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*Figure 1. Character building in the Milwaukee Avenue SCDD*
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 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.

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):

1. SCOD APPLICATION
2. PUBLIC NOTICE
3. COMMUNITY MEETING
4. REPORT RECOMMENDATION FROM THE DEPARTMENT OF PLANNING & DEVELOPMENT
5. REVIEW BY THE CITY COUNCIL COMMITTEE OF ZONING, LANDMARKS & BUILDING STANDARDS
6. DEVELOPMENT OF ANY NECESSARY SUPPLEMENTAL REGULATIONS

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.
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.

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.

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

Coordinated with...
3 WARDS AND ALDERMANIC OFFICES
1st Ward Ald. Daniel La Spata
32nd Ward Ald. Scott Waguespack
35th Ward Ald. Carlos Ramirez-Rosa

WORKING GROUP MEETING #1
2022.12.12
VIRTUAL
19 ATTENDEES

WORKING GROUP MEETING #2
2023.03.08
IN-PERSON
14 ATTENDEES

WORKING GROUP MEETING #3
2023.06.08
IN-PERSON
14 ATTENDEES

WORKING GROUP MEETING #4
2023.10.03
IN-PERSON
7 ATTENDEES

COMMUNITY MEETING #1
2023.01.11
VIRTUAL
168 ATTENDEES

COMMUNITY MEETING #2
2023.03.29
IN-PERSON
62 ATTENDEES

COMMUNITY MEETING #3
2023.07.31
IN-PERSON
99 ATTENDEES

COMMUNITY MEETING #4
2023.10.24
VIRTUAL
42 ATTENDEES

ONLINE SURVEY
APRIL 24–MAY 8, 2023
205 PARTICIPANTS

INTERVIEWS
MAY–JUNE 2023
13 PARTICIPANTS

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

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 approximately followed the path of present-day Milwaukee Avenue. 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.

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.

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

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.

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

![Figure 15. Milwaukee Avenue streetwall (Scott Shigley)](image)
**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.

**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.

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 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.

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

See chart to the right.
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 25. Indiana limestone
Figure 26. Chicago common brick
Figure 27. Metal cladding
Figure 28. Glazed brick
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
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, GFRP, 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.

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

Figure 35. Historic storefront configuration

Design Guidelines have been provided for canopies on page 42.

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).

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

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.

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.

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.

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.

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

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

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.

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.

First Floor Facades

STOREFRONTS

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

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.

3.1 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 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.

3.4 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.

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

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

3.7 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.

3.8 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).

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

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.

6.1 CANOPIES

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

6.2 BUILDING LIGHTING

For building lighting guidelines, refer to page 42 in New Construction.
ENTRANCES/DOORS TO UPPER FLOORS

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

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.

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.

Avoid flush, louvered, “colonial style,” and highly decorative doors. Panel doors and doors with glazing are appropriate and encouraged.

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.

ENTRANCES/DOORS TO UPPER FLOORS

- 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 FAÇADES, WINDOWS, AND ROOFS

The upper floor façades 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.

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

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.

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.

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

Windows should not include a tint or mirrored finish.

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.
9 ROOFS/ROOFLINES/CORNICES

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

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.

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, terre-coated metal also in an appropriate color, are suitable for pitched roofs (e.g., gable, Mansard, etc.).

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

9.3 Examples of existing cornices in the district

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.

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.

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

**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.

**GUIDELINES FOR NEW CONSTRUCTION**

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).

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.

**PARKING AND SERVICE AREAS**

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-C Driveways and Vehicle Access).

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.

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).

**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.

**NEW CONSTRUCTION**

- New construction at mid-block lots
- New construction at corner-block lots

**Figure 61.** Examples of key design principles

**Figure 62.** Acceptable parking and service area location

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

**Figure 64.** Acceptable setback and orientation at corner-block lots
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 new construction, 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.

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

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

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.

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.
**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.

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**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-B-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 these 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.
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.

NEW OR REPLACEMENT CANOPIES

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

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

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).

BUILDING LIGHTING

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.

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.
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

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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).
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.

As a design goal, integrate the development into the surrounding community with open space. Open spaces could consist of plazas, parks, outdoor dining spaces, gardens and greenways.

