MILWAUKEE AVENUE URBAN IDENTITY DESIGN GUIDELINES

SPECIAL CHARACTER OVERLAY DISTRICT

DEPARTMENT OF PLANNING AND DEVELOPMENT
City Hall, 121 N. LaSalle St.
Room 1000
Chicago, Illinois 60602

DRAFT

DRAFT
March 15, 2024

DPD

Figure 1. Character building in the Milwaukee Avenue SCOD

TABLE OF CONTENTS

1 INTRODUCTION

Figure 2. Bird's-eye view of the Milwaukee Avenue SCOD (Scott Shigley)

OVERVIEW

Developed by the Department of Planning and Development (DPD), the Milwaukee Avenue Special Character Overlay District (SCOD) Design Guidelines provide specific guidelines and recommendations to preserve and complement the character and built environment of the Milwaukee Avenue commercial corridor.

The SCOD covers an approximately two-mile stretch of Milwaukee Avenue, from Western Avenue on the south to Ridgeway Avenue on the north, within the Logan Square and Avondale Community Areas. The corridor is comprised of nearly 250 buildings, a majority with ground floor commercial uses, which have created an active, diverse, and vibrant commercial corridor at the heart of Chicago's Northwest Side.

The design guidelines will help maintain and enhance the unique character and sense of place of the Milwaukee Avenue SCOD by providing specific standards for the rehabilitation of existing buildings, alongside guidelines for new infill development to ensure new construction is compatible and respectful of the existing built environment. The design guidelines will also work as a complement to other City design resources and regulations, including the Zoning Ordinance, Landscape Ordinance, and the Complete Streets Chicago Design Guidelines, among others.

WHAT IS A SCOD?

A Special Character Overlay District (17-7-0600), or SCOD, is intended to enhance and preserve the unique physical character of properties within its boundaries, identified as overlays on the City's zoning map. A SCOD can be established for a neighborhood — or in this particular study, a corridor — with unique physical characteristics that are not as cohesively present in other areas of the city.

Such unique or distinctive physical characteristics may come in the form of:

1. Size, shape, or lot configurations that deviate greatly from the platting pattern found in other parts of the city;
2. Building types or architectural styles that conflict with base zoning district standards, yet make a positive contribution to the physical character or livability of an area;
3. Environmental or other physical features that would prevent reasonable development under applicable zoning standards;
4. An identifiable and cohesive neighborhood unit[1] possessing similar development patterns and physical characteristics (for example, building features, site design, land use patterns, and natural or streetscape characteristics); or,
5. May be located adjacent (that is, as a buffer area) to an existing Chicago Landmark District.

Through the authorized regulations and standards, defined in 17-7-0603, a SCOD can guide current or future developments and reduce visual conflicts between new construction and existing development.

Per 17-7-0602, an area will be eligible for designation as a SCOD if at the time of application, it is located within any R, B, C, D, or M zoning district, and contains at least four contiguous acres of land area.

Figure 3. Milwaukee Avenue Corridor SCOD. The SCOD boundaries shown above are intended for reference only. Please consult the City's Zoning Ordinance and Zoning Map for the official SCOD boundaries.

There are seven existing Special Character Overlay Districts in Chicago: Norwood Park SD1 and SD2, North Southport, Longwood Drive, Roscoe Street, and Sheridan Park North and South. Milwaukee Avenue is the eighth SCOD and the first district to include a set of comprehensive design guidelines since the 2020 revisions to the City's SCOD legislation.

1 A neighborhood unit is an integrated, and planned urban area related to the larger community of which it is a part.

REGULATORY PROCESS OF A SCOD

To establish a Special Character Overlay District, the following process must be completed (17-13-0500):

WHAT IS THE VALUE OF A SCOD?

- Provide a mechanism during the permit application process for design review of proposed alterations and future development to address the inconsistency of new development;
- Help to maintain and complement the characteristics of Milwaukee Avenue's built environment and development patterns;
- Create overlay district regulations that supplement the zoning regulations of the applicable base districts to address the above-mentioned goals;
- Provide a community process for determining aesthetic goals and design guidelines of the SCOD designation for future City Council approval, and provide a resource for property owners to understand the expectations of the community.

GOALS FOR THE MILWAUKEE AVENUE CORRIDOR SCOD:

1. Maintain and complement the character of the Milwaukee Avenue Corridor built environment;
2. Provide guidelines and identify resources to rehabilitate and maintain existing buildings and for new infill development;
3. Improve the aesthetic relationship between new construction and the existing built environment;
4. Establish design guidelines for the corridor with input from the community that will provide tools, resources, and direction for renovations, redevelopment, and new construction along the corridor;
5. Identify focus areas within the larger corridor and individual opportunity sites; and,
6. Identify opportunities for Equitable Transit-Oriented Development (ETOD) to support the type of density needed to support mixed-income developments that include affordable housing.

THE MILWAUKEE AVENUE CORRIDOR SCOD WILL NOT:

1. Propose changes to existing Chicago Landmark properties and Chicago Landmark District boundaries;
2. Propose changes to the existing Demolition Delay Ordinance, which only impacts buildings that are identified as "red" or "orange" rated, as identified in the Chicago Historic Resources Survey (CHRS);
3. Impact ongoing public or private improvements whose application is submitted prior to a SCOD designation; or,
4. Prohibit the demolition of character buildings.

INTRODUCTION

EXISTING REGULATIONS AND POLICIES

In addition to the proposed Milwaukee Avenue SCOD Ordinance and boundary, other regulations will need to be adhered to when proposing new developments, additions, or rehabilitations within the SCOD boundary. Information on some of the relevant regulations and policies are outlined below:

DESIGN EXCELLENCE: NEIGHBORHOOD DESIGN GUIDELINES

The SCOD design guidelines also follow the City of Chicago's Design Excellence initiative, which was adopted by the Chicago Plan Commission in March 2022 and comprises a range of policies and processes that shape the City's framework for planning, implementation, and evaluation of development. The SCOD guidelines address the six categories (sustainability, program, site design, public realm, massing, and facade) identified in the Design Excellence: Neighborhood Design Guidelines.

CONNECTED COMMUNITIES ORDINANCE (CCO)

The Chicago City Council adopted the Connected Communities Ordinance (CCO) in July 2022 to implement many of the recommendations from the 2020 Equitable Transit-Oriented Development (ETOD) Policy Plan by promoting development that will help residents live more conveniently, affordably, and sustainably while spurring economic development across the city.

Figure 4. Connected Communities Ordinance (Chicago Plan Commission 2021)

The ordinance includes regulations and requirements for parking, density and affordability, "parking swap" bonuses, people-friendly design, inclusionary application zoning processes, and accessibility zoning bonuses.

AFFORDABLE REQUIREMENTS ORDINANCE (ARO)

Residential developments that receive City Council approval for entitlement, City Land Sale, or financial assistance are subject to the Affordable Requirements Ordinance (ARO). The ARO was first adopted in 2007, and after the latest revisions in 2021, the ordinance addresses issues of displacement in neighborhoods seeing rapid development and outlines community preservation areas in communities where there is evidence of displacement based on housing market and demographic changes. The ARO allows off-site units to be built in any part of the city lacking affordable housing and within transit-oriented development (TOD) zones. The ARO increases accessibility standards and encourages developers to create deeply affordable housing and family-sized affordable units. The entire study area of the proposed Milwaukee Avenue Corridor SCOD is part of a community preservation area and the Milwaukee corridor affordable housing pilot area.

Figure 5. Affordable Requirements Ordinance (ARO 2021)

PEDESTRIAN STREETS

Pedestrian (P) Streets are intended to preserve and enhance the character of streets and intersections by promoting transit, economic vitality, pedestrian safety, and comfort. Portions of Milwaukee Avenue are classified as a P Street. This means it is "widely recognized as [one of] Chicago's best examples of pedestrian-oriented shopping districts." Some features that qualify Milwaukee Avenue as a P Street include a high concentration of existing stores and restaurants and a continuous pattern of buildings with storefronts that have doors or entrances abutting the sidewalk.

In accordance with Section 17-3-308-2 of the Zoning Ordinance, in B and C districts, any new construction located within 2,640 feet of a CTA or METRA rail station entrance or exit (which encompasses the entire SCOD) must comply with the standards and regulations for Pedestrian Streets in Section 17-3-0504, even if the project is not located along a designated pedestrian street, with the following exceptions:

- Section 17-3-308-H Prohibited Uses does not apply to projects not located along a pedestrian street.
- Section 17-3-308-C Transparency does not apply to land uses designated in a non-commercial use group.

SUSTAINABLE DEVELOPMENT POLICY

Put in place in 2004 and revised in 2016, the Chicago Sustainable Development Policy requires the incorporation of sustainable elements within development projects that receive financial assistance or special approvals from the City. The updated Sustainable Development Policy includes a menu of strategies, each with different point values, from which development teams can choose. New construction projects are required to achieve 100 points, while renovations are required to reach 25 or 50 points depending on the type of renovation work proposed.

DEMOLITION DELAY ORDINANCE

Any buildings or structures that are designated or preliminarily designated as a Chicago Landmark or within a Chicago Landmark District are governed by the Chicago Landmarks Ordinance and not the SCOD Ordinance. For all other existing buildings in the SCOD, including character buildings and buildings rated "red" or "orange" in the Chicago Historic Resources Survey (CHRS), demolition permit applications must follow the noticing process identified in the SCOD Ordinance or the Demolition Delay Ordinance respectively. Once the required noticing process has been completed and the demolition applications are approved, any new construction will be required to follow the SCOD guidelines.

VINTAGE SIGN ORDINANCE

The Vintage Sign Ordinance, adopted 2023, provides a pathway for legalizing and maintaining nonconforming signs, including abandoned nonconforming signs, that represent important elements of the City's heritage and enhance the character of the community.

COMMUNITY ENGAGEMENT PROCESS

A robust community engagement process, including working group meetings, interviews, and community meetings, was conducted to build a collective understanding of the built environment and understand the multiple perspectives and differing values and priorities of the diverse community members and stakeholders within the SCOD boundaries and surrounding communities.

Working Group Member Organizations:

City Departments:

- Chicago Department of Planning & Development (DPD), Zoning Bureau

Elected Officials:

- 1st ward, Ald. Daniel La Spata
- 32nd ward, Ald. Scott Waguespack
- 35th ward, Ald. Carlos Ramirez-Rosa

Advocates: Special Interest Groups:

- Chicago Metropolitan Agency for Planning (CMAP)
- Avondale Chamber of Commerce
- Logan Square Chamber of Commerce
- Greater Northwest Chicago Development Corporation

Community-Based Organizations:

- Avondale Neighborhood Association
- Greater Goethe Neighborhood Association
- Logan Square Preservation
- Milwaukee Avenue Alliance
- Palenque LSNA (Liberating Spaces through Neighborhood Action)
- Northwest Arts Connection

Figure 6. Community meeting #2

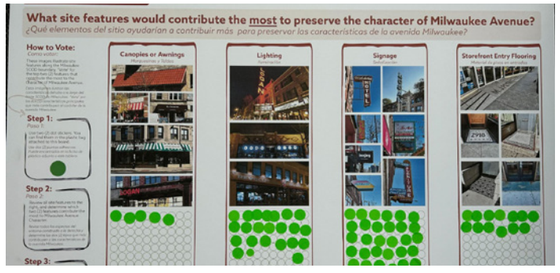


Figure 7. Community meeting #2

Figure 8. Community meeting #3

Figure 9. Community meeting #3

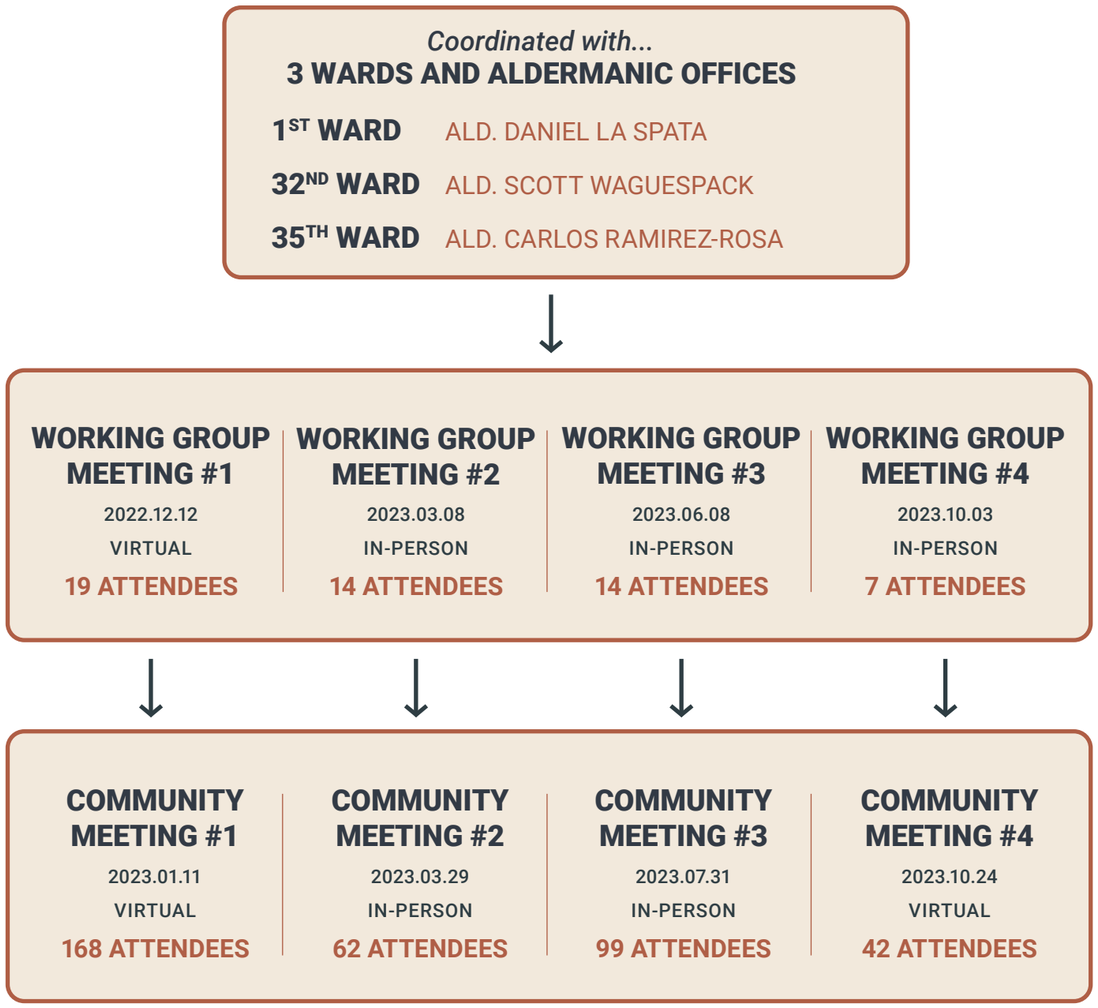


Figure 10. Engagement infographic

NEIGHBORHOOD OVERVIEW

Figure 11. Milwaukee and Kimball avenues c. 1960 (Chicago History Today)

LAND ACKNOWLEDGMENT

The City of Chicago is located on land that is and has long been a center for Native peoples. The area is the traditional homelands of the Anishinaabe, or the Council of the Three Fires: the Ojibwe, Odawa and Potawatomi Nations. Many other Nations consider this area their traditional homeland, including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo, and Mascouten. The City specifically acknowledges the contributions of Kitihawa of the Potawatomi in fostering the community that has become Chicago.

HISTORY OF MILWAUKEE AVENUE

Milwaukee Avenue has served as one of the city's core commercial centers for nearly 150 years, though its origins date to several hundred years earlier when it was established as a Native American trail. Native Americans inhabited this land for thousands of years before European settlement began in earnest during the early 1830s. Since its settlement by European immigrants and first-generation Chicagoans during the mid-1800s, the neighborhood's periods of growth and development were propelled by improvements in transportation infrastructure. First, the Northwestern Plank Road (known later as the Milwaukee Plank Road and then Milwaukee Avenue) opened in 1849 to connect Chicago with Wheeling and approximately followed the path of present-day Milwaukee Avenue. In 1869, the first major improvement to the community came in the form of the Chicago Boulevard System, a unified system of large parks connected by boulevards in an arc that surrounded what was then the City of Chicago. Together, the boulevards connected Humboldt Park in the west with the Lincoln Park Commission's Diversey Parkway and Lincoln Park, situated along Lake Michigan. In the study area, a visual point of the boulevard system is Logan Square itself, located where Logan and Kedzie Boulevards and Milwaukee Avenue meet.

Following the Great Chicago Fire of 1871, the population of the area expanded rapidly as it remained outside of the boundaries of Chicago, and fire limits, where moderately priced frame houses were immediately available. Waves of settlement by Chicago's early immigrant population from Scandinavia and Germany in the area that would become Logan Square and from Poland in present-day Avondale were catalyzed by Chicago's rapidly developing transit network outside of the central business district and the newly available, inexpensive housing to the north and south of Milwaukee Avenue. The area continued to thrive with the arrival of the Chicago & North Western Railway in 1873, which brought the community jobs and new industries, such as clothing and furniture. The following year, the Steinhouse's Citizen's Omnibus Line was established on Milwaukee Avenue and provided horse-drawn coaches from the central business district to North and Damen avenues. The growth of the 1870s also brought new demographic groups into the area. One of the most significant communities established was the Dawson Subdivision composed of 20 African American families centered around the Allen Church.

As the area continued to flourish toward the end of the 19th century, development extended north along Milwaukee Avenue following the Metropolitan West Side Elevated Railroad, which connected downtown with the West Side of the city. With the presence of the elevated line, new residential development appeared along the community's boulevards, and commercial enterprises flanked Milwaukee Avenue.

Figure 12. 2625 N Milwaukee Avenue in 1936 (Logan Square Preservation)

Figure 13. 2301 N Milwaukee Avenue in 1906 (Logan Square Preservation)

The rapid arrival of immigrants to Milwaukee Avenue along these new transportation lines generated an economic boom which made Milwaukee Avenue among the largest commercial districts in Chicago, outside of the Loop. By 1890, a small commercial center had formed at the intersection of Milwaukee and Western Avenues. Soon commercial storefronts, including grocery stores, banks, drug stores, hardware stores, clothing, and bakeries, alongside social halls and entertainment venues, lined Milwaukee Avenue.

Beginning in the early 20th century with the advent of the automobile and continuing into the mid-20th century, repair shops, showrooms, and garages were constructed on Milwaukee Avenue, creating the third-largest concentration of automobile-oriented businesses in the city, along with South Michigan Avenue and Edgewater Motor Rows.

New development continued post-World War I with an influx of Poles and Russian Jews, followed by a boom in housing construction. By 1930, foreign-born residents constituted nearly 30% of the population, which had now reached 162,607 between Logan Square and Avondale. As waves of new immigrants arrived in the community, German, Scandinavian, and some earlier Polish residents began to move farther northwest into Irving Park, Portage Park, and Jefferson Park.

With the onset of the Great Depression in 1929, growth in the community was stifled as the population began to decline in the 1930s, and the built environment subsequently began to deteriorate. In the late 1950s, the construction of the Kennedy Expressway isolated portions of the community in the northeast which led to a further decline in population as residents moved away. In the following decade, the community saw the first signs of a resurgence that has lasted into the 21st century, spurred by the founding of the Logan Square Neighborhood Association, which focused on improving housing and community spirit in 1963. Also, beginning in the 1960s, the community's demographics began to shift following an influx of Hispanic immigrants from Puerto Rico, Cuba, South and Central America, and Mexico, helping to stabilize the area's population and contributing to its vibrancy and ethnic and economic diversity that continues to define the corridor's sense of place and character today.

Figure 14. 2601 N Milwaukee Avenue c. 1980 (Logan Square Preservation)

MILWAUKEE AVENUE'S BUILT ENVIRONMENT AND URBAN IDENTITY

The following sections define individual components of Milwaukee Avenue's built environment, including both the public realm and architecture, which contribute to the dynamic and vibrant character and sense of place along the corridor.

STREETSCAPE AND PUBLIC REALM

Within the public realm, several consistent characteristics contribute to the corridor's distinct sense of place, including the streetwall, pedestrian infrastructure, streets and sidewalks, and open spaces and landscaping. Additionally, there are several local or building-specific characteristics that impact the public realm, including building lighting, building artwork, and signage. These broader characteristics of the public realm are described below, while the building-specific features are further discussed in the "Design Guidelines" beginning on page 18 of this report as they more closely relate to the design guidelines developed for the SCOD.

Streetwall

Milwaukee Avenue's broader setting and site context are defined by the presence of a solid streetwall with few gaps. Milwaukee Avenue's streetwall is primarily comprised of low-rise buildings (one to three stories in height) and taller structures at primary intersections. The mixed-use buildings are densely clustered and have first-floor commercial/retail storefronts. While the integrity of the streetwall remains high, there are some gaps due to vacant lots, surface parking lots, and strip malls.

Figure 15. Milwaukee Avenue streetwall (Scott Shigley)

Streets, Sidewalks, and Pedestrian Infrastructure

The streets and sidewalks of Milwaukee Avenue are pedestrian-focused, with narrower traffic lanes and protected and unprotected bike lanes. From Western to California Avenues, Milwaukee Avenue is approximately 45 feet wide, and from California to Central Park Avenues, it is approximately 40 feet wide, with protected bike lanes in the southern half of the study area. In each segment, approximately 12 to 14 feet of the overall street width is dedicated to on-street parking, which runs parallel to Milwaukee Avenue.

Sidewalk widths vary slightly throughout the study area, between 12 and 14 feet wide. The only deviation from this is the length of the sidewalk flanking Milwaukee Avenue through Logan Square Park, which is only nine feet wide.

Additional infrastructure dedicated to pedestrians is composed of older concrete and wood benches and the standard “U” shaped bike racks that are located along Milwaukee Avenue. Newer bike racks have been added near California Avenue and between Western and Armitage Avenues. Protected bike lanes, flanking either side of Milwaukee Avenue, extend approximately from Armitage Avenue on the south to California Avenue on the north. Unprotected bike lanes continue farther north to Logan Boulevard.

Many of the buildings are built to the public right-of-way property line (only 17 buildings, 7.2%, are set back from the public right-of-way).

Landscaping

Landscaping is limited in the study area. It is predominantly limited to smaller trees that may have once had grates that have been removed and replaced with mulch or left as an unplanted opening in the sidewalk. Additionally, at the northwest and southwest corners of the intersection of Western and Milwaukee Avenues, planters have been installed.

Figure 16. Pedestrian infrastructure along Milwaukee Avenue (Scott Shigley)

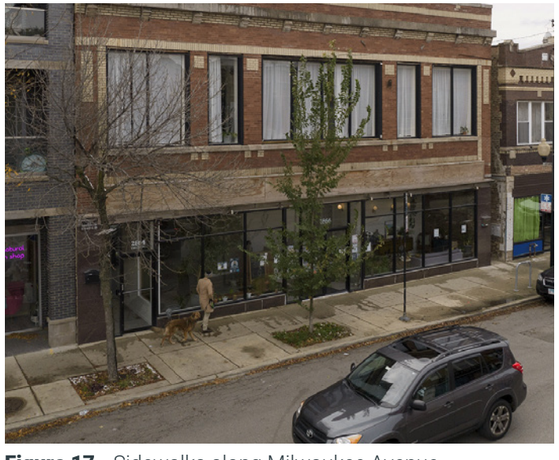


Figure 17. Sidewalks along Milwaukee Avenue (Scott Shigley)

Open Spaces and Boulevards

As a commercial corridor defined by the built environment and presence of a solid streetwall, there are limited areas of open space (e.g., parks and plazas). Near the center of the study area, Milwaukee Avenue intersects with Logan and Kedzie boulevards. At the center of this intersection is the oval-shaped Logan Square, bifurcated by Milwaukee Avenue. Both the boulevards and square are landscaped with mature trees, saplings, and grass lawns. On the east side of the park is the historic Logan Square Comfort Station, a small one-story Tudor Revival building that abuts the public right-of-way. The west side of the square is composed of a formal plaza for the Centennial Monument.

Immediately to the northwest of Logan Square Park is the Paseo Prairie Community Garden, a small garden composed of raised planting beds between mature trees.

Additional open spaces in the study area are Fireman’s Park and Solidarity Triangle at the northeast and northwest corners of Diversey and Milwaukee avenues, respectively. Fireman’s Park is defined by curving walkways encircling mature trees and formal planting beds, whereas Solidarity Triangle features Woodard Plaza with sweeping, low, concrete retaining walls with built-in seating surrounded by flower beds and young trees.

Figure 18. Boulevard system (Scott Shigley)

Lastly, three sites immediately adjacent to the SCOD boundaries, located at the southwest corner of Sacramento Boulevard and Linden Place and the southwest corner of Milwaukee Avenue and Logan Square Boulevard (2550 N Milwaukee Ave./3127 W. Logan Blvd.), have been rezoned for public open space use and are in the planning process.

Transportation

The Milwaukee Avenue SCOD is served by several transit routes, including the Chicago Transit Authority’s (CTA) O’Hare Branch of the Blue Line ‘L’ with stops at Western Avenue, California Avenue, and Logan Square, in addition to several CTA bus routes, including:

- #56 Milwaukee Avenue
- #49 Western Avenue
- #73 Armitage Avenue
- #94 California Avenue
- #74 Fullerton Avenue
- #82 Kimball Avenue
- #76 Diversey Avenue

Both the Blue Line ‘L’ and the #56 Milwaukee Avenue bus routes are Transit Served Location (TSL) Routes which extend all Transit-Oriented Development (TOD) incentives, provided under the Connected Communities Ordinances (CCO), to all parcels within the Milwaukee Avenue SCOD.

BUILDING TYPES

Buildings along Milwaukee Avenue can be categorized first by their type and second by an architectural style. Building types have been organized by commercial and residential uses. Several commercial types have been identified, with the most predominant being the late-19th century/early 20th century, one- and two-story commercial building. The rarest types are the gable-front and false-front buildings, which reflect early to mid-19th-century frame building development in the corridor.

Commercial buildings are typically freestanding or joined by party walls, with the commercial business on the first floor and offices or residences above. The commercial building, as a form, almost always fits on its entire lot and is built to the sidewalk. In a traditional business district, commercial buildings are densely clustered together on small blocks, oriented to the street and sidewalk.

One residential building type was identified. This type is a mixed-use building with ground floor commercial and upper floor residential, which range in height from low-rise to mid-rise. The low-rise, multi-unit dwelling is the most common residential type in the corridor and follows a more traditional multi-unit dwelling form (e.g., flats) instead of traditional mixed-use building forms.

Illustrated descriptions of each type identified within the boundaries of the SCOD are provided in the Appendix of this report.

ARCHITECTURAL STYLES

For this report, architectural styles were only documented for character buildings. Eleven styles were identified, ranging from popular Victorian Era styles to late-19th and early-20th century revival styles such as Romanesque Revival, Queen Anne, Late Classical Revival, and Beaux Arts Classicism to the modern styles of the mid-20th century, though the most predominant style identified was “Commercial Vernacular.”

Illustrated descriptions of each architectural style found within the boundaries of the SCOD are provided in the Appendix of this report.

CHARACTER BUILDINGS OF MILWAUKEE AVENUE

During the creation of this document, buildings were evaluated for their contribution to the character of Milwaukee Avenue and were identified as character or non-character buildings. Buildings or districts previously designated as City of Chicago Landmarks are not included within the boundaries of the SCOD.

Character buildings date from the historic development (c. 1870-1960) of the corridor and possess features that help define the physical attributes of the study area. These features may include original use, architectural style, building type, massing, scale, number of stories, building orientation, setting, materials, and architectural ornamentation at the primary facades. To date, this study has identified 125 character buildings. Additional information on each character building, including date of construction, original/historic use, architect (if known), and architectural style are provided in “Character Building Database” on page 72.

The remaining buildings in the study area were identified as non-character buildings. These buildings are typically more recent buildings (built after the corridor’s historic development period) or are older buildings that have been highly altered and no longer possess its physical characteristics and character-defining features (e.g., materials, design, workmanship, etc.) that contribute to Milwaukee Avenue’s sense of place.

Figure 19. 2875 N Milwaukee Avenue

Figure 20. 2475 N Milwaukee Avenue

Figure 21. 2832 N Milwaukee Avenue

2

DESIGN GUIDELINES

Figure 22. Bird's-eye view of the Milwaukee Avenue SCOD (Scott Shigley)

GUIDING PRINCIPLES

The following design guidelines provide illustrative guidance for rehabilitation, additions, alterations, and new construction in the SCOD. Driving the design guidelines are three primary guiding principles developed based on the existing regulations and ordinances for the SCOD and data collection, including fieldwork of existing conditions and community engagement, as defined on page 6 and page 8, respectively.

The guiding principles aim to enhance the historic and character-defining built environment of the district. They encourage appropriate rehabilitation while supporting a maximization of height and density and compatible, but differentiated new construction through creative and contemporary designs that retains the pedestrian scale, building uses, and a strong sense of place.

1. Maintain character-defining features, including character buildings and their individual architectural components, that contribute to the SCOD's sense of place and contextual built environment. While demolition of character buildings cannot be prohibited with a SCOD designation, appropriate rehabilitation is encouraged.

2. Provide for flexibility in implementation through design guidelines. The guidelines are not intended to freeze the district's future development but instead support context-sensitive and complementary new construction, repairs, and sympathetic improvements.

3. Maintain and improve upon the unique character of the streetscape in the SCOD.
    a. Preserve the compact, walkable, and pedestrian-oriented nature of the SCOD.
    b. Provide streetscapes with pleasant walking environments.
    c. Maintain the historic mixed-use development pattern of the district.
    d. Enhance the existing streetwall with engaging storefront designs and active ground floor uses.

