

LANDMARK DESIGNATION REPORT



Five Schlitz Brewery Tied-Houses

958 W. 69th St., 3456 S. Western Ave., 2159 W. Belmont Ave.,
3159 N. Southport Ave., 11400 S. Front Ave.

and

One Schlitz Brewery Stable Building

11314 S. Front Ave.

Final Landmark Recommendation adopted by the Commission on
Chicago Landmarks, April 7, 2011



CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Housing and Economic Development
Andrew J. Mooney, Commissioner

Bureau of Planning and Zoning
Historic Preservation Division

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. It is responsible for recommending to the City Council areas, districts, places, buildings, structures, works of art or other objects in the City of Chicago 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.

FIVE (FORMER) SCHLITZ BREWERY-TIED HOUSES

958 W. 69th St.

Date: 1898

Architect: Unknown

2159 W. Belmont Ave.

Date: 1903-1904

Architect: Charles Thisslew

3159 N. Southport Ave.

Date: 1903

Architect: Frommann & Jepsen

11400 S. Front Ave.

Date: 1906

Architect: Frommann & Jepsen (attributed)

3456 S. Western Ave.

Date: 1899

Architect: Kley & Lang

ONE (FORMER) SCHLITZ BREWERY STABLE BUILDING

11314 S. Front Ave.

Date: 1906

Architect: Frommann & Jepsen (attributed)

In the late-nineteenth and early-twentieth centuries, a combination of intense competition among brewing companies and increasing legal restrictions and social pressures on public drinking establishments compelled brewing companies in Chicago to adopt a “tied house” system. Developed in England a century earlier, the tied-house system involved the direct control of taverns not by independent entrepreneurs, but by large brewing companies which sold their products exclusively at their own establishments.

Brewery control of the tavern trade in Chicago began with the purchase of existing saloon buildings, but soon evolved into the acquisition of choice real estate and the design and construction of tavern buildings. At least forty-one of these tied-house buildings are known to survive in the city. They were built by large Milwaukee-based brewers, most notably Schlitz, and by several local brewers such as the Atlas, Birk Brothers, Fortune Brothers, Gottfried, Peter Hand, Standard, and Stege companies. In many cases, brewing companies employed high-quality architectural designs and popular historical styles of architecture for their tied houses to attract customers, and perhaps also to convey the legitimacy and decency of the neighborhood tavern in the face of rising social opposition.



(Former) Schlitz Brewery-Tied House
2159 W. Belmont Ave.
Date: 1903-04
Architect: Charles Thisslew



(Former) Schlitz Brewery-Tied House
3159 N. Southport Ave.
Date: 1903
Architect: Frommann & Jepsen



(Former) Schlitz Brewery-Tied House
3456 S. Western Ave.
Date: 1899
Architect: Kley & Lang



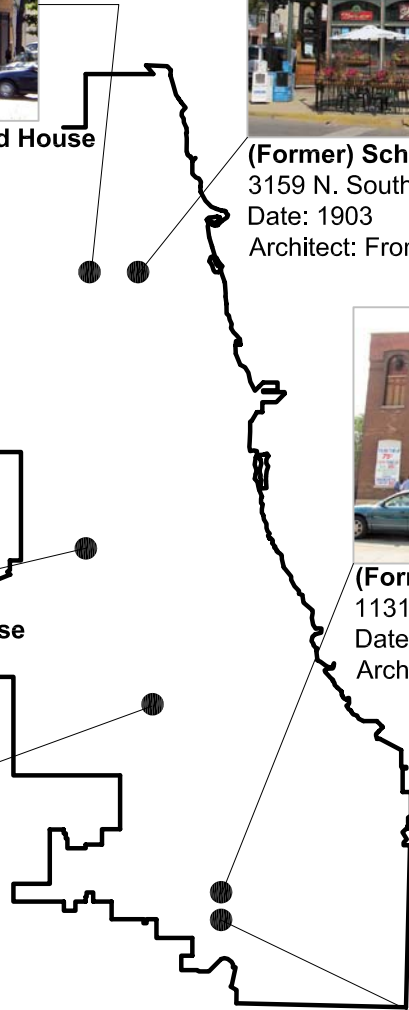
(Former) Schlitz Brewery Stable Building
11314 S Front Ave.
Date: 1906
Architect: Frommann & Jepsen (attributed)



(Former) Schlitz Brewery-Tied House
958 W. 69th St.
Date: 1898
Architect: Unknown



(Former) Schlitz Brewery-Tied House
11400 S Front Ave.
Date: 1906
Architect: Frommann & Jepsen (attributed)



In addition to the tied house's contribution to the historic architectural character of diverse Chicago neighborhoods, these buildings convey important aspects of Chicago and American history in the late-nineteenth and early-twentieth centuries, including the large influx of European immigrants, the growth of the large business model which sought to control all aspects of production from raw material to retail sale, and the increasing political power of anti-alcohol activists. The proliferation of tied houses in cities like Chicago was one of many factors that ultimately led to national Prohibition in 1919.

The "Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building" (identified on page 1 and on map on page 2 at left) presented in this report are some of the best-remaining and -representative examples in Chicago

DRINKING ESTABLISHMENTS AND THE BREWING INDUSTRY IN CHICAGO

The Origins of Drinking and Brewing Establishments in Chicago

Today the term "saloon" conjures images from films about the "Old West." However, from the nineteenth century until Prohibition, all public drinking establishments in Chicago, including tied houses, were referred to in common usage as "saloons." After the repeal of Prohibition in 1919, the term "saloon" was legislated out of existence in favor of "bar" or "tavern," terms which remain in use today.

The origins of the public drinking establishment in Chicago go back to the city's days as a pioneer settlement when in the 1830s taverns that offered lodging, meals and alcohol were first established. One of the earliest was Mark Beaubien's Hotel Sauganash, built in 1831 but no longer extant; its site at the corner of West Lake St. and Wacker Drive is a designated Chicago Landmark. Other early Chicago taverns include James Kinzie's Green Tree Tavern, Elijah Wentworth's Wolf Point Tavern, and Samuel Miller's Fork Tavern.

Saloons which focused primarily on the sale of alcohol for on-premise consumption began to appear in Chicago in the 1840s. By 1849, there were 146 such licensed establishments in Chicago and an estimated twenty-six unlicensed ones. Saloons appeared first in the center of the city and later in neighborhoods populated by immigrants, particularly German, Irish and other European ethnic groups who brought with them the custom of social drinking outside the home.

Prior to the establishment of brewery-tied houses in the late-1800s, Chicago's neighborhood saloons were usually architecturally indistinguishable from other "store and flat" buildings in the city. They were typically located on corners with street-level storefronts with large display windows. Separate entrances led to upper-floor apartments which often housed the saloonkeeper and his family. George Ade, a Chicago journalist and author, drew on his personal experience to describe a typical Chicago saloon in the 1880s:

When you had visited one of the old time saloons you had seen a thousand. Very often it stood on a corner as to have two street entrances and wave a gilded beer sign at pedestrians drifting along from any point of the compass. The entrance was through swinging doors which were shuttered so that anyone standing on the outside could not see what was happening on the inside. The windows were masked by grille work, potted ferns, one-sheet posters and a fly specked array of fancy-shaped bottles.

Just as saloons had a long presence in the Chicago, so too did brewing. In 1833, William Haas and Andrew Sulzer arrived in Chicago from Watertown, New York, and established the city's first brewery, producing English-style ales and porters. Haas and Sulzer soon moved onto other enterprises, but the brewery they founded thrived under the management of several executives, including William Ogden, who was also served as the city's first mayor. By 1857 the brewery was led by William Lill and Michael Diversey and was brewing enough ale at its brewery at Chicago Ave. and Pine St. (now N. Michigan Ave.) to ship to Buffalo, New Orleans, and St. Paul. While Lill and Diversey could claim "lineage" back to the city's first brewery, other breweries successfully established themselves in Chicago in the 1840s and 1850s including James Carney, Jacob Gauch, Reiser & Portmann, Jacob Miller, Conrad Seipp, and John A Huck.

Huck deserves special mention in that he introduced Chicago in 1847 to German-style lager at his brewery and attached beer garden at Chicago Ave. and Rush St. Huck was one of several immigrants with knowledge of German brewing methods who started brewing lagers in cities with large German populations, including Philadelphia, Cincinnati, and Milwaukee. Unlike the traditional English-style beers, German lager had a light and crisp character with carbonation and lower alcohol content.

From the 1860s to 1870s, sales of lager beer began to outpace English-style beers, distilled spirits, and wines, and by the end of the nineteenth century lager would dominate the alcohol trade in America, giving rise to a large brewing industry. A brewer's trade association described lager as a "light sparkling beverage peculiarly suited to the domestic palate," and praised lager as the "best adapted to the energetic and progressive civilization of the United States" due to its relatively lower alcohol content. By 1890 the thirst for beer in Chicago was so great that the *Saloon Keeper's Journal* boasted that the per capita consumption of beer in Chicago was 49 gallons, more than twice the amount consumed by residents of Germany.