Break larger sites into smaller developments to maintain the defining scale of the district.

No curb cuts along Milwaukee Avenue.

Locate the tallest portion of the building at the corner.

Step building mass to create a gentle transition.

Site the building within five feet of the sidewalk.

Provide ground floor commercial space with storefront windows up against the sidewalk.
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.

Site 2
- 2418-2430 N Milwaukee Ave
- Zoned: C2-2: Max Height: 47’-50’
- Currently Hollander Building, and no building on adjacent subject site

Site 3
- 2282 N Milwaukee Ave
- Zoned: C1-2: Max Height: 50’
- Currently a Large Surface Parking Lot

Site 4
- 2327 N Milwaukee Ave
- Zoned: C1-1: Max Height: 38’
- Currently a Vacant Character Building

Site 5
- 2286-2294 N Milwaukee Ave
- Zoned: C1-1: Max Height: 38’
- Currently a Large Surface Parking Lot

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

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

Focus Area 3: Ridgeway to Kimball

Figure 104. Focus area 3 existing conditions

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

Minimize the visual impact to a character building by setbacking a rooftop addition.

Create a larger development while integrating a character building through an interior connection.

Access parking and service from the alley.

Integrate open space.

Figure 108. Selected case study axon: site 1

Reflect the existing horizontal rhythms in the district.

Reactivate existing storefronts.

Install public art on exposed Character Buildings.
Figure 109. Character building in the Milwaukee Avenue SCOD (Scott Shigley)
**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 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.

Based on the existing zoning map, the predominant zoning types 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

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

Figure 111. Zoning type percentages along the corridor

Figure 112. Zoning along the Milwaukee Avenue SCOD

28 parcels currently zoned -3 within the corridor
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.

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.

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 housing units to new developments, rising 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.
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)](Image 34x300 to 305x466)

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.
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 1210. 2407 N Milwaukee
Figure 1211. 2480-2522 N Milwaukee
Figure 1212. 2503-2489 N Milwaukee
Figure 1213. 2740 N Spaulding
Figure 1214. 2858-2860 N Milwaukee
Figure 1215. 2931 N Milwaukee
Figure 1216. 2945 N Milwaukee

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 1210. 2407 N Milwaukee
Figure 1211. 2480-2522 N Milwaukee
Figure 1212. 2503-2489 N Milwaukee
Figure 1213. 2740 N Spaulding
Figure 1214. 2858-2860 N Milwaukee
Figure 1215. 2931 N Milwaukee
Figure 1216. 2945 N Milwaukee
# Character Building Database

<table>
<thead>
<tr>
<th>Address</th>
<th>Date of Constr.</th>
<th>Original Use/Name</th>
<th>Architect (If Known)</th>
<th>Architectural Style</th>
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</thead>
<tbody>
<tr>
<td>2403 W Homer St</td>
<td>1896</td>
<td>Store and Flats for F.C. Peters</td>
<td>Romanesque Revival</td>
<td></td>
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<tr>
<td>1950-56 N Milwaukee Ave.</td>
<td>c. 1881</td>
<td>Stores and Flats (Original location of the community’s first Post Office was located in the second storefront)</td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
<td></td>
</tr>
<tr>
<td>1958 N Milwaukee Ave.</td>
<td>c. 1918</td>
<td>Store and Offices</td>
<td>Neoclassical</td>
<td></td>
</tr>
<tr>
<td>1960 N Milwaukee Ave.</td>
<td>1888</td>
<td>Stores and Flats</td>
<td>Queen Anne</td>
<td></td>
</tr>
<tr>
<td>1965 N Milwaukee Ave.</td>
<td>1911 (Original Construction); 1930 (Facade Remodel and Addition)</td>
<td>Second Security Bank</td>
<td>Zimmerman, Saxe &amp; Zimmerman</td>
<td>Art Deco</td>
</tr>
<tr>
<td>2441 W Armitage Ave.</td>
<td>1916</td>
<td>Store and Flats for Ale Forde</td>
<td>Theis J. Reynertson</td>
<td>Commercial Vernacular</td>
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</tbody>
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Figure 138. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
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<tbody>
<tr>
<td>2016-30 N Milwaukee Ave.</td>
<td>1924</td>
<td>Stores and Flats</td>
<td>Friedstein &amp; Co.</td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2040-44 N Milwaukee Ave.</td>
<td>1910</td>
<td>W. Kolacek &amp; 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)</td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
<td></td>
</tr>
<tr>
<td>2043 N Milwaukee Ave.</td>
<td>1925</td>
<td>Congress Arcade (Stores with and without mezzanine (1st fl.) and Bowling and Recreation Parlor (2nd and 3rd fl.))</td>
<td>Ross Margelean</td>
<td>Commercial Vernacular with Beaux Arts details</td>
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<tr>
<td>2046-48 N Milwaukee Ave.</td>
<td>c. 1874</td>
<td>Stores and Flats</td>
<td></td>
<td>Commercial Vernacular with Romanesque Revival details</td>
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<tr>
<td>2066 N Milwaukee Ave.</td>
<td>1900</td>
<td>Stores and Flats</td>
<td>J.D. Chubb</td>
<td>Romanesque Revival</td>
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</table>

