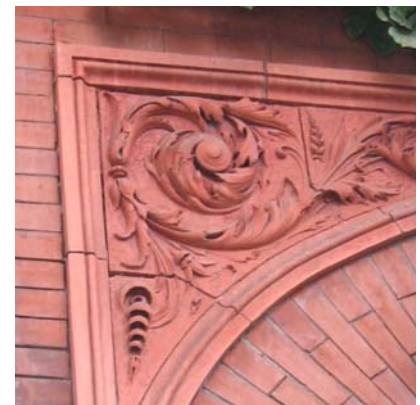


LANDMARK DESIGNATION REPORT



Martin Schnitzius Cottage
1925 N. Fremont St.

Final Landmark Recommendation adopted by the Commission on Chicago Landmarks, October 4, 2012



CITY OF CHICAGO
Rahm Emanuel, Mayor

Department of Housing and Economic Development
Andrew J. Mooney, 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 a designation ordinance adopted by the City Council should be regarded as final.

MARTIN SCHNITZIUS COTTAGE

1925 N. FREMONT ST.

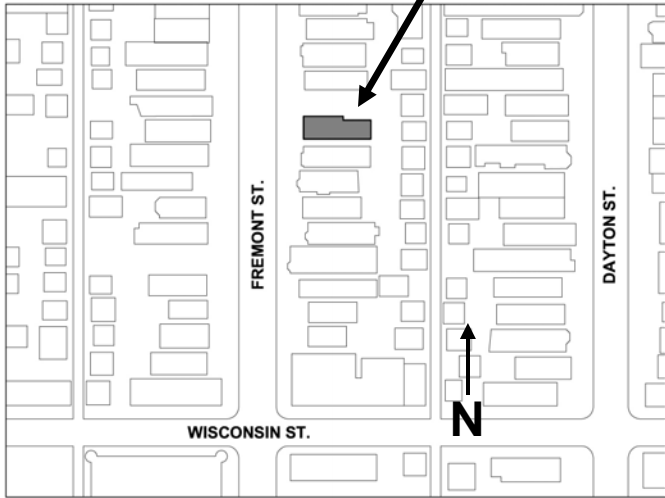
BUILT: 1891

ARCHITECTS: BETTINGHOFER & HERMANN

In its high level of design and craftsmanship, the Martin Schnitzius Cottage is highly unusual in the context of Chicago residential architecture. It is a distinguished and exceptional example of a “worker’s cottage,” a common building type in the context of Chicago working- and middle-class neighborhoods that were developed in the nineteenth and early twentieth centuries. The cottage's design was influenced by the Queen Anne architectural style, a popular style of the 1880s and 1890s that favored visual richness and material complexity, and it is highly decorative, utilizing an exceptional range of building materials for ornamentation in a manner that is atypical for worker's cottages. The building is elaborately detailed with a front porch built of decorative wood and metal; a brick front bay ornamented with decorative wood and foliate-ornamented terra cotta; a bracketed cornice of pressed metal; wood paneled front doors; and a historic fence built of cast and wrought iron. In addition, the building’s excellent degree of exterior historic physical integrity, including the retention of its historic porch, cornice, front doors and front-yard fence, is highly unusual for this building type.

Taken as a whole, the Martin Schnitzius Cottage reflects the appreciation that Victorian-era Chicagoans had for highly-decorative, finely-crafted houses, even ones of modest scale. Located in the Sheffield neighborhood, which is part of the larger Lincoln Park community area, the building exemplifies, at a very high quality of design, craftsmanship, and historic physical integrity, the importance of such small-scale residential buildings to the history of Chicago working- and middle-class neighborhoods.

**Martin Schnitzius Cottage,
1925 N. Fremont St.**



The Martin Schnitzius Cottage is a 1 1/2-story brick “worker’s cottage” built in 1891. It is located at 1925 N. Fremont St. in the Sheffield neighborhood, which is part of the larger Lincoln Park community area on Chicago’s North Side.