HOW-TO GUIDE

The following design guidelines are organized into two categories for existing buildings and new construction. The existing building guidelines apply to all buildings constructed prior to the establishment of the SCOD. New construction guidelines will apply to all buildings constructed after the establishment of the SCOD.

Each set of guidelines is organized by individual design components (e.g., materials, heights, windows, storefronts, etc.) of the built environment. Additional best practices and resources are provided beginning on page 129.

A separate development review checklist will be provided for those required guidelines outlined in the following sections that a project must meet in order to receive approval under the SCOD review and permit process.

Zoning Map Amendments

Zoning Map Amendments to follow City of Chicago Zoning Ordinance 17-13-0300

1. APPLICATION FILING

↓

2. ZONING ADMINISTRATOR REVIEW

↓

3. DEPARTMENT OF PLANNING AND DEVELOPMENT (DPD) REVIEW
DPD review for compliance with SCOD Guidelines.

↓

4. PUBLIC HEARING NOTICE
(Published, Mailed, Posted)

↓

5. COMMITTEE ON ZONING HEARING

↓

6. CITY COUNCIL DECISION

↓

7. FOLLOW CITY OF CHICAGO DEPARTMENT OF BUILDINGS STANDARD PLAN REVIEW
See chart to the right.

As-of-Right Permit Applications

to follow City of Chicago Department of Buildings Standard Plan Review

1. CREATE APPLICATION AND UPLOAD PLANS

↓

2. PRESCREEN AND PLAN REVIEWS
DPD review for compliance with SCOD Guidelines.

↓

3. PLAN CORRECTIONS

↓

4. FINAL REVIEW

↓

5. PERMIT FEE AND CERTIFICATE

↓

6. APPROVED PLANS AND INSPECTIONS

DESIGN GUIDELINES

GUIDELINES FOR EXISTING BUILDINGS

GENERAL EXTERIOR FACADE MATERIALS

In the SCOD, the use of material, color, and texture is a prominent character-defining feature of the corridor's built environment. Primary materials used on existing buildings in the SCOD are red, orange, cream, tan, or white glazed brick for front/primary facades and Chicago common brick at the side and rear facades, which has created an overall uniformity in the corridor. There is limited use of Indiana limestone and terra cotta to clad primary facades, but instead, it is more commonly used in the SCOD for architectural detailing. Additionally, architectural metal is common in the SCOD as ornamentation/ features.

Figure 23. Milwaukee Avenue streetwall of existing buildings (Scott Shigley)

Figure 24. Face brick

Figure 26. Chicago common brick

Figure 28. Glazed brick

Figure 25. Indiana limestone

Figure 27. Metal cladding

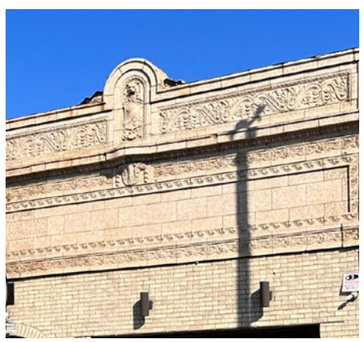


Figure 29. Terra cotta

1 MASONRY REPAIR OR REPLACEMENT

1.1	Existing masonry should be retained when possible or replaced with new, matching masonry.
1.2	Repointing (tuckpointing) should match the original or existing in joint width, color, tooling, profile, and mortar composition.
1.3	Terra cotta or limestone can be patched and cracks repaired with matching color and finish. Replace terra cotta or limestone in-kind or with a substitute materials such as cast concrete or glass-fiber reinforced concrete (GFRC) that closely match the original in color, texture and finish.
1.4	It is not appropriate to clad or cover original masonry with a veneer, stucco, or exterior insulation finishing system (EIFS).

For Additional Best Practices and Resources, see page 129 in the Appendix of this document.

Figure 30. Acceptable tuckpointing

Figure 31. Acceptable tuckpointing

Figure 32. Acceptable substitute material: glass fiber reinforced concrete (GFRC) for terra cotta

Figure 33. Unacceptable cladding over existing masonry

DESIGN GUIDELINES

2 ARCHITECTURAL METAL CLADDING REPAIR OR REPLACEMENT

2.1 The repair and retention of original architectural metal cladding is permitted and encouraged.

2.2 Replace original architectural metal in-kind or with a substitute material (e.g., tin-plated steel, reinforced polyester, zinc, GFRC, or aluminum) to closely match the original detailing, color and finish.

For Additional Best Practices and Resources, see page 129 in the Appendix of this document.

Figure 34. Example of character-defining, historic, architectural metal

FIRST FLOOR FACADES

STOREFRONTS

Throughout the SCOD, storefronts are located on the first floor. Historic storefronts are comprised of the components shown in Figure 35.

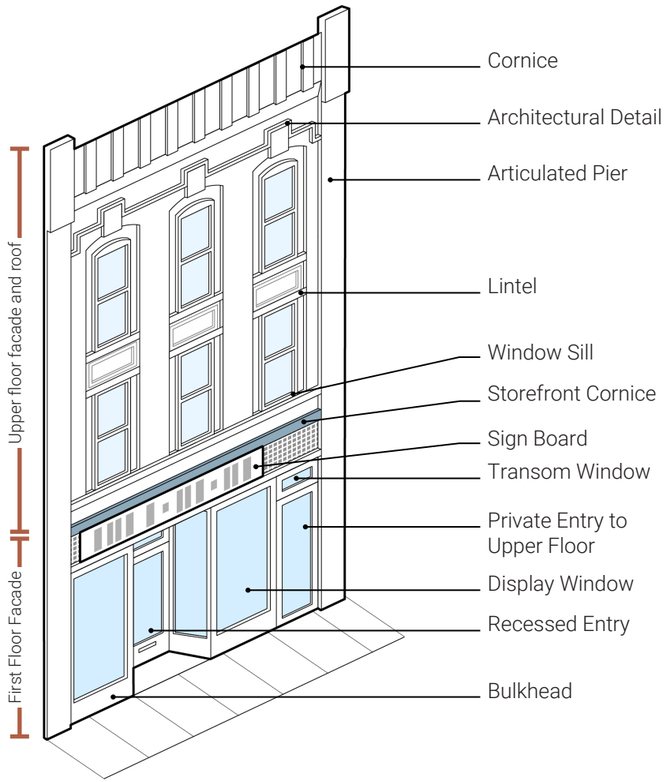


Figure 35. Historic storefront configuration

3 STOREFRONTS

3.1 The repair and retention of a historic storefront and/or individual components as they exist is permitted and encouraged.

3.2 The new storefront should include individual components found in typical historic storefronts, such as the storefront lintel or cornice, transoms, display windows with a minimum spacing of vertical mullions at 36 inches apart, bulkhead with a minimum height of 12 inches and maximum height of 24 inches, and/or recessed entrance, but not replicate specific historic stylistic details. See Figure 36 on page 26. Slight variations to the provided dimensions for display windows and bulkheads can be considered depending on conditions of the subject building.

3.3 Storefronts recessed more than twenty-four inches from the front facade may be allowed, provided that the recessed space is utilized for landscaping, outdoor dining, or a similar purpose.

3.4 Recessed entrances within storefronts are permitted and encouraged to allow for improvements that contribute to the public realm, including tiled floors and ceiling-mounted lighting, but the entrance depth may not exceed the entrance width per 17-3-0504-B-1-(b). See Figure 73 and Figure 76 on page 41 for further information.

3.5 Avoid the use of incompatible replacement materials, including vinyl and aluminum siding, concrete block, exterior insulation and finish systems (EIFS), mirrored or tinted glass, and rough-hewn wood siding. New materials such as double pane insulated glazing and aluminum frames and doors are acceptable replacement options.

3.6 New storefronts should be constructed within the original masonry opening of the building.

3.7 Fully operable storefronts are allowed within the masonry opening of the storefront. The operable storefront glazing panels should be at least three feet wide.

3.8 Avoid Mansard roofs, false gables, and shake shingles at new storefronts as they break the traditional pattern of solids and voids by covering up the large storefront opening. Design guidelines have been provided for canopies on page 42.

3.9 A minimum of 60% of the street-facing building facade between four feet and 10 feet in height must be comprised of clear, non-reflective windows that allow views of indoor commercial space or product display areas (Section 17-3-0504-C-1 Transparency). The bottom of any window or product display window used to satisfy this requirement may not be more than four and a half feet above the adjacent sidewalk (Section 17-3-0504-C-2 Transparency). Product display windows used to satisfy this requirements must have a minimum height of four feet and be internally lighted (Section 17-3-0504-C-3 Transparency).

3.10 Storefront openings shall not be infilled with solid materials and storefront replacements will need to meet the above guidelines.

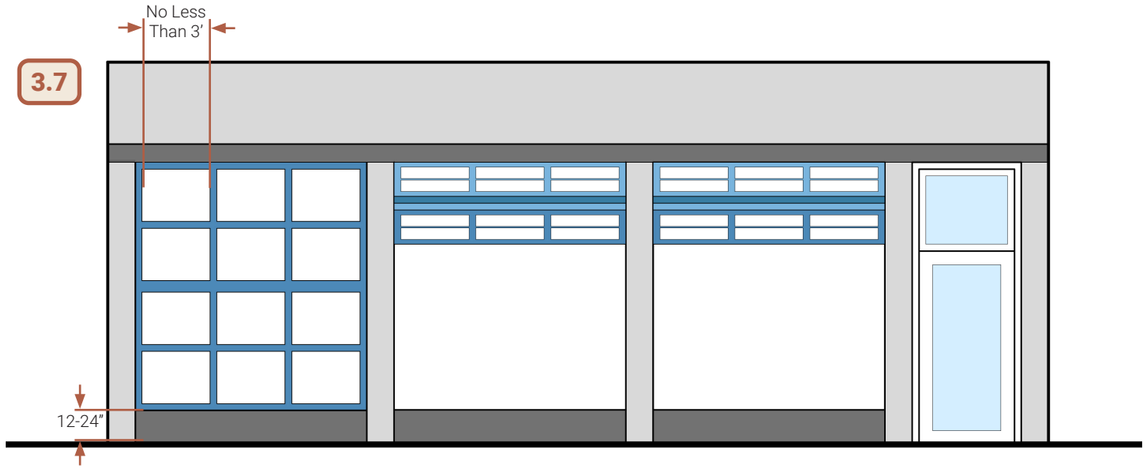


Figure 36. Acceptable operable storefront

Figure 37. Acceptable existing example of a rehabilitated storefront

Figure 38. Acceptable example of a new storefront that retained character-defining features of the original storefront

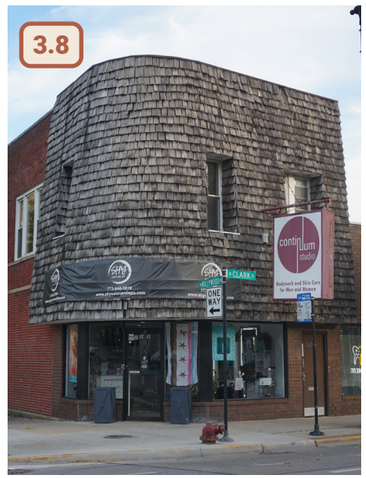


Figure 39. Unacceptable example of a mansard roof that obscures the original front facade of the building

4 CANOPIES

4.1 For canopy guidelines, refer to page 42 in New Construction.

5 BUILDING LIGHTING

5.1 For building lighting guidelines, refer to page 42 in New Construction.

RETENTION OF THE EXTERIOR FACADE

A "facadectomy" is a term used to describe the preservation of a building's facade while simultaneously constructing a new internal structure either behind or within the original front-facing elevation's shell. This approach allows for the retention of the existing facade of a building while updating or completely reconstructing its interior. Facadectomies are often used to balance the retention of architectural features with the need for modernization or new construction.

6 EXTERIOR FACADE REPAIR OR REPLACEMENT

6.1 Facadectomies are discouraged in lieu of the rehabilitation or adaptive reuse of the existing building. For the projects that are proposing facadectomies, the rehabilitation of retained facade(s) must meet the design guidelines for existing buildings beginning on page 22. New construction incorporating an existing original facade must meet the design guidelines for new construction beginning on page 34.

Figure 40. Acceptable example of a facadectomy

Figure 41. Unacceptable example of a facadectomy as the facade has not been integrated into a new development, but left as an unoccupiable portion of a building and the storefront infilled with brick and a fake storefront frame

Figure 42. Acceptable example of a facadectomy

Figure 43. Not acceptable as the upper floors of the new construction are not adequately setback from the historic facade

ENTRANCES/DOORS TO UPPER FLOORS

Entrances and doors contribute to the character of the building through their size, placement, materials, and detail.

7 ENTRANCES/DOORS TO UPPER FLOORS

7.1 Building openings, including doors and associated transoms, should be maintained in their historic/existing location. Openings on primary facades should not be altered, relocated, enlarged, or reduced in size. Original door openings that have been previously infilled may be reopened to the original design.

7.2 If the doors will be replaced, install newly painted wood or aluminum doors that are compatible with the style of the building and/or existing storefront.

7.3 Avoid flush, louvered, "colonial style," and highly decorative doors. Paneled doors and doors with glazing are appropriate and encouraged.

7.4 Glazing should be clear and not mirrored, reflective, or dark-tinted while meeting low-e/tempered and laminate glazing requirements under the City of Chicago building code.

For Additional Best Practices and Resources, see page 134 in the Appendix of this document.

Figure 44. Acceptable example of a historic door to upper floors

Figure 45. Acceptable example of a replacement door in a historic opening

Figure 46. Unacceptable example of a flush door

Figure 47. Unacceptable example of a residential "colonial style" door

Additionally, there are several historic conditions located at entrances to storefronts or doors to upper floors that may require alterations to meet local and federal accessibility standards including steps at storefront entrances, narrow entrances, and self-operated entrances. Permit applicants are encouraged to coordinate with the Mayor's Office of People with Disabilities (MOPD) in advance of their permit application submission.

UPPER FLOOR FACADES, WINDOWS, AND ROOFS

The upper floor facades of character buildings are typically articulated differently than the first floor facade, which is dedicated to the commercial storefront. On the upper floors, the design is expressed through the rhythm of window openings, the design and detailing of windows which reflect the period, style, or regional characteristics, and the roof form and architectural detailing at the roof line.

8 WINDOWS

8.1 The repair and retention of historic windows and details such as arched tops, hoods, or other decorative elements is permitted and encouraged.

8.2 Original window and masonry openings should be retained. The creation of new, non-historic masonry window openings on the primary facades or the alteration of existing window openings on primary facades is not permitted, except to meet building code requirements or to be consistent with the predominant character and size of windows in the SCOD.

8.3 Wood windows can be replaced with wood, aluminum-clad wood, vinyl-clad wood, vinyl, or fiberglass windows. Steel windows can be replaced in-kind or with aluminum windows. The original configuration/ operation type of the window should be replicated and simulated divided lites may be used to replicate original true divided lites.

8.4 Existing double-hung, fixed, or casement windows should not be replaced with any type of projecting window, such as bay, bow, or oriel windows.

8.5 Windows should not include a tint or mirrored finish.

8.6 Shutters, balconies, or false balconies (e.g., Juliet balconies) were predominately not historically found in the SCOD and are not permitted unless verified by historic photographs or original architectural drawings.

For Additional Best Practices and Resources, see page 134 in the Appendix of this document.

Figure 48. Acceptable example of new windows in preserved masonry openings

Figure 49. Acceptable example of a historic building with limited window openings. The adjacent Figure 51 illustrates how window openings were sensitively added to the primary facade as part of the building's reuse

Figure 50. Unacceptable reconfiguration of upper floor window openings

Figure 51. Acceptable example of how window openings were sensitively added to the primary facade as part of the building's reuse

9 ROOFS/ROOFLINES/CORNICES

9.1 Replacement roofing, gutters, and chimneys should be compatible with the historic or existing building in material and configuration.

9.2 A distinctive architectural feature at the roof line of many of Milwaukee Avenue's character buildings is an elaborate masonry, wood, or metal cornice, sometimes crowned with a masonry shaped parapet or metal pediment. This unique character-defining feature should be repaired or replaced in-kind or with substitute materials consistent with the original finish, design and profile. If a cornice has been previously removed, it may be replaced, using historic documentation or other similar building types as a guide, in wood, metal, brick, or modern materials like fiberglass and lightweight cement.

9.3 New or replacement roofs of built-up roofing for flat roofs are appropriate. Slate tiles or composite slate tiles, asphalt shingles that are simple, flat, and smooth, and in an appropriate color, as well as painted, terne-coated metal also in an appropriate color, are suitable for pitched roofs (e.g., gable, Mansard, etc.).

Figure 52. Examples of existing cornices in the district

Figure 53. Examples of existing cornices in the district

ADDITIONS TO EXISTING BUILDINGS

The following guidelines apply to rooftop additions to existing buildings. Rear and side additions should reference the Guidelines for New Construction beginning on page 34 of this document. Rooftop additions can include both habitable and non-habitable structures, such as rooftop additions, mechanical penthouses, and green roofs. Rear, side, and rooftop additions to existing buildings are encouraged to maximize height and density within the corridor while maintaining a compatible scale with the existing built environment. These guidelines are intended to advise on the contextually appropriate design of additions within the SCOD.

10 SITING

10.1 Rooftop additions should be sited to minimize the visual impact to the primary facades of an existing building. An addition should be set back at least 10 feet from the Milwaukee Avenue facade. In limited instances, a setback either greater or less than 10 feet, depending on the scale of the existing building and the scale of the rooftop addition may be appropriate. Generally, the smaller the rooftop addition is compared to the size of the existing building, the smaller the setback that would be needed to clearly show subordinate relationship and vice versa.

10.2 The primary facade of an addition should be of a similar width as the existing building. Furthermore, the primary facade of an addition should remain unbroken unless utilizing an articulation strategy per the guidelines on page 44 of this document.

11 SCALE

11.1 The height of a rooftop addition should be less than (or equal to) the existing height of the building, per the maximum height allowed under the existing zoning. In limited instances, the height of the rooftop addition may exceed the height of the building, depending on the size and scale of the existing building and the depth of the addition's setback.

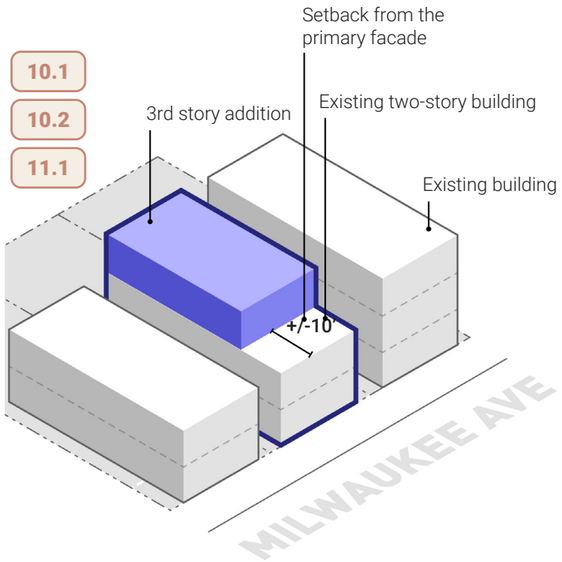


Figure 54. Acceptable siting and scale for an addition to an existing building

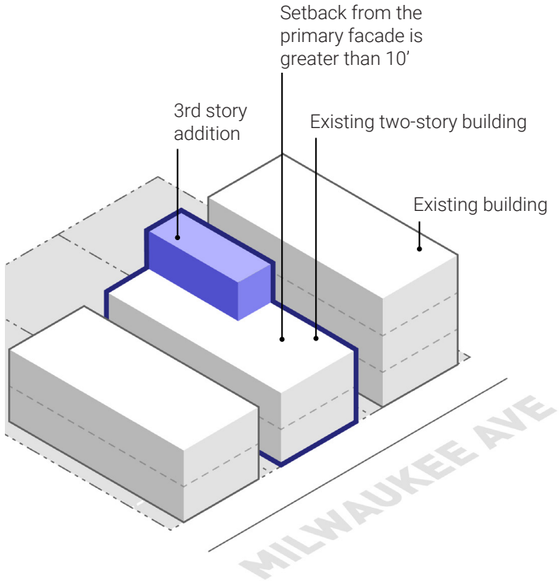


Figure 55. Unacceptable siting and scale for an addition to an existing building

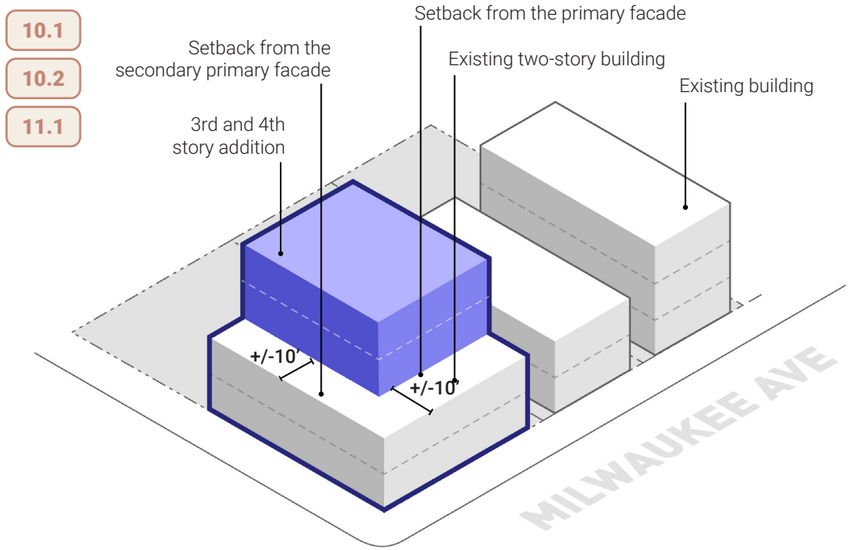


Figure 56. Acceptable siting and scale for an addition to a corner existing building

12 DESIGN AND COMPATIBILITY

12.1 Additions that are visible from Milwaukee Avenue or from an intersecting cross street must comply with the new construction guidelines for articulation at upper floor facades and rooflines on page 44.

12.2 Additions that do not alter, change, obscure, damage, or destroy any significant architectural features, including distinctive materials, features, and finishes of the existing building are permitted and encouraged.

12.3 Additions should be visually compatible, such as by aligning the location and proportion of windows, but differentiated from the existing building. Rooftop additions that copy the design of existing buildings are discouraged.

13 MATERIALS

13.1 All additions must comply with the new construction design guidelines for materials on page 39.

For Additional Best Practices and Resources, see page 134 in the Appendix of this document.

Figure 57. Acceptable example of a design for an addition to an existing building

Figure 59. Unacceptable example of an addition as the addition has a projecting roofline that does not minimize its visibility (Apartments.com)

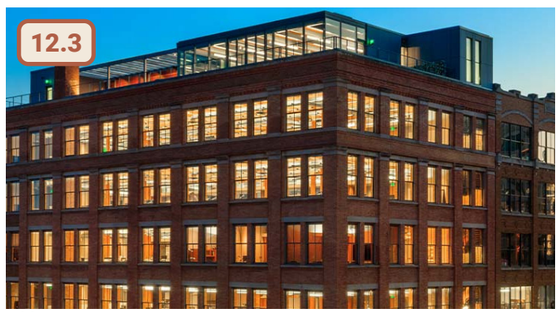


Figure 58. Acceptable example of a design for an addition to an existing building

Figure 60. Unacceptable example of a design for an addition to an existing building due to incompatible materials and design of fenestration/recesses (Loopnet)

DESIGN GUIDELINES

GUIDELINES FOR NEW CONSTRUCTION

The following design guidelines are intended to direct and promote contemporary architecture that is compatible of the SCOD's historic context and existing character buildings.

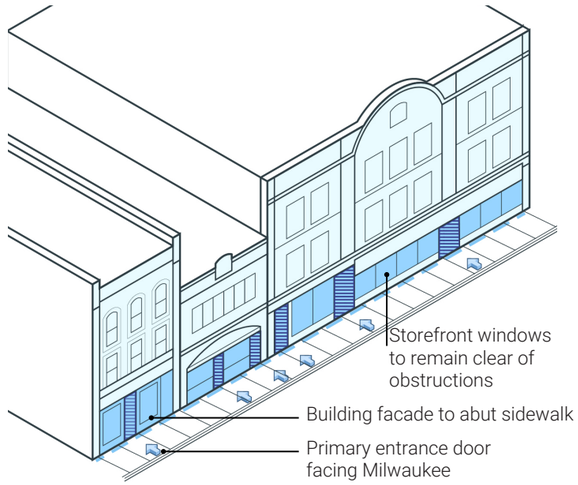


Figure 61. Examples of key design principles

PARKING AND SERVICE AREAS

Parking and service areas, such as utility, trash, and delivery areas, are necessary to the operations of a building and need to be thoughtfully integrated into the overall site design without detracting from the character of the SCOD.

14 PARKING AND SERVICE AREAS

14.1 Vehicle access to lots must come from an alley. No new curb cuts or driveways are allowed from areas designated in the zoning code as a pedestrian street (Section 17-3-0504-G Driveways and Vehicle Access).

14.2 Service areas, such as those for dumpsters, loading docks, and mechanical equipment, should be located away from the street and away from residential buildings and entrances. Landscaping and walls should be used to screen such areas/activities from view.

14.3 All off-street parking spaces must be enclosed or located to the rear of the principal building and not be visible from the right-of-way (Section 17-3-0504-F Parking Location).

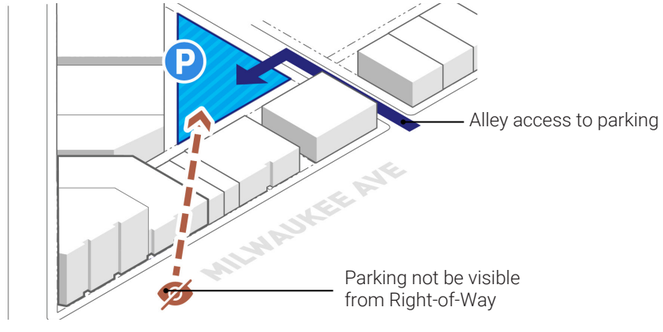


Figure 62. Acceptable parking and service area location

BUILDING SETBACK AND ORIENTATION

Most buildings are oriented to Milwaukee Avenue, and primary entrances face the street, though there are several corner buildings located at intersections that maintain their primary orientation to Milwaukee Avenue and have a secondary orientation/entrance to the cross street.

15 BUILDING SETBACK AND ORIENTATION

15.1 The entire building facade that faces a street must abut the sidewalk or be located within five feet of the sidewalk (17-3-0504-B-1 Building Location). These building location standards do not apply to permitted arcades, public plazas or parks, entries to through-block connections, or recessed entries. Recessed entries are subject to the following standards:

- The entrance width may not exceed 12 feet or 5% of the building's street-facing facade width;
- The entrance depth may not exceed the entrance width; and
- The entrance may not exceed two stories in height (17-3-0504-B-2 Building Location).

15.2 New construction located on a corner site must have two primary facades, each facing the streets along which the building is located. In designing corner buildings, consider providing greater visual emphasis at the corner with more architectural detailing, designing both street facades as "front" facades.

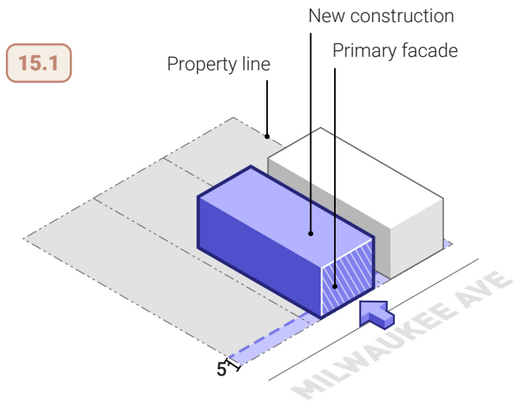


Figure 63. Acceptable setback and orientation at mid-block lots

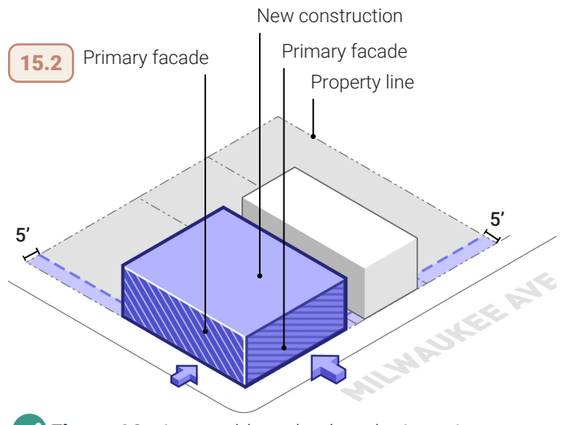


Figure 64. Acceptable setback and orientation at corner-block lots

DESIGN GUIDELINES

HEIGHT AND SCALE

Existing buildings along Milwaukee Avenue range in height from one to 12 stories, with the predominant heights being two (104 buildings, or 43.8%), one (58 buildings, or 24.5%), and three (51 buildings, or 21.5%) stories. Buildings of four to seven stories (22 buildings, or 9.3%) are intermixed throughout the corridor, and there is one development completed in 2016 that is 11 and 12 stories. Heights throughout the study area are evenly dispersed, except from approximately Belden Avenue to Western Avenue, the predominant heights are lower, as 44% of the buildings in this segment are only one story.

New construction is subject to the existing height restrictions outlined in Section 17-3-0408-A of the Chicago Zoning Ordinance. All parcels currently zoned a -3 in the corridor may take advantage of the building height increase for Transit-Served Locations under section 17-3-0408-B of the Chicago Zoning Ordinance with approval of a Type I Zoning Map Amendment.

