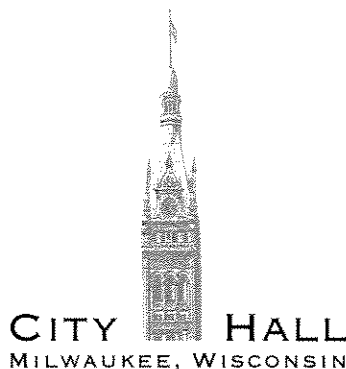


MICHAEL S. D'AMATO
ALDERMAN, 3RD DISTRICT

42



CHAIRMAN

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& DEVELOPMENT COMMITTEE

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- WISCONSIN CENTER DISTRICT
- LEAGUE OF WISCONSIN MUNICIPALITIES

December 1, 2005

Grant Langley, City Attorney
City Hall, Rm. 800

Dear Mr. Langley:

I am writing to request that your office prepare a legal opinion related to Common Council File 050894, a resolution relative to an appeal of the Architectural Review Board's action denying window signage at 207 E. Buffalo a/k/a 250 N. Water St.

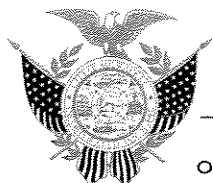
I would like your office to determine whether the Architectural Review Board was within its authority to deny this window signage. I have attached a copy of the current design guidelines for the Historic Third Ward, which were approved by the Common Council on September 25, 1990 as part of Common Council File 881344 and then amended on October 14, 1997 as part of Common Council File 970959, as well as a copy of the Statement of Denial by the Board and the letter appealing the denial.

Thank you very much for your assistance in this matter.

Sincerely,


Michael D'Amato, Chair
Zoning, Neighborhoods and Development Committee

Cc: 050894
ZND Members



**BUSINESS
IMPROVEMENT
DISTRICT NO. 2**

219 North Milwaukee Street

Milwaukee, WI 53202

Tel 414•273•1173

Fax 414•273•2205

www.historicthirdward.org

Statement of Denial

September 21, 2005

Mr. Mark Van Ess
Cranston
250 N. Water Street
Milwaukee, WI 53202

Re: 207 E. Buffalo (aka 250 N. Water Street) – Marshall Building - Cranston
Window signs

Dear Mr. Van Ess:

Upon review of the record from a public hearing for the referenced project, the Architectural Review Board has determined that the denial of the window signs shall be affirmed. This determination is based on the following:

- No extraordinary circumstances were shown to exist under which strict adherence to the design guidelines would cause a substantial hardship on the applicant that is not self imposed or based solely on economic grounds.

Therefore, in accordance with the provisions of Section 200-61 of the Milwaukee Code of Ordinances, the denial this application for Certificate of Appropriateness is affirmed. The applicant, however, may submit a written request for an appeal to the Common Council office within 30 days of the date of the mailing of this document.

If you have any questions regarding this denial or the public hearing process, please contact the City Clerks office at (414) 286-2221.

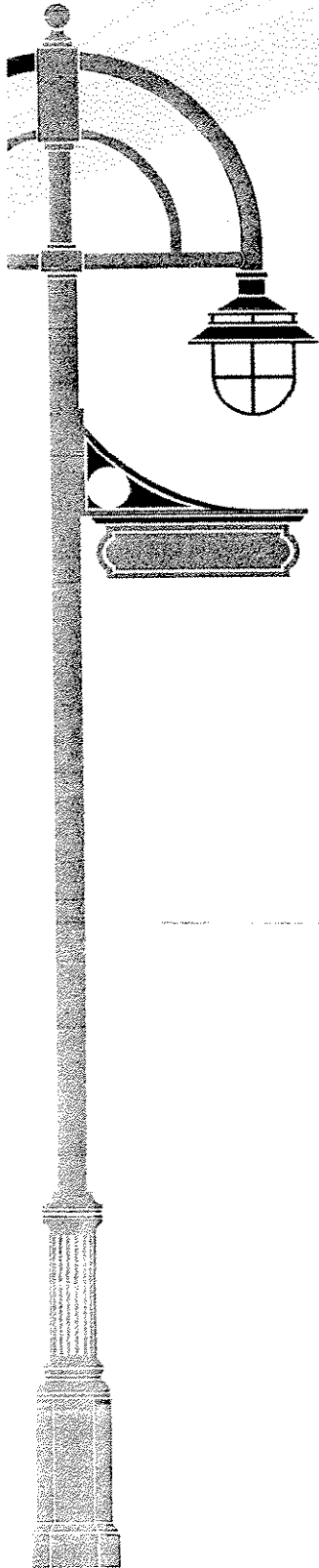
Sincerely,



Alderman Robert Bauman

Chairman, Architectural Review Board

cc: Michael Mooney – Marshall Building
Tracy Williams - Department of Neighborhood Services
Chris Rute – Development Center
File





ACCENTS FOR LIFE

October 18, 2005

City Clerks Office
200 E. Wells
Room #205
Milwaukee, WI

To Whom It May Concern:

As requested, Cranston is submitting this letter as a request for an appeal to the Common Council regarding window signage that is suggested to be in non-compliance with the provisions of Section 200-61 of the Milwaukee Code of Ordinances. Please also find included a copy of the letter titled "Statement of Denial" for your review.

Sincerely,

Mark Van Ess
Owner, Cranston

250 North Water Street
Milwaukee, WI. 53202

Phone. 414.289.9880
Fax. 414.289.9883
www.cranstonaccents.com

Design Guidelines for the Historic Third Ward District

Milwaukee, Wisconsin

James Piwoni AIA
(Schroeder Piwoni, Inc.)
David Reed
Doug Ryhn



Design Guidelines for the Historic Third Ward District

Millwaukee, Wisconsin

Project Directors

James Piwoni AIA

(Schnoeder Piwoni, Inc.)

David Reed

Doug Ryhn

Project Team

Daniel Morgan

Jeffrey Spencer

Julie Farnham

January 1990

Publication Information:
Design Guidelines for the Historic Third Ward, Milwaukee, Wisconsin

James Pivoni, David Reed, and Doug Ryha

Abstract

The Historic Third Ward is located immediately south of Milwaukee's downtown. The area was originally a thriving, tightly packed urban neighborhood and the city's wholesaling and warehousing district. Change is taking place in the district through the addition of new buildings, the rehabilitation of existing buildings, or from careless modernization. Through a series of 62 guidelines, *Design Guidelines for the Historic Third Ward* seeks to give a direction to the change that will allow the essential historic character of the District to be preserved. The guidelines provide property owners and developers with direction towards maintaining the architectural integrity of their buildings and contributing to the overall historic character of the District. They also present a framework for architects to sensitively rehabilitate existing buildings or design new buildings with an awareness of the special characteristics of the historic neighborhood.

Each design guideline is elaborated in the text and illustrated through photographs and diagrams showing unacceptable and acceptable solutions.

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Les Vollmer, Historic Preservation Officers, Espanto

[Faint vertical text, likely bleed-through from the reverse side]

Jeltry Posner, President

C. Richard Jackson, Treasurer

Marilyn Fifeild

Samuel N. Hope is a senior research advisor at the Center for Strategic Studies, RAND Corp., and a senior research advisor at the Center for the Study of the Presidency and Congress, Brookings Institution. He is also a senior research advisor at the Center for the Study of the American Political Process, University of California, San Diego. He is a past president of the American Political Science Association and the American Society for Public Administration. He is also a past president of the American Political Science Association and the American Society for Public Administration. He is also a past president of the American Political Science Association and the American Society for Public Administration.

Working Session Participants

Donald Belanger

Jack Gardner

Sidney Hack

Henry Lipinski

George L. N. Meyer, Jr.

Figure 1. The effect of the number of trials on the mean accuracy of the responses. The error bars represent the standard error of the mean.

[illegible]

Nancy Leary

Randy Nelson

Betty Quadracci
Daniel Taylor

Christopher Slawski

Journal of Management Education 36(7) 809-824
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Wayne Oleson
Larry Polachek

Peter Renner

Les Vollmert

Esler Weingrad
Ivan Zarecki

Figure 1 illustrates the experimental setup. A subject is seated at a table, viewing a video screen. A camera is positioned above the screen. A target is placed on the table. A horizontal arrow indicates the direction of movement. A vertical arrow indicates the direction of the video feedback. A horizontal arrow indicates the direction of the video feedback. A vertical arrow indicates the direction of the video feedback.

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INTRODUCTION

Introduction and Background to the Study

This report presents the findings of a 12 week study to develop a series of design guidelines for the Historic Third Ward. It presents guidelines that address the urban character of the District, the issues surrounding buildings within the urban framework, and the issues related to preservation of the building character.

The City of Milwaukee Common Council approval of the Business Improvement District No. 2 in 1988 authorized the BID Board to establish a design review process for projects within its boundaries seeking building permits. In order to establish the criteria for evaluating proposals, the BID Board of Directors sought assistance from several sources.

In the summer of 1989 the Historic Third Ward Association, Inc. together with the City of Milwaukee Business Improvement District No. 2 Board, the City of Milwaukee Department of City Development, and the Historic Preservation Division of the State Historic Society of Wisconsin distributed a request for proposals calling for the preparation of Design Guidelines for the Historic Third Ward District, Milwaukee, Wisconsin.

As part of their proposal, the project team of James Piwoni, David Reed, and Doug Ryha submitted a preliminary Table of Contents outlining the general issues and approaches they intended to follow.

The team also recommended a participatory process to encourage input into the process from property owners, to facilitate an understandings of the guidelines as they developed, and to gain voluntary support for the guidelines.

Study Process

The design guidelines presented in this report were prepared using the participatory approach discussed in the previous section. Ten work sessions were scheduled with the topics for each meeting drawn from the preliminary table of contents. The meetings were widely publicized including direct mailing to all Third Ward property owners, Historic Third Ward Association, Inc., members, and specific City and State officials.

An average meeting would include eight to ten participants. During the first hour of the session the consultants presented several guidelines. These were thoroughly discussed by all participants, amended, qualified, and rewritten where necessary. During the second hour of the session, the consultants introduced the topics to be discussed at the following week's meeting. This topic was discussed to arrive at agreement regarding the particular aspects or issues involved in that topic and to set the framework for the next week's work.

During the week between sessions, additional analysis and graphic material was prepared to further articulate the new guidelines and to prepare material for the next set of issues.

A great deal of productive interaction occurred during the work sessions. Special appreciation is extended to those people who gave of their time to participate in the process.

A culminating presentation of the guidelines was given on November 8, 1989 at which time a preliminary draft of the complete set of guidelines was presented for comment.

What are Design Guidelines

Fire precaution regulations, daylight standards, building lines, and other building codes have a major, yet incidental, impact on the design of the built form but are not conceived of or drawn up with this end in mind. Within codes specific design controls are minimal. Where they exist they are minimal and work on the assumption that aesthetics are a matter of individual taste. Bad design is condemned but undefined.

It is the purpose of the guidelines presented in this publication to provide everyone involved in the rehabilitation and design of buildings with a clear set of parameters concerning design in the Historic Third Ward. For developers, planners, and designers, these guidelines explain the context within which design changes should take place and outline the District's significant characteristics. For property owners, these guidelines help to ensure that future design changes in the District will enhance the value of existing property. For the community, these guidelines increase the chance that the local urban environment will be maintained and enhanced for future generations.

Whether design control should operate at all and, if so, to what extent continues to be a source of considerable debate. This debate will no doubt continue. However, many from both sides of the argument are aware of the deteriorating quality of the urban environment and see some form of intervention as both necessary and desirable.

The problem is to determine the amount and the scope of intervention. The guidelines presented in this publication seek to achieve this balance for design in the Historic Third Ward District of Milwaukee.

HOW TO USE THESE GUIDELINES

The guidelines presented in this publication are divided into three sections, each related to different levels of proposed change:

Section One: Urban Design Characteristics

This section considers change at the largest scale. It is aimed at an audience of developers, planners, and city officials and as such is sub-titled *Planning and Design Guidelines for the Development Team*.

Section Two: Building within the Urban Focus

This section focuses on changes to individual structures where State law requires an architect to certify construction documents. It is sub-titled *Technical Design Guidelines for the Architect*.

Section Three: Preservation of Building Character

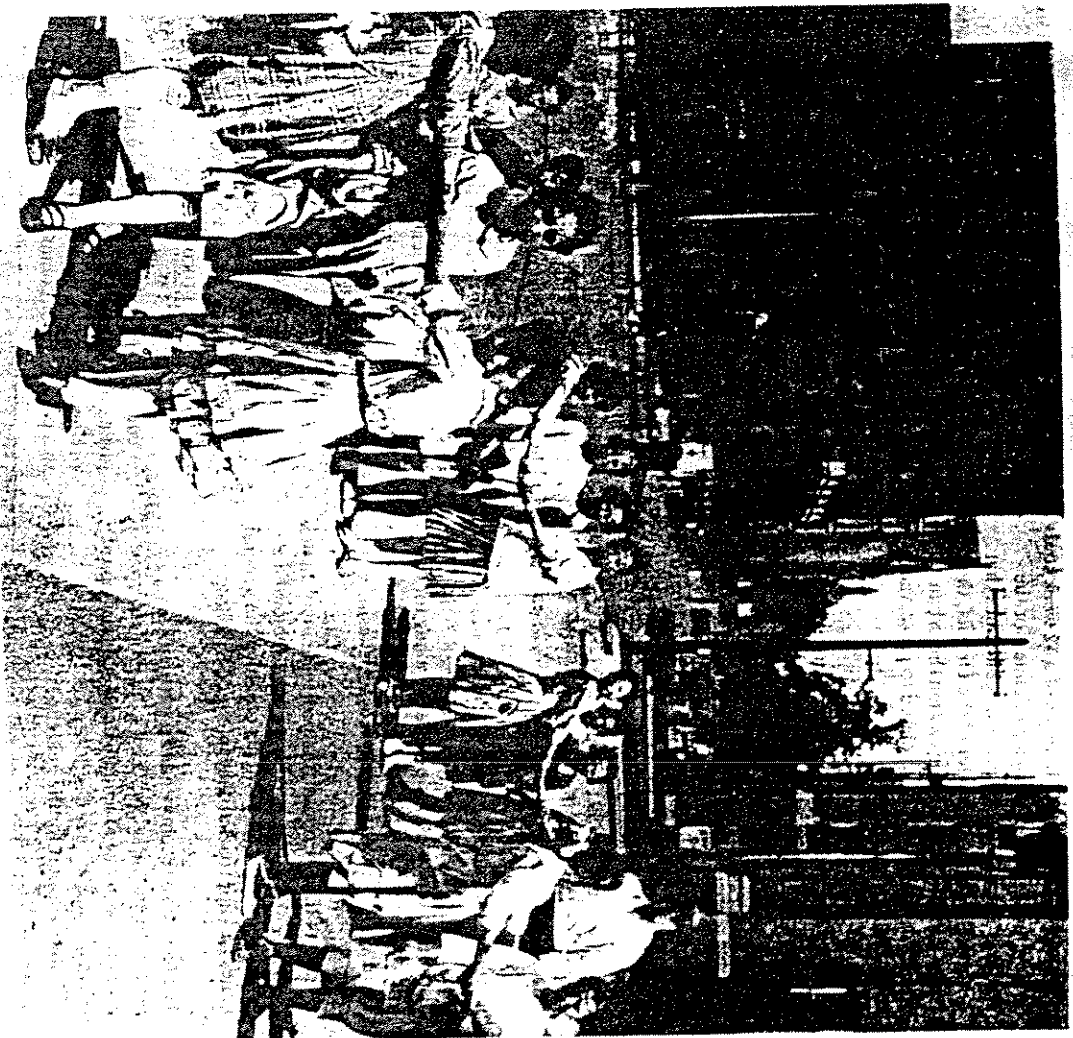
This section addresses incremental change occurring at the scale of building sub-systems or components where the owner may choose not to engage the services of an architect but deal directly with a contractor. This section is sub-titled *Owner's Guidelines for Minor Building Improvements and Maintenance*.

Format:

Each guideline is expressed in general terms in bold face text. This general statement is then qualified and explained in written and graphic form. The text generally follows a format of describing the existing conditions, restating or redefining the guideline, and explaining the implications of the guideline and its resulting impact on the District.

Language:

Work session participants generally agreed that guidelines should be stated in as strong a language as possible to emphasize the importance of each.



Design Guidelines for the Historic Third Ward District

URBAN DESIGN CHARACTERISTICS

Spatial Organization of the District The Principles of Urban Design

The spatial organization of the district is a key factor in determining its character and quality. It is the result of the interaction of various factors, including the physical environment, the social and economic structure, and the cultural and historical context. The spatial organization of the district is a complex and dynamic process, and it is essential to understand its principles in order to create a high-quality urban environment.

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Planning and Design Guidelines for the Development Team

Introduction.

The Historic Third Ward is a vital historic area containing a large concentration of late 19th and early 20th century industrial and warehousing buildings. It is located immediately to the south of Milwaukee's downtown, although separated from it by the elevated I-794 expressway. The District is bounded on the east by Lake Michigan and the Summerfest grounds and fronts on to the Milwaukee River to the west and south.

The major concentration of historic buildings is in the area west of Milwaukee Street. While several individual buildings have outstanding architectural quality, it is the overall *ensemble* which gives the Third Ward its special identity. It is the concentration of the older buildings, the relationships between the buildings and the overall environment, the strong definition of the streets, and its cultural landscape that give the Third Ward its special character and unique identity within the region.

In the past several years there has emerged a new sense of purpose and enthusiasm in the Historic Third Ward. During this time several older buildings have been rehabilitated for office, housing, commercial, and other new activities, and a new property owner and merchants organization, the Historic Third Ward Association, Inc., has been formed to promote the revitalization of the area.

Many of the other buildings are structurally sound but will require rehabilitation and remodeling to accommodate new uses and to make a positive contribution to the emerging vitality.

Land uses within the Historic Third Ward are varied.

Although industrial use and warehousing activities predominate, retail and commercial use is expanding, particularly along the ground floor frontages of Water Street, Broadway, and to some extent, along Milwaukee Street. Space in a number of buildings has been converted to office use and housing. New, larger industrial uses are located east of Milwaukee Street along Jefferson and Jackson Streets.

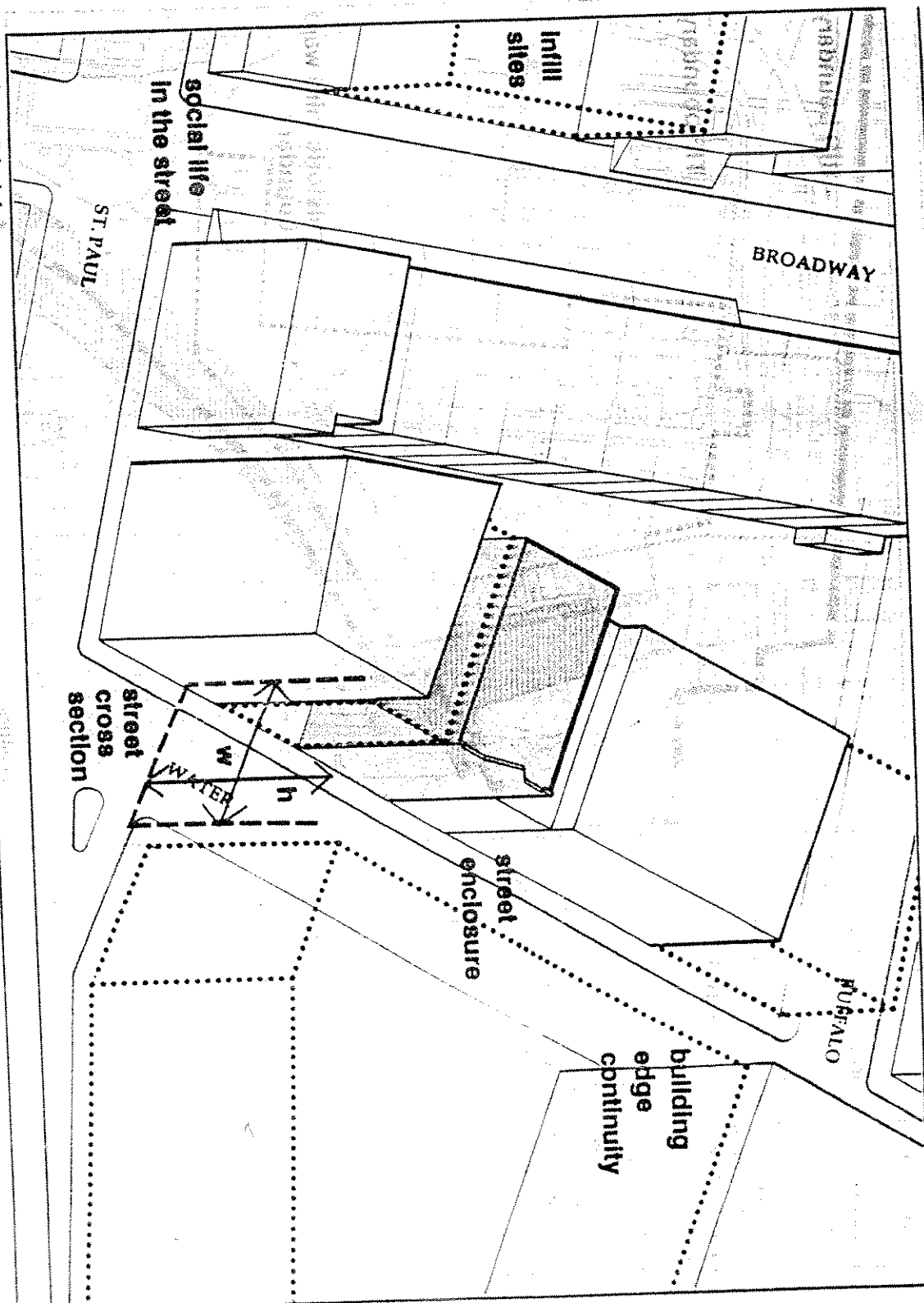
While the Historic Third Ward is essentially fully developed, there are several vacant or underutilized building sites scattered throughout the District. However, to the east of Jackson Street, the land is primarily used for surface parking in relation to the Summerfest grounds. This large, continuous piece of vacant usable land (approximately 15 acres), is the former Coachyard land.

The notable exception in this area is the new Italian Community Center located at the junction of Jackson and Chicago Streets which is now under construction.

The District is now at a critical juncture. For development to take place, future growth and change must be introduced in a sensitive and orderly manner that is compatible with the District's past and with its extensive historic legacy.

The following design guidelines address the issues related to change in the urban fabric of the District and the urban design issues at the largest scale. They are intended to help developers, planners,

and city officials make decisions that effect the whole District. They are, therefore, necessarily broad in scope but address elements related to the design of the the urban fabric of the District that have given the area such a distinct character. These guidelines seek to preserve this character and to learn critical lessons from it to influence the quality and shape of new development in the area.



Urban Scale Principles

Urban Design Characteristics

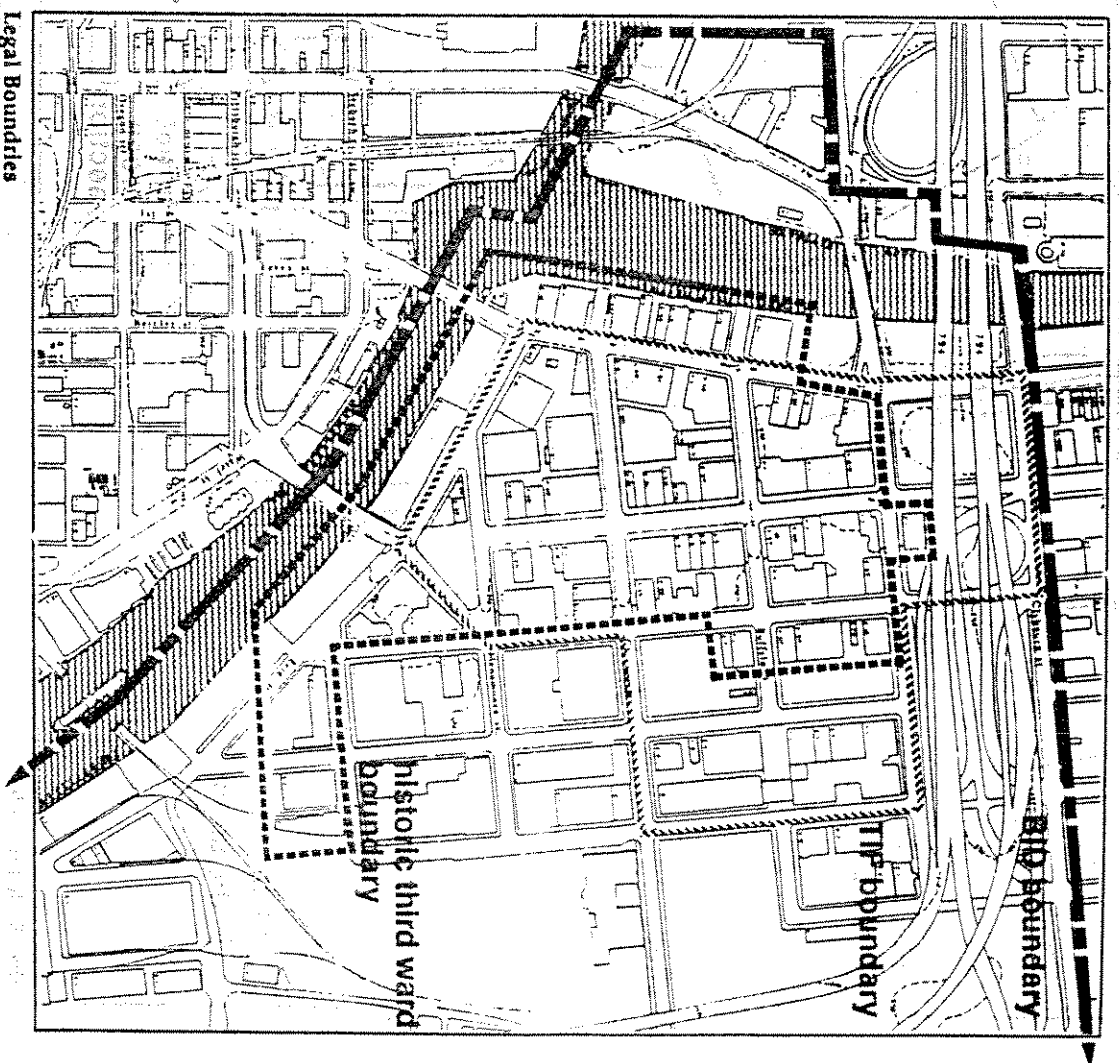
SPATIAL ORGANIZATION OF THE DISTRICT LEGAL BOUNDARIES

The Historic Third Ward District, a designated historic district listed in the National Register of Historic Places, defines the core area of historic buildings.

Two other overlapping districts define administrative areas that are significant to this study. Each has different boundaries and has particular characteristics associated with its function.

The Business Improvement District (BID) was established as a legal entity in 1988 capable of generating revenue by assessing a fee to all property owners throughout the District. The objective of the BID Board is to direct the expenditure of these revenues for the management and promotion of the District as a whole.

The Tax Incremental Financing District (TIF) was established in 1988 as a mechanism whereby new public improvements in the District are paid for by new tax revenues that result in part from new private investment stimulated by the public improvements.



Legal Boundaries

SPATIAL ORGANIZATION OF THE DISTRICT COGNITIVE BOUNDRIES

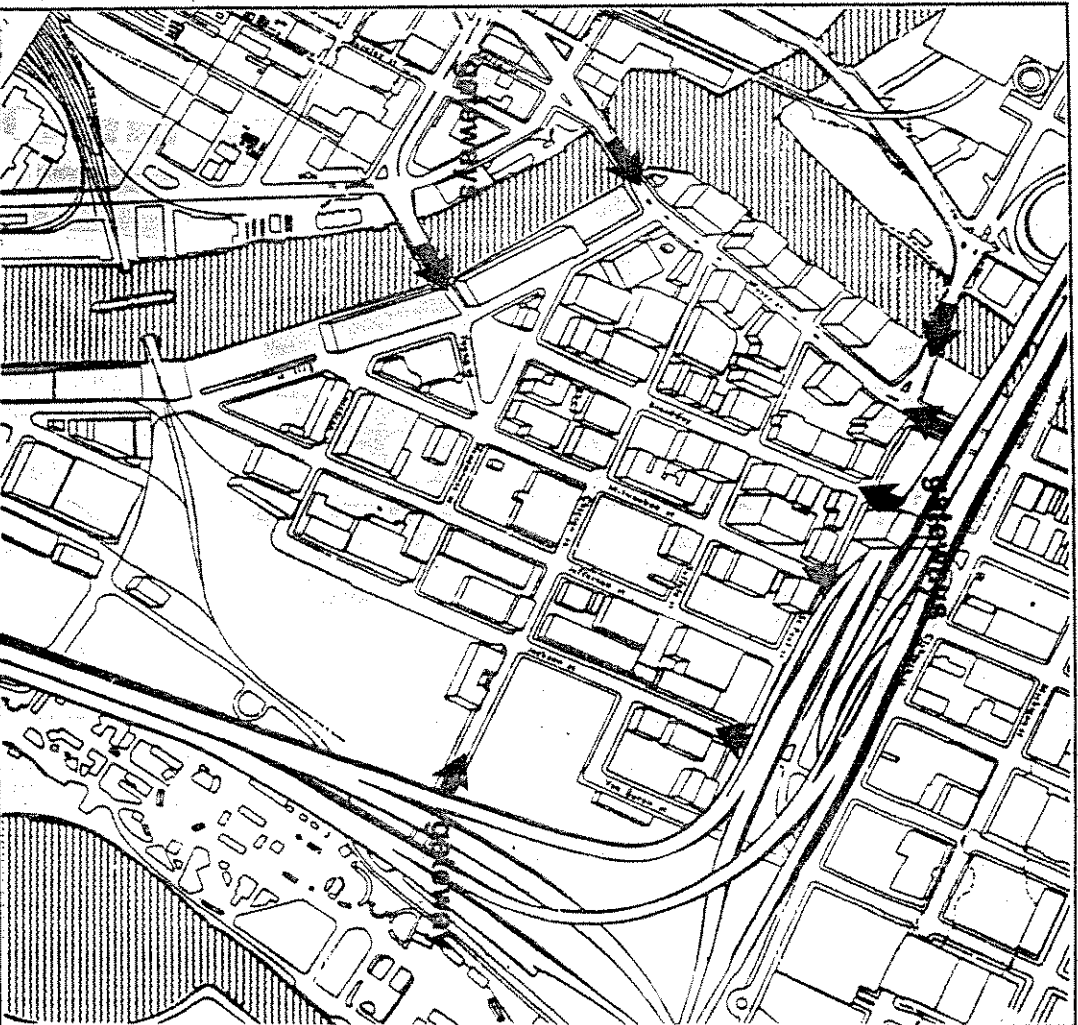
Design Principle: Reinforce existing strong cognitive edges of the Historic Third Ward

The Historic Third Ward is bounded on three sides by very strong physical boundaries that define and give image to the District. To the north, the I-794 freeway separates the District from the downtown. To the west and south, the Milwaukee River separates the District from the Menomonee River Valley and Walkers Point. These cognitive boundaries present a strong image that gives clear identity to the Historic Third Ward.

Routes into the District from these surrounding areas are marked by bridges over the river or underpasses beneath the freeway that reinforce the experience of entering the District. There is no such clear entry point to the east.

To the east, the vacant coach yards and industrial areas form a poorly defined subarea adjacent to the historic district. New development in this area should extend the character of the Historic Third Ward to the freeway.

New development should strengthen the distinct character of the area, continue to define the District, reinforce existing boundaries, and create new gateways into the District.



Cognitive Boundries

Urban Design Characteristics

SPATIAL ORGANIZATION OF THE DISTRICT PATTERN OF STREETS AND BLOCKS

Design Principle: Maintain and extend the existing pattern of streets and blocks

Historically, the scale of development within the District has been constrained by the size of a city block and available building technologies.

The Coachyards were never subdivided into city blocks.

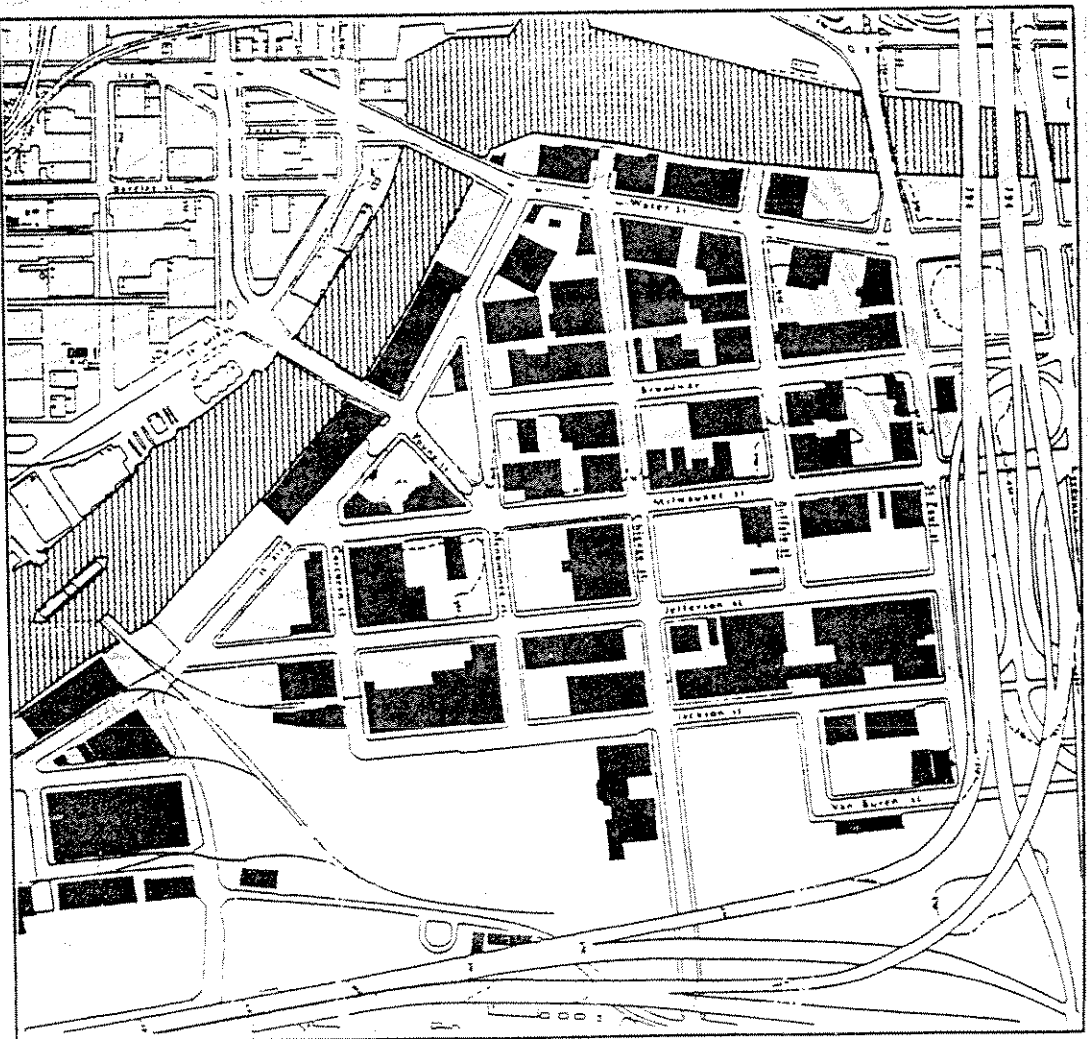
Recent development has permitted larger buildings that either block existing streets or occupy an area larger than one city block.

Two rejected proposed developments, the Italian Community Center scheme by Bonifica and the Baseball Stadium proposal, were multi-block developments of a scale that would have dramatically contrasted with the scale of the Historic Third Ward.

All existing streets should be maintained and no further encroachment of buildings into streets should be permitted.

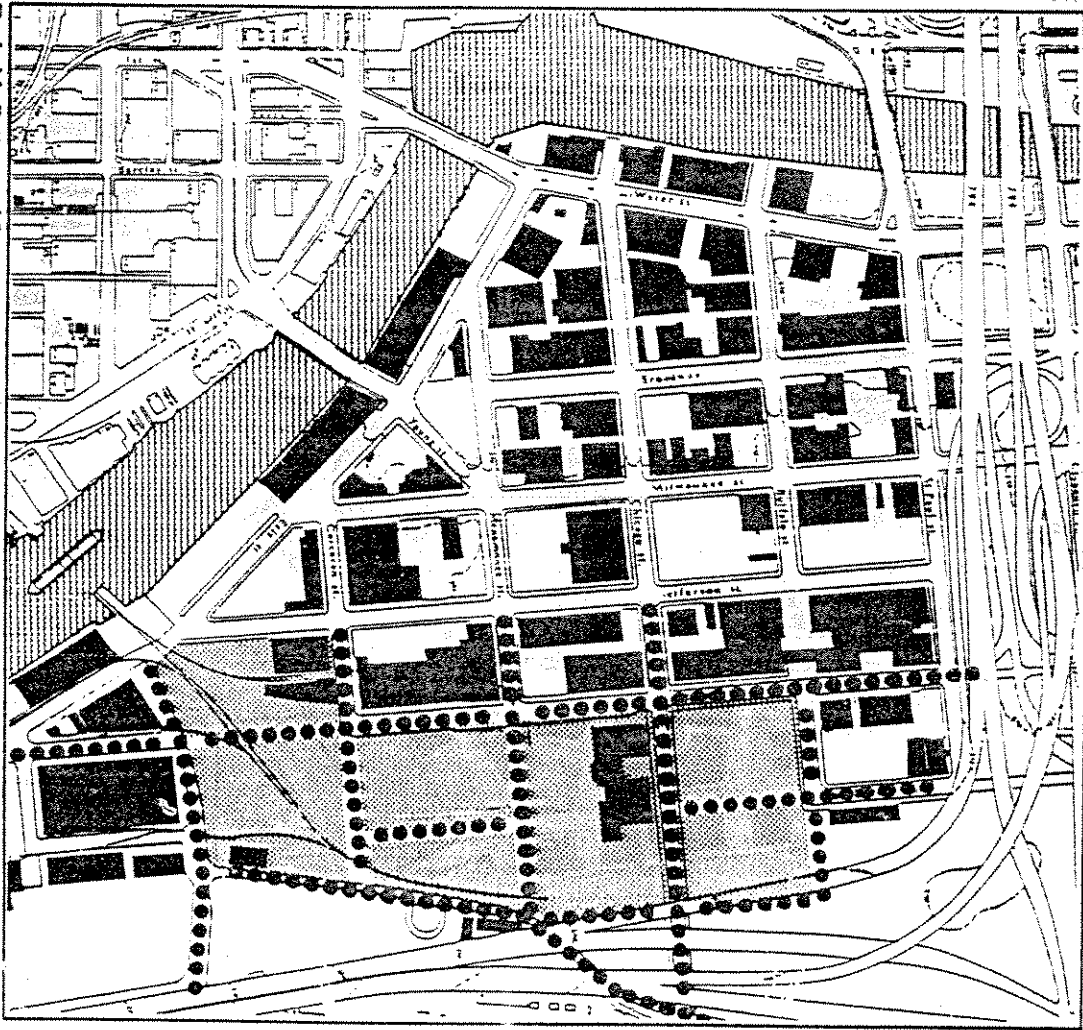
New streets should expand the city grid to the east up to the freeway to create a pattern of streets and blocks that is consistent with the historic urban fabric.

This is a fundamental step in guiding the scale of future development.



Existing Patterns of Streets and Blocks

Design Guidelines for the Historic Third Ward District



Desirable Patterns of Streets and Blocks

Urban Design Characteristics

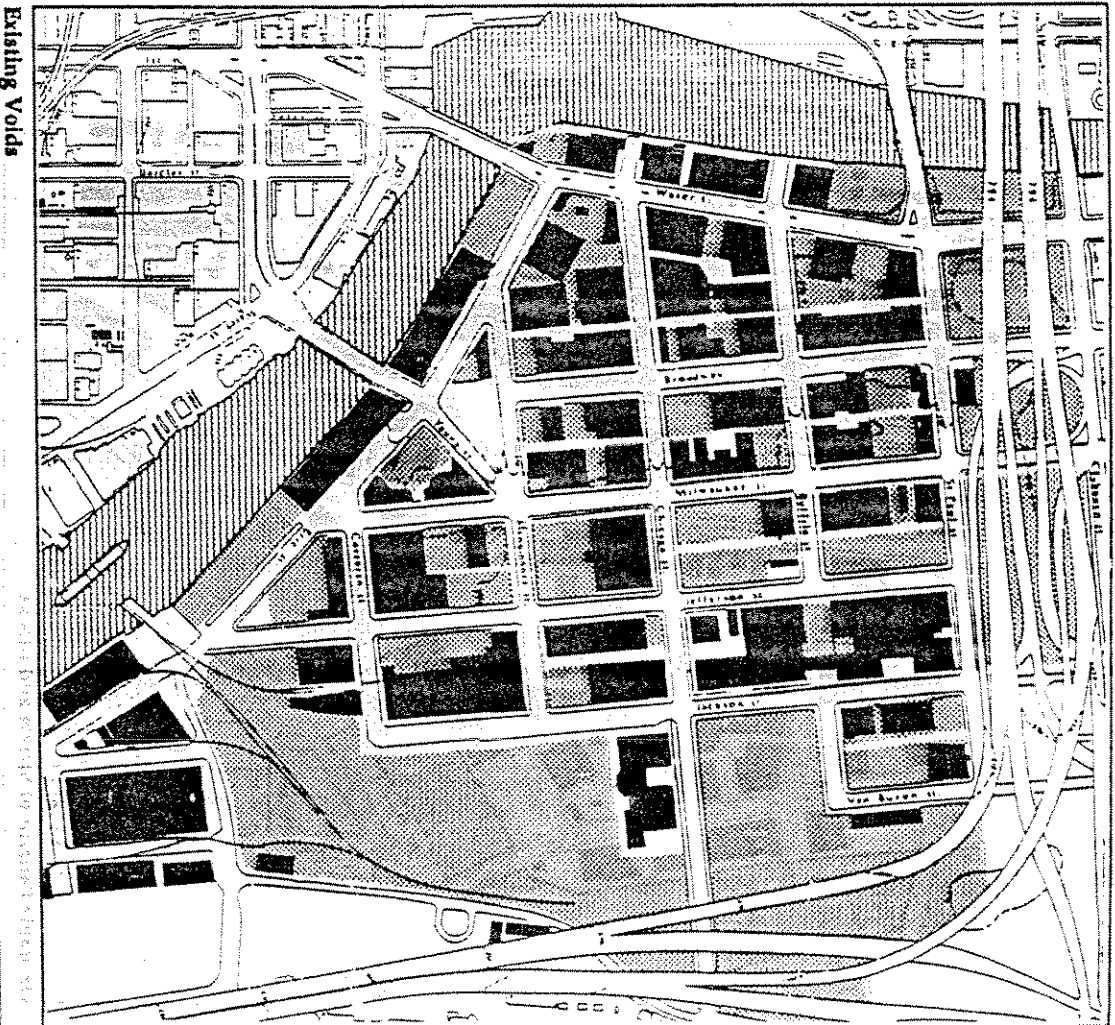
SPATIAL ORGANIZATION OF THE DISTRICT CONTRAST OF FIGURE TO GROUND

Design Principle: Promote mid-rise new and infill development and parking structures

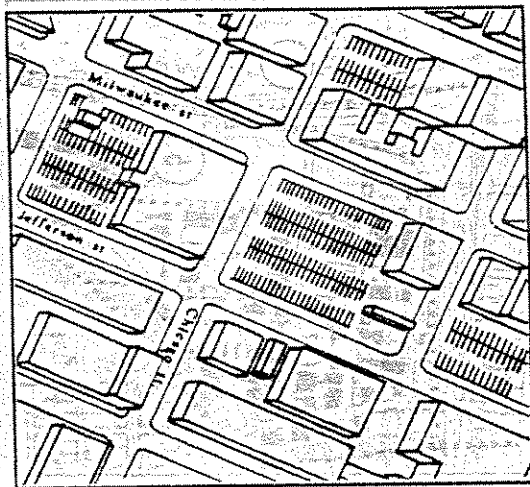
Typically the pattern of building within the District has been mid-rise structures occupying the majority of the city block. Urban attrition over time has resulted in major gaps within the urban fabric. These gaps have afforded the opportunity to inject needed surface parking lots into the area. New industrial building patterns and freeway access to the area cleared out existing development and established a pattern of large single level industrial buildings with adjacent surface parking areas. The decline of the rail network further added to the attrition and created the large vacant area of the coachyards.