BUILDING CONSTRUCTION

On March 12, 1891, a City of Chicago building permit was issued to Martin Schntizius for a “1-story dwelling, 20 x 54 x 18.” Despite the building permit’s description, the Martin Schnitzius Cottage as built is a one-and-a-half story building set atop a raised basement. As is typical of other worker’s cottages in Chicago, the building is rectangular with the short end of the building facing the street, and it has a footprint that occupies much of its narrow yet deep building lot.

The Schnitzius Cottage’s front façade is built of red pressed brick while other elevations are common brick. Its front elevation is visually dominated by a three-sided brick bay, visually balanced by a double-door front entrance sheltered under a front-gabled porch with steps. The brick bay has a Chicago-style window—a tripartite window with a large fixed-pane center window and smaller flanking double-hung windows—set below a round-arched transom window filled with stained glass. The building’s front-gabled roof—typical of Chicago worker’s cottages—is more elaborate than most with horizontal “wings” that create a “false-front” visual appearance. Underneath this roof gable is a round-arched, double-hung second-story window.

Martin Schnitzius was a cooper, or barrel maker, with his business on nearby North Halsted Street. In its handsome design and exceptional detailing, Schnitzius’ new house visually reflected his success as a prosperous German-American businessman within the Lincoln Park community area on Chicago’s North Side. Extending west from Lake Michigan to the Chicago River, Lincoln Park historically developed as a largely residential area with a variety of housing types, including large mansions, smaller multi-story houses, modestly-scaled worker’s cottages, and both large and small apartment buildings, many of which were built by immigrant and first-generation American families. The portion of Lincoln Park south of Fullerton was part of the City of Chicago by 1853, although much of the western portion of the area, commonly known as Sheffield, where the Schnitzius Cottage is located, remained relatively undeveloped until the 1871 Fire and the subsequent extension of horse car lines into the area encouraged development.

Named for an early important property owner in the area, plant nursery owner Joseph Sheffield, the Sheffield neighborhood is mainly located west of Halsted Street between North and Fullerton avenues. The establishment of factories and warehouses along the North Branch of the Chicago River, at the western edge of the neighborhood, were important in directing the development of the neighborhood, as was the construction of the Northwestern Elevated Railroad through the area just west of Fremont Street in the 1890s. Sheffield’s residential streets were largely built up during the 1880s and 1890s with small-scale residential buildings, especially worker’s cottages, modest row houses, and small two- and three-flats. As a worker’s cottage, the Schnitzius Cottage exemplifies this small-scale residential development, while its exceptionally fine design and detailing transcends what was typical of the building type.

Architects Bettinghofer & Hermann

The Martin Schnitzius Cottage was designed by Bettinghofer & Hermann, an architectural partnership with offices on nearby North Avenue, at the time an important commercial and institutional street for the North Side German-American community. At the time of the Schnitzius Cottage's design, Joseph Bettinghofer and Charles Hermann had recently taken over the architectural practice of Adam F. Boos, and surviving documents associated with the design and construction of the cottage were originally printed with Boos' name, then overprinted with the names of Bettinghofer and Hermann.

All of these architects appear, based on available documentation, to have catered to North Side German-American clients, both private and institutional. Boos worked with a number of German immigrants in the Old Town Triangle neighborhood, located east of the Sheffield neighborhood. Boos is also credited with the renovation and new steeple for St. Michael Roman Catholic Church in Old Town, along with the original (1882) church building for St. Alphonsus parish on N. Lincoln Ave. in what was then the outlying Town of Lake View. He also worked on the design for the current St. Alphonsus church building in association with the St. Louis firm of Schrader & Conradi.

