

# LANDMARK DESIGNATION REPORT



## **Claremont Cottage District** **1000-Block of S. Claremont Avenue** **Between Taylor and Grenshaw Streets** **and 2342 W. Grenshaw Street**



**CITY OF CHICAGO**  
**Lori E. Lightfoot, Mayor**

**Department of Planning and Development**  
**Maurice D. Cox, Acting Commissioner**

*The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.*

*The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.*

*This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.*

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# **CLAREMONT COTTAGE DISTRICT**

## **1000-BLOCK OF S. CLAREMONT AVE.; 2342 W. GRENSHAW ST.**

**BUILT: 1884-1885**

**ARCHITECT: ATTRIBUTED TO CICERO HINE**

The 1000-block of South Claremont Avenue is lined on both sides by nineteen one and one-half story Queen Anne style cottages primarily built in 1884. In their high level of design, craftsmanship, and physical integrity, this is a rare surviving development of Queen Anne style “worker’s cottages.” The 1000-block is located between W. Taylor and W. Grenshaw Streets on Chicago’s Near West Side within the larger Tri –Taylor Historic District, which was listed in the National Register in 1983. The *Chicago Historic Resources Survey*, published in 1996, identified the area as a potential Chicago Landmark district.

The worker’s cottage was a common building type in the context of Chicago working- and middle-class neighborhoods that were developed in the nineteenth and early twentieth centuries. However, the cottages in this district are distinctive for their design and detailing. No two cottages in the district are identical. Each one is clad with eclectic ornamentation and exterior building materials a little differently than the last, but the striking visual appeal of the block is in its uniformity. The high gabled roofs, overhanging eaves with turned wood brackets beneath, oriel windows and carved stone trim produce a higher level of visual character than what is typically found in worker's cottages. The district also stands out as a largely intact speculative development, built as an ensemble 125 years ago, that has managed to survive the ravages of time, economic downturns, and extensive urban renewal projects nearby.

Named the “Claremont Cottages” by prolific real estate developers Turner & Bond, these buildings reflect the appreciation that Victorian-era Chicagoans had for highly-decorative, finely-crafted houses, even ones of modest scale, as well as the importance of small-scale residential buildings to the history of Chicago.



The proposed Claremont Cottage District (pictured in the map above) is comprised of the 1000-block of S. Claremont Ave. between W. Taylor and W. Grenshaw Streets. It is located within the larger Near West Side community area.

## **DISTRICT HISTORY AND DESCRIPTION**

The Claremont Cottage District is situated in the Tri-Taylor neighborhood within the larger Near West Side Community Area. The Near West Side is bounded to the north by W. Kinzie St., to the east by the South Branch of the Chicago River, and 16th Street at its southern edge. In addition to the Tri-Taylor District, the Near West Side is comprised of the Fulton-River District, Greektown, the Illinois Medical District, Little Italy, South Water District, University Village/Maxwell Street, West Loop, and the United Center Area. These neighborhoods represent, to an extraordinary degree, the dynamism and turbulence of the economic, cultural, and political transformations that have taken place in Chicago over the past 175 years.

Development of the area began as early as 1837, as small, wood-frame cottages occupied by Irish immigrants sprang up west of the Chicago River. The Irish were soon followed by German, Czechs and Bohemians, and French immigrants. The late 1840s through the 1860s saw much growth on the Near West Side. Two train depots—the Chicago Galena and Union station, built at Halsted and Kinzie in 1848, and the Union Depot at Canal and Madison, constructed in 1860—and associated commercial and industrial development attracted European immigrant workers to the area.

Development blossomed in the wake of the 1871 Chicago Fire as the Near West Side was almost completely untouched by the fire's destruction, and the area's close proximity to downtown brought an influx of both commercial and residential development, creating a building boom in the years immediately after the Fire.

By the 1880s much of the Near West Side began to transform into a densely populated working class neighborhood of immigrants from Greece, Italy and Jews from Central and Eastern Europe. Many of these immigrants worked in the food wholesale markets on Fulton Market and Randolph Streets. Within this rapidly transforming area Jane Addams and Ellen Gates Starr opened Hull House on Halsted Street providing social and educational services for the neighborhood's ethnically diverse residents.

The Claremont Cottage District is located within the Tri-Taylor National Register District which encompasses a triangular area bounded by Congress Parkway to the North, Ogden Avenue to the East, Roosevelt Road on the south and railroad tracks on the west. The neighborhood's quiet Victorian residential character contrasts with the Illinois Medical District to the east and the commercial thoroughfares of Ogden and Western Avenues to the west and south.

Tri-Taylor derives its significance from its role as a “second-settlement” ethnic urban neighborhood developed during the last two decades of the nineteenth century. The vast majority of residential and/or commercial structures in the district are row houses and cottages as well as three-flats. The district includes Taylor and Harrison Streets, where mixed residential/commercial development in the 1880-1910 period helped to define a community whose built history has survived surprisingly intact.