The Growth of Brewing as an Industry

To satisfy the seemingly insatiable demand for beer, brewing evolved into one of America's and Chicago's largest manufacturing industries. In addition to its large immigrant population of beer drinkers from Germany, Bohemia, Ireland and Scandinavia, Chicago's proximity to natural resources made it an ideal location for brewing. As the central market for the vast amount of grain harvested in the Midwest, Chicago offered brewers access to barley, the key ingredient in beer. Fresh water was another important ingredient in brewing which was abundant in Chicago. The production and aging of lager consumed large amounts of ice, and the city's cold winters provided natural ice which could be harvested from lakes and stored in ice houses to allow brewing in warm weather prior to the invention of mechanical refrigeration.



Prior to the “tied-house” period, saloons in Chicago were undifferentiated from common “store and flat buildings” found throughout the city.

Examples include the Polska Stacya (upper left), a Polish saloon photographed in 1903 located in a brick three-flat building (address unknown); a wood-frame saloon operated by Cerf Myers at 848 S. Blue Island Ave. photographed in 1911 (lower left); and Fred Kantzler’s wood-frame saloon at 2101 S. State from 1903 (lower right).



Just as it attracted other industries, Chicago's central location within the national rail network attracted breweries, especially the large "shipping breweries" based in Milwaukee which were producing far more beer than Milwaukeeans and Chicagoans could consume. Edward G. Uihlein, who led Milwaukee-based Schlitz Brewery's operations in Chicago, observed that the "expansion of the railroads throughout the U.S. made Chicago the freighting center for Schlitz, which opened up the market. The business, literally, exploded."

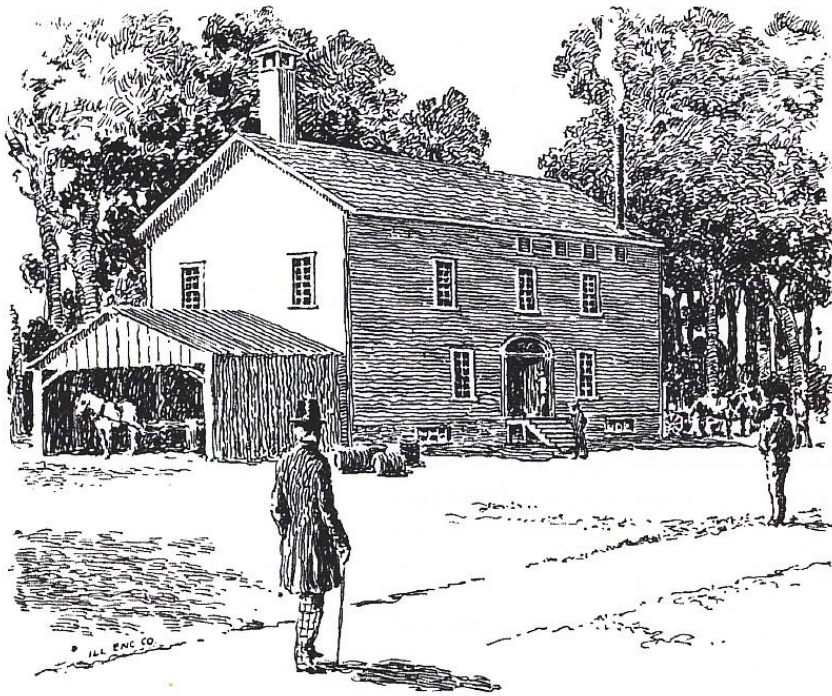
Chicago was also an important center for technological and scientific developments in the brewing industry. Chicago brewers were early adopters of mechanical refrigeration in the 1870s, allowing brewing to occur at any time of year. In 1872 German-trained chemist Dr. John E. Siebel founded the Zymotechnic Institute to test and analyze beer and yeast samples for Chicago brewers. He went on to establish Siebel Institute of Technology, which continues to offer courses in brewing in Chicago. Several trade publications for the brewing and saloon trades were based in Chicago in the late-nineteenth century, including *The Western Brewer* which served as a sounding board for the brewing interests as the temperance and prohibition movement gained strength.

The growth of the brewing industry in Chicago led to intense competition between an ever-growing numbers of brewers, especially after the completion of the Chicago & North Western Railway connection in 1857 which allowed Milwaukee brewers to ship beer to Chicago. The Best Brewery (later Pabst) of Milwaukee began selling in Chicago that year, with Blatz and Schlitz following in the 1860s. Historian Perry Duis observed that the industry had a "David and Goliath" quality with a few large breweries with huge production capacity contrasting with a great number of small-scale upstarts hoping to cash in on Chicago's market.

The Great Chicago Fire of 1871 destroyed five of the city's then twelve breweries and much of its drinking water infrastructure. In the immediate aftermath of the Fire, the Schlitz brewery sent trainloads of beer and drinking water to aid residents of the ruined city. Schlitz's good-will gesture earned the company a large number of loyal customers in Chicago, and it served as a basis for the brewery's advertising slogan, "The beer that made Milwaukee famous." Schlitz would become the most prolific builder of tied-house saloons in Chicago.

Despite the damage wrought by the Fire, and the establishment of outside competitors like Schlitz, the brewing industry in Chicago recovered. By 1890 Chicago had 34 breweries with 2,051 employees and payrolls of more than \$1.4 million. Ten years later, in 1900, Chicago breweries produced over 100 million gallons of beer per year. The industry was dominated by entrepreneurs of German origins (74% of all Chicago brewers in 1900), followed by immigrants from England and Canada. The ranks of Chicago brewers included such well-known names as Peter Schoenhofen, Joseph Theurer, Francis Dewes, Conrad Seipp, Fridolin Madlener, and Michael Brand.

These brewers were well-respected members of Chicago's large and wide-spread German-American community. Most were members of the Germania Club (a designated Chicago Landmark), Chicago's premiere club for Chicagoans of German origin or descent.



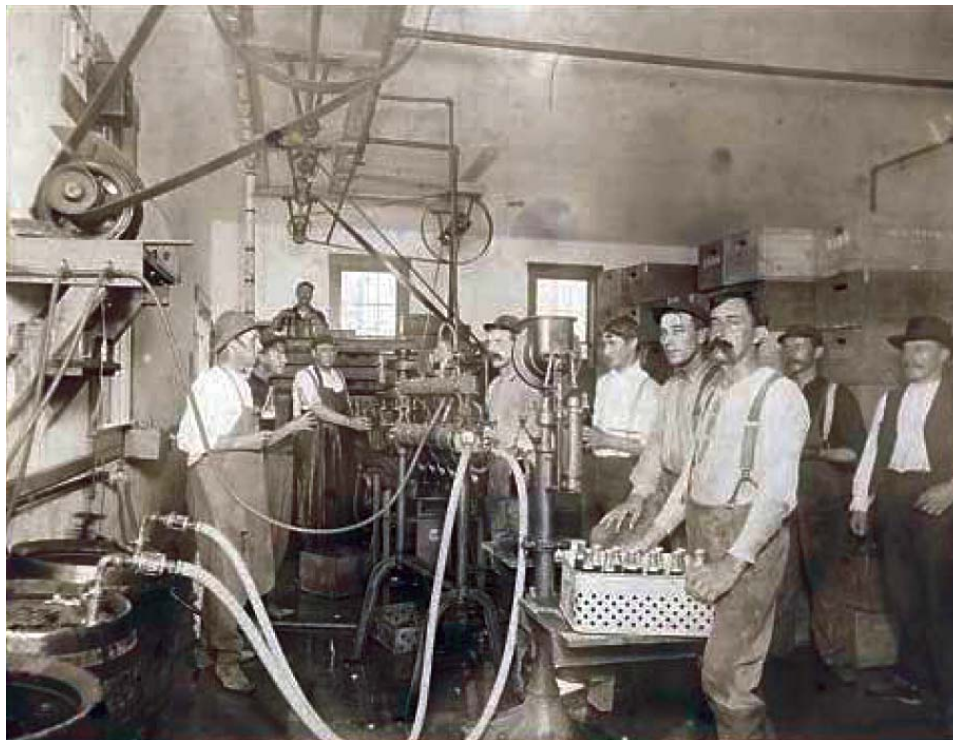
FIRST LAGER BEER BREWERY IN CHICAGO, 1847.

John A. Huck, Proprietor.

The drawing above shows John Huck's lager brewery in Chicago in 1847. Many large breweries grew from such humble beginnings into major industries in Chicago, Milwaukee, and other cities in the late 1800s.



A cover illustration (above) from the Chicago-based trade publication *The Western Brewer* showing King Gambrinus, the unofficial patron saint of beer. The words "True Temperance" reflect the brewing industry's argument that beer was a temperate, even healthful, beverage due to its lower alcohol content compared to spirits.