The design guidelines encourage new developments to take advantage of the building height increase, as the increase in height is compatible with the existing low-to-mid-rise character of the Milwaukee Avenue corridor and meets the community's goals for an increase in affordable housing within the SCOD.

Parcels that are not currently zoned a -3 may apply for a zoning map amendment to be eligible for the building height increase for Transit-Served Locations. Taller structures proposed to exceed the -3 zoning, will also be considered depending on their location and context, such as at major intersections.

16 HEIGHT AND SCALE

16.1 The height of new infill development should not exceed the allowable maximum heights under section 17-3-0408, Building Height of the Chicago Zoning Ordinance. New developments which seek to exceed the allowable maximum heights will be subject to the regulations and review process for Planned Developments under Chapter 17-8 of the Chicago Zoning Ordinance.

16.2 New developments located within a half block of major intersections are encouraged to take advantage of the building height increase for Transit-Served Locations under Section 17-3-0408-B of the Chicago Zoning Ordinance.

16.3 New buildings 80 feet or taller which require approval of a Planned Development should set back the face of upper floors several feet behind lower floors. This encourages human-scaled design by responding to adjacent building height, street width, and pedestrian experience. Leverage these tower setbacks to optimize views and natural light.

16.4 Buildings should "step down" in height and scale when adjacent to existing, smaller-scale residential neighborhoods located immediately outside of the SCOD boundaries. Step-downs can help improve transitions between higher-density redevelopment and lower-density neighborhoods.

16.4

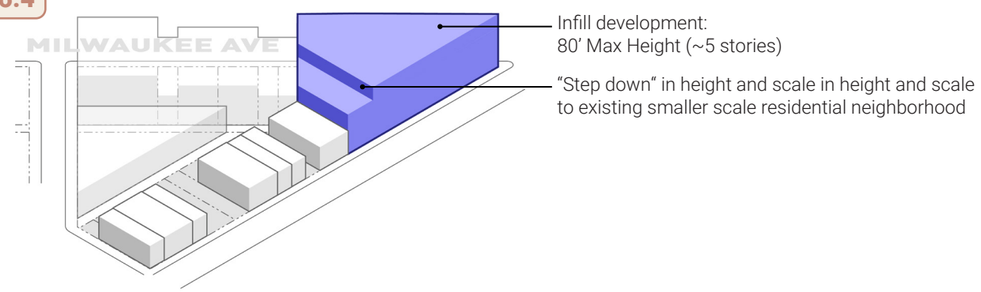


Figure 65. Acceptable step down in height and scale

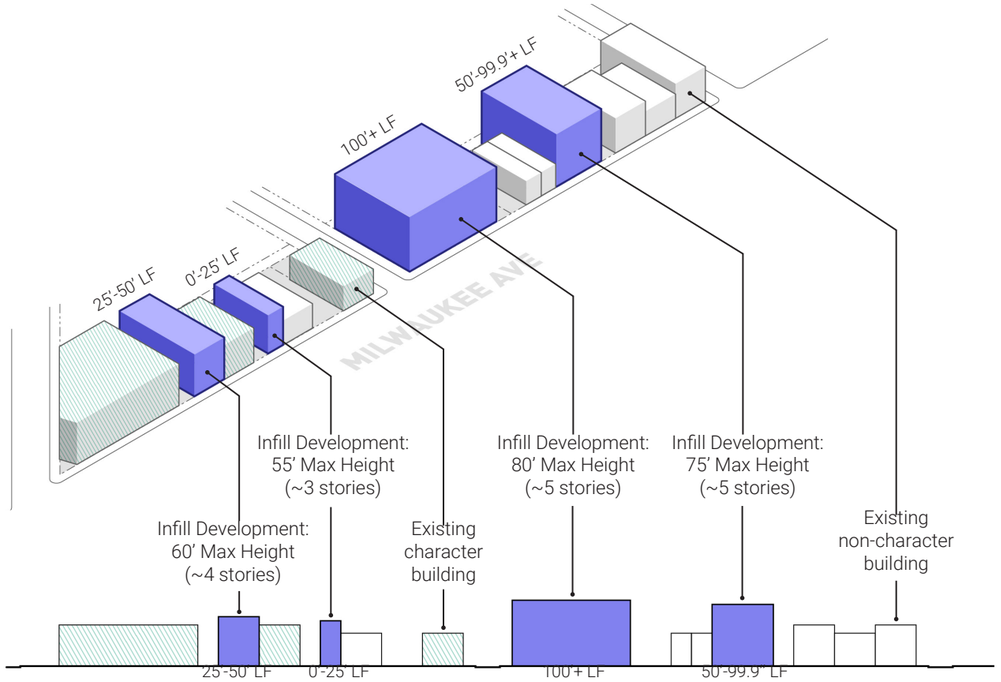


Figure 66. Acceptable infill development: maximum heights per 17-3-0408 building height
*Average floor to floor height of 20' for first floor, and 13' for upper floors
**Planned Developments (PD's) will be reviewed on a case by case basis

MASSING AND BUILDING WIDTH

Massing in the district is predominantly the shape of a rectangle or square, with select deviations through the use of projecting bays or wings, bay or oriel windows, and towers or turrets.

Almost half of the lots (47.7%) along Milwaukee Avenue in the SCOD are a uniform 25 feet wide, creating a strong visual rhythm throughout the corridor. The next most standard building width is 50 feet, or the space of two lots (24.3%). The remaining 28% of lots in the district are wider than 50 feet and vary widely in width, but maintain a continuity with the adjacent buildings through the use of vertical breaks or "bays" at the primary facade that reflect the typical 25-foot building width present on Milwaukee Avenue.

17 MASSING

17.1 New construction forms should respect the predominant rectangular massing forms of the district. Any curved or angled planes should be used in a subordinate manner. Articulated corners (e.g., chamfered) of buildings located on corner lots are encouraged. Massing may also articulate elements of the particular floorplan (such as setback elements on corners, recessed or semi-recessed balconies) or the functional elements of a building (such as lift cores and stairways etc.) that can be expressed/recessed as part of an overall articulation strategy per the guidelines provided on page 44 of this document.

18 BUILDING WIDTH

18.1 New construction should respect and seek to retain this visual rhythm by designing a rhythmic division of the facade (e.g., articulated piers, material changes, etc.) to repeat this existing dynamic created by the standard building and lot widths within the SCOD. New construction must take into consideration its context within the block and maintain the continuity of the block.

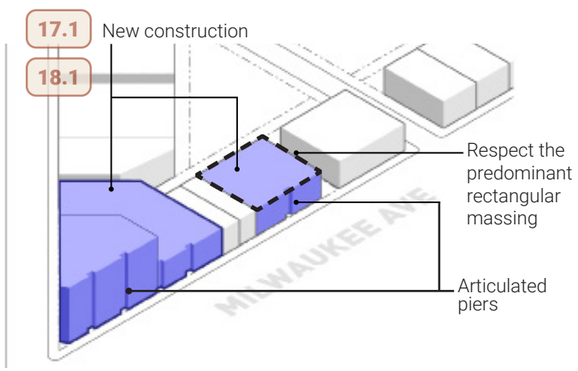


Figure 67. Acceptable forms and rhythm of new construction

Figure 68. Acceptable examples of curved or angled planes used in a subordinate manner

MATERIALS

The following design guidelines encourage contemporary design that does not imitate but rather complements the existing architectural and environmental characteristics of the SCOD through the use of appropriate materials for new infill construction.

19 MATERIALS

19.1 The use of masonry materials, including brick and natural stone, is encouraged at facades that are highly visible from Milwaukee Avenue. Similar to the existing buildings in the SCOD, architectural metal may be used for limited cladding or facade articulation.

19.2 Materials that are incompatible with the district should not be used on primary facades, including glass block, concrete block, rough wood, exterior insulation and finish systems (EIFS), and vinyl siding.

19.3 While glass curtain walls are not extensively found in the SCOD, they are a prominent material option for contemporary architecture and can be used in a compatible manner with the existing character of the district. Full height and full facade glass curtain walls are discouraged, as they would disrupt the character of the SCOD. Instead, glass curtain walls should be used to both clad and articulate portions of the facade in conjunction with more compatible materials such as masonry.

19.4 Color, texture, and material changes are encouraged but should be combined with changes in depth, height, or architectural articulations on upper floors.

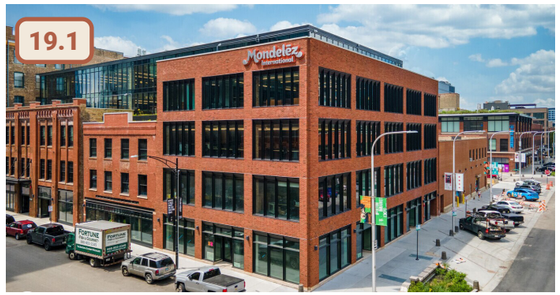


Figure 69. Acceptable example of materials used at the primary facade

Figure 71. Unacceptable example of materials used at the primary facade

Figure 70. Acceptable example of new material, texture, and articulation used at a primary facade of new construction that compliments the historic built environment

Figure 72. Acceptable example of materials used at the primary facade

GROUND FLOOR ENTRIES AND STOREFRONTS

A majority of storefronts in the corridor retain their original configurations and/or individual original components, such as bulkheads, recessed entries, display windows, storefront cornice, and transoms, though the individual components may be newer.

20 GROUND FLOOR ENTRIES AND STOREFRONTS

20.1 Storefront entrances should be located approximately every 25 to 50 feet to maintain the existing rhythm of ground floor entries within the SCOD. In limited instances, a distance less than 25 feet or greater than 50 feet, may be appropriate based on unique block/site parameters or building design.

20.2 Storefront windows and entries should remain clear of obstructions and necessary piers, pilasters, or columns should be integrated into the new storefront design. New storefronts should include elements commonly found in existing storefronts, avoiding direct replication of specific historic stylistic details. These elements include, but are not limited to: storefront lintel or cornice, transoms, display windows with a minimum width of 36 inches between vertical mullions, columns and bulkhead with a minimum height of 12 inches and a maximum height of 24 inches.

20.3 Buildings must have a primary entrance door facing Milwaukee Avenue. Entrances at building corners facing Milwaukee Avenue may be used to satisfy this requirement. Primary facades should include building entrances including doors to individual shops or businesses, lobby entrances, entrances to pedestrian-oriented plazas or courtyard entrances to a cluster of shops or businesses (Section 17-3-0504-D-2 Doors and Entrances).

20.4 Storefronts recessed more than twenty-four inches from the front facade may be allowed, provided that the recessed space is utilized for landscaping, outdoor dining, or a similar purpose.

20.5 Recessed entrances within storefronts are permitted and encouraged to allow for improvements that contribute to the public realm, including tiled floors and ceiling-mounted lighting, but the entrance depth may not exceed the entrance width per 17-3-0504-B-1-(b). See Figure 73 and Figure 76 on page 41 for further information.

20.6 A minimum of 60% of the street-facing building facade between four feet and 10 feet in height must be comprised of clear, non-reflective windows that allow views of indoor commercial space or product display areas (Section 17-3-0504-C-1 Transparency). The bottom of any window or product display window used to satisfy this requirement may not be more than four and a half feet above the adjacent sidewalk (Section 17-3-0504-C-2 Transparency). Product display windows used to satisfy this requirements must have a minimum height of four feet and be internally lighted (Section 17-3-0504-C-3 Transparency).

20.7 Fully operable storefronts are acceptable. Operable storefront glazing panels should not be less than three feet wide, and meet the previous design guideline 20.6 regarding the transparency of a new storefront.

20.8 Avoid the use of materials that were unavailable or uncommon in the SCOD or are incompatible replacement materials, including vinyl and aluminum siding, concrete block, exterior insulation and finish systems (EIFS), mirrored or tinted glass, and rough-hewn wood siding. New materials such as double pane insulated glazing and aluminum frames and doors are acceptable replacement options.

20.9 Avoid Mansard roofs, false gables, and shake shingles at new storefronts as they break the traditional pattern of solids and voids by covering up the large storefront opening. Design guidelines have been provided for canopies on page 42.

For Additional Best Practices and Resources, see page 135 in the Appendix of this document.

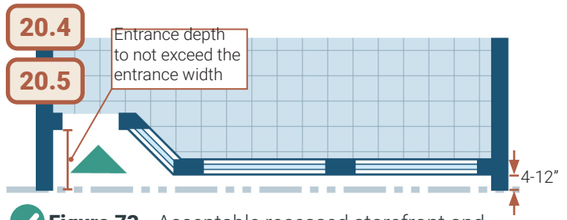


Figure 73. Acceptable recessed storefront and recessed entry within storefront

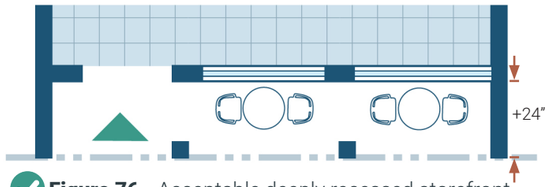


Figure 76. Acceptable deeply recessed storefront

Figure 74. Acceptable example of rhythm of ground floor entries, storefronts, and upper floors (Loopnet)

Figure 77. Acceptable example of deeply recessed storefront

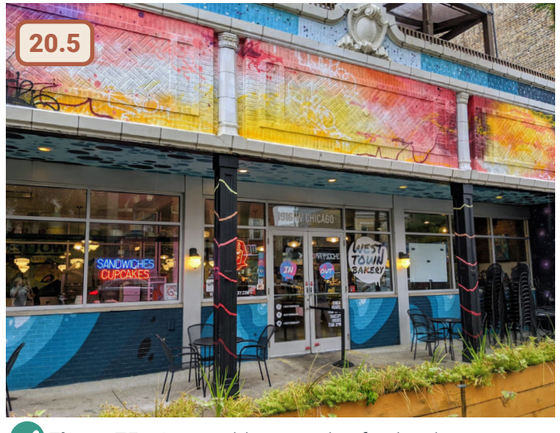


Figure 75. Acceptable example of a deeply recessed storefront (Endo Edibles)

Figure 78. Unacceptable example of fake storefront in new construction designed to screen ground floor parking

DESIGN GUIDELINES

CANOPIES

A canopy is a roof-like structure of a permanent nature that projects from the wall of a building, typically mounted above a masonry opening, and extends over the public way to protect a main entrance. Canopies are not common in the SCOD, although historically canopies were used sparingly at more prominent buildings (e.g., theaters). All canopies must comply with these design guidelines, must comply with the Chicago Zoning Ordinance and the Chicago Building Code, and must obtain a permit for the use of the public right of way from the City of Chicago Department of Business Affairs and Consumer Protection.

21 NEW OR REPLACEMENT CANOPIES

21.1 Sloped canopies clad in aluminum, shakes, or shingles are not permitted.

21.2 Waterfall, concave, box, or other exaggerated-shaped canopies are not permitted.

21.3 New canopies should be designed to be integrated into the architectural design of the building. Canopies should be mounted within masonry openings and not obscure or overlap character-defining features (e.g., window or door surrounds).

Figure 79. Example of a historic canopy. The adjacent Figure 80 is an unacceptable example of a replacement canopy

Figure 80. Unacceptable example of a replacement canopy (Bryn Mawr Belle Shore Apartments)

Figure 81. Acceptable example of a new canopy

BUILDING LIGHTING

Building lighting in the study area is rare (approximately 15 instances) and typically consists of rectilinear or cylindrical sconces and wall-mounted "gooseneck" lighting. The following guidelines are intended to promote a high quality of lighting in the SCOD to assure that lighting installations are subtle and appropriate and avoid over-lighting, glare, and light pollution from up-lighting. The lighting should maximize energy efficiency in new and replacement installations. New technology is encouraged to be aesthetically integrated into the architectural design of the building. Ground-level and/or first-floor exterior lighting should enhance safety and security while adding a pedestrian-scale element to the public way character.

22 BUILDING LIGHTING

22.1 Appropriate New Exterior Lighting for Buildings and Specific Installation Guidelines:

- Concealed, minimal lighting targeted to illuminate architectural features, storefronts, and signs. The type of lighting equipment used, such as downlights or uplights, will be dependent upon each building, the targeted architectural features, and how the exterior will allow for the concealment of the equipment.
- Exterior mounted sconces or pendant lighting.
- Except for decorative lighting, most of the building-mounted light fixtures shall be full cutoff and/or constructed so that no light rays are emitted by the installed fixture at angles above the horizontal plane.
- Decorative lighting shall be permitted, provided that most of the light is cast against the building surface.

22.2 Types of lighting not permitted include: industrial wall pack lights, animated, flashing, or "rope" lighting; and unshielded lights, lamps, or floodlights that produce glare and light trespass. Additionally, lights that flash, move, revolve, blink, flicker, vary in intensity, change color, or use intermittent electrical pulsation, except holiday lighting, are not permitted.

For Additional Best Practices and Resources, see page 135 in the Appendix of this document.

Figure 82. Acceptable example of exterior building lighting

Figure 84. Acceptable example of exterior building lighting

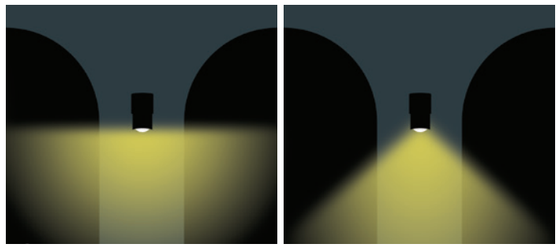


Figure 83. Acceptable examples of exterior lighting that do not emit light rays above the horizontal plane

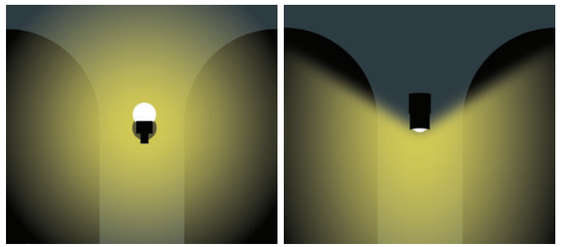


Figure 85. Unacceptable examples of exterior lighting that emit light rays above the horizontal plane

ARTICULATION AT UPPER FLOORS

In addition to the visual rhythm created by the uniform widths of buildings in the SCOD, a visual continuity of the buildings is achieved through the expression of the bays and structural systems. The design of new construction should derive inspiration from the expression of bays on existing buildings in the SCOD so that the rhythmic characteristics pattern, predominant shape, and built form found along Milwaukee Avenue are maintained. Existing buildings in the SCOD often also reveal a horizontal rhythm created by the repetition of various architectural elements, including a band of transoms or storefront lintels at the tops of storefronts, upper floor cornice lines, and the repetition of second-floor window sills and hoods. Wherever horizontal rhythms are found, new construction should reflect the horizontal rhythms expressed in the existing and character buildings along Milwaukee Avenue.

23 ARTICULATION AT UPPER FLOOR FACADES AND ROOFLINES

23.1 Building facades shall be articulated at a minimum of every 25 to 50 feet. Facade articulation may include, but is not limited to breaks in the vertical plane through setbacks and height changes, color or material changes, minor wall offsets, changes in the horizontal plane, and architectural features.

23.2 For buildings three stories and above, provide clear differentiation between the base, middle, and top of buildings to define and add interest in the building's form from the street. Use this structure to promote continuity with the surrounding buildings, public realm, and open spaces at each level, with the highest degree of continuity at the base.

23.3 New construction should respect and seek to retain this visual rhythm by designing a rhythmic division of the facade (e.g., articulated piers, material changes, etc.) to repeat this existing dynamic created by the standard building and lot widths within the SCOD.

23.4 The majority of roofs in the SCOD are flat and hidden behind a parapet that often incorporates decorative features such as an intricate brick pattern or wood or pressed metal cornice. The design of the predominant roof forms for new construction should be compatible with and follow the flat roof form found on surrounding/adjacent buildings within the SCOD.

23.5 New construction should maintain the existing proportions, rhythm, and spacing of windows/solids and voids currently within the SCOD. This may be achieved through various design options, including the location of a window opening within each structural bay that encompasses the majority of the bay for masonry buildings, or through the mullion design of a glass curtain wall system that reflects the rhythm and spacing of windows found in the existing built environment of the SCOD.

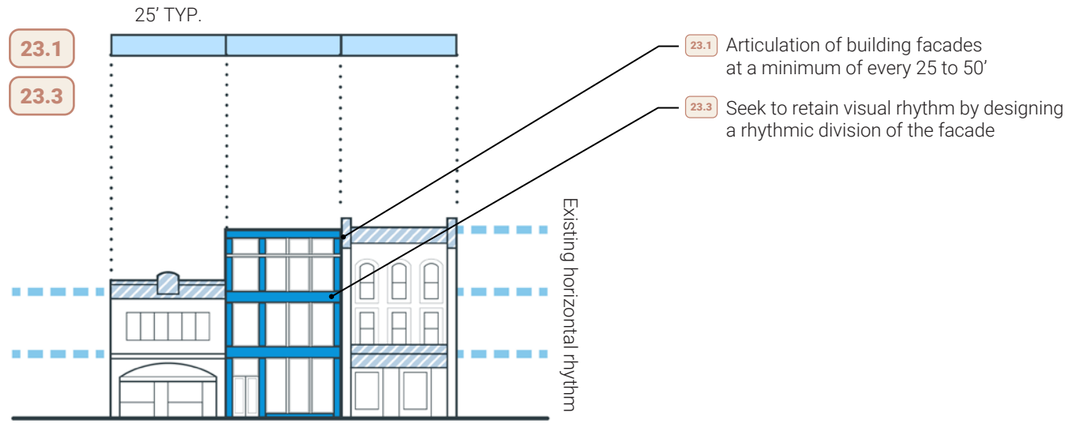


Figure 86. Acceptable example of facade articulation at upper floor facades

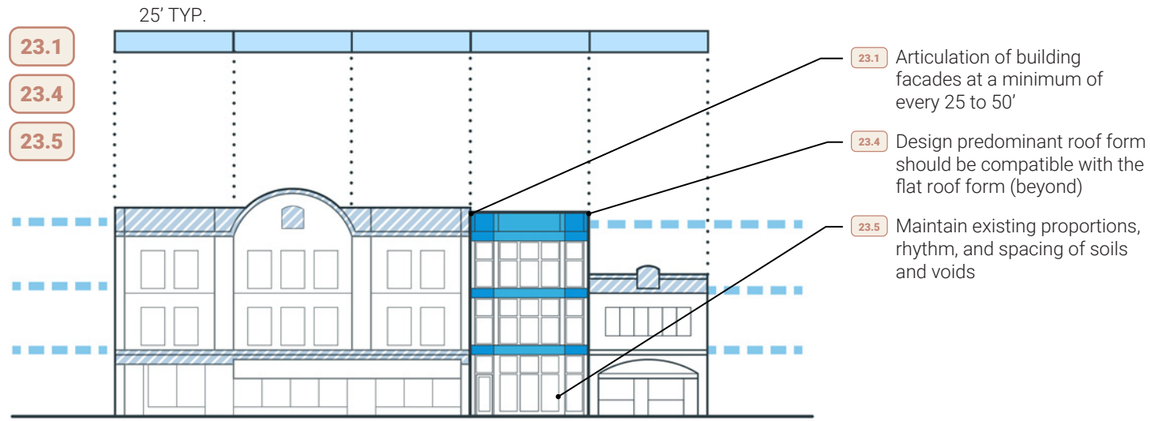


Figure 87. Acceptable example of facade articulation at upper floor facades

Figure 88. Acceptable example of facade articulation in new construction

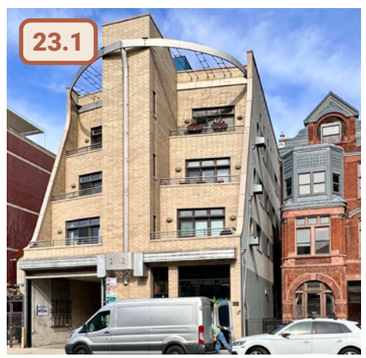


Figure 89. Unacceptable example of facade articulation in new construction

Figure 90. Acceptable example of facade articulation in new construction

Additionally, a key component of articulation at upper floor facades is the use, proportions, rhythm, and spacing of windows. Windows fixed or double-hung windows within masonry walls are typical for the upper floors, creating a visual, symmetrical rhythm of windows throughout the SCOD. The resultant solid-to-void relationship is characterized by the first floor having a majority of its surface as “void” or window, and the upper floors having a majority of its surface as “solid” punctuated by repeated “voids” or windows.

Figure 91. Acceptable example of upper floor articulation which maintains the rhythm of solids and voids in the district

Figure 92. Unacceptable example of upper floor windows

DESIGN GUIDELINES

This page intentionally left blank.

3 FOCUS AREA VISIONING

Figure 93. Bird's-eye view of the Milwaukee Avenue SCOD at N Milwaukee Ave and W Fullerton Ave (Scott Shigley)

FOCUS AREA OVERVIEW

After the third community meeting, conceptual case studies were developed for the three identified focus areas along the Milwaukee Avenue SCOD Boundary, described in greater detail below.

The purpose of each focus area is to develop specific conceptual case studies that work in tandem with the overarching design guidelines for the SCOD to address key community intersections, transit-oriented development (TOD) hubs, opportunity sites, and high-density areas of remaining character buildings. To graphically illustrate proposed design guidelines, each conceptual case study includes site plan enlargements, an aerial view, one to two bird's-eye views, sections or elevations, renderings, and conceptual massing diagrams or studies.

The design scenarios depicted in the massing diagrams for each case study are not proposed developments, but only an example of one of a variety of ways how the design of a development may meet the above described key principles and design guidelines of the SCOD discussed on pages 20-47, respectively. The following sections provide a brief overview of the location and existing conditions of each focus area, as well as a short description on the selected case study site.

TALMAN TO CAMPBELL

23 NON-CHARACTER BUILDINGS
12 CHARACTER BUILDINGS
31% GROUND-FLOOR VACANCY
1 LANDMARK

SACRAMENTO TO CALIFORNIA

18 NON-CHARACTER BUILDINGS
40 CHARACTER BUILDINGS
13% GROUND-FLOOR VACANCY

RIDGEWAY TO KIMBALL

31 NON-CHARACTER BUILDINGS
46 CHARACTER BUILDINGS
40% GROUND-FLOOR VACANCY

Ground-floor vacancy refers to commercial zoned storefronts without a tenant at the time of the Corridor Survey (February 2023).

Figure 94. Focus area 1 bird's-eye view (Scott Shigley)

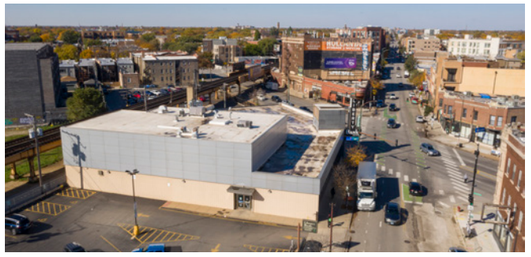


Figure 95. Focus area 2 bird's-eye view (Scott Shigley)

Figure 96. Focus area 3 bird's-eye view (Scott Shigley)

Figure 97. Focus areas along the Milwaukee Avenue Corridor SCOD boundary

FOCUS AREA VISIONING

FOCUS AREA 1: TALMAN TO CAMPBELL

Located near the far southern end of the SCOD is focus area 1, which spans from Campbell Avenue to Talman Avenue. This focus area is centered around the ongoing redevelopment of the landmarked Congress Theater, which is undergoing an $88 million redevelopment that includes a full rehabilitation of the venue with retail and restaurant space, as well as a new residential development on the open lot at Rockwell Street and Milwaukee Avenue. New developments, such as the John Pennycuff Memorial Apartments, and several locally owned, smaller businesses, including Village Discount and Pilot Brewing, also help to anchor the focus area.

Despite the new and ongoing development, the focus area is also defined by a predominance of non-character buildings, which encompass approximately 65% of the focus area, including Farmers Produce and CVS Pharmacy sites which sit empty. These sites also contribute to a significant percentage of the vacant storefronts in the focus area, approximately 31%, which could benefit from rehabilitation/ reuse recommendations. This area also has the highest number of parking lots that serve as potential development sites.

Sites 3 and 4 on Figure 98 also known as the former CVS site, were selected as the case study for focus area 1. The site is composed of four lots, and if consolidated, would create a large site with significant frontage along Milwaukee Avenue. A portion of the site also spans one block along Maplewood Avenue and is immediately adjacent to the lower scale residential neighborhood. The site has never been developed to its full potential, as historically it was an open-air market and then most recently a CVS, with more surface parking occupying the site than the building itself. Eventually, if this site is redeveloped, it will have a significant impact on the Milwaukee Avenue streetscape and built environment, making it an ideal case study for focus area 1.