Succeeding Boos, Bettinghofer & Hermann appear to have been partners for only a short period of time in the 1890s. Two known designs by the firm, other than the Schnitzius Cottage, are a pair of commercial-residential buildings built also in 1891 and located at 315 and 425 W. North Ave. Later commissions designed by Joseph Bettinghofer practicing alone include the Aldine commercial building (now owned by the Old Town School of Folk Music) at 909 W. Armitage Ave., built in 1896 (a contributing building in the Armitage-Halsted Chicago Landmark District). Bettinghofer also has been credited with a role, along with Boos, in the design and construction of St. Alphonsus.

Charles Hermann is credited with the design in 1888 of the Hufmeyer commercial-residential building at 2780 N. Diversey Ave., which is a large brick-and-stone "flatiron" building that visually dominates the Lincoln-Diversey-Seminary intersection on the northern edge of the Lincoln Park community area. After working with Bettinghofer, Hermann later became Chicago City Architect, designing a number of city-owned buildings such as firehouses. Two have been designated as Chicago Landmarks: Engine Company 98 at 202 E. Chicago Ave., built in 1904, and Engine Company 104 at 1401 S. Michigan Ave., built in 1905. He also designed a city-built public bath house at 2138 W. Grand Ave. in 1905.

WORKER'S COTTAGES, BUILDING MATERIALS AND THE MARTIN SCHNITZIUS COTTAGE

The Martin Schintzius Cottage is an exceptional example of a "worker's cottage," a common yet important building type characteristic of Chicago's nineteenth- and early twentieth-century working- and middle-class neighborhoods. The building has the general overall physical characteristics of a typical worker's cottage, while possessing an unusually handsome design and well-preserved details in a wide variety of traditional building materials,



Bettinghofer & Hermann, the architects of the Schnitzius Cottage, also designed two commercial buildings in 1891 (the same year as the cottage) at (top left) 425 and (top right) 315 W. North Ave., a street that historically was an important German-American shopping street.



Center left: Later in his career, working alone, Joseph Bettinghofer was one of several architects credited with working on the design of St. Alphonsus Church at Lincoln, Wellington, and Southport. Center right: He also designed the Aldine Building at 909 W. Armitage Ave. (a contributing building in the Armitage-Halsted Chicago Landmark District). Center middle: Charles Hermann designed this “flatiron” commercial-residential building at 2780 N. Diversey Ave. in 1888. He later became Chicago City Architect and designed (bottom left) a firehouse for Engine Co. 98 at 202 E. Chicago Ave. (a contributing building to the Old Water Tower Chicago Landmark District) and (bottom right) Engine Co. 104 at 1401 S. Michigan Ave. (designated as a Chicago Landmark in 2003).



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.

S. E. GROSS, CHICAGO. 62

A HOME FOR \$100
In my Ashland Avenue and 47th Street Subdivision.

LOCATION.
These handsome cottages are located on 47th St. and Laflin St., between 45th and 46th Sts., (see plat of property on page 61)

DESCRIPTION.
They are well built and thoroughly finished throughout. Have seven foot basement, lake water, sewers and large lot. Sidewalks laid and fences built.

TERMS.
Price \$1,050 to \$1,500; \$100 cash, balance on long time and monthly payments of \$9 to \$11, same as rent.

BRANCH OFFICE AND HOW TO GET THERE.
Branch Office corner of 47th St. and Ashland Ave. Open every day. Take Archer and Ashland Aves. cars, or Halsted and 47th Sts. cars; either will take you to the office door; or take Grand Trunk R. R. trains to Ashland Ave. station and go two blocks north; or call at Main Office and you will be taken free to see the property.

South-east corner Dearborn and Randolph Sts.

Handsomest Brick Cottages in Chicago

Price, Only \$1650 to \$1800 each.
EXTRAORDINARY EASY PAYMENTS
Very Small Cash Payments--- BALANCE \$15 MONTHLY! SAME AS RENT AND YOU GET A HOME OF YOUR OWN.