Siebel's Brewing Academy (left) circa 1902-1904. Chicago was a leading center for scientific and technological advances in brewing, moving the field from an ethnic craft tradition to an important industry. Siebel's academy continues to teach brewing in Chicago.

Schoenhofen upon his death left \$75,000 to various charitable organizations in Chicago, including the Alexian Brothers' Hospital, the German Old People's Home, the Evangelical Lutheran Orphan Asylum, and St. Luke's Free Hospital. Theurer, who was Schoenhofen's son-in-law, served as president of the American Brewers' Association and was a member of the Chicago Board of Trade and several clubs, including the Chicago Athletic Club. Although his wealth was made in America, Dewes came from a well-established family in Germany, where his father was a member of the first German Parliament in 1848. In Chicago, he was a member of the Chicago Athletic and Union League clubs. Seipp was an abolitionist before the Civil War and a staunch Republican in the years after. Madlener, whose son married a daughter of Seipp, was a supporter of Chicago's turnvereins (gymnastic societies) and sangvereins (singing societies). Brand was a member of the Illinois legislature from 1862-63 and was later a Chicago alderman from 1873-74. He was a member of the Iroquois Club as well as the Chicago Board of Trade. (The two buildings that were part of the Schoenhofen Brewery and the homes of Theurer, Dewes and his brother, and Madlener's son are all Chicago Landmarks.)

Beginning in 1889, Chicago's brewing industry faced new challenges due to investments and mergers arranged by British speculators who purchased several breweries and merged them into syndicates. The investors hoped that syndication would reduce competition and create advantageous economies of scale in purchasing grain and transportation costs. Rather than reducing competition, the syndicates were undermined by independent brewers who slashed wholesale prices resulting in the so-called "Beer Wars" of the 1890s, which drove barrel prices down from \$6 to \$3.

During the same period, brewers found themselves in an increasingly antagonistic relationship with Chicago's independent saloon owners. Prior to the introduction of the tied-house system, brewery salesman pursued aggressive sales strategies with saloons to ensure that their beer was placed in the retail market. In order to secure orders from saloon owners, breweries undercut their competitor's wholesale barrel prices. Brand loyalty was apparently not a consideration; in addition, brewery salesmen offered free samples, glassware, signs and other gratuities to garner a saloon keeper's loyalty. The intense competition allowed saloon owners to play rival beer salesman against each other, readily switching suppliers for a lower barrel price.

It was in this environment of cut-throat competition and declining profits in the 1890s that brewing companies would be drawn to the tied-house system as a business strategy to guarantee retail outlets for their products. Increased regulation of saloons by "dry" reformers would have the unintended effect of further encouraging the tied-house system.

The "Dry" Movement

The development of the tied-house system in Chicago owes just as much to opponents of alcohol as it does brewers and drinkers. As early as 1833, Chicago supported a local chapter of the American Temperance Society, made up of so-called "drys" who assailed the social disorder caused by drinking. Temperance began as a religious movement which encouraged moderation in alcohol consumption. Beer and wine were regarded as temperate substitutes to hard liquors (a theme which brewers would advocate up to Prohibition). Throughout the

nineteenth century, the dry movement became more rigid, evolving from a position of moderate consumption to complete abstinence, and from moral persuasion to political pressure.

One pillar of the temperance movement was to force saloons to adhere to night-time closing hours and Sunday closure. George Ade recalled that during the 1890s saloons were “open all night and on Sunday. One of the most familiar statements in playful circulation was to the effect that when a drink parlor was opened in the loop, the proprietor went over and threw the key into the lake. The more famous hang-outs had not been closed for a single minute for years and years.” A Sunday closing law was passed by Illinois as early as 1851, but in Chicago no attempt to enforce the law was made until the election of Mayor Levi Boone in 1854.

Boone had been elected by supporters of the Know-Nothing Party, a coalition of “dry” and anti-immigrant voters. Once in office, Boone raised the annual saloon license fee from \$50 to \$300 and called for the enforcement of the state’s Sunday closure law. Thirty-three saloon owners who did not close on Sunday were arrested and scheduled for trial on April 21, 1855. A gathering of protestors at the courthouse on the day of the trial clashed with police resulting in one death and dozens of arrests. This first outbreak of civil unrest in the city’s history became known as the “Lager Beer Riot.” For the city’s working-class immigrant communities, particularly the Germans and Irish, Boone’s policies were seen as an attack on their culture and leisure. They were joined by brewers and saloon owners whose profits were threatened. In the following city election, German and Irish voters drove Boone out of office, and his reforms were reversed, yet alcohol would remain a volatile political issue for decades.

Attempts in 1874 to again enforce Sunday closure met with similar opposition, which in turn led to the watering down of the legislation to allow saloons to remain open on Sunday as long as windows remained shaded and the front door closed, though rear or side doors could be opened for customers. The “compromise” ordinance placed a premium on corner locations, as evidenced by the remaining brewery-tied houses.

A second pillar of “dry” reformers focused on the licensing of drinking establishments, specifically restricting the number of licenses to discourage the establishment of new licenses. Dry’s also advocated a “high license” movement which would increase the annual saloon license fee to raise revenue for police and social programs necessitated by alcohol abuse. The higher fees were also hoped to force small tavern owners out of business. In 1883 the Illinois State legislature passed the Harper High License Act which raised the annual saloon license fee from \$103 to \$500.

Facing bankruptcy, saloon keepers turned to brewers for help in paying the higher license fees. To keep their retailers in business and selling their beer, brewers subsidized saloon owners by paying part or all of the increased license fees. In exchange, brewers compelled the saloon keeper to exclusively sell only their beer. After passage of the Harper legislation, 780 of Chicago’s 3,500 saloons closed, yet in the next year 516 new saloons opened with subsidies from brewing companies.




Daddy's in There---



And Our Shoes and Stockings and Clothes and Food Are in There, Too, and They'll Never Come Out.

—Chicago American.

**In WAR or PEACE
WHICH NEEDS IT MOST ?**

For the Money Represented by
**Three Ten Cent Drinks
a Day For a Year**

Even at "War Prices"
Any Grocer In Your Town Will Give You
the Following Groceries:

<ul style="list-style-type: none"> 10 Fifty-pound Sacks of Flour 10 Bushels Potatoes 100 Pounds Granulated Sugar 5 Pounds Salt 20 Pounds Butter 10 Pounds Rice 10 Pounds Oat Flakes 10 Pounds Coffee 	<ul style="list-style-type: none"> 5 Pounds Tea 25 Cans Tomatoes 10 Dozen Oranges 10 Dozen Bananas 30 Cans Corn 10 Pounds Beans 100 Cakes Soap 1 Pound Pepper 4 Gallons Molasses 20 Gallons Oil
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**AND THERE WOULD BE ENOUGH MONEY LEFT TO BUY
A GOOD PRESENT FOR YOUR WIFE AND BABIES**

SERIES GA. No. 1-15c 100; 60c 500; \$1.15 M; ATTRACTIVE QUANTITY RATES
PUBLISHED BY THE AMERICAN ISSUE PUBLISHING CO., WESTERVILLE, OHIO

Founded in Oberlin, Ohio, in 1893, the Anti-Saloon League vowed that "The saloon must go." Illustrated pamphlets (top left and right) highlighted the damage caused by saloon drinking to the American family and home. As saloon owners during the tied-house period, brewing companies began to be perceived as soulless monopolies.

Chicago members of the Anti-Saloon League in 1910 (right) reviewing a petition for local-option legislation which would allow wards or even the entire city to vote itself "dry." The Anti-Saloon League became a major force in politics and was the organization most responsible for the passage of Prohibition in 1919.



These efforts by temperance advocates to regulate public drinking establishments had the unintended effect of increasing the role of breweries in the retailing of their product, which led ultimately to brewers taking direct control over saloons in the tied-house system.

The Role of the Saloon in Chicago's Neighborhoods

Despite being increasingly hedged in by legal restrictions and demonized by dry reformers, the saloon in Chicago proved to be a remarkably resilient part of the social fabric of Chicago's neighborhoods. An abundance of writing by temperance advocates and sensational press articles portrayed the saloon as a haven for gambling, prostitution, political corruption and a host of other social ills. A few contemporary authors, however, took a more scientific approach to understand what role the neighborhood saloon played in the social fabric of Chicago's neighborhoods.

One such study of the saloon in Chicago was prepared by *The Committee of Fifty for the Investigation of the Liquor Problem*, a non-governmental body led by the presidents of Harvard and Columbia universities and which included academics, progressives social reformers, anti-alcohol campaigners, and industrialists. In 1900 the Committee published an in-depth study of saloons clustered near the Chicago Commons settlement house in the West Town neighborhood. While the Committee promoted temperance and prohibition, its study found that the saloon was the "social and intellectual center of the neighborhood."