Census records show that by 1900, the early residents of the Claremont Cottage District were a blend of first and second generation European immigrants. Residents included the DeGroot

family, owners of 1038 S. Claremont. Originally from New York, Halsted DeGroot, 65 was a clerk. He shared the space with his wife and son, an electrician. William Alterberg, 77, a tanner born in Germany, owned 1033 S. Claremont where he lived with his daughter Lo Hoyers and granddaughter, Lula Hoyers, a stenographer.

Ellen Hoagland, 83, originally from New Jersey, rented 1034 S. Claremont, where she lived with 4 children; A. Abram, a 36-year old painter and his wife Emma Abram, 32, originally from Germany, owned 1034 S. Claremont. Peter Cunningham, a 38-year old teamster from Ireland rented 1035 S. Claremont with his wife Kathryn and daughter Mary. In a different unit in that building Mary Freeman lived with 2 sisters, both telephone operators and 2 brothers, tailors. At the turn of the century masses of Italians moved to the Near West Side, an impetus for the earlier German and Irish residents to relocate farther away from the city's center. The Italians remained until after World War II, though as early as the 1930s and 1940s new waves of African Americans and Mexican immigrants began to settle in the neighborhood as well.

More changes came to the Near West Side as a result of the Eisenhower Expressway (I-290) built between 1949 and 1961, and University of Illinois at Chicago (UIC) expansion- both of which displaced thousands of residents and numerous businesses in the former immigrant area around Hull House and parts of Greektown. Portions of Chicago's Little Italy neighborhood survives between the UIC campus and the continually growing Illinois Medical District (IMD), a special use zoning district which occupies 560 acres from Ashland Ave. west to Damen Ave.

The 19 cottages of the Claremont Cottage District were conceived and built as a single speculative development by the developers Turner & Bond. Col. Henry L. Turner (1845-1915) and William A. Bond (1850-1943) formed their partnership in May, 1875. Occupying offices at No. 102 Washington St., the firm specialized in residential property on the South and West Sides of the city. They became one of the most prominent real estate and mortgage firms in Chicago, partnering with notable architects and overseeing the construction process. Bond was an active member of the Real Estate Board and Turner was elected Board President in 1888.

Turner's professional and personal interests were diverse. Prior to establishing the real estate business, he had fought in the Civil War with an Illinois regiment and was later the proprietor of the religious newspaper *The Advance*. Turner was also a writer of fiction and poetry, often with a religious theme, and sometimes under the pen name "Old Don Henri." His interest in publishing and literature may have inclined him toward the creation of the catalog that his firm used to market the cottages. The printers used for the project, Knight & Leonard, had also printed books written by Turner. In 1888 Turner became President and Bond became Vice-President of the Western Publishing House. By 1892 Turner had become exclusively concerned with the functioning of the publishing company, which led to the dissolution of his real estate partnership. In Turner's later years he was widely recognized for his military efforts, commanding the First Regiment, Illinois National Guard, which saw active service in Cuba during the Spanish-American War in 1898.

Less detail is known about the life of Bond, but later in 1892 the company reemerged as Wil-

liam A. Bond & Co. The real estate firm continued to thrive well into the 20th century with Bond's son, William S. Bond at the helm, following his father's death in 1943.

Between February 20<sup>th</sup> and March 1<sup>st</sup> 1884, City of Chicago building permits were issued to Turner & Bond for the construction of eight one- and one-half story 20' x 40' cottages on S. Claremont Ave. (then named Idaho Street). An advertisement for the development, touted as "The Berkeley Cottages," was printed in the February 14, 1884, edition of the *Chicago Tribune*:

*We expect to have ready by May 1, six or eight of these beautiful cottages. They have been designed for us by one of the ablest architects in the city, and will be thoroughly built. They will be located Oakley Av. and Idaho St. (the former name for Claremont Ave.), south of Taylor St., only one and two blocks from the Ogden Av. and Twelfth St. cars. They will have seven good-sized rooms, besides bathroom, pantry and closets. They will be furnished with sewer, and city water. Any who propose to buy or rent this spring will do well to visit the cottage<sup>1</sup> now almost done, on Oakley Av. near corner, Grenshaw St., or to inspect, at our office, the plans, which contain several new features.*  
*Turner & Bond*  
*102 Washington St.*

By May of 1884, Turner & Bond's vision for the cottage development on Idaho St. had become more expansive and the Berkeley Cottages were rebranded as the "Claremont Cottages." The rebranding under the Claremont appellation led to the renaming of the street itself from Idaho to Claremont Ave. four years later. An advertisement in the *Chicago Tribune* in May of 1884 announced:

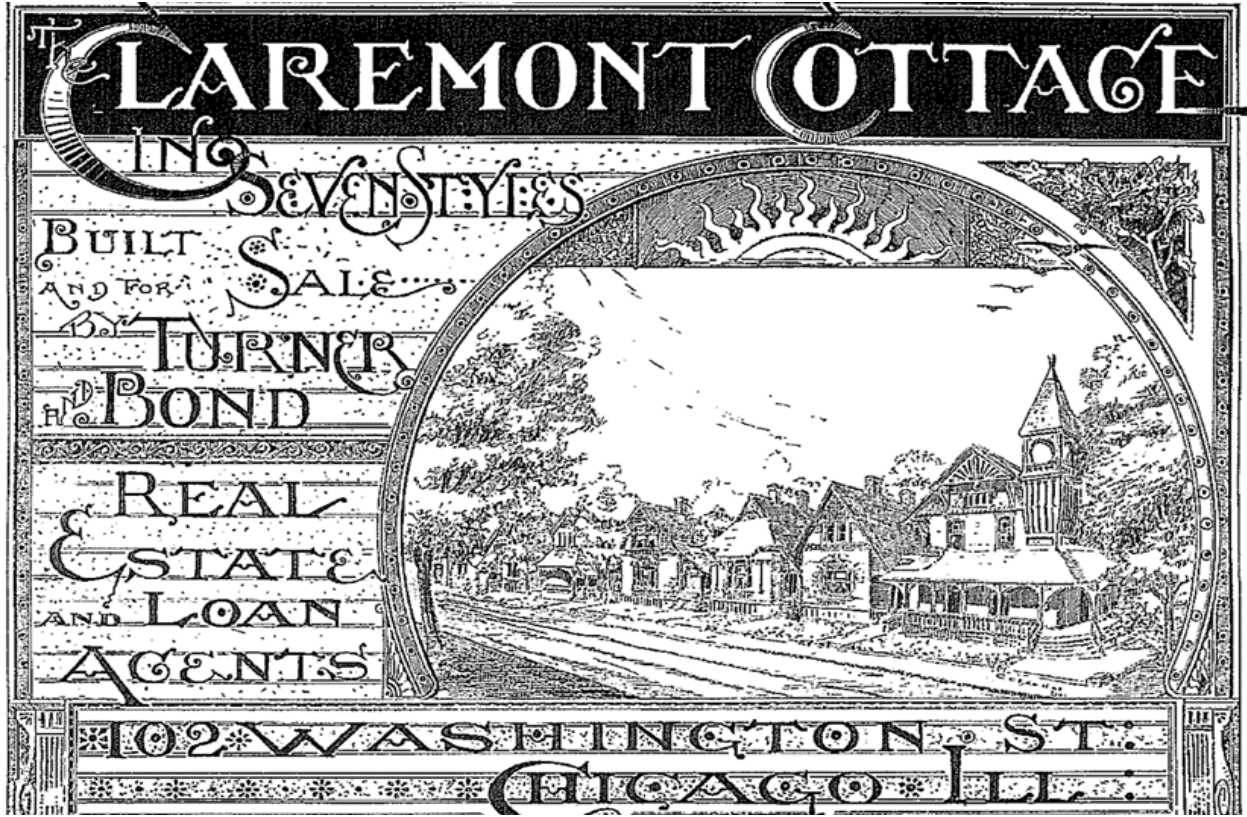
*FOR SALE-THE CLAREMONT COTTAGES: 7 different styles, will be the handsomest series of low priced houses ever built in the Northwest...a sample of our no. 4 is nearly finished on Idaho St. near Grenshaw...Price: \$2,300.*

Eight permits have been identified for the first wave of the cottages on Claremont Ave. Six were purchased by Turner & Bond on February 20, 1884 (address numbers 1030, 1034, 1036, 1038, 1042 and 1048); one on February 25, 1884 (1023) and one on March 1, 1884 (1037). Research has not identified original building permits for the remaining buildings in the district, however, it is likely that the district was completed and occupied by mid-1885, because in May of that year, the frequent Turner & Bond advertisements running in the *Chicago Tribune* had stopped marketing the 1000-block of Claremont and began to market a new development of cottages nearby on the 1300-blocks of S. Oakley, S. Heath and S. Claremont Avenues. Many of the cottages in this later development have been demolished or have lost integrity.