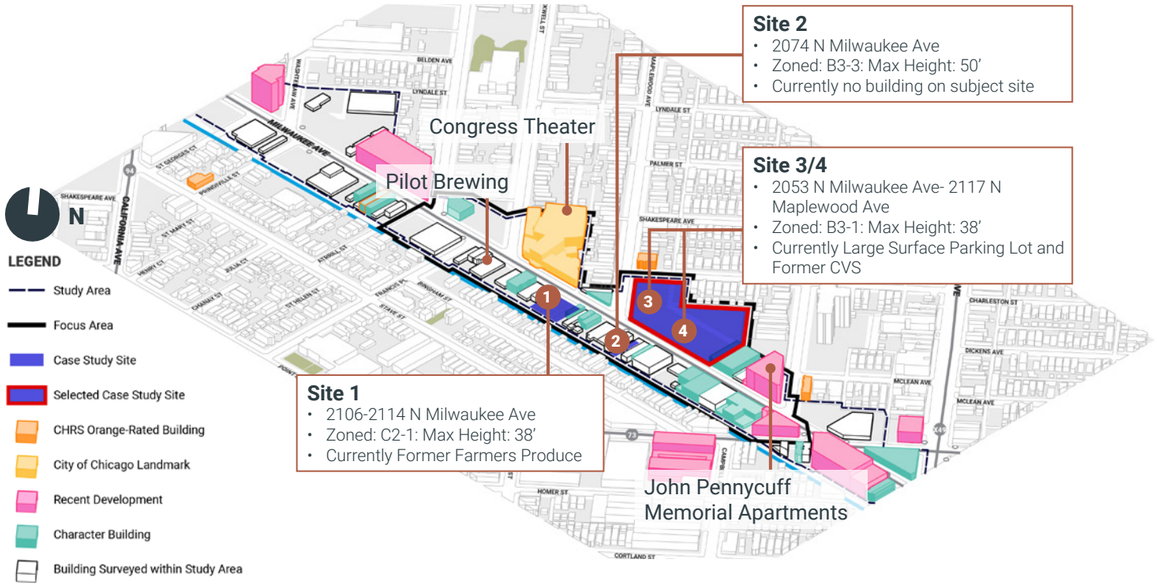


Figure 98. Focus area 1 existing conditions

Figure 99. Selected case study plan: sites 3 (left) and 4 (right)

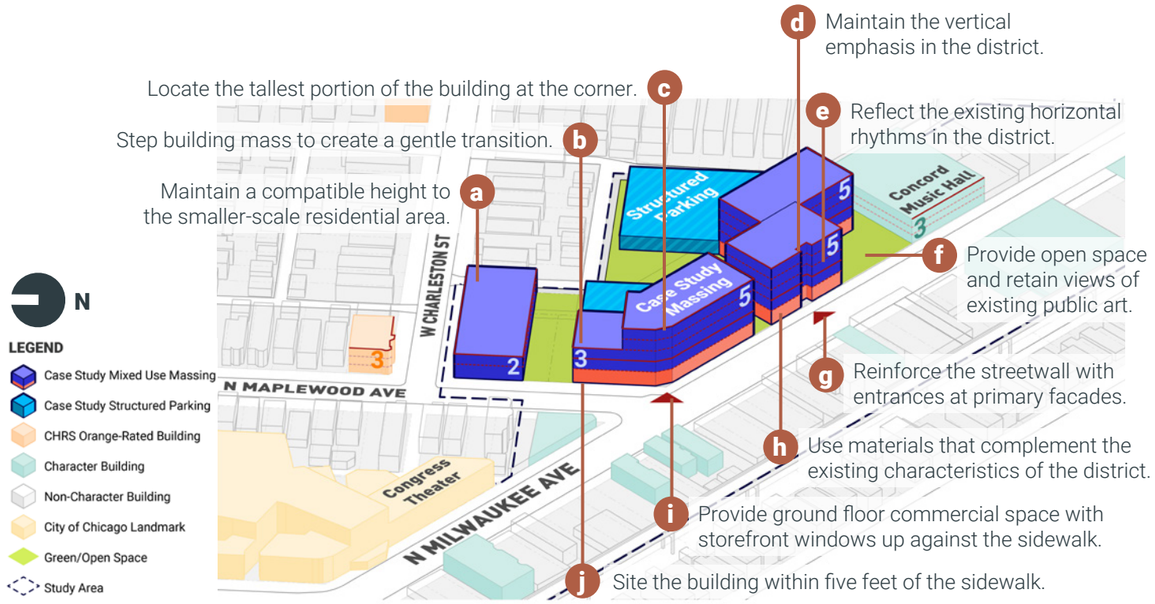


Figure 100. Selected case study axon: sites 3 (left) and 4 (right)

FOCUS AREA 2: SACRAMENTO TO CALIFORNIA

Focus area 2 extends from California Avenue to Sacramento Avenue to encompass the key intersections of California and Milwaukee avenues and Milwaukee and Sacramento avenues, which have seen an influx of development interest over recent years due to their proximity to the California and Logan Square Blue Line stations, respectively.

This focus area also retains one of the highest density of character buildings at nearly 70%, and nearly every building has a ground floor retail storefront for a total of 76 retail storefronts, with an approximately 13% vacancy rate. Although redevelopment of vacant sites, alongside the consistent use and rehabilitation of character buildings, has benefited the focus area, it still has ample underutilized surface parking lots ideal for redevelopment. These parking sites require careful planning and foresight to ensure maximum residential density while also ensuring complimentary design of the existing character within the corridor. These sites also provide an opportunity to take advantage of the corridor's Transit-Served Location (TSL) designation and to increase affordable residential opportunities in the neighborhood.

The entirety of focus area 2 is also located within an existing P Street designation, which spans from Central Park Avenue to Rockwell Street/ Francis Place, and is representative of Chicago's best examples of pedestrian-oriented shopping districts.

For focus area 2, sites 2 and 3 were selected from Figure 101 and were selected as the case study. Site 2 represents a complex site, composed of a uniquely shaped lot and located against the 'L' tracks. Site 3 was then selected as an example of a larger mid-block site located within a half block of a major intersection where a slight increase in height and density is encouraged. Together, both sites illustrate the opportunity to utilize key design principles applicable to sites throughout the SCOD, making them a practical case study for focus area 2.

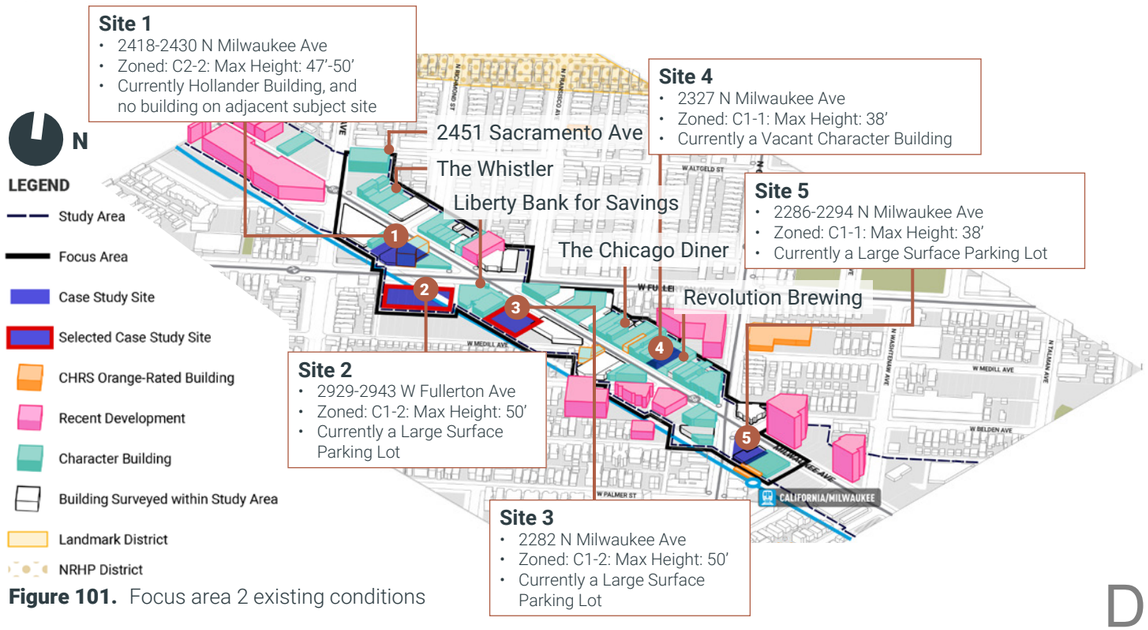


Figure 101. Focus area 2 existing conditions

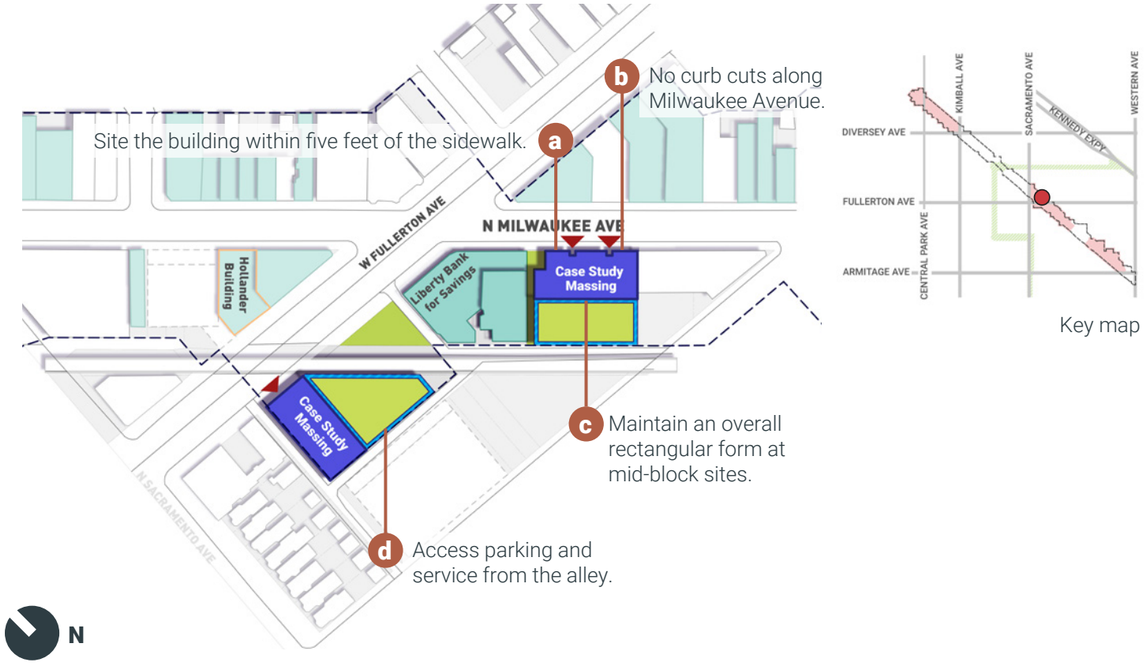


Figure 102. Selected case study plan: sites 2 (left) and 3 (right)

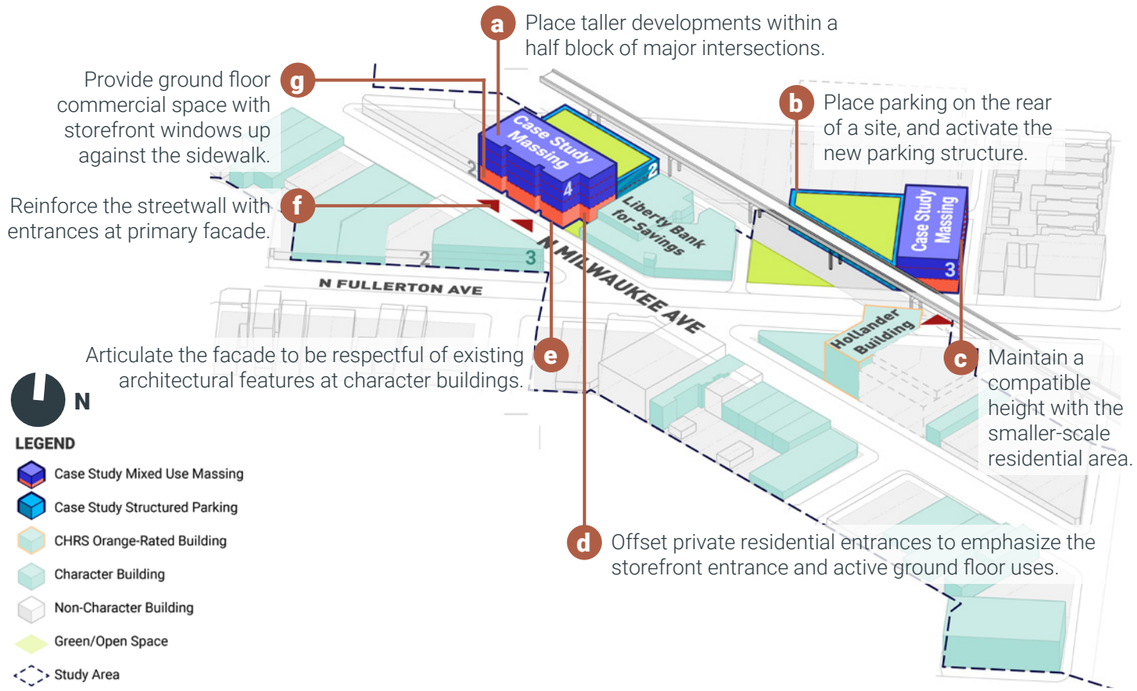


Figure 103. Selected case study axon: sites 2 (right) and 3 (left)

FOCUS AREA VISIONING

FOCUS AREA 3: RIDGEWAY TO KIMBALL

At the northern end of the SCOD boundary is focus area 3, which extends north of Kimball Avenue to Ridgeway Avenue to include the prominent intersection of Central Park and Milwaukee Avenues. The focus area is characterized by several new low-density developments at 2858, 2860, 2931, 2932, and 2945 Milwaukee Ave., plus a high density of mixed-use character buildings, some of which have been recently rehabilitated, such as 2934 N Milwaukee Ave. (which currently houses the 35th Ward Office) and 2875 N Milwaukee Ave. (Monarch Thrift Shop).

Despite this reinvestment, the focus area has a high storefront vacancy rate of nearly 40% of the 93 individual storefronts. Several storefronts also appear to have been converted to ground floor residential use within the B2 zoning district, as residences are only allowed between Kimball Avenue and Central Park Avenue within the SCOD. Despite these vacancies and an interruption in the Milwaukee Avenue streetwall by the strip mall at the intersection of Wisner and Milwaukee Avenues, focus area 3 is located within an existing Pedestrian Streets designation and illustrates a well-intact pedestrian-oriented shopping district.

The case study for focus area 3 focuses on sites 1, 5, and 6, which were chosen for several distinct features, including their proximity to the Milwaukee-Kimball-Diversey Landmark District and their ability to serve as a transition from the landmark district, as well as their location near a major intersection where an increase in height and density is encouraged.

Specifically for sites 1 and 5, both case studies include character buildings and the potential for constructing sensitively-designed additions, while preserving their character-defining architectural features and increasing their height and/or density. Site 6 was specifically selected as it presents a unique challenge due to its location surrounded by buildings, without access to an alley, with primary facades on both Milwaukee and Diversey avenues.

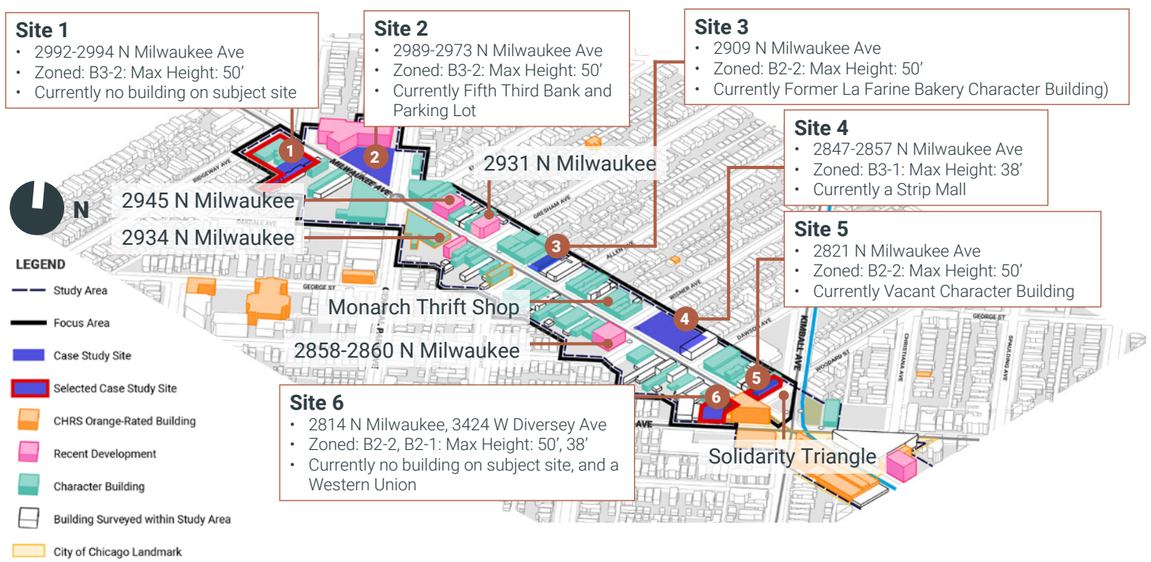
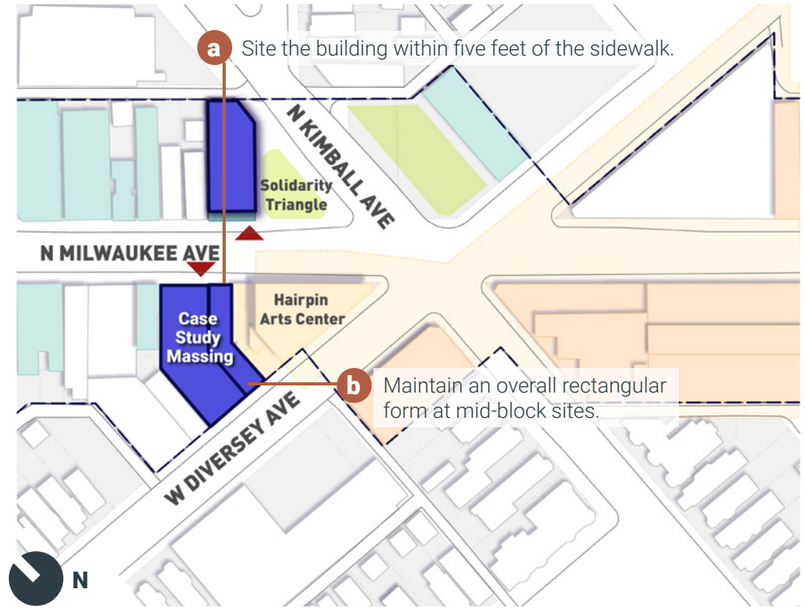


Figure 104. Focus area 3 existing conditions



Key map

Figure 105. Selected case study plan: sites 6 (bottom) and 5 (top)

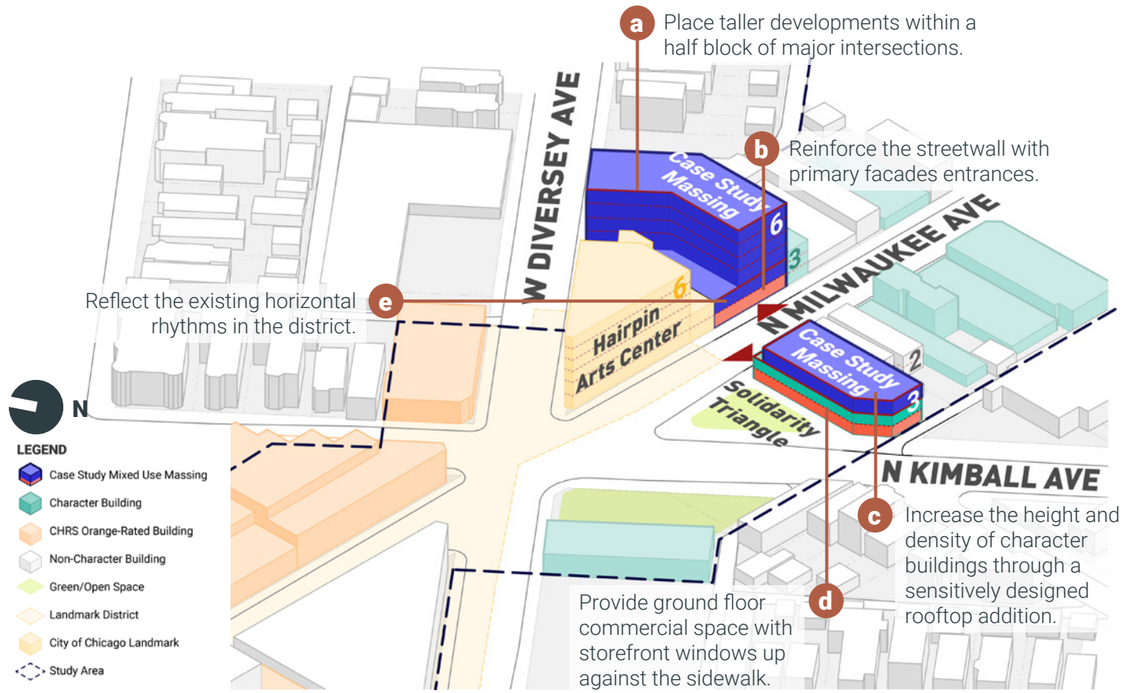


Figure 106. Selected case study axon: sites 6 (top) and 5 (bottom)

Figure 107. Selected case study plan: site 1

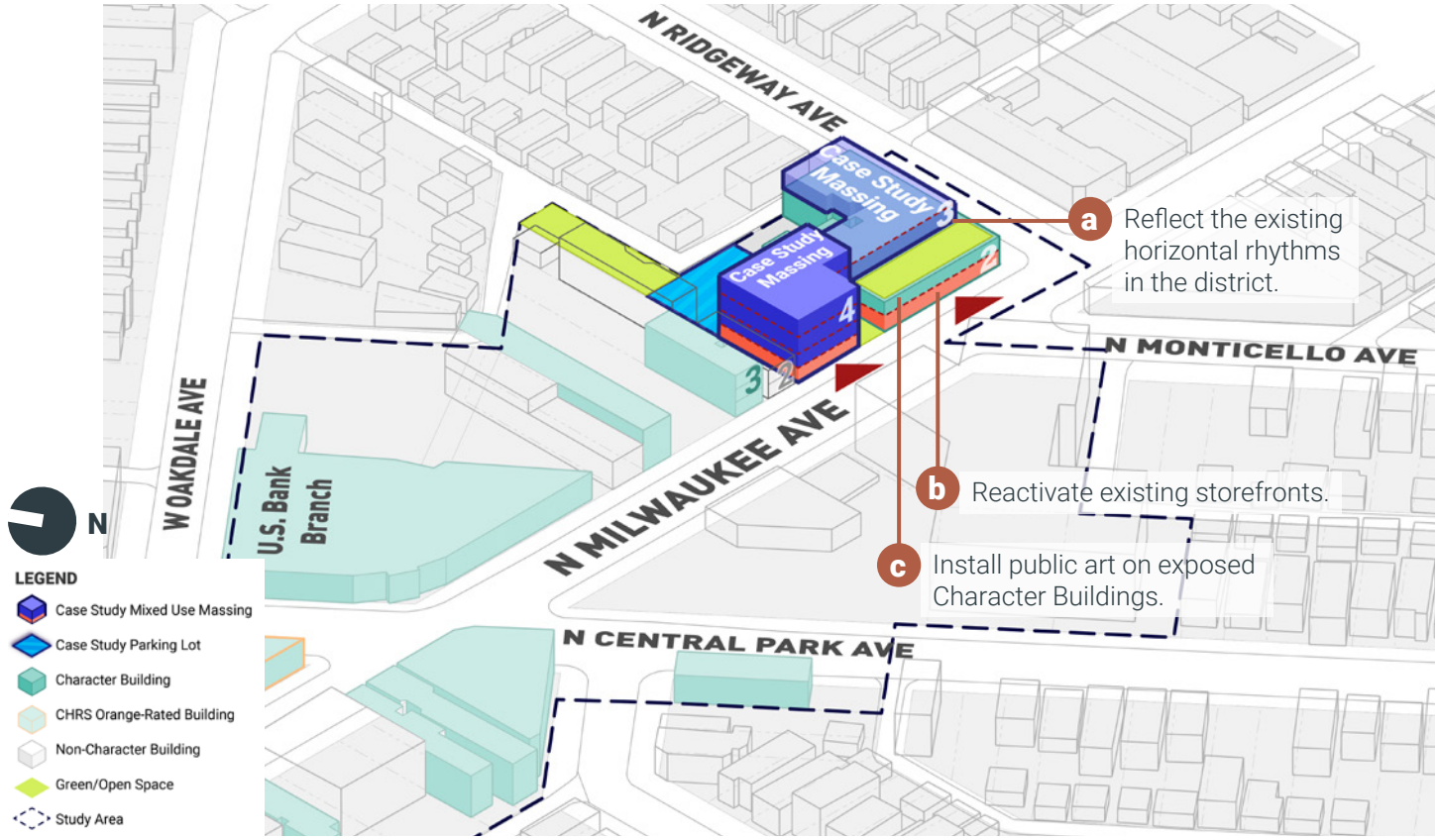


Figure 108. Selected case study axon: site 1

4 APPENDIX

Figure 109. Character building in the Milwaukee Avenue SCOD (Scott Shigley)

GLOSSARY

Articulation

The intentional variation, rhythm, and modulation of architectural elements on a structure's facade. It involves creating visual interest and avoiding monotony by incorporating features like setbacks, projections, and changes in materials or textures. This enhances the aesthetic appeal and contributes to a well-balanced and visually engaging architectural design.

Character Building

Character buildings date from the historic development of the community and have architectural features, craftsmanship, decorative details, rooflines and roof features, projections (e.g., bay windows), setting or streetscape features, or materials that are unique to the study area.

Facade

The face of a building, especially the primary front that looks onto a street or open space.

Facade, Primary

The plane of the exterior wall that is oriented to the public way (e.g., street) that has been given special architectural treatment.Redevelopment

Redevelopment is the construction of new buildings in an urban area, typically after demolishing the existing buildings. Redevelopment may also mean the action or process of developing an existing building into a new use, different from its original use.

Historic Building

Historic is used in its standard definition as known or established in the past. When discussing buildings, a common threshold for "historic" is approximately 50 years of age.

Infill Development

The development of vacant or underutilized lots within existing urban areas that are already largely developed.

Massing

When referred to in an architectural sense, massing refers to the perception of the general shape and form as well as the size of a building.

Planned Development

The Planned Development (PD) zoning designation is required for certain projects to ensure adequate public review, encourage unified planning and development, promote economically beneficial development patterns that are compatible with the character of existing neighborhoods, allow design flexibility, and encourage the protection and conservation of the city's natural resources. Planned developments may include one or more principal buildings, lots, and principal uses intended to be built over a period of time. The designation is required for numerous types of projects, including those that involve: air rights; airports and heliports; buildings that exceed the height thresholds of certain districts; expansion of existing planned developments; development within one hundred feet of a waterway; non-accessory parking in "D" zoning districts; institutional and campus-oriented projects, large residential, commercial, and industrial developments; power plants, water plants and wastewater plants; and spectator facilities with a seating capacity of 1,000 or more persons.

See Chapter 17-8 of the Chicago Zoning Ordinance for rules governing planned developments.

Rehabilitation / Renovation

Rehabilitation/Renovation is defined as the process of reusing a historic or existing building for its original use or adaptively reusing the a building for a new compatible use. Either process acknowledges the need to repair, make alterations, and/or construct additions while preserving the character-defining architectural features of the property.

Replacement In Kind

Replacing material "in kind" means to match the extant or removed material in type or species, style, dimension, texture, and detailing.

Streetwall

A streetwall is created by a continuous line of buildings flanking a street.

Study Area

The study area is the area within a set of geographic boundaries created to define the extent of analysis. For the Milwaukee Avenue SCOD, the study area is defined as Milwaukee Avenue from Western Avenue on the south to Ridgeway Avenue on the north.

Transit-Served Location (TSL)

A TSL is defined as located within 2,640 feet of a CTA or METRA rail station entrance or exit or within 1,320 feet of a CTA bus line corridor roadway segment listed in Table 17-17-0400-B. Prescribed distances are subject to change as the ordinance is amended over time.

SUMMARY OF EXISTING CONDITIONS ANALYSIS

The following section provides a summary of the data collected during the fieldwork and research phase for the SCOD, which provided the basis for the creation of this document, alongside the feedback and input received during the community engagement process.

SUMMARY OF PREVIOUS EFFORTS AND PLANNING DOCUMENTS

The project team reviewed several ongoing planning efforts and previous studies in and around the study area. The design guidelines proposed for the Milwaukee Avenue Corridor SCOD will highlight the previous recommendations that align with this effort and re-evaluate those that have been affected by new developments, zoning changes, and new ordinances, and have been implemented since their creation. These documents are illustrated along a timeline in Figure 110 with their plan name, date, team, focus, and study area.

Other documents and imagery referenced by the project team - not illustrated in the timeline - included historical images of the Milwaukee Corridor provided by Logan Square Preservation (LSP), Logan Square Boulevards and Milwaukee-Diversey-Kimball Landmark Districts, The Chicago Neighborhood Initiative: Revitalizing Our Marketplace, Addressing Parking Challenges: Innovative Parking Solutions for a Vibrant Community, Here to Stay Community Land Trust, and the Milwaukee Avenue Polish Heritage Corridor.