Figure 139. Character building location map
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<th>ADDRESS</th>
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<th>ARCHITECT (IF KNOWN)</th>
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<tr>
<td>2092 N Milwaukee Ave.</td>
<td>1891-1896</td>
<td>Stores and Flats</td>
<td></td>
<td>Commercial Vernacular with Romanesque Revival details</td>
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<tr>
<td>2094 N Milwaukee Ave.</td>
<td>Pre-1886</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Italianate details</td>
</tr>
<tr>
<td>2100 N Milwaukee Ave.</td>
<td>1937</td>
<td>Store and Flats</td>
<td>A.T. Smithson</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2101 N Milwaukee Ave.</td>
<td>c. 1921-1936</td>
<td>Store</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2122-24 N Milwaukee Ave.</td>
<td>1895</td>
<td>Store and Flats</td>
<td></td>
<td>Romanesque Revival</td>
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</table>

Figure 140. Character building location map
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<th>ADDRESS</th>
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<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
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<tbody>
<tr>
<td>2165-71 N Milwaukee Ave.</td>
<td>c. 1907</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2206 N Milwaukee Ave.</td>
<td>1904</td>
<td>Store and Flats</td>
<td>Otto Kaiser</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2208 N Milwaukee Ave.</td>
<td>1888</td>
<td>Store and Flats for Fred Munk</td>
<td>William Olhaber</td>
<td>Commercial Vernacular with Italianate details</td>
</tr>
<tr>
<td>2214 N Milwaukee Ave.</td>
<td>1891-1896</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Late Gothic Revival details</td>
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Figure 141. Character building location map
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<th>ADDRESS</th>
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<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
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<tbody>
<tr>
<td>2280 N Milwaukee Ave.</td>
<td>1952-1957</td>
<td>National Tea Co. (grocery store)</td>
<td></td>
<td>Mid Century Modern</td>
</tr>
<tr>
<td>2226 N California Ave.</td>
<td>1928</td>
<td>Stores and Offices for Dr. Samuel A. Zimmerman</td>
<td>M.A. Nelson</td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2300-02 N Milwaukee Ave.</td>
<td>1891-1893</td>
<td>Store and Flats (Cigar Factory on 3rd Floor of 2304)</td>
<td></td>
<td>Queen Anne</td>
</tr>
<tr>
<td>2301-13 N Milwaukee Ave.</td>
<td>1900</td>
<td>Seeger Building (Stores and Flats, contained the Logan Square post office when it opened)</td>
<td>J.E.O. Pridmore</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2315 N Milwaukee Ave.</td>
<td>1908</td>
<td>Addition to Seeger Building</td>
<td>J.K. Neebe</td>
<td>Commercial Vernacular</td>
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Figure 142. Character building location map