NEAR COR. DIVISION ST. BOULEVARD & WESTERN AVE
SIX ROOM COTTAGES WITH LAKE WATER. GO AND SEE THEM.

See the Height.

Second Story 8 Feet High.

First Story 10 Ft. High.

Basement 3 Ft. ABOVE GROUND

LOOK AT THE ROOMS.

FIRST STORY.

1 Vestibule.
1 Parlor.
2 Bedrooms.
2 Closets.
1 Kitchen.
1 Pantry.

Second Story.

2 Large Rooms

Siehe : Höhe

Zweiter Stod 8 Fuß hoch.

Erster Stod 10 Fuß hoch.

Basement 3 Fuß über der Erde.

Siehe Zimmer an!

1 Gang.
1 Vorder-Zimmer.
2 Bett-Zimmer.
2 Kleine Zimmer.
1 Küche.
1 Kleines Verchlupf Zimmer.

Zweiter Stok.

2 Große Zimmer.

S. E. GROSS & CO.,
136 CLARK STREET, CORNER OF MADISON STREET.
Particular Notice. Go to Branch Office, Corner Division Street and Western Avenue. It is Open Every Day. Work Days and Sundays, and our Agent will show you the Homes. Take the Chicago Avenue Cars on Randolph Street.

Many worker's cottages were built by real-estate developers, and the same design was used for multiple buildings with only minor tweaks. This distinguishes the Schnitzius Cottage from most cottages, due to its visually-handsome, individual design by an architect for a single client. Above left and right: Advertisements for cottages built by Samuel Gross, one of Chicago's best-known developers in the late nineteenth and early twentieth centuries.

including pressed brick, brownstone and limestone, painted and varnished wood, and wrought- and cast-iron, as well as materials newly available in the late nineteenth century such as architectural terra cotta and galvanized metal used for cornices.

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, used in great numbers to form small-scale residential streetscapes. Built both by individual property owners and as part of larger real-estate developments, worker's cottages became a distinctive element in working- and middle-class Chicago neighborhoods, and were built throughout the nineteenth and early twentieth centuries.

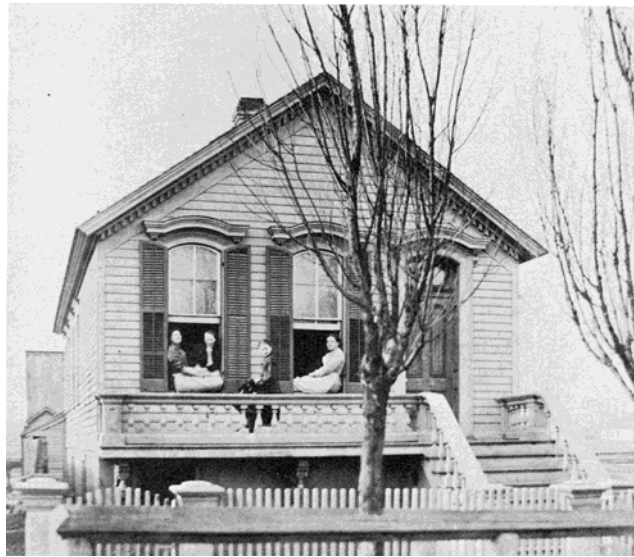
The “worker's cottage” property type developed in response to the grid-like subdivisions common to Chicago as the city spread in all directions across the flat northern Illinois prairie. These cottages are typically rectangular in overall plan, with the short side of the plan facing the street and the house itself fitting snugly within the confines of the typical narrow yet deep building lot. 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 buildings. 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 against the ground itself with only modest pilings, it became common for them to be raised above the ground on more substantial foundations, creating basements lighted and ventilated with small windows. 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 nestled within the front gable and sometimes also small side dormers. Early cottages had wooden cornices supported with brackets or dentils. By the 1880s, pressed metal had replaced wood for most cornices.