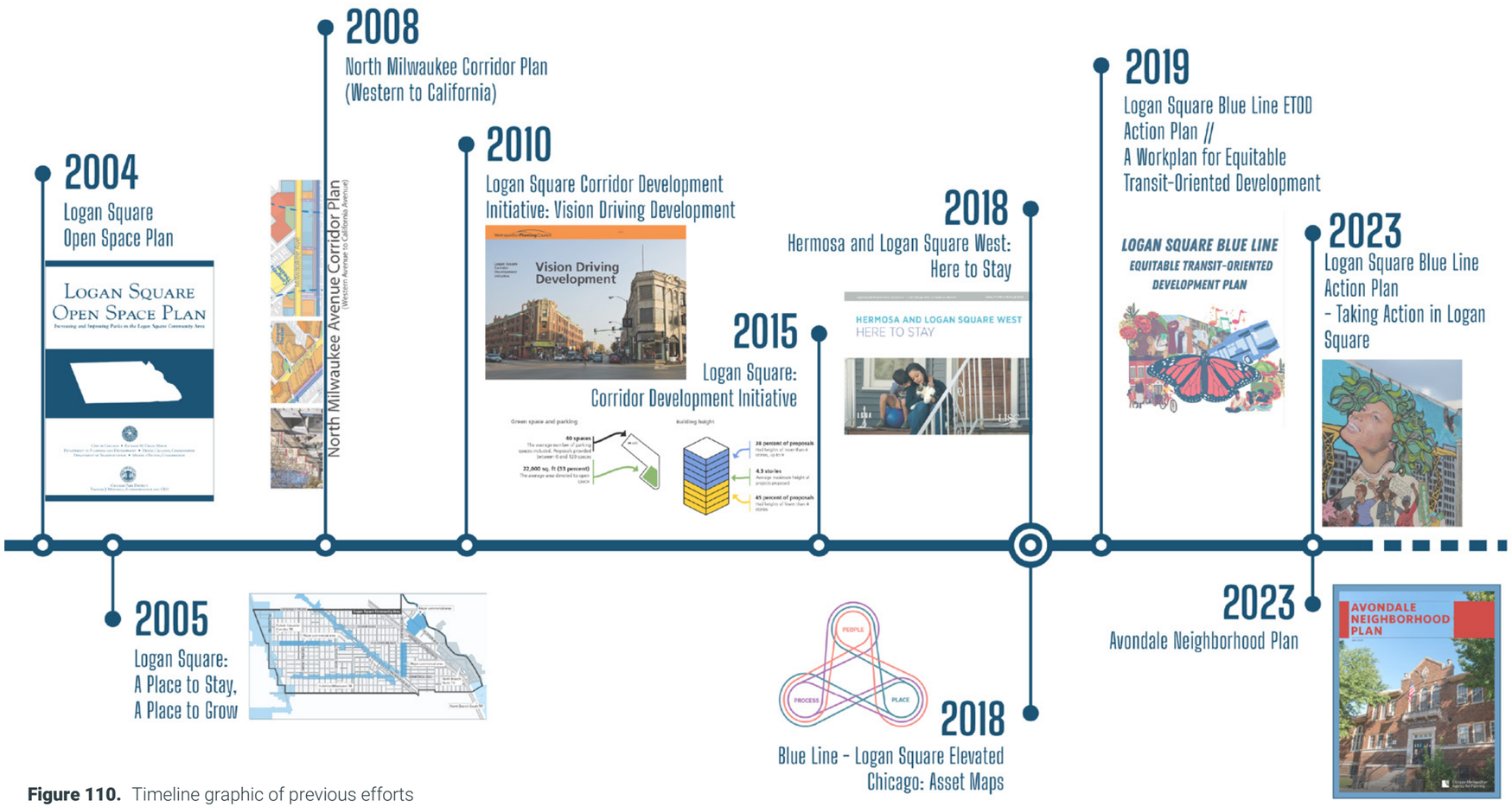


Figure 110. Timeline graphic of previous efforts & planning documents

ZONING OVERVIEW

Milwaukee Avenue is widely known as the main commercial corridor for many Northwest Side neighborhoods, in part due to the prevalence of Business (B) and Commercial (C) zoning along the corridor. Additionally, intersecting and within the study area, avenues like Fullerton, Armitage, California (south of Milwaukee), Kedzie (north of Milwaukee), and Western also contribute to the commercial portfolio of Logan Square and Avondale. There are no known ground-floor residential uses within the SCOD boundary, and specifically, ground-floor residential is prohibited on Milwaukee Avenue between Western and Kimball Avenues. Many new and existing buildings within the SCOD have dedicated the upper floor to residential units.

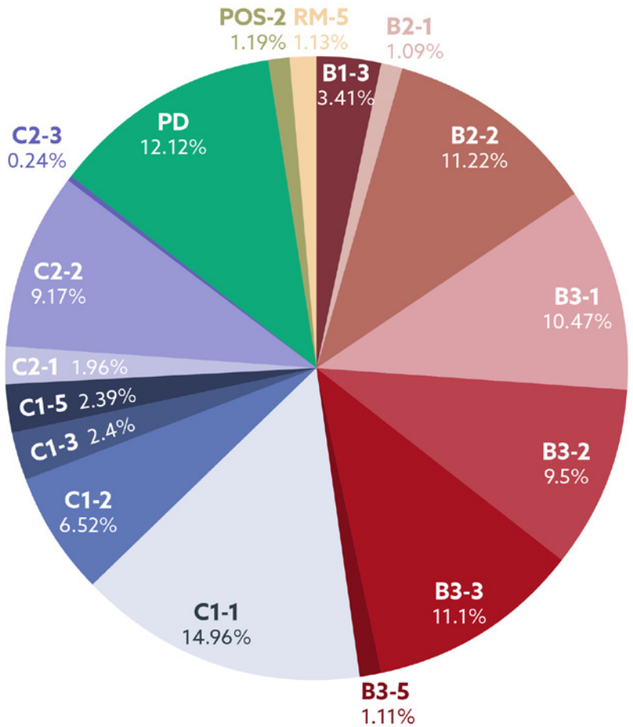


Figure 111. Zoning type percentages along the corridor

Based on the existing zoning map the predominant zoning types[8] in the SCOD are as follows:

- 32.18% - B3: Community Shopping District
- 26.27% - C1: Neighborhood Commercial District
- 12.31% - B2: Neighborhood Mixed-Use District
- 12.12% - PD: Planned Development

Figure 112. Zoning along the Milwaukee Avenue SCOD

8 A definition of each zoning type can be found at https://secondcityzoning.org/zones/

SUMMARY OF MARKET FINDINGS

Demographics

The total population in the study area experienced slight growth over the last 20 years (+2%). During that time, race and ethnicity trends have shifted, with a significant decrease in Hispanic or Latino residents and an increase of White (non-Hispanic) residents. One- and two-person households have become more common, with fewer three- and four-person households, as well as fewer family households. The median household income of residents continues to rise. Households with the highest median income are in the southern half of the corridor and are lowest at the northern end of the corridor, though the median income throughout the corridor is higher than the city's median household income.

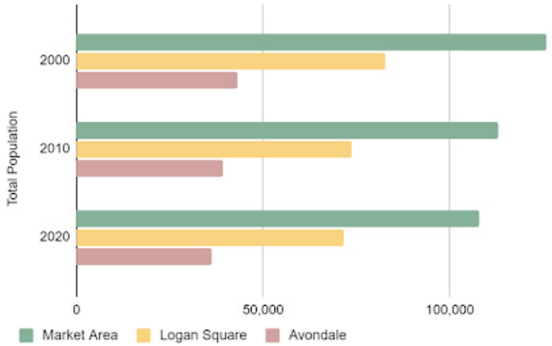


Figure 113. Population in Market Area, Logan Square and Avondale

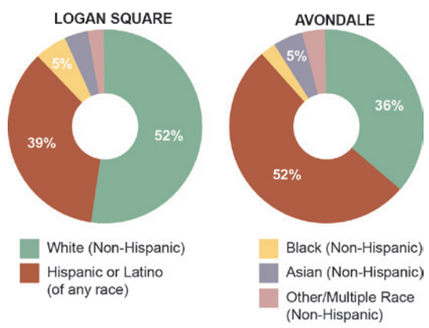


Figure 114. Race & ethnicity in Logan Square and Avondale (2020 Race & Ethnicity in Logan Square & Avondale, 2016-2020 American Community Survey five-year estimates)

Employment

An estimated 880 net jobs have been added in the study area between 2002 and 2020 for a total of 2,339 jobs in 2020. Most of the jobs added between the years are in the food service industry, which grew to be the leading employment industry in 2010. In 2020, food industry jobs accounted for 25% of all jobs in the study area. Other leading industries include retail trade and professional services. 75% of employees working in the study area commute less than 10 miles to get to work, with 13% living in the 60647 ZIP code (Logan Square) and many others commuting from nearby Belmont Cragin, Irving Park, Portage Park, and Humboldt Park.

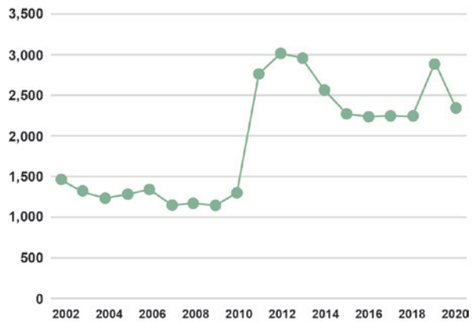


Figure 115. Total Jobs in Study Area, 2002-2020
(US Census Department of Commerce, Center for Economic Studies, OnTheMap 2002-2020)

37% Accommodation & Food Services
A survey of businesses in the Study Area counted 35 eating or drinking establishments.

12% Retail Trade
A survey of businesses in the Study Area counted 71 retail storefronts.

12% Manufacturing

9% Professional & Technical Services

9% Health Care & Social Assistance

Figure 116. Jobs in study area

Residential Market Analysis

Since 2000, more than 1,000 new units have been delivered within the study area. The growth of residential density along Milwaukee Avenue in Logan Square and Avondale can be attributed to a combination of factors, including proximity to the Central Business District and access to public transit, allowing for quick commutes to jobs downtown and access to other neighborhoods. Ample amenities related to arts, culture, eating and drinking places, entertainment, and shopping have made the study area a destination for new residents and visitors. New residential developments also provide updated units and tenant amenities that continually attract new residents.

Vacancy rates in the study area increased significantly in the years that new, large-scale residential developments were delivered, as they took time to fully lease up. As of July 2023, multifamily residential vacancy rates are 4.9%, indicating a strong residential market in the study area.

Growing demand for residential space in Logan Square and Avondale, particularly along Milwaukee Avenue, has put pressure on existing residents and lower-income households. Per CoStar, average asking rents have increased in the study area by 30% since 2000 to $2,238 per month, significantly higher than the City's average asking rent of $1,755. While efforts have been made to bring more designated affordable housing units to new developments, rising demand has impacted housing affordability in Logan Square and Avondale. Per the DePaul Institute for Housing Studies 2023 State of Rental Housing Report, Logan Square and Avondale topped the list for the biggest loss of affordable housing of Cook County "submarkets" between 2019 and 2021.

Outlook

Milwaukee Avenue in Logan Square and Avondale is going to continue to experience development pressure for denser rental multifamily residential developments. Developers are likely to seek large available sites that are close to transit and are able to accommodate height and density that allows projects to be financially feasible. Greater height and density also allow developers to meet their affordable housing obligations on-site and take advantage of City incentives. Affordable housing is more likely to be developed with other incentives, such as low land acquisition costs.

Focus area 1: The redevelopment of the Congress Theater is likely to be a catalyst project that will bring developer interest to the portion of the corridor near Western Avenue on large available vacant sites.

Focus area 2: Developments in the middle of the study area are more likely to be renovations of current buildings, or new construction on the site of demolished buildings. Buildings will seek height and density and high asking rents.

Focus area 3: New residential development in the Avondale stretch of the study area will likely be renovations of current buildings or new construction on demolished building sites. New buildings are likely to be smaller in scale (height) and will achieve lower rents than elsewhere in the study area. Development pressure is lowest in this section and will take time for the residential demand to catch up.

APPENDIX

Commercial Market Analysis

Per CoStar, there is nearly 1.8 million square feet of commercial space in the study area. Also, per CoStar, the retail vacancy rate in the study area was 12.2% in July 2023, significantly higher than the City's 4.7% retail vacancy rate.

An extensive business inventory was conducted in February 2023, counting 367 total storefronts in the study area. At the time of the survey, 89 of the storefronts were vacant, or 24% of all storefronts. Vacancies were highest between Kimball and Central Park Avenues and lowest between California and Sacramento Avenues.

Business Mix

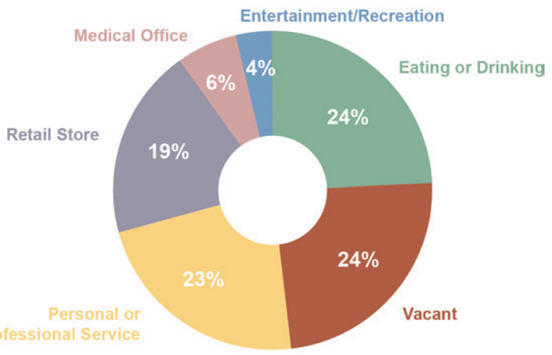


Figure 117. Business mix in study area, February 2023 (Goodman Williams Group)

Commercial Market Summary and Outlook

Commercial real estate trends have shifted significantly over the past fifteen years in the study area. The corridor historically has served as neighborhood retail for nearby residents, with mostly small, local tenants in older ground floor spaces. The addition of denser mixed-use buildings along the corridor has not only brought more residents into the immediate area, but provides new and updated ground-floor retail spaces, both of which are attractive to high-credit regional and national tenants and boutique retailers, eateries, and bars. The addition of these types of retailers has transformed Milwaukee Avenue into more of a shopping, eating, drinking, and entertainment destination.

The growing commercial retail demand can be seen over time with the rise of average triple net (NNN) rents, from $13 per square foot in 2006 to $26 per square foot in 2023, with new construction commanding rents in the mid-$40s NNN. High retail rents contribute to higher vacancy rates in portions of the corridor, as smaller local businesses cannot afford high rents in newer spaces. Older ground floor retail spaces also struggle with high vacancy. Although asking rents are lower in these spaces, they tend to require significant tenant improvements that landlords aren't able or aren't willing to provide. Landlords are often able to earn enough rent from residential units above to keep ground floor spaces vacant.

Like most areas, Milwaukee Avenue was affected by the COVID-19 pandemic. Temporary closures, capacity restrictions, and shifts in consumer behavior impacted the operations and finances of some businesses. Many businesses were able to adapt and find ways to thrive amid the challenges, though some portions of the study area were able to recover faster than others.

Commercial brokers and tenants see Logan Square and Avondale as somewhat different trade areas, and trends vary in these two portions of the study area. Avondale is considered a lower-cost market that attracts more local businesses able to pay lower rents. High-credit tenants are more attracted to Logan Square/Bucktown/Wicker Park and are able to pay the higher rents there.

Outlook

Logan Square is a growing and strong commercial market that will continue to attract more national and regional tenants in new construction buildings. Types of tenants looking for space in the area include medical offices, personal services, and eating and drinking places. There will continue to be a high level of interest from small businesses and local retailers, but finding ready-to-rent spaces and securing financing will continue to be an obstacle. Filling vacancies in the area will require older buildings to make improvements for future tenants and market at achievable rents.

Recent commercial deals in the Logan Square portion of the corridor have all been eating and drinking places, further positioning the area as an eating and drinking destination. New businesses in 2023 have been a mix of higher-end restaurants and casual sit-down eateries, all of which are locally owned. This area is more likely to see new businesses filling vacant spaces and likely to continue to experience rising rents.

Commercial vacancies in the Avondale portion of the study area, which comprises focus area 3 from approximately Kimball to Ridgeway avenues, will remain to be an issue in the near term. With 40% of all storefronts vacant between Kimball Avenue and Central Park Avenue, there is much work to be done to attract new tenants, including tenant improvements to ground floor spaces, marketing, and branding. This area is more likely to attract local, neighborhood-serving commercial tenants, including personal service businesses and eating and drinking places, but will require landlords to make the necessary investments before any major shift in the market occurs.

Figure 118. 2741 N Milwaukee Avenue

Figure 119. 2171 N Milwaukee Avenue

Figure 120. 2959 N Milwaukee Avenue

APPENDIX

Recent and Planned Developments

Since 2007, there have been 16 completed and nine ongoing development projects within the study area. Of the 16 completed projects, six were built from 2007-2014 and 10 were built from 2015-2022. Overall, 956 residential units and 126,657 square feet of retail have been added since 2007.

Of the 956 residential units, 16.84% (161 units) are affordable. 27.20% (260 units) are studios, 39.64% (379 units) are one-bedrooms, 24.90% (238 units) are two-bedrooms, and 8.26% (79 units) are three-bedrooms.

Directly adjacent to the study area there are five recent developments. These include the Lucy Gonzalez Parsons Apartments (2020), NoCa Blu (2018), Motif on Belden (2023), The Western (2017), and MODE Logan Square Apartments (2017).

Figure 121. Recent and Planned Developments along the Milwaukee SCOD corridor

Figure 122. 1966 N Milwaukee

Figure 123. 1980 N Milwaukee

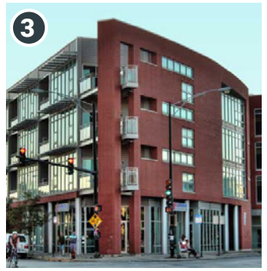


Figure 124. 2000 N Milwaukee

Figure 125. 2031 N Milwaukee

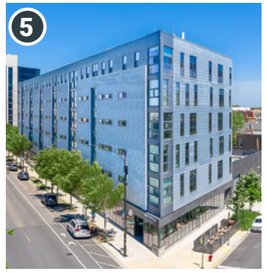


Figure 126. 2211 N Milwaukee

Figure 127. 2733 W Belden, 2210 N Washtenaw

Figure 128. 2318 N Milwaukee

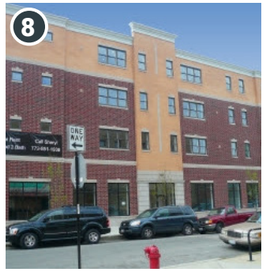


Figure 129. 2827 W Belden

Figure 130. 2407 N Milwaukee

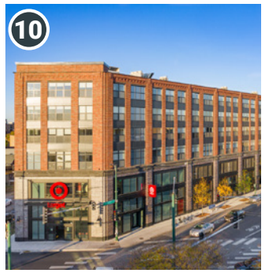


Figure 131. 2480-2522 N Milwaukee

Figure 132. 2503-2489 N Milwaukee

Figure 133. 2740 N Spaulding

Figure 134. 2858-2860 N Milwaukee

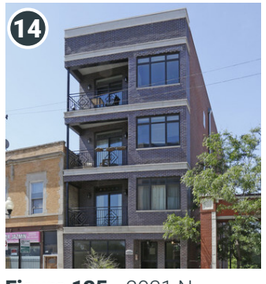


Figure 135. 2931 N Milwaukee

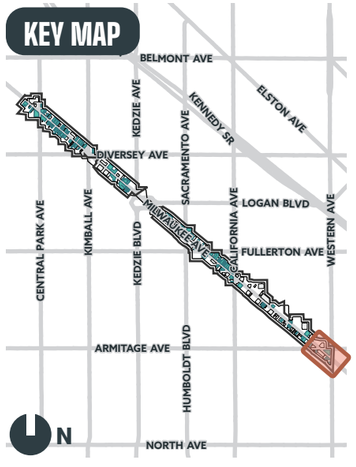
Figure 136. 2931 N Milwaukee

Figure 137. 2945 N Milwaukee

APPENDIX

CHARACTER BUILDING DATABASE

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
1	2403 W Homer St	1896	Store and Flats for F.C. Peters		Romanesque Revival
2	1950-56 N Milwaukee Ave.	c. 1881	Stores and Flats (Original location of the community' first Post Office was located in the second storefront)		Commercial Vernacular with Italian Renaissance Revival details
3	1958 N Milwaukee Ave.	c. 1918	Store and Offices		Neoclassical
4	1960 N Milwaukee Ave.	1888	Stores and Flats		Queen Anne
5	1965 N Milwaukee Ave.	1911 (Original Construction); 1930 (Facade Remodel and Addition)	Second Security Bank	Zimmerman, Saxe & Zimmerman	Art Deco
6	2441 W Armitage Ave.	1916	Store and Flats for Ale Forde	Theis J. Reynertson	Commercial Vernacular



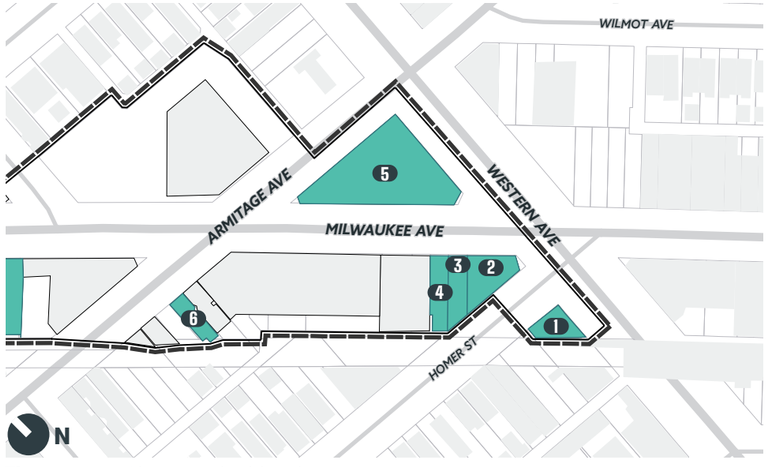
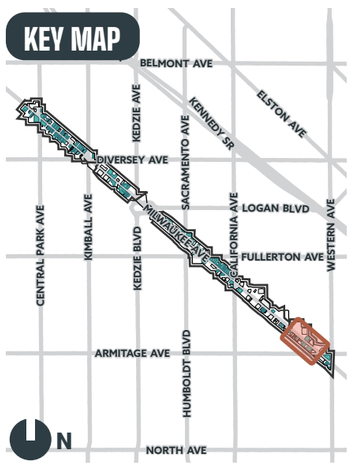


Figure 138. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
7	2016-30 N Milwaukee Ave.	1924	Stores and Flats	Friedstein & Co.	Italian Renaissance Revival
8	2040-44 N Milwaukee Ave.	1910	W. Kolacek & Co. Department Store (formerly Johnson Brothers Department Store, but building was destroyed in a 1910 fire)/North End Dry Goods Store (by 1913)/ Bernstein Bros. (Furniture by 1915)		Commercial Vernacular with Italian Renaissance Revival details
9	2043 N Milwaukee Ave.	1925	Congress Arcade (Stores with and without mezzanine (1st fl.) and Bowling and Recreation Parlor (2nd and 3rd fl.))	Ross Margelean	Commercial Vernacular with Beaux Arts details
10	2046-48 N Milwaukee Ave.	c. 1874	Stores and Flats		Commercial Vernacular with Romanesque Revival details
11	2066 N Milwaukee Ave.	1900	Stores and Flats	J.D. Chubb	Romanesque Revival



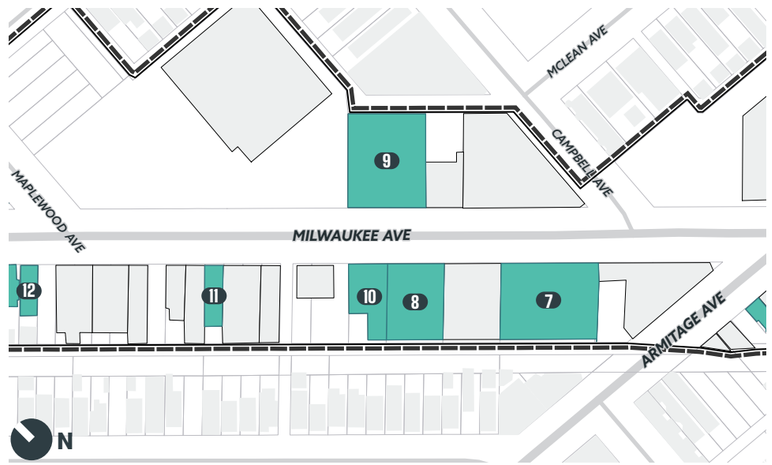


Figure 139. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
12	2092 N Milwaukee Ave.	1891-1896	Stores and Flats		Commercial Vernacular with Romanesque Revival details
13	2094 N Milwaukee Ave.	Pre-1886	Store and Flats		Commercial Vernacular with Italianate details
14	2100 N Milwaukee Ave.	1937	Store and Flats	A.T. Smithson	Commercial Vernacular with Late Classical Revival details
15	2101 N Milwaukee Ave.	c. 1921-1936	Store		Commercial Vernacular
16	2122-24 N Milwaukee Ave.	1895	Store and Flats		Romanesque Revival

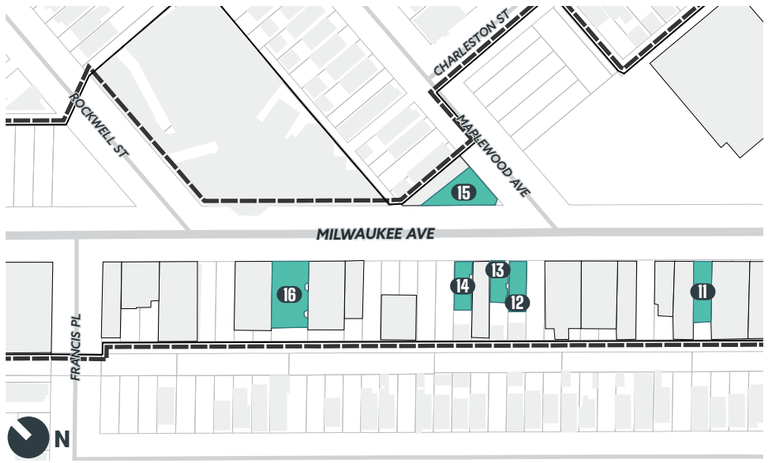
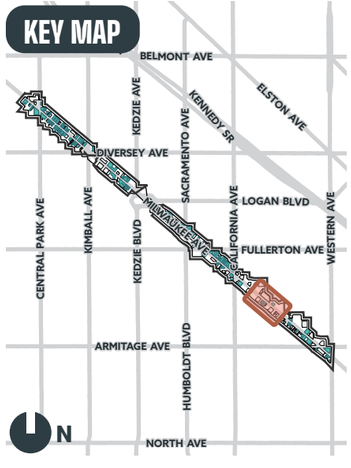


Figure 140. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
17	2165-71 N Milwaukee Ave.	c. 1907	Store and Flats		Commercial Vernacular with Late Classical Revival details
18	2206 N Milwaukee Ave.	1904	Store and Flats	Otto Kaiser	Commercial Vernacular
19	2208 N Milwaukee Ave.	1888	Store and Flats for Fred Munk	William Olhaber	Commercial Vernacular with Italianate details
20	2214 N Milwaukee Ave.	1891-1896	Store and Flats		Commercial Vernacular with Late Gothic Revival details



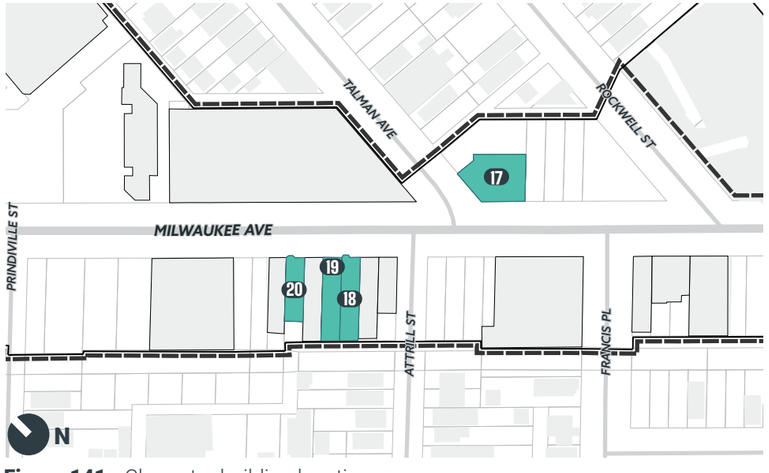
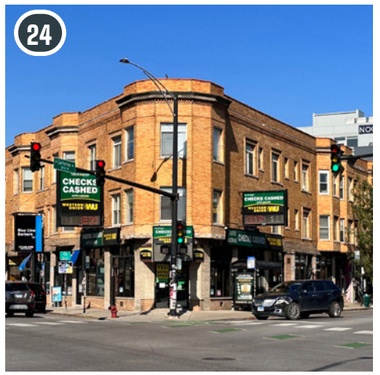
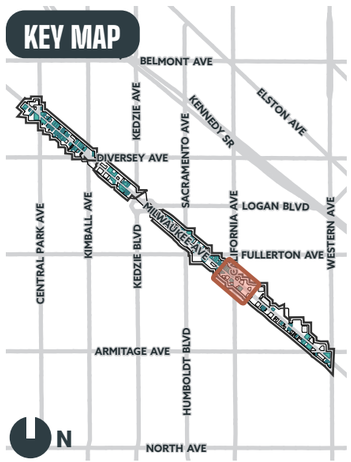


Figure 141. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
21	2280 N Milwaukee Ave.	1952-1957	National Tea Co. (grocery store)		Mid Century Modern
22	2226 N California Ave.	1928	Stores and Offices for Dr. Samuel A. Zimmerman	M.A. Nelson	Italian Renaissance Revival
23	2300-02 N Milwaukee Ave.	1891-1893	Store and Flats (Cigar Factory on 3rd Floor of 2304)		Queen Anne
24	2301-13 N Milwaukee Ave.	1900	Seeger Building (Stores and Flats, contained the Logan Square post office when it opened)	J.E.O. Pridmore	Commercial Vernacular with Late Classical Revival details
25	2315 N Milwaukee Ave.	1908	Addition to Seeger Building	J.K. Neebe	Commercial Vernacular





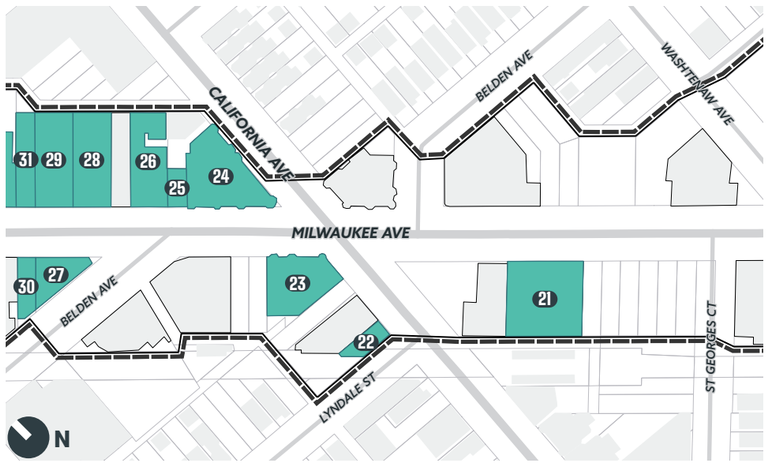
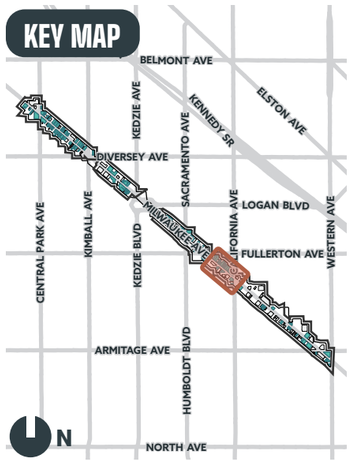