This suburban industrial park land use pattern and resultant building type is inappropriate in this inner city location and out of character with the District. As development proceeds, voids should be filled with mid-rise buildings.

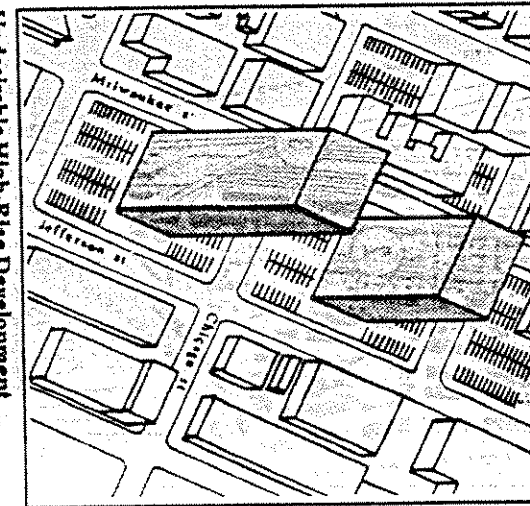
Just as low single-story development must be avoided so must the prevalent urban pattern of high-rise development with surrounding surface parking. Where possible parking should be concentrated in multilevel structures to fill voids in the District.



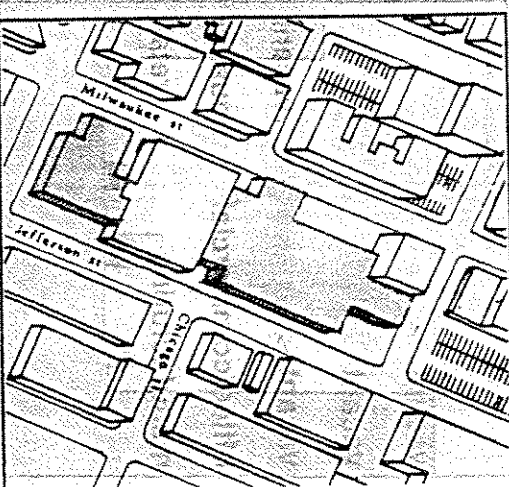
Design Guidelines for the Historic Third Ward District



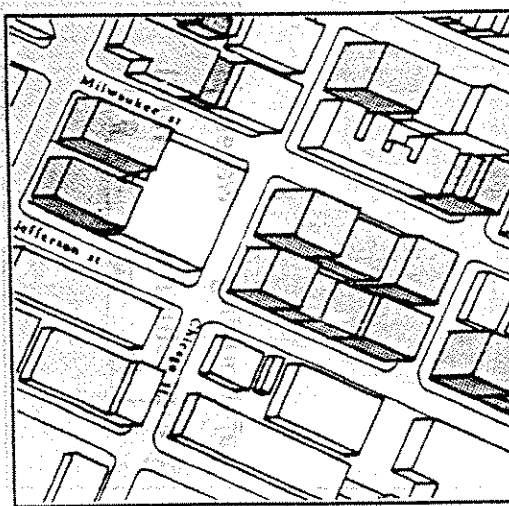
Existing Surface Parking (1 to 6 acres blocks)



Undesirable High-Rise Development



Undesirable Low Industrial Development



Desirable Pattern of Development

SPATIAL ORGANIZATION OF THE DISTRICT PATTERNS OF USE

Design Principle: Promote multi-story, mixed use development throughout the District and particularly discourage single story, single use development in the historic District

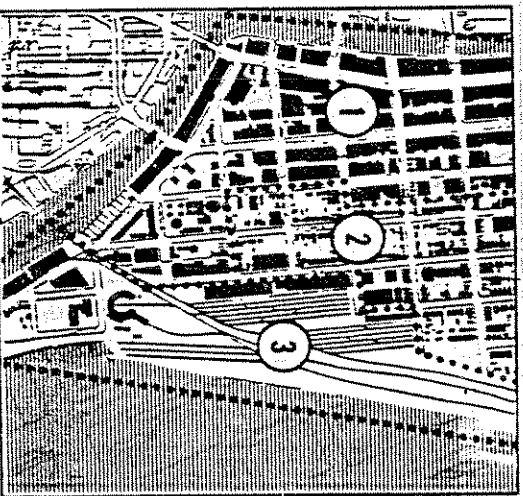
The Third Ward has been characterized by a mix of uses. These have included manufacturing, warehousing, wholesale distribution, industrial, transportation, institutional, retail, and residential.

Within the District there has been a series of cycles that have markedly changed the pattern of land use over a period of time. The early Italian community which dominated the District included housing, schools, churches, and supporting neighborhood activities. Urban renewal and freeway development of the 1960s brought about the demise of that neighborhood and its ultimate replacement by manufacturing, warehousing, and distribution activities.

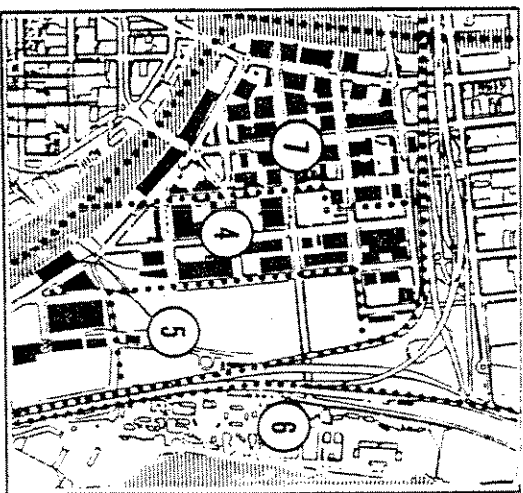
Planning theory of the 1960s tended to promote the separation of land uses into their own discrete zones.

The 1980s marked a rediscovery of the vital historic qualities of the District which lead to the renaissance of the neighborhood for new residential, service, and retail activities.

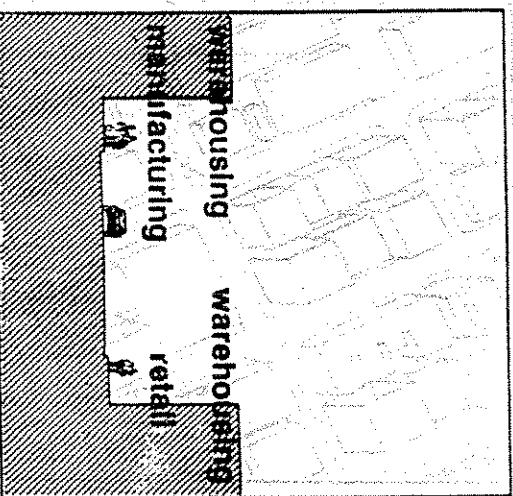
Continuation of this trend has the potential to lead to an exciting, vital mixture of uses and activities that build upon the unique qualities of the historic district.



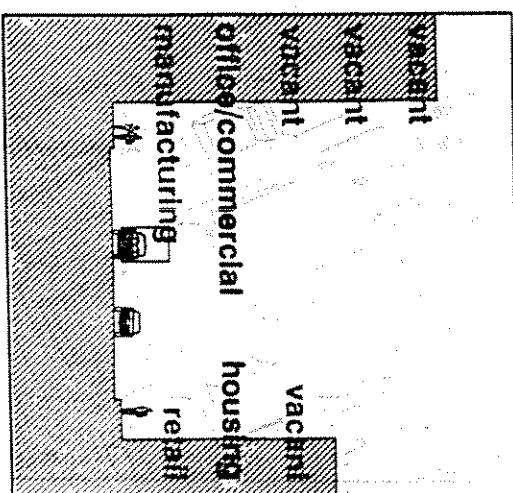
Historic Pattern of Use



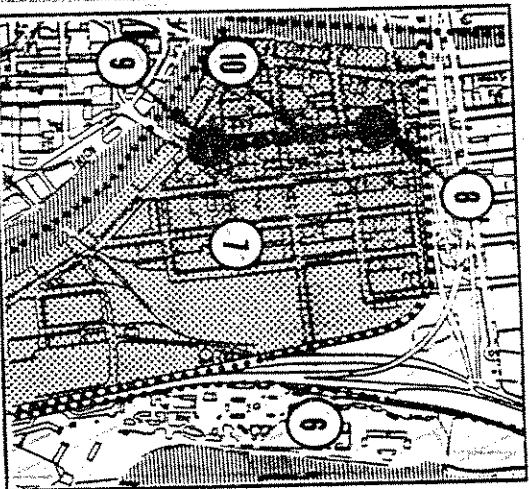
Existing Pattern of Use



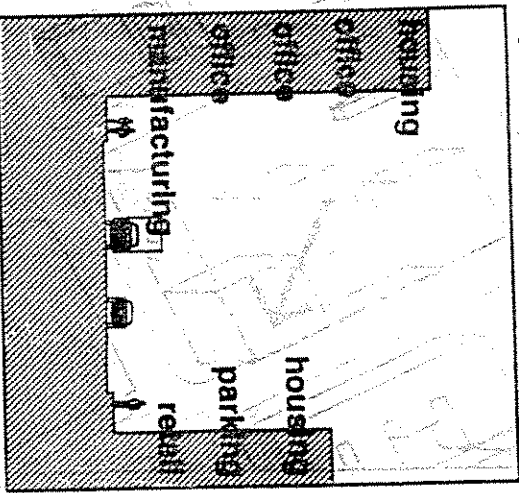
Historic Use of Buildings



Existing Use of Buildings



Proposed Pattern of Use



Proposed Mixed Uses

Urban Design Characteristics

- Key:
1. Wholesale/Manufacturing
 2. Italian Neighborhood
 3. Rail Yards
 4. Light Manufacturing
 5. Vacant Coachyards
 6. Henry Meier Festival Grounds
 7. Mixed Uses
 8. Commission Row
 9. Catalano Square
 10. Broadway Retail District

The design principle is meant to encourage the symbiotic relationship of all activities and patterns of land use that already exist in the historic district.

It is particularly intended to include the unique activities of the fruit and vegetable markets of Commission Row; the continued expansion of residential, service, and retail activities along Broadway; the expansion of cultural opportunities, galleries, and the theatre; and the continued presence of specialized manufacturing.

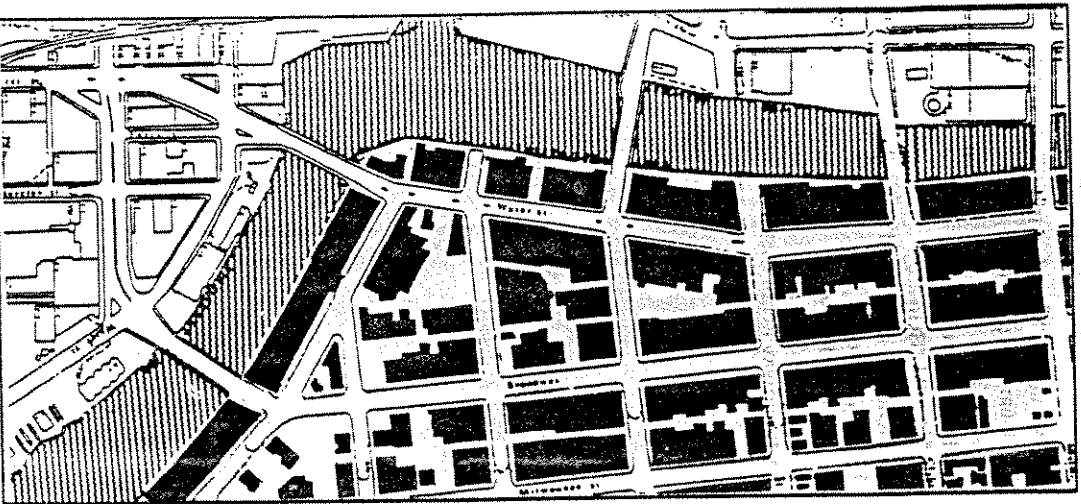
THE PRINCIPLES OF URBAN DESIGN STREET ENCLOSURE

Design Principle: Encourage the development of new buildings up to the street edge

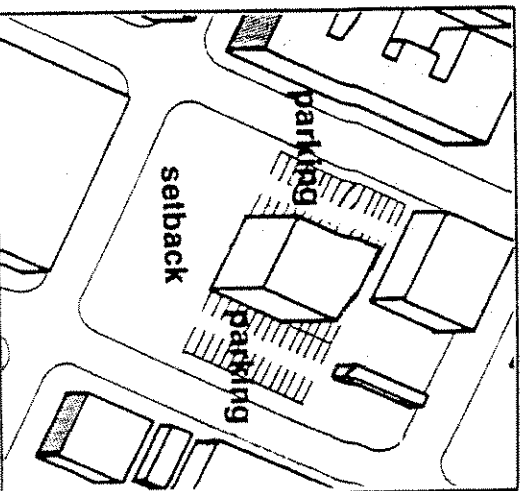
Historically, buildings in the District were built at the street edge with no setback. The 1960s brought about a tendency to locate buildings in the middle of a site with a substantial setback from the street and with open space surrounding the building. This space often became the place for surface car parking.

New buildings developed in the District should be built up to the street edge to define the space of the street, reinforcing the urban quality of the District.

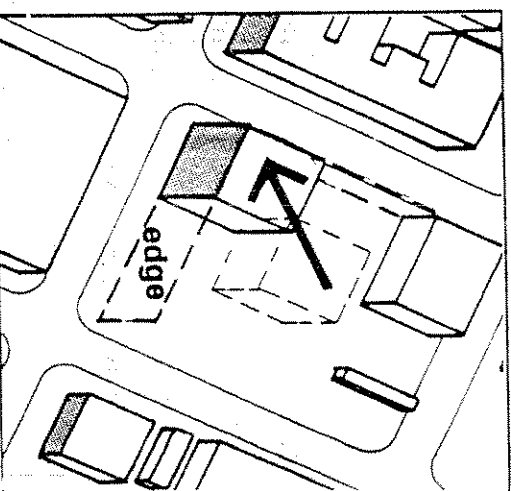
In places where new building cannot be used to reinforce the street edge, trees and additional landscaping located on the boundary of the property can be used as a temporary expedient.



Historic Pattern of Street Enclosure

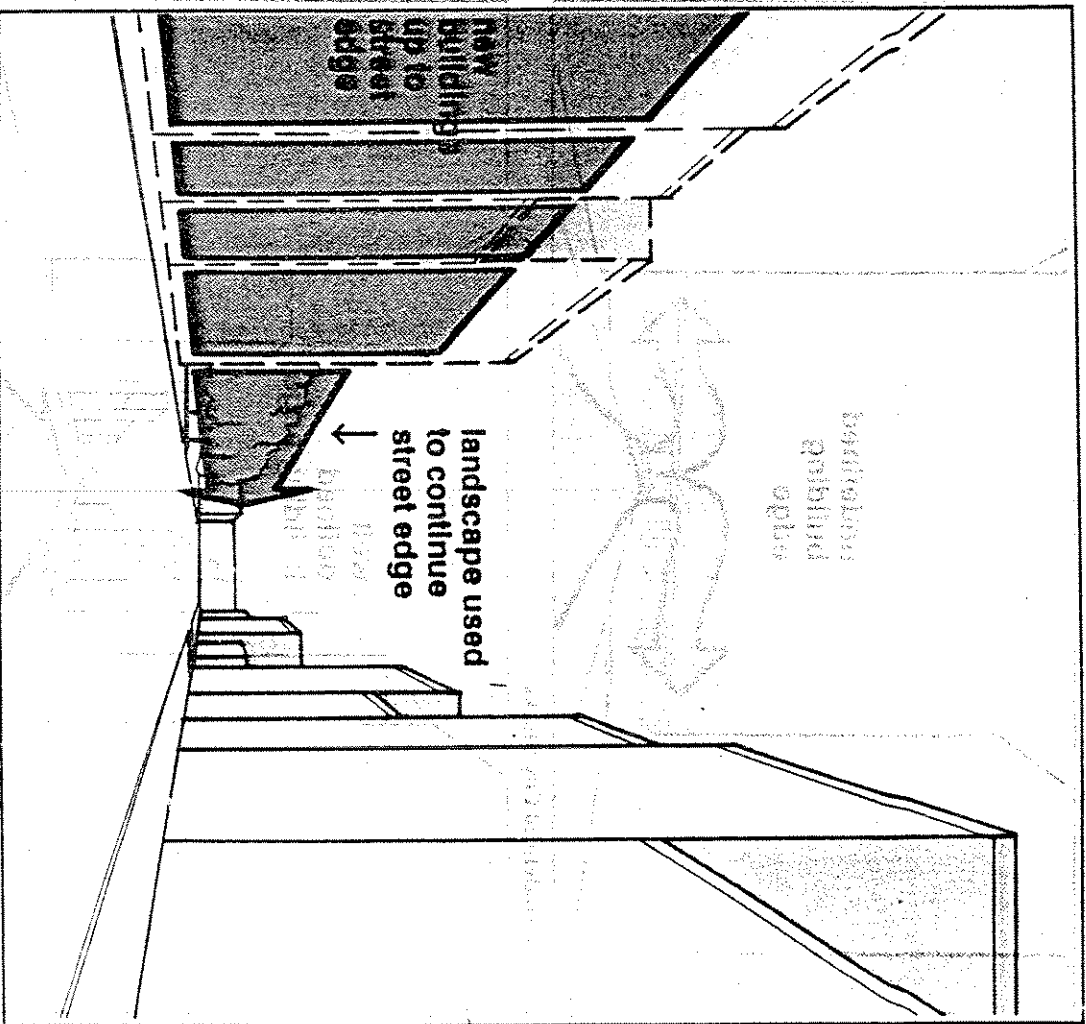


Undesirable Setback of Buildings



Desirable Street Enclosure

Design Guidelines for the Historic Third Ward District



Desirable Development of Street Edge

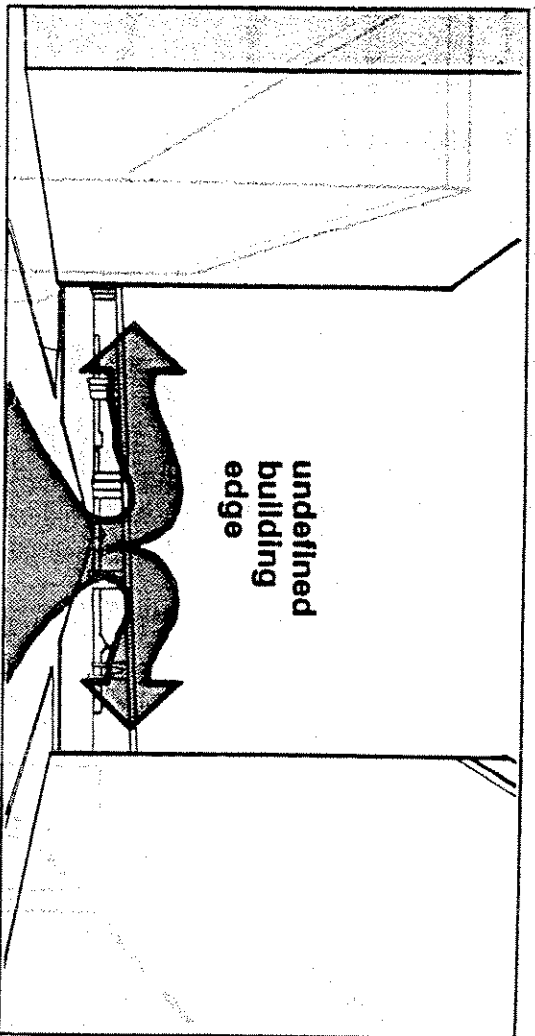
Urban Design Characteristics

THE PRINCIPLES OF URBAN DESIGN CONTINUITY OF BUILDING EDGE

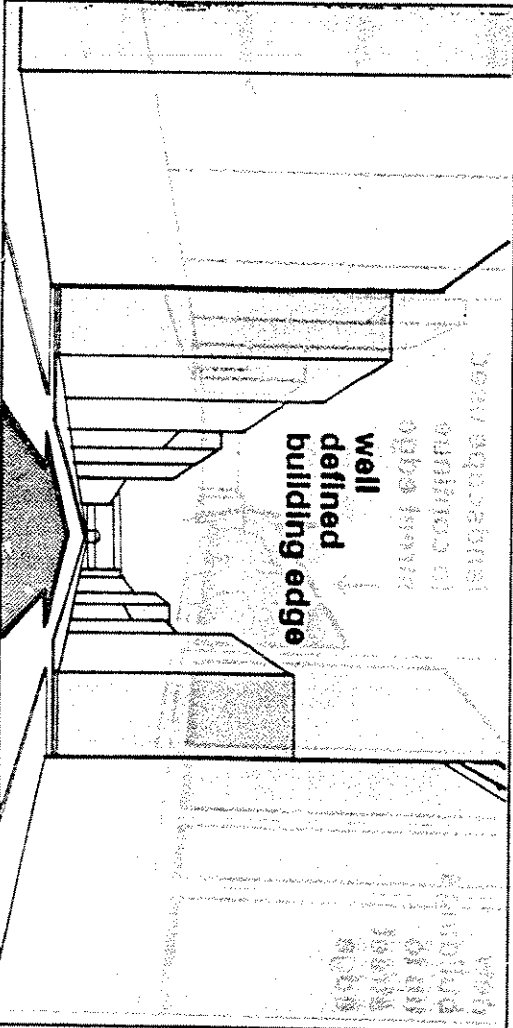
Design Principle: Promote a continuous building edge at the property line

In the same way that buildings were built up to the street edge, each city block was filled with a series of buildings that formed a continuous facade along the street.

Within the area of historic buildings as well as in new development areas to the east, new building should establish a continuous edge at the property line.



Existing Undefined City Blocks



Preferred Definition of City Blocks

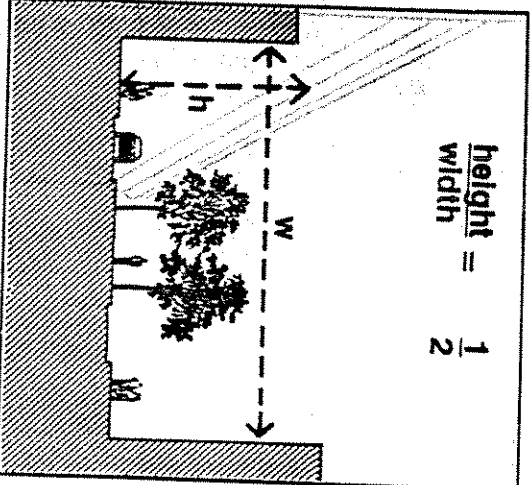
THE PRINCIPLES OF URBAN DESIGN CROSS SECTIONS OF STREETS

Design Principle: Maintain the existing spatial characteristics of the street by encouraging multi-story buildings along the street edge

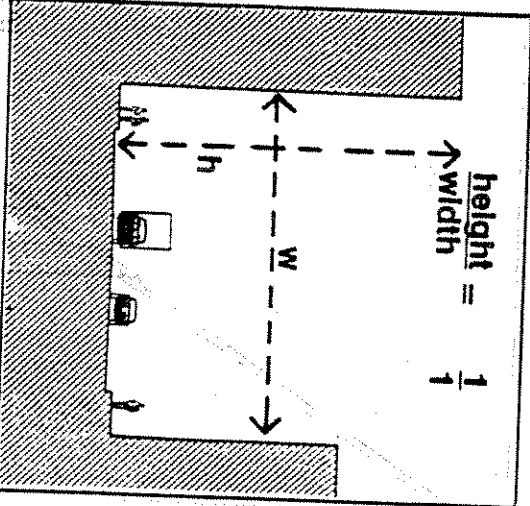
The relationship between the height of the buildings and the width of the street is important when creating or maintaining urban streets. If the buildings are too high in relation to the width of the street, a canyon-like effect can be created; if too low, there is no sense of street enclosure.

The actual height/width ratio that will give a harmonious effect for streets in the Historic District could be as much as 1:1 (the height of the buildings equal to the width of the street). The height/width ratio should be not less than 1:2.5 if a sense of enclosure is to be achieved.

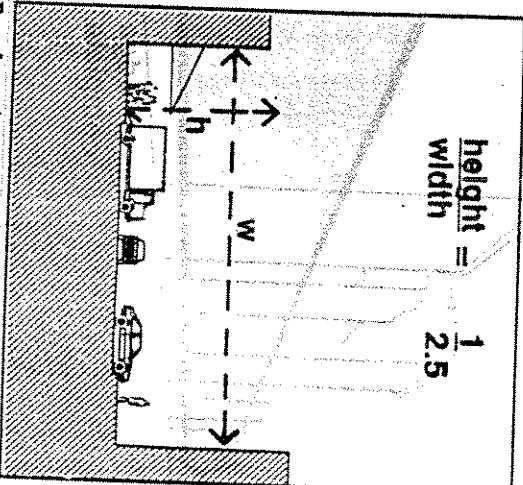
The built streets in the District fall within this range. Taller buildings are acceptable but should retain the typical historic street ratio at the street edge.



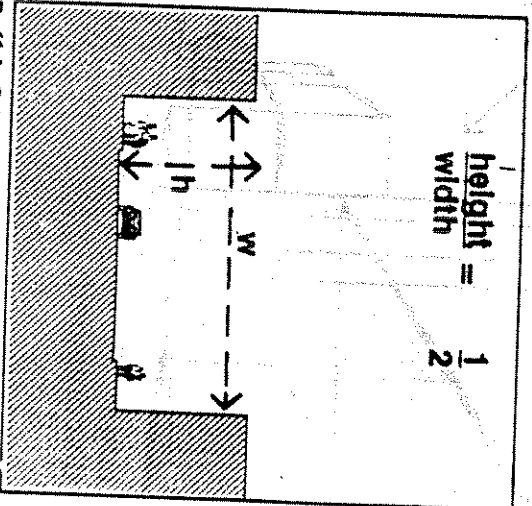
Broadway (South of Buffalo Street)



Water Street



Broadway (North of Buffalo Street)



Buffalo Street

Urban Design Guidelines

THE PRINCIPLES OF URBAN DESIGN INFILL SITES

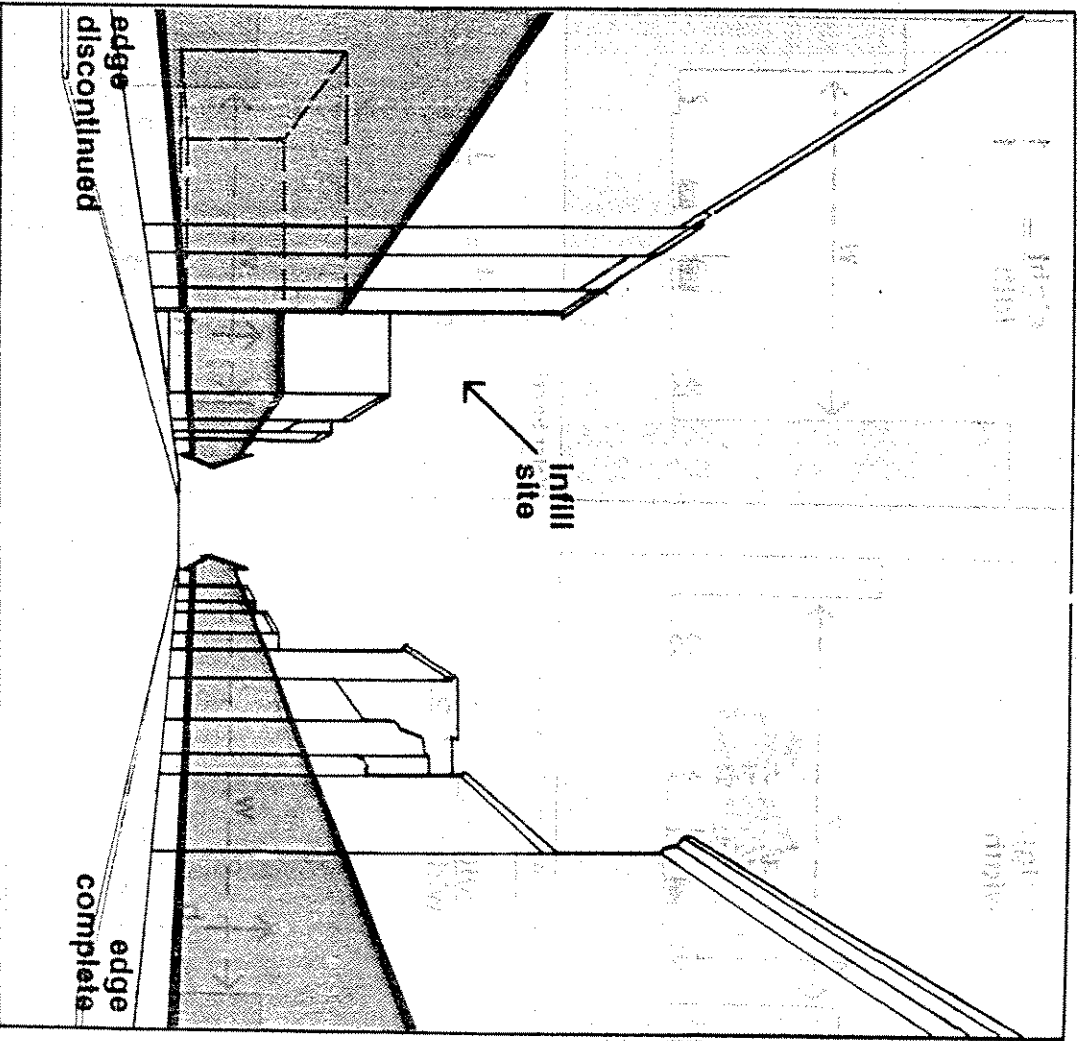
Design Principle: Re-establish street continuity by infilling vacant sites

"One building standing alone in the countryside is experienced as a work of architecture, but bring half a dozen buildings together and an art other than architecture is made possible." Gordon Cullen: *Townscape*. London, Architectural Press, 1961.

The prime underlying principle of all urban places is the enclosure of space by buildings. If space is not satisfactorily enclosed an attractive urban place cannot be achieved.

The urban quality of the District has much to do with the nature of the street. The key to this is the notion that buildings contain space. This is in contrast to the suburban or rural pattern of landscapes containing buildings.

Where buildings once stood within the Historic District a number of vacant sites have been created. To re-establish the quality of the street these sites should be filled with new buildings.



Street Edge Continuity

THE PRINCIPLES OF URBAN DESIGN INFILL SITES

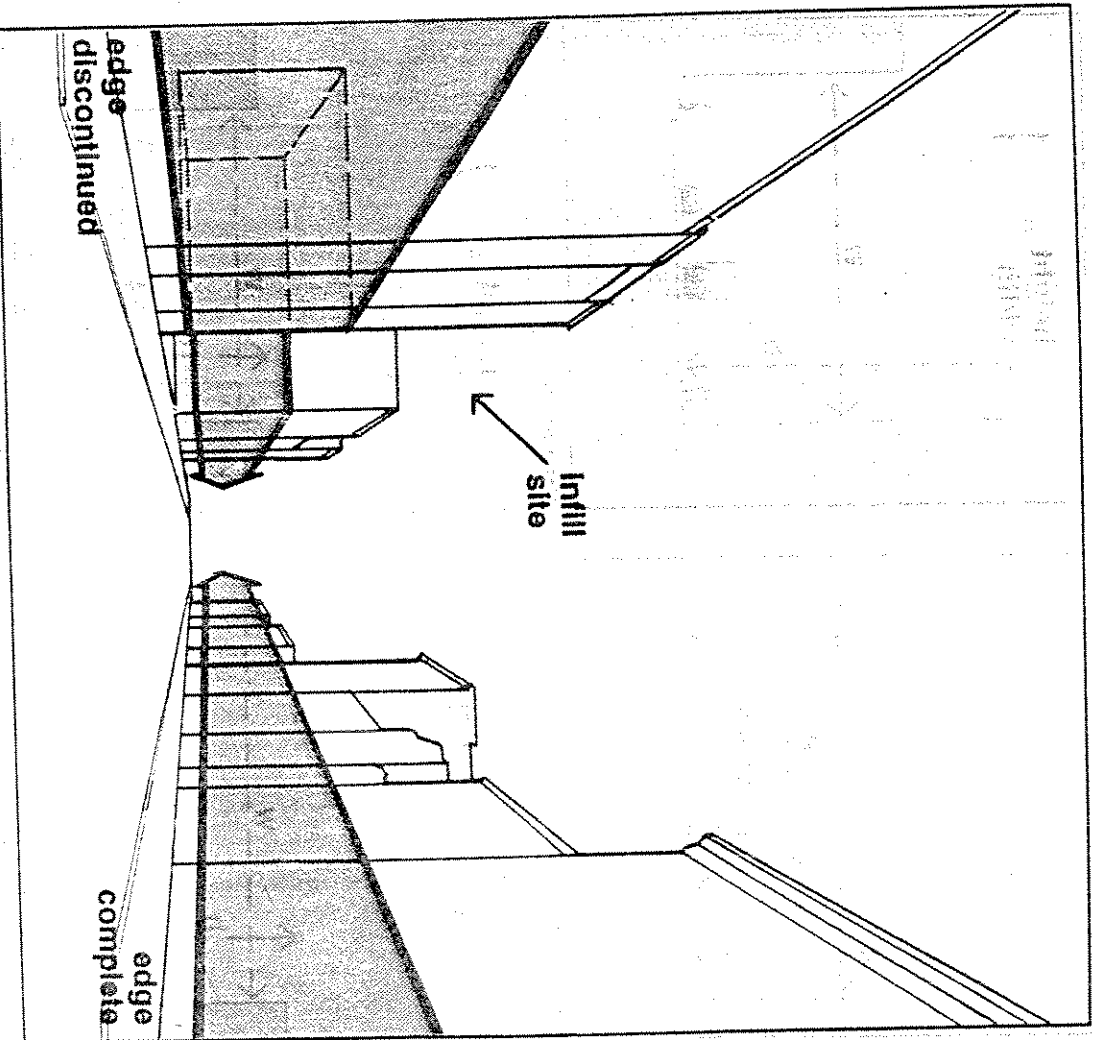
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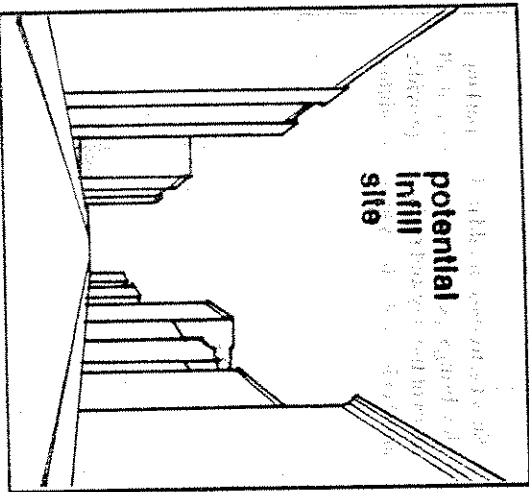
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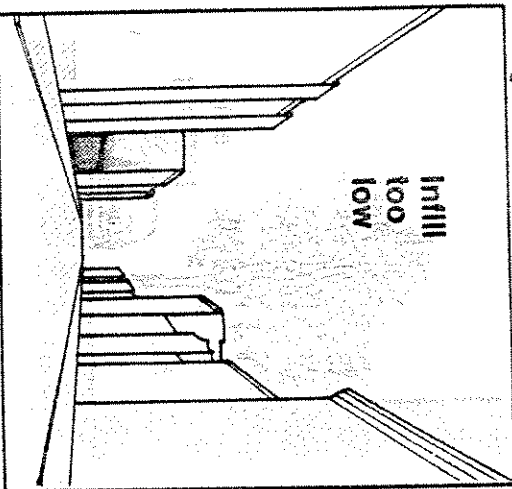


Street Edge Continuity

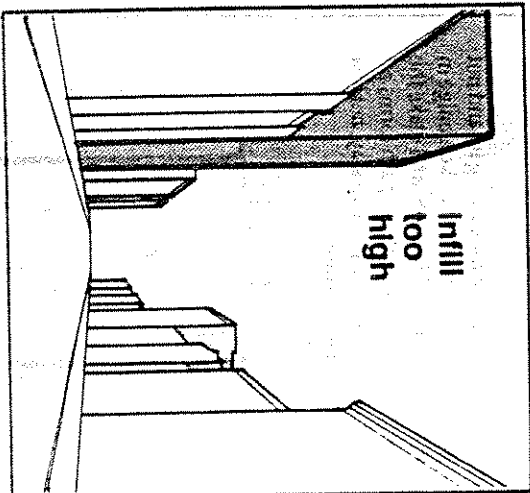
Design Guidelines for the Historic Third Ward District



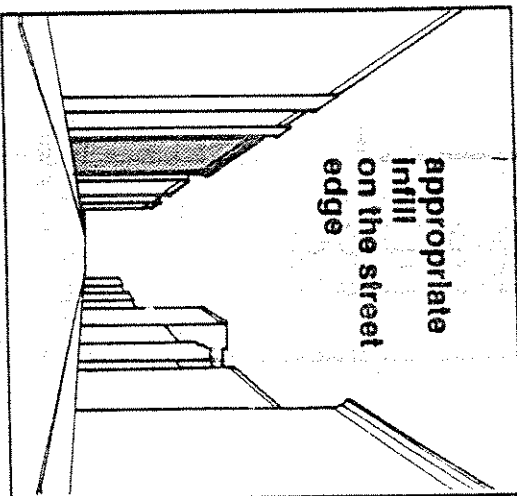
Existing Vacant Sites



Undesirable Development



Undesirable Development



Desirable Infill of Vacant Site

THE PRINCIPLES OF URBAN DESIGN SOCIAL LIFE IN THE STREET: STRUCTURE

Design Principle: Encourage a variety and intensity of street activity

"Street is the river of the city. We come to these places not to escape from the city but to partake of it."
William Whyte:

Early photographs of the Historic Third Ward indicate an intense and diverse street activity generated by the people and activities of the District (see page 39: Activity surrounding Commission Row).

The vitality of an urban neighborhood depends greatly upon the social structure of the street and its sidewalk.

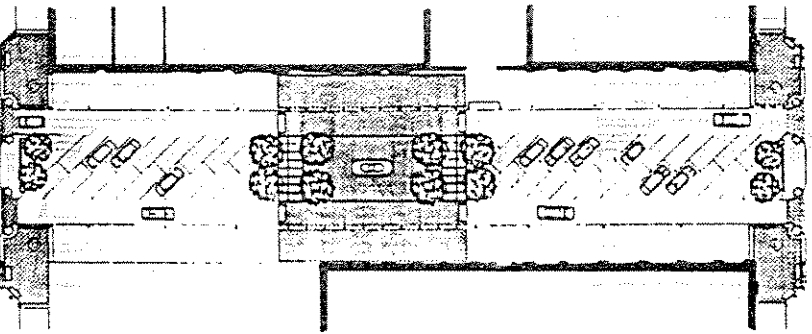
The physical form of the street and its surrounding buildings play an important role by providing a setting for these social activities.

The configuration of the building at the street edge--windows that overlook the street, the presence of entrances into buildings, the activities that are in the building particularly those in street level spaces, and the quality of the streetscape itself --encourage street life.

This street life, in turn, adds to the sense of security and well-being for those who use the street and the surrounding buildings.

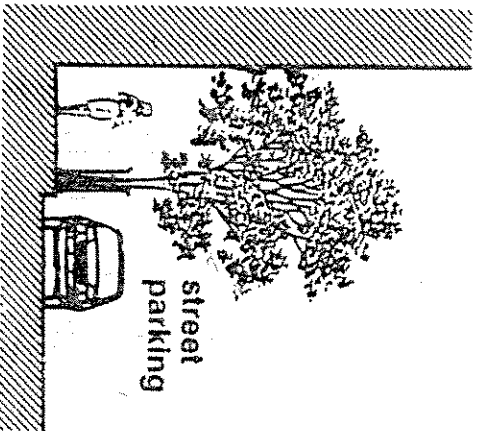
The illustrations on this and the following pages give examples of techniques for encouraging this notion of street life.

...Streets should be for staying in, and not just for moving through. Make a bulge in the middle of a public path, and make the path narrower, so that the path forms an enclosure which is a place to stay, not just a place to pass through.



Path Shape

...Street activities should include parking. This brings people into the area at all times of the day and night, and provides another level of activity and accessibility.