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



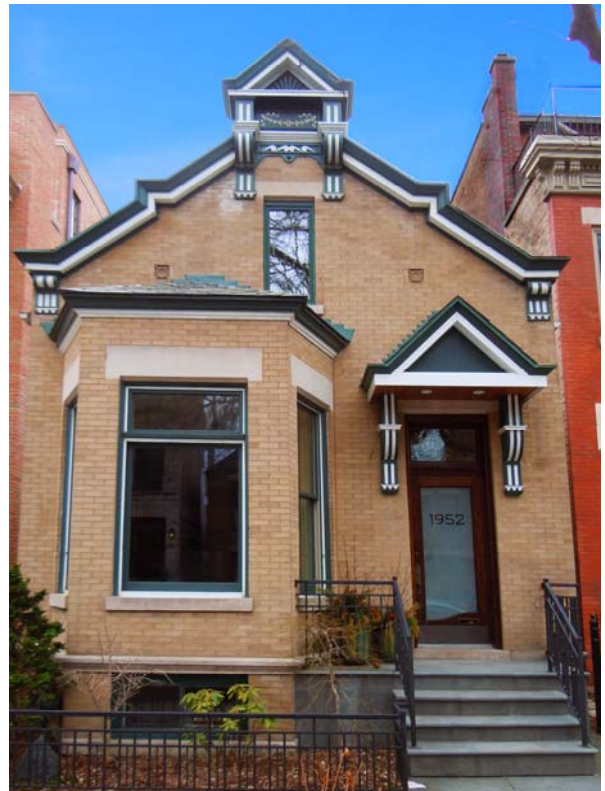
Chicago's earliest worker's cottages were typically built of wood and designed in a variety of architectural styles. Top left: An early worker's cottages designed in the relatively simple Greek Revival style. Top right: An elaborate example of an Italianate-style cottage. Middle: A more visually-restrained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





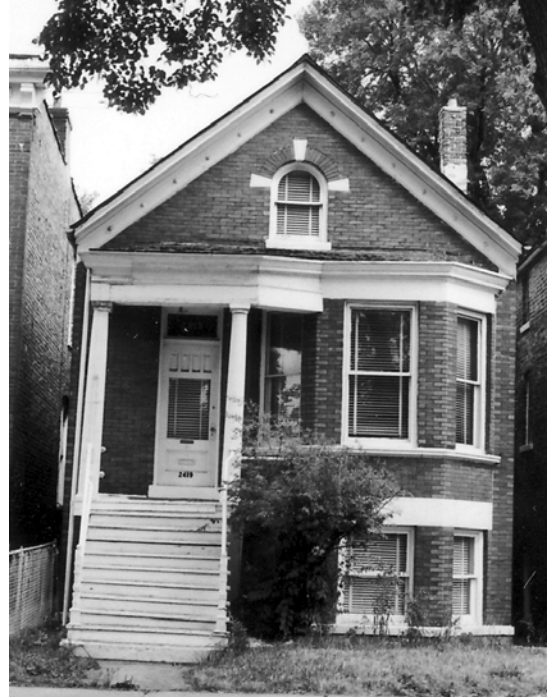
Later cottages, especially those built after the 1871 Chicago Fire, were built of brick. Top: A simple Italianate-style cottage with stone keystones set within arched brick lintels.

In the late 1880s and 1890s, cottages were often detailed with patterned brickwork or pressed-metal. Bottom left: A cottage at 2044 W. Iowa St. in the West Town community area. Bottom right: A cottage at 1952 N. Dayton St., located near the Schnitzius Cottage.





Most worker's cottages are relatively simple in their designs and detailing. Examples of such cottages include (clockwise from top left): 3241 W. Archer in the Brighton Park neighborhood on Chicago's Southwest Side; 1850 N. Francisco, located north of Humboldt Park in the West Town community area on the Northwest Side; 2700 W. Maypole, in the East Garfield Park neighborhood on the West Side; and 1828 N. Fremont, located south of the Schnitzius Cottage in the Sheffield neighborhood.