DRAFT
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<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
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<tr>
<td>2317-19 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats</td>
<td>John Ahlschlager</td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2320-22 N Milwaukee Ave.</td>
<td>1891-1896</td>
<td>Edgewood Hall and stores (later a dress factory, cap factory, and tailor)</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2323 N Milwaukee Ave.</td>
<td>1904</td>
<td>O.L. Larson &amp; Co. (department store)</td>
<td>Edw. LaBelle</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2327 N Milwaukee Ave.</td>
<td>c. 1910</td>
<td>The People’s Store (mattress factory on 2nd fl. Per the 1921 Sanborn Map)</td>
<td></td>
<td>Commercial Vernacular with Queen Anne details</td>
</tr>
<tr>
<td>2332 N Milwaukee Ave.</td>
<td>1925</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2333 N Milwaukee Ave.</td>
<td>c. 1910-1913</td>
<td>Store and Flats for E.W. Gernhardt (also operated the store)</td>
<td>C.J. Grotz</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
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Figure 143. Character building location map
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<th>ADDRESS</th>
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<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
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<tr>
<td>32 2337 N Milwaukee Ave.</td>
<td>1910</td>
<td>Store and Flats</td>
<td>C.J. Groitz</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>33 2339 N Milwaukee Ave.</td>
<td>1909</td>
<td>Store and Flats</td>
<td>C.J. Groitz</td>
<td>Beaux Arts</td>
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<tr>
<td>34 2341 N Milwaukee Ave.</td>
<td>c. 1905</td>
<td>Store (First known store Ludolph &amp; Mueller undertakers) and Flats</td>
<td></td>
<td>Tudor Revival</td>
</tr>
<tr>
<td>35 2344 N Milwaukee Ave.</td>
<td>1892</td>
<td>Store (first known store is paper and paints) and Flats for John Ford with attached flats building</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>36 2345 N Milwaukee Ave.</td>
<td>1910</td>
<td>Store and Flats for S. Schallmann</td>
<td>A.L. Levy</td>
<td>Commercial Vernacular with Beaux Arts details</td>
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<tr>
<td>37 2349 N Milwaukee Ave.</td>
<td>1913</td>
<td>Store and Flats</td>
<td>Worthmann &amp; Steinbach</td>
<td>Commercial Vernacular with Neoclassical details</td>
</tr>
</tbody>
</table>

Figure 144. Character building location map
<table>
<thead>
<tr>
<th>Address</th>
<th>Date of Constr.</th>
<th>Original Use/Name</th>
<th>Architect (If Known)</th>
<th>Architectural Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>2351 N Milwaukee Ave.</td>
<td>1909</td>
<td>Store and Office</td>
<td>C.F. Sorenson</td>
<td>Beaux Arts</td>
</tr>
<tr>
<td>2355 N Milwaukee Ave.</td>
<td>1907</td>
<td>Stores and Flats for Louis Papenberg (Apron Factory by 1921)</td>
<td></td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
</tr>
<tr>
<td>2357 N Milwaukee Ave.</td>
<td>1911</td>
<td>Model Theater (1st fl. Movie Theater) with manufacturing loft (2nd fl.)</td>
<td>D.S. Klafter</td>
<td>Commercial Vernacular with Beaux Arts details</td>
</tr>
<tr>
<td>2363 N Milwaukee Ave.</td>
<td>1921-1923</td>
<td>Dashiell Motor Company (Selling Dodge Brothers Motor Cars and Graham Brothers Trucks)</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2367 N Milwaukee Ave.</td>
<td>1909</td>
<td>A. Hanke Garage (Selling Rambler Motor Cars)</td>
<td>A.J. Buerger</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2381-85 N Milwaukee Ave.</td>
<td>1901</td>
<td>Store building for Hattie Meyer</td>
<td>Kley &amp; Gauger</td>
<td>Romanesque Revival</td>
</tr>
</tbody>
</table>

Figure 145. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2392 N Milwaukee Ave.</td>
<td>1959</td>
<td>Liberty Savings &amp; Loan Association of Chicago</td>
<td></td>
<td>Mid-Century Modern</td>
</tr>
<tr>
<td>2410-14 N Milwaukee Ave.</td>
<td>c. 1901</td>
<td>Stores</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2413 N Milwaukee Ave.</td>
<td>1907</td>
<td>Store and Flats for Otto A. Becker</td>
<td>Edw. C. LaBelle</td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
</tr>
<tr>
<td>2417 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats for Dr. E.B. Palmer</td>
<td>Charles Thisslew</td>
<td>Commercial Vernacular</td>
</tr>
</tbody>
</table>

