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