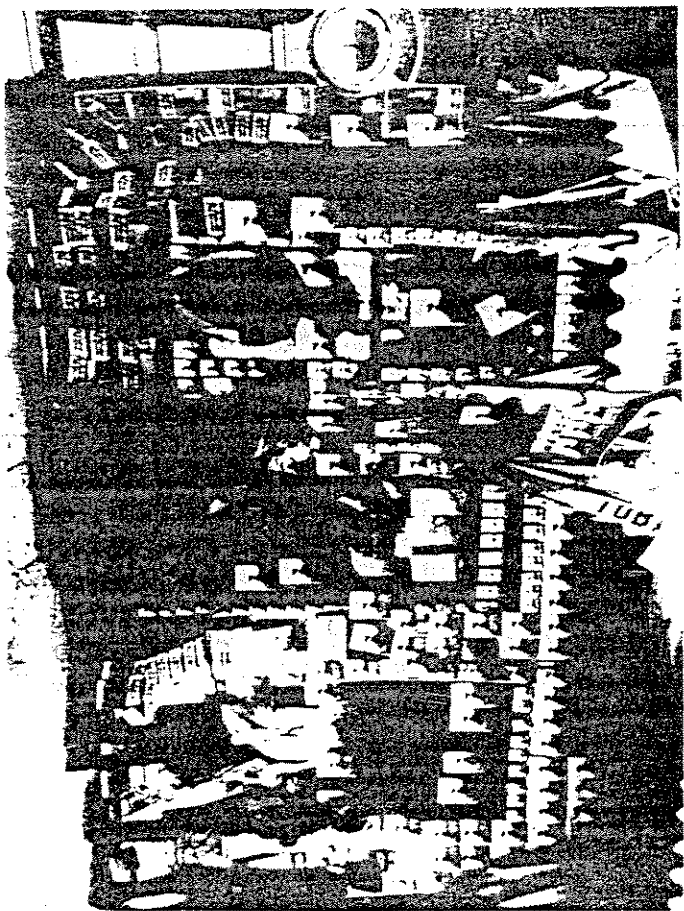


Parking on Street

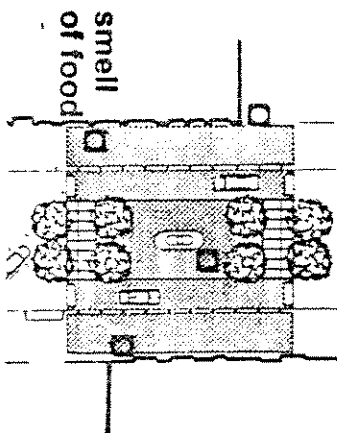
THE PRINCIPLES OF URBAN DESIGN SOCIAL LIFE IN THE STREET: USES

...In any public space which depends for its success on its exposure to the street, open it up, with a fully opening wall which can be thrown wide open, and if it is possible, include some part of the activity on the far side of the pedestrian path, so that it actually straddles the path, and people walk through it as they walk along the path.*

...Build bus stops so they form tiny centers of public life. Build them as part of the gateways into neighborhoods, work communities, parts of town. Locate them so that they work together with several other activities, at least a newsstand, maps, outdoor shelter, seats, and in various combinations, corner groceries, coffee bar, tree places, special road crossings, public bath-rooms, squares...*

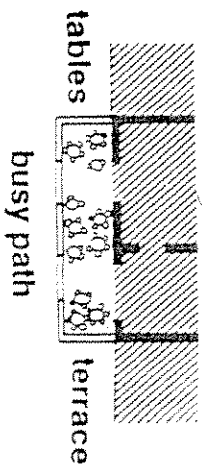


...Concentrate food stands where cars and paths meet - either portable stands or small huts, or build into the fronts of buildings, half open to the street.*



Vendors

...Encourage local cafes to spring up in each neighborhood. Make them intimate places, with several rooms, open to a busy path, where people can sit with coffee or a drink and watch the world go by. Build the front of the cafe so that a set of tables stretch out of the cafe, right into the street.*



Opening

Street Activities

Street Cafe

Urban Design Guidelines

THE PRINCIPLES OF URBAN DESIGN SOCIAL LIFE IN THE STREET: ENTRANCES

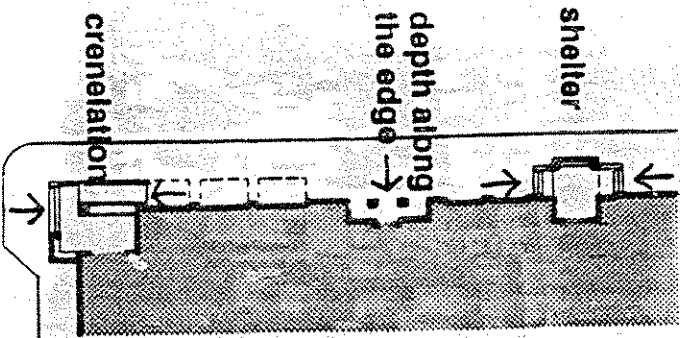
Following the conceptual streetscape proposals of Paul Freiberg Associates the following patterns support the idea of projecting building entrances into the public zone of the street.

As such, these entrances become a part of the streetscape and add new settings for social life on the street.

In the case of new construction or when tax credits are not part of the financial structure of a project, projecting entrances are subject only to local zoning and building code approval.

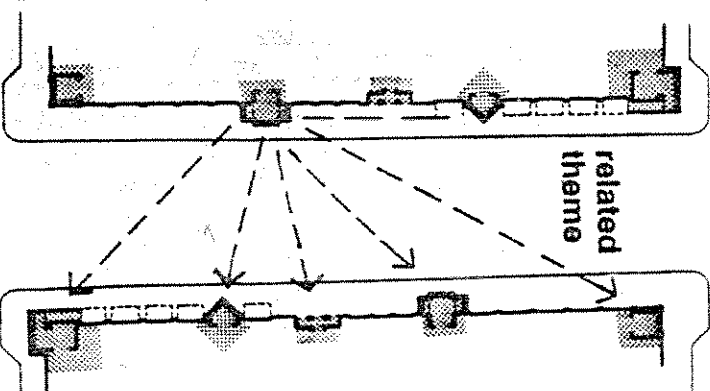
In the case of existing historic buildings where tax credits are being sought *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* will also apply. In these cases, it is important to consider the entrance as independent of the historic facade in order to retain the integrity of the building and to avoid conflict with the *Standards*. The approval of each project will be dependent upon the outcome of detailed review and negotiation.

...Make sure that you treat the edge of the building as a "thing," a "place," a zone with volume to it, not a line or interface which has no thickness. Crenellate the edge of the buildings with places that invite people to stop. Make places that have depth and a covering, places to sit, lean, and walk, especially at those points along the perimeter which look onto interesting outdoor life.*



Building Edge

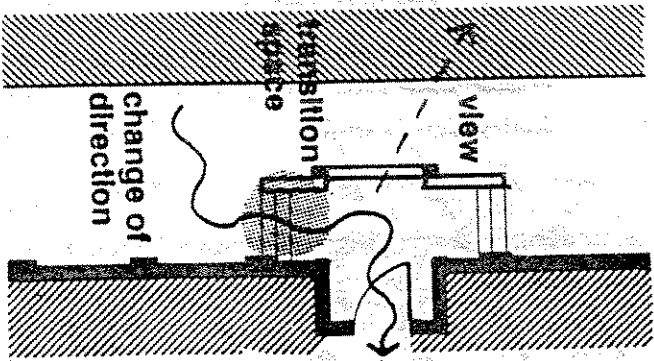
...Lay out the entrances to form a family. This means:
1. They form a group, are visible together, and each is visible from all the others.
2. They are all broadly similar, for instance all porches, or all gates in a wall, or all marked by a similar kind of doorway.*



Family of Entrances

Design Guidelines for the Historic Third Ward District

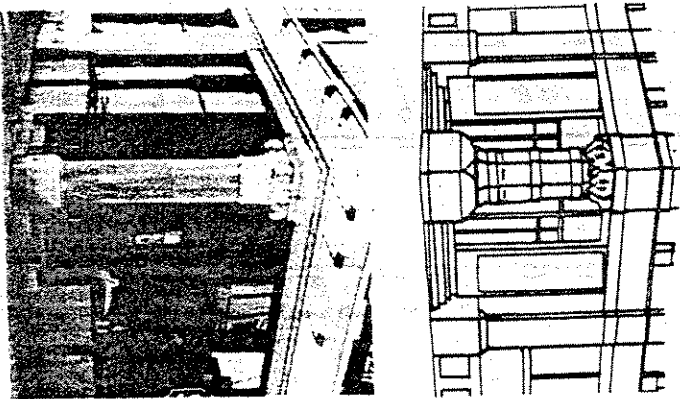
...Make a transition space between the street and the front door. Bring the path which connects the street and entrance through this transition space, and mark it with a change of light, a change of sound, a change of direction, a change of surface, a change of level, perhaps by gateways which make a change of enclosure, and above all, with a change of view.*



Entrance Transition

Urban Design Guidelines

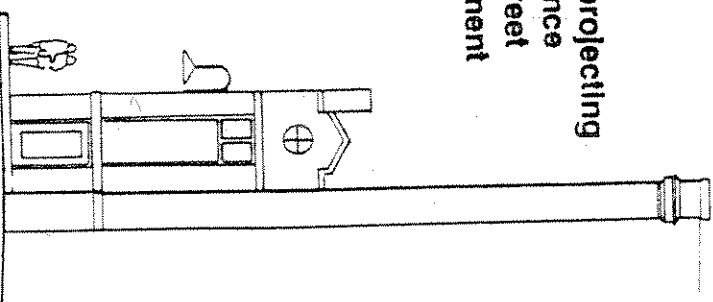
...When a column is free standing, make it as thick as a person - at least 12 inches, preferably 16 inches; and form places around it where people can sit and lean comfortably: a step, a small seat built up against the column, or a space formed by a pair of columns.*



Column Place

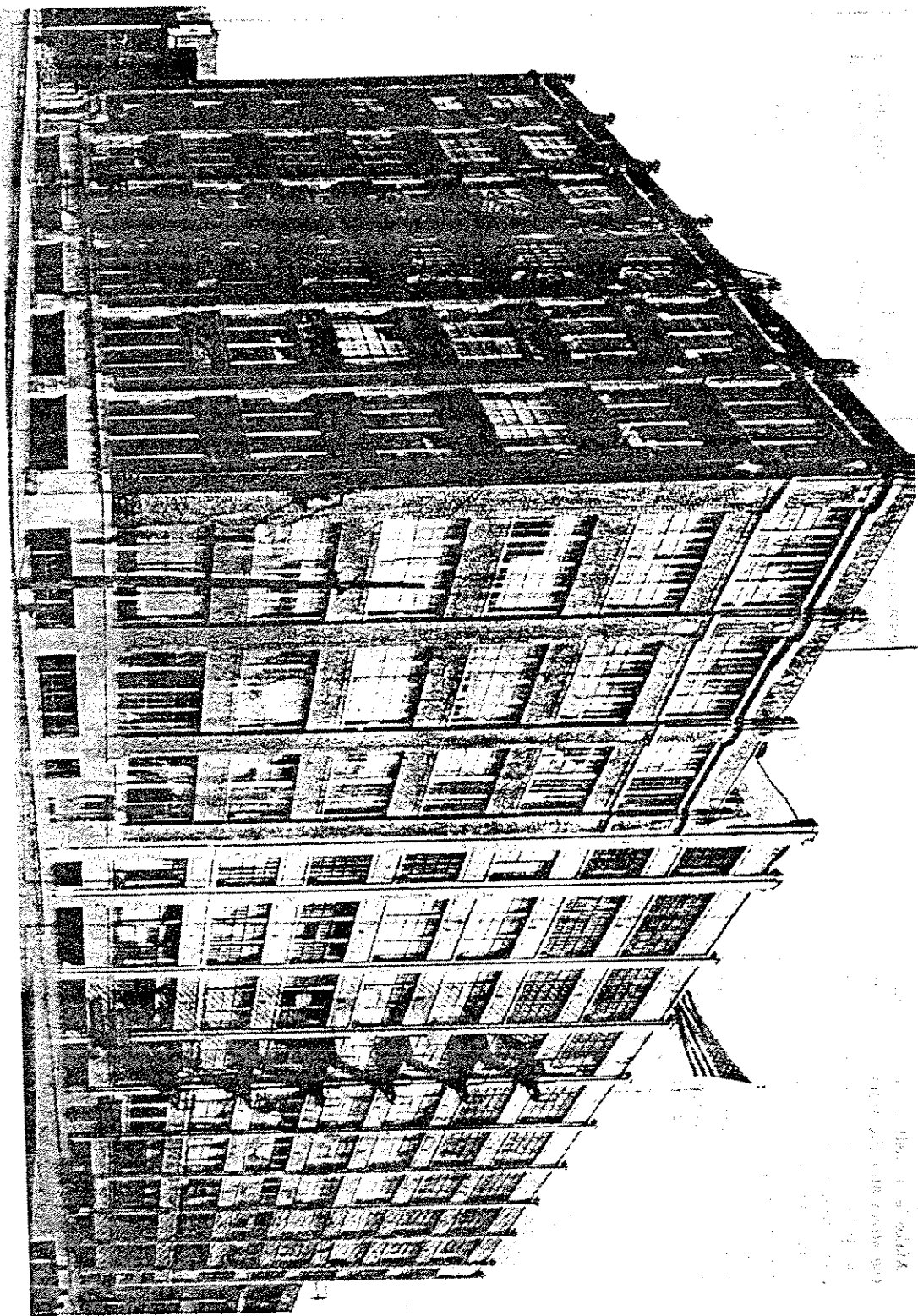
...Search around the building and find those edges and transitions which need emphasis or extra binding energy. Corners, places where materials meet, door frames, windows, main entrances, the place where one wall meets another, ... - all these are natural places which can call out for ornament.*

**new projecting
entrance
as street
ornament**



Drawing provided by
The Zimmerman Design Group

Ornament



Design Guidelines for the Historic Third Ward District

BUILDINGS WITHIN THE URBAN FRAMEWORK

CHARACTER
FORM
COMPOSITION
DESIGN PRINCIPLES

Technical Design Guidelines for the Architect

Introduction

The following design guidelines for buildings are intended to help owners, developers, and architects for new and existing building alike understand the fundamental building characteristics of this historic district. The guidelines were derived by systematic and rational analysis of the volumetric nature and external character of a typical Third Ward commercial building.

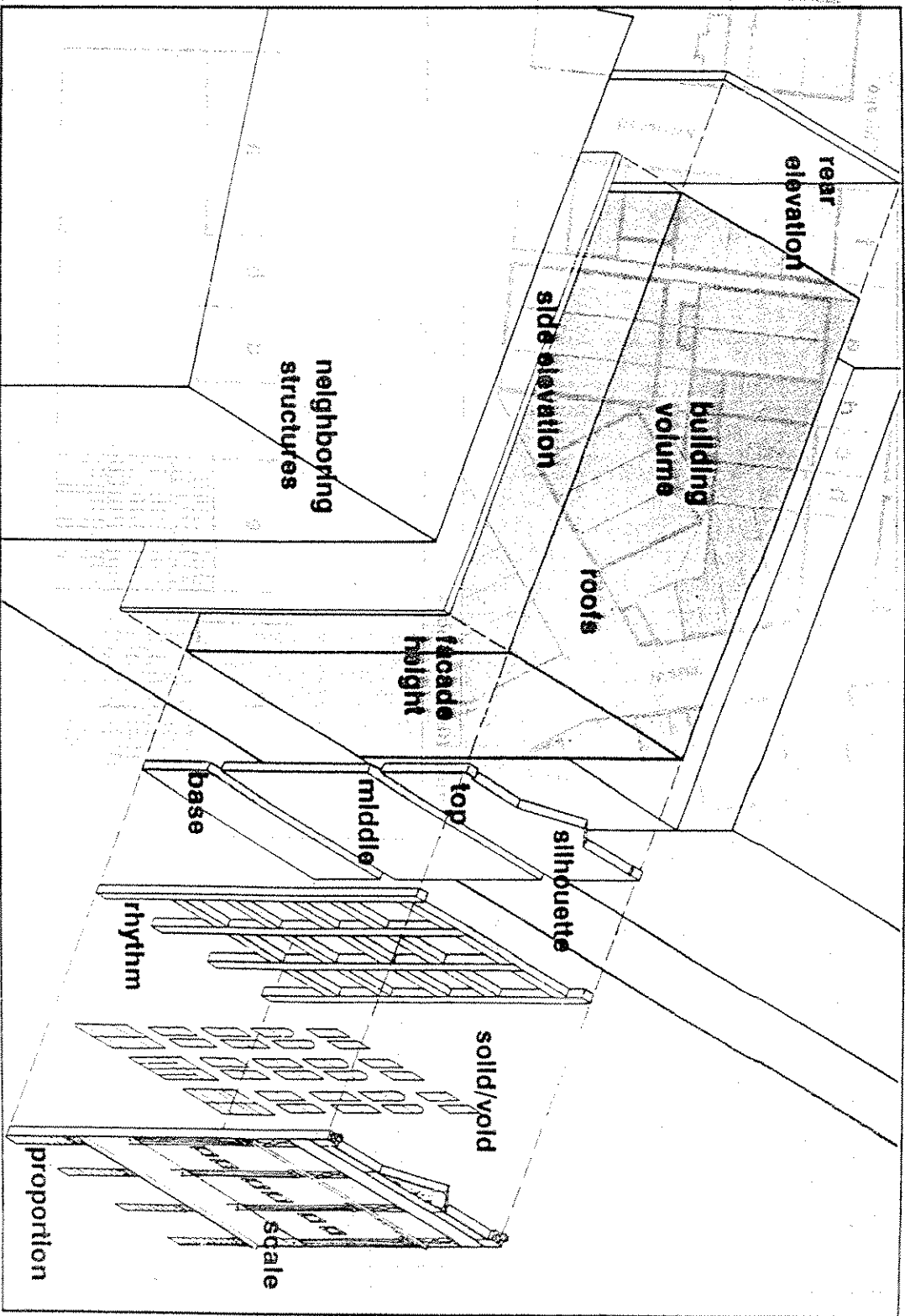
The guidelines are intended to help the architect generate compatible new design work. They are general enough to allow great latitude of individual response yet ensure that new buildings will fit in with the unique *ensemble* of existing buildings.

Initiating an earlier style or period of architecture is not implicitly suggested by these guidelines. The architect should seek contemporary expression within the general outline presented. This is particularly appropriate when the new construction has a completely contemporary function such as a multi-story parking structure.

In particular, avoid the temptation to "carry up" a building, that is, to design a structure in a strictly functional way then "paste on" stock colonial, early American, or other mass produced details. The architect should strive instead to integrate the building's systems and use ornament where systems meet or where it helps to sub-divide the facade into the sections suggested in the guidelines.

Ornament can also be used to add richness of detail as described in section three.

Despite the formula-like appearance of these guidelines, it remains a significant test of design skill to integrate them so as to compose a sensitive modern expression within this historic setting.



Building Design Principles

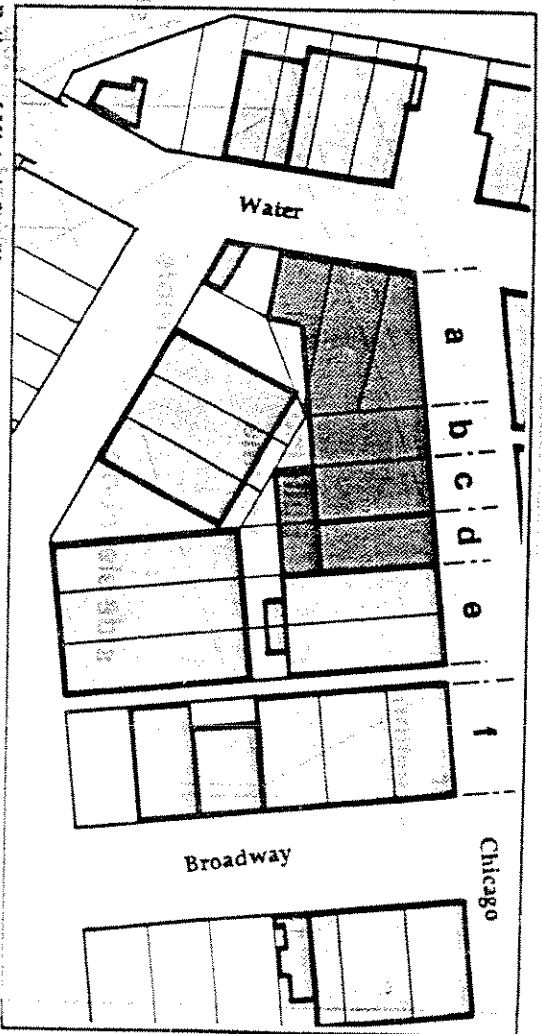
Buildings Within the Urban Framework

DESIGN PRINCIPLES NEW BUILDING TYPES

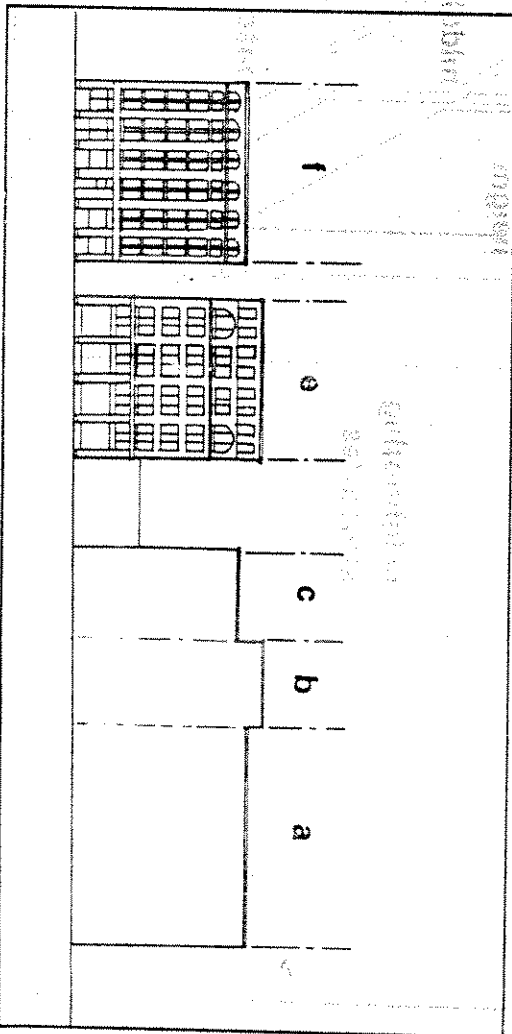
Design Principle: All new building elevations should express a building module similar to the typical historical lot sizes of the Third Ward District.

Traditional lot sizes were a fundamental characteristic of the parceling of the District and therefore became a determining factor in the footprint of the original buildings. New buildings tend to be larger units of construction than the buildings that were built in earlier generations. This change in scale of the building has a profound effect on the scale of the District and on the quality of the visual environment.

Proposed new buildings on a site larger than a single lot should express the original lot sizes in their structural modules. To achieve this, it may be appropriate for the structural system of these buildings to relate to the lot sizes and become a determinant of the facade articulation, assuring compatibility with the scale of historic development.



Pattern of Historic Lot Sizes



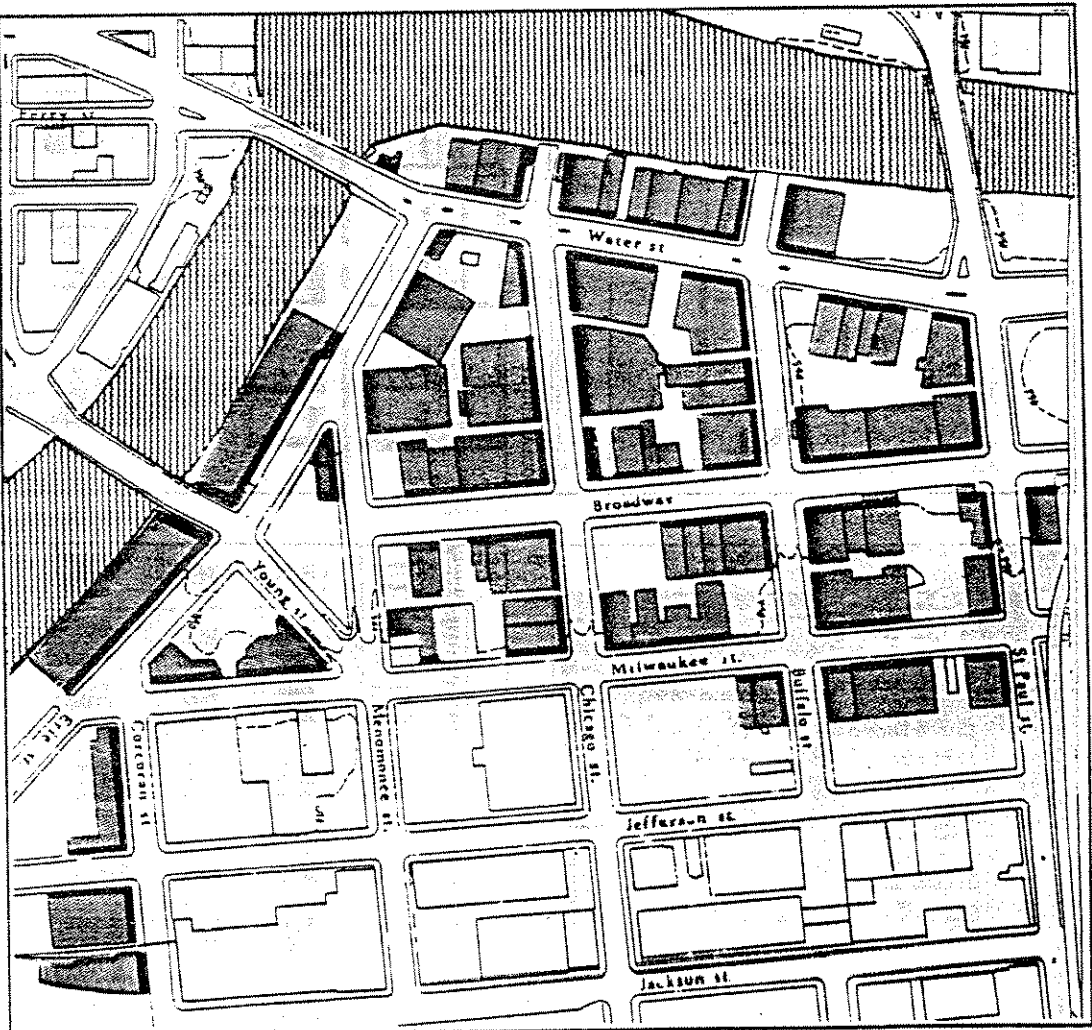
Incorporate Historical Lot Patterns into Building Elevations

DESIGN PRINCIPLES DEMOLITION

Design Principle: All effort should be made to keep historic buildings intact. No additional demolition of historic building facades of pivotal or contributing buildings in the historic district will be permitted.

The facades indicated on the accompanying illustration represent the major street elevations of contributing or pivotal buildings in the listing of the Historic Third Ward in the National Register of Historic Places. It is recommended that every effort be made to adaptively reuse these buildings in a compatible way, requiring minimal alteration.

In cases where the building structure has deteriorated beyond repair, every effort shall be made to salvage the face while replacing the remaining portions of the building.



Historic Buildings and Key Facades

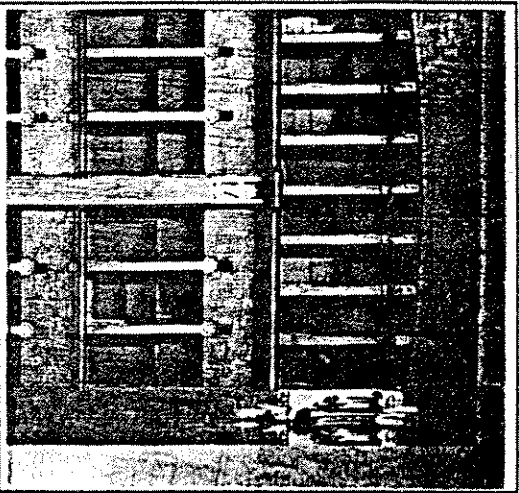
Buildings Within the Urban Framework

CHARACTER VARIETY

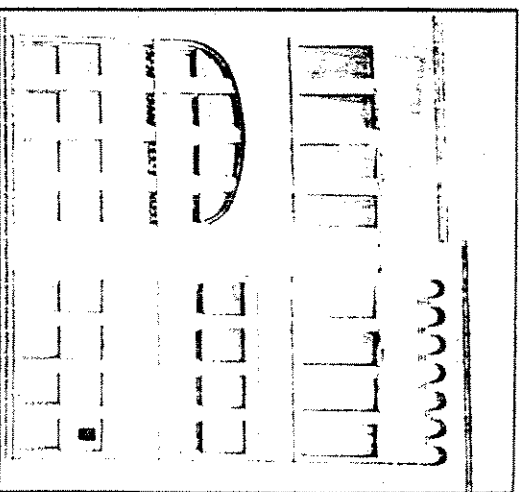
Design Principle: New building in the Historic Third Ward should be designed using similar materials (brick, terra cotta, stone) to those used on existing buildings, and respecting the mass, rhythm, height, pattern, and ornamentation of existing buildings

There is no predominant architectural style among the buildings of the District. In some cases, styles are mixed within the composition of a single building. There is, however, a more general level of similarity. Most structures are of masonry construction, predominantly brick. Their height was controlled by fire codes, and their mass by lot sizes. Construction methods controlled the structural rhythm and structural pattern of floors, walls, and columns. Openings tended to be small as if punched into the masonry facade. The application of ornament to this basic warehouse type provides variety and richness.

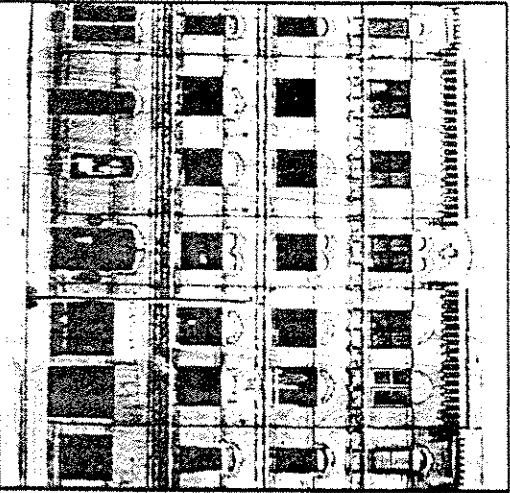
There are some structures that avoid the historical revivalist styles (for example, Arcraft Building, Terminal Building, or 240 North Milwaukee Street). Whether Art Deco or Art Moderne, they express the modern idiom of longer spans, concrete frame, and the larger curtain wall or industrial sash type of window. This style rejected ornamental moldings, classical elements, etc., choosing instead to emphasize simplicity of form. These buildings should be recognized and treated as products of the more recent modernist era.



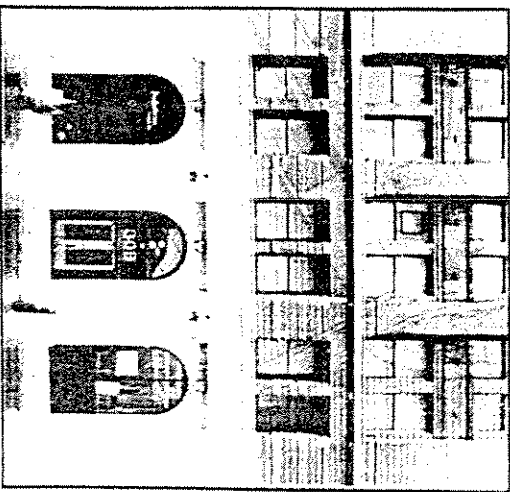
Chicago Commercial Style



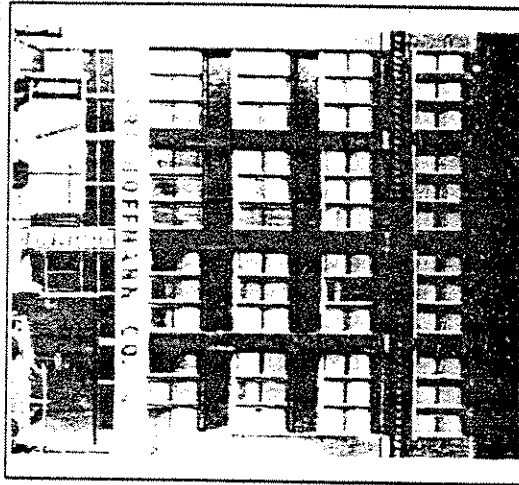
Romanesque



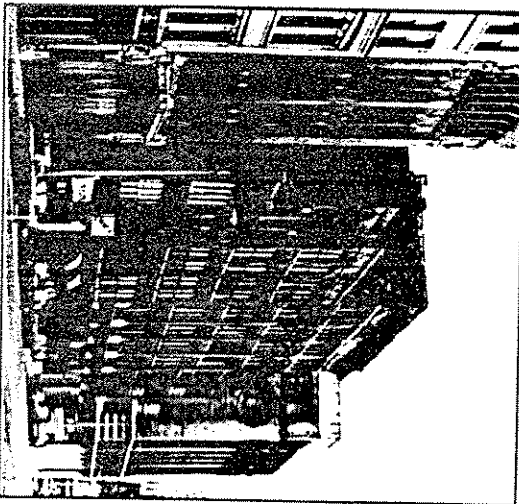
Victorian Gothic



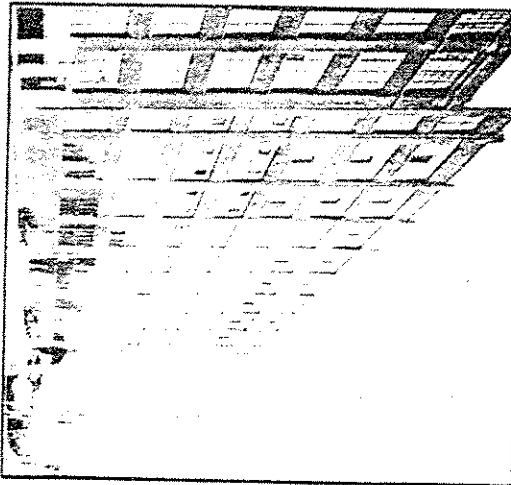
Neoclassical Design



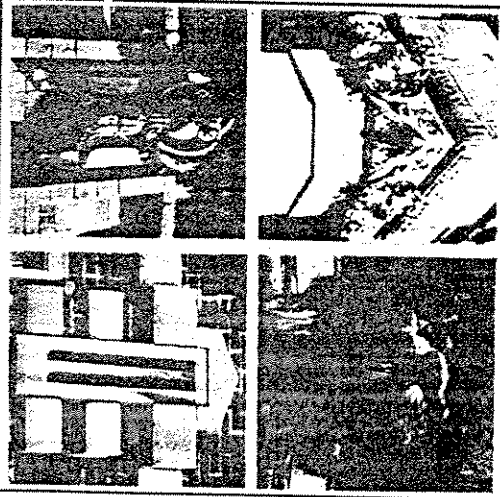
Rhythm



Height



Pattern



Ornamentation

Proposed new buildings should respect the prevalent characteristics elaborated within these guidelines without mimicking any particular building. Following the guidelines contained within this publication should lead to new buildings that fit comfortably in the District and yet express their own individuality and time.

CHARACTER STREET FACADES

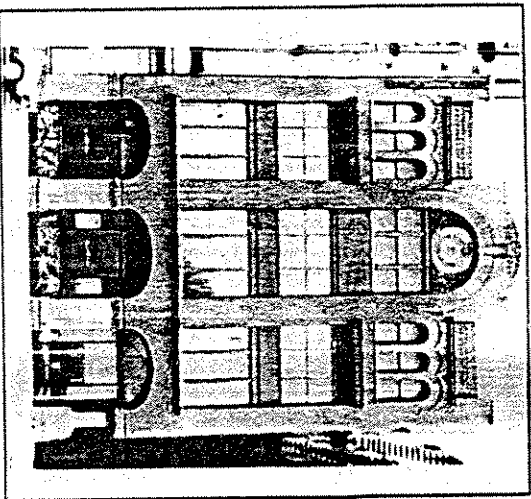
Design Principle: Major facades and entrances should face the major streets. Access to service bays and to parking should be from secondary streets or alleys

Buildings in the Historic Third Ward are organized in a typical grid of streets and blocks with primary streets running north and south, and secondary streets running east and west. Service alleys generally divide the blocks and are entered off the secondary streets.

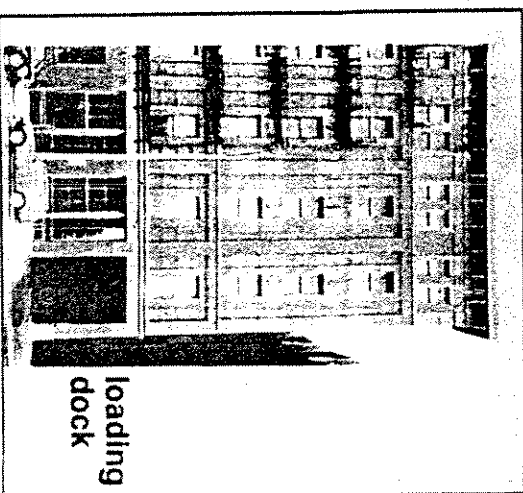
Buildings in this traditional city pattern have fronts and backs. The fronts face the street, define the public space of the street, and form the major public entrances. The backs, which face minor streets or alleys, are used primarily for service.

Historically, corner buildings at street intersections often responded to both streets by providing corner entrances emphasized by robust decorative columns.

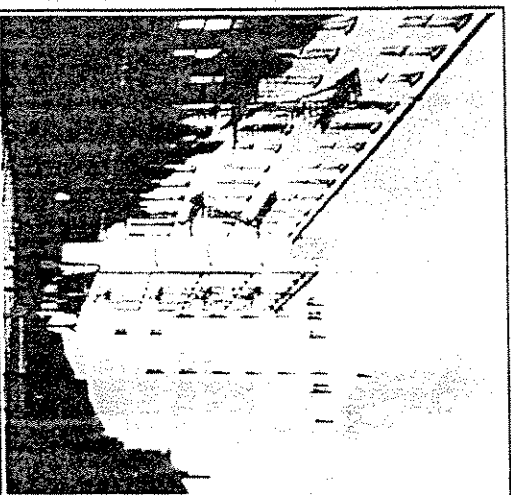
New buildings should acknowledge this characteristic orientation, thereby contributing to the traditional clarity of public street fronts and service access.



Front



Side



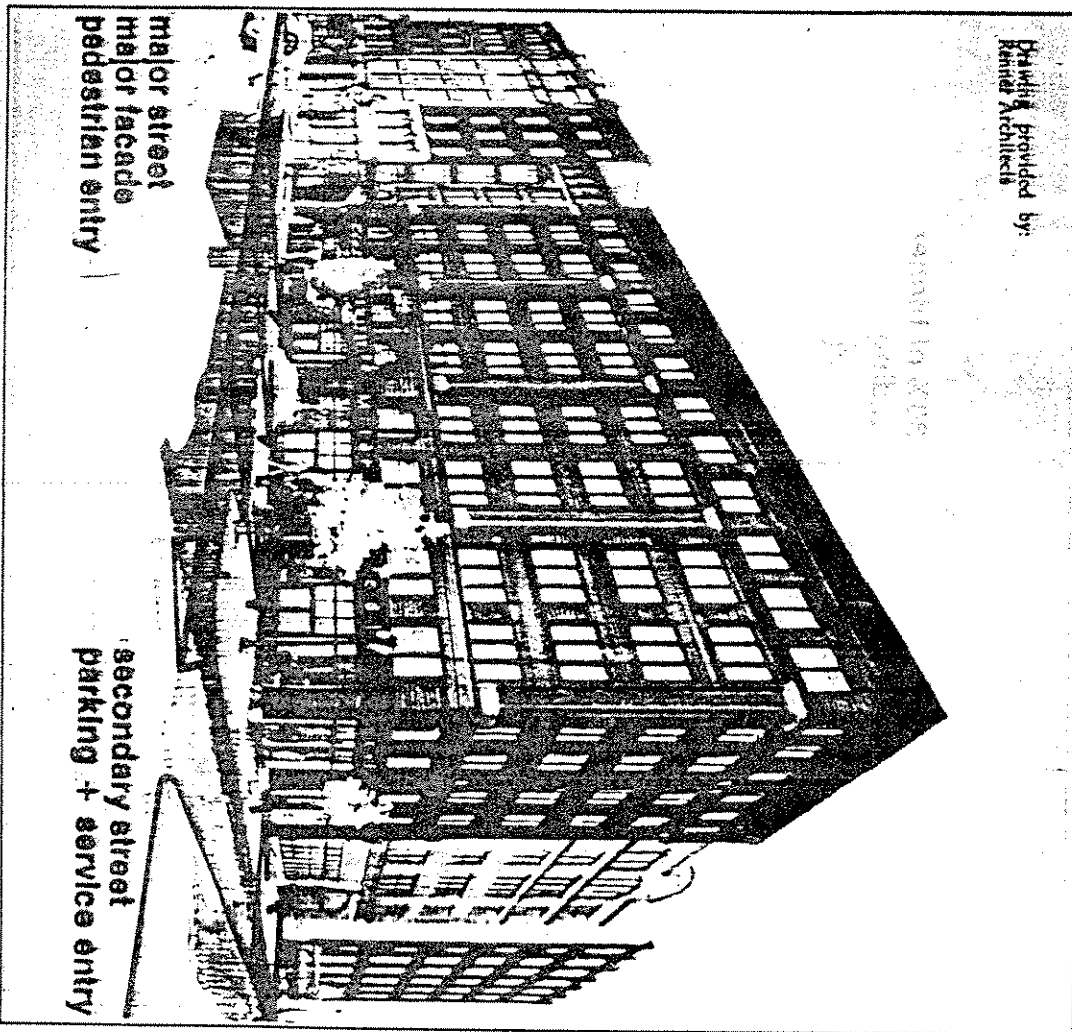
Back



Alley

Drawings provided by:
Rennett Architects

January 19, 2005



Appropriate Arrangement of Access

Buildings Within the Urban Framework

FORM FACADE HEIGHT

Design Principle: The height of street facades within the Historic District shall be contained within the range of 70% to 130% of adjacent building heights but not less than three stories (30 feet).

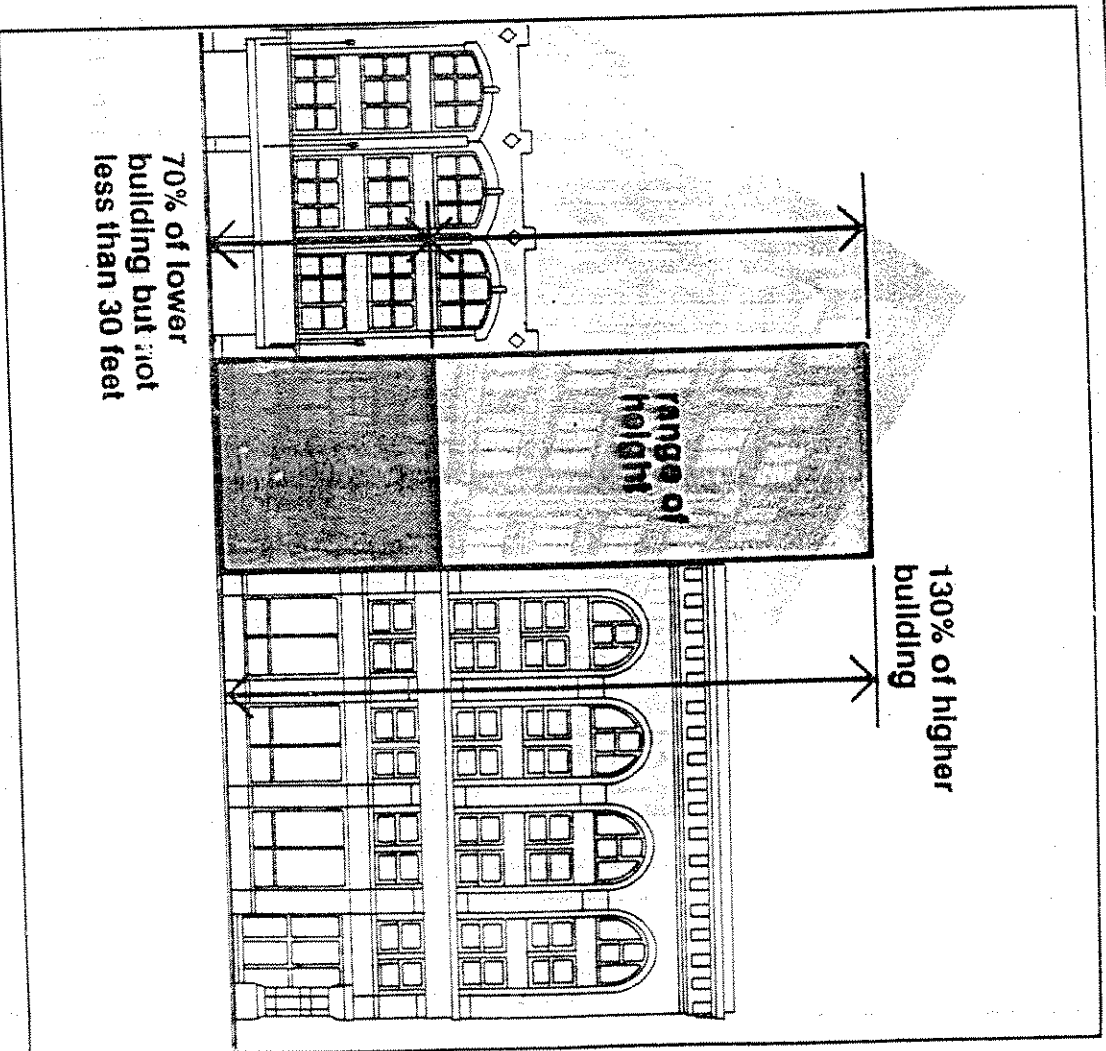
Design Principle: The height of street facades at the street property line of buildings outside the Historic District shall be not more than the equivalent of seven stories (70 feet) nor less than the equivalent of three stories (30 feet).