Figure 146. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>48 2418 N Milwaukee Ave.</td>
<td>1912</td>
<td>Hollander Building for the Hollander Express &amp; Van Co.</td>
<td>H.H. Mahler</td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>49 2419 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats for Dr. E.B. Palmer</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>50 2421 N Milwaukee Ave.</td>
<td>1909</td>
<td>Store and Flats for H. Marwig (first known store Sun Furniture Co.)</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>51 2423 N Milwaukee Ave.</td>
<td>1910</td>
<td>Store and Flats for H.E. Otto</td>
<td>Theo Steuben</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>52 2427 N Milwaukee Ave.</td>
<td>1910</td>
<td>Store building for J.R. Taylor</td>
<td>A. Sandegren</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>53 2432 N Milwaukee Ave.</td>
<td>1924</td>
<td>Store and Flats for R.H. Guenther</td>
<td>B.J. Rappaport</td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
</tr>
<tr>
<td>ADDRESS</td>
<td>DATE OF CONSTR.</td>
<td>ORIGINAL USE/NAME</td>
<td>ARCHITECT (IF KNOWN)</td>
<td>ARCHITECTURAL STYLE</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------------</td>
<td>-----------------------------------------------------------------------------------</td>
<td>----------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>2443-47 N Milwaukee Ave.</td>
<td>1931</td>
<td>Auto Parts &amp; Gear Co. (Stockroom and Office)</td>
<td>I.S. Stern</td>
<td>Commercial Vernacular with Art Moderne details</td>
</tr>
<tr>
<td>2449-51 N Milwaukee Ave.</td>
<td>1927</td>
<td>Northwest Motor Truck Co. (General Motors Sales)/Auto Parts &amp; Gear Co.</td>
<td>Steinberg</td>
<td>Spanish Revival</td>
</tr>
<tr>
<td>2453 N Milwaukee Ave.</td>
<td>1922</td>
<td>Store and Flats for A.J. Brown</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2455-57 N Milwaukee Ave.</td>
<td>1913</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2451 N Sacramento Ave.</td>
<td>1930</td>
<td>Ray Tennes Motor Co. (Sales and Service, Ford) (By 1950 Tumbi Togs Inc.)</td>
<td>L. Crosby Bernard</td>
<td>Art Deco</td>
</tr>
</tbody>
</table>

Figure 148. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2515 N Milwaukee Ave.</td>
<td>1922</td>
<td>Reo Motor Car Company of Chicago, Inc. (Logan Square Branch)</td>
<td>A. L. Himmelblau</td>
<td>Commercial Vernacular with Spanish Revival details</td>
</tr>
<tr>
<td>2521 N Milwaukee Ave.</td>
<td>1910</td>
<td>Store and Flats (first known store Merchant Cigar and Tobacco Co.)</td>
<td></td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2523 N Milwaukee Ave.</td>
<td>1909</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2525 N Milwaukee Ave.</td>
<td>1928</td>
<td>Milshire Hotel (Apartment Hotel)</td>
<td>Edward Steinborn</td>
<td>Late Gothic Revival</td>
</tr>
<tr>
<td>2529-31 N Milwaukee Ave.</td>
<td>1909</td>
<td>Stores and Flats (one of the first known stores was United Food Products Co.)</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
</tbody>
</table>

**Figure 149.** Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2620 N Milwaukee Ave.</td>
<td>1909</td>
<td>Stores and Flats for George Sessler</td>
<td>J.B. Rohm</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2624 N Milwaukee Ave.</td>
<td>c. 1902, 1912 (Remodeling)</td>
<td>Store and Flats</td>
<td>J.S. Flizikowski (1912 Remodeling)</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2628 N Milwaukee Ave.</td>
<td>1922</td>
<td>Sigmund Music Shop</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2630 N Milwaukee Ave.</td>
<td>1922</td>
<td>Apartments and Garage for Edward E. Ostlund</td>
<td>Gifford Brabant</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2636-56 N Milwaukee Ave.</td>
<td>1915</td>
<td>Logan Square Terminal Building with the Paramount Theatre</td>
<td>Walter Ahlschlager</td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
</tr>
</tbody>
</table>