Other examples of worker's cottages with relatively simple designs include (clockwise from top left): 1861 N. Fremont, located in the Sheffield neighborhood; 2419 S. Ridgeway, in the South Lawndale community area on the West Side; 1621 N. Bell, in the West Town community area on the Northwest Side; and 2715 W. Haddon, near Humboldt Park, also on the Northwest Side.

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.

The Martin Schnitzius Cottage exemplifies, at a very high level of design and integrity, the worker's cottage property type as influenced by the Queen Anne style. 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 sprawling manor houses designed by architect Richard Norman Shaw. 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 style possesses great visual richness and texture due, in part, to its use of finely-crafted and detailed building materials.

Although the Schnitzius Cottage is a worker's cottage, which is a common building type in the context of Chicago residential neighborhoods, it is exceptional both for the quality of its design and ornamentation and for its historic physical integrity. Building specifications for the cottage have survived and have remained with owners of the building to the present day, an unusual occurrence for a relatively modest-scaled residential building. These specifications document the care in the building's detailing specified by its architects, Bettinghofer & Hermann. The cottage's design incorporates an unusually large variety of materials, including brick, stone, wood, terra cotta, pressed metal, cast iron and wrought iron. In that regard, the cottage's design exemplifies the importance and influence of the Queen Anne style and the appreciation for visual complexity and richness that characterized much Victorian-era architecture in Chicago. The building is color-coded "orange" in the Chicago Historic Building Survey. It also was highlighted as a "structure of special distinction" in the "Sheffield Historic District" National Register of Historic Places nomination form.

The building specifications called for the Schnitzius Cottage's front facade to be built of deep-red "St. Louis 7" **pressed brick**. (The number 7 referred to the darkness of the brick color; the larger the number, the darker the brick.) Handmade brick had for centuries been a material used for building construction, usually where local clay deposits provided good raw material. By the mid-nineteenth century, machines for manufacturing brick had been invented and various kinds of brick were being manufactured, from relatively rough common brick (used for the side and rear walls of the Schnitzius Cottage) to sharp-edged, finely-textured, consistently-colored pressed brick (used for the Schnitzius Cottage's front facade).

Pressed brick was manufactured in many locations in the United States during the late nineteenth century, with the main requisites being the availability of suitable clay and rail access to the large building markets in American cities. Pressed brick was manufactured in many cities; St. Louis, Chicago, Philadelphia, and Kansas City were especially known for its manufacture. In St. Louis, where the brick used for the Schnitzius Cottage was produced, several companies produced pressed brick, including the industry leader, the Hydraulic-Brick Company, which employed hundreds.



The Martin Schnitzius Cottage is an unusual and atypical worker's cottage with its elaborate design and plethora of finely-crafted, well-preserved ornament.



The Schnitzius Cottage's front porch combines turned-spindle posts with jigsaw-cut curvilinear ornament. The building's pair of front doors are finely paneled in wood.



Details of the front porch's wood roof and cast- and wrought-iron railings.



The building's projecting front bay combines a Chicago-style window and round-arched, stained-glass-filled transom with bulls-eye-detailed window sash and terra-cotta ornament.



Details of terra-cotta ornament flanking the projecting bay's stained-glass transom.



The Schnitzius Cottage's exterior **wood detailing**, used for window frames and a front porch, reflect the greatly-expanded industry for machine-made wood ornament in late nineteenth-century buildings. Originally wood building details had to be crafted by hand, a labor-intensive process that limited finely-detailed ornament to more expensive buildings. The development of woodworking machinery, especially lathes and jigsaws, allowed the cheap manufacture of cut- and turned-spindle ornament, including the posts and gable ornament used in the Schnitzius Cottage's front porch and the bulls-eye window ornament in the front bay window. The building's wood-paneled doors are also fine examples of craftsmanship.