The height of buildings in the District varies widely from one story to ten stories. Heights were often a function of building use, available construction and elevator technologies, code constraints dictated by fire fighting apparatus, and general economic issues of land value and property taxes.

The height range for new buildings suggested by this guideline provides flexibility to the developer and architect to respond to the same development issues of building use, elevator and construction technologies, market conditions, and building economics.

By relating these percentages to existing buildings a general continuity of height at the street edge is maintained. This will preserve the perceived scale of the buildings and continue the harmony of street spaces that exist within the District.

Higher parts to the building are permissible but must be set back at least one structural bay from the front facade of the building.



Height of New Facades

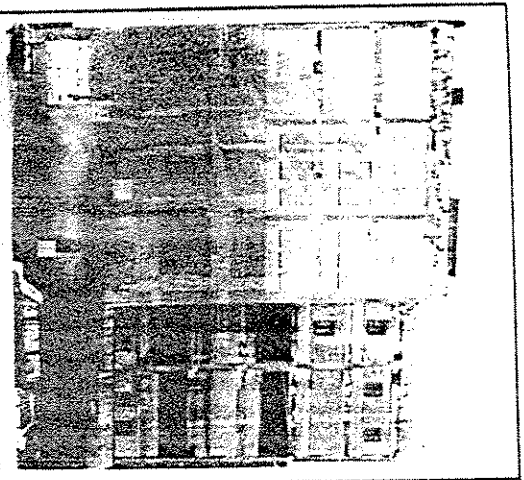
FORM EXPOSED SIDES OF BUILDINGS

Design Principle: If adjacent open sites are owned by the building owner and there is a desire to develop the building, the side elevation should be treated as a facade compatible with the street facade.

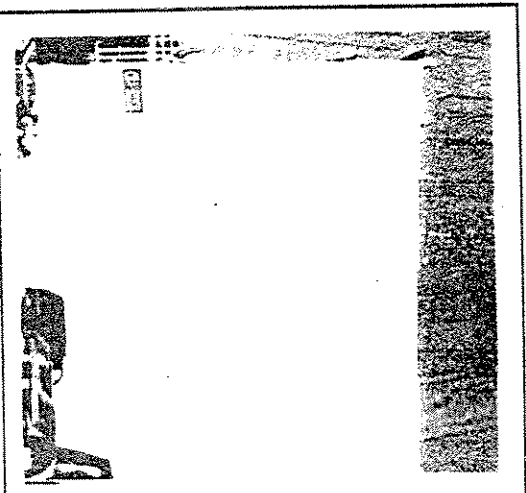
Many structures within the Historic District have been razed. This has resulted in the exposure of the sides or party walls of the remaining buildings. These sides were not designed to be seen from the public streets and so were utilitarian in nature, generally unfinished in character, and often built with no windows or doors.

As the trend to adaptively reuse existing buildings for residential and other purposes continues, and if infill building on the vacant site is not anticipated, side faces will likely be altered. In these circumstances, the design of side facades should be carefully considered with respect to the street facade. This does not imply that the side facade should attempt to replicate the street facade but that they should be visually organized and unified. This may involve painting or other surface treatment.

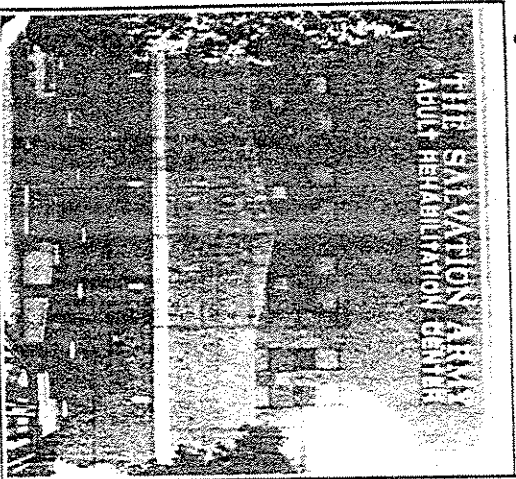
Where openings are created, respect for existing lintel heights, floor lines, window proportions, window type, and scale should be evident.



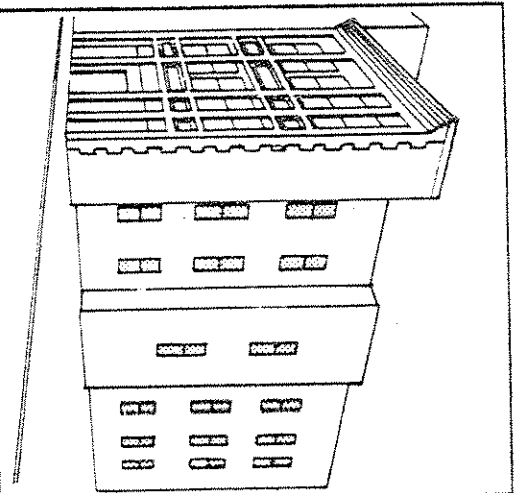
Original Side Wall



Painted Side Wall



Resurfaced Side Wall



Organized Development of Side Wall

Buildings Within the Urban Framework

FORM BUILDING VOLUME

Design Principle: Rear facades of buildings should be maintained in their present form and condition

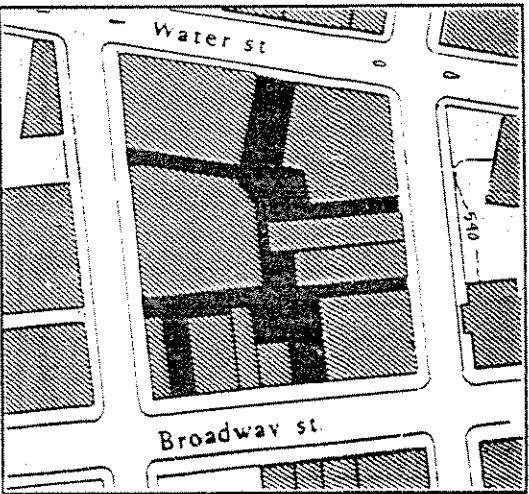
Design Principle: New rear additions and modifications should be compatible with the historic character of the street facade.

Particular care and attention is necessary when making modification to improve service access to the rear of buildings or to improve loading dock facilities. Any such modifications shall maintain the essential character of the building and make use of materials similar to those used in the historic building.

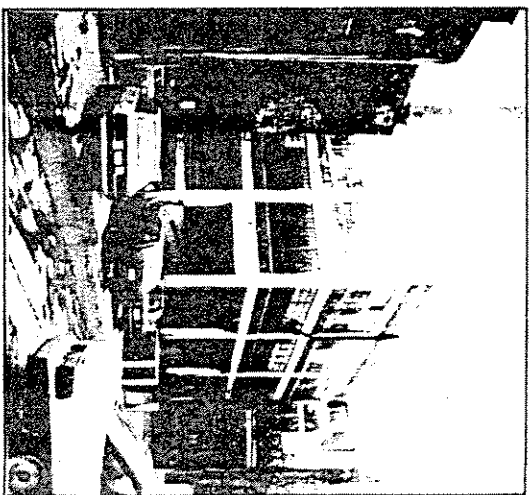
Additional guidelines apply to rear facades when the alley area is subject to redevelopment as public space.

There are several mid-block areas within the District as defined in the master plan where the rear areas of buildings form potentially interesting secondary public places reminiscent of successfully revitalized areas in other American cities or in European cities.

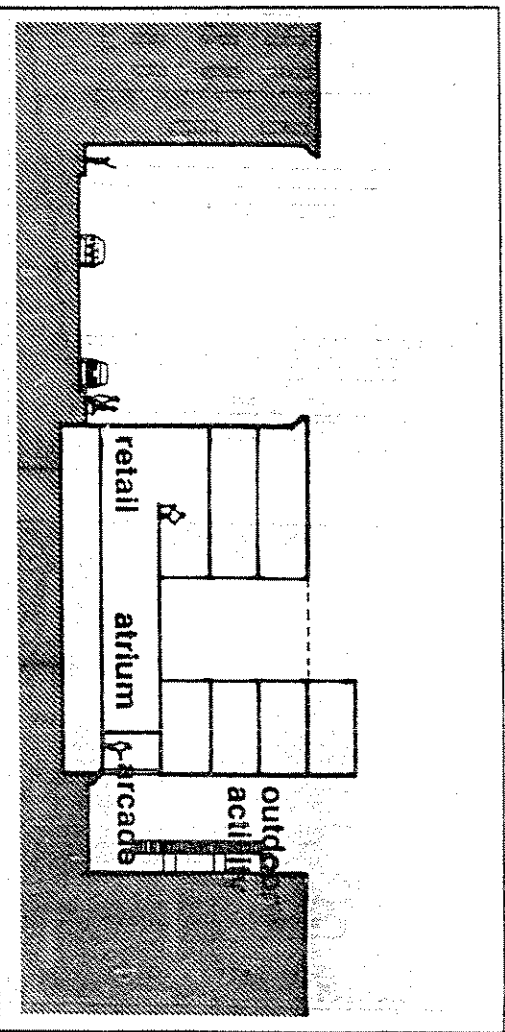
To successfully develop these areas it is important to retain not only the volumetric character of the space but to further enhance the exposed surfaces with some of the same visual richness which prevails throughout the rest of the District.



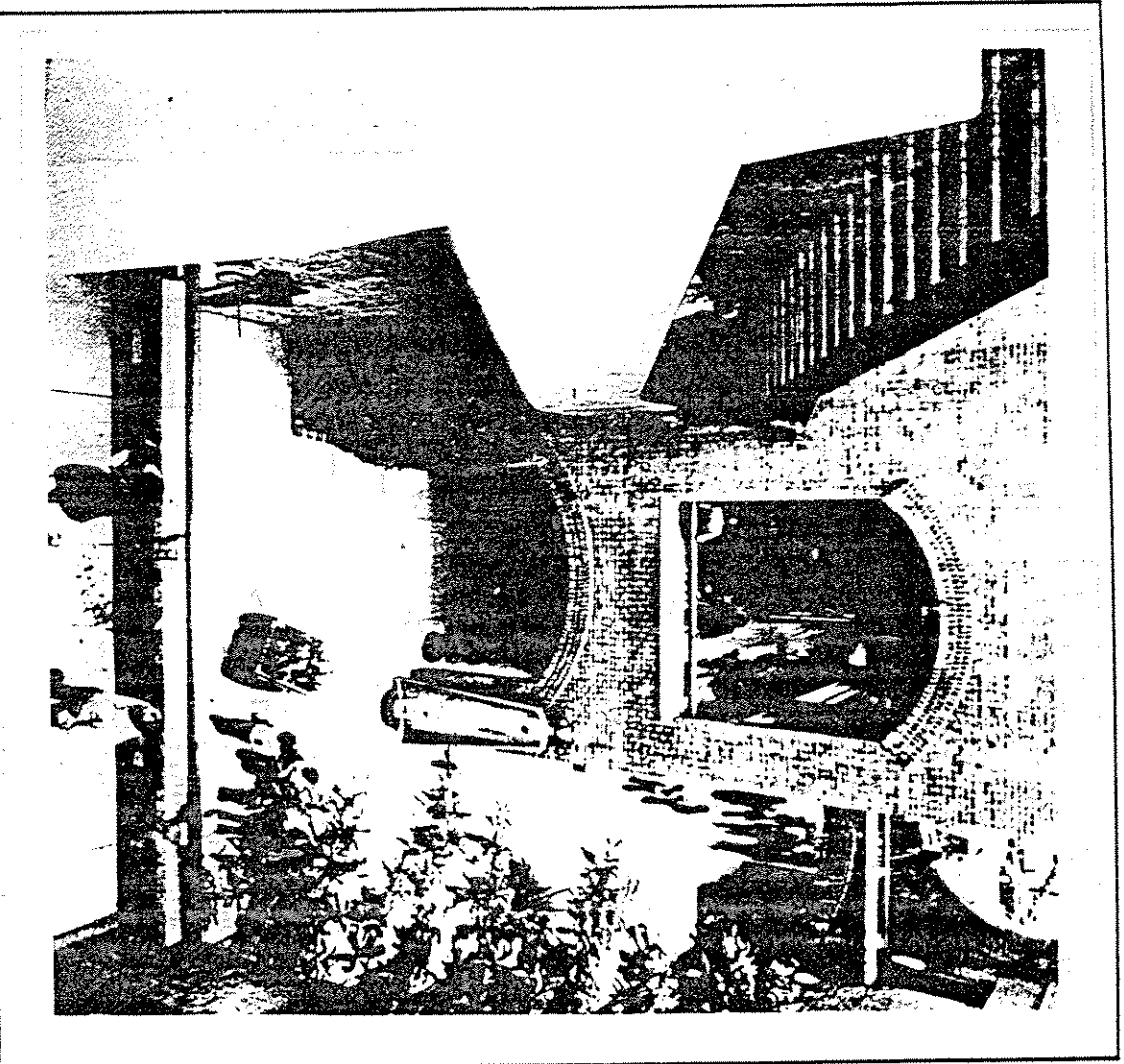
Alley Network



Existing



Redevelopment Opportunities



The interior and exterior public places thus created offer opportunities for a variety of exciting new uses such as cafes, shops, promenades, and building additions with arcades, atria, and multilevel retail spaces.

This guideline does not suggest a repetition of the street architecture. Designs which are clean, simple, and functional, and of a modern attitude could be equally appropriate.

The Cannery, San Francisco, California
Buildings Within the Urban Framework

FORM

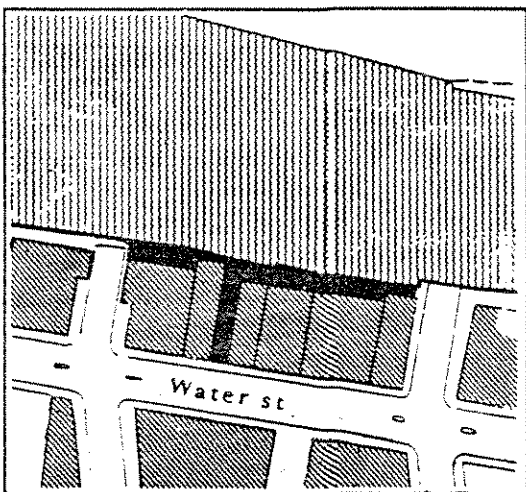
RIVERFRONT FACADES

Design Principle: Riverfront facades should follow the design guidelines established for street facades while embracing the publicly accessible river walk.

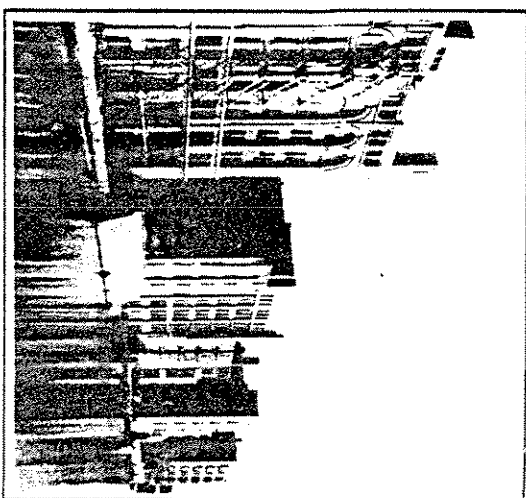
The portion of the Historic Third Ward that makes contact with the edge of the Milwaukee River, especially that portion along Water Street, offers a unique opportunity for a dramatically different, water-oriented pedestrian environment. The 1986 Master Plan proposed a two level riverwalk concept with lower level boat slips and an upper level terraced pedestrian way. This upper (street) level would enhance the economic opportunities for cafes, entertainment, and retail uses.

The character of this river edge and of the alterations to the existing adjacent building facades will be more dependent upon the proposed new used, access requirements, the structural condition of existing buildings, and the need for natural light penetration than the traditional back facade character these buildings currently display. The new riverfront facades should take care to avoid the sterility often resulting from major new construction. It is recommended that new proposals retain as much of the existing building as is possible and that the guidelines that follow in this publication should apply.

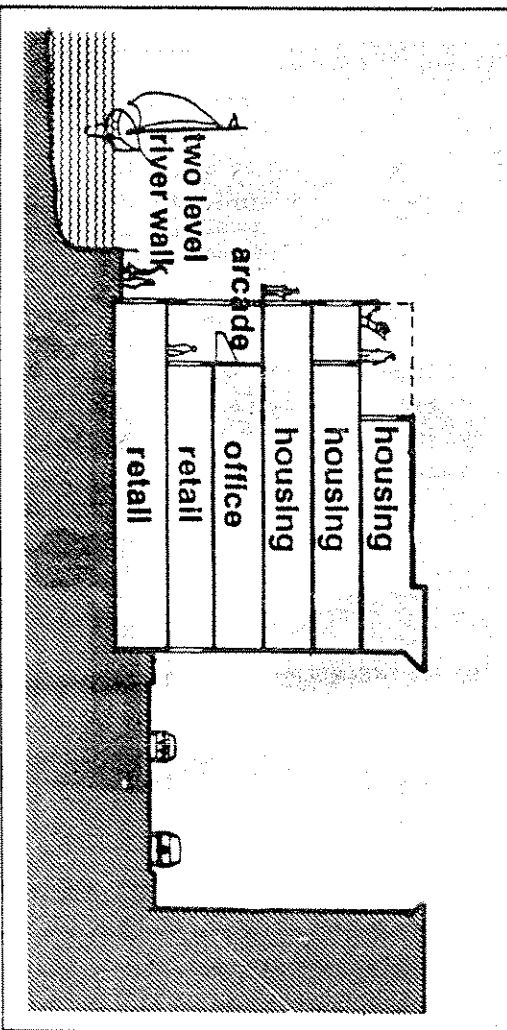
The development of the riverfront also presents opportunities for development, both new construction and rehabilitation of existing buildings. The new development should embrace the character and spirit of the Historic Third Ward buildings.



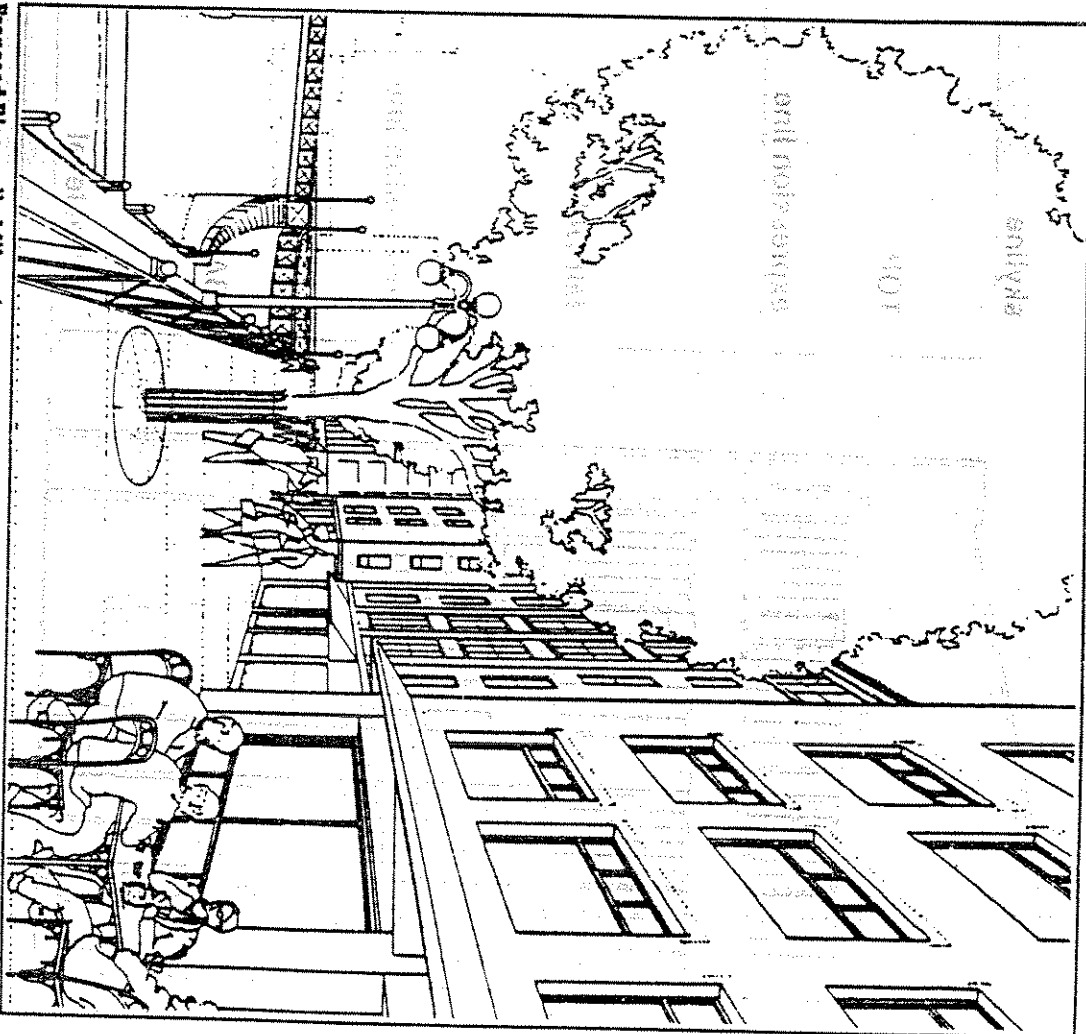
Riverwalk



Riverfront Facade



Redevelopment Opportunities



Drawing from:
*Historic Third Ward, Milwaukee, Wisconsin: Urban
 Design and Development Potential Study.*
 Planning report prepared by Tikla, Pettigrew,
 Allen & Payne, Nagle Hartray & Associates, and
 Metro-Economics, September 1980.

Proposed Riverwalk, Milwaukee

Buildings Within the Urban Framework

COMPOSITION

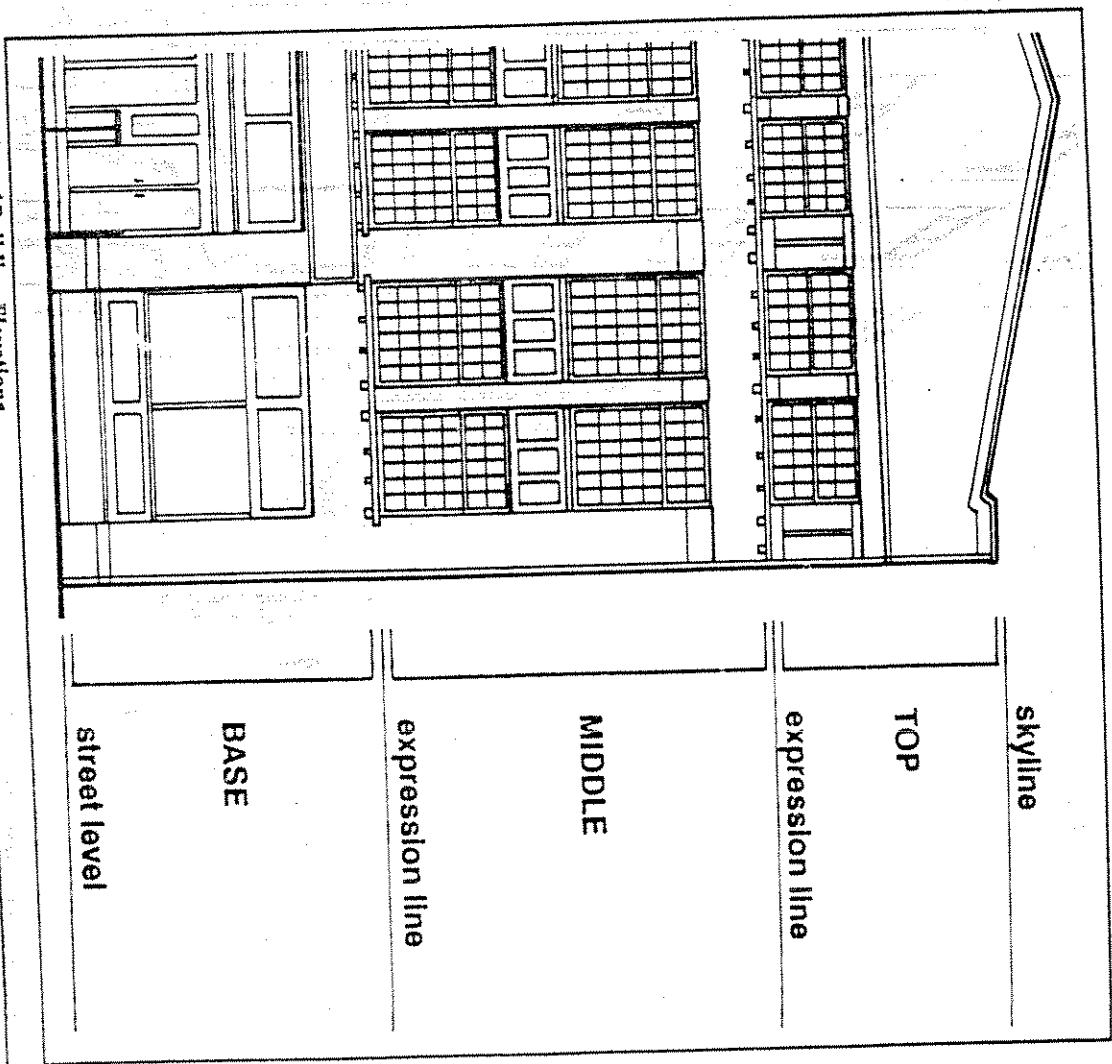
BUILDING ELEVATIONS

Design Principle: The architectural composition of building elevations shall express base, middle, and top articulation on all street facades.

One of the tenets of architectural composition is the idea of a building having a base, middle, and a top. This has been borne out in the history of architecture for thousands of years. Buildings in the District clearly display this characteristic.

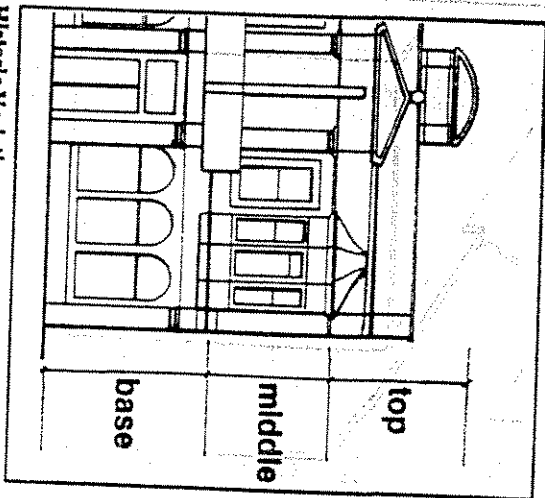
The top of the building terminates the building against the sky; the middle abstractly communicates the building's function or use; and the base firmly anchors the building to the ground at the same time presenting a close range interface with people. It is especially important in the Historic District that new buildings adhere to this tripartite composition.

The transition between the base and the middle or between the middle and the top are often articulated by the use of contrasting materials or ornamental projecting elements. These horizontal bands on buildings form expression lines that give scale and character to a facade. They become important clues for similar expression lines on adjacent new buildings.

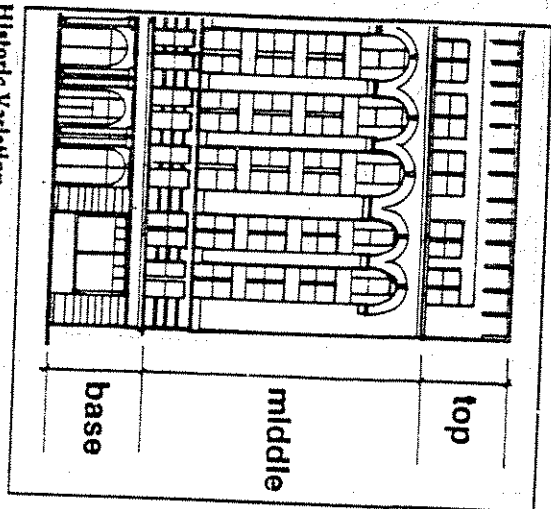


Composition of Building Elevations

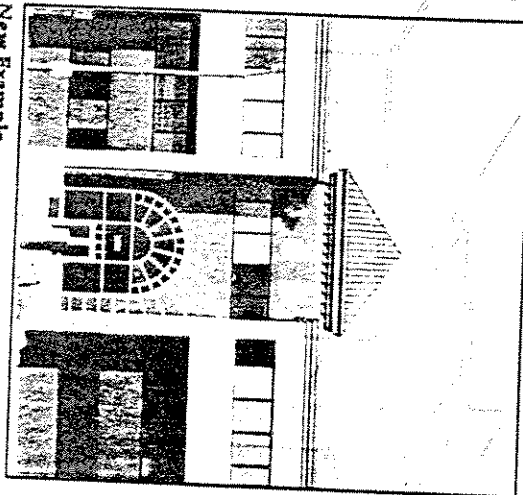
Design Guidelines for the Historic Third Ward District



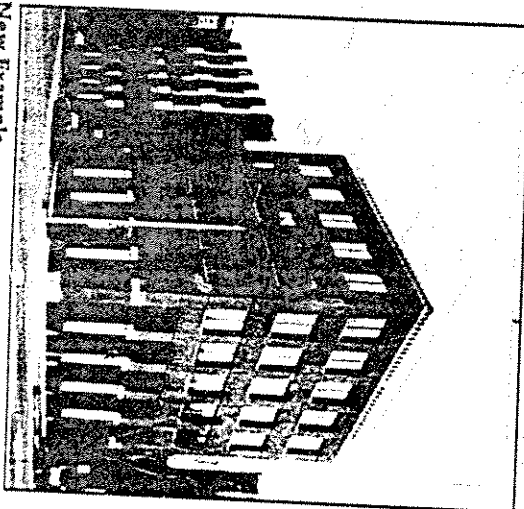
Historic Variation



Historic Variation



New Example



New Example

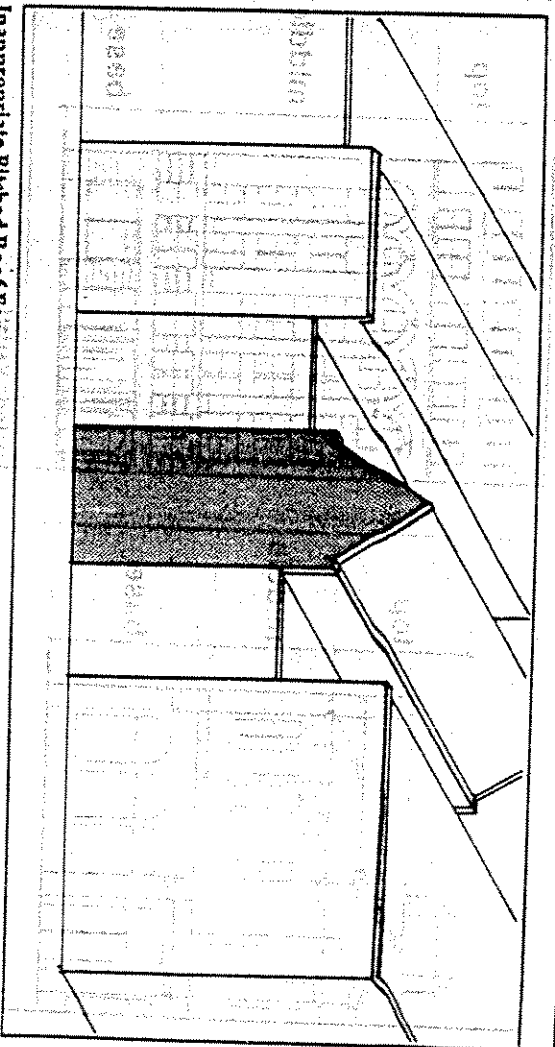
Buildings Within the Urban Framework

COMPOSITION ROOFS

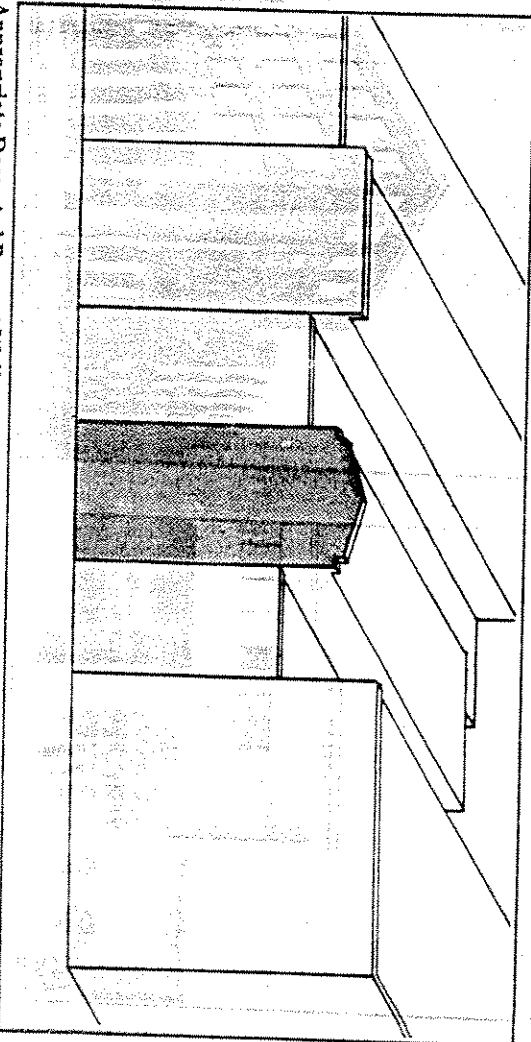
Design Principle: Pitched roof forms shall not be expressed on the street facade.

Flat, sloping roofed buildings predominate in the Historic Third Ward. The commercial or industrial structures were generally wider than residential buildings. They spanned this greater distance with internal column and beam structural systems which created flat roofs with a slight slope to the rear of the building.

Few wood-framed pitched or gabled roof buildings survived the late nineteenth century fires. The disasters also destroyed many of the residential properties which had pitched roofs. The present character of the District is a setting where the expression of pitched roofs on the street facade is out of character. Such roofs should be avoided.



Inappropriate Pitched Roof Form



Appropriate Decorated Parapet Wall

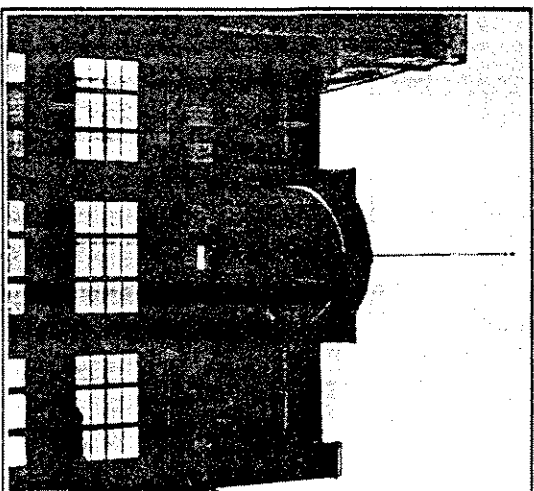
COMPOSITION SILHOUETTE

Design Principle: The top of the street facade should be articulated to provide a unique silhouette to the building when seen from the street level.

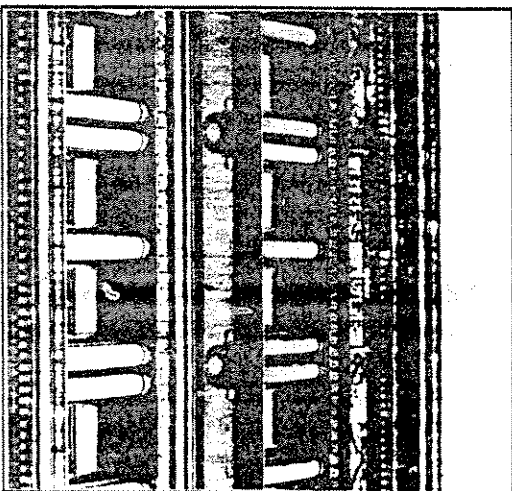
The adjacent drawings were all prepared from photographs of existing buildings in the Third Ward. The pattern of parapets on the street facade was one of two concepts for completing the building's top. The projecting cornice was the other. The architects or builders of these structures found an opportunity for expressing individuality by varying these features.

Where projecting cornices create an element which terminates the building wall, the articulated parapet seeks to caress and interlock with the sky.

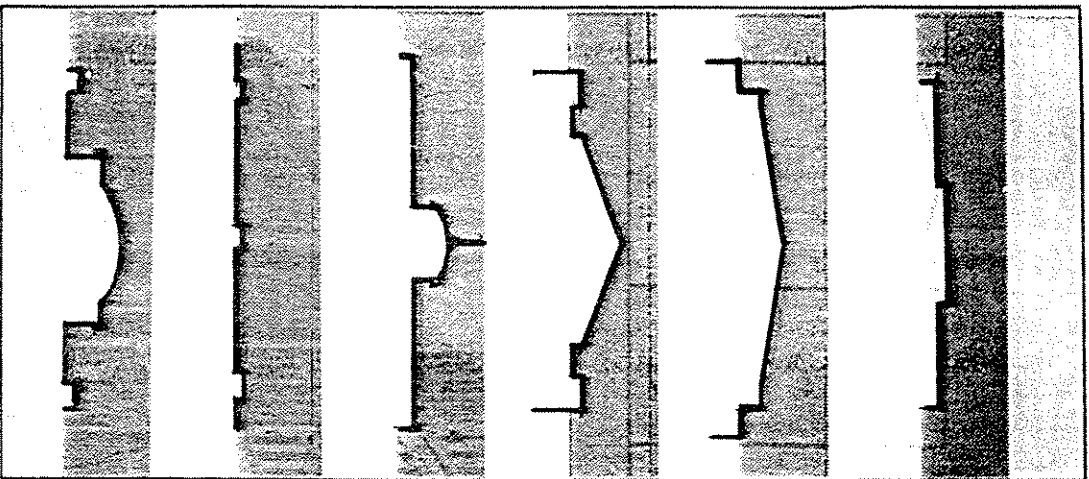
New buildings should interpret one of these conditions for completing the facade of the building.



Example of Ornamented Skyline



Example of Ornamented Skyline



Pattern of Existing Parapets

Buildings Within the Urban Framework

COMPOSITION

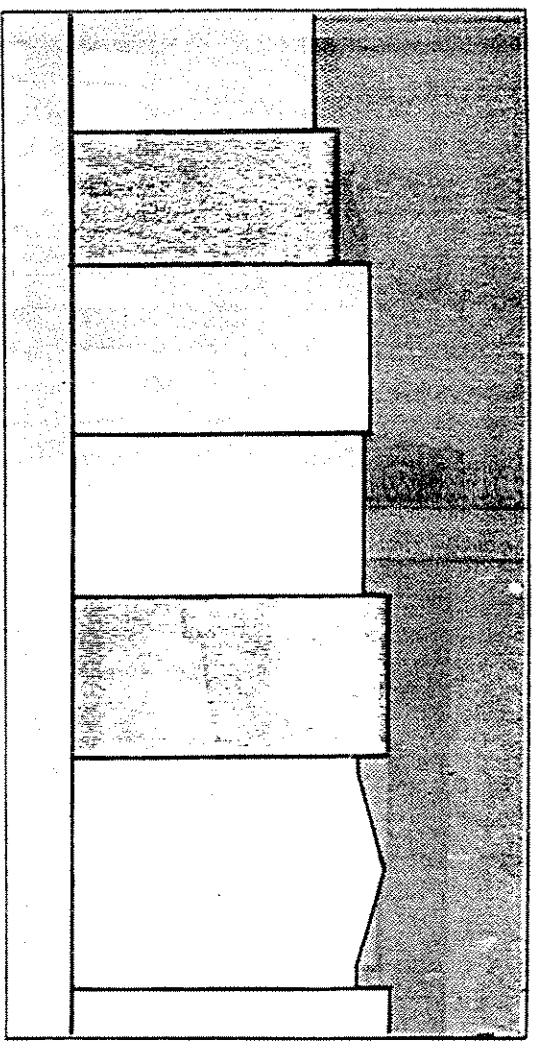
NEIGHBORING STRUCTURES

Design Principle: New buildings should not be equal in height to adjacent buildings.

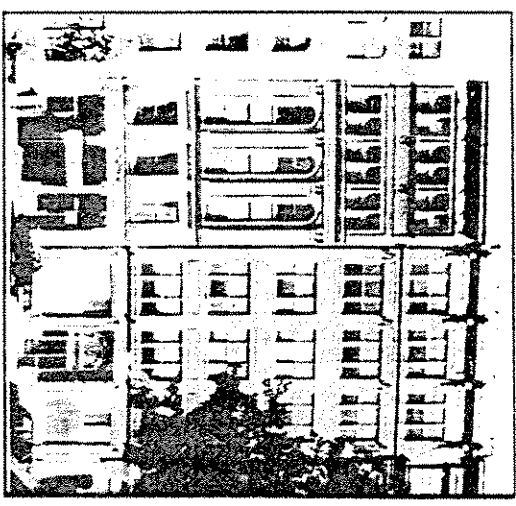
For a variety of reasons, buildings in the Historic Third Ward are of different heights. This characteristic could be attributed to a desire for individual expression, to avoid construction complications in joining two adjoining buildings, or as a natural result of slight differences in floor-to-floor heights.

This skyline characteristic was also the result of individual buildings of a basically vertical nature having been built side by side over time.