Figure 150. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2639-41 N Milwaukee Ave</td>
<td>1910, 1926</td>
<td>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)</td>
<td>John Ahlschlager; No architect listed on garage permit</td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2643-51 N Milwaukee Ave</td>
<td>1908</td>
<td>Store and flats for Casper Molter</td>
<td>Charles J. Grotz</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2653 N Milwaukee Ave.</td>
<td>1938</td>
<td>Store with Apartment and Office for E. Krumseig</td>
<td>A. Bacci</td>
<td>Commercial Vernacular with Mid-Century Modern details</td>
</tr>
<tr>
<td>2655 N Milwaukee Ave.</td>
<td>c. 1915</td>
<td>Store and Flat</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
</tbody>
</table>

Figure 151. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2664-2718 N Milwaukee Ave.</td>
<td>1924</td>
<td>Harding Theatre Building (Stores, Apartments, and Theater (Harding Theatre section demolished) for Sawyer Amusement Co.</td>
<td>Fridstein &amp; Co.</td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2715-29 N Milwaukee Ave.</td>
<td>1924</td>
<td>Stores, Apartments, and Garage (Garage demolished)</td>
<td>B. Leo Steif</td>
<td>Commercial Vernacular with Late Gothic Revival details</td>
</tr>
<tr>
<td>2731-39 N Milwaukee Ave.</td>
<td>1927</td>
<td>Stores and Apartments</td>
<td>B. Leo Steif &amp; Co.</td>
<td>Late Gothic Revival</td>
</tr>
</tbody>
</table>

Figure 152. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>3350 W. Diversey Ave.</td>
<td>1954</td>
<td>National Savings &amp; Loan Association (first known occupant)</td>
<td></td>
<td>Mid-Century Modern</td>
</tr>
<tr>
<td>2821 N Milwaukee Ave.</td>
<td>1911</td>
<td>Stores for E.C. Blocke</td>
<td>N. Max Dunning</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2822 N Milwaukee Ave.</td>
<td>1914</td>
<td>Stores and Flats for Mrs. Louis M. Custy</td>
<td>Worthmann &amp; Steinbach</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2829 N Milwaukee Ave.</td>
<td>1912</td>
<td>The Enterprise (Theater)</td>
<td>Fritz Lang</td>
<td>Commercial Vernacular with Beaux Arts details</td>
</tr>
<tr>
<td>2831 N Milwaukee Ave.</td>
<td>1907</td>
<td>Store and Flats for Henry Luthje (proprietor of 2829 as well)</td>
<td>Fritz Lang</td>
<td>Beaux Arts</td>
</tr>
<tr>
<td>ADDRESS</td>
<td>DATE OF CONSTR.</td>
<td>ORIGINAL USE/NAME</td>
<td>ARCHITECT (IF KNOWN)</td>
<td>ARCHITECTURAL STYLE</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------</td>
<td>--------------------------</td>
<td>----------------------</td>
<td>---------------------------------------------------------</td>
</tr>
<tr>
<td>2832-34 N Milwaukee Ave.</td>
<td>1924</td>
<td>Stores</td>
<td>E.P. Steinborn</td>
<td>Spanish Revival</td>
</tr>
<tr>
<td>2833-37 N Milwaukee Ave.</td>
<td>1937</td>
<td>Stores</td>
<td>John K. Neebe</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2839-41 N Milwaukee Ave.</td>
<td>1909</td>
<td>Stores and Flat for H. Marwig</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2840 N Milwaukee Ave.</td>
<td>1896, 1937</td>
<td>Store and Flats for Swen Sunberg</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2843-45 N Milwaukee Ave.</td>
<td>1914</td>
<td>Store and Flats</td>
<td>Oscar Johnson &amp; Son</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2854 N Milwaukee Ave.</td>
<td>1908</td>
<td>Store and Flats for C.B. Knudson</td>
<td>F.O. DeMoney</td>
<td>Commercial Vernacular</td>
</tr>
</tbody>
</table>