Figure 142. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
26	2317-19 N Milwaukee Ave.	1905	Store and Flats	John Ahlschlager	Italian Renaissance Revival
27	2320-22 N Milwaukee Ave.	1891-1896	Edgewood Hall and stores (later a dress factory, cap factory, and tailor)		Commercial Vernacular
28	2323 N Milwaukee Ave.	1904	O.L. Larson & Co. (department store)	Edw. LaBelle	Commercial Vernacular with Late Classical Revival details
29	2327 N Milwaukee Ave.	c. 1910	The People's Store (mattress factory on 2nd fl. Per the 1921 Sanborn Map)		Commercial Vernacular with Queen Anne details
30	2332 N Milwaukee Ave.	1925	Store and Flats		Commercial Vernacular with Late Classical Revival details
31	2333 N Milwaukee Ave.	c. 1910-1913	Store and Flats for E.W. Gernhardt (also operated the store)	C.J. Grotz	Commercial Vernacular with Late Classical Revival details



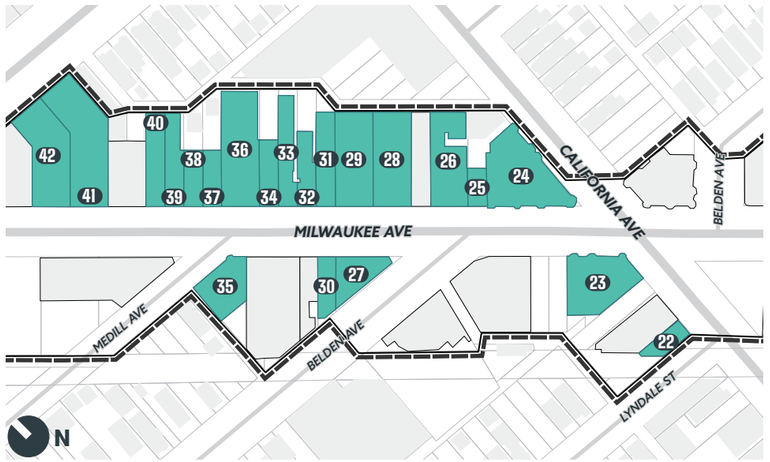
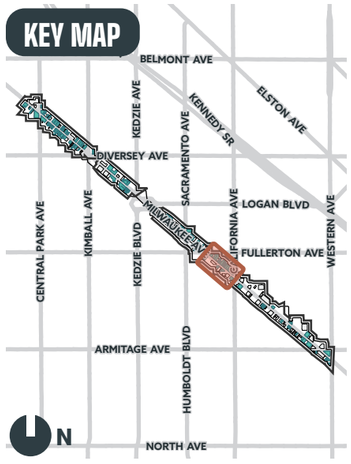


Figure 143. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
32	2337 N Milwaukee Ave.	1910	Store and Flats	C.J. Grotz	Commercial Vernacular with Late Classical Revival details
33	2339 N Milwaukee Ave.	1909	Store and Flats	C.J. Grotz	Beaux Arts
34	2341 N Milwaukee Ave.	c. 1905	Store (First known store Ludolph & Mueller undertakers) and Flats		Tudor Revival
35	2344 N Milwaukee Ave.	1892	Store (first known store is paper and paints) and Flats for John Ford with attached flats building		Commercial Vernacular
36	2345 N Milwaukee Ave.	1910	Store and Flats for S. Schallmann	A.L. Levy	Commercial Vernacular with Beaux Arts details
37	2349 N Milwaukee Ave.	1913	Store and Flats	Worthmann & Steinbach	Commercial Vernacular with Neoclassical details



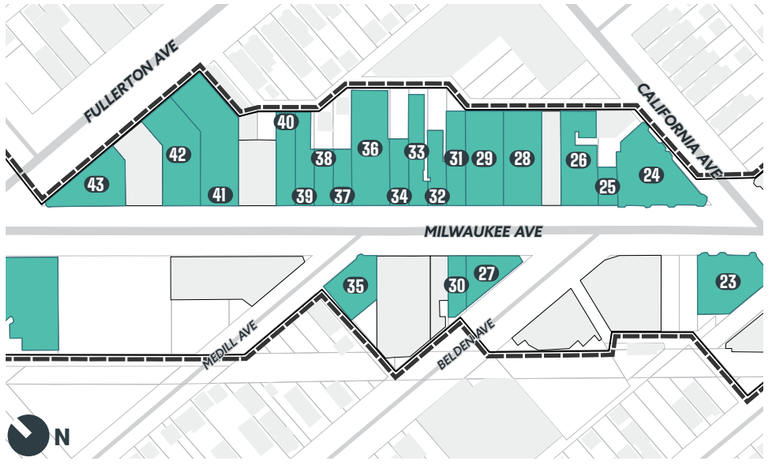
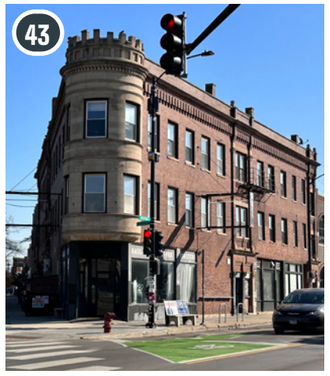
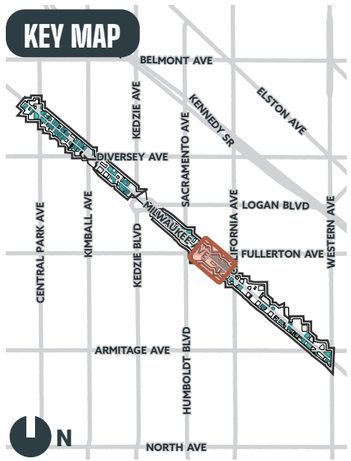


Figure 144. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
38	2351 N Milwaukee Ave.	1909	Store and Office	C.F. Sorenson	Beaux Arts
39	2355 N Milwaukee Ave.	1907	Stores and Flats for Louis Papenberg (Apron Factory by 1921)		Commercial Vernacular with Italian Renaissance Revival details
40	2357 N Milwaukee Ave.	1911	Model Theater (1st fl. Movie Theater) with manufacturing loft (2nd fl.)	D.S. Klafter	Commercial Vernacular with Beaux Arts details
41	2363 N Milwaukee Ave.	1921-1923	Dashiell Motor Company (Selling Dodge Brothers Motor Cars and Graham Brothers Trucks)		Commercial Vernacular with Late Classical Revival details
42	2367 N Milwaukee Ave.	1909	A. Hanke Garage (Selling Rambler Motor Cars)	A.J. Buerger	Commercial Vernacular with Late Classical Revival details
43	2381-85 N Milwaukee Ave.	1901	Store building for Hattie Meyer	Kley & Gauger	Romanesque Revival





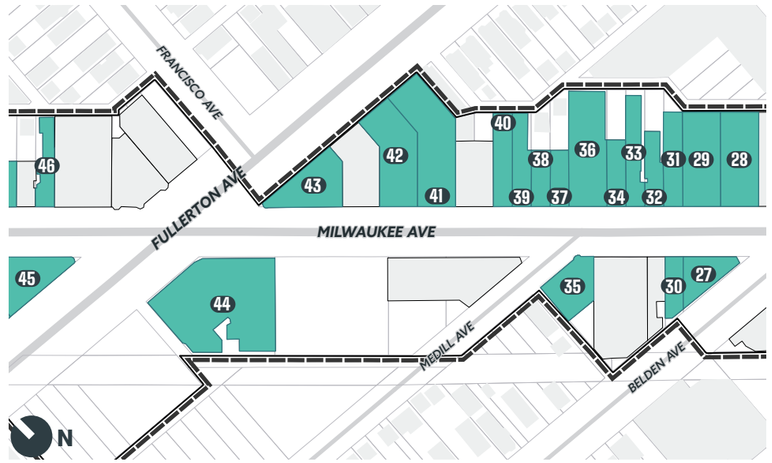
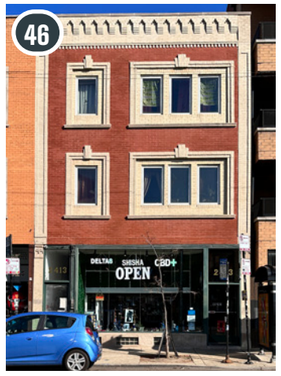
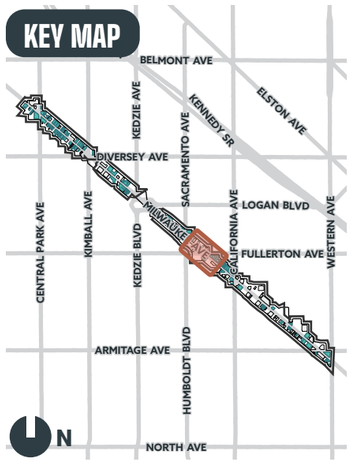


Figure 145. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
44	2392 N Milwaukee Ave.	1959	Liberty Savings & Loan Association of Chicago		Mid-Century Modern
45	2410-14 N Milwaukee Ave.	c. 1901	Stores		Commercial Vernacular with Late Classical Revival details
46	2413 N Milwaukee Ave.	1907	Store and Flats for Otto A. Becker	Edw. C. LaBelle	Commercial Vernacular with Italian Renaissance Revival details
47	2417 N Milwaukee Ave.	1905	Store and Flats for Dr. E.B. Palmer	Charles Thisslew	Commercial Vernacular





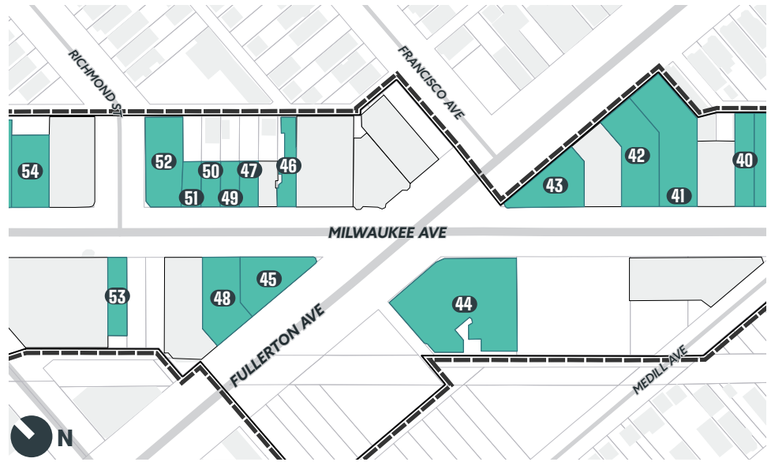
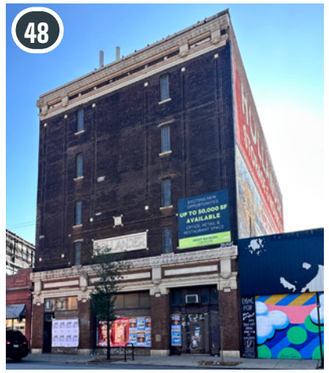
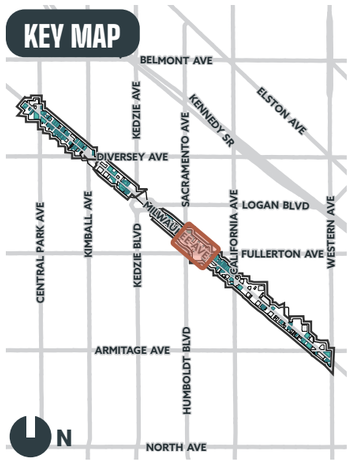


Figure 146. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
48	2418 N Milwaukee Ave.	1912	Hollander Building for the Hollander Express & Van Co.	H.H. Mahler	Italian Renaissance Revival
49	2419 N Milwaukee Ave.	1905	Store and Flats for Dr. E.B. Palmer		Commercial Vernacular
50	2421 N Milwaukee Ave.	1909	Store and Flats for H. Marwig (first known store Sun Furniture Co.)		Commercial Vernacular with Late Classical Revival details
51	2423 N Milwaukee Ave.	1910	Store and Flats for H.E. Otto	Theo Steuben	Commercial Vernacular
52	2427 N Milwaukee Ave.	1910	Store building for J.R. Taylor	A. Sandegren	Commercial Vernacular
53	2432 N Milwaukee Ave.	1924	Store and Flats for R.H. Guenther	B.J. Rappaport	Commercial Vernacular with Italian Renaissance Revival details





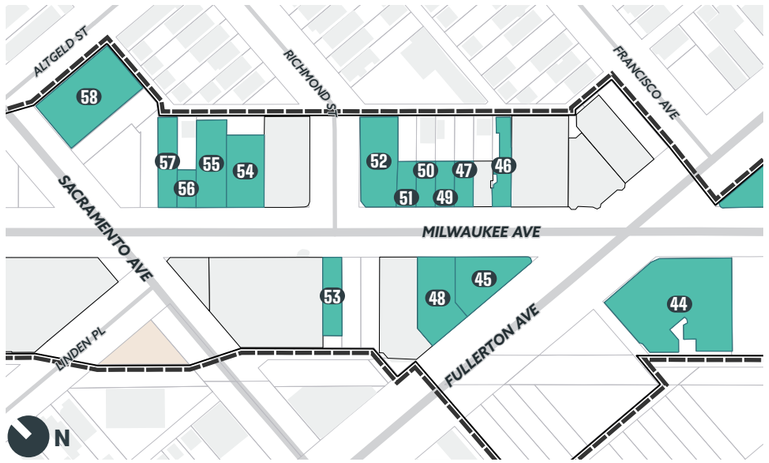
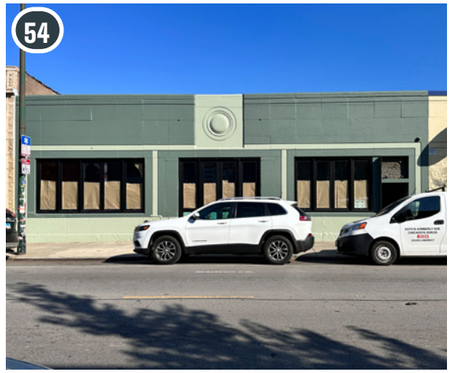
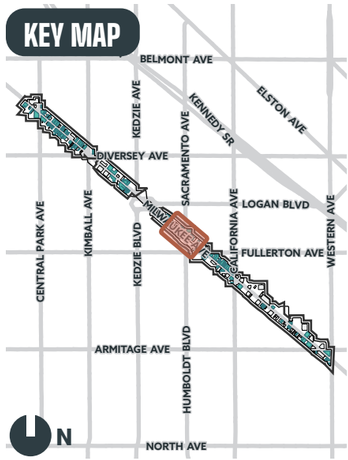


Figure 147. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
54	2443-47 N Milwaukee Ave.	1931	Auto Parts & Gear Co. (Stockroom and Office)	I.S. Stern	Commercial Vernacular with Art Moderne details
55	2449-51 N Milwaukee Ave.	1927	Northwest Motor Truck Co. (General Motors Sales)/Auto Parts & Gear Co.	Steinberg	Spanish Revival
56	2453 N Milwaukee Ave.	1922	Store and Flats for A.J. Brown		Commercial Vernacular
57	2455-57 N Milwaukee Ave.	1913	Store and Flats		Commercial Vernacular with Late Classical Revival details
58	2451 N Sacramento Ave.	1930	Ray Tennes Motor Co. (Sales and Service, Ford) (By 1950 Tumbl Togs Inc.)	L. Crosby Bernard	Art Deco
59	2471-75 N Milwaukee Ave.	c. 1926	Logan Square Overland-Knight Co. (later Becker-Fox Motor Co., Becker-Anderson Motor Co., Charles Lange & Co.)		Spanish Revival





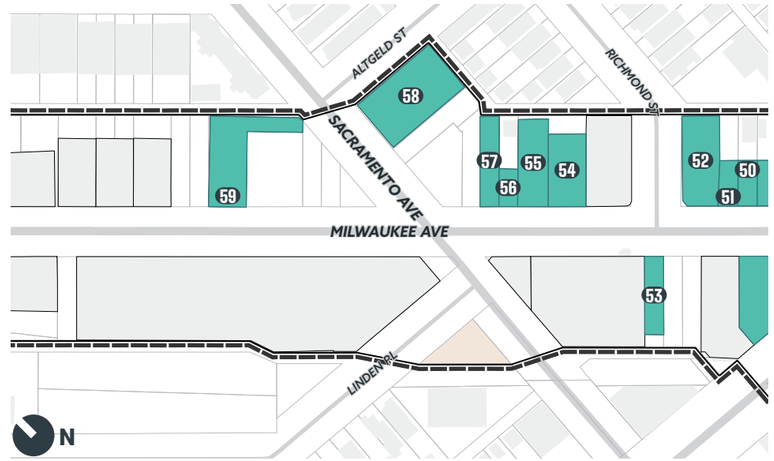
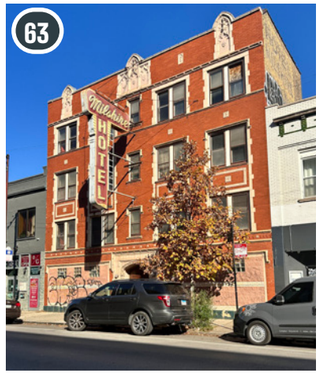
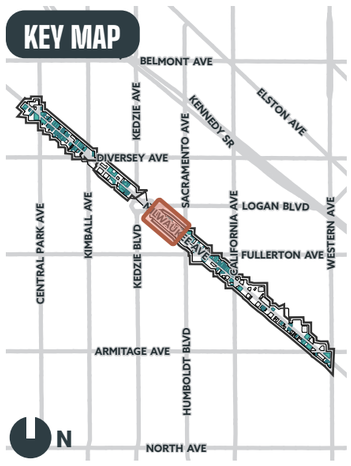


Figure 148. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
60	2515 N Milwaukee Ave.	1922	Reo Motor Car Company of Chicago, Inc. (Logan Square Branch)	A. L. Himmelblau	Commercial Vernacular with Spanish Revival details
61	2521 N Milwaukee Ave.	1910	Store and Flats (first known store Merchant Cigar and Tobacco Co.)		Italian Renaissance Revival
62	2523 N Milwaukee Ave.	1909	Store and Flats		Commercial Vernacular
63	2525 N Milwaukee Ave.	1928	Milshire Hotel (Apartment Hotel)	Edward Steinborn	Late Gothic Revival
64	2529-31 N Milwaukee Ave.	1909	Stores and Flats (one of the first known stores was United Food Products Co.)		Commercial Vernacular





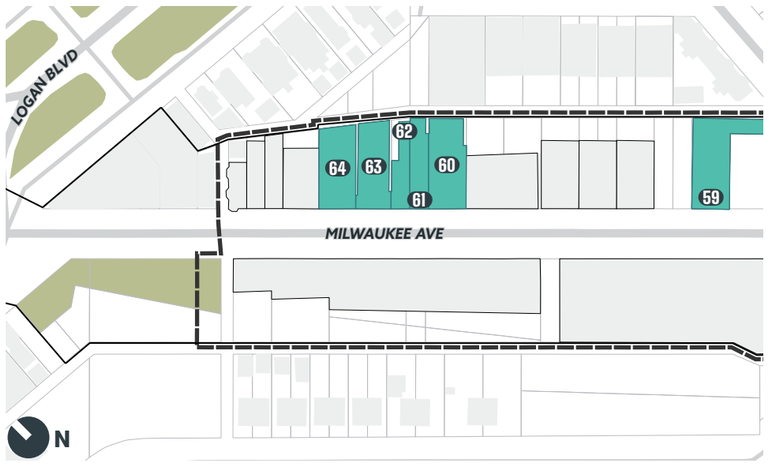
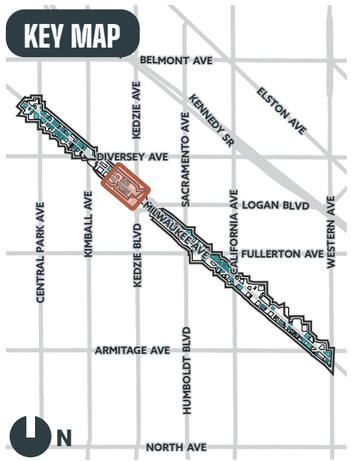


Figure 149. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
65	2620 N Milwaukee Ave.	1909	Stores and Flats for George Sessler	J.B. Rohm	Commercial Vernacular with Late Classical Revival details
66	2624 N Milwaukee Ave.	c. 1902; 1912 (Remodeling)	Store and Flats	J.S. Flizikowski (1912 Remodeling)	Commercial Vernacular
67	2628 N Milwaukee Ave.	1922	Sigmund Music Shop		Commercial Vernacular with Late Classical Revival details
68	2630 N Milwaukee Ave.	1922	Apartments and Garage for Edward E. Ostlund	Gifford Brabant	Commercial Vernacular
69	2636-56 N Milwaukee Ave.	1915	Logan Square Terminal Building with the Paramount Theatre	Walter Ahlschlager	Commercial Vernacular with Italian Renaissance Revival details



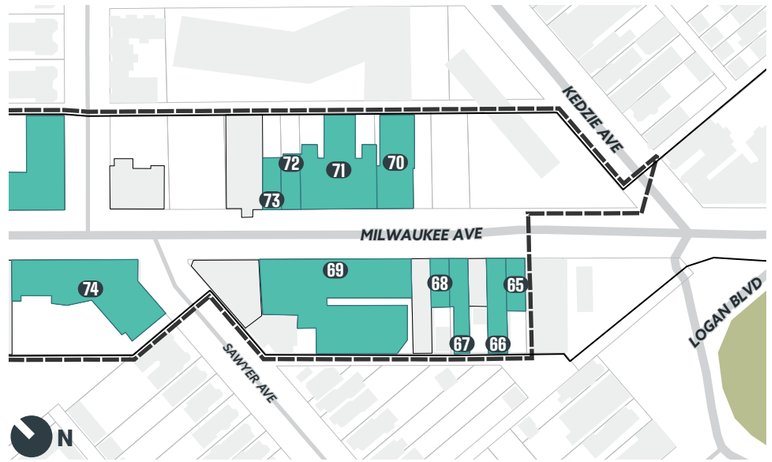
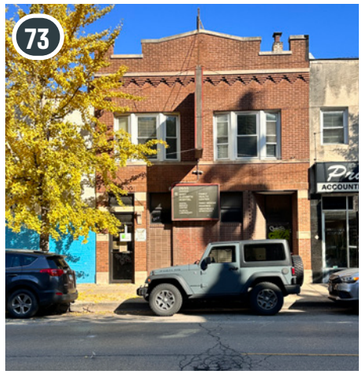
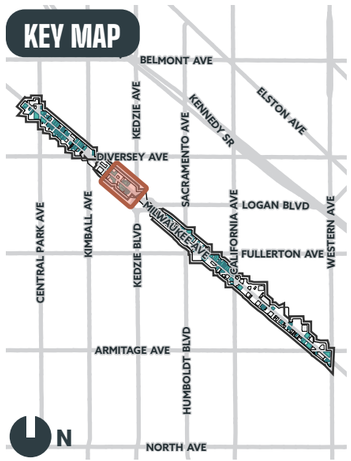


Figure 150. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
70	2639-41 N Milwaukee Ave.	1910; 1926 (Rear Garage)	Stores with later rear garage (at various times there was a Studebaker dealership, Green Cap Messengers, Inc., National Rent A Car Co., and Hudson Motor Co. of Illinois Logan Square Branch)	John Ahlschlager; No architect listed on garage permit	Italian Renaissance Revival
71	2643-51 N Milwaukee Ave.	1908	Store and flats for Casper Molter	Charles J. Grotz	Commercial Vernacular
72	2653 N Milwaukee Ave.	1938	Store with Apartment and Office for E. Krumseig	A. Bacci	Commercial Vernacular with Mid-Century Modern details
73	2655 N Milwaukee Ave.	c. 1915	Store and Flat		Commercial Vernacular





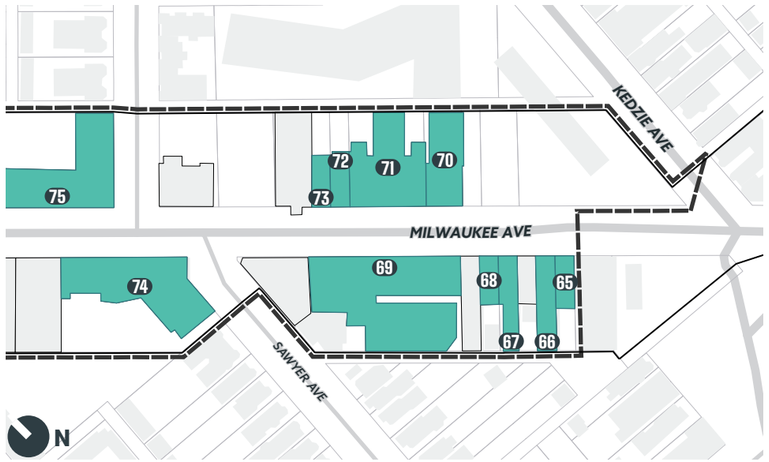
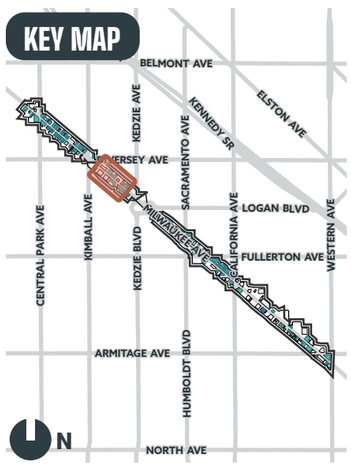


Figure 151. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
74	2664-2718 N Milwaukee Ave.	1924	Harding Theatre Building (Stores, Apartments, and Theater (Harding Theatre section demolished) for Sawyer Amusement Co.	Fridstein & Co.	Italian Renaissance Revival
75	2715-29 N Milwaukee Ave.	2715-29 N Milwaukee Ave.	Stores, Apartments, and Garage (Garage demolished)	B. Leo Steif	Commercial Vernacular with Late Gothic Revival details
76	2731-39 N Milwaukee Ave.	1927	Stores and Apartments	B. Leo Steif & Co.	Late Gothic Revival



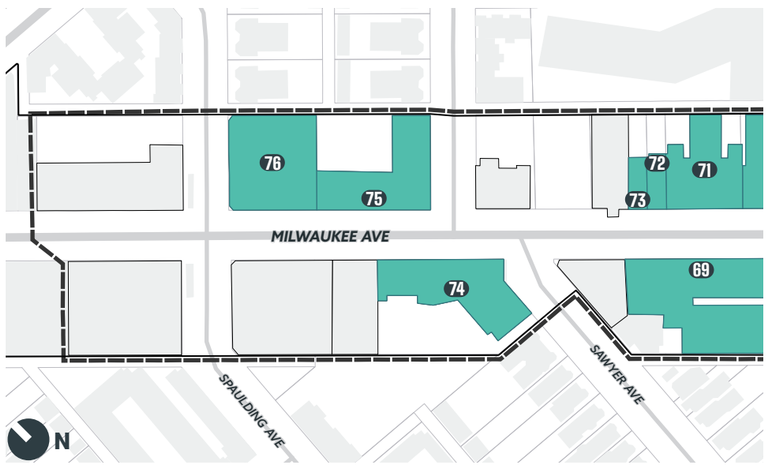
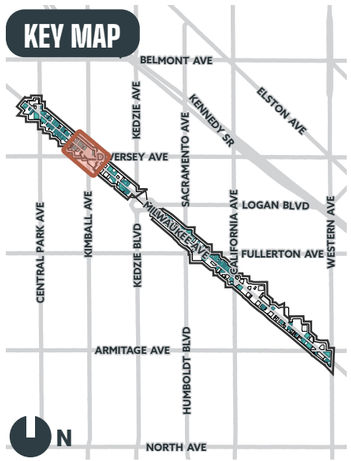


Figure 152. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
77	3350 W. Diversey Ave.	1954	National Savings & Loan Association (first known occupant)		Mid-Century Modern
78	2821 N Milwaukee Ave.	1911	Stores for E.C. Blocke	N. Max Dunning	Commercial Vernacular
79	2822 N Milwaukee Ave.	1914	Stores and Flats for Mrs. Louis M. Custy	Worthmann & Steinbach	Commercial Vernacular with Late Classical Revival details
80	2829 N Milwaukee Ave.	1912	The Enterprise (Theater)	Fritz Lang	Commercial Vernacular with Beaux Arts details
81	2831 N Milwaukee Ave.	1907	Store and Flats for Henry Luthje (proprietor of 2829 as well)	Fritz Lang	Beaux Arts