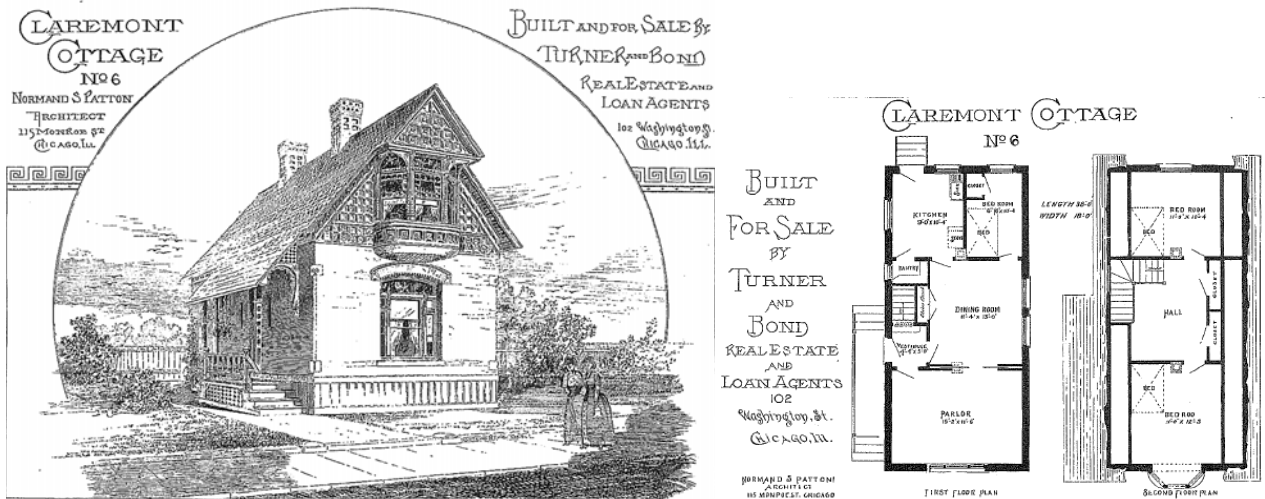
The designs for the 1000-block of S. Claremont and the nearby 1300-blocks were featured in a Turner & Bond authored catalog entitled *The Claremont Cottages in Seven Styles* published ca.

<sup>1</sup>The model cottage referenced in the advertisement as "now almost done" may be 1042 S. Oakley Ave. located on the block directly east of the Claremont Cottage District. This was the first Turner & Bond cottage to be built in the area in 1883. It was also the only one to be built on the 1000-block of S. Oakley.





The *Claremont Cottages in Seven Styles* Catalog used for the development and marketing of the 1000-block of S. Claremont Ave. by prolific Chicago real estate developers Turner & Bond, ca 1885.



The Claremont Cottage designs were largely based on "Style #6" from the catalog.



**The Claremont Cottage District consists of 19 highly detailed 1-1/2 half story cottages. The high pitched front-facing gable roofs with overhanging eaves and 2nd floor oriel windows are magnified by the buildings' compact size, producing a charming, picturesque quality.**

1885. Narrative in the catalog provides insight into the cottage construction boom taking place in Chicago in the 1880s:

*The requirements of the modern Real Estate market being such that every well-equipped office must of necessity have its Cottage Department, we have made an exhaustive study of the subject of Cottage Building...we offer the world of cottage buyers the Claremont Cottages, which we are now building, as the most perfect series of cottages ever constructed. And in a manner that was typical for the era, Turner & Bond's catalog imbued their cottages with meaning, suggesting that to reside in one would promote the physical and mental health of the inhabitant, meet the practical needs of city dwelling; while providing enrichment through artistic design.*

*We believe they are unequalled: In their adaptation to the narrow limits of the ordinary city lot. Large and commodious living rooms being secured with an abundance of light and air for each.*

*In the elegance and variety of their designs. Believing that beauty and artistic effect in due proportion are as desirable in the cottage home as in the palace, we have spared no effort to secure the most attractive designs possible.*

*In the thoroughness and durability of their construction. These cottages are not contract-built, but all materials are bought and all labor done under the direct supervision of our office, and possible purchasers are afforded every facility for examining the work while in progress.*

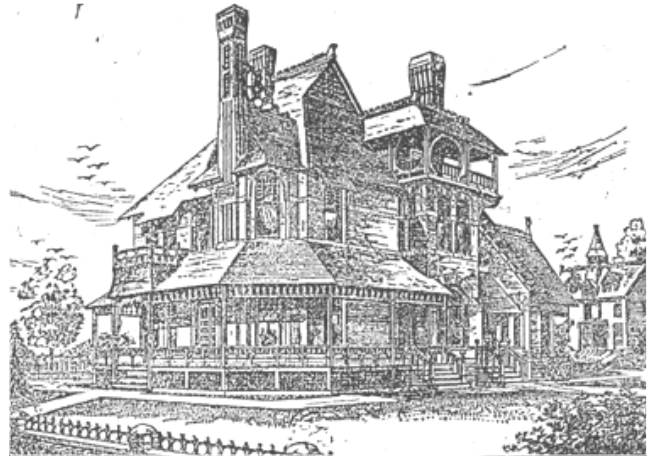
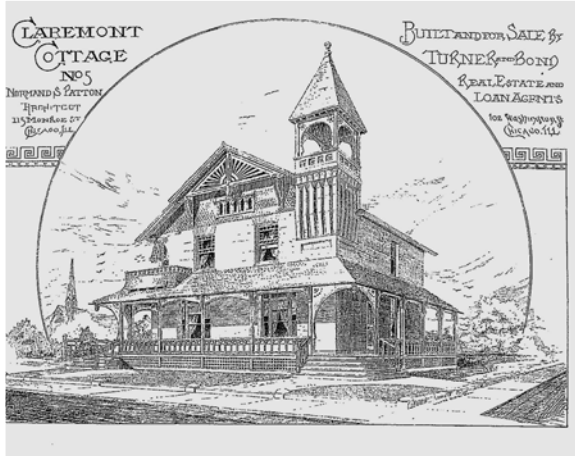
#### *Architect Cicero Hine*