The researchers found that the saloon offered a range of legitimate creature comforts with the purchase of a 5-cent glass of beer. Compared with the unpleasant dwellings occupied by the working class, the saloon interior provided comfortably furnished and heated rooms where newspapers, music, and billiards were often available. The study also found that the ubiquitous free lunches offered by saloons distributed more food in Chicago than the combined efforts of charities fighting hunger at the time. Check cashing, telephones, and restrooms were other benefits cited by the study.

More importantly, the study found that the saloon also offered camaraderie, information about job opportunities, a safe place for the discussion of politics that would not be tolerated in the workplace, and the assimilation and mixing of members of different ethnic immigrant groups. It was not uncommon for weddings and funerals to be held in the back rooms of saloons.

It should be noted that social norms of the period strongly discouraged women from patronizing saloons. The social benefits of the saloon were available only to men. Indeed, women bore the brunt of the domestic upheaval caused by alcohol abuse, and historians suggest that the suffrage movement was largely driven by women who wanted a voice in alcohol policies.

The Committee's study concluded that the saloons in West Town in 1900 were social clubs for the immigrant working class, and that while vice did exist in saloons, it had been greatly exaggerated by dry advocates and sensationalist journalism. Rather than continuing ineffective legal restrictions on saloons, the Committee recommended greater support for substitutes for the saloon such as *turnvereins*, trade unions, church societies, settlement houses, and public libraries.

Initially conceived of by “dry” reformers to moderate alcohol consumption, the “free lunch” became an important feature of Chicago saloons. The most ample lunches were available at tied houses due to the financial backing of the brewing companies. A 1900 study of saloons in the West Town community area concluded that more food was supplied by saloons than the combined efforts of hunger charities.



THE ESTABLISHMENT OF THE TIED-HOUSE SYSTEM IN CHICAGO

The term “tied house” first appeared in eighteenth-century London where it referred to taverns owned by breweries where they only sold their brand of beer. The system was a form of “vertical integration,” by which breweries expanded their business beyond mere production to also include the wholesale distribution and retail sale of their product. Intense competition among brewers combined with government policies which sought to restrict saloons compelled brewers to embrace the tied-house system in nineteenth-century Chicago. The tied-house system reflects broader economic patterns of the time that encouraged the growth of large business enterprises such as industrial corporations and department stores.

The tied-house system offered brewers numerous advantages. The greatest of these was that retail outlets for their product could be assured. This was especially attractive to brewing companies in Chicago which were reeling from price wars and aggressive sales practices from competitors. Securing retail establishments was also advantageous to brewers because beer was perishable and impossible to stockpile during downturns. Similarly, the system allowed the brewer to control how their beer was stored and served to maintain the brand’s reputation.

At its inception, the tied-house system also appealed to dry reformers. In 1892, the *Chicago Tribune* observed that it “would be of much advantage to the city from the standpoint of the social economist, because it means a reduction in the number of saloons and raises their character by putting ample responsibility behind them.” Indeed, brewing companies also hoped that they could improve the image of the saloon in the face of growing criticism from social reformers and temperance advocates. The Chicago Brewers Association planned “to place the licensed places where their product is sold on such a basis of respectable conduct that the community will have no cause to complain of their existence.”

The tied-house system in Chicago evolved gradually. As previously noted, brewers began to invest capital in saloons by subsidizing the license fees of saloon owners in 1883. At the same

time, brewers established rental programs which offered fixtures, equipment and furniture for rent to saloon owners. The scale of these programs ranged from a few pieces for an established saloon to the complete outfit of a new saloon ranging from the bar itself all the way to the kitchen sink. A key feature of these rental agreements prohibited the saloon owner from selling beer from any other brewer, and the brewer's beer prices were non-negotiable.

Brewers took the next step toward the tied-house system when they began to rent commercial property and establish saloons selling only their products. Rather than dealing with independent saloon owners with little loyalty, the brewers employed their own agents to run the establishment. Compared to an independent saloonkeeper, the brewing company had more substantial financial resources, allowing it to rent choice storefronts in highly desirable locations.

Outright ownership of saloons by breweries began in Chicago in 1892 when two large brewery syndicates, the English-backed Chicago Brewing & Malting Company and the local combine known as the Milwaukee & Chicago Breweries Ltd., established a fund of \$6 million to buy already-built saloons as well as land for new ones. In 1892, the *Tribune* reported that the first twenty saloons purchased by the conglomerate were located in "manufacturing districts occupied by a foreign-born population," and the newspaper hoped that the character of these saloons would improve with the ample responsibility of the breweries behind them. By 1893 nearly half of the city's seven thousand saloons were tied to breweries. While some of these were pre-existing saloons, the majority were new buildings purpose-built as tied houses. Milwaukee-based Schlitz was the most prolific tied-house builder, though other Milwaukee brewers built in Chicago including Blatz, Pabst, and Miller. Local brewers also built tied houses in Chicago such as the Atlas, Birk Brothers, Fortune Brothers, Gottfried, Peter Hand, Standard, and Stege companies.

The tied-house system transformed saloonkeepers from independent business owners to dependency on, or employment by, the controlling brewery. An entrepreneur wishing to start up a saloon with a brewer's sponsorship could set up a tied house with a small investment, however, his job security was depended on turning a sufficient profit for the brewer; under-performing saloonkeepers were frequently replaced. However, Edward G. Uihlein of the Schlitz Brewery portrayed the tied-house system as protecting both the interests of the brewer and the saloon keeper, who was now his employee:

For our own purposes we often invested funds by financing our customers [saloon keepers]. In this manner we not only reached higher sales figures, but we also insured our clients against the competition. We could set our own prices, but of course we never took advantage of the situation. When we rented to a merchant who handled our product exclusively we were very sure of his reputation and his compliance with all laws and ordinances. A respectable merchant need not fear an increase in rent unless an increase in taxes or cost of maintenance made it necessary. Needless to say, our policies were not highly regarded by the competition. However, after some time, when we had achieved a reputation for keeping our contracts and the most inconsequential of promises we had not problem renting all available space. The final result was the respect of the whole business sector in Chicago.

While dry reformers initially believed that the tied-house system would lead to improvements in the character of the saloon in Chicago, they must have been appalled to observe how the system encouraged the proliferation of drinking establishments. Rather than one saloon selling multiple brands of beer, the tied-house system created multiple saloons, each selling only one brand of beer. In 1906 the *Tribune* reported that “wherever one (brewing company) started a saloon to sell his beer exclusively, his rivals felt constrained to start saloons of their own in the neighborhood. The result has been a costly multiplication of drinking places.” George Ade observed that “new saloons were opened whenever there seemed to be a fair chance of attracting a group of bar-drinkers. They grew in number along the main thoroughfares, filtered into side streets and invaded residential districts.”

In his 1890 description of Chicago’s then predominantly Czech and Slovak Pilsen neighborhood, religious missionary John Huss wrote that he “counted 72 liquor saloons on one side of the St., and presume there were as many more on the other side, within a distance of about one and a half miles.” A year later the Women’s Christian Temperance Union, founded in Evanston by Frances Willard, counted 5,600 saloons in the entire city, enough “if placed side by side on a St. they would form a stretch of saloons 10 miles long.”

Both contemporary observers and historians of the tied-house period in Chicago suggest that the lack of job security and increased competition between the ever-growing number of saloons forced some saloon keepers to host vice on their premises in exchange for kickbacks. According to Ade, “it was not until the saloons multiplied until each one had to resort to ‘rough stuff’ in order to get money in the till that the urban proprietor who wished to run a ‘nice, quite place’ . . . became lost in the shuffle.”

While the tied-house system offered brewers advantages in distribution and sale of their product, the system was flawed in that it laid the social problems associated with alcohol and saloons on the brewer’s doorstep. Rather than merely brewing beer, breweries began to be regarded as giant and soulless monopolies who ignored the social problems caused by excess alcohol consumption. The brewing companies’ failure to respond the complaints of dry

Solid Block of Saloons in Ashland Avenue, Likely to Be Thinned Out if \$1,000 License Is Adopted

(From a photograph taken for THE TRIBUNE.)



If Chicago adopts a \$1,000 saloon license, it probably will have the effect of thinning out “Whiskey row,” which forms a solid two blocks of saloons on the east side of Ashland avenue from Forty-first street to Forty-second place. The limitations of the camera prevented an illustration of the entire row. Ashland avenue forms the western boundary of the stockyards district. The saloons shown are patronized largely by passing teamsters, and the street is always lined with their wagons. Knaveboys of the stockyards spend considerable of their time in the saloons on their way home from work, and the earnings often are dissipated before they return to their families.