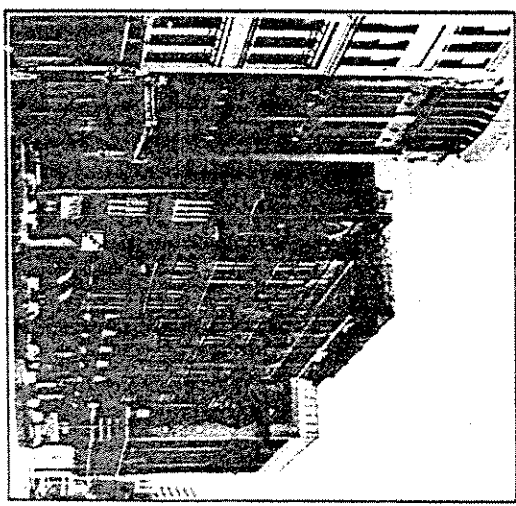
To further reinforce this characteristic new buildings should not be built at the same height as their neighbors. This design principle not only strives to maintain the skyline character of the District but also to offer new building projects the opportunity for individual expression.



Variation in Building Heights

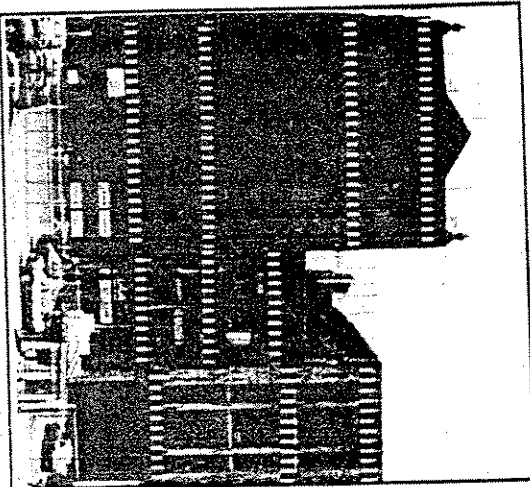


Example of Height Variation

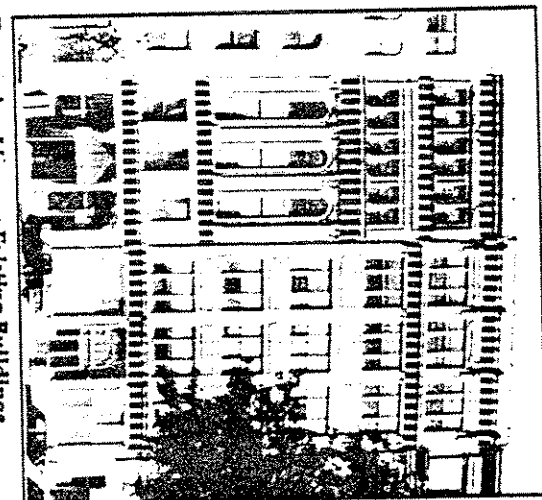


Example of Height Variation

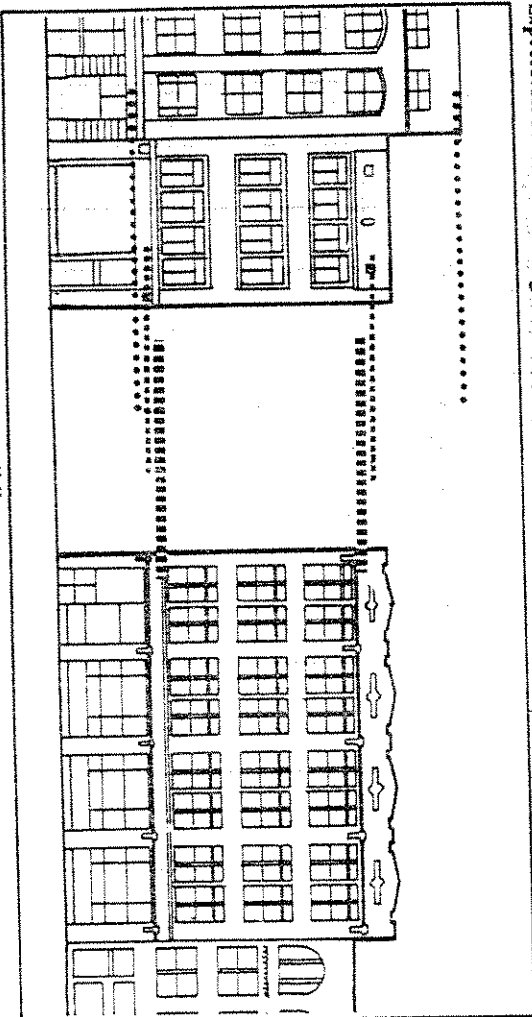
Design Guidelines for the Historic Third Ward District



Expression Lines on Existing Buildings



Expression Lines on Existing Buildings



Expression Lines Derived From Adjacent Buildings

Buildings Within the Urban Framework

Design Principle: Expression lines derived from adjacent structures shall be integrated into the design of the street facade.

Floor-to-floor heights and overall building heights of structures in the District are invariably different due to the variety of original uses of the buildings.

However, as a result of the traditional attention paid to concepts such as base, middle, and top, there exists strong horizontal expression or architectural control lines throughout the District. These lines should be respected for all new construction

Careful analysis of adjacent facades will provide numerous horizontal generating lines which, when carried over to new construction, will ensure continuity of character that connects the District's historic facades.

It is not the intent of this principle that expression lines from one building to the next align exactly. It is desirable however that the spirit of adjacent facades be adapted for new infill proposals.

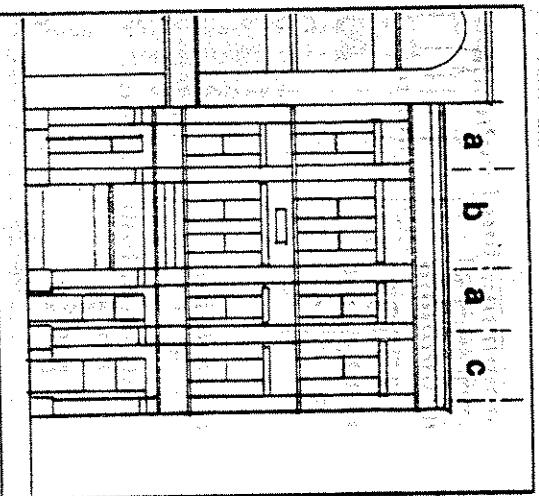
DESIGN PRINCIPLES

RHYTHM

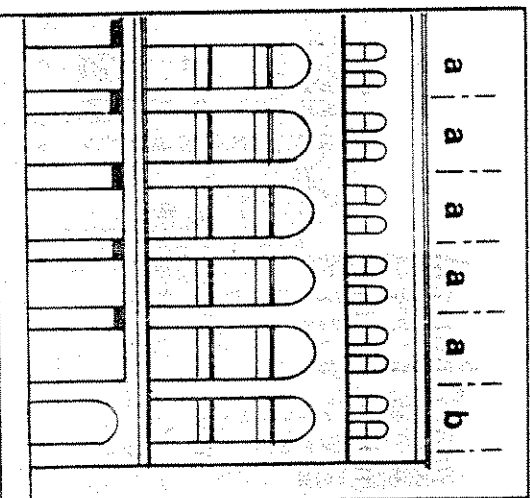
Design Principle: New buildings should express a structural rhythm on the street facade consistent with that evident in the existing historic buildings.

In architectural composition, rhythm refers to the regular or harmonious recurrence of building elements. With respect to Third Ward facades the most obvious recurring facade elements are structural bays demarcated by robust masonry columns. The patterns of repetition utilized varies from building to building resulting in a variety of visual rhythms. The simplest is an even spacing of repetitive columns, but often the end bays were given special identity by varying their width to be either wider or narrower than typical bays.

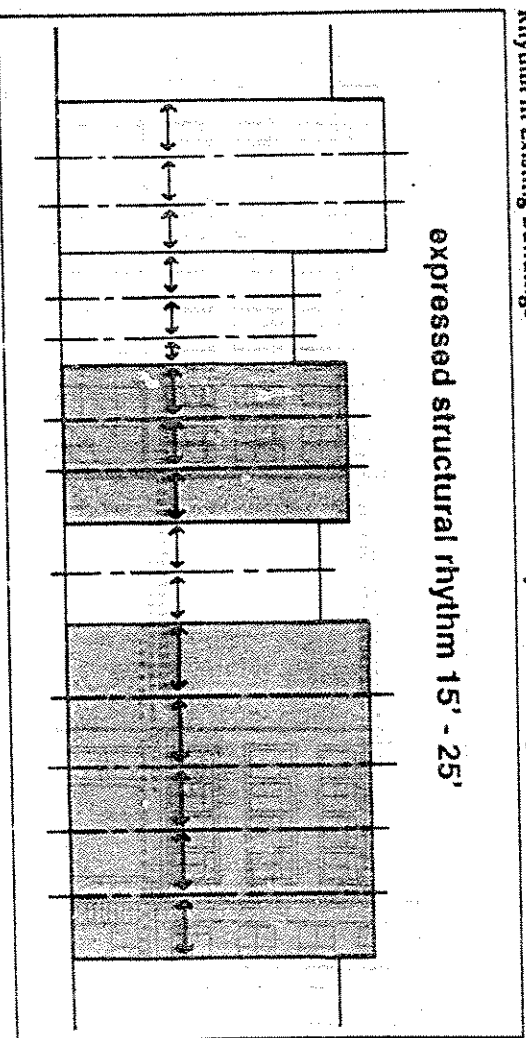
Sometimes structural rhythm relates to special functional restraints of the buildings use. This causes more complex synopacted rhythms. The variation of rhythm from building to building reaffirms the individuality of each building while the recurrence of the robust structural piers helps unify the District as a family of similar structures.



Rhythm in Existing Buildings

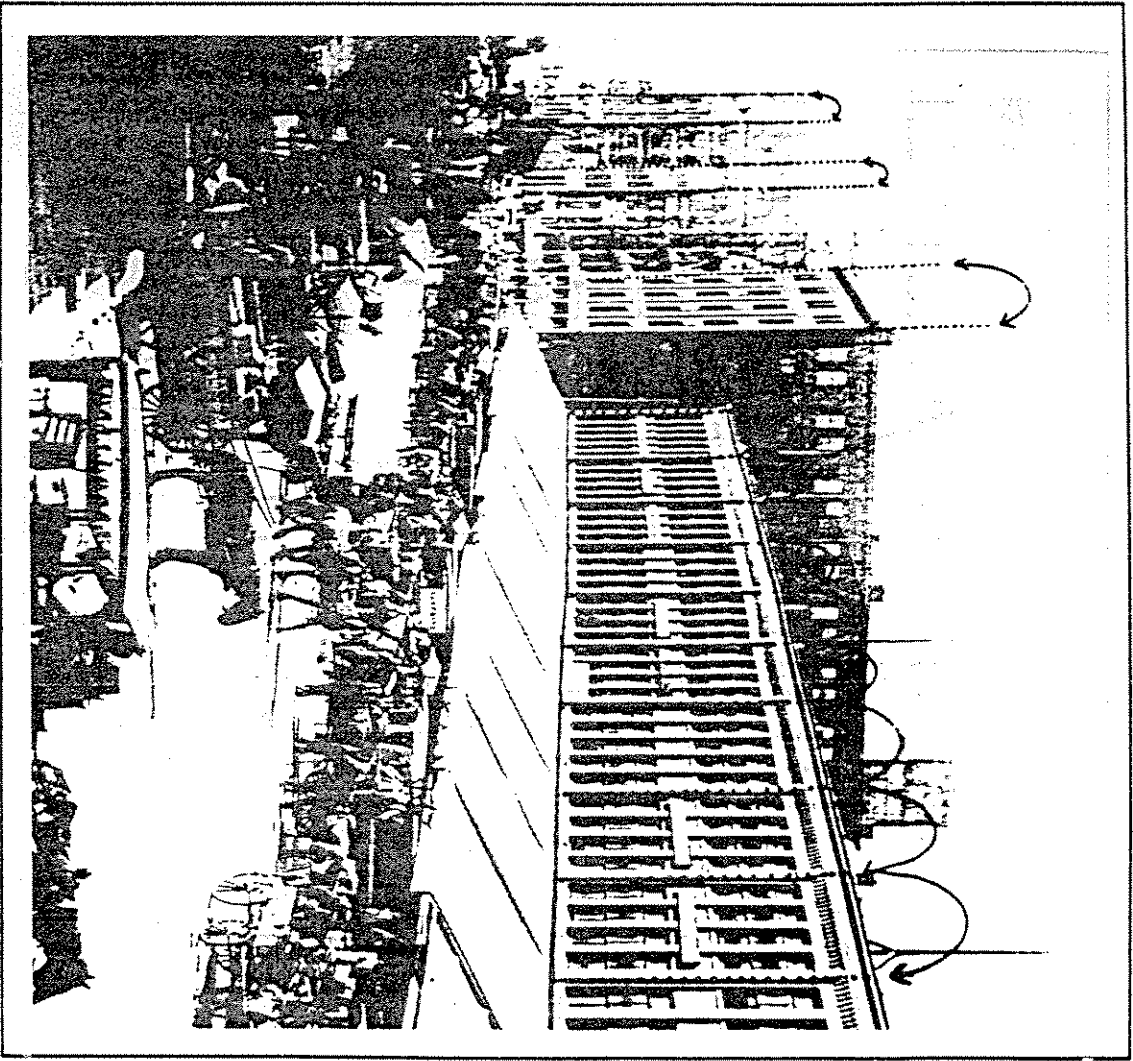


Rhythm in Existing Buildings



Rhythm Expressed in New Buildings

Design Guidelines for the Historic Third Ward District



Rhythms in Existing Buildings on Broadway Street
Buildings Within the Urban Framework

DESIGN PRINCIPLES PROPORTION

Design Principle: Each structural bay of the street facade should have a vertical proportion (the height of the grid is greater than the width of the grid).

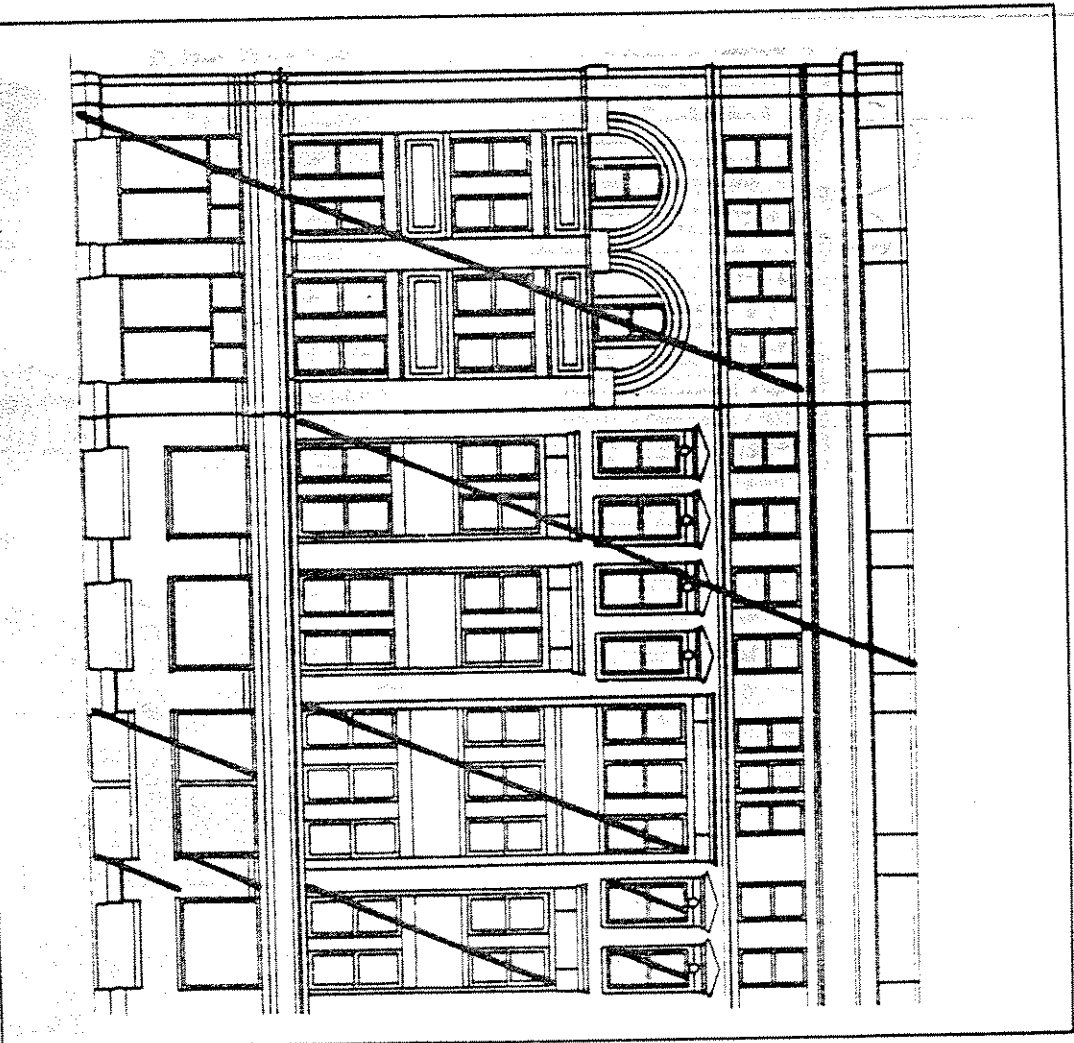
Proportion is the numeric ratio of two opposing dimensions of a form or space such as height to width, width to depth, etc. The intent of all theories of proportion is to create a sense of order among elements of a building.

For example, in designing a building facade, a proportioning system can be established that is based on a characteristic ratio that is reflected in the individual elements, the spaces between the elements, and groupings of the elements. The same proportion may also be evident in the overall ratios of the whole facade.

Within the Historic Third Ward such underlying ratios are evident. The structural columns that dominate most facades establish a building bay module with a greater height than width that creates a vertical proportion. This same ratio is then transferred to other facade elements (windows, for example) to further emphasize the overall vertical pattern.

The diagonal lines on the adjacent drawing are virtually parallel indicating the similarity of proportion between the several parts of the building.

These regulating lines can be used to verify the relationships between facade elements.



Consistent Proportions on Existing Facades

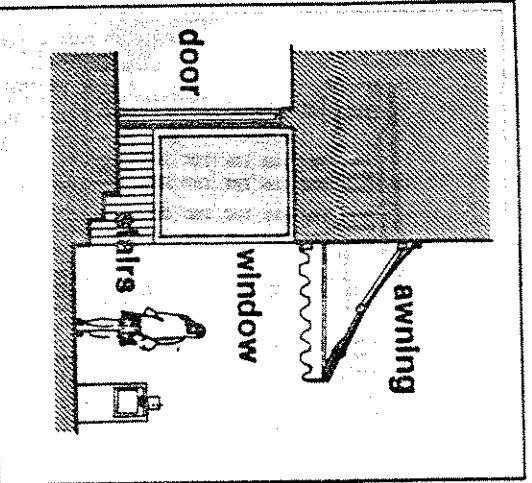
DESIGN PRINCIPLES SCALE

Design Principle: The base of the building should include elements that relate to the human scale. These should include doors and windows, texture, projections, awnings and canopies, ornament, etc.

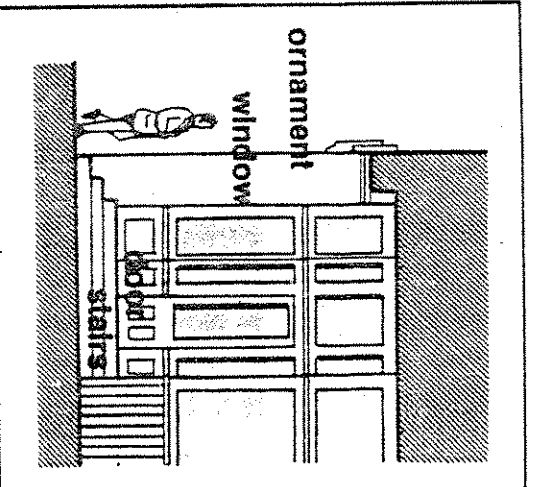
Human scale in architecture is based on the human body. It is very common to rely on visual clues to get a sense of how big a building or space is by relating the overall dimension to some known dimension. Such elements as steps, doors, door hardware, etc., help people judge the size of a building. At the same time these elements mediate between the overall size of a building and the size of a person, giving it human scale.

This recognition of human scale permeates the Third Ward's older buildings so that people feel comfortable in close proximity to them. It is desirable to retain and enhance this characteristic and to incorporate the lessons from the buildings of an earlier era into new design.

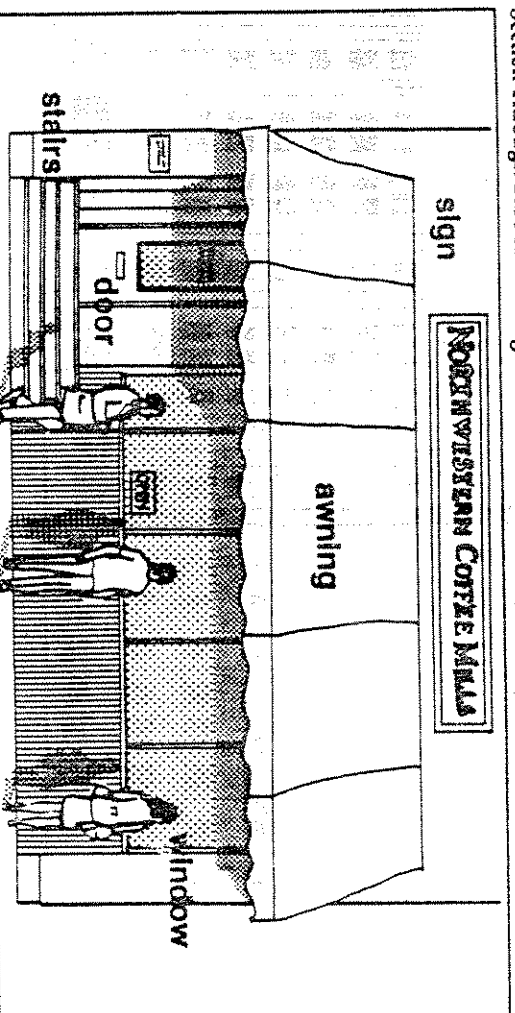
To achieve this, it is important to articulate building entrances and other parts of the base of the buildings with elements that people can relate to.



Section Through Base of Building



Scale Elements at Entry



Human Scale Elements at the Base of the Building

Buildings Within the Urban Framework

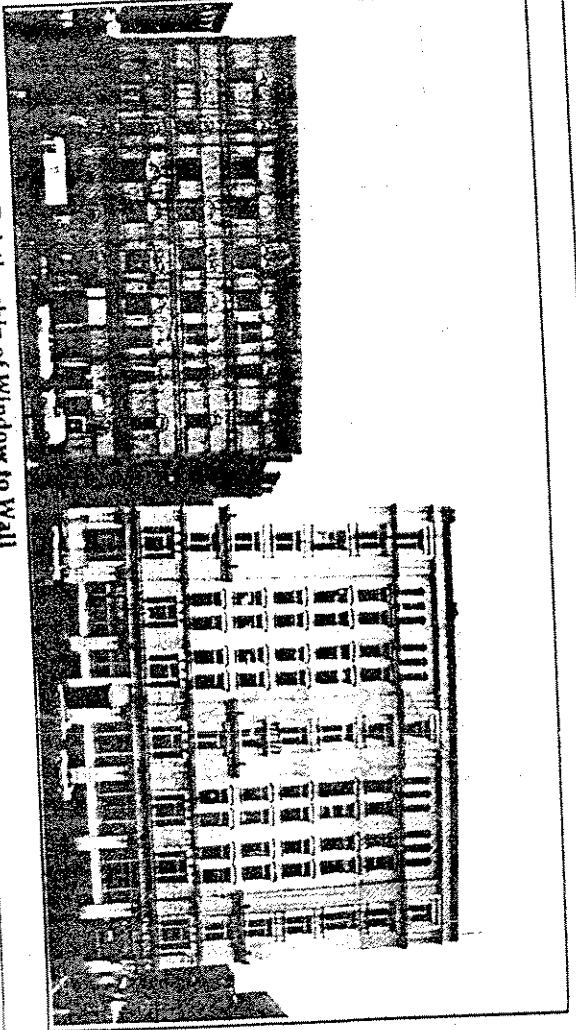
DESIGN PRINCIPLES SOLID AND VOID

The majority of the surface of the base of the building on the street facade should be void (glass). Inversely, the majority (over 50%) of the surface area above the base should be solid (brick).

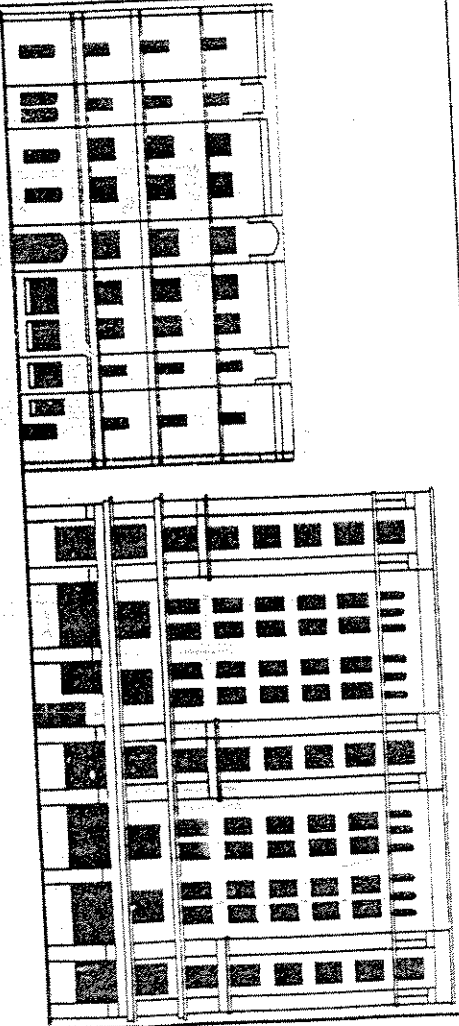
A large percentage of the Historic Third Ward's major street facades are constructed of brick with the upper floors supported on a structural element located above the first floor windows. This has resulted in large glass areas for the ground level storefronts and smaller, so called, punched openings in the brick of the upper floors for general fenestration.

The resultant solid to void relationship is characterized by the lower floor having a majority of its surface as void or window, and the upper floors having a majority of their surface as solid or brick.

New construction, having retail use at the street level and commercial or residential uses on the upper floors, should respect this historic solid to void surface configuration.



Elevation Showing Relationship of Window to Wall



Solid and Void Pattern

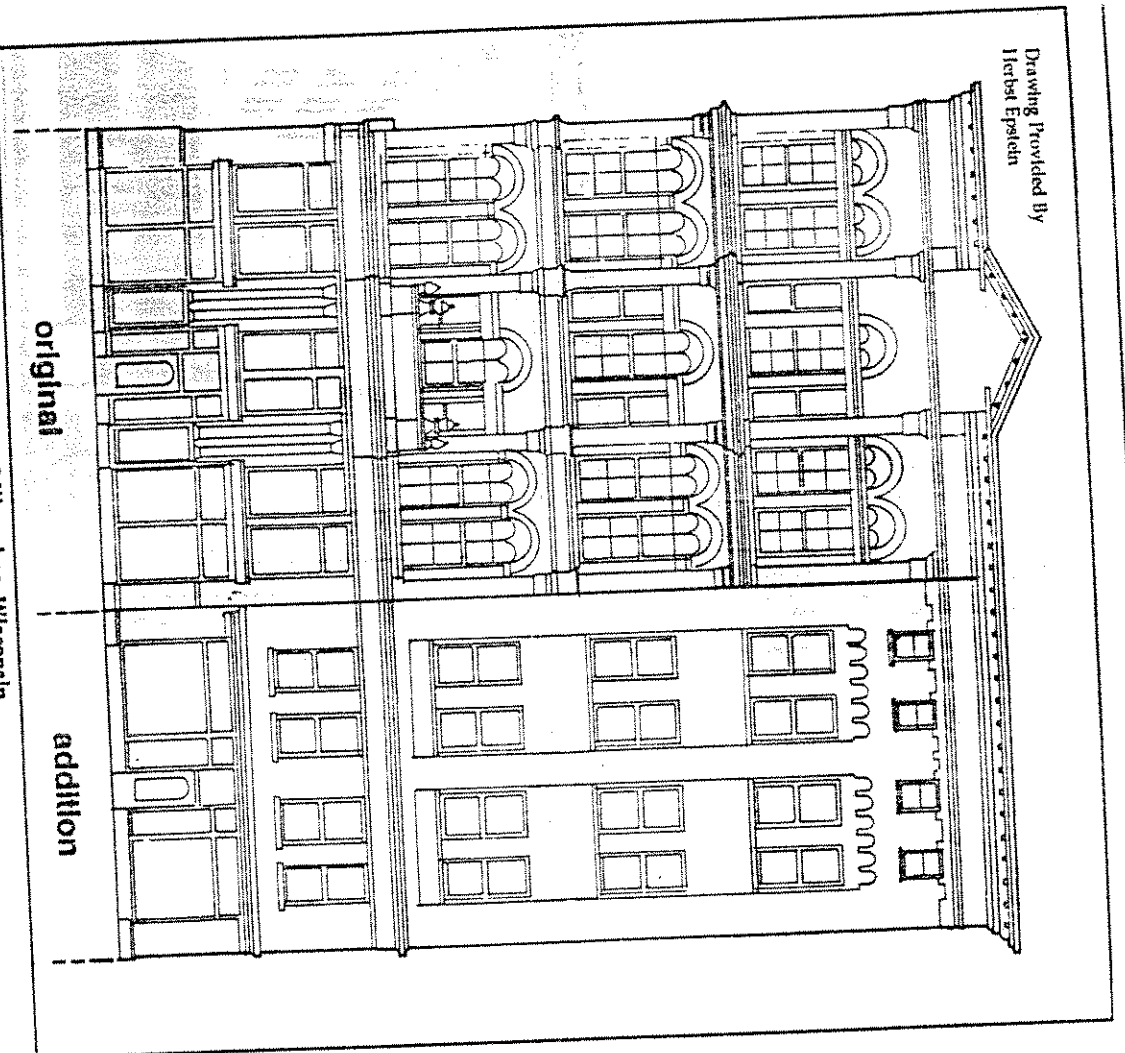
Design Guidelines for the Historic Third Ward District

DESIGN PRINCIPLES RENOVATIONS AND ADDITIONS

Design Principle: New additions or modifications to an existing building should be consistent in rhythm, proportion, and scale with the existing buildings.

Just as it is important to consider adjacent buildings when adding an infill building to a vacant site, additions to existing historic buildings require the same consideration of expression lines, building heights, base, middle and top composition, and of rhythm, proportion, and scale.

This does not imply exact replication of the building facade but rather provides a basis for establishing visual continuity while allowing a modern interpretation of material, detail, and ornament.



Sensitive Addition: Iron Block Building, Milwaukee, Wisconsin
Buildings Within the Urban Framework

DESIGN PRINCIPLES MECHANICAL AND SAFETY EQUIPMENT

Design Principle: Elevator motor rooms and elements of water tank structures are essential components of the Historic Third Ward character and should be retained if structurally sound.

There remain in the District numerous examples of original rooftop mechanical elements such as sprinkler system water tanks, water tank structures, and elevator equipment rooms. These unique elements continue to be an important visual part of the District skyline.

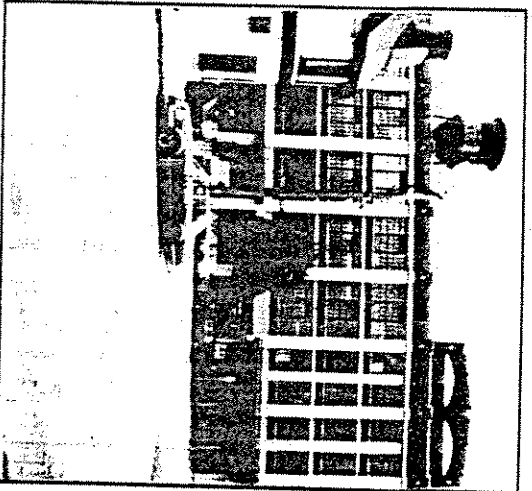
Together with the historic facades, ghost signs, typical fixed awnings, and corner columns these elements maintain a link to the past, and as such are a vital part of the character of the District.

Such elements are often an integral part of the structure of the building and need to be maintained in good physical condition to avoid damage to other components of the building.

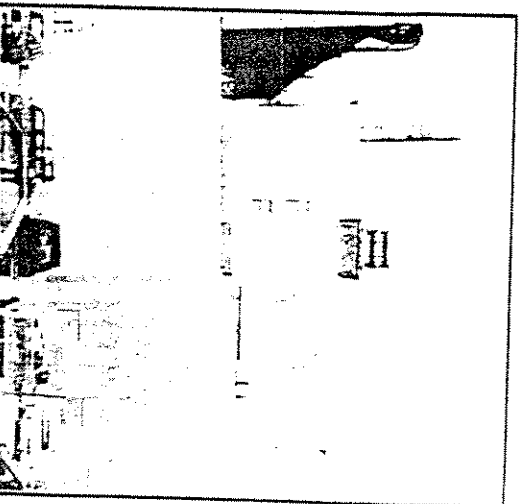
New mechanical equipment

When new mechanical equipment must be located on roofs of buildings it should either contribute to the character of the skyline or not be visible from the side of the street opposite the building.

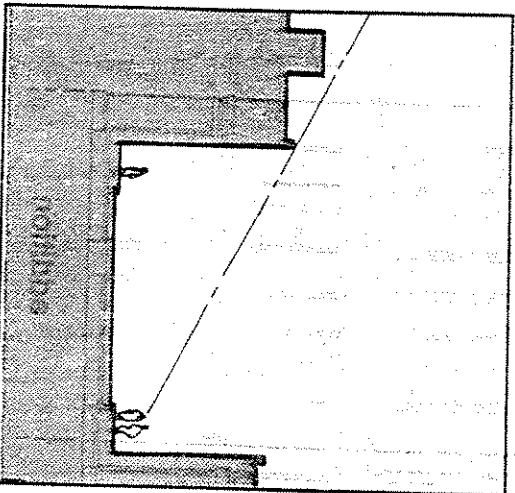
Pieces of mechanical equipment, skylights, and other elements of the building that are exposed on the roof are anticipated and acceptable. All elements that are visible on the roof should be arranged in an orderly manner, particularly if the roof can be viewed from surrounding buildings.



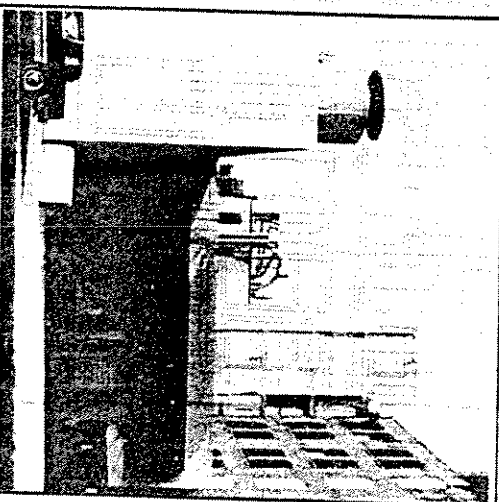
Watertank Structures on Roof



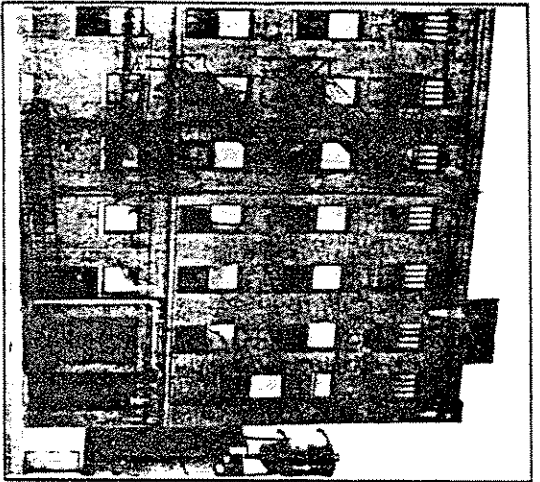
Structure Silhouetted



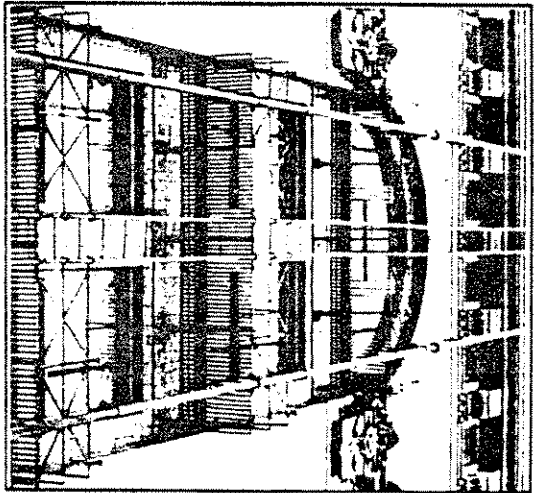
Visual Screening from Street



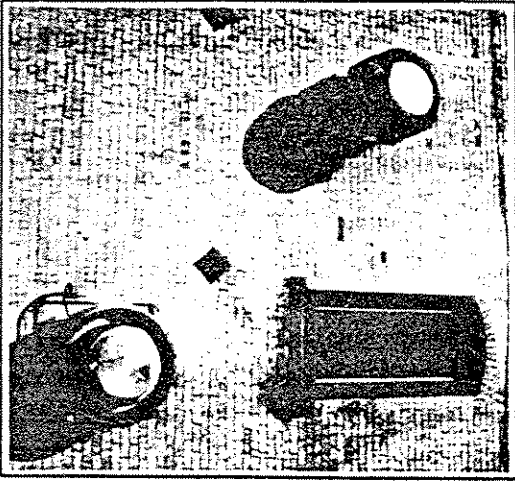
New Mechanical Equipment



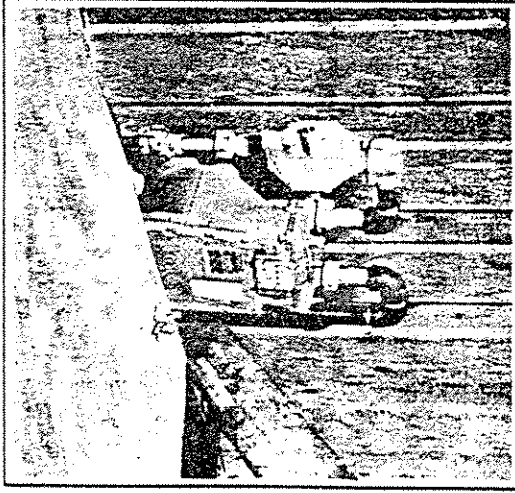
Fire Escape



Standpipes



Exhaust Vents



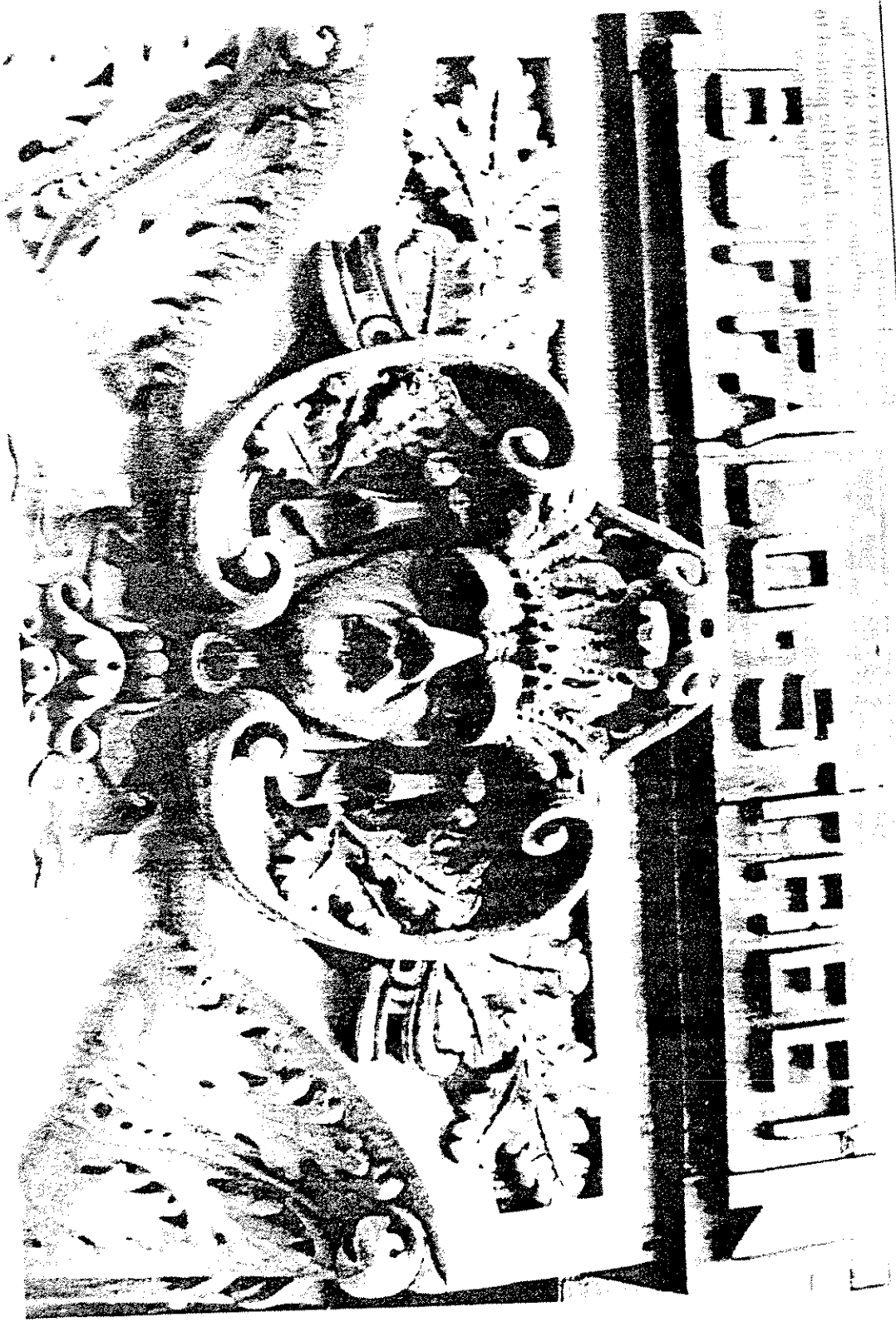
Utility Meters

Design Principle: Exterior fire escapes, ladders, standpipes, vents, etc. should be well maintained and should be painted to blend with the color of the building or painted black.

Many existing historic buildings in the District have original fire escapes and standpipes. In several Tax Act projects, the building owners have been required by the National Park Service to repair and maintain these elements. In other remodeling projects where these same items are to be saved, they shall be maintained and painted in as neutral and non-intrusive a manner as possible.

Design Principle: Utility meters, exhaust vents, etc. should be located at the side or rear of the building.

In so far as possible, new utility services shall be installed underground. Metering devices and other mechanical items shall be located at the side or rear of the building. Location of these items on the front facade of the building is not permitted.