While *The Claremont Cottage in Seven Styles* catalog identified Normand S. Patton as the architect, architectural historians have long attributed the design of the cottages to Cicero Hine who was a draftsman working for Patton in 1884 and part of 1885, the period that Turner and Bond began construction on the Claremont Cottages and published their catalog of homes. This attribution is based on Hine's specialization in Queen Anne-style residences like those found on Claremont. Compared to Cicero Hine, Patton's body of work was far different, characterized by larger institutional buildings like schools, churches, libraries and universities. Additionally, a comparison of sketches known to come from Hine with the sketches in the catalog bear striking similarities in style and common features.

While Cicero Hine is most commonly associated with Queen Anne residences today, he was well known in the Chicago area in



**Cicero Hine (1849-1925)  
Chicago Daily Tribune,  
May 20, 1922.**



**An architectural sketch by Cicero Hine for the design of the George Brown Mansion in 1886 (above, right) and style #5 from Turner & Bond's *Claremont Cottage in Seven Styles* catalog (above, left). Architectural historians have long attributed the designs of the cottages to Cicero Hine who was employed by well-known Chicago architect Normand S. Patton between 1884 and 1885.**

the 1880s through the early 1900s for designing a diverse body of work. Hine was also known for his contributions to the Architectural Sketch Club of Chicago, of which he was a founding member, and for his work with the Brunswick, Balke, Collender Co. later in his career.

Born in Derbyshire, England on March 23, 1849, to parents William and Elizabeth, the family came to Chicago in 1869, when Hine was 20, at which point he began drafting in the office of Gurdon P. Randall (1821-1884) who designed many large public buildings throughout the Midwest including churches, railroad stations and schools.

Hine served in Randall's office from 1869 to at least 1875, during which time he assisted with the design for the First Baptist Congregational Church built in 1871 and designated a Chicago Landmark in 1982. Hine also worked on the entry submitted by the office for the new Cook County Courthouse and Chicago City Hall building design competition, held in 1873, in which Randall's design was accorded second prize. Hine left Randall's office in 1875 to take a position in the office of the government architect of Canada at Ottawa, where he worked until 1883, ultimately returning to Chicago. Hine's return marked an energetic chapter in his career. Sketching for among others, architect John Mills Van Osdel and the office of Wheelock & Clay, he joined the office of Normand S. Patton in 1884.

Hine's independent practice began soon after the publication of the Claremont cottage catalog in 1885. Among the designs Hine executed during the first year of his independent practice was the large Queen Anne-style George Brown Mansion in Chesterton, Indiana in 1886 (listed on the National Register of Historic Places). In late 1886 Hine again partnered with Turner & Bond for a new group of cottages. Details of this development, to be built on S. Berkeley and S. Lake Park Avenues, were made public in the *Chicago Inter Ocean* newspaper of January 15, 1887:

*Architect Cicero Hine designed the following residences in the last year:  
Eleven Berkeley cottages on Berkeley Avenue between 41st and 42nd*

*streets. Some of them are built partially of stone and others entirely of stone. The houses embody in a marked degree the elements of the attractive and popular along with the economical and substantial. The end house on the North has a tasteful effect and a chimney runs up the face of the tower. Throughout, the Queen Anne architecture of all these houses is as attractive as it is diversified.*

Clearly designed as an ensemble, but not based on *The Claremont Cottages in Seven Styles*, these cottages were mostly finished by the end of 1886. The buildings that survive are well preserved and form a cohesive group that is part of the Oakland Historic District.

Throughout the late 1880s Hine designed several notable buildings, including the John I. Jones House in Oak Park, a striking Queen Anne residence; a Presbyterian church in Ashland, Wisconsin, St. John's Episcopal in Maywood, Illinois and the Martha Washington Home in the Ravenswood neighborhood. An 1887 *Interocean* article also credits Hine with flat buildings in Lincoln Park and Hyde Park, and seven cottages in Berwyn.

After working a number of years in independent practice, Hine became staff architect for the Brunswick Balke Collander Company around 1913. In the company's Chicago office, he designed public interior spaces like pool halls and bowling alleys. He also designed furnishings and related products like cue racks, phonograph components and game tables, patented by Hine and manufactured by the Brunswick Balke Collander Company. This professional shift paralleled a shift in favored architectural form from Hine's hallmark Victorian eclecticism to the more cohesive Prairie School. Hine stayed at Brunswick until his death on October 6, 1925.