The Schnitzius Cottage utilizes Portage **brownstone** for its front façade details and Joliet limestone for side and rear facade details. Brownstone, which is a brown-hued sandstone, was commonly used for New York City buildings due to readily-available quarries of the material in nearby Connecticut. Chicago builders, however, used the material more infrequently, and its use for the Schnitzius Cottage is relatively unusual in the context of Chicago workers cottages. Cottages built before the 1890s more typically used Joliet limestone, a lightly-colored stone that was relatively inexpensive and readily available from quarries located along the Illinois and Michigan Canal near Lemont and Joliet. In the 1890s and later, Bedford limestone, a gray limestone from central Indiana with greater durability than Joliet limestone, became the commonly-used building stone in Chicago.

The Schnitzius Cottage has a large rectangular **terra cotta** panel under the front bay window, along with smaller crescent-shaped panels above that bracket the bay's round-arched transom. These terra-cotta panels are red glazed, a common visual treatment for such ornament in the 1880s and 1890s, and ornamented with a variety of foliate and geometric ornament, including garlands, swags and rosettes.

Architectural terra cotta was first used for building construction in Chicago in the 1860s, although at first it was largely used for fireproofing. By the 1890s, large-scale Chicago skyscrapers were being clad entirely with terra cotta, and even modestly-scaled neighborhood buildings were increasingly being ornamented with the material. Italian for “baked clay,” terra cotta was a cousin to brick as a building material molded from clay and fired to a hard finish in kilns. Unlike brick, terra cotta as used for small neighborhood buildings was typically created in a variety of shapes, ornamental features and finishes to substitute for stone ornament on building facades.

Terra cotta panels such as those found on the Schnitzius Cottage were especially popular for buildings designed in or influenced by the Queen Anne architectural style. Popular in the late 1880s and 1890s, the Queen Anne style favored visually-complex and finely-detailed designs created from a wide variety of building materials. Queen Anne buildings often combined brick, stone, terra cotta, wood, and metal.

The Schnitzius Cottage has a small, but finely-executed, **stained-glass** window, decorated with multi-colored foliate motifs, located in the transom above the building's front bay. Victorian-era buildings often had stained-glass transoms above front doors and windows facing streets. Such building elements often were removed in the mid-twentieth century as windows were replaced and appreciation for stained glass ebbed.



The Schnitzius Cottage retains all of its decorative-metal exterior detailing, highly unusual in the context of nineteenth-century Chicago residential buildings. Top: A view of the building's pressed-metal cornice, ornamented with brackets and dentils. Bottom: The building's cast- and wrought-iron front fence.

The Schnitzius Cottage also retains a great deal of **decorative metal work**, including a galvanized-metal cornice detailed with tooth-like dentils, cast-iron railings and posts on the building's front steps, and even a historic wrought-iron fence with incised cast-iron posts enclosing the front yard. As with wood detailing, the expansion of decorative metal production in the late nineteenth century through the mechanization of its production expanded the availability of such architectural elements while reducing costs. Metal ornament was readily available through both local providers and trade catalogs issued by larger companies, and builders could “mix-and-match” details from such sources for their buildings. These once-common elements typical of nineteenth-century buildings often have been lost due to material deterioration or metal campaigns during wartime, when many decorative metal buildings details were scrapped for recycling. The Schnitzius Cottage's retention of all of these elements is exceptional.

Typical of Chicago working- and middle-class houses and small flat buildings, the Schnitzius Cottage has little decorative detailing on its common-brick-clad side and rear elevations. An enclosed wood porch is attached to the rear elevation. A brick garage likely built circa 1895-1905 is located at the rear of the lot.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect 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 possesses 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 Martin Schnitzius Cottage 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 Martin Schnitzius Cottage 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, as well as varying degrees of historic physical integrity. Through its excellent degree of architectural detail, unusually wide variety of decorative building materials, and exceptional historic integrity, the Schnitzius Cottage is arguably one of the finest examples of the building type in Chicago and exemplifies the importance of small-scale residential architecture in the history of Chicago.