**Figure 154.** Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2864-66 N Milwaukee Ave.</td>
<td>1912</td>
<td>Store building for E. Herzog</td>
<td>H.L. Newhouse</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Belfield, Hirsh &amp; Co. (First Store, Billiards Hall at 2nd fl. by 1921)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2867 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats for M.F. Marwig</td>
<td>E.C. LaBelle</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2868 N Milwaukee Ave.</td>
<td>1909</td>
<td>Store and Flats for F. Czaja</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2869 N Milwaukee Ave.</td>
<td>1906</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2871 N Milwaukee Ave.</td>
<td>1912</td>
<td>Store and Flats for F. Marwig</td>
<td>William Gauger</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Variety Store Co., one of the first stores)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2874 N Milwaukee Ave.</td>
<td>1909; c.1949</td>
<td>Store building for C. Knudson</td>
<td></td>
<td>Commercial Vernacular/Mid Century Modern</td>
</tr>
<tr>
<td></td>
<td>Facade Remodeling</td>
<td>Store building for C. Knudson (First store A.F. Lakowka, furniture and stoves)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 155. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2875 N Milwaukee Ave.</td>
<td>1911</td>
<td>Store building (first known store is Avondale Clothing Co.)</td>
<td>H.L. Newhouse</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2880 N Milwaukee Ave.</td>
<td>1907</td>
<td>Store and Flats for Joseph Lisewski</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2882 N Milwaukee Ave.</td>
<td>1910</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2883 N Milwaukee Ave.</td>
<td>1897</td>
<td>Store and Flats for Robert Schultz</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2885 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2888 N Milwaukee Ave.</td>
<td>1923</td>
<td>Store and Flats</td>
<td>J.F. Kundsen</td>
<td>Commercial Vernacular</td>
</tr>
</tbody>
</table>

Figure 156. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
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<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2889 N Milwaukee Ave.</td>
<td>1908</td>
<td>Store and Flats for Joseph Zientock</td>
<td></td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2890 N Milwaukee Ave.</td>
<td>1906</td>
<td>Store and Flats for Oscar Wilke</td>
<td></td>
<td>Romanesque Revival</td>
</tr>
<tr>
<td>2891 N Milwaukee Ave.</td>
<td>1902</td>
<td>Store building for P. Czeslanski</td>
<td>John S. Flizikowski</td>
<td>Queen Anne</td>
</tr>
<tr>
<td>2894-96 N Milwaukee Ave.</td>
<td>1912</td>
<td>Store and Flats for Samuel Fenchel (Union Clothing Co. and General Furniture Co. earliest known stores)</td>
<td>D.S. Klafter</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2898 N Milwaukee Ave.</td>
<td>1912</td>
<td>Store and Flats for Frank Rutkowski</td>
<td></td>
<td>Queen Anne</td>
</tr>
<tr>
<td>2909 N Milwaukee Ave.</td>
<td>1910</td>
<td>Immekas and Krohma Department Store (Constructed for the company by H.G. Stange)</td>
<td>O. Zippwald</td>
<td>Commercial Vernacular</td>
</tr>
</tbody>
</table>

**Figure 157.** Character building location map
<table>
<thead>
<tr>
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<th>DATE OF CONSTR.</th>
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<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2912 N Milwaukee Ave.</td>
<td>1902</td>
<td>Store and Flats for Jos. Wojtalewicz (Operated as an agent for the Pulaski Lumber Co. here, first known store The Avondale)</td>
<td>Kley &amp; Gauger</td>
<td>Commercial Vernacular with Queen Anne details</td>
</tr>
<tr>
<td>2915 N Milwaukee Ave.</td>
<td>1910, 1955</td>
<td>Crescent Theatre (Built by J. Kleczewski for Vaudeville and Moving Pictures)</td>
<td>J.F. Knudsen (Original)</td>
<td>Commercial Vernacular/Mid-Century Modern</td>
</tr>
<tr>
<td>2918 N Milwaukee Ave.</td>
<td>1912</td>
<td>Store and Flats for E. Grosse</td>
<td></td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2919 N Milwaukee Ave.</td>
<td>1909</td>
<td>Store and Flats for Joseph Kowaiski (the first known store is a grocery store by Julian Kowalski)</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2922 N Milwaukee Ave.</td>
<td>1910</td>
<td>Store and Flats for Frank Krzenski (Krzenski Tea Store)</td>
<td>D.S. Pentecost</td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
</tr>
<tr>
<td>2923 N Milwaukee Ave.</td>
<td>1908</td>
<td>Store building for J. Katzewski (J.S. Barkowski Drug Store)</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
</tbody>
</table>