There are nineteen buildings in the Claremont Cottage District, taking up most of the 1000-block of S. Claremont Ave. beginning at the alley just south of Taylor St. and extending south on Claremont to its intersection with Grenshaw St. All but one of the cottages faces Claremont, the exception being 2342 W. Grenshaw St. on the southwest corner of the block, which is located at the rear of the lot behind a brick two-flat brick residence built in 1904 (1044 S. Claremont).

The Claremont Cottage District consists of highly detailed one- and one-half story cottages. Seven of the buildings have a ground level basement with a porch accessed by steps. Most of the buildings were built on narrow lots, but two of the buildings sit on a wider parcel of land. Each lot has a uniformly positioned fence at the front, made of either chain link or wrought iron. One cottage retains an Eastlake style porch with turned wood spindles. The buildings share common character-defining elements, but they vary in terms of building material and ornament. The high pitched front-facing gable roofs with overhanging eaves and 2<sup>nd</sup> floor oriel windows are magnified by the cottages' compact size, producing a charming, picturesque quality. The overall effect of the ensemble's architectural composition and detail is unexpected and visually striking.

The buildings of the Claremont Cottage District are a variation of style number six in *The Claremont Cottages in Seven Styles* catalog. The features of style number six exhibited in the district include the high-pitched gable roof and pediment, turned-wood brackets and ornamenta-



For the most part, windows are symmetrically arranged on the facades with uniform spacing and sizing throughout the district. Many buildings retain multi-light stained glass windows. South elevations have protruding hooded window bays not easily seen from the front view. Windows and entrances feature limestone lintels and sills.





Architectural detail is primarily expressed within the oriel window bays and around the high gabled roofs, which feature pronounced pediments and wide, overhanging eaves with carved wood bargeboards, commonly including a fanned motif. Beneath the eaves are carved wood brackets visible on the façade and side elevations.



tion. As built, the cottages on Claremont vary from style number six in that the oriel projection is rectangular in shape rather than circular and the entry is situated in the center of the building rather than inset to the left.

The front facades of the cottages are constructed of red stretcher-bond brick. Foundation walls are composed of rubble stone. Oriel window materials and colors vary. They are most typically comprised of painted wood and white aluminum siding. About half of the buildings have a basket weave brick pattern beneath the gable on the second story. Decorative strips of projecting brick divide the first story from the second half-story of each building.

At each cottage architectural decoration is primarily expressed around the high gabled roof, which features pronounced pediments and wide, overhanging eaves. The pediment on one of the buildings features scalloping on the trim and inset faceted blocks with “bull’s eye” centers within. Other pediments contain shingles and one contains rubble stone. Two roofs in the district contain a jerkinhead gable. The eaves reach down to the first story. Most of the cottages feature wood carved fan motifs and additional carved detailing on the bargeboards as well as wood fans flared between the oriel window bay and the gable. The fan motif is a common feature among Hine’s cottages; it can also be seen on cottages in the 1300-block group and the Berkeley Cottages in the Oakwood Historic District. Beneath all of the eaves in the district are carved wood brackets visible on the façade and the side elevations. Some oriel windows are adorned with carved wood pilasters. Windows and entrances feature stone lintels and sills. On some buildings the lintels are carved with ornament.

The first story entrances are generally located at the center of the front facades and marked by a projection, but to a lesser degree than the oriel window located directly above. Window openings are a significant aspect of the Claremont Cottage design. For the most part, they are symmetrically arranged on the façade, with uniform spacing and sizing. Two first floor windows flank the entrance doors. Some buildings in the district retain multi-light stained-glass windows in triangular roof dormers, oriel windows and both front and side elevations. The south-facing side of 1045 S. Claremont Ave. in view from Grenshaw St. displays several multi-light stained-glass windows. The south elevation of each building also features protruding hooded window bays not easily seen from the front view.

### *The Queen Anne Architectural Style*

The buildings of the Claremont Cottage District exemplify the Queen Anne style of architecture. The Queen Anne was a visually-varied style common in America in the late 1880s and 1890s. The name “Queen Anne” had been coined in England in the 1860s to describe asymmetrical buildings that combined medieval and classical forms and ornament, such as the sprawling manor houses designed by architect Richard Norman Shaw in Britain. In America, the Queen Anne style was originally used for visually eclectic suburban houses and seaside resort cottages in the 1870s, but it quickly became a popular style for a wide variety of urban residences and commercial buildings. The popularity of the Queen Anne Style in America is often attributed to the 1876 exposition in Philadelphia, where it made its debut. The style possesses great visual richness and texture due, in part, to its use of finely-crafted and detailed building materials. The variety of ornament and form utilized by this style often included irregular roof lines, bay windows, turrets, balconies, brackets, decorative glass, porches and balconies.