Design Guidelines for the Historic Third Ward District

PRESERVATION OF BUILDING CHARACTER

BUILDING DETAILS MATERIALS

Owner's Guidelines for Minor Building Improvements and Maintenance

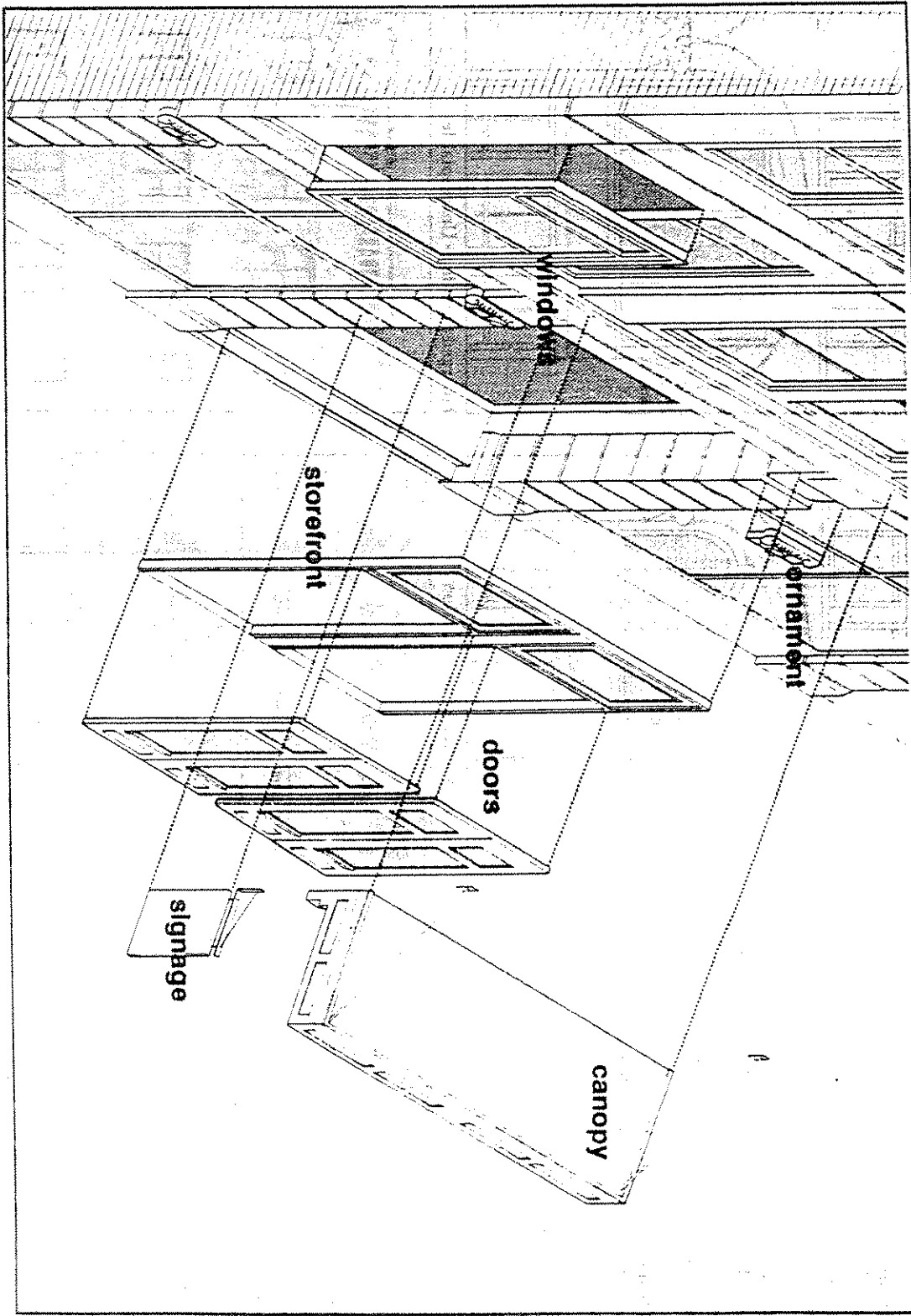
Introduction
As stated in *The Secretary of the Interior's Standards for Rehabilitation*, "Rehabilitation" is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

Before any changes or additions are made to an historic building it is important to thoroughly understand the contribution of the existing conditions to the integrity of the historic structure.

To this end there is a need for building owners to undertake, or to commission, the necessary research to establish how the building was originally designed and constructed. This should be the starting point for all future changes.

The guidelines which make up this section reflect the preservation issues most influenced by incremental changes over time. They are generally characterized in building details such as openings, storefronts, signs, and canopies, marquees and awnings. Guidelines are also presented for facade details related to surface treatment, ornamentation, painting, and color.

Although many of these alterations would not necessarily require the services of an architect, it is strongly recommended that professional design assistance be sought to ensure compliance with these guidelines.



Building Facade Details

Preservation of Building Character

BUILDING DETAILS WINDOWS AND WINDOW OPENINGS

Design Principle: The replacement of windows and window openings should replicate the original configuration of solid (structure) to void (window).

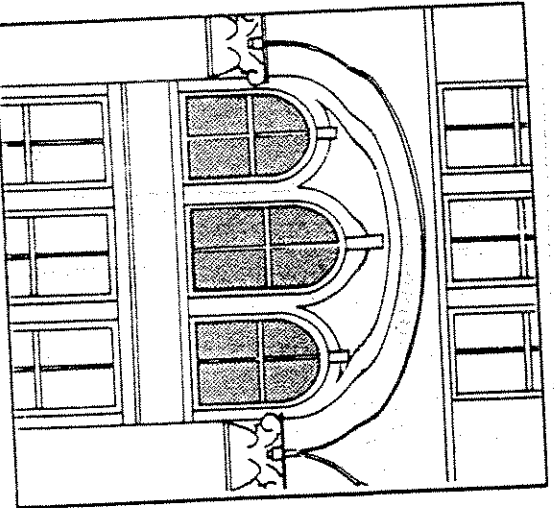
Design Principle: The blocking up of window openings or any portion of the window opening on the street facade is not permitted.

Design Principle: All window air conditioners shall be relegated to secondary facades of the building.

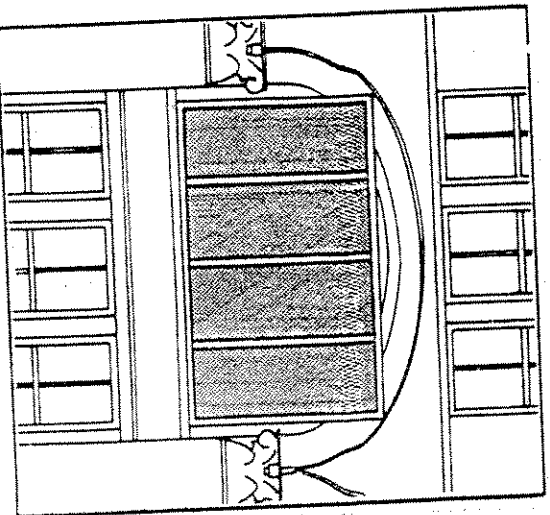
The wide variety of design, placement, size, and trim make windows one of the more highly visible architectural elements within the Historic Third Ward. Windows should be preserved and protected against insensitive alteration and elimination. The proper handling of windows and their interior and exterior trim can add substantially to the quality of building rehabilitation.

Historically, a range of different window treatments were used in the area. In the early 19th century, multi-paned, double hung wood sashes were used with simple sills and lintels of wood or stone. In the latter 19th century and early 20th century, larger pieces of glass became readily available, as did more ornately fashioned sills and lintels of carved wood, cast iron, and cut stone.

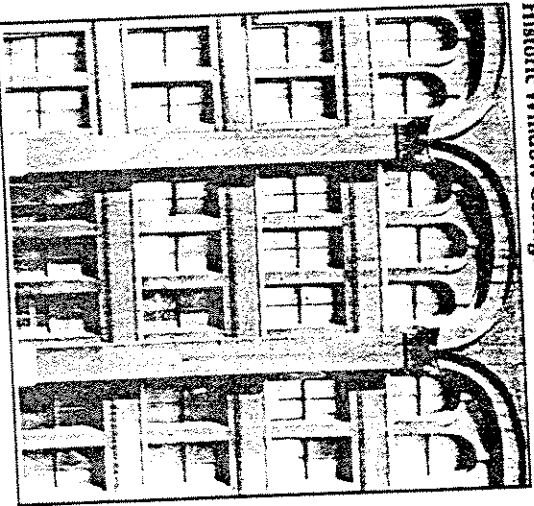
Existing windows and window openings shall be retained. This should include the window sash, lintel, sill, architraves, pediment, hood, and all hardware. Owners of buildings whose windows or window openings have been altered in the past to



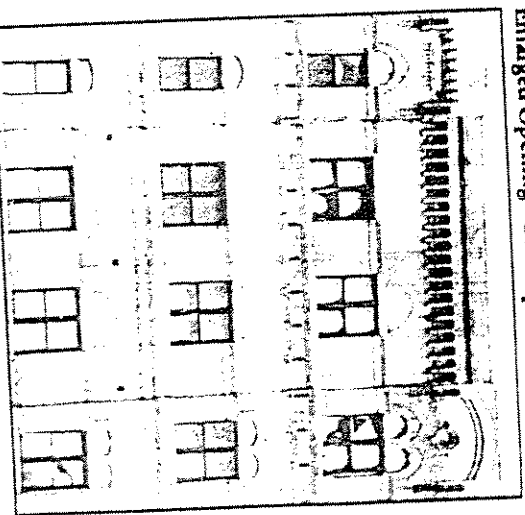
Historic Window Configuration



Enlarged Opening - Unacceptable

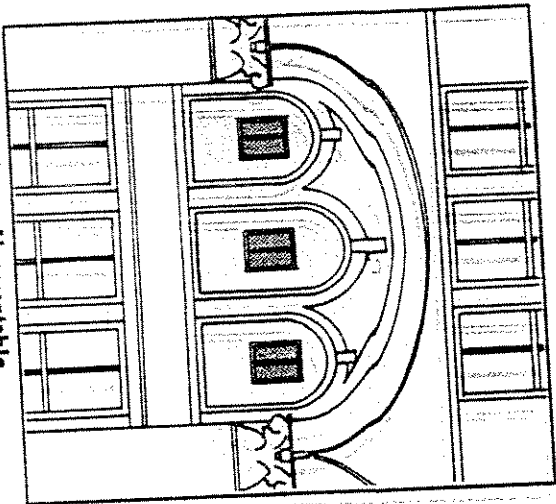


Historic Window Configuration

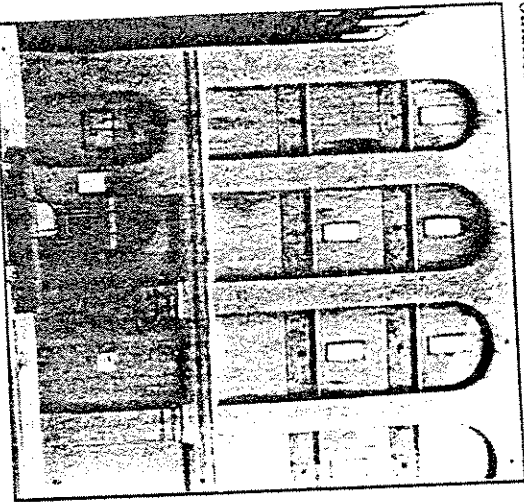


Enlarged Opening - Unacceptable

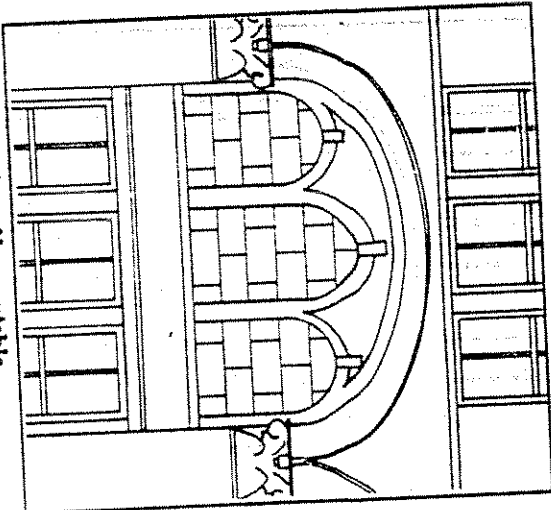
Design Guidelines for the Historic Third Ward District



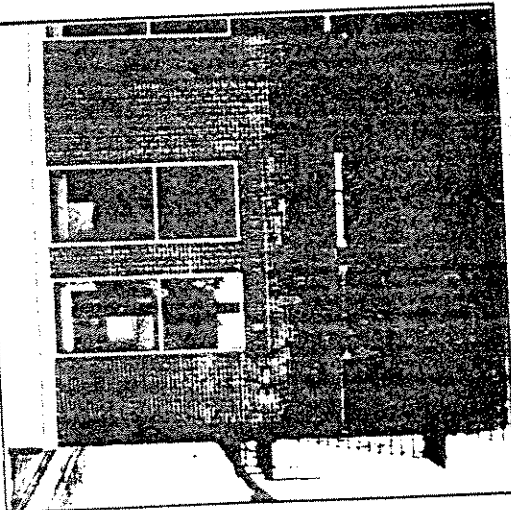
Smaller Windows - Unacceptable



Smaller Windows - Unacceptable



Blocked Opening - Unacceptable



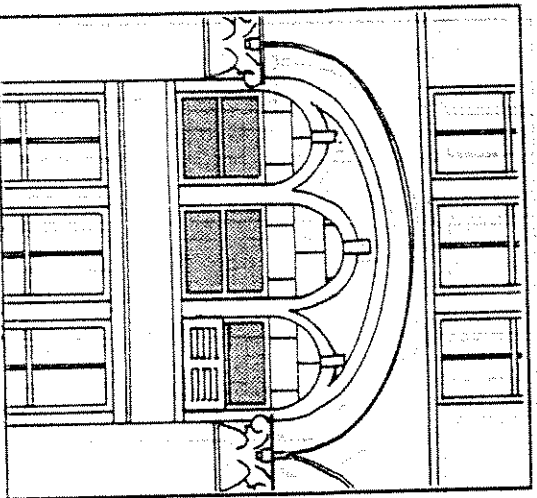
Blocked Opening - Unacceptable

reduce the glass area or to provide larger picture windows shall be encouraged to restore these openings to their original sizes.

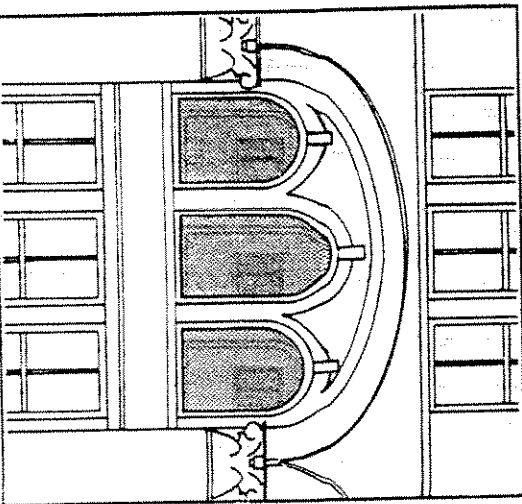
The original proportion of wall openings should be retained. The blocking of existing openings to accommodate standard sash and window sizes, to hide ceilings lowered beneath the tops of existing windows, or for any other reason is not permitted.

Replacement windows should duplicate the original in design and materials. Tinted glass is unacceptable.

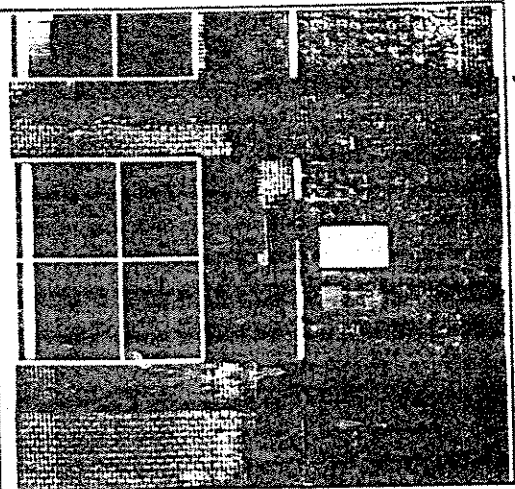
When necessary, aluminum windows used for replacement should match the robust cross section and color of original components. Natural or unfinished aluminum coloration is not permitted.



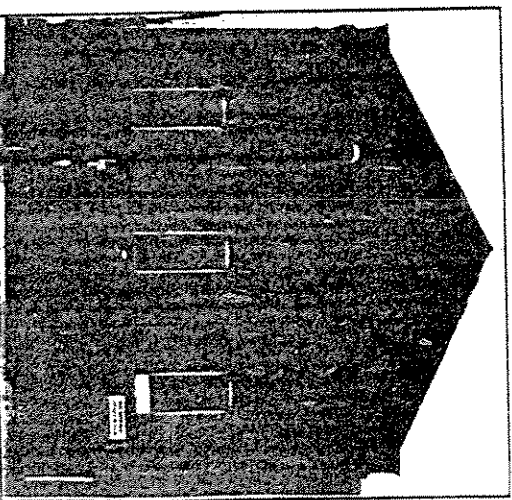
Partially Blocked Opening - Unacceptable



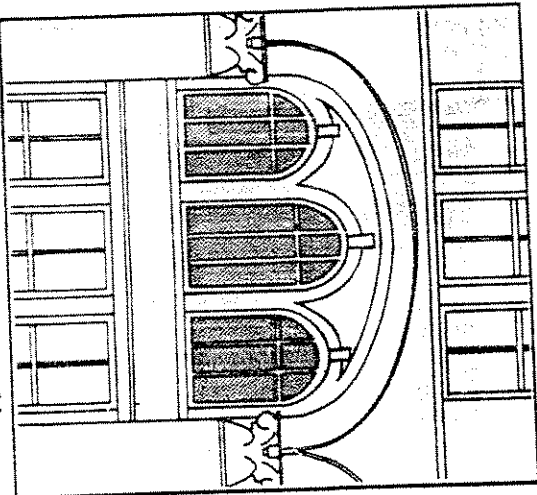
Undivided Window - Unacceptable



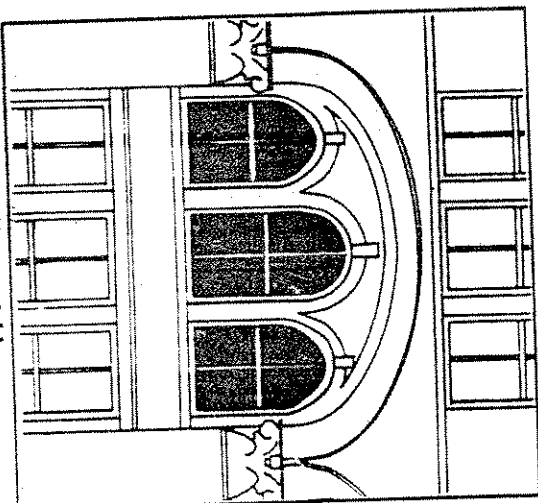
Partially Blocked Opening - Unacceptable



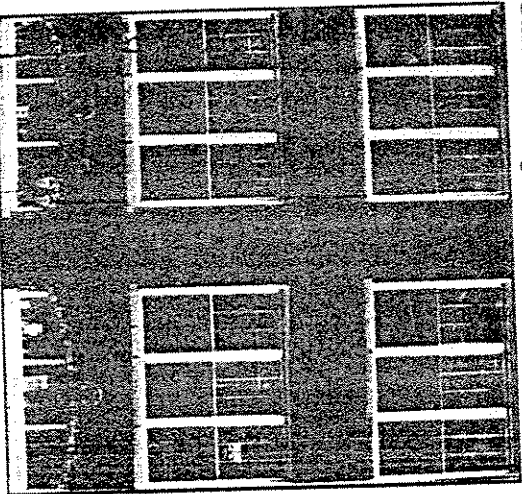
Undivided Window - Unacceptable



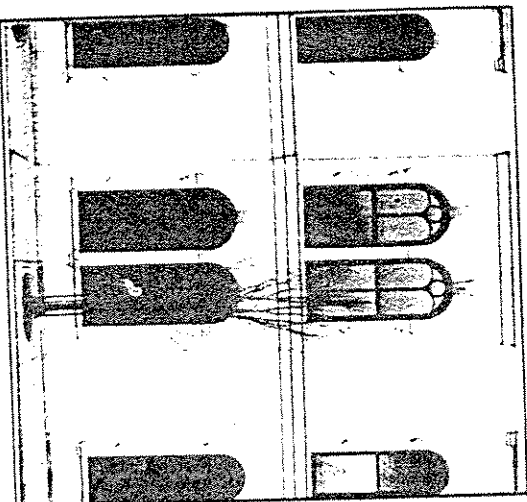
Different Configuration - Unacceptable



Tinted Windows - Unacceptable



Different Configuration - Unacceptable



Tinted Windows - Unacceptable

Building Restoration and Maintenance

BUILDING DETAILS DOORS AND DOOR OPENINGS

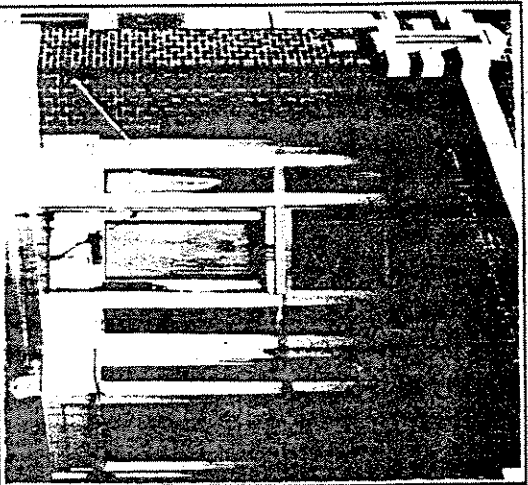
Design Principle: Doors and adjacent transoms or sidelights should display the same characteristics as the original.

Design Principle: The blocking-in of door openings is prohibited

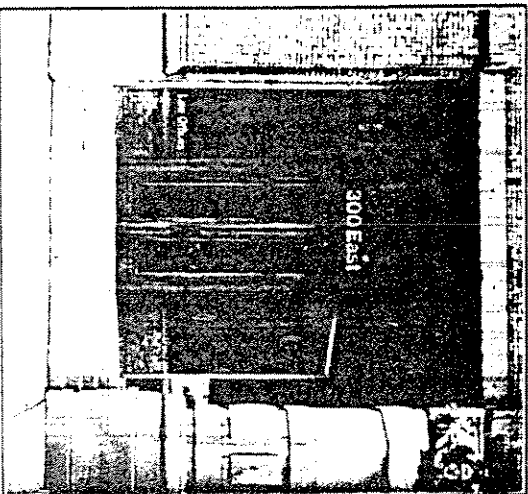
The proximity of doors and door openings to the user make doors a highly visible architectural element. Although closely related in size to human proportions, the doors of buildings in the Historic Third Ward are often oversized and appear in proportion to the building as a whole. The oversizing of doors combined with a richness of detail, the panelizing of the door, the incorporation of glass lites, and substantial and decorative hardware, established a scale relationship with the user.

Existing doors and door openings shall be retained, including the door frames, transoms, sidelights, glass panes, lintels, sills, steps, architraves, pediments, hoods, and all hardware. Owners of buildings whose doors and door openings have been altered in the past to reduce or enlarge the door opening shall be encouraged to restore these openings to their original size.

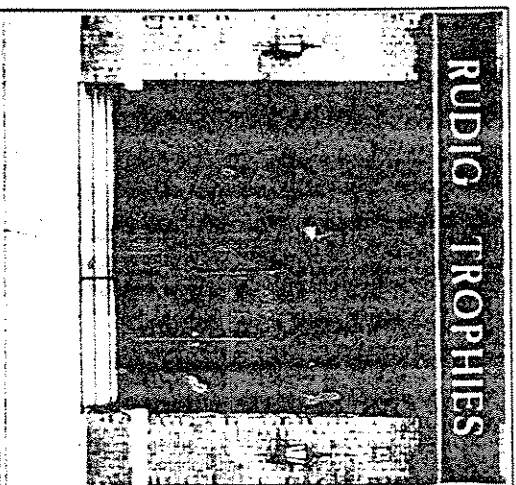
The original proportion of door openings should be retained. The blocking of existing openings to accommodate standard frames and doors is not permitted.



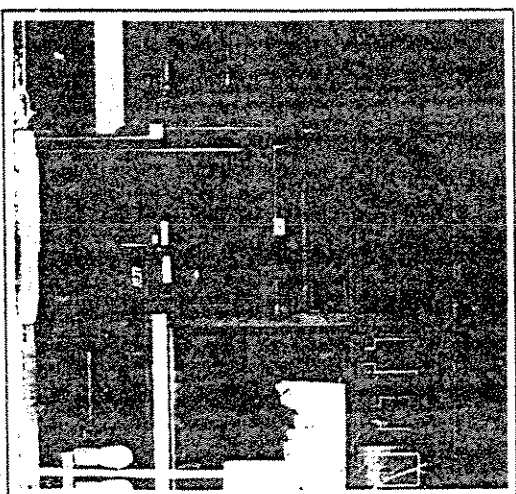
Historic Doorway Configuration



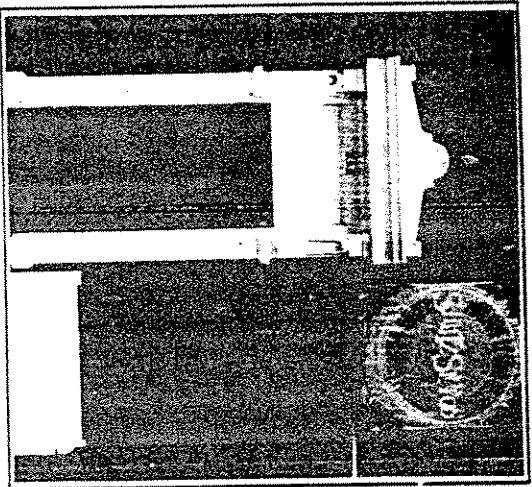
Desirable Historic Restoration



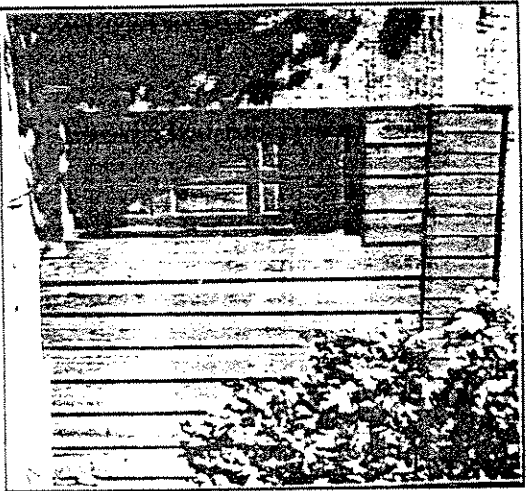
Inappropriate Style



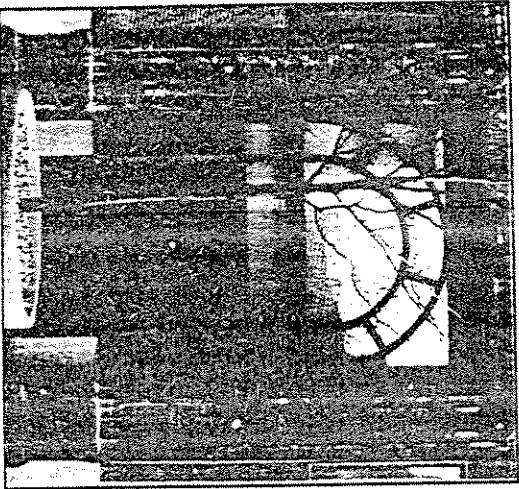
Inappropriate Configuration



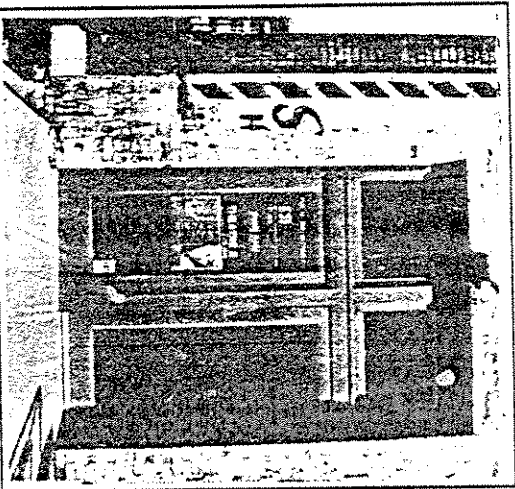
Inappropriate Size



Inappropriate Material



Appropriate: Door Retained But Unused



Appropriate: New Opening

Building Restoration and Maintenance

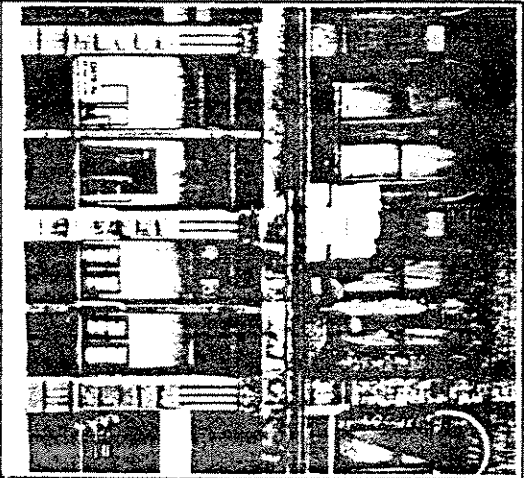
BUILDING DETAILS STOREFRONTS

Design Principle: New or altered entries and storefronts should display a visual richness of detail to add interest to the base of the building.

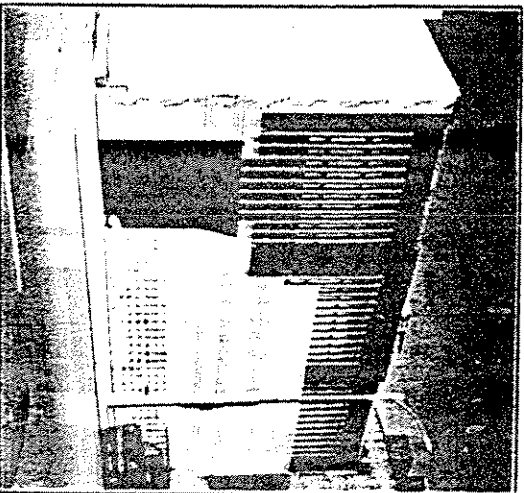
Visual richness depends on the presence of visual contrasts in the storefront surface. At close range richness must be achieved by small-scale elements and subdivisions. Historic storefronts in the Third Ward are characterized by a balance between complexity and simplicity together with materials and construction techniques appropriate to the historic character of the District.

Typical of historic storefronts is the presence of many design and building elements that reinforce the importance of the storefront area of the building. These include:

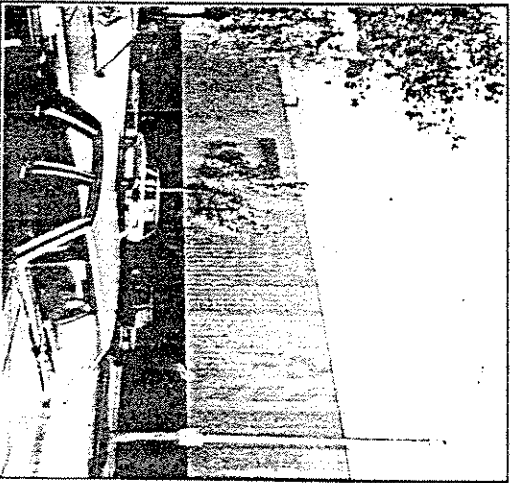
entry door to store	change of materials
entry door to upper levels	ornamentation/details trim/molding
store windows	quoining of edges
bulkhead panels or windows	door/window hardware
transom	lighting fixtures
fanzights	lighting quality
entry sidelights	
steps	size of opening
canopies	depth of entrance
awnings	multiple entrances
	layering of openings
name of store	
signs	
street number	



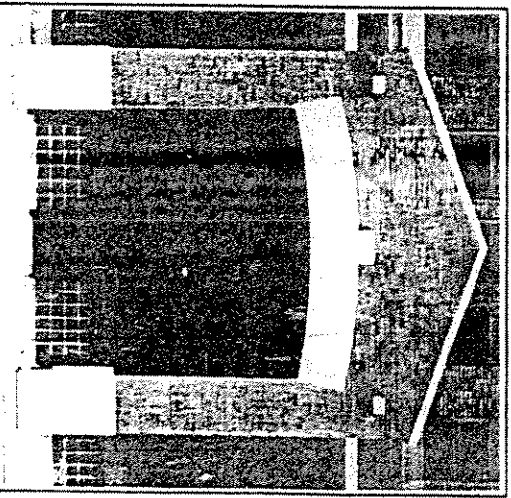
Historic Storefront Configuration



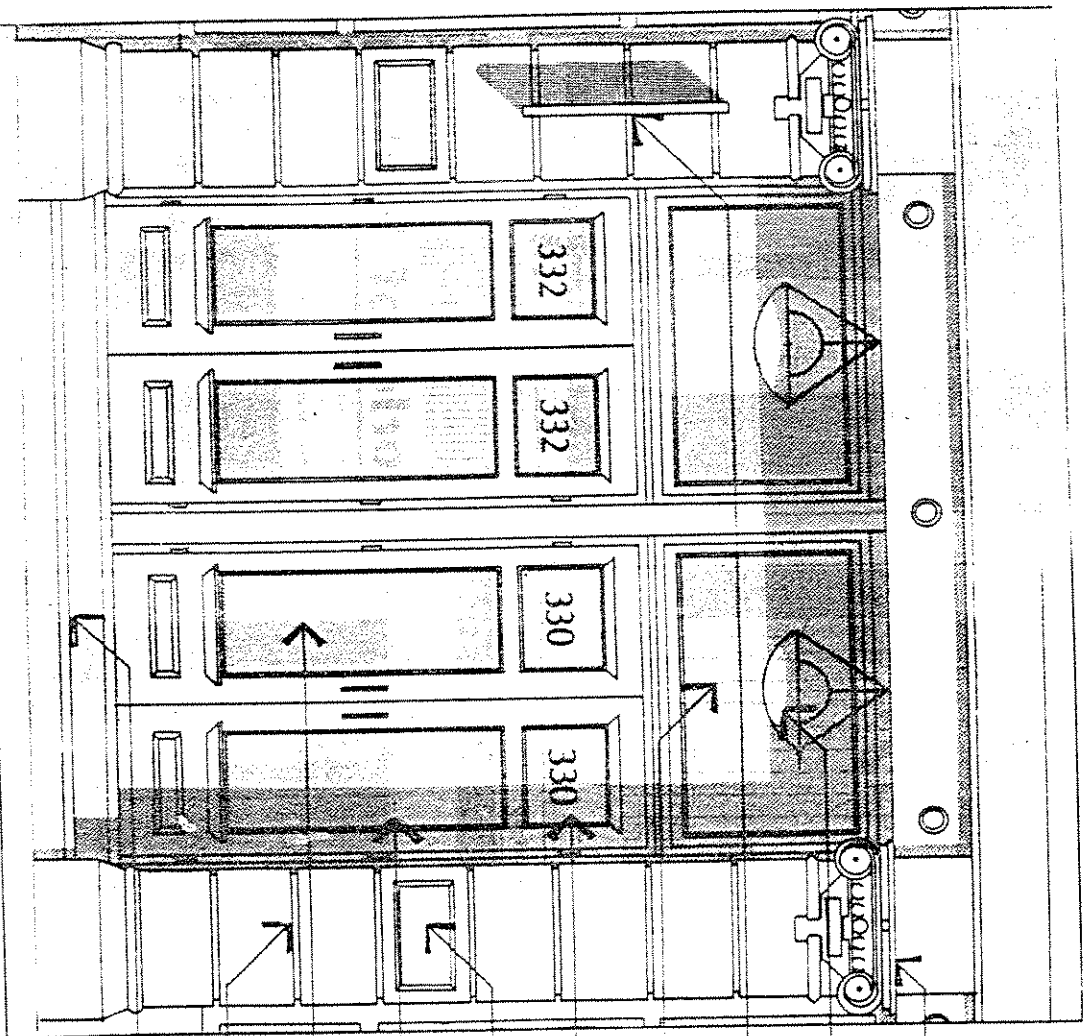
Expedient Resurfacing



Modern Industrial Aesthetic



Return to Ornamentation



ornamentation

lighting

sign

transom

street number

name

depth of entrance

entry door

quoining of edges

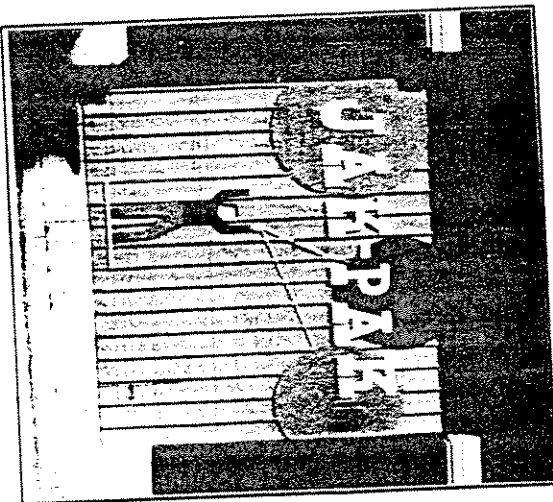
steps

Richness depends on the number of visual elements present in each storefront and on the relationships between them. As the number of elements in a given storefront increases so does richness.

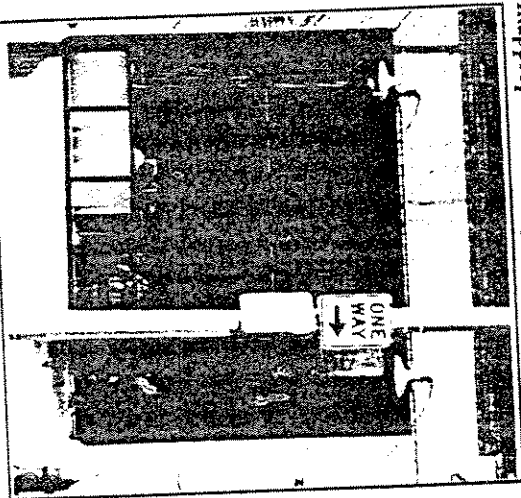
By the time a storefront contains about five elements, there is plenty of choice of things to look at so the surface seems rich. However, when the number of elements exceeds about nine, care must be taken to avoid visual confusion.

The number of elements is important, but it is equally critical that the elements work together, that they are well proportioned, that they are compatible in style, material, texture, and color, and that they are carefully detailed.

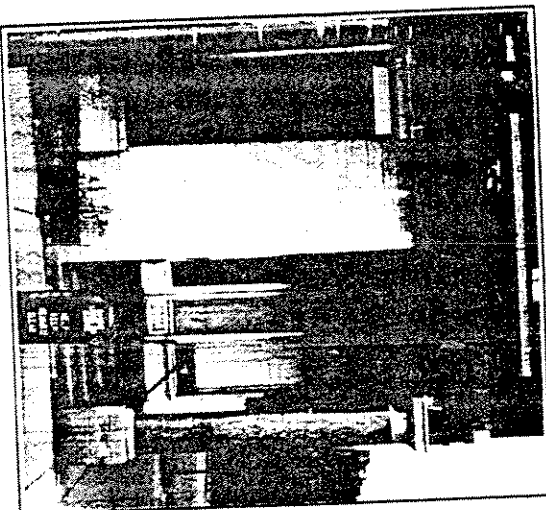
While historic preservation or replication is preferred, contemporary interpretations, perhaps relating to the business type, are possible. However, such proposals will be closely scrutinized and run a greater risk of rejection.



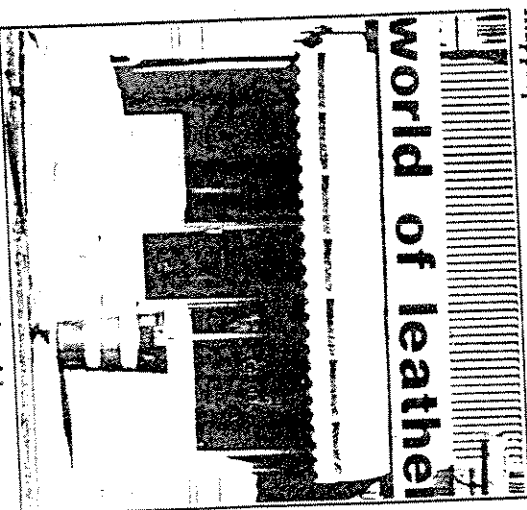
Inappropriate Cover-up



Questionable Reinterpretation

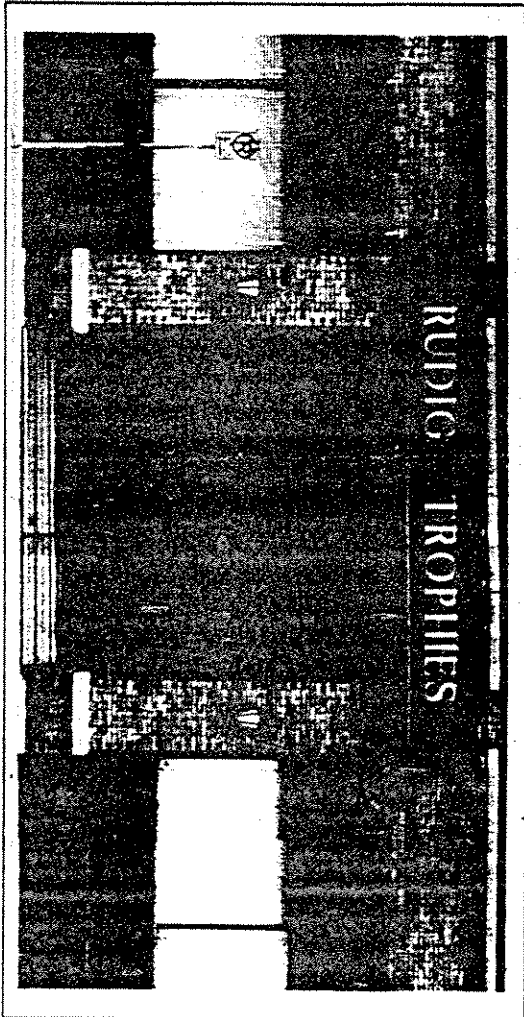


Inappropriate Blocking-in

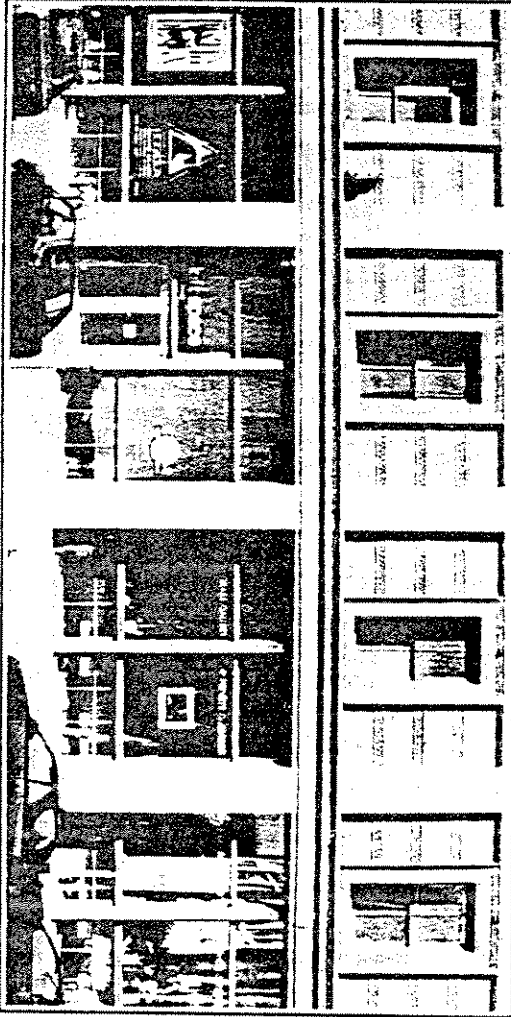


Many Elements - Poor Relationship

Design Guidelines for the Historic Third Ward District



Storefront Lacking Richness



Many Elements - Good Relationships

Building Restoration and Maintenance

BUILDING DETAILS BUILDING SIGNS

Design Principle: Exterior signs should be located within the base of the building with concern for the appropriateness of location, size, color, and lighting.