Young boys find the saloons schools for crime. A good many holdup men are always to be found there and it is not safe for a respectable woman to walk on the sidewalk fronting the saloons. The only argument that the opponents of a higher saloon license have been able to make is that a fee of \$1,000 would force many small saloonists out of business. This probably would be true with reference to the row in Ashland avenue, but most of the saloons in the row are in reality owned by breweries.

In 1906, the *Chicago Tribune* published a composite photo of an unbroken row of saloons on Ashland Ave. near the Stockyards. It reflected the growing concern at the time over the proliferation of saloons in Chicago, an unforeseen consequence of the tied-house system. Such multiplication of saloons would lead to federal legislation, passed after Prohibition (and which remains in effect today), which prevents brewing companies from owning retail establishments.

advocates against saloons would give the Prohibition movement greater traction in the first two decades of the twentieth century.

Like all other liquor sellers, the tied house was legalized out of existence by Prohibition in 1919. Yet, unlike other alcohol retailers, Federal regulations explicitly prohibited the re-establishment of the tied-house system after the repeal of Prohibition in 1933. Tied-house buildings that reopened as taverns in 1933 were owned or leased by independent tavern keepers.

Schlitz Brewery's Tied-House System in Chicago

Though not the first tied-house builder in Chicago, Schlitz was the most prolific, and its architectural legacy is readily identifiable by the brewery's "belted globe" insignia which survives on many of its tied houses. The origins of the Schlitz Brewery go back to August Krug who emigrated from Germany to Milwaukee in 1848. With his wife he established "Little Germany," a restaurant and tavern catering to Milwaukee's large German population. Krug brewed small batches of lager for the tavern, which gained such popularity that he established the August Krug Brewery in the tavern's basement.

In 1850, Krug adopted his 8-year-old nephew August Uihlein who had arrived from Germany. Once settled in Milwaukee, the young August went to school and was trained in the brewing business by his uncle. Also in 1850, Joseph Schlitz, also from Germany, was hired by Krug to serve as bookkeeper for the growing brewery. August Krug's brewery continued to prosper until his death in 1856. Joseph Schlitz took over the brewery's interests through marriage to Krug's widow, and changed the name of the business in 1858 to the Joseph Schlitz Brewing Company. August Uihlein, who by then was 16 and attending St. Louis University in Missouri, returned from school and persuaded Schlitz to hire him as bookkeeper.

In 1860, August Uihlein left Schlitz to take a higher paid position at the Ulrig Brewery in St. Louis. In following years, August's brothers—Henry, Edward and Alfred Uihlein—immigrated to the United States and found work in the brewing industry. It was Edward who would build Schlitz's tied houses in Chicago.

Edward G. Uihlein (1845-1921) was 18 years old when he arrived in St. Louis in 1863 and soon started a small metal manufacturing company which proved so successful that he moved to Chicago where he opened a second factory and retail store. Uihlein's business survived and thrived after the Fire of 1871, however, the following year he accepted Joseph Schlitz's invitation to be the brewery's manager for its expanding Chicago market.

On May 7, 1875, Joseph Schlitz perished in a shipwreck off the English coast while en route to Germany. Prior to his journey, he made out his will which left the four Uihlein brothers with a controlling share of the brewery's stock. Edward was appointed as vice-president of the brewery, but remained in Chicago to manage Schlitz's operations there. The quartet of Uihlein brothers would use their entrepreneurial and managerial talents to raise Schlitz to a globally-recognized brand by the turn of the twentieth century. During the tied-house period, Schlitz was the third-largest brewer in the United States, behind Pabst of Milwaukee and Anheuser-Busch of St. Louis.

Like other “shipping breweries,” Schlitz brewed their beer in Milwaukee and shipped it to its Chicago plant (1903, Frommann & Jebsen, demolished) near the tracks of the Chicago and North Western Railway at W. Ohio and N. Union Streets. From there it was shipped by the barrel to saloons, and bottled when that technology became available.

Under Edward Uihlein’s management, Schlitz built fifty-seven tied houses in the city from 1897 to 1905 at a cost of \$328,800. They were mostly located on corners of commercial streets in immigrant working-class neighborhoods. The location of the Schlitz’s saloons provides no indication that the brewery catered to a specific ethnic group, focusing instead on areas with large concentration of industrial workers. For example, in 1904 Uihlein purchased a ten-acre site opposite the planned industrial town of Pullman, which had banned alcohol. It was a prime location to attract the thirsty workers of Pullman, and Uihlein constructed “Schlitz Row,” a two-block long stretch that included three tied houses, a stable building, and housing for managers employed by the brewery. The tied house at 11400 S. Front Ave. (1906) and the stable at 11314 S. Front Ave. (1906) remain from “Schlitz Row,” as well as some additional buildings.

Prior to the tied-house period, historic saloons in Chicago neighborhoods were often indistinguishable in function and appearance from common “store and flat” buildings. However, brewers in general, and Schlitz in particular, maintained a much higher standard of architectural design and construction for the saloons they built. Uihlein commissioned established Chicago architects to design the Schlitz-owned tied houses, including Frommann & Jebsen, Kley & Lang and Charles Thisslew. It can only be assumed that breweries like Schlitz chose high-quality architecture not only to compete for customers, but more importantly to project an image of propriety in the face of growing criticism of saloons and drinking.

In addition to his successful career with Schlitz, Edward Uihlein was a prominent and socially-active figure in Chicago’s German-American community, serving on the boards of charitable, arts and ethnic organizations including the Chicago Historical Society and the Germania Club. Uihlein was also an avid horticulturist and served a term as a commissioner of Chicago’s West Parks Commission. He was also vice president of the Horticultural Society of Chicago, which is the predecessor of the Chicago Botanic Garden in Glencoe, Illinois.

The End of the Tied-House System

Even as tied houses were being constructed in Chicago in the 1890s and 1910s, dry reformers continued to gain strength. The multiplication of saloons under the tied-house system contributed to the growing political resistance to public drinking establishments. During the 1890s and 1910s, dry reformers gained strength through the Anti-Saloon League, a very successful political action group which vowed that “the saloon must go.”



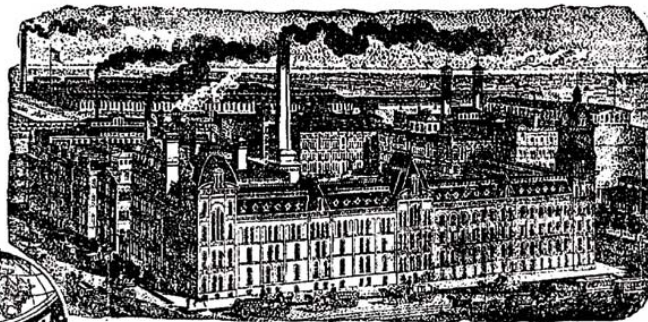
The Joseph Schlitz Brewery company in Milwaukee in 1888 (above) was one of a half-dozen “shipping breweries” in the nineteenth century—using pasteurization, refrigeration and rail transportation to brew and sell far more beer than the local population of Milwaukee could consume. Chicago was a major market for Schlitz.



Edward G. Uihlein (1845-1921) immigrated to America from Germany as a boy and was groomed for the brewing industry through family connections. He was one of four brothers who promoted the Schlitz Brewery into a global brand.

Joseph Schlitz Brewery,

—MILWAUKEE—



HENRY UIHLEIN, President
 ALFRED UIHLEIN, Superintendent
 AUGUST UIHLEIN, Secretary

Annual Capacity, 600,000 Barrels.

SCHLITZ BRAU.

May 1st appears the latest and best product of the celebrated Joseph Schlitz Brewery, brewed exclusively from Canada Barley Malt and Finest Bohemian Hops.

EDWARD UIHLEIN, Manager, Chicago,
 Corner Union and Ohio-sts.

As the director of Schlitz’s Chicago operations, Edward Uihlein oversaw the distribution of Schlitz’s beer from their Chicago facility at Ohio and Union Streets, as indicated in the advertisement at left. Under Uihlein’s management, Schlitz built at least fifty-seven tied houses in the city from 1897 to 1905 at a cost of \$328,800.

By 1906 the political influence of the Anti-Saloon League was evident in Chicago when the city passed ordinances which doubled the annual license fee for saloons and capped the number of licenses until the population doubled; and, in 1915, Mayor Thompson finally enforced the Sunday closure laws. Three years later during World War I, the U.S. Congress passed war-time prohibition to conserve grain for food supplies. During the war, Schlitz, like many other breweries, was attacked in the press for the German heritage of its founders and managers. A dry politician named John Strange told the *Milwaukee Journal* that “We have German enemies across the water. We have German enemies in this country too. And the worst of all our German enemies, the most treacherous, the most menacing, are Pabst, Schlitz, Blatz and Miller.”

National Prohibition passed in 1919 and remained in effect until 1933. At the beginning of Prohibition, there were 1,345 breweries in America. Schlitz was one of only thirty-one breweries that survived the “noble experiment.” Like other breweries, Schlitz sustained itself by selling malt syrup, ostensibly for baking but which was widely used as a beer starter for home brewers. Schlitz’s “cereal beverage” Famo, or de-alcoholized beer, sold well only in the first years of Prohibition.