While enclaves of worker's cottages are common throughout the city, the Claremont Cottage District is exceptional for its visual complexity and richness that characterized much Queen Anne architecture in Chicago through features such as oriel windows with pilaster surrounds, overhanging eaves with carved bargeboards, carved wood brackets, fanned wood and faceted block "bull's eye" detailing. The cottage designs incorporate a large variety of materials, including stretcher brick and patterned brick, limestone, wood, shingles, and stained glass. Overall, the buildings in this district express the importance and influence of the Queen Anne style.

## **THE WORKER'S COTTAGE BUILDING TYPE**

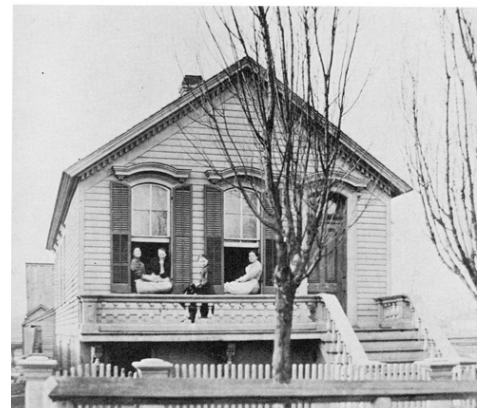
The buildings of the Claremont Cottage District are exceptional examples of "worker's cottages," a common yet important building type characteristic of Chicago's nineteenth- and early twentieth-century working- and middle-class neighborhoods. As Chicago grew from its origins as a frontier settlement in the mid-nineteenth century, the city developed residential neighborhoods that ringed the original town settlement at the mouth of the Chicago River. These neighborhoods were built up with a relatively small variety of building types, most commonly residential, commercial, and religious. Among these building types, the worker's cottage was one of the most prominent, built in great numbers to form small-scale residential streetscapes. Built both by individual property owners and as part of larger real-estate developments like those produced by Turner & Bond on Claremont, worker's cottages became a distinctive element in working- and middle-class Chicago neighborhoods, and were built throughout the nineteenth and early twentieth centuries.

The "worker's cottage" property type developed in response to the grid-like subdivisions common to Chicago as the city spread in all directions across the flat northern Illinois prairie. These cottages are typically rectangular in overall plan, with the short side of the plan facing the street and the house itself fitting snugly within the confines of the narrow yet deep building lot typical in Chicago. The city's relatively low land costs in many developing neighborhoods allowed single-family home ownership through cottages to be available for striving working- and middle-class families.

Worker's cottages are typically modestly-scaled. They could be either one or one-and-a-half stories in height and typically had gabled roofs facing the street. Early Chicago cottages (built before the 1870s) typically were built of wood, while later cottages were more often built of brick, although this varied among neighborhoods and the requirements of City of Chicago building and fire codes. Although many early cottages were built atop modest wood pilings, it later became common for them to be raised above the ground on more substantial masonry foundations, creating basements lighted and ventilated with small windows, examples of which can be seen in the Claremont Cottage District. Front doors were typically to one side of the front facade, visually balanced by windows, typically in pairs, that were detailed with wood or (in the case of brick cottages) stone lintels. Front stoops were usually built of wood with cast-iron railings and posts. Often a pent roof or porch with wood posts and details sheltered the building's front entrance. If a cottage had a second floor or attic, it would be lighted by a single window set within the front gable and sometimes also small side dormers. Early cottages had wooden cornices supported with brackets or dentils.



The worker's cottage is an important building type found in Chicago working- and middle-class neighborhoods built in the nineteenth and early twentieth centuries. Most were relatively simple in design and relatively indistinguishable from others. Top: A photograph of worker's cottages in an unidentified neighborhood, circa 1900.



Chicago's earliest worker's cottages were typically built of wood and designed in a variety of architectural styles. Top left: An early worker's cottages designed in the relatively simple Greek Revival style. Top right: An elaborate example of an Italianate-style cottage. Middle: A more visually restrained Italianate-style cottage. Bottom: The Bellinger Cottage at 2121 N. Hudson (built 1869) is a rare cottage that survived the Chicago Fire of 1871.

Such worker's cottages were standardized enough in their overall forms and details as to allow ease of construction. Yet they could also be personalized depending upon materials and ornament used. This building type reflects the importance of traditional building materials, including brick, stone, wood, and metal, along with more recently available materials such as terra cotta and pressed metal, in creating the overall appearance of Chicago neighborhoods. The earliest worker's cottages in Chicago from the 1830s through 1850s utilized Greek Revival details, including simple rectilinear door surrounds. Later cottages built in the 1860s through early 1880s were constructed with Italianate-derived ornament, including incised lintels built of wood or stone. Still later, in the late 1880s and 1890s, cottages were often ornamented in the more elaborate Queen Anne style.

## **CRITERIA FOR DESIGNATION**

According to the Municipal Code of Chicago (Section 2-120-690), the Commission on Chicago Landmarks has the authority to make a final recommendation of landmark designation for an area, district, place, building, structure, work of art or other object within the City of Chicago if the Commission determines it meets two or more of the stated "criteria for designation," as well as possess sufficient historic design integrity to convey its significance. The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Claremont Cottage District be designated as a Chicago Landmark.