Sign ordinances are complex and can lead to an oversimplification of the potential visual excitement of a city. Signs are an integral part of the commercial character of the Historic Third Ward District. At the same time, the lack of any control can lead to visual chaos.

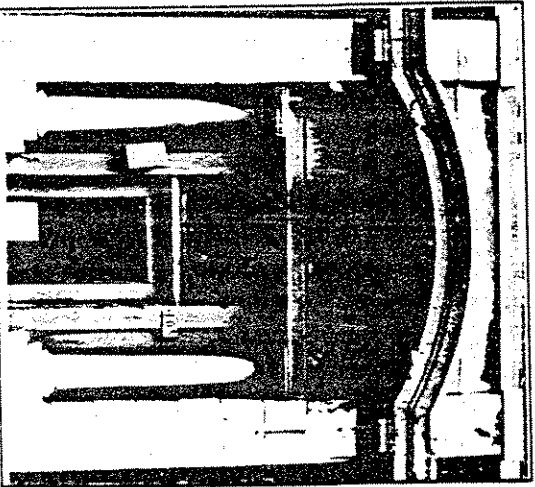
The intent of these guidelines is to allow for variety within some controlling parameters.

The base of building is the most visible part of the building for both pedestrians and motorists. To be effective, signs must call attention to the business and create an individual image for the store. But signs also contribute to the overall image of a district, adding variety and liveliness to both building facades and streetscapes. A thematic approach includes such commonly shared qualities as sign message, location, size, color, and lighting.

Sign Message

Business signs should only include the formal name of the business, the nature of the business, and the address. There should be no advertising of brand names. Avoid an accumulation of outdated service club affiliations, credit card decals, and other sign clutter.

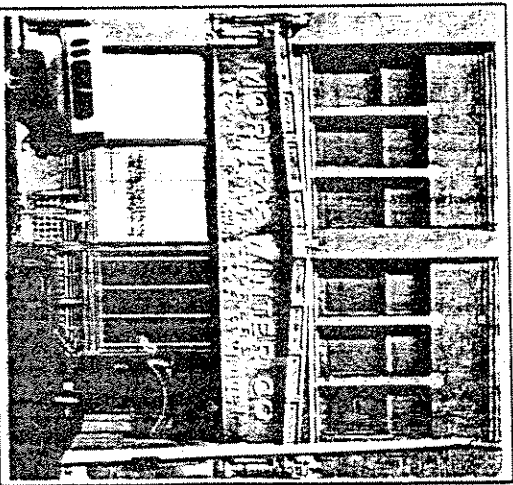
Building signs should include the name of the building and the street address of the property. Professional office buildings may list the occupants of the building.



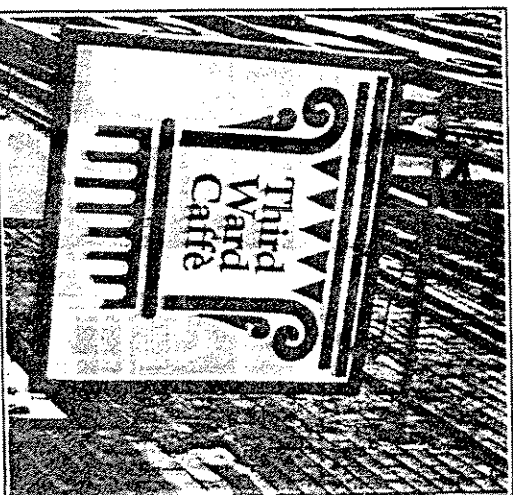
Acceptable



Acceptable



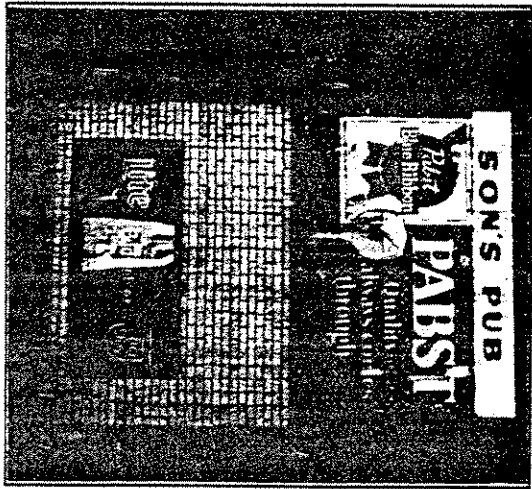
Acceptable



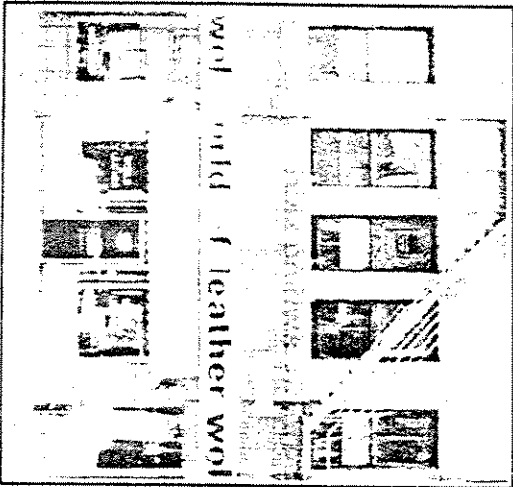
Acceptable



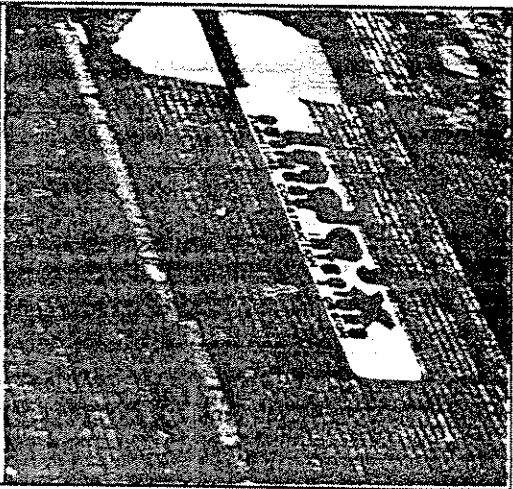
Unacceptable



Unacceptable



Unacceptable



Unacceptable

Location and size:

Signs shall be located on the spandrel panel of the building immediately above the storefront, within the transom of the door or storefront, on door or window glass, on wall areas adjacent to the door, on the valance/skirt of awnings, or on projecting signs hung within the base zone of the building.

Spandrel panel signs:

The size of signs on the spandrel panel shall be such that they can be contained within a structural bay of the building, but shall not exceed twenty feet in width. The height of the sign shall be no more than 75% of the height of the spandrel.

Transom panel signs:

Transom area above the door or display windows shall not be covered by opaque signs or panels. If the transom is broken down into a number of small panels, sign location should respect and not obscure the individual panels. Signs in the transom area shall not exceed 65% of the width of the panel or 75% of the height of the panel. The height of letters shall not exceed 18 inches.

Display window signs:

Display window signs applied directly to the glass shall consist only of lettering and/or a symbol without an opaque background. On the display window, such a sign shall not cover more than one fifth of the area of the glass panel.

Window signs should not obscure the display area. The color of the letters should contrast with the display background. Light colored letters or gold leafed letters with dark borders are effective.

Signs used inside of and unattached to the display windows may have opaque, translucent, or transparent backgrounds and should be limited to no more than nine square feet in size.

Banners/Projecting Signs

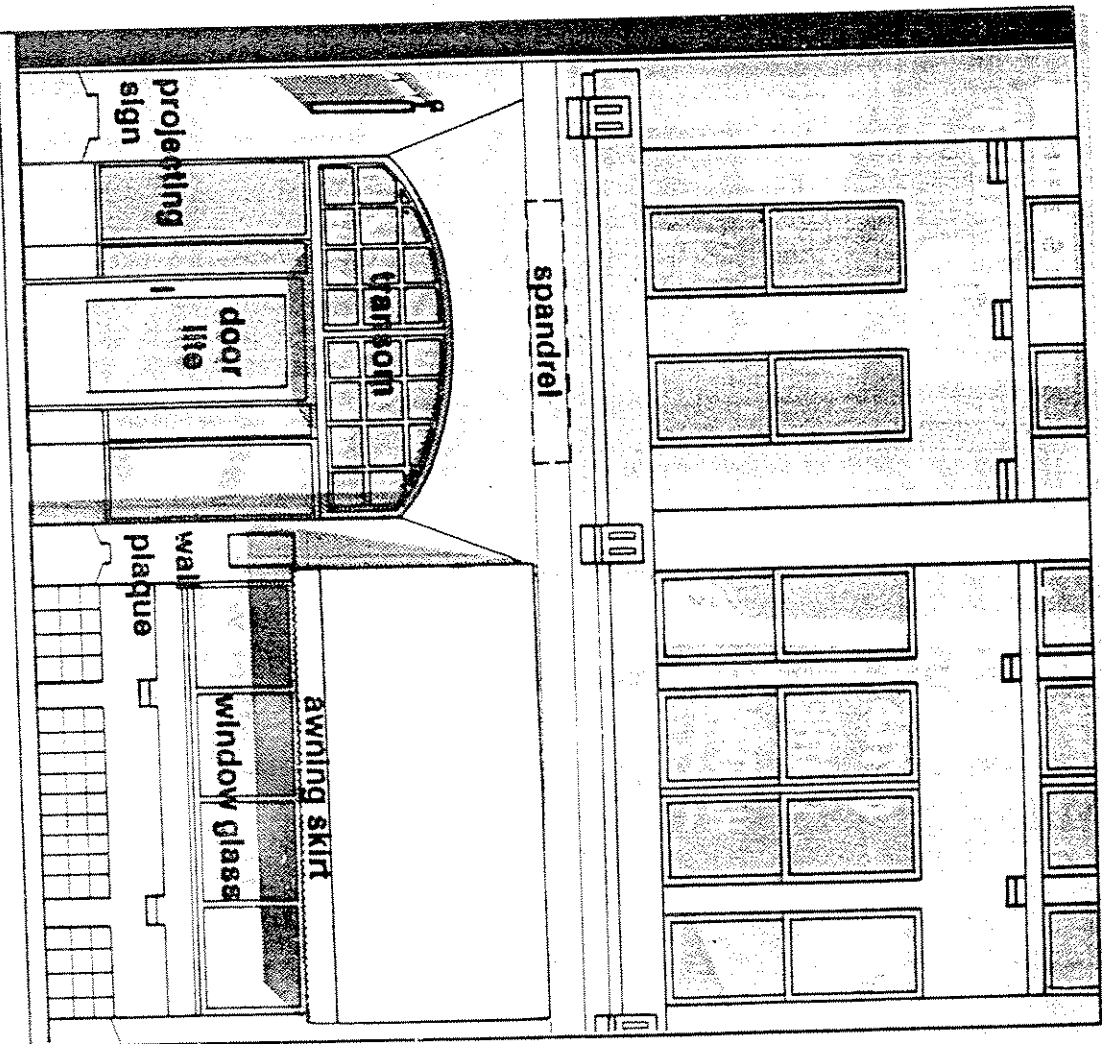
In general, projecting signs are not appropriate within the Historic Third Ward unless they contribute to the turn-of-the-century flavor of the area. Three-dimensional signs such as the jeweler's clock were once very common and are appropriate.

A projecting sign shall be mounted on the structural piers of the building. They shall be no lower than the height above the sidewalk permitted by the Building Code and no higher than the base of the building or 14 feet, whichever is the lower. Hanging signs should project no more than four feet from the face of the building.

Brackets and other methods of attachment shall be considered part of the design proposal and should be designed to be sensitively compatible with the building. These brackets are controlled by the City of Milwaukee Code of Ordinances. All projecting signs shall be anchored at the bottom of the sign.

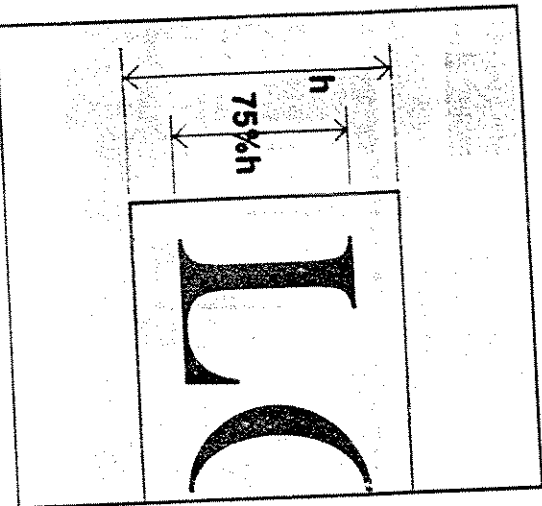
All projecting signs should be externally lit. External light sources should be shielded from viewers on the street to prevent glare.

No back lit, flashing, or moving projecting signs are permitted.

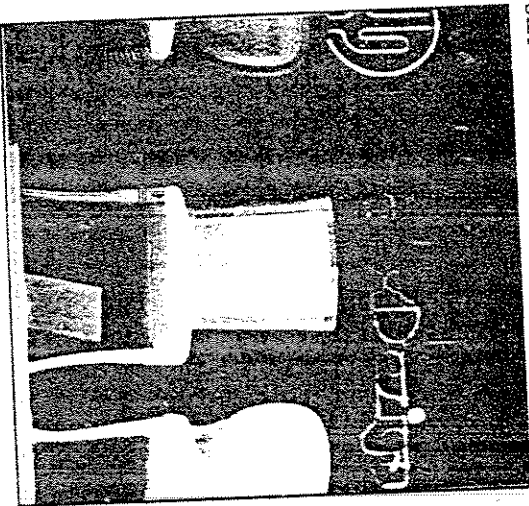


Sign Locations

Design Guidelines for the Historic Third Ward District

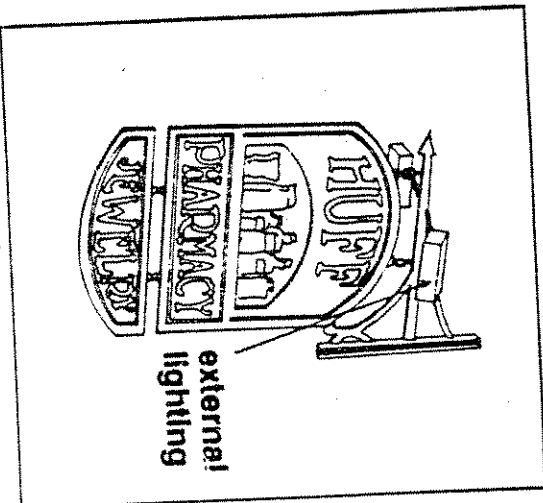


Size

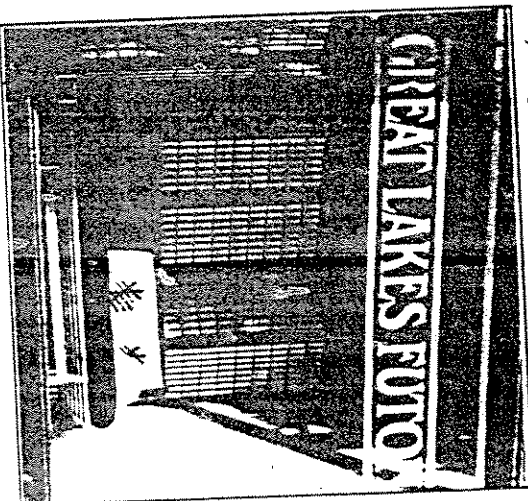


Materials

Building, Restoration and Maintenance



Projecting Sign Lighting



Style

Awning signs:

Awnings can also serve as signs with contrasting letters painted or sewn onto the valance or skirt of the awning. Usually six to eight inch letters are sufficient. Lettering on the main awning area is not permitted.

Temporary advertising signs:

Temporary advertising signs, sale signs, lease signs, etc. attached to buildings and display windows should be limited to 30 days of display time.

Style and size of letters:

There are many letter styles available. The primary lettering styles used on 19th century signs were serifed. These are strongly recommended. However, a letter style should be chosen that is easy to read and that represents the image of the business it is presenting. The maximum height of the letters shall not exceed 75% of the height of the background on which they appear.

Color:

It is recommended that colors that are compatible with the coloration of the building facade and the nature of the business be chosen. No more than three colors should be used, plus white, black, or an accent color. Fewer than three colors is perfectly acceptable.

Fluorescent (day glo) colors are not permitted.

There are no other restrictions on color although colors that are evocative of the historic character of the Third Ward are recommended.

Illumination:

No back lit, flashing, or moving signs are permitted.

BUILDING DETAILS CANOPIES, MARQUEES AND AWNINGS

Design Principle: Canopies and awnings shall reflect the door and window openings or structural bays of the building. They shall also reflect the traditional shapes and materials commonly used at the turn of the century.

Canopies and awnings are for the protection of pedestrians and for the shading of retail windows.

There are several variations of canopies and awnings which are defined in detail in the *Milwaukee Code of Ordinances*. These can be summarized as follows:

Awnings types:

Movable awnings: A retractable, roof-like shelter constructed to permit being rolled, collapsed, or folded back to the structure of the building.

Stationary fabric awnings: An awning of stationary design with a pipe or steel frame, and covered with fabric.

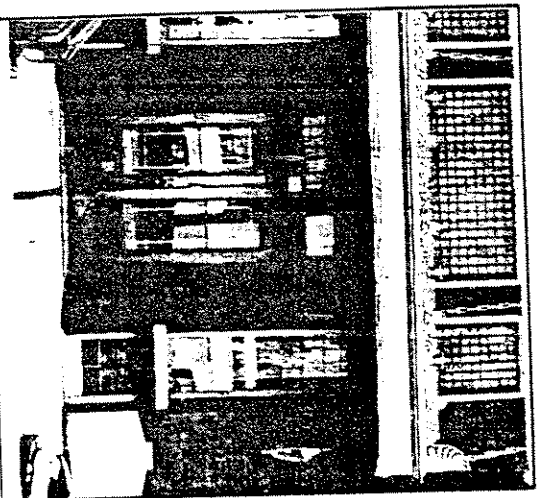
Fixed awnings: A rigid roof-like shelter sloping and draining away from the building.

Canopies types:

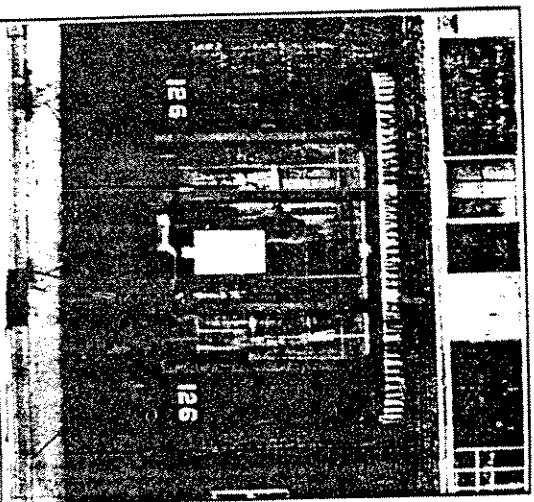
Canopy: A rigid, flat roof-like structure, sloping and draining towards the building.

Hoods: A small rigid roof-like structure erected only over the entrance to a building.

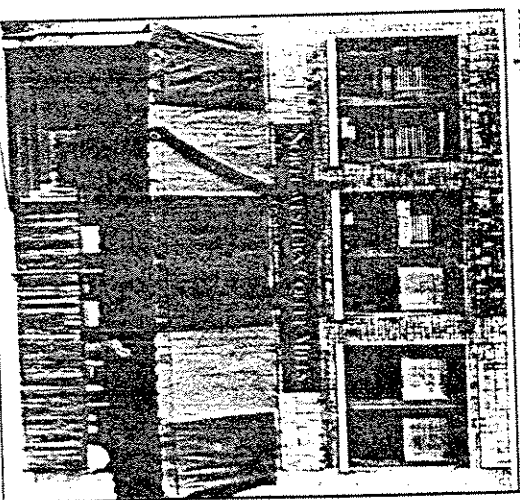
Marquees: A large rigid, flat roof-like structure erected only over the entrance to a building.



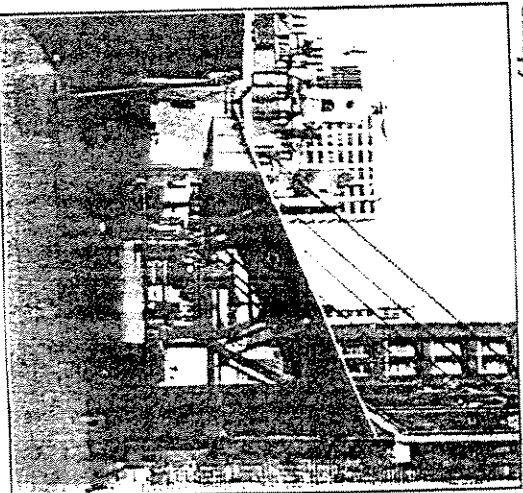
Marquee



Canopy

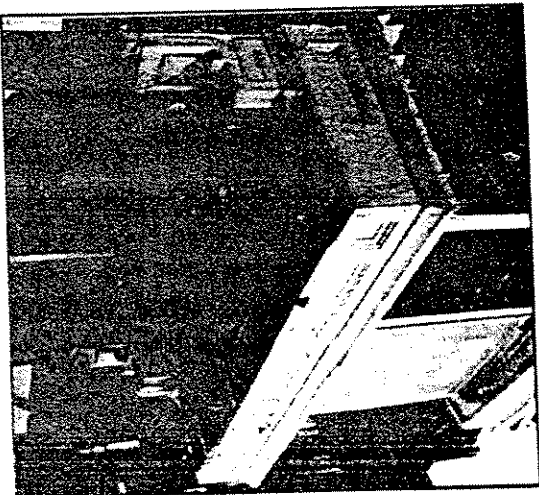


Canvas Awning

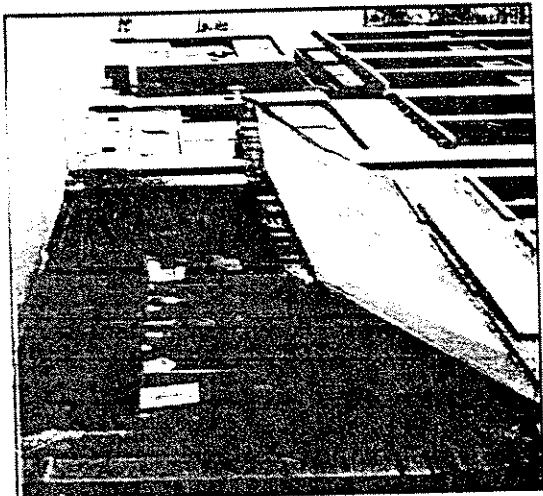


Metal Awning

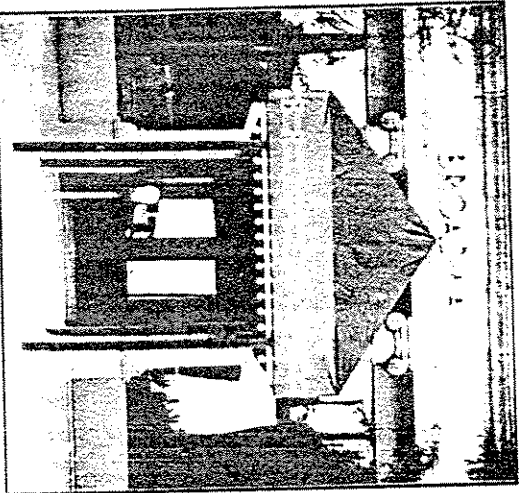
Design Guidelines for the Historic Third Ward District



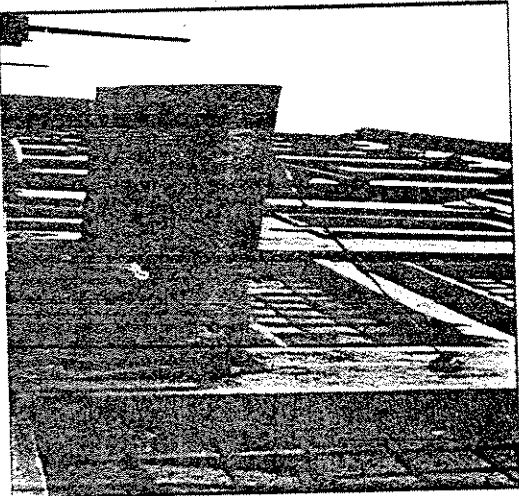
Preferred Canopy or Hood Type



Preferred Awning Type



Preferred Stationary Awning Type



Preferred Canopy Type

Awnings guidelines

All awnings shall be of the traditional sloped configuration rather than curved, vaulted, or semi-spherical.

An exception to this rule is made for barrel vaulted awnings over building entrances that project out to the curb edge.

Awnings shall be made of canvas or Neoprene impregnated fabric. Vinyl awnings are not permitted.

The underside of an awning shall be open to expose the structure. Soffit panels are not permitted.

Internal lighting of awnings is not permitted.

Standing seam roofs for fixed awnings are preferred to corrugated metal awnings. Corrugated fiber-glass and asphalt or wood shingle fixed awnings or pseudo-mansard roofs are not permitted.

Canopy guidelines
Canopies, marquees, and hoods are a typical design feature found on turn of the century buildings of the District.

New buildings are encouraged to consider the inclusion of a marquee or hood to enhance the entrance bay of a building.

All effort should be made to retain and restore existing canopies, hoods, and marquees.

Pseudo-mansard roofs are not permitted.

MATERIALS SURFACE TREATMENT AND FINISHES

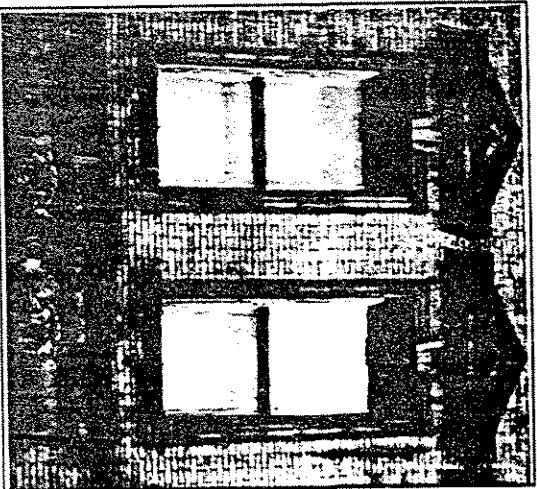
Design Principle: Alterations to existing buildings in the Historic Third Ward should use materials which are sympathetic to the historic character. These materials are typically brick, stone, terra cotta, glass, wood, and metal.

Materials that do not relate to those already on the building facade should be avoided. The technique of production and assembly of the typical materials makes a major contribution to the richness of surface character.

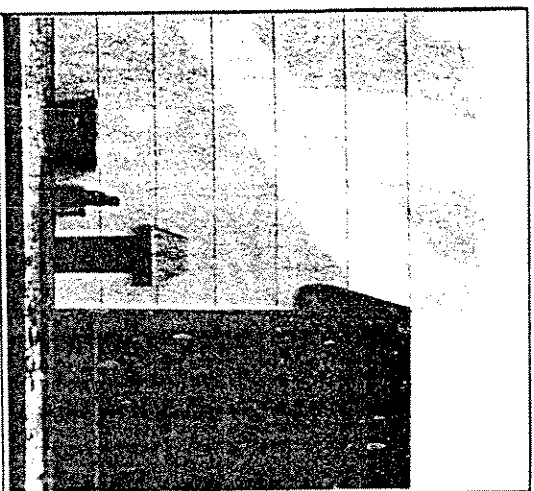
Retain original masonry and mortar whenever possible. Existing surfaces shall not be covered with other materials. Where such surface coverings have been previously installed, building owners are encouraged to remove them and to restore the underlying original surface.

When repairing or replacing deteriorated materials with new materials every effort should be made to duplicate the old as closely as possible. The use of new masonry material should match similar materials used elsewhere on the building in texture, color, size, and conrasing. The use of materials such as flintglass, plastic, concrete block, or concrete formed to imitate either brick or stone is not permitted.

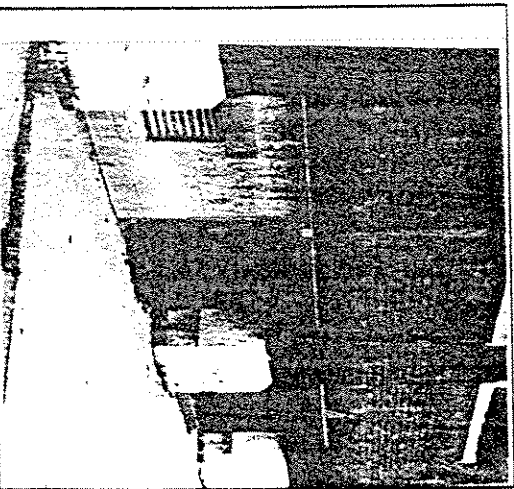
The surface cleaning of structures should be undertaken with the gentlest means possible. Sandblasting and chemical cleaning methods that will damage the historic building materials should not be used.



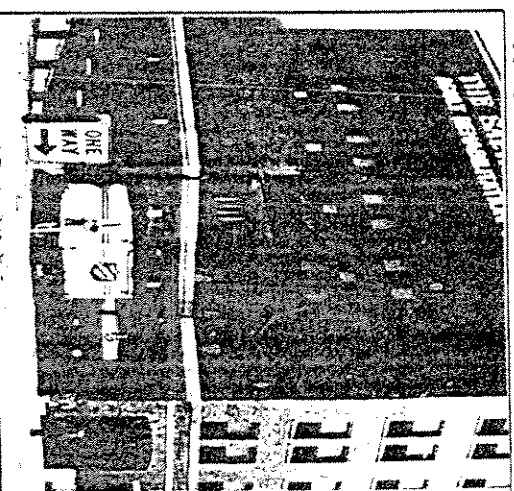
Historic Surface Treatment



Inappropriate Resurfacing



Inappropriate Use of Materials



New Detailing

Design Guidelines for the Historic Third Ward District

MATERIALS ORNAMENTATION AND TRIM

Design Principle: Existing ornamentation and trim of the building should be preserved. On new construction, ornamentation should be an integral part of the design to enhance the visual richness of the District.

In the past close-range richness of detail was common and affordable. Removing architectural features such as cornices, brackets, window architraves, doorway pediments, columns, etc. is not permitted.

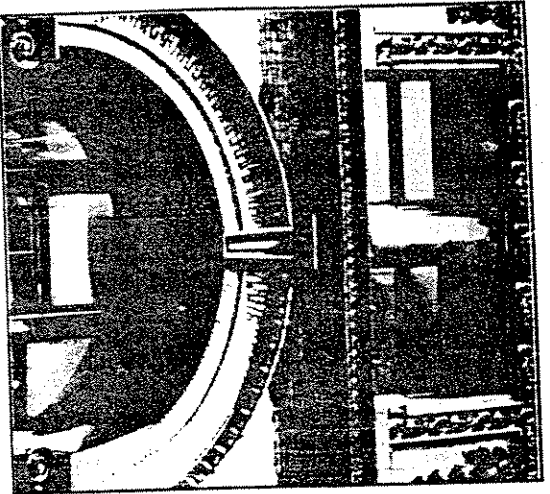
Damage to ornamentation or surfaces for sign supports, brackets, mechanical equipment, or other attachments should be avoided.

Repairing and replacing, where necessary, deteriorated or damaged architectural ornamentation with new material should attempt to duplicate the old as closely as possible.

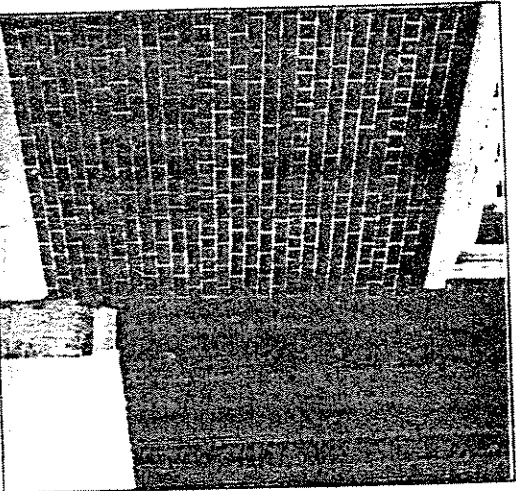
For most new construction, ways must be found to enrich surfaces that take advantage of modern production techniques and accept current labor costs.

Some feasible approaches may include:

- revealing structural elements and fixtures rather than hiding them.
- for close-range richness, use materials with inherent surface variety.
- when using mass produced components consider the full range available before selection.
- recycle craft skills and re-use the richness from the past.

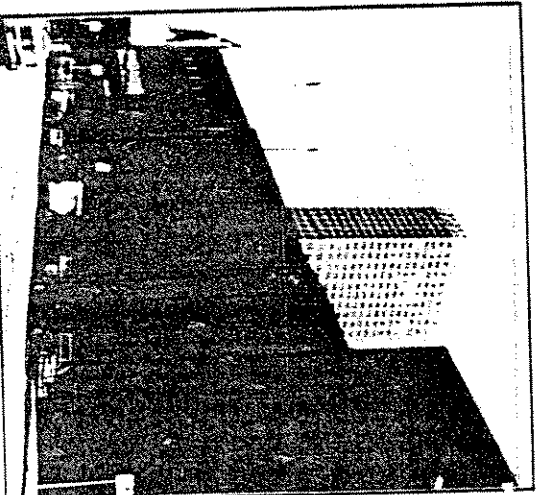


Historic Ornamentation

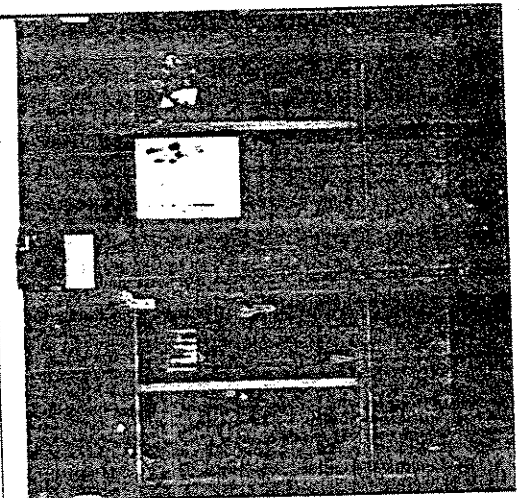


Detailing Lacking Richness

Building Restoration and Maintenance



Surface Treatment Lacking Richness



New Detailing

MATERIALS PAINTING

Design Principle: The painting of major street facades is not recommended. However, it is recognized that in some instances painting of the surface may be advisable.

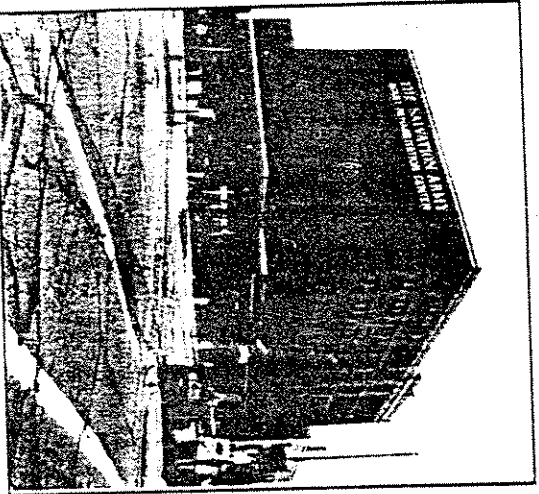
Design Principle: All existing ghost signs should be retained

Many of the existing historic structures in the District have been painted. Although this is not ideal it often serves to conceal earlier inappropriate or inadequate maintenance or irreversible changes that have led to unsightly surface conditions.

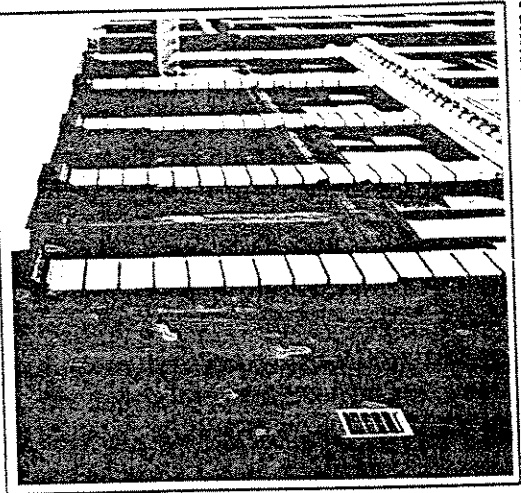
Where masonry requires replacement and the original color or size cannot be matched, painting serves to unify the surface color. Surfaces that are damaged by spalling may require cleaning and patching that again can be unified by painting. Painting of masonry for purely cosmetic reasons is not recommended. Masonry structures or parts of buildings that have been painted for decorative effect should have the paint removed and returned to their natural color.

Side and rear walls of buildings that show scars of removed adjacent structures or additions should be painted or otherwise treated to minimize this effect. The paint color of side and rear walls should blend with the color of the street facade.

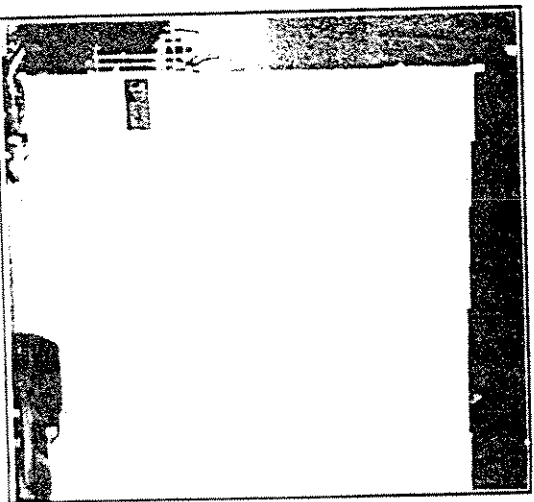
Ghost signs and painted advertisements from an earlier era occur infrequently. They were a part of early twentieth century life and record a memory of previous commercial activity and graphic style. All ghost signs should be retained.



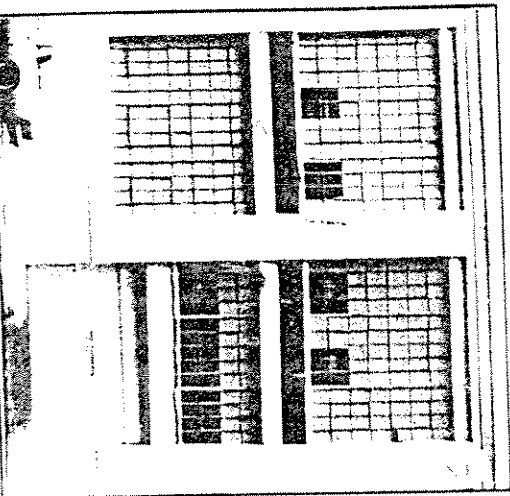
Painted Stucco Finish



Painted Facade



Painted Back Sidewall



Painted Concrete

Design Guidelines for the Historic Third Ward District

MATERIALS COLOR

Design Principle: The colors used in the Historic Third Ward should be traditional muted tones and should be derived from the existing natural colors of the facade materials.

Presently, the historic area is characterized by buildings that are painted or that display the color of the material from which they are constructed.

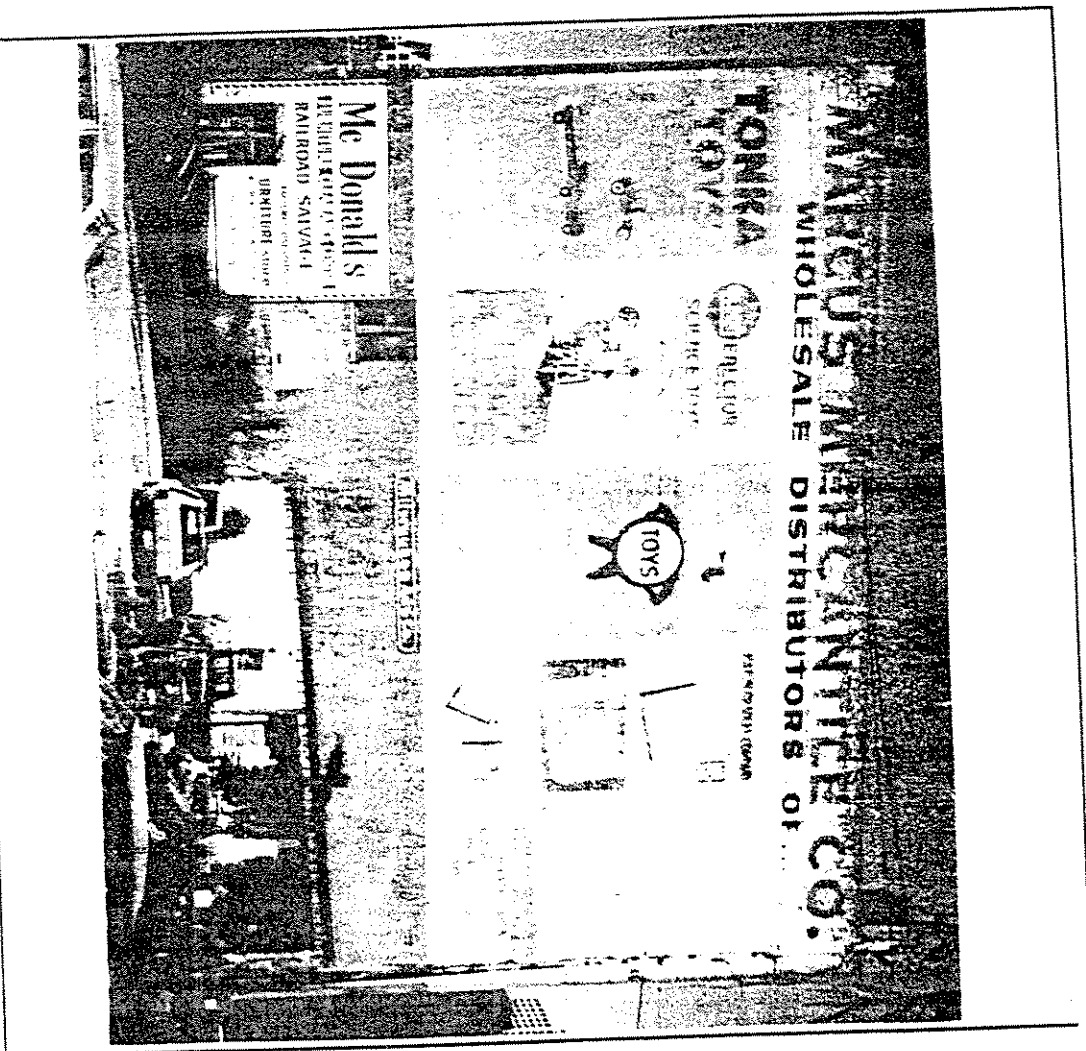
The predominant brick colors are reddish-brown in tone with a lesser number of lighter or cream brick coloration. Some amount of gray stone occurs within the bases of the buildings as does glazed terra cotta. In general, these materials should be left unpainted and cleaned. Details to be painted--window sashes, storefronts, trim, etc.--where possible should be repainted based on the original colors discovered by careful removal of outer paint layers.