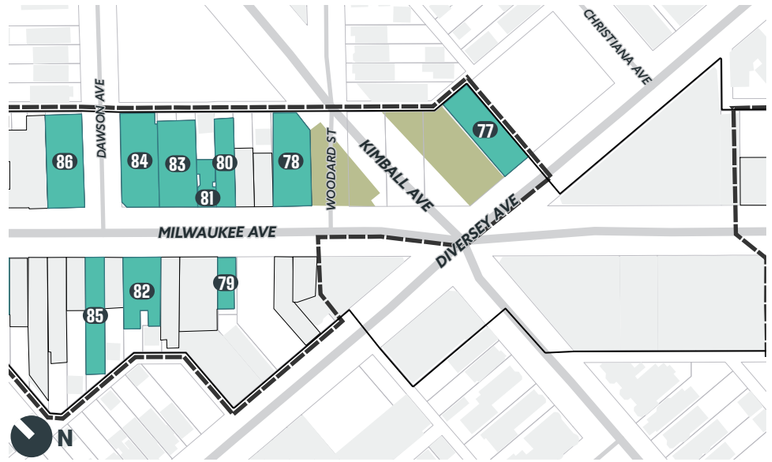
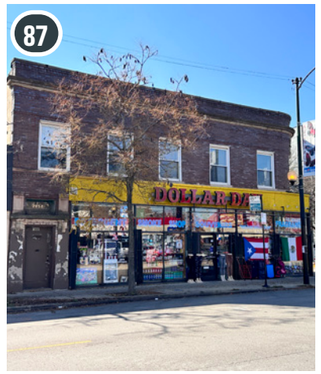
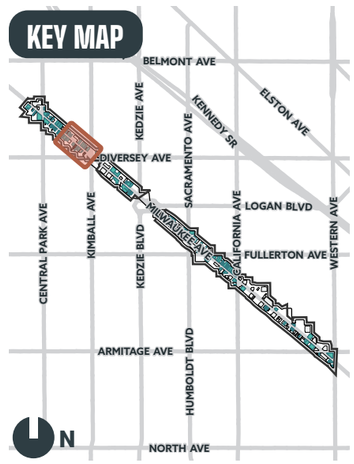


Figure 153. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
82	2832-34 N Milwaukee Ave.	1924	Stores	E.P. Steinborn	Spanish Revival
83	2833-37 N Milwaukee Ave.	1937	Stores	John K. Neebe	Commercial Vernacular
84	2839-41 N Milwaukee Ave.	1909	Stores and Flat for H. Marwig		Commercial Vernacular with Late Classical Revival details
85	2840 N Milwaukee Ave.	1896; 1937 (Front Masonry Addition)	Store and Flats for Swen Sunberg		Commercial Vernacular
86	2843-45 N Milwaukee Ave.	1914	Store and Flats	Oscar Johnson & Son	Commercial Vernacular with Late Classical Revival details
87	2854 N Milwaukee Ave.	1908	Store and Flats for C.B. Knudson	F.O. DeMoney	Commercial Vernacular





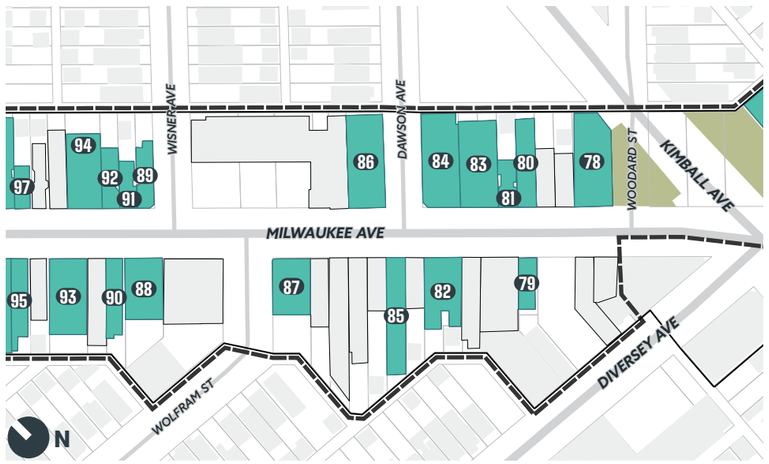


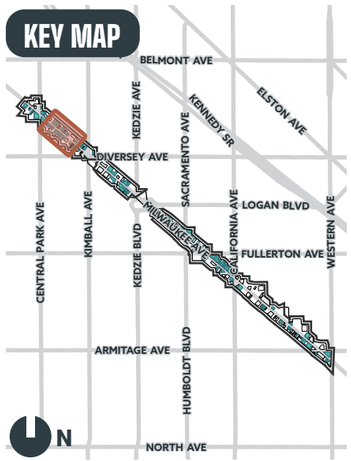
Figure 154. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
88	2864-66 N Milwaukee Ave.	1912	Store building for E. Herzog - Beifield, Hirsh & Co. (First Store, Billiards Hall at 2nd fl. by 1921)	H.L. Newhouse	Commercial Vernacular with Late Classical Revival details
89	2867 N Milwaukee Ave.	1905	Store and Flats for M.F. Marwig	E.C. LaBelle	Commercial Vernacular with Late Classical Revival details
90	2868 N Milwaukee Ave.	1909	Store and Flats for F. Czaja		Commercial Vernacular with Late Classical Revival details
91	2869 N Milwaukee Ave.	1906	Store and Flats		Commercial Vernacular with Late Classical Revival details
92	2871 N Milwaukee Ave.	1912	Store and Flats for F. Marwig (Variety Store Co., one of the first stores)	William Gauger	Commercial Vernacular with Late Classical Revival details
93	2874 N Milwaukee Ave.	1909; c.1949 (Facade Remodeling)	Store building for C. Knudson (First store A.F. Lakowka, furniture and stoves)		Commercial Vernacular/Mid Century Modern

Figure 155. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
94	2875 N Milwaukee Ave.	1911	Store building (first known store is Avondale Clothing Co.)	H.L. Newhouse	Commercial Vernacular with Late Classical Revival details
95	2880 N Milwaukee Ave.	1907	Store and Flats for Joseph Lisewski		Commercial Vernacular
96	2882 N Milwaukee Ave.	1910	Store and Flats		Commercial Vernacular
97	2883 N Milwaukee Ave.	1897	Store and Flats for Robert Schultz		Commercial Vernacular
98	2885 N Milwaukee Ave.	1905	Store and Flats		Commercial Vernacular
99	2888 N Milwaukee Ave.	1923	Store and Flats	J.F. Kundsen	Commercial Vernacular



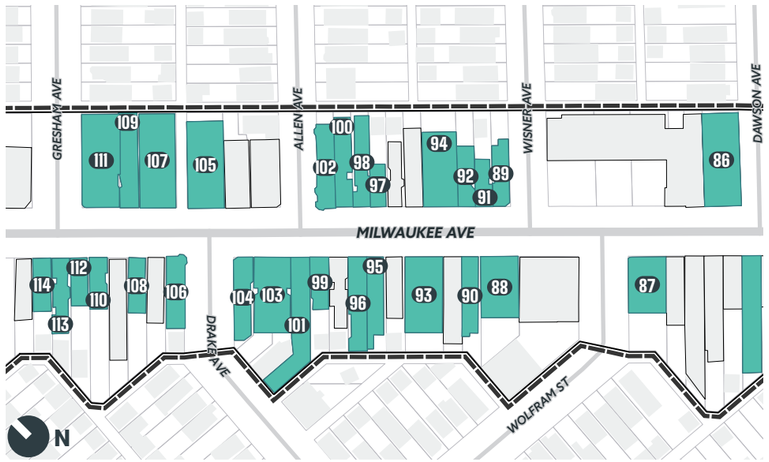


Figure 156. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
100	2889 N Milwaukee Ave.	1908	Store and Flats for Joseph Zientock		Commercial Vernacular
101	2890 N Milwaukee Ave.	1906	Store and Flats for Oscar Wilke		Romanesque Revival
102	2891 N Milwaukee Ave.	1902	Store building for P. Czeslanski	John S. Flizikowski	Queen Anne
103	2894-96 N Milwaukee Ave.	1912	Store and Flats for Samuel Fenchel (Union Clothing Co. and General Furniture Co. earliest known stores)	D.S. Klafter	Commercial Vernacular with Late Classical Revival details
104	2898 N Milwaukee Ave.	1912	Store and Flats for Frank Rutkowski		Queen Anne
105	2909 N Milwaukee Ave.	1910	Immekas and Krohma Department Store (Constructed for the company by H.G. Stange)	O. Zippwald	Commercial Vernacular

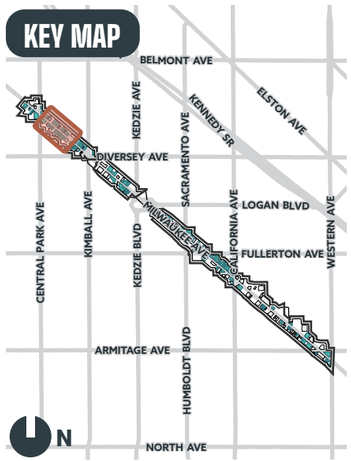
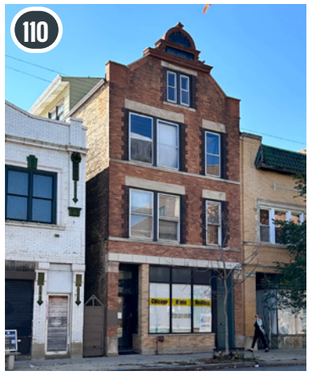


Figure 157. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
106	2912 N Milwaukee Ave.	1902	Store and Flats for Jos. Wojtalewicz (Operated as an agent for the Pulaski Lumber Co. here, first known store The Avondale)	Kley & Gauger	Commercial Vernacular with Queen Anne details
107	2915 N Milwaukee Ave.	1910; 1955 (Facade Remodeling)	Crescent Theatre (Built by J. Kleczewski for Vaudeville and Moving Pictures)	J.F. Knudsen (Original)	Commercial Vernacular/Mid-Century Modern
108	2918 N Milwaukee Ave.	1912	Store and Flats for E. Grosse		Italian Renaissance Revival
109	2919 N Milwaukee Ave.	1909	Store and Flats for Joseph Kowaiski (the first known store is a grocery store by Julian Kowalski)		Commercial Vernacular with Late Classical Revival details
110	2922 N Milwaukee Ave.	1910	Store and Flats for Frank Krizenski (Krizenski Tea Store)	D.S. Pentecost	Commercial Vernacular with Italian Renaissance Revival details
111	2923 N Milwaukee Ave.	1908	Store building for J. Katzewski (J.S. Barkowski Drug Store)		Commercial Vernacular with Late Classical Revival details



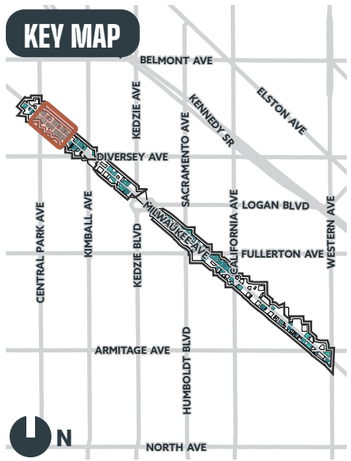
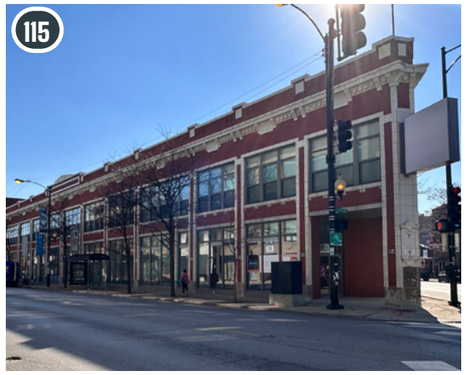
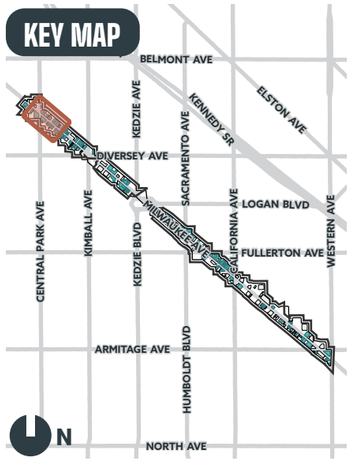


Figure 158. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
112	2924 N Milwaukee Ave.	1906	Store and Flats for Igmace Lutkowski (W.S. Miroslawski, lawyer office)	Jno. S. Flizikowski	Queen Anne
113	2928 N Milwaukee Ave.	1927	Store and Flats for L. Stankowicz	Ablomowicz	Commercial Vernacular with Italian Renaissance Revival details
114	2930 N Milwaukee Ave.	1905	Store and Flats for J. Kleczewski (Bakery for owner)		Italian Renaissance Revival
115	2934 N Milwaukee Ave.	1916	Store building (Some of the earliest known stores include: General Furniture Co. -2936; Piggly Wiggly -2938; Logan Square Motor Car Co. -2940; I. Skowronski (Music store/ Victor Dealer) - 2942; Army Recruitment Center for WWI - 2946; Billings Dress Shop -2950; Fidelity State Bank -2954)	H.L. Newhouse	Commercial Vernacular
116	2935 N Milwaukee Ave.	c. 1911	Store and Flats		Commercial Vernacular with Late Classical Revival details
117	2943 N Milwaukee Ave.	c. 1912	Store building		Commercial Vernacular with Beaux Arts details





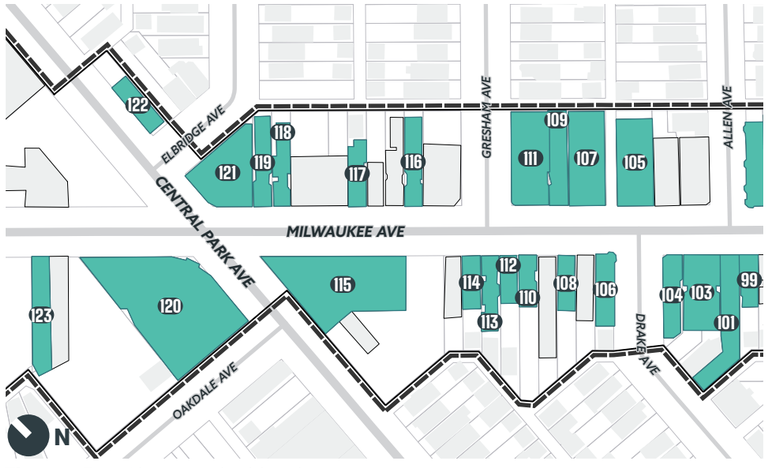
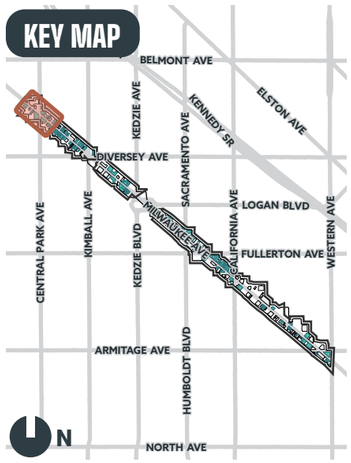


Figure 159. Character building location map

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
118	2953 N Milwaukee Ave.	1905	Store and Flats R. Czolkowski	Chas. J. Grotz	Commercial Vernacular with Neoclassical details
119	2955 N Milwaukee Ave.	1908	Store and Flats		Commercial Vernacular with Late Classical Revival details
120	2956-72 N Milwaukee Ave.	1926	Second Northwestern State Bank	Mundie and Jensen	Neoclassical
121	2957 N Milwaukee Ave.	1905	Store and Flats for AA. Jankowski (Some early stores included the Avondale Savings Bank - 2957-59 and Avondale Pharmacy - 3003)	Chas. J. Grotz	Beaux Arts
122	3004 N Elbridge Ave.	1901	Chicago Fire Department No. 92	City Architect	Romanesque Revival



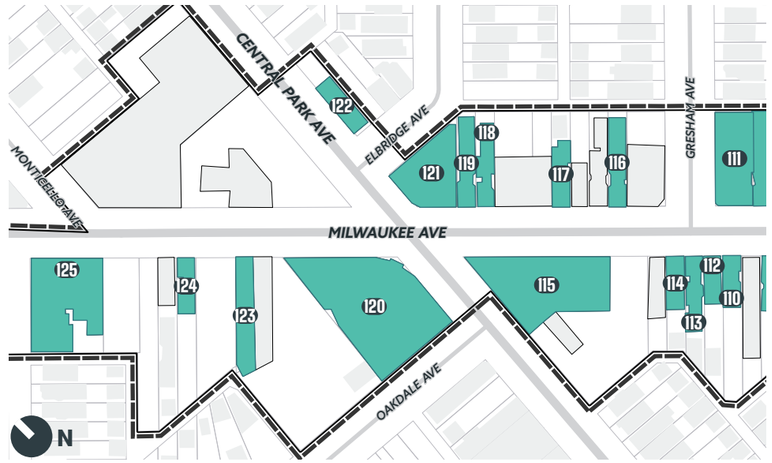
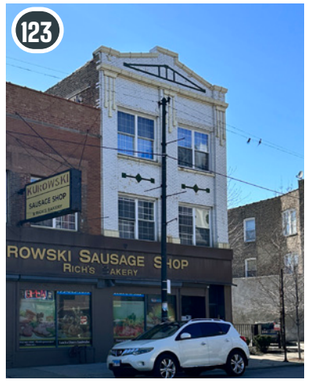
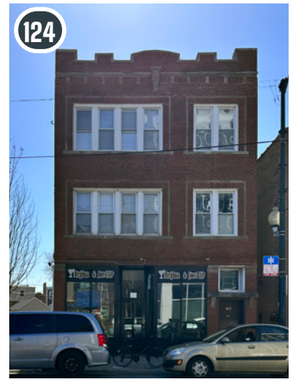


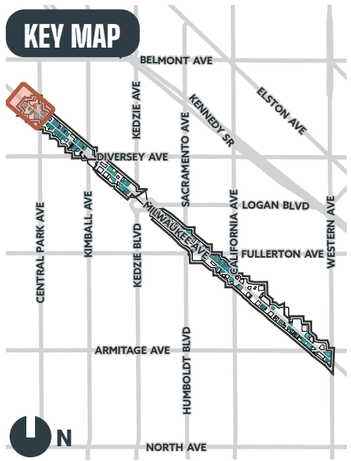
Figure 160. Character building location map

APPENDIX

	ADDRESS	DATE OF CONSTR.	ORIGINAL USE/NAME	ARCHITECT (IF KNOWN)	ARCHITECTURAL STYLE
123	2978 N Milwaukee Ave.	1911	Store and Flats for B. Michaslski	M.F. Strauch	Commercial Vernacular with Late Classical Revival details
124	2988 N Milwaukee Ave.	1923	Store and Flats for John Buda	Otto Runde	Commercial Vernacular with Italian Renaissance Revival details
125	3002-10 N Milwaukee Ave.	1922	Ridgeway Building	Rissman and Hirschfeld	Neoclassical







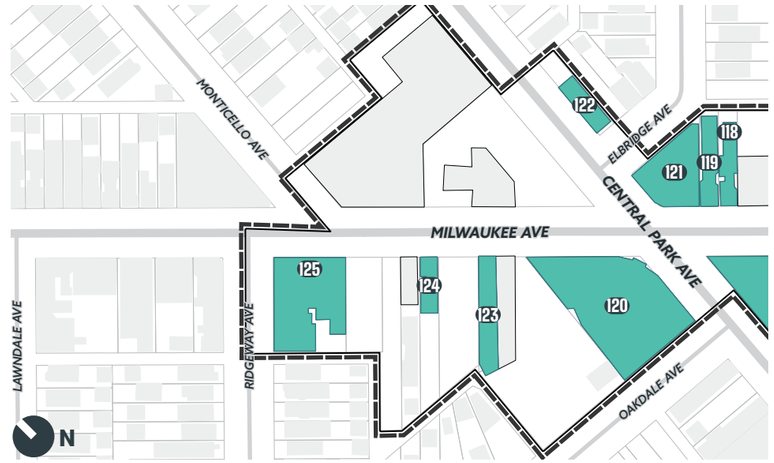


Figure 161. Character building location map

BUILDING TYPES

COMMERCIAL BLOCKS: ONE & TWO PART

The two-part commercial block is the most common type of composition used for small and moderate-sized commercial buildings throughout the country. It is typically limited to buildings that are two to four stories in height. This type is characterized by a horizontal division into two distinct zones, a lower and an upper zone. Each zone received its own design treatment that may be harmonious in design while clearly separated from one another, or they may have little visual relationship. The two-part division reflects the differences in use. The lower zone is located at street level and includes public spaces such as retail stores, a banking room, a service-oriented or medical office, or a hotel lobby. The upper zone houses more private spaces, including offices, hotel rooms, a meeting hall, or residential units.

Treated in a similar manner as the lower zone of a two-part commercial block is the one-part commercial block. This type is only one story in height and is typically a simple box in plan with an ornamented facade. In many cases, the street frontage is narrow and the facade is predominantly composed of plate glass windows and an entry surmounted by a cornice or parapet.

ENFRAMED WINDOW WALL

A second subtype of the commercial block is the Enframed Window Wall. Primarily used on small- to moderate-sized commercial buildings (e.g., two to three stories in height), this type emphasized order and unity by enframing the first floor storefront and/or upper floors within a wide and continuous window design. The “frame” is articulated through columns, pilasters, or arcades.

FALSE FRONT

A False-Front is an applied or fake front facade. False-Fronts are easily identifiable by the extension of the applied front facade above the building’s roofline and a lack of depth to the storefront. False-Fronts usually reference popular or historic architectural styles.

FREESTANDING

Two eras of Freestanding commercial types have been identified along Milwaukee Avenue. The first is a mid- to late-19th century two-story gable-front building, and the second is a mid- to late-20th century one-story building, adapted to the automobile.

The earlier Freestanding type identified is two stories in height and follows the common gable-front form, developed during the Greek Revival movement during the early-to mid-19th century, but on a larger scale. The gable-front form developed in New England and spread west with the expanded railroad network and remained in use until well into the 20th century. Part of its staying power reflected the fact that it was well suited for narrow urban lots, which were found in many rapidly developing cities. Characterized by its roof shape, the gable-front roof has two sloped sides that meet at a center ridge. The triangular ends of the walls on the other two sides are called gables. In the gable-front form, the gable end faces the street.

These buildings were constructed on lots located on the interior of the block and are built to the front and side lot lines, typically encompassing approximately 50% to 75% of the length of the lot. The rear setback was used to accommodate a stable building at the rear of the lot, along the alley. The building would have been used as a storefront and dwelling, either for the shopkeeper or as a boarding house. During the late-19th century and early 20th century, boarders on a multi-day trip would stay overnight, receiving room and board for themselves and their horse (in the stable).

With the advent of the automobile, the design of commercial centers shifted from the commercial block to the Freestanding type during the mid-20th century. Freestanding buildings are typically one story and occasionally two stories, but differ from commercial blocks in that they have architectural treatment on three or more sides. Commercial buildings accommodating automobile access usually oriented entry points for parking areas from a side street or a vehicular drive that separates the pedestrian right-of-way and the main entrance. The structure may occupy an entire city block and be surrounded by parking on one or more sides.

Figure 162. One-part commercial block

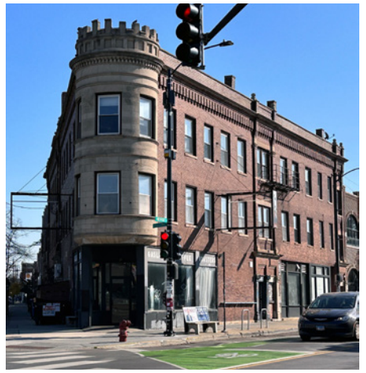


Figure 164. Two-part commercial block

Figure 163. Enframed window wall

Figure 165. False front

Figure 166. Mid-20th century freestanding

APPENDIX

TWO-PART VERTICAL BLOCK

The two-part and three-part vertical block gained popularity in the late-19th century as a means of simplifying the exterior of tall, commercial buildings. On the two-part vertical block, the facade is divided horizontally into two major zones that are different but carefully related to one another to create a unified whole. The lower zone rises one or two stories and serves as a visual base of the dominant "shaft," or upper zone. The two-part vertical block must be at least four stories in height to possess a sufficient sense of verticality.

Figure 167. Two-part vertical block

RESIDENTIAL BUILDINGS

There is only one identified residential building type in the SCOD, the Multi-Unit Dwelling. This type is a residential housing classification with multiple individual housing units contained within one building. On Milwaukee Avenue, multi-unit dwellings range in height from low- to mid-rise buildings (e.g., three to twelve stories). Like the commercial types, all multi-unit dwellings have a ground floor commercial use, but the overall building form, massing, and facade articulation (e.g., balconies, fenestration openings) are more closely modeled after historic two-to-six-flat buildings or larger apartment blocks to modern mid-rise apartment buildings.

Figure 168. Residential buildings

ARCHITECTURAL STYLES

Figure 169. Romanesque Revival

ROMANESQUE REVIVAL

Romanesque Revival in America was inspired in part by the medieval European style known as Romanesque, popular in Europe during the eleventh and twelfth centuries as a revival of earlier classical Roman forms. Two phases of this style have been identified in America. During the first, Americans experimented with early versions during the 1840s-1850s. The second phase came in the late-19th century, when the style was popularized by Henry Hobson Richardson. Buildings in the Romanesque Revival style are heavy, massive masonry construction, usually with some rough-faced stonework. Wide, rounded arches in Roman or Romanesque architecture are an important identifying feature, often resting on squat columns. Frequently, decorative floral detail appears in the stonework, and sometimes on column capitals. Common characteristics include:

- Heavy, rusticated stone walls
- Round arches at entrances and window openings
- Squat columns
- Polychromatic masonry
- Round towers.

Figure 170. Queen Anne

QUEEN ANNE

For many, the Queen Anne style typifies the architecture of the Victorian age. The style was named and popularized by a group of 19th century English architects led by Richard Norman Shaw. Roots for the style date back to the Elizabethan and Jacobean periods in England and have little to do with Queen Anne or the formal Renaissance architecture that dominated during her reign (1702-1714). This very popular style of the 1880s and 1890s has asymmetrical massing characterized by projecting bays and prominent, compound roof shapes. These buildings were clad in a variety of materials and with multiple textures, including patterned shingles. Common characteristics include:

- Rich but simple ornament
- Variety of materials, including wood, brick, stone, and pressed metal
- Patterned masonry, shingles, or textured wall surfaces including half-timbering
- Pressed metal bays and turrets
- Irregular roofline with many dormers and chimneys
- Single pane windows, some paired, with small decorative panes or stained glass.

Figure 171. Italian Renaissance

ITALIAN RENAISSANCE

The Italian Renaissance Revival style developed at the end of the 19th century and was inspired by Italy and the ancient world. This revival style was a dramatic contrast to the earlier Queen Anne style. This more ordered style has a studied formalism, symmetrical composition, simple flat facades, and low-pitched or flat roofs. Common characteristics include:

- Restrained decoration
- Rectangular form
- Low-pitched hipped or flat roof
- Symmetrical facade
- Limestone keystones at windows and doors
- Decorative limestone ornament (e.g., roundels)
- Rusticated base
- Decorative, projecting metal or brick cornice
- Carved foliated details
- Arched entrances.

Figure 172. Tudor Revival

TUDOR REVIVAL

A popular romantic revival style from the first half of the 20th century, Tudor Revival was inspired by English Medieval architecture. The style is recognized by steeply pitched side-gabled or hipped roofs, with one or more front-facing, asymmetrically placed gables; stucco with half-timbering walls; rounded Tudor arch door openings; and windows that are tall and narrow, either double hung or casement, often with decorative leaded glass with stone mullions and trim. Common characteristics may also include:

- Stepped or crenelated parapets with limestone coping
- Entrances set within a Tudor arch opening
- Brick pattern work (e.g., herringbone)
- Limestone trim at fenestration openings
- Limestone gablets
- Limestone shield ornament
- Brick relief work.

Figure 173. Beaux-Arts Classicism

BEAUX-ARTS CLASSICISM

The style featured classical precedents and forms, lavish ornamentation, and heavy masonry. It was made popular by the 1893 World's Columbian Exposition and, subsequently, the City Beautiful Movement, responsible for America's grand public buildings of polished stone, from state capitols, courthouses, and city halls to train stations, libraries, and museums. Common architectural features can include:

- Masonry facades, usually of a smooth, light-colored, ashlar-cut stone
- Symmetrical facade
- First floors may be rusticated
- Flat or low-pitched roofs
- Wall surfaces ornamented with decorative garlands, floral patterns, or cartouches dripping with sculptural ornament
- Colossal columns or pilasters with Ionic or Corinthian capitals
- An exuberance of detail and variety of stone finishes
- Enriched moldings
- Windows framed by columns or pilasters, sometimes with a balustraded sill and/or pedimented entablature, and pronounced cornices and entablatures.

Figure 174. Late Classical Revival

LATE CLASSICAL REVIVAL

The Late Classical Revival style was inspired by the 1893 World's Columbian Exposition in Chicago, which promoted classical forms and relied on stylistic details of the Greek Revival style. Classical Revival style buildings often have massive columns with classical Corinthian, Doric, or Ionic capitals topped by a front-facing pediment. The style was frequently used for civic, institutional, commercial, and residential buildings. Wall materials range from wood, brick, stucco, or stone, with smoother surfaces being more prevalent. Common architectural characteristics include:

- Symmetrical facade
- Smooth masonry exterior surfaces and an unadorned roof line
- Cornices lined with modillions and dentils
- Double-hung windows with lintels above
- Symmetrically arranged windows, often in pairs or groups of three
- Entrances centered on the facade
- Patterned brickwork
- Geometric, inset limestone ornamentation.

APPENDIX

Figure 175. Neoclassical

NEOCLASSICAL

This style is similar to Classical and Greek Revival but is more monumental and ornate compared to its simpler predecessors. Typical architectural characteristics include:

- Temple-front entry on civic, institutional, and commercial buildings
- Columns of the Ionic and Corinthian Orders
- Exaggerated broken pediments
- Classical symmetry
- Dentillated cornices.