After the repeal of prohibition in 1933, revised state and federal regulations of the alcohol industry prohibited breweries from owning or having financial interests in retail establishments, thus preventing the re-establishment of the tied-house system and monopolies. The system was replaced with the current “three-tier system,” with an independent wholesale distributor placed between the brewer and tavern owner.

Despite the end of the tied-house system, Schlitz was one of the nation’s largest brewers up to the 1960s when the brand declined after the recipe for its beer was changed. In the 1970s, the company and brand rights were bought by Pabst which continues to brew Schlitz beer.

TIED-HOUSE ARCHITECTURE IN CHICAGO

In addition to their shared historical development, the brewery-tied houses in Chicago are unified by architectural characteristics making them a distinct and recognizable building type in the city. Research for this report has documented at least forty-one brewery-tied houses that survive in Chicago, and it is likely that there are other examples not yet identified. Although Schlitz built the majority, a host of other breweries built taverns in Chicago, including the Milwaukee-based Blatz, Pabst, and Miller breweries, as well as local brewers such as the Atlas, Birk Brothers, Fortune Brothers, Gottfried, Peter Hand, Standard, and Stege companies.

Compared to the independent shopkeeper or saloonkeeper, the brewing companies possessed substantially larger budgets for acquiring prime real estate and to build high-quality buildings. In the hands of brewers, the common “store and flat” building was elevated through well-designed architecture to attract customers and to promote the brewer’s brand. The possibility also cannot be excluded that brewers employed attractive, and sometimes cheerfully picturesque,



(Former) Schlitz Brewery-Tied House
958 W. 69th St.
Date: 1898
Architect: Unknown



(Former) Schlitz Brewery-Tied House
3456 S. Western Ave.
Date: 1899
Architect: Kley & Lang



(Former) Schlitz Brewery-Tied House
(now Schuba's Tavern)
3159 N. Southport Ave.
Date: 1903
Architect: Frommann & Jepsen



(Former) Schlitz Brewery-Tied House
2159 W. Belmont Ave.
Date: 1903-1904
Architect: Charles Thisslew



(Former) Schlitz Brewery-Tied house
11400 S. Front Ave.
Date: 1906
Architect: Frommann & Jepsen (attributed)



(Former) Schlitz Brewery Stable Building
11314 S. Front Ave.
Date: 1906
Architect: Frommann & Jepsen (attributed)

architecture to deflect criticism from their “dry” opponents who saw the saloon as a moral threat.

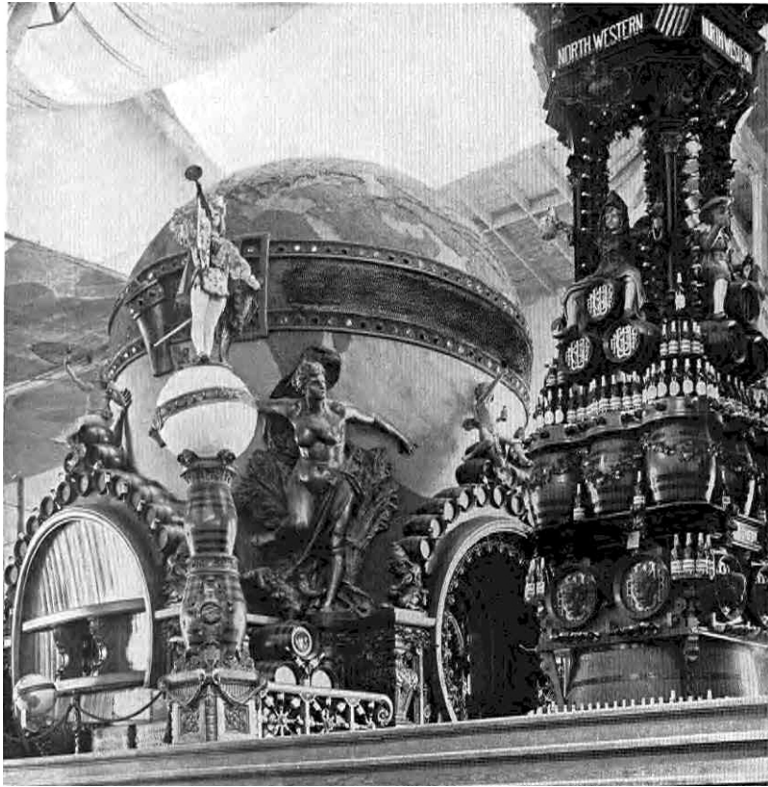
Brewery-tied houses are typically found at prominent and highly-visible corners of at least one, if not two neighborhood commercial streets, typically with streetcar or nearby elevated train service. Brewing companies favored locating in neighborhoods that historically were working class, often with industrial complexes in walking distance. (It appears that no brewery-tied houses were located in Chicago’s downtown.) While many of these neighborhoods had large immigrant populations, there is no indication that brewers located their taverns to serve specific ethnic groups. Contemporary observers of the Chicago saloon at the turn of the twentieth century noted that it was one of the few places where immigrants from several ethnic groups mingled, although most neighborhoods were predominantly one or a few ethnic groups.

The overall form of the brewery-tied house is based on the common “store and flat” building, with the street level a publicly accessible retail space and private apartments on the second and in some cases, third stories. In some instances the rear portion of the tavern included an attached one-story hall. Structurally, the tied houses typically consist of load-bearing masonry exterior walls with a wood-frame interior structure and a flat roof. Rectangular in plan, the tied houses typically measure 25’ wide with depths ranging from 75’ to 120’.

Because of their corner locations, tied houses typically have two street-facing elevations. Ornamentation is concentrated on the narrow front elevation, with the longer side elevation typically being less ornamented to plain, depending on the prominence of the side street. The utilitarian rear elevation and the interior side elevation, often obscured by a neighboring structure, are most characteristically unadorned common brick. The street-facing elevations are typically clad in face brick, often in two contrasting colors arranged in attractive patterns or tapestry bonds. Though less common, limestone cladding is also found at the front elevations of some tied houses in combination with a face-brick side elevation. Limestone is also used for carved ornamentation, sills, string courses, and as contrasting accents in arched brick openings. Pressed metal, either painted galvanized steel or patinated copper, is used for bay and turret cladding, finials, cornices, copings, and other ornamental details such as around more elaborate window openings.

The primary entrance to the tied houses is typically located at a chamfered corner of the building, often marked with a projecting bay, or oriel window, or turret above it. The front elevation often originally featured large storefront windows lighting the tavern interior and a separate entrance leading to the second floor apartments. The longer side street elevation of the first story commonly includes relatively large window openings and a secondary entrance to the tavern.

Architectural ornamentation on the tied houses is concentrated at the upper stories and parapet. Upper-story bay windows or corner turrets, often clad with pressed metal decoration and topped with conical or bonnet roofs, are typically located at the corner. A second or even third window bay is also very commonly found on side elevations. Parapets frequently include false gables, often stepped or scrolled, and crenellation. In addition to horizontal stringcourses,



Schlitz's tied houses typically feature the brewery's "belted globe" insignia set prominently in the facade (below left, unpainted terra cotta at 9401 S. Ewing). The origin of the design dates back to Schlitz's display at the 1893 World's Columbian Exposition (upper left) which was designed by Chicago sculptor Richard Bock (1865-1949, upper right).



In addition to Schlitz, other brewing companies left their mark on their former tied houses in Chicago, including the Standard brewery (middle center, 2359 S. Western), the Peter Hand brewery (middle right, 1059 N. Wolcott in the East Village Chicago Landmark District), the Blatz brewery (bottom left, 835 N. Wolcott), and the Stege brewery (bottom right, 2658 W. 24th St.)



narrow brick piers with stone or metal finials are common. Patterned and tapestry brick, blind arches, corbelling, and pressed-metal and carved limestone decoration are often used in various combinations on the upper stories of tied houses. Depending on the individual building, and perhaps reflecting the character of the surrounding neighborhood, the use of ornamentation ranges from the more restrained to elaborate. In some of the more elaborate designs, complex rooflines and ornamentation is characteristic, including window openings at the second story framed with pressed-metal and carved limestone decoration that projects from the wall surface.

Tied-house facades are often branded with the trademark or insignia of the brewing company rendered in carved stone, terra cotta or pressed metal. Perhaps the most recognizable is Schlitz's "belted globe." The design is based on sculptor Richard Bock's design for Schlitz's exhibit at the 1893 World's Columbian Exposition. Bock described it in detail in his memoirs which were later published by his daughter in 1989:

There was an exhibition piece I needed to do for the Manufacturer's Building, the Schlitz Brewery trademark of a huge globe with a buckled belt around it. This globe was supported by four female figures in playful poses representing the four hemispheres. At their feet were gnomes. Flanking this centerpiece were four pedestals constructed of beer kegs, three to a pedestal, and on top of each a herald blowing a trumpet.