Figure 158. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
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<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2924 N Milwaukee Ave.</td>
<td>1906</td>
<td>Store and Flats for Ignace Lutkowski (W.S. Miroslawski, lawyer office)</td>
<td>Jno. S. Filizkowski</td>
<td>Queen Anne</td>
</tr>
<tr>
<td>2928 N Milwaukee Ave.</td>
<td>1927</td>
<td>Store and Flats for L. Stankowicz</td>
<td>Ablomowicz</td>
<td>Commercial Vernacular with Italian Renaissance Revival</td>
</tr>
<tr>
<td>2930 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats for J. Kleczewski (Bakery for owner)</td>
<td></td>
<td>Italian Renaissance Revival</td>
</tr>
<tr>
<td>2934 N Milwaukee Ave.</td>
<td>1916</td>
<td>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)</td>
<td>H.L. Newhouse</td>
<td>Commercial Vernacular</td>
</tr>
<tr>
<td>2935 N Milwaukee Ave.</td>
<td>c. 1911</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2943 N Milwaukee Ave.</td>
<td>c. 1912</td>
<td>Store building</td>
<td></td>
<td>Commercial Vernacular with Beaux Arts details</td>
</tr>
</tbody>
</table>

Figure 159. Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2953 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats R. Czolkowski</td>
<td>Chas. J. Grotz</td>
<td>Commercial Vernacular with Neoclassical details</td>
</tr>
<tr>
<td>2955 N Milwaukee Ave.</td>
<td>1908</td>
<td>Store and Flats</td>
<td></td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2956-72 N Milwaukee Ave.</td>
<td>1926</td>
<td>Second Northwestern State Bank</td>
<td>Mundie and Jensen</td>
<td>Neoclassical</td>
</tr>
<tr>
<td>2957 N Milwaukee Ave.</td>
<td>1905</td>
<td>Store and Flats for AA Jankowski (Some early stores included the Avondale Savings Bank - 2957-59 and Avondale Pharmacy - 3003)</td>
<td>Chas. J. Grotz</td>
<td>Beaux Arts</td>
</tr>
<tr>
<td>3004 N Elbridge Ave.</td>
<td>1901</td>
<td>Chicago Fire Department No. 92</td>
<td>City Architect</td>
<td>Romanesque Revival</td>
</tr>
</tbody>
</table>

**Figure 160.** Character building location map
<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>DATE OF CONSTR.</th>
<th>ORIGINAL USE/NAME</th>
<th>ARCHITECT (IF KNOWN)</th>
<th>ARCHITECTURAL STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2978 N Milwaukee Ave.</td>
<td>1911</td>
<td>Store and Flats for B. Michalski</td>
<td>M.F. Strauch</td>
<td>Commercial Vernacular with Late Classical Revival details</td>
</tr>
<tr>
<td>2988 N Milwaukee Ave.</td>
<td>1923</td>
<td>Store and Flats for John Buda</td>
<td>Otto Runde</td>
<td>Commercial Vernacular with Italian Renaissance Revival details</td>
</tr>
<tr>
<td>3002-10 N Milwaukee Ave.</td>
<td>1922</td>
<td>Ridgeway Building</td>
<td>Rissman and Hirschfeld</td>
<td>Neoclassical</td>
</tr>
</tbody>
</table>

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.
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.

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.

ARCHITECTURAL STYLES

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.

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.
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.

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.

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.

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.
**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.

**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.

**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.

**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.
**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. Alky-based enamel paints are recommended for finishing iron alloys. Latex and other water-based paints are not recommended.
**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-striped 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.
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 180. Where air escapes from a building by percentage - image based on data from Energy Savers, U.S. Department of Energy

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.)
**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
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).

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.
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 parging/stuccos; and any non-breathable coating (e.g., latex, enamel, epoxy-based coatings, or anything with a low vapor permeance).

ADDITIONAL RESOURCES

Existing Financial Incentives

Development Review Checklist

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

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- 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

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