Intense colors distract from a harmonious design, light colors bring out details, while dark colors obscure them.

Select colors for trim that contrast with the brick or other adjacent materials, for example, dark versus light, but in the same color range.

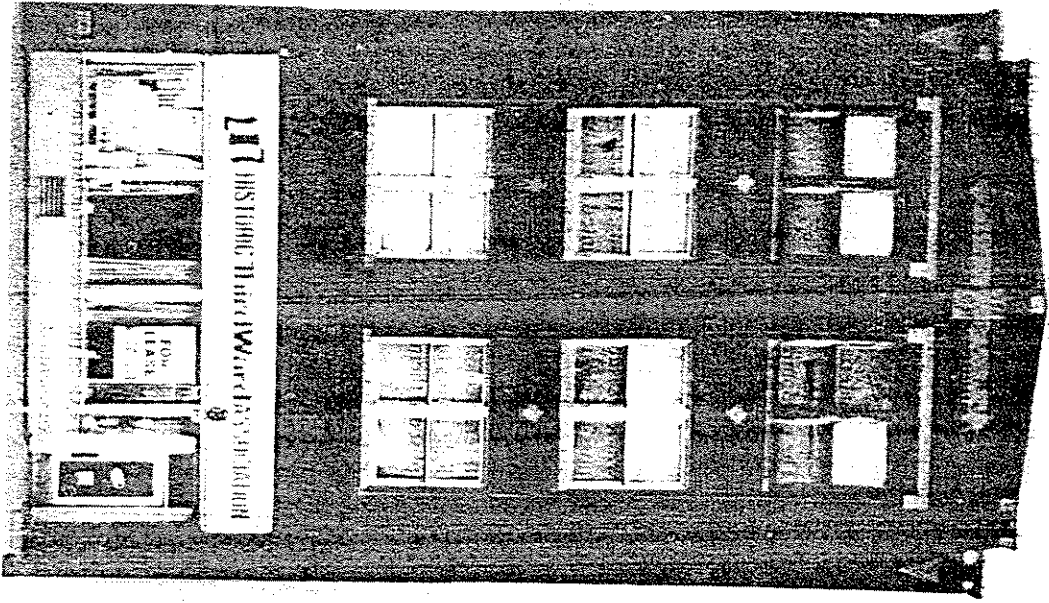
To further enhance the architectural qualities of a building, the number of colors should be kept to a minimum.

Repainting with colors which cannot be validated through research as being appropriate to the period and style of the historic structure is not recommended.



Ghost Sign

Building Restoration and Maintenance



FURTHER READING

Further Reading:

- Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. *A Pattern Language*. New York: Oxford University Press, 1977.
- Bentley, Ian, Alan Alcock, Paul Murrain, Sue McClynn, and Graham Smith. *Responsive Environments*. New York: Butterworth, 1985.
- Brolin, Brent C. *Architecture in Context*. New York: Van Nostrand Reinhold, 1980.
- Ching, Francis D. K. *Architecture: Form, Space, and Order*. New York: Van Nostrand Reinhold, 1979.
- City of Milwaukee Building Code.
- Design Guide For Residential Areas*. Colchester, England: County Council of Essex, December 1973.
- Garden Design*. Bill Logan, editor. New York: Simon and Shuster, 1984.
- Historic Third Ward, Milwaukee, Wisconsin: Urban Design and Development Potential Study*. Planning report prepared by Trkla, Pettigrew, Allen & Payne; Nagle Hartay & Associates; and Metro-Economics, September 1986.
- Keeping Up Appearances: Storefront Guidelines*. Washington, D. C.: National Trust for Historic Preservation, 1983.
- Main Street Guidelines: Awnings and Canopies on Main Street*. Washington, D. C.: National Trust for Historic Preservation, 1987.
- Main Street Guidelines: Signs for Main Street*. Washington, D. C.: National Trust for Historic Preservation, 1987.
- Pittsburgh's Wall Street District*. Pittsburgh: Urban Design Associates, 1980.
- Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. Washington, D. C.: U. S. Department of the Interior, National Park Service, Revised 1983.
- Whyte, William H. *The Social Life of Small Urban Spaces*. Washington, D. C.: The Conservation Foundation, 1980.
- Design Guidelines for the Historic Third Ward District

9/2/90

..NUMB: 881344
..VERS: SUBSTITUTE 2
..REF: 900278
..XXBY: ALD. HENNINGSSEN
..TITL: Substitute resolution adopting design guidelines for
Business Improvement District #2 (including the Historic
Third Ward).
..ANLS:

- Analysis -

This substitute resolution adopts design guidelines for any exterior construction, renovation, or rehabilitation changes to properties in Business Improvement District #2 (including the Historic Third Ward).

..BODY:

Whereas, The southeastern quarter of the central business district, bounded approximately by Interstate 794, Lake Michigan and the Milwaukee River, including the Historic Third Ward, has a diverse mix of architecturally rich properties; and

Whereas, That area has recently experienced a great deal of interest in redevelopment, both residentially and commercially; and

Whereas, Because that area represents one of the oldest neighborhoods in the city, it is important to maintain its architectural significance and historical importance; and

Whereas, In order to do so, guidelines concerning the construction, reconstruction and rehabilitation of properties in that area must be adopted; now, therefore, be it

Resolved, By the Common Council of the City of Milwaukee, that the Common Council adopts the 1990 Design Guidelines For Historic Third Ward District, attached to this file, to regulate the construction, reconstruction and rehabilitation of any improved property in the southeastern quarter of the central business district, known as Business Improvement District #2 (including the Historic Third Ward); and, be it

Further Resolved, That the official boundaries of the area covered by the Design Guidelines shall be as follows: the eastern boundary shall be the western edge of Lake Michigan; the southern and southwestern boundary

shall be the northern and northeastern edges of the Milwaukee River; and the northern and western boundaries shall be an irregular line commencing on the northern edge of the Milwaukee River and the eastern line of the right-of-way of North 2nd Street, extended, then north along the eastern edge of the right-of-way to St. Paul Avenue, then east along the northern edge of the right-of-way of St. Paul Avenue to a point on the eastern line of the right-of-way of N. Plankinton Avenue, then north along the eastern line of the right-of-way of N. Plankinton Avenue to a point on the south right-of-way line of Interstate Highway 794, then east along the south and southwest right-of-way line of Interstate Highway 794 to the western edge of the Milwaukee River, then northeasterly along the western edge of the Milwaukee River to a point on the southern right-of-way line of E. Clybourn Street, then easterly on E. Clybourn Street to the western edge of Lake Michigan.

..ZDPT:

DEPARTMENT OF CITY DEVELOPMENT

..DFTR:

LRB90489-4

BSB/bsb

8/27/90

..NUMB:

881344

..VERS:

SUBSTITUTE 1

..REF:

900278

..XXBY:

ALD. HENNINGSEN

..TITL:

Substitute resolution designating the Historic Third Ward as a Historic District and adopting design guidelines for the District.

..ANLS:

- Analysis -

This substitute resolution designates the Historic Third Ward as a Historic District and adopts design guidelines for any exterior changes to properties in that district.

..BODY:

Whereas, The Historic Third Ward is located in the southeastern quarter of the central business district and is bounded approximately by Interstate 794, Lake Michigan and the Milwaukee River and; and

Whereas, The Historic Third Ward has recently experienced a great deal of interest in redevelopment of the area, both residentially and commercially; and

Whereas, Because that area represents one of the oldest neighborhoods in the city, it is important to maintain its architectural significance and historical importance; now, therefore, be it

Resolved, By the Common Council of the City of Milwaukee, that the area known as the Historic Third Ward, in the southeastern quarter of the central business district be designated a Milwaukee Historic District and that design guidelines, entitled Design Guidelines For Historic Third Ward District, attached to this file, be adopted; and, be it

Further Resolved, That the official boundaries of the Historic Third Ward District shall be as follows: the eastern boundary shall be the western edge of Lake Michigan; the southern and southwestern boundary shall be the northern and northeastern edges of the Milwaukee River; and the northern and western boundaries shall be an irregular line commencing on the northern edge of the Milwaukee River and the eastern line of the right-of-way of North 2nd Street, extended, then north along the eastern edge of the right-of-way to St. Paul Avenue, then east along the northern edge of the right-of-way of St. Paul Avenue to a point on the eastern line of the right-

of-way of N. Plankinton Avenue, then north along the eastern line of the right-of-way of N. Plankinton Avenue to a point on the south right-of-way line of Interstate Highway 794, then east along the south and southwest right-of-way line of Interstate Highway 794 to the western edge of the Milwaukee River, then northeasterly along the western edge of the Milwaukee River to a point on the southern right-of-way line of E. Clybourn Street, then easterly on E. Clybourn Street to the western edge of Lake Michigan.

..ZDPT:

..DFTR:

LRB90489-2

BSB/bsb

7/17/90

CITY OF MILWAUKEE FISCAL NOTE

CC-170 (REV. 5/86)

A) DATE: 7-17-90

FILE NUMBER: 86-1041
Original Fiscal Note ☐ Substitute ☒

SUBJECT: sub. res. designating Historic Third Ward as a Historic District and adopting design guidelines for the District.

B) SUBMITTED BY (name/title/dept./ext.): B. Blumenthal Jr. Leg Analyst / LRB / 2253

- C) CHECK ONE:
- ☐ ADOPTION OF THIS FILE AUTHORIZES EXPENDITURES.
- ☐ ADOPTION OF THIS FILE DOES NOT AUTHORIZE EXPENDITURES; FURTHER COMMON COUNCIL ACTION NEEDED. LIST ANTICIPATED COSTS IN SECTION G BELOW.
- ☒ NOT APPLICABLE/NO FISCAL IMPACT.

- D) CHARGE TO:
- ☐ DEPARTMENTAL ACCOUNT (DA) ☐ CONTINGENT FUND (CF)
- ☐ CAPITAL PROJECTS FUND (CPF) ☐ SPECIAL PURPOSE ACCOUNTS (SPA)
- ☐ PERM. IMPROVEMENT FUNDS (PIF) ☐ GRANT & AID ACCOUNTS (G & AA)
- ☐ OTHER (SPECIFY)

E)	PURPOSE	SPECIFY TYPE/USE	ACCOUNT	EXPENDITURE	REVENUE	SAVINGS
	SALARIES/WAGES:					
	SUPPLIES:					
	MATERIALS:					
	NEW EQUIPMENT:					
	EQUIPMENT REPAIR:					
	OTHER:					
	TOTALS					

F) FOR EXPENDITURES AND REVENUES WHICH WILL OCCUR ON AN ANNUAL BASIS OVER SEVERAL YEARS CHECK THE APPROPRIATE BOX BELOW AND THEN LIST EACH ITEM AND DOLLAR AMOUNT SEPARATELY.

☐ 1-3 YEARS	☐ 3-5 YEARS	
☐ 1-3 YEARS	☐ 3-5 YEARS	
☐ 1-3 YEARS	☐ 3-5 YEARS	

G) LIST ANY ANTICIPATED FUTURE COSTS THIS PROJECT WILL REQUIRE FOR COMPLETION:

H) COMPUTATIONS USED IN ARRIVING AT FISCAL ESTIMATE:

PLEASE LIST ANY COMMENTS ON REVERSE SIDE AND CHECK HERE ☐

..NUMB:

..VERS:

..XXBY:

THE CHAIR

..TITL:

Resolution designating the Third Ward as a Milwaukee
Historic District.

..ANLS:

- Analysis -

This Resolution by its adoption, designates the Third
Ward as a Milwaukee Historic District.

..BODY:

Whereas, The Milwaukee Historic Preservation
Ordinance, Section 2-335 of the Milwaukee Code as
amended, provides that Historic Sites, Structures and
Districts may be designated by the Common Council upon
the recommendation of the Historic Preservation
Commission; and

Whereas, The Historic Preservation Commission has
adopted procedures for the purpose of making these
recommendations; and

Whereas, The Historic Preservation Commission
recommends that the Third Ward be designated a
Milwaukee Historic District; and

Whereas, This district possesses integrity of
location, design, setting, materials, workmanship and
association and fulfills one or more of the following
criteria set forth in Section 2-335(2)(e):

1. Its exemplification of the development of the
cultural, economic, social, or historic heritage
of the City of Milwaukee, State of Wisconsin or of
the United States.
2. Its location as a site of a significant historic
event.

3. Its identification with a person or persons who significantly contributed to the culture and development of the City of Milwaukee.
4. Its embodiment of the distinguishing characteristics of an architectural type or specimen.
5. Its identification as the work of an artist, architect, craftsman, or master builder whose individual works have influenced the development of the City of Milwaukee.

Now, therefore, be it

Resolved, By the Common Council of the City of Milwaukee that the Third Ward and further described as follows:

Starting at the intersection of the south curb line of East St. Paul Avenue and the east bank of the Milwaukee River, then easterly to the east curb line of North Broadway; then north to the north property line of 402-06 North Broadway (Tax Key No. 392-0765); then east to the west right-of-way line of the vacated alley adjoining; then south to the south curb line of East St. Paul Avenue; then east to the west right-of-way line of the alley between North Milwaukee and North Jefferson Streets; then south along said right-of-way line and that of the vacated alley adjoining to the south of Buffalo Street to the south property line of 240 North Milwaukee Street (Tax Key No. 392-1062-110); then west to the west curb line of North Milwaukee Street; then south to the south curb line of East Corcoran Avenue (extended); then east to the Chicago and Northwestern Railroad tracks; then southwesterly along said tracks to the east bank of the Milwaukee River; then northwesterly along the east bank of the Milwaukee River to the point of beginning.

be designated a Milwaukee Historic District. The Preservation Guidelines pursuant to the Historic Designation Study Report attached to Common Council File Number _____ shall apply to this district and are adopted by the Common Council as part of this resolution.

..DFTR:

HPC:LV:lmw
9/20/87

CITY OF MILWAUKEE FISCAL NOTE

CC-170 (REV. 6/86)

A) DATE: 9/21/88

FILE NUMBER: _____
Original Fiscal Note ☒ Substitute ☐

SUBJECT: Resolution designating the Third Ward as a Milwaukee Historic District.

B) SUBMITTED BY (name/title/dept./ext.): *Ricardo Diaz*
Ricardo Diaz, Acting Commissioner, Department of City Development

- C) CHECK ONE: ☐ ADOPTION OF THIS FILE AUTHORIZES EXPENDITURES.
☐ ADOPTION OF THIS FILE DOES NOT AUTHORIZE EXPENDITURES; FURTHER COMMON COUNCIL ACTION NEEDED. LIST ANTICIPATED COSTS IN SECTION G BELOW.
☒ NOT APPLICABLE/NO FISCAL IMPACT.

- D) CHARGE TO: ☐ DEPARTMENTAL ACCOUNT (DA) ☐ CONTINGENT FUND (CF)
☐ CAPITAL PROJECTS FUND (CPF) ☐ SPECIAL PURPOSE ACCOUNTS (SPA)
☐ PERM. IMPROVEMENT FUNDS (PIF) ☐ GRANT & AID ACCOUNTS (G & AA)
☐ OTHER (SPECIFY) _____

E)	PURPOSE	SPECIFY TYPE/USE	ACCOUNT	EXPENDITURE	REVENUE	SAVINGS
	SALARIES/WAGES:					
	SUPPLIES:					
	MATERIALS:					
	NEW EQUIPMENT:					
	EQUIPMENT REPAIR:					
	OTHER:					
	TOTALS					

F) FOR EXPENDITURES AND REVENUES WHICH WILL OCCUR ON AN ANNUAL BASIS OVER SEVERAL YEARS CHECK THE APPROPRIATE BOX BELOW AND THEN LIST EACH ITEM AND DOLLAR AMOUNT SEPARATELY.

☐ 1-3 YEARS	☐ 3-5 YEARS	
☐ 1-3 YEARS	☐ 3-5 YEARS	
☐ 1-3 YEARS	☐ 3-5 YEARS	

G) LIST ANY ANTICIPATED FUTURE COSTS THIS PROJECT WILL REQUIRE FOR COMPLETION:

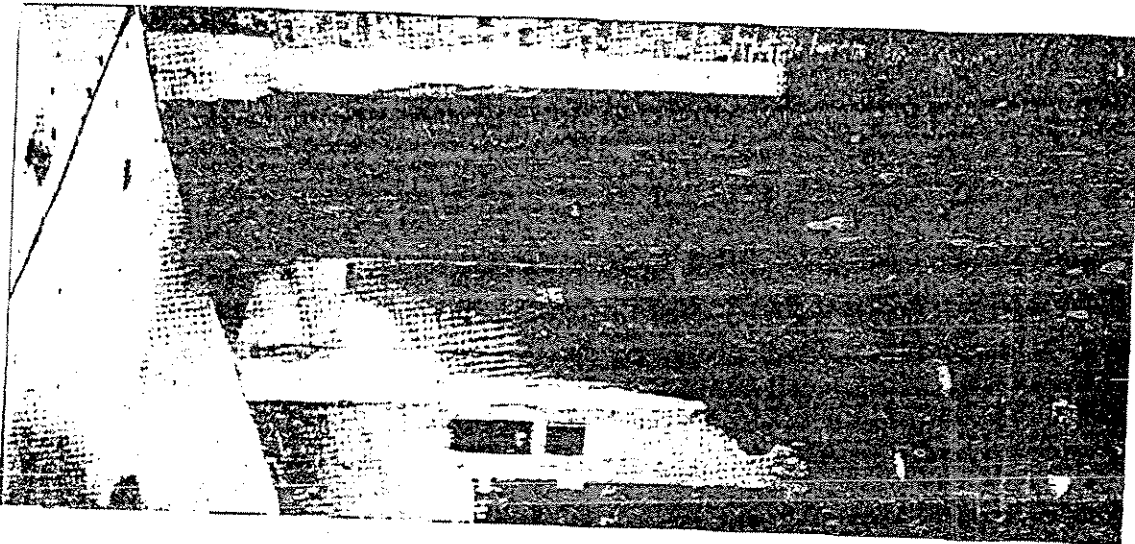
H) COMPUTATIONS USED IN ARRIVING AT FISCAL ESTIMATE:

PLEASE LIST ANY COMMENTS ON REVERSE SIDE AND CHECK HERE ☐

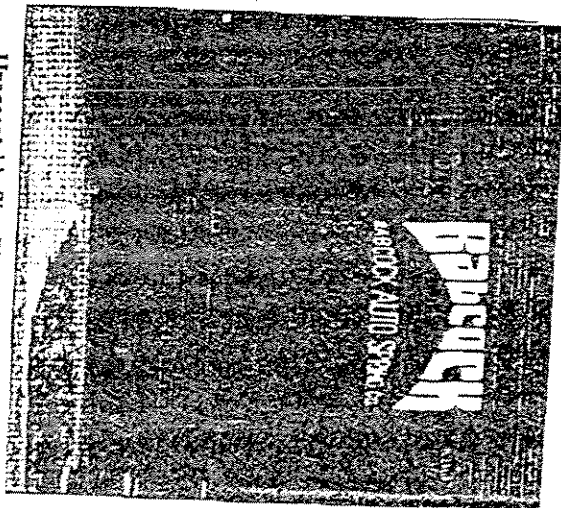
BUILDING DETAILS

Column, Pier or Wall Signs (Sign Plaques)

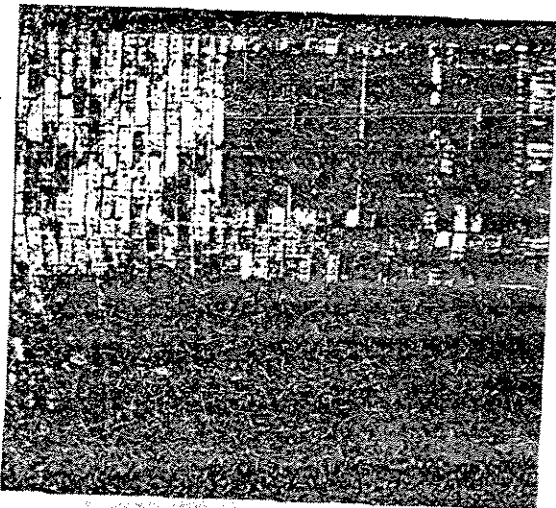
Exterior signs surface mounted on building columns, piers or walls are herein referred to as sign plaques. They are a traditional ornamental sign type very much in keeping with the District if prepared in metal, stone or other approved exterior materials. More contemporary versions of this type will be considered if they reflect the nature of the business and respect the architectural composition of the facade. This sign type should be mounted at eye level on a building column, pilaster or wall. They should not exceed 75% of the width of the column, pilaster or wall segment and the sign plaque dimensions should define a proportion similar to other proportions evident in the facade. While one sign plaque per column is preferred, several businesses could be represented as modules of a system subject to ARB approval.



Historic Cast Metal Wall Plaque



Unacceptable Sign Plaque - Too Large



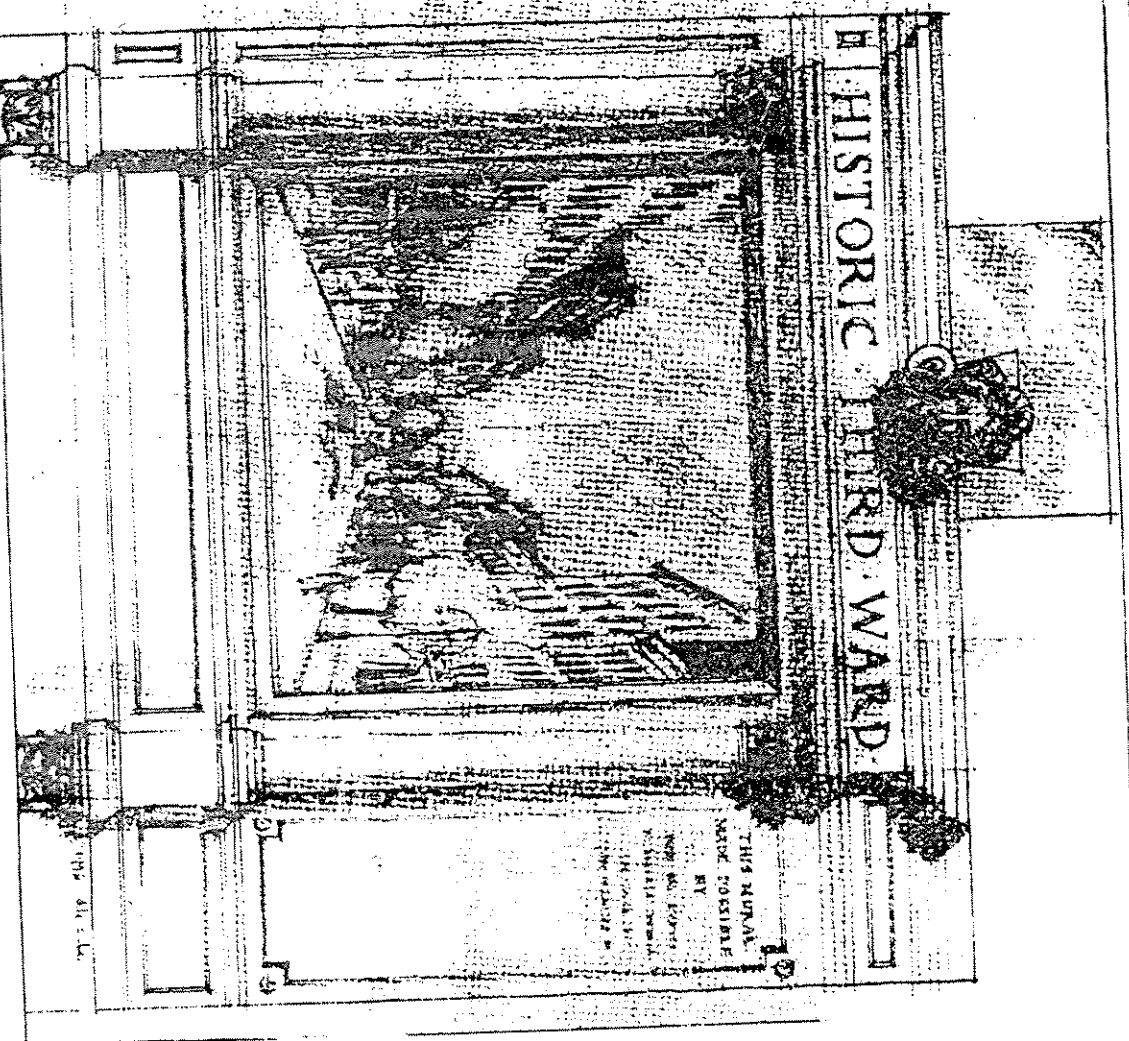
Acceptable Modular Approach

970957
1997 amendments

WALL MURALS

Design Principle: Wall murals are encouraged artform.

Wall murals are encouraged as an artform. Because of their size and potential impact on the image of the district, these graphic illustrations must be of the highest possible aesthetic quality. Proposed projects must be submitted to the Architectural Review Board. They will be reviewed carefully in terms of concept, technical factors, experience of the muralist, durability, and location on and integration with the architecture of the host building. Graphic acknowledgment of sponsors/patrons is acceptable subject to the approval of the ARB.



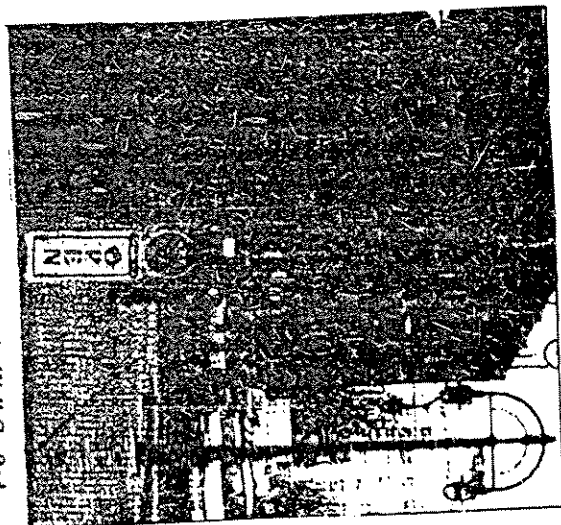
Proposed Third Ward Mural

SIDEWALK SIGNAGE

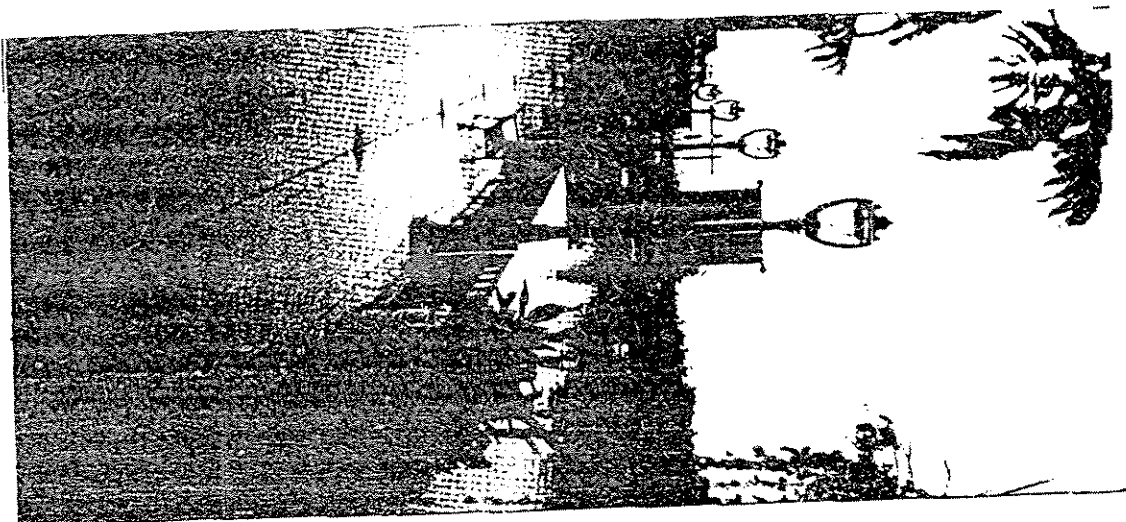
Design Principle: Well designed streetscape signage that enriches the quality and image of the street is encouraged.

Street Lamp Post Banners: The streetscape project has created a unique opportunity for advertising. A large number of Third Ward lamp posts were designed to allow easy mounting of banners. Streetlight banners can have a strong impact on the image of the District and therefore must be of the highest possible aesthetic quality. The Historic Third Ward may make available individual lamp post locations for private commercial use in accordance with policies and procedures established by the Association. Banners will be reviewed carefully in terms of concept, size, shape, color, graphic impact, materials and other technical factors as well as conveying the name and sensibility of the business or event advertised.

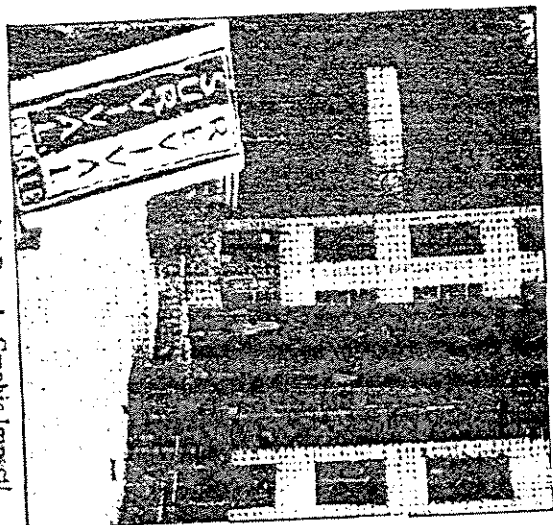
Sandwich Boards: Sidewalk sandwich board signage should be composed and constructed with care giving consideration to concept, size, shape, color, graphics, materials as well as conveying the sensibility of the business. These portable signs shall be designed to be structurally stable under all wind and weather conditions and other impact forces. They shall not be braced by or otherwise attached to any other streetscape element (lamp post, bollard, parking meter, etc.) and shall be removed from the sidewalk during non-business hours. The size of any one sign face shall not exceed 3 feet wide by 5 feet tall. In addition, sidewalk sandwich board signage is subject to applicable City of Milwaukee Codes and Ordinances.



Sidewalk Sandwich Board - Well Crafted

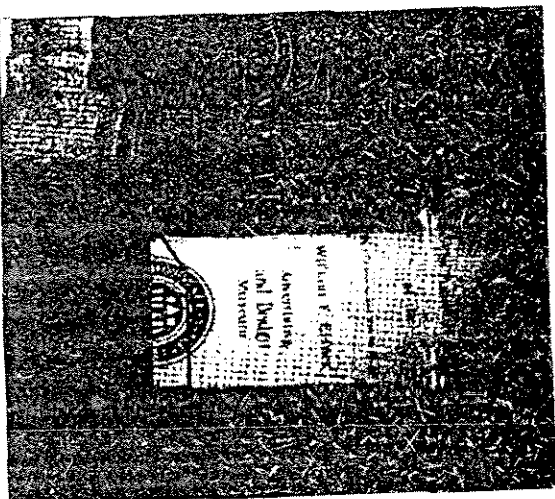


Lamp Post Banners

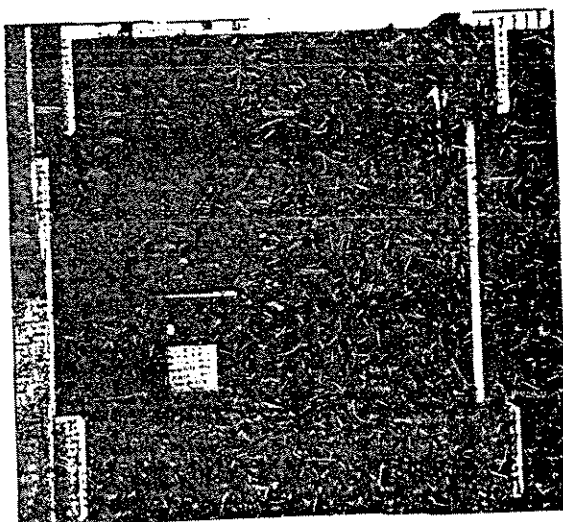


Sidewalk Sandwich Board - Graphic Impact!

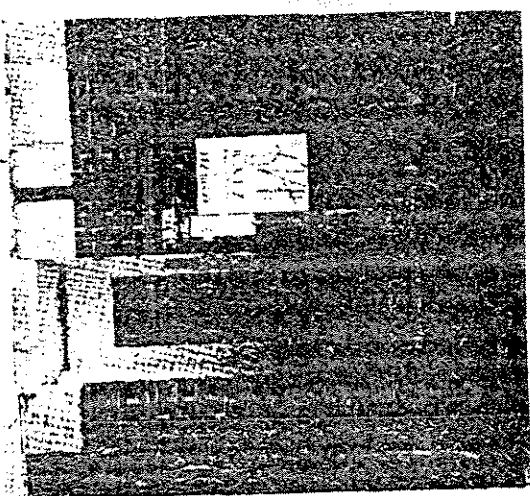
Preexisting nonconforming signs are grandfathered for a limited period of time but shall not be repainted, relaced, or otherwise improved without being brought into compliance with the design guidelines. Existing non-conforming signage shall be removed as a condition of approval for new signage. The removal of preexisting nonconforming signs shall be mandatory five years from the date these guidelines are ratified. Ghost signs shall be the lone exception.



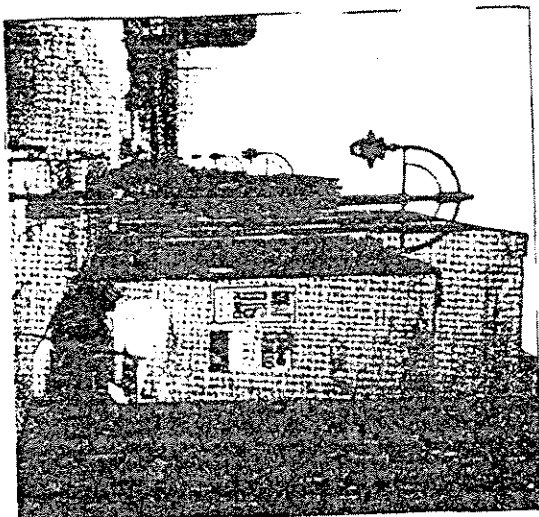
Acceptable Temporary Window Sign



Predisposing Conforming Sign



Unacceptable "For Rent" Sign

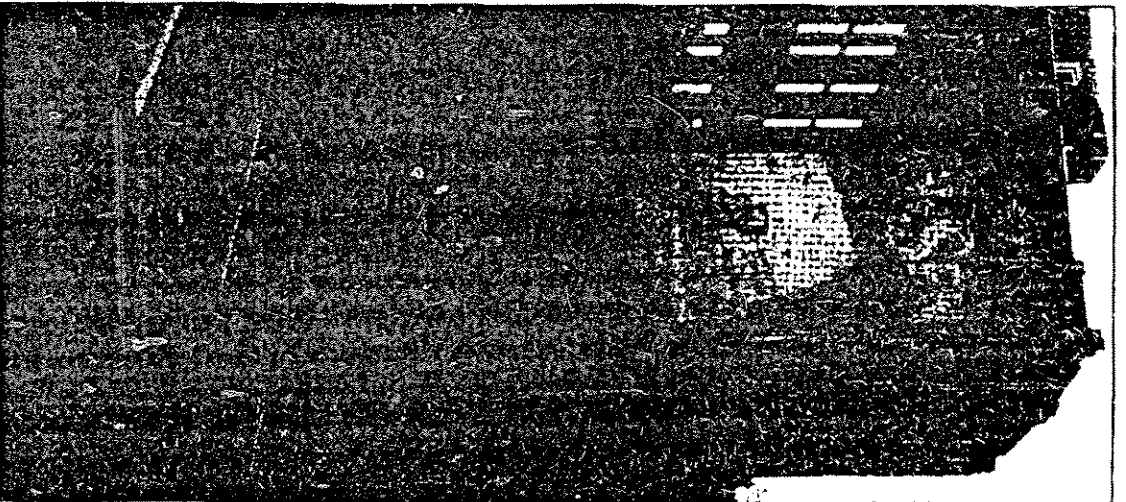


Preexisting Nonconforming Sign

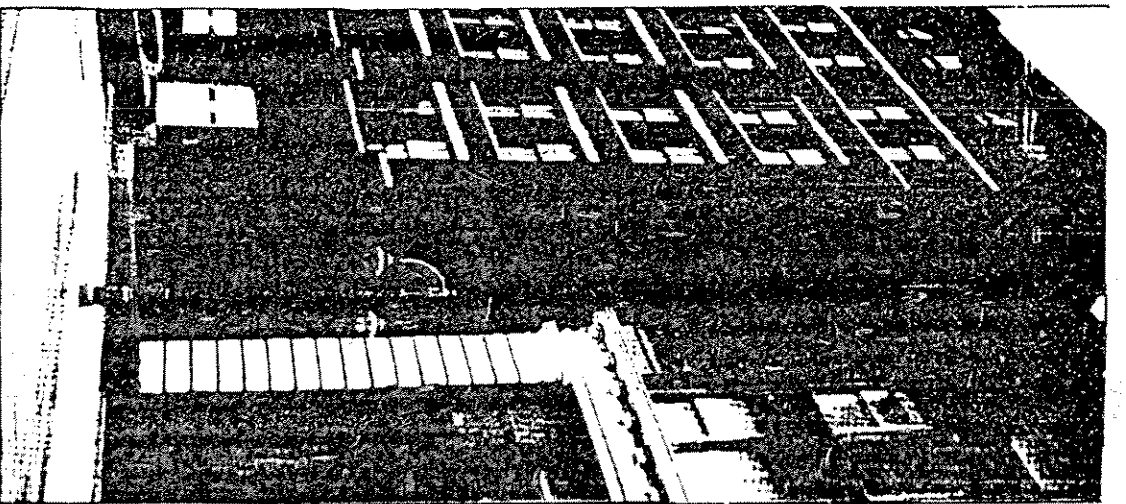
GHOST SIGNS

Design Principle: All existing ghost signs should be retained.

Ghost signs, these painted advertisements from an earlier era, occur infrequently. Painted directly on building masonry side walls, they are an authentic remnant of early twentieth century life and record a memory of previous commercial activity and graphic style. All ghost signs should be retained and allowed to age gracefully in their original form. Ghost signs shall not be repainted or otherwise improved. This guideline shall not preclude building maintenance that may involve masonry restoration. We recognize that this sign type under these guidelines is equivalent to an endangered species doomed to extinction. However, given the renaissance of the Historic Third Ward as a livework environment, as opposed to a warehouse district, more suitable modes of advertising are in order.



Ghost Sign on Broadway



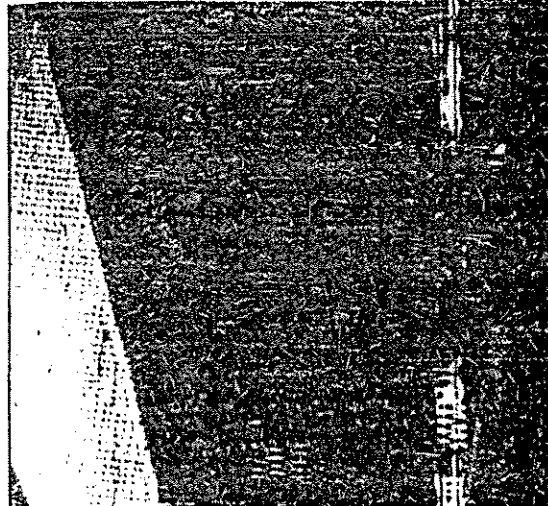
Ghost Sign on Chicago Street

Design Guidelines for the Historic Third Ward District

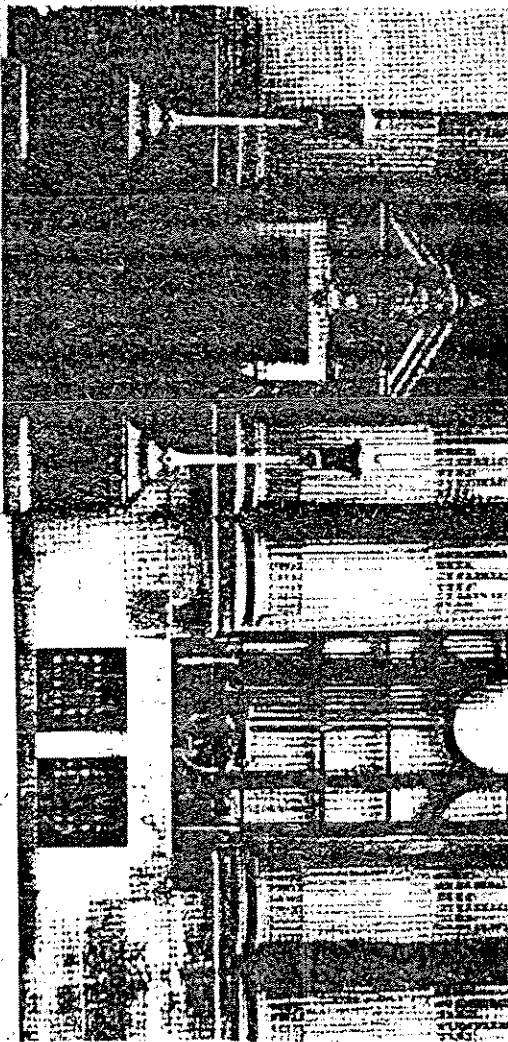
BUILDING DETAILS STOREFRONTS



Prohibited Grills



Prohibited Collapsible



Architectural Iron Work

Door and Window Security Grille and Gates
Fixed, collapsible and rolling security grills and gates are prohibited on street and riverfront display windows and doors. These devices portray a negative image that is detrimental to the district as a safe neighborhood to visit, work, shop and live. Architectural iron work consistent with the particular building's facade style and character may in some cases be an acceptable alternative subject to approval by the Architectural Review Board. Color is also subject to approval.