Franz Rugiska, a sculptor who had also worked with Louis Sullivan, assisted Bock with the piece. Other brewing company insignia found on Chicago's tied houses include the trademarks of Stege, Peter Hand, Standard, Blatz and Birk Brothers breweries.

In terms of architectural style, tied houses in Chicago typically favored the picturesque characteristics of the Queen Anne style and its close relative, the German Renaissance Revival style. Both styles were familiar to the European immigrants that predominated in these neighborhoods and were used to create a visually pleasing effect through a combination of colors, forms, materials, textures, and ornamentation. Motifs from various strands of earlier historical styles are woven together to simulate an aged and established appearance.

The Queen Anne Style

Eclecticism is the hallmark of the Queen Anne style, which was popular in Chicago during the 1880s and 1890s. The name was coined in nineteenth-century England to describe architect Richard Norman Shaw's innovative designs which freely combined medieval and classical forms and ornament. Shaw influenced American architects who began applying the Queen Anne to suburban houses and seaside resort cottages, but it quickly became a popular style for urban residences, both brick and wood-frame buildings. Queen Anne-style houses and other buildings in this style often include projecting bays, gabled rooflines, and a mixture of exterior building materials, including brick, stone, and metal.

The (former) Schlitz Brewery Tied-Houses at 3456 S. Western Ave., 958 W. 69th St., and 2159 W. Belmont Ave. exemplify the Queen Anne style of architecture. Characteristic features of the style exhibited by these buildings include their prominent projecting bays or turrets decorated with classical ornamentation in pressed metal. Also characteristic of the Queen Anne



The Queen Anne architectural style was an important late 19th-century style that was used for many brewery-tied houses. Originating in England, and extremely popular in America, the style is characterized by an overall eclecticism of design. Queen Anne commercial buildings commonly have a plethora of detailing from classical and medieval sources, varied rooflines, and decorative-metal bays, turrets, and cornices.

A number of examples of the Queen Anne style as used for commercial buildings in Chicago neighborhoods can be seen in the Armitage-Halsted Chicago Landmark District, including (top) the buildings in the 900-block of W. Armitage Ave. and (right) two buildings at 2112 & 2116 N. Halsted St.



The (former) Schlitz Brewery Tied-Houses at 2159 W. Belmont Ave. (top), 3456 S. Western Ave. (middle left), 958 W. 69th St. (middle right), and 11400 S. Front Ave. (bottom left) and the (former) Schlitz Brewery Stable Building at 11314 S. Front Ave. (bottom right) exemplify the Queen Anne style. Typical features of the style include a picturesque mixture of building materials, the combination of classical and medieval ornamental motifs, varied rooflines, and decorative-metal bays, turrets and cornices. The tied-house (at lower left) and stable (at lower right) were part of a larger complex known as Schlitz Row that included other larger Schlitz tied-houses (since demolished) and employee housing. They are more simplified examples of the Queen Anne style which perhaps reflects their subsidiary relationship to the large tied house (demolished) that originally anchored the row.



style, these buildings combine materials such as the combination of a limestone front and face brick side elevation at 958 W. 69th St. or the combination of dark brown glazed brick and warm yellow face brick at 2159 W. Belmont Ave. Limestone window frames and stringcourse are combined with brick at 5120 N. Broadway and 3456 S. Western Ave.

Simpler versions of the Queen Anne style are exhibited at the former Schlitz-tied house at 11400 S. Front Ave. (1906) and the related Schlitz stable building at 11314 S. Front Ave. (1906), both in “Schlitz Row” just outside the former industrial town of Pullman. Both designs combine projecting arches and piers with recessed wall planes to create a sculptural effect typical of the Queen Anne style. These designs are also unique compared to Schlitz’s other buildings for their use of stucco wall accents. The Front Avenue buildings are also distinct for their humbler visual character, lacking historical ornament and emphasizing the inherent qualities of their sturdy brick masonry construction. Perhaps the simplicity of these two designs reflects, in the case of the stable, its more utilitarian function, and, in the case of the tied house, deference to the “showcase” tied house just south of it.

The German Renaissance Revival Style

An exotic relative of the Queen Anne, the German Renaissance Revival style developed in nineteenth-century Germany and was adopted in America for buildings with a strong German ethnic association, such as residences of successful brewers, *turnvereins*, and brewery-tied houses. Examples of the style are typically confined to cities with large German ethnic populations such as Milwaukee, Chicago, St. Louis, and Cincinnati.

In its original manifestation, sixteenth-century German Renaissance architecture combined aspects of neo-classical architecture from Italy with mannerist interpretations of these forms in the Netherlands. The renewed interest in German Renaissance architecture in the nineteenth century was inspired by the restoration of the Heidelberg Castle (completed in the sixteenth century, restored in 1890) and the Royal Palace in Dresden (completed in 1556, restored in 1889-1901).

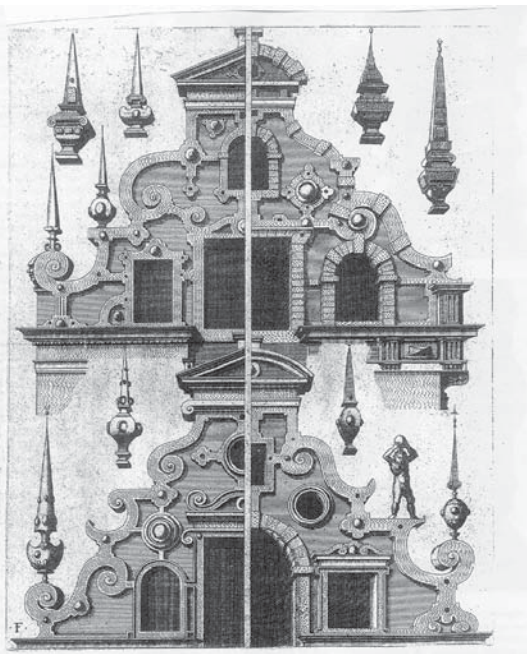
The (former) Schlitz Brewery Tied-Houses at 3159 N. Southport Ave. exemplifies the German Renaissance Revival style of architecture. Characteristic feature of the style exhibited by the building include its tapestry brick bond pattern, the distinctive “bonnet” roof over the oriel window, the slim vertical piers with their limestone finials, and steeply-pitched gable which in this case is rendered as a “false” extension of the parapet forming an ornamental silhouette. Window and door openings in this style are not merely punched in the facade but framed to stand out from the facade, exemplified by the use of contrasting red and warm yellow brick at 3159 N. Southport Ave.

The German Renaissance Revival style is relatively rare in Chicago, and it is often broadly categorized with the Queen Anne style. By evoking German culture, the style no doubt appealed to German brewers who had maintained strong family and cultural ties with Germany. Besides tied houses, other examples of the style in Chicago include the Chicago Varnish Company Building (1895, a designated Chicago Landmark), Hamilton Public School (1905,



The (former) Schlitz Brewery Tied-House at 3159 N. Southport Ave. (top left) exemplifies the German Renaissance Revival style of architecture. The style traces its origins back to sixteenth-century Germany where it was popularized by Hans Vredeman de Vries (b.1527), a Dutch architect whose engravings (example middle left) were a rich source of ornament for the style. The tapestry brick and the fluted lunettes at the stepped parapet at the German Renaissance house at Wolbeck, Drostenhof (1557, middle right), are also characteristic features of the style.

Other examples of the style in Chicago include the Chicago Varnish Company Building (1895, a designated Chicago Landmark, lower left) and Hamilton Public School (1905, 1650 W. Cornelia Ave., lower right).





The (former) Schlitz Brewery Tied-House at 3159 N. Southport Ave. exemplifies the German Renaissance Revival style of architecture. Typical features of the style include the building's steeply-pitched front gable (upper left), the distinctive tapestry brick and "bonnet" roof over the oriel window (upper right), the use of alternating colors of brick to frame window and door openings (lower left) and the slim vertical piers with their limestone finials (lower right). The German Renaissance Revival style is relatively rare in Chicago, but its evocation of German culture must have appealed to Chicago brewers like Schlitz who were predominantly of German ancestry.

1650 W. Cornelia Ave.), and the facade of Eitel's Old Heidelberg Restaurant (1934, 14 W. Randolph St.).

ARCHITECTS

Frommann & Jebsen

The Chicago architectural firm of **Frommann & Jebsen** enjoyed frequent patronage from Edward Uihlein and the Schlitz Brewing Company. The *American Contractor* identifies 27 commissions that the firm received from Uihlein or the brewery; a substantial number of these buildings were tied houses. Frommann & Jebsen also designed Uihlein's residence at 2041 W. Pierce (1877, demolished circa 1921) and the brewery's distribution and bottling facility at Ohio and Union Avenues (1903, also demolished). Surviving tied houses known to have been designed by Frommann & Jebsen including those at 3159 N. Southport Ave. (1903) 1870 S. Blue Island Ave. (1899), and 8900 S. Normal Ave. (1910). Frommann & Jebsen likely designed the tied house at 11400 S. Front Ave. (1906) and the stable building at 11314 S. Front Ave. (1906) in "Schlitz Row" near Pullman.