Figure 176. Spanish Revival

SPANISH REVIVAL

The Spanish Revival style results from the traditional Spanish architectural themes of Spain's American colonial settlements. Other architectural details may be derived from later periods of Spanish architecture and reference Moorish, Byzantine, Gothic, or Renaissance designs. Common architectural characteristics can include:

- Low-pitched, clay tile roofs or a shaped parapet
- Rounded arches
- Low relief carving at doorways, windows, and cornices
- Elaborately carved doors
- Decorative window grills of wood or iron
- Spiral columns
- Multi-paned windows
- Balconies or terraces.

Figure 177. Art Deco

ART DECO

The Art Deco style is defined by its characteristic sharp edges and stylized geometrical details. Typical architectural characteristics include:

- Sleek, linear appearance
- Low-relief decorative panels at the entrances, around windows, along roof edges, or as string courses
- Smooth building materials such as stucco, concrete block, glazed brick, or mosaic tile
- Stylized decorative elements using geometrical forms, zigzags, chevrons
- Bands of windows with decorative spandrels
- Reeding and fluting around doors and windows.

Figure 178. Mid-Century Modern

MID-CENTURY MODERN

Mid-Century Modern design dominated American architecture after World War II. Architects of modern design departed sharply from historical precedent and created new building forms. This style is defined by clean, linear, and sweeping lines, large expanses of glass exterior walls, deep eaves, and earth-toned materials. Mid-Century Modern emphasized creating structures with ample windows and open floor plans, with the intention of opening up interior spaces and bringing in the outdoors. Common architectural characteristics include:

- Flat or extremely low-pitched gable roofs
- Angular details
- Asymmetrical facades
- Expansive walls of glass
- Strong emphasis on linear elements and bold horizontal and/or vertical features
- Use of common materials of brick, stone, wood, and glass.

Figure 179. Commercial Vernacular

COMMERCIAL VERNACULAR

The term Commercial Vernacular is used to describe buildings that were not designed in any particular style, but rather the form of the building is dictated by its use and the function of the building dictated its design. Described as a monument to practicality, Commercial Vernacular buildings were constructed with inexpensive materials and used a limited amount of applied detail, popular during the historic development of the study area, including brick relief work/pattern, bay windows clad in embellished pressed metal cladding, and/or limestone trim and detailing.

BEST PRACTICES AND RESOURCES

The following best practices and resources are provided for the benefit of property owners, developers, and other interest parties and are entirely voluntary.

EXISTING BUILDINGS

MASONRY REPAIR OR REPLACEMENT

Water-repellant or water-proof coatings should not be applied to structurally sound masonry. The application of a coating may be appropriate but will be dependent on the specific material used and the level of deterioration at the individual buildings.

It is not appropriate to paint historic or existing masonry unless part of an artwork installation. Best practices for the installation of artwork are provided on page 140.

When undertaking large-scale repairs or rehabilitation at the exterior, it is recommended that masonry be cleaned to remove retardant deterioration (soiling materials that are potentially harmful to the masonry), to provide a clean surface for repairs, for masonry inspection, or to improve appearance.

Cleaning masonry should be done using the gentlest effective means, avoiding the use of harsh acids or high-pressure water washing. Masonry should never be sandblasted or abrasively cleaned. Previously sandblasted masonry may require a protective coating. Cleaning products should be selected specifically for the type of masonry and type of soiling. Prior to cleaning a large area, smaller test panels should be undertaken to confirm that the selected cleaner is appropriate.

ARCHITECTURAL METAL CLADDING REPAIR AND REPLACEMENT

Proper surface preparation and the application of protective coatings, where appropriate, are key for the long-term care of architectural metal. Some metals must be painted for protection, including cast iron, steel, and tin, while others, such as copper, bronze, aluminum, and stainless steel, should be left unpainted.

- Deteriorated paint on painted metal surfaces should be removed using appropriate methods, including wire brushing for non-decorative elements exhibiting light rust or chemical paint removal for heavier built-up paint.
- Severe corrosion of historic architectural metal may require that entire sections or features of metalwork be removed and carefully repaired off-site before reinstallation.
- Newly cleaned metal should be immediately protected with a rust-inhibiting primer. Alkyl-based enamel paints are recommended for finishing iron alloys. Latex and other water-based paints are not recommended.

RETROFITTING THE EXTERIOR OF A CHARACTER BUILDING FOR ENERGY EFFICIENCY

The following guidelines are recommended standards and best practices to assist owners of historic buildings in the SCOD who are seeking ways to make their character buildings more energy efficient. This guidance will help property owners make informed decisions when considering energy efficiency improvements to their buildings.

A comprehensive analysis of the entire building envelope, its systems and components, its site and environment, and a careful evaluation of prioritized upgrades and goals should be completed before undertaking a retrofit. Treatments common to new construction need to be evaluated carefully before implementing them.

Historic building construction methods and materials often maximized natural sources of heat, light, and ventilation to respond to local climatic conditions. The key to a successful rehabilitation project is to understand and identify the existing energy-efficient aspects of the historic building, as well as the identification of the building's character-defining features to ensure they are preserved.

These guidelines advise on minimal, nonintrusive exterior treatments that can supplement the inherent sustainable qualities of a historic building to further improve energy efficiency through the reduction of air leakage and consideration of alternative energy sources.

Reduce Air Leakage

Leakage of air into a building can account for 5% to 40% of space-conditioning costs and can be especially problematic in historic buildings because it is closely linked to an increase in moisture infiltration into building systems.

To reduce air leakage, consider the following treatments:

- Seal or "draft proof," as appropriate, any existing chases or shafts to the exterior.
- Install weatherstripping to doors and windows.
- Seal open cracks and joints at the base of walls and around windows and doors.
- Ensure mortar in masonry buildings is in good condition without cracks or areas of missing mortar, as damaged mortar allows air infiltration.
- Install insulation in the attic or roof. Heat loss and gain caused by increased interior/exterior temperature differentials are greatest at the top of a building. Subsequently, reducing heat transfer through the roof or attic, including access doors, should be one of the highest priorities in increasing energy efficiency in a historic building.
- Insulate basements and crawl spaces. Determine if a basement or crawl space is part of the conditioned space and, therefore, within the thermal envelope of the building. If these areas are outside the thermal envelope, insulating between the floor joists on the underside of the subfloor is generally recommended, and all gaps between the unconditioned and conditioned areas of the building should be sealed. If these areas contain mechanical equipment, or if high levels of moist air enter the areas through vents during the summer months, it is recommended to include the area within the thermal envelope. Subsequently, it may be recommended that all vents be sealed and access doors weather-stripped to reduce air leakage.
- Install storm windows at non-storefront windows. The addition of metal or wood exterior or interior storm windows at storefronts and non-storefront windows is encouraged to increase the thermal performance and protect historic windows. The following design aspects of a storm window should be considered:
  - Use clear, non-tinted, Low-E glass to increase the thermal performance of the window assembly without impacting historic material or character-defining features.
  - For exterior storm windows, install a double-hung storm window with clear upper and lower sashes, without muntins, so the storm window does not obstruct the view of the existing prime window.
  - For windows that open outward or storefront windows, install an interior storm window to improve energy efficiency.
- Install interior glazing rather than replacing windows at storefront windows. Replacing the original glazing with insulated glazing for energy conservation may involve the installation of new frames that may alter or damage the historic architectural features of the storefront. If it is necessary to install new insulated windows, the design of the new storefront windows should follow the guidelines provided on page 29 of this document.
- Weatherstrip exterior doors and consider the use of insulated glazing for replacement doors.
- Add exterior awnings and/or interior shades, where appropriate. Awnings and other shading devices can provide a considerable reduction of heat gain through windows and storefronts. Keeping existing awnings, or replacing them, if previously removed, is a relatively easy way to enhance the energy performance of a building. Awnings should only be installed when they are compatible with the building type and character. Additional information on the compatibility and the design of awnings in the SCOD can be found on page 136 of this document. A wide range of interior shades are available for use in all types of buildings to control heat gain or loss through windows, as well as lighting levels. When properly installed, shades are a simple and cost-effective means of saving energy while maintaining the use of natural light.

Seal and insulate ducts and pipes. As much as 35% of the conditioned air in an average central air conditioning system may escape from the unsealed or uninsulated ducts, resulting in a significant amount of wasted energy. Care must be taken to completely seal all connections in the duct system and adequately insulate the ducts, especially in unconditioned spaces such as attics, basements, and crawlspaces, as conditioned spaces.

APPENDIX

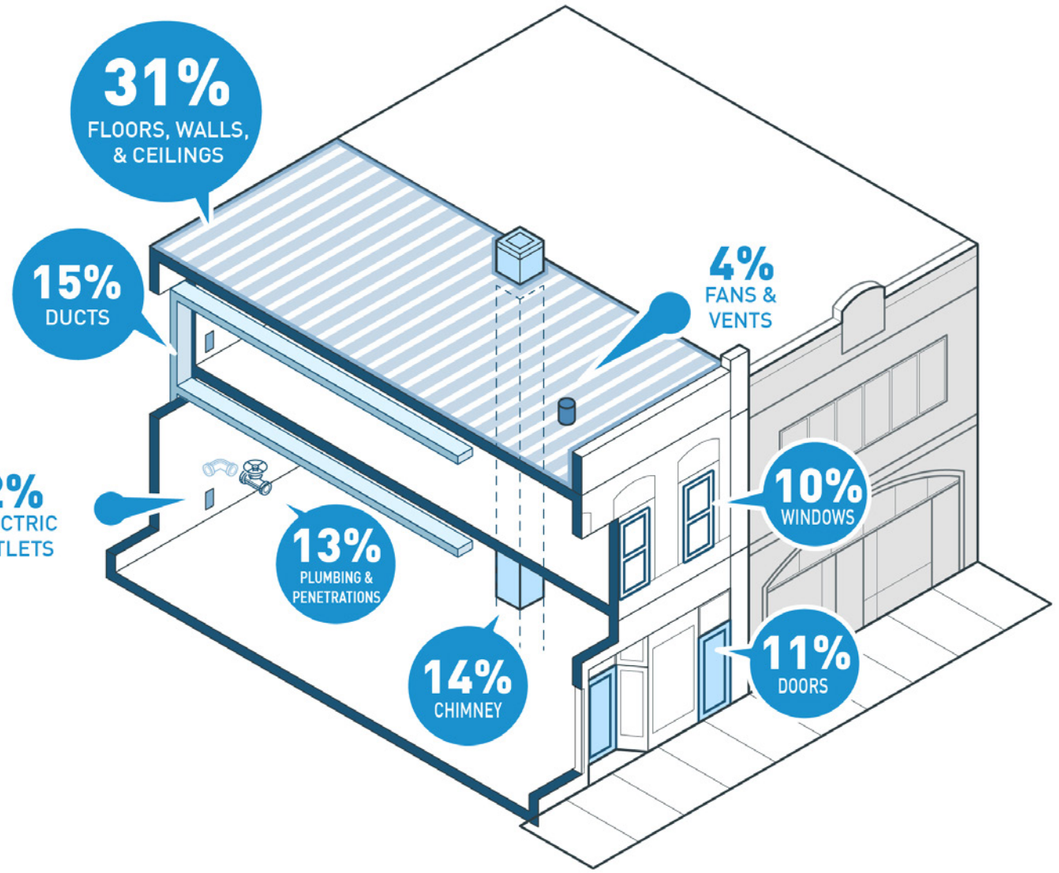


Figure 180. Where air escapes from a building by percentage - image based on data from Energy Savers, U.S. Department of Energy

Consider Alternative Energy Sources

Devices that utilize solar, geothermal, wind, and other sources of energy to help reduce the consumption of fossil fuel-generated energy can often be successfully incorporated in historic building retrofits. However, if the alterations or costs required to install these devices do not make their installation economically feasible or would damage or alter significant historic material or character-defining features, their installation is not recommended. The installation of such equipment should only be pursued after all other upgrades have been implemented to address energy efficiency.

In addition to the preservation of building elements that inherently feature a passive solar design, only the use of active solar collectors or photovoltaic panels is recommended in the SCOD. Only the installation of active solar devices is recommended due to the prevalence of large flat roofs with high parapets that allow solar panels to be installed without being prominently visible and impacting the historic and architectural integrity of the corridor and the individual buildings. The feasibility of installing solar devices on buildings within the SCOD will depend on installation costs, conventional energy rates, and available incentives.

Figure 181. Example of geothermal energy being incorporated into a historic building (National Endowment for the Humanities)

Figure 182. Example of solar devices installed onto a historic commercial building (OnSite Energy, Inc.)

APPENDIX

FIRST FLOOR FACADES

ENTRANCES/DOORS TO UPPER FLOORS

New security grilles should be located on the interior of the glass, if possible. Exterior grilles should be placed as inconspicuously as possible. For security measures, simple metal grilles or acrylic or Lexan sheet glazing may also be considered. Such glazing can also be installed over existing doors to increase the energy efficiency of the building.

Preservation of existing exterior historic doors, including entrance doors to storefronts or upper floors is encouraged. Historic materials that are damaged beyond repair should be replaced in kind or with compatible replacement materials.

UPPER FLOOR FACADES AND ROOFS

WINDOWS

Preservation of historic or existing windows and masonry openings is encouraged. If possible, historic windows or window components, including the frame, sashes, sills, and brick mold, should be retained and repaired.

To ensure the longevity of historic windows and increase their lifespan, it is recommended to conduct regular evaluations of the window, including condition of the paint, condition of the frame and sill, condition of the sash, glazing problems, hardware, and the overall condition of the window, to determine an appropriate repair and maintenance plan. Regular or cyclical maintenance of the windows should then be conducted based on the evaluation and established maintenance plan.

Necessary repairs should be made using stabilization and splicing repair techniques.

If fully restoring historic windows, consider making the windows thermally efficient such as by adding a high-quality storm window. In certain cases, an additional layer of glazing can be added to steel windows to improve the thermal efficiency of the existing window.

Original openings that have been infilled with siding, glass block, or masonry are encouraged to be replaced with new windows to match the character of the building.

ADDITIONS TO CHARACTER BUILDINGS

MATERIALS

New materials should be compatible in character, color, and texture with the existing building and the SCOD. Additions may use contemporary materials, such as glass, metal, and wood, while maintaining a form and scale that is appropriate to the existing building.

The use of color and texture as a finish should be appropriate to the building or used as accents and not detract from the character of the SCOD or individual building.

NEW CONSTRUCTION

GROUND FLOOR ENTRIES AND STOREFRONTS

Maintain the rhythm and prominence of ground floor commercial entrances by providing separate entrances to access private uses on the upper floors of a building. Entrances to upper floors should be offset and/or setback from the commercial entrance at the front facade to maintain the existing hierarchy between public and private entrances.

Additional architectural articulation of the storefront is encouraged through the use of transom windows, masonry piers, and a cornice or belt course between the first floor and second floor.

The design should be simple and contemporary and avoid exaggerated design motifs, replications, elements not found in the SCOD, and blank walls lacking fenestration on primary facades.

BUILDING LIGHTING

All new fixtures and wiring should be integrated with architectural elements to the greatest extent. Exterior surface-mounted transformer boxes, raceways, and conduit should be avoided.

STOREFRONT EXTERIOR FLOORING

Historically, flooring (e.g., tile, terrazzo, etc.) located in the recessed vestibule of a storefront entrance was prevalent throughout the SCOD, with several historic and new examples remaining today that significantly contribute to the character of the SCOD. While not required, the installation of storefront exterior flooring within recessed entrance openings is encouraged.

Figure 183. Acceptable example of historic storefront flooring

Figure 184. Acceptable example of new storefront flooring

APPENDIX

AWNINGS

While not common in the SCOD today, awnings, defined as a roof-like structure of fabric or similar non-rigid material attached to a rigid frame that is supported completely or partially by either an exterior building wall or wall exterior, were historically prevalent in the SCOD and used to protect individual storefronts.

The use of awnings is encouraged in the SCOD as they are easy to remove or retract. All awnings must comply with the Chicago Zoning Ordinance and the Chicago Building Code, and must obtain a permit for the use of the public right of way from the City of Chicago Department of Business Affairs and Consumer Protection.

AWNINGS

Awnings should not project more than seven feet.

Triangular-type awnings should be used, in lieu of waterfall, concave, box, or other exaggerated-shaped awnings.

Internally illuminated awnings should not be utilized.

Fixed or retractable shed-type awnings should be mounted in a location that respects the design of the building, such as in the area just above the storefront windows and between columns. Awnings should be mounted within masonry openings and not obscure or overlap character-defining features (e.g., window or door surrounds).

Figure 185. Acceptable example of retractable awning replacement

Figure 186. Unacceptable example of replacement awning as it is not located within the existing masonry opening

BUILDING SIGNAGE

Signage is a significant component of the character of the SCOD. Existing historic signage in the district includes masonry plaques inset and integrated into the design of some historic building facades, painted wall signs, and distinctive projecting signs, including neon. Signage in the study area includes hanging or projecting signs, awnings, cabinet signage, channel letters, wall signs, and storefront window signage.

The following best practices provide guidance for new and existing signage within the SCOD.

BUILDING SIGNAGE

New signs on character buildings are encouraged, but should avoid damage to any historic fabric. Fittings should penetrate mortar joints rather than masonry, for example, and sign loads should be properly calculated and distributed.

Signage should be concentrated at the street level close to the entrance of the building. Signage at the upper floors of the facade should only be considered where the premises may be limited in sign location at street level, as they will be visible over an extended distance and are not related to the street or entrance level of the premises. In certain cases, signs on commercial buildings along arterial streets may be placed higher on a facade when it is determined that the sign will not have a negative impact on the design or design elements of the facade. The illumination of signs on upper floors should be limited to the brightness of lower level signs.

Illuminated signs or any sign which is lighted by artificially generated light, either directly or indirectly, with an opaque or non-transparent background and routed lettering (letter or logo cut out of a specified sign material) may be appropriate. For illuminated signs, the following best practices and recommendations should be considered:

- Illumination of a sign should be done with the objective of achieving a balance between the architecture, character of the SCOD, and the sign.
- Halo illumination should be considered as an alternative to other types of internally illuminated signs.
- The use of internally illuminated sign faces should be limited to individual cut-out letters. The use of large panel internally illuminated signs is not recommended.

Hanging signs, blade signs (a projecting sign mounted on a building facade or storefront pole or attached to a surface perpendicular to the normal flow of traffic), or banner signs (any piece of fabric displaying a distinctive insignia, identifying wording, and/or symbolic representation of a business, service, or activity) are compatible with the character of the SCOD and are encouraged.

Projecting a sign from the building wall should be attuned to the mass and scale of the building to which it is attached. Projecting signs will be subjective to additional requirements under sec. 17-12-1005-F Projecting Signs of the Chicago Zoning Ordinance.

BUILDING SIGNAGE CONTINUED

Lettering on storefront glazing and individual lettering is encouraged but should be proportional to the size of the storefront glazing.

Signage on awnings is permitted and is recommended to be located on the valance.

The overall sign design should be considered as an integral part of the building facade. The new sign should be coordinated with the overall facade composition, including facade articulation and architectural detailing, and relate to the scale of the storefront windows. A sign should preserve, complement, or enhance the architectural composition and features of the building and not obscure or damage character-defining features of a building, if being installed on an existing building.

Rooftop or wall billboards and flashing or moving signs are not encouraged.

For larger buildings with multiple retail businesses, a master sign plan that defines the location, number, size, materials, illumination method, and graphic standards of all signs on the property is encouraged.

GUIDELINES FOR THE REPAIR, MAINTENANCE, AND ADAPTIVE REUSE OF HISTORIC SIGNS:

Repair and Maintenance

Maintenance of historic signs is essential for their long-term preservation and should include cyclical inspections for evidence of damage and deterioration such as burnt out lightbulbs, loose, weakened, or missing anchors, water damage, deterioration of electrical connections, and pest removal (e.g., birds or insects). Many of these items are considered minor or routine repairs if the sign is properly maintained and deterioration is addressed in a timely manner. For more extensive repairs and techniques for specific sign materials, it is recommended to refer to the National Park Service's "Preservation Brief 25: The Preservation of Historic Signs." This document should be used for reference only, as more extensive and technical repairs require a qualified sign restoration professional.

Adaptive Reuse

The Vintage Sign Ordinance, Sections 17-15-0640 and 17-15-0650 of the Chicago Zoning Ordinance, was adopted in 2023 and provides a pathway for legalizing and maintain nonconforming signs, including abandoned nonconforming signs, that represent important elements of the City's heritage and enhance the character of the community. Reuse of historic signs may not be permitted in all cases, and any such reuse must adhere strictly to the City's Sign Ordinance.

If a building or business has changed hands, historic signs associated with former enterprises in the building should be reused if possible and the historic sign left unaltered. The advertising value of a vintage sign can be immense, especially if the sign serves as a distinguishing feature of the community and the building's history.

If the historic sign is retained, it will preferably be left in its existing location, though it may be necessary to move the sign elsewhere on the exterior of the building to accommodate a new one. Conversely, it may be necessary to relocate new signs to avoid hiding or overwhelming historic ones, or to redesign proposed new signs so that the old ones may remain. Prior to any alteration or relocation, verify if the existing sign would be considered non-conforming or an abandoned non-conforming sign. Refer to sec. 17-15-0503: Continuation of Nonconforming Signs and 17-15-0506: Abandoned Nonconforming Signs.

It may also be possible to modify the existing sign for use with the new business. This may not be possible without destroying essential features, but in some cases, it can be done by changing details only (e.g., the configuration of letters).

If none of the above options are possible, the sign may also be relocated to the interior to serve as a central design feature so it may be preserved on site, in lieu of demolition or removal.

INSTALLATION OF ARTWORK AT EXTERIOR FACADE:

A significant characteristic in the public realm of Milwaukee Avenue is the presence of artwork, including building murals and painted storefronts. Murals are predominantly located in the southern segment of the study area, from Armitage to Fullerton avenues, on side walls of buildings that have been exposed following the demolition of an adjacent building. Painted storefronts are interspersed throughout the study area and are predominantly located on non-historic storefronts that have a greater amount of solid wall surface.

These design guidelines encourage the use of building artwork on existing and new buildings in the SCOD. Specifically, masonry may be stained or painted with an appropriate product or artwork may be installed on removable boards mounted to the exterior wall and anchored into the mortar joints. For property owners who wish to apply artwork directly to the exterior of their building, the following guidelines provide a step-by-step guide for how to appropriately install artwork while maintaining the historic materials of the building:

1. Define the art installation, including:
    a. Identify the proposed location of the mural and, subsequently the type of material the mural will be installed on (also referred to as the substrate), its construction method, and the material's method for draining water.
    b. Identify the expected service life of the mural (e.g., temporary or long-term).
    c. Determine the application approach/type. See #5 below regarding appropriate coatings.
2. Next, the selected location of the mural should be inspected and assessed for any signs of deterioration (e.g., efflorescence, cracking, discoloration, staining, mold, distorted lintels, etc.).
3. If any signs of deterioration are observed, repairs should be made to correct the condition prior to the installation of the mural. A long-term maintenance plan should also be developed for the installation material and the mural. For example: What will happen when the building needs to be repointed? What is the inspection plan for the mural? How will touch-ups be undertaken?
4. Once any repairs to the substrate have been completed and a maintenance plan developed, the substrate should be prepped, including cleaning the material of any dirt or debris and removing any previous coatings that may cause a poor bond or lower permeability that may affect the application of a new coating. Guidelines for cleaning masonry may be found on page 23 of this document.
5. When it is time to install the mural, a "permeable" or "breathable" coating should be used. Breathable paint, also known as permeable or vapor-permeable paint, is a specialized type of coating designed to allow the passage of moisture vapor through walls. For short-term installation, coatings such as milk paints, chalk paints, or limewash are appropriate. For longer-term murals, 100% acrylic paints, mineral silicates, or masonry/mineral brick stains may be considered.
    a. Coatings that should be avoided include: latex paints; "masonry paints," as they are intended to bond well to masonry and do not provide a safe or breathable coating; cement-based pargings/stuccos; and any non-breathable coating (e.g., latex, enamel, epoxy-based coatings, or anything with a low vapor permeance).

ACKNOWLEDGMENTS

Prepared By:

Chicago Department of Planning and Development (DPD)

Management Team:

- Carmen Martinez, Supervising Planner
- Louis Clayton, City Planner

Consultant Team:

- site design group, ltd. (*site*)
- McGuire Igleski & Associates, Inc. (MIA)
- Goodman Williams Group Inc. (GWG)
- Borderless Studio, LLC

Key Advisors:

Cindy Roubik, DPD

John Law, DPD

Noah Szafraniec, DPD

Dijana Cuvalo, DPD

Matt Crawford, DPD

Eiliesh Tuffy, DPD

Patrick Murphey, DPD, Zoning

Suzanne Hilal, Department of Law

Mark Siegel, Department of Law

Lisa Misher, Department of Law

Gabriela Jirasek, DPD (Communications & Outreach)

Joseph Giovannetti, DPD (Communications & Outreach)

David Conway, DPD (Communications & Outreach)

Peter Strazzabosco, DPD (Communications & Outreach)

Working Group Member Organizations:

City Departments:

- Chicago Department of Planning & Development (DPD), Zoning Bureau

Elected Officials:

- 1st ward, Ald. Daniel La Spata
- 32nd ward, Ald. Scott Waguespack
- 35th ward, Ald. Carlos Ramirez-Rosa

Advocates: Special Interest Groups:

- Chicago Metropolitan Agency for Planning (CMAP)
- Avondale Chamber of Commerce
- Logan Square Chamber of Commerce
- Greater Northwest Chicago Development Corporation

Community-Based Organizations:

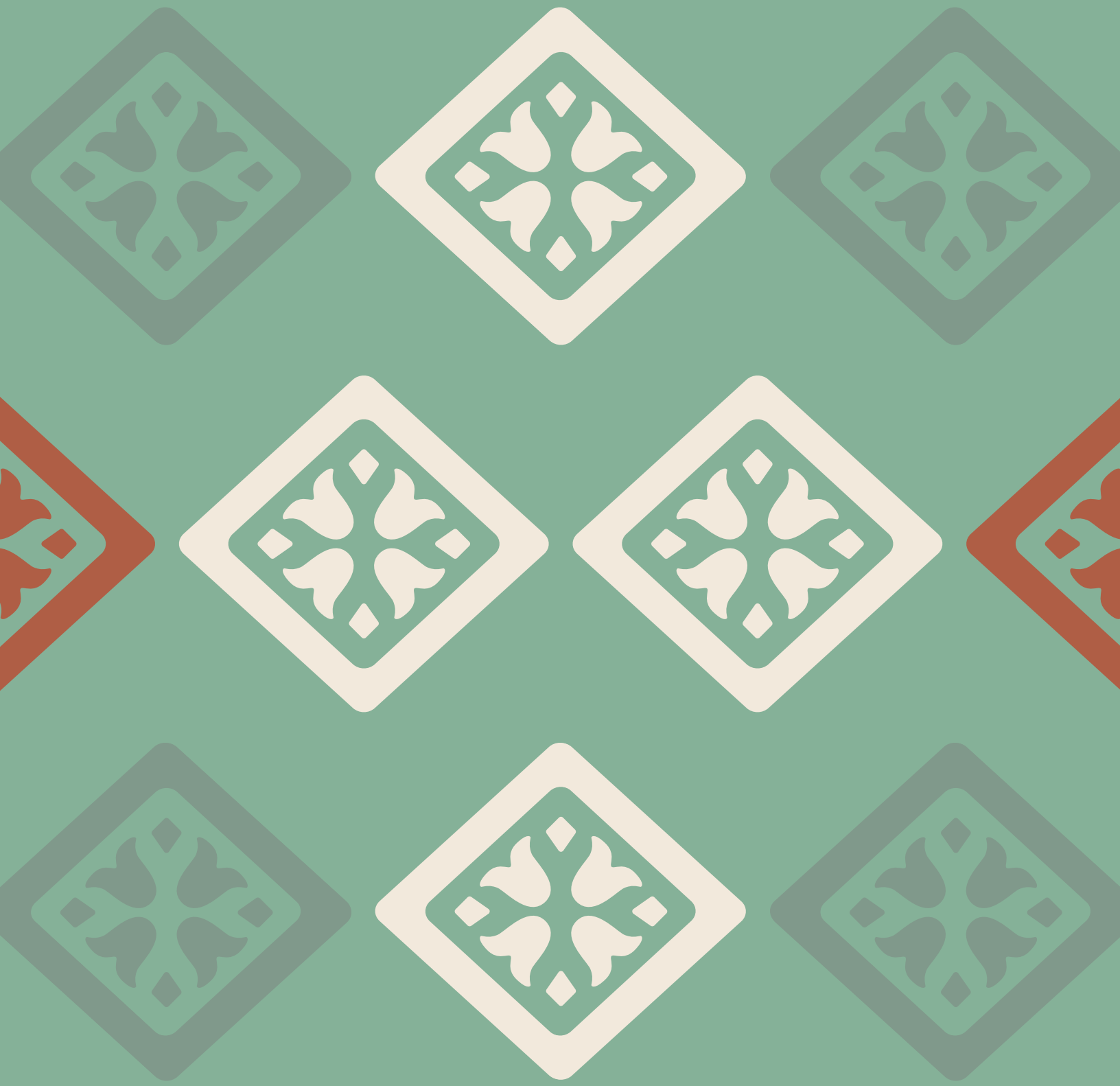
- Avondale Neighborhood Association
- Greater Goethe Neighborhood Association
- Logan Square Preservation
- Milwaukee Avenue Alliance
- Palenque LSNA (Liberating Spaces through Neighborhood Action)
- Northwest Arts Connection

ADDITIONAL RESOURCES

Existing Financial Incentives

Development Review Checklist

APPENDIX



DRAFT

DPD