Photographs of a variety of details on the Martin Schnitzius Cottage that are executed in wood, terra cotta and cast iron.

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 Martin Schnitzius Cottage is exceptional in the context of Chicago residential architecture as a finely-detailed and exceptionally well-preserved worker's cottage.
- Belying its relatively small scale, the building is lavishly ornamented and crafted with a large and visually-impressive variety of decoration in a wide variety of materials, including pressed brick; painted and varnished wood; architectural terra cotta; stained glass; galvanized metal; and cast and wrought iron, all executed with excellent craftsmanship.

Integrity Criteria

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.

The Martin Schnitzius Cottage possesses an exceptionally high degree of exterior historic physical integrity, unusual for the "worker's cottage" building type and the age of the building. It retains all of its character-defining exterior detailing, including its historic wood porch with decorative-metal railings, turned-wood posts and jigsaw-cut wood ornament in the roof gable; floral-decorated terra cotta panels above and below the building's large front bay window; decorative wood window sash; pressed-metal cornice with brackets; wood-paneled front doors; and a cast- and wrought-iron fence.

Exterior changes to the building are relatively minor, with the most important being the addition of a building dormer on the south side of the building's roof and an adjacent skylight. These changes are barely visible from the public right-of-way due to the presence of a adjacent building.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building, structure, object, or district 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 evaluation of the Martin Schnitzius Cottage, the Commission recommends that the significant features be identified as follows:

- All exterior elevations, including rooflines, of the building; and
- The building's historic cast- and wrought-iron fence and its associated limestone curb that mark the front of the building's lot.

Additional Guidelines - General:

Primary elevations are typically the main facades or other portions of a building that face a street or open space, or are otherwise prominently visible, and possess architectural design or expression, composition, structural expression, workmanship, materials and/or features significant to the historic character of the property. Secondary elevations are typically the side or rear facades or other portions of a building less prominently visible and that possess architectural design or expression, composition, workmanship, materials and/or features of lesser significance to preserving the historic character of the property.

The **primary elevation** of the Building is the front (west) elevation of the Building, including rooflines, that faces North Fremont Street.

The **secondary elevations** of the Building are the side (north and south) and rear (east) elevations of the Building.

The secondary elevations lack architectural detailing and consist of common brick exterior walls with punched window openings. In addition, the rear elevation has an enclosed porch and stairs without architectural distinction; the porch and stairs are not considered significant historical and architectural features for the purpose of this designation.

On secondary elevations of the Building depending on the actual scope, design and details of proposed changes, the Commission may approve new window openings. On the rear elevation specifically, depending on its visibility from public view, the Commission may approve a new rear porch or addition with new stairs.

The rooflines of the Building are integral components of the Building's elevations. Rooflines are considered to be the portions of the roof and all existing or proposed roof-top additions, appurtenances, equipment, and other features, or attachments thereto, in public view.

Public view may be considered to be from such locations as streets, sidewalks, parks and open spaces, but not from public or private alleys.

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Courtesy Graham Matthew Balkany and Steven Robert Gillig: pp. 7 (top right, center middle), 11 (bottom right), 12 (bottom left), and 13 (top left).

Various internet sites: pp. 7 (top left, center left, center right, bottom right).

Bob Thall for the Commission on Chicago Landmarks: p. 7 (bottom left).

Prosser, "Chicago and the Bungalow Boom of the 1920s," *Chicago History*: p. 8 (top & bottom right).

Holt and Pacyga, *Chicago: A Historical Guide to the Neighborhoods*: p. 8 (bottom left).

Lowe, *Lost Chicago*: pp. 10 (top left & right, middle) and 11 (top).

Barbara Crane for the Commission on Chicago Landmarks: p. 10 (bottom).

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Detail of front fence.

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