Architect Emil Henry Frommann (1860-1950) was born in Peoria as the son of German immigrant and architect George N. Frommann. In 1871, the elder Frommann moved to Chicago to participate in the post-Fire reconstruction. The younger Frommann apprenticed in his father's office in the late-1870s before leaving to study architecture at the Massachusetts Institute of Technology in 1880. His father's death a year later cut short his formal education, though he was able to return to Chicago and successfully carry on his father's practice with Ernst Jebsen (1850-1917), about whom little is known. Frommann continued to practice architecture after Jebsen's death, with his last-known design completed in 1925.

"Schlitz Row" originated in 1904, when Edward Uihlein purchased land in the Kensington neighborhood just west of the then-dry town of Pullman. The row actually occupied two city blocks bounded by E. 113th St. on the north, E. 115th St. on the south, Front Ave. (then named Schlitz Ave.) on the east, and Martin Luther King Drive on the west.

"Schlitz Row" was anchored by a very large tied house at 400 E. 115th St. (1905, demolished 1996) designed by Frommann & Jebsen in the German Renaissance Revival-style. This was apparently not enough to satisfy the thirsty workers of dry Pullman, as another tied house was added to the row in 1906 at 11400 S. Front Ave. (extant), attributed to Frommann & Jebsen due to their overall association with the development of "Schlitz Row." A third tied house was added a year later at 11446 S. Front Ave. (demolished 1996). In 1906, Uihlein built a stable to accommodate draught horses for Schlitz's delivery wagons at 11314 S. Front Ave., also attributed to Frommann & Jebsen. "Schlitz Row" additionally included housing for managers of Schlitz brewery's Chicago operations. Surviving examples include a pair of two-flat buildings and one four-flat building, all from 1906, designed by Frommann & Jebsen in a simplified Queen Anne style with Arts and Crafts influences. These buildings are at 11413, 11419, and



Frommann & Jepsen, the designers of several Schlitz brewery-tied houses, was a significant architectural firm in Chicago in the late 19th and early 20th centuries. Examples of buildings designed by the firm include (top left) an Art Nouveau-style six flat (1907) at 5451-55 S. Hyde Park Blvd.; (top right) a Tudor Revival-style mansion (1925) at 341 W. Wellington Ave., which is a contributing building in the Meekerville National Register District; and (middle left) a two-story terra-cotta-clad commercial building (1914, demolished) at 1211-13 N. Milwaukee Ave. Two examples of Frommann & Jepsen's brewery-tied houses (demolished) are those at (middle right) 11446 S. Front Ave.; and (bottom) 11450-54 S. Front Ave. / 400-410 E. 115th St., both of which were part of the "Schlitz Row" of taverns that was built to serve the thousands of workers from the adjacent industrial town of Pullman.



Frommann & Jepsen's best-known building in Chicago is the Humboldt Park Receptory Building and Stable, constructed in 1895-96. Now the Institute of Puerto Rican Arts and Culture, it was designated as a Chicago Landmark in 2008.

11429 S. Martin Luther King Drive and are identified in the *Chicago Historic Resources Survey*.

Perhaps the most notable of Frommann & Jepsen's work in Chicago is the Humboldt Park Receptory and Stable building (1895-96), a designated Chicago Landmark. The very picturesque design features numerous gables, turrets, and half-timbering, and it was described in the West Park Commission's *Annual Report* as of the "old German style of country house architecture."

Other examples of Frommann & Jepsen's work include a number of residences for wealthy member of the city's German ethnic community in a range of then-popular historic revival styles. Some noteworthy extant residential buildings designed by the firm include the Emma Fernow House (1883) at 1620 N. LaSalle Blvd., an eclectic mix of the Gothic Revival and Second Empire styles; the lavish Eastlake-style John D. Runge House (1884) at 2138 W. Pierce St. in the Wicker Park Chicago Landmark District; a Second Empire-style house for William Kroeschell (1885) at 2238 N. Dayton in the Sheffield National Register Historic District; and the Ernest Ammon House at 629 W. Fullerton (1889), a Queen Anne-style residence in the Mid-North Chicago Landmark District. And taking a page from the tied houses, the firm employed the German Renaissance Revival style for a handsome two flat in 1907 designed for Charles Tome at 2205 W. Walton St. in the Ukrainian Village Chicago Landmark District.

Frommann & Jepsen's residential designs evolved with the changing architectural fashions after the turn-of-the twentieth-century. In 1909 the firm embraced the Prairie style for the Rudolph Schloesser house at 2222 N. Kedzie Blvd. in the Logan Square Chicago Landmark District, and in the same year the American Foursquare style at 560 W. Hawthorne Pl. in the Hawthorne Place Chicago Landmark District. Two rare examples of Art Nouveau-style architecture in Chicago were designed by Frommann & Jepsen, including 5451-5455 S. Hyde Park Blvd. (1907) and 533 W. Diversey Parkway (1908), both flat buildings. While practicing on his own later in his career, Emil H. Frommann designed the Tudor Revival-style Apfel House (1925) at 341 W. Wellington in the Meekerville National Register Historic District in Lake View.

Aside from brewery-tied houses, other examples of Frommann & Jepsen's commercial designs include a three-story department store building (1898) at 1327-33 N. Milwaukee Ave. in the Milwaukee Ave. Chicago Landmark district. The building features an unusual pressed-metal cladding rendered with Classical Revival-style motifs. In the same district, the firm designed a two-story Arts and Crafts-style bank building in 1917. Other commercial designs include a seven-story warehouse building with a handsome Classical revival-style base from 1912 at 833 W. Randolph St., an Art Noveau-style storefront at 1211 N. Milwaukee from 1914 (demolished), and a three-story store and flat building at the northeast corner of N. State Pkwy. and E. Division St.

Charles Thisslew

Architect **Charles Thisslew** (1858-1944) designed the former Schlitz brewery-tied houses at 2159 W. Belmont Ave. (1903-1904), 5120 N. Broadway (1904, 1908), 9401 S. Ewing Ave. (1907), 2001 W. Grand Ave. (1905), and 2901 W. Diversey Ave. (1902). The *Chicago*

Historic Resources Survey identifies a number of single-family residences and flat buildings also by Thisslew in a range of historically-popular styles from the late-nineteenth and early-twentieth centuries. A concentration of eight Thisslew-designed two- and three-flat buildings from 1897 is located on the 2100-block of W. Concord Pl. in the Wicker Park Chicago Landmark District. Large and high-style single-family residences designed by Thisslew can also be found in that district as well as the Logan Square Chicago Landmark District. Thisslew's non-residential work includes the Mount Olive Cemetery Gatehouse (1901) and the Norwegian Lutheran Deaconess Home and Hospital (1900) at Leavitt St. and Haddon Ave. (demolished).

Kley & Lang

The architectural partnership of **Henry Kley** and **Fritz Lang** designed the former Schlitz brewery-tied houses at 3456 S. Western Ave. (1899) and 1944 N. Oakley Ave. (1898), and 3325 N. Southport Ave. (1898). On his own, Fritz Lang designed the former Schlitz brewery-tied house at 1801 W. Division St. (1900) and 1201 W. Roscoe Ave. (1902). The *Chicago Historic Resources Survey* identifies a small number of residential and store and flat buildings designed by these architects in the 1890s and 1910s.

BUILDING CATALOG

All photographs in the building catalog are dated 2010 unless otherwise noted.



- 1. (Former) Schlitz Brewery Tied-House**
958 W. 69th St.
Date: 1898
Architect: Unknown

This Queen Anne-style former Schlitz-tied house is located at the northeast corner of 69th St. and Morgan Ave. in the Englewood neighborhood. Large industrial employers bordering the Englewood community included the Union Stockyards, the center of the nation's meat packing industry, and the Standard Oil Company. English, German, and Scotch immigrants attracted to the area by industrial jobs resided in the surrounding largely working class community. In 1887, the 69th Street horsecar line was established from Vincennes to Halsted Street; the following year the line was extended west to Ashland Avenue. By the time Englewood was annexed to Chicago in 1889, there were horsecar connections from the area to downtown.

The limestone-fronted building is rectangular in plan and two-stories in height with a prominent corner bay and gable. The primary south elevation faces W. 69th St. and is clad at the second story with smooth limestone, articulated with two arched window openings, a pair of slim piers, and two simple string courses. The corner is chamfered and topped with a steeply