### ***Criterion 1: Value as an Example of City, State or National Heritage***

*Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.*

- The Claremont Cottage District exemplifies the importance of the worker's cottage building type to the development of nineteenth and early twentieth-century Chicago working- and middle-class neighborhoods. Worker's cottages are commonly found in many Chicago neighborhoods and typically display a relatively restrained palette of decorative building materials and ornamentation.
- The Claremont Cottage District represents the highly-decorative, finely-crafted houses revered by Victorian-era Chicagoans of all socioeconomic strata. Developers such as Turner & Bond supplied the demand, often through pattern catalogs like "The Claremont Cottages in Seven Styles" in which the spiritual and physical health benefits of residing in a beautiful, well-constructed building was sermonized. Claremont Cottage District is one of the finest surviving examples of a speculative development of worker's cottages in Chicago.

### ***Criterion 4: Exemplary Architecture***

*Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials or craftsmanship.*

- The Claremont Cottage District is exceptional in the context of Chicago residential architecture as a finely-detailed and exceptionally well-preserved set of Queen Anne-style worker's cottages.
- The District is a rare surviving example of a speculative, planned development by the prolific real estate partnership of Turner & Bond based on designs from an architectural pattern catalog attributed to notable Chicago architect Cicero Hine.
- Through the unified use of Queen Anne architecture and ornamental details, the Claremont Cottage District creates a distinctive and recognizable sense of place within the Near West Side Community Area.
- Belying their relatively small scale, the buildings of the Claremont Cottage District are crafted with visually-impressive architectural features in a manner that is unusual for worker's cottages: high gabled rooflines, triangular gable apices, sloped roofs with overhanging eaves and rectangular projecting bays on the 2<sup>nd</sup> story. The buildings feature a variety of exterior building materials including pressed, patterned, and painted brick, carved stone, rusticated stone, colored glass. The cottages also feature a well preserved assortment of turned wood ornamental details that contribute to their cheerful, picturesque quality: brackets applied beneath overhanging eaves; flared wood fans; grooved bargeboards with fan motifs, and faceted wood block ornament.

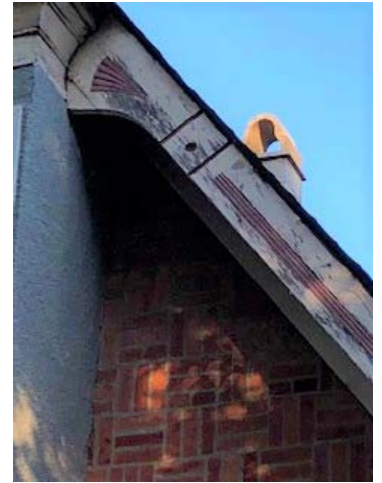
***Criterion 6: Distinctive Theme as a District***

*Its representation of an architectural, cultural, economic, historic, social, or other theme expressed through distinctive areas, districts, places, buildings, structures, works of art, or other objects that may or may not be contiguous.*

- The Claremont Cottage District is in its repeated use of standard design types which result in a cohesive but not homogenous visual appearance that is rare among Chicago residential blocks of the period.
- The District is a rare surviving example of a speculative, planned development by the prolific real estate partnership of Turner & Bond based on designs from an architectural pattern catalog attributed to notable Chicago architect Cicero Hine.
- Through the unified use of Queen Anne architecture and ornamental details, the Claremont Cottage District creates a distinctive and recognizable sense of place within the Near West Side Community Area.

**INTEGRITY**

*The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic value.*



**A selection of details from the  
Claremont Cottage District.**

The buildings present a range of physical integrity levels, but virtually all of the buildings retain key characteristics that define their historic significance. These include historic wall materials, including pressed brick and carved stone lintels; massive oriel windows; fine architectural details such as high gabled roofs with wide, overhanging eaves with bargeboards and turned wood brackets beneath. Additionally, they continue to serve the same function more than a century after their construction. It is unusual to find a block-long collection of residences on both sides of the street from the mid-1880s that combine the character and overall integrity in the manner that the Claremont Cottage District possesses. Unlike other enclaves of worker's cottages in Chicago from the period, the entire district was designed and built as a unified whole.

The most common exterior changes to buildings in the district include the addition of enclosed porches on two cottages, reconfigured entries on the first floor of two cottages, replaced windows and doors, covered building facades, replaced material on the oriel windows. These changes are not unusual for residential buildings of this vintage and they are reversible.

## **SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES**

Whenever an area, district, place, building, structure, work of art or other object is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based upon its preliminary evaluation of the Claremont Cottage District, the Commission staff recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the buildings visible from public rights of way.

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The above photo is courtesy of the late Anthony Parson and his family. Circa 1930's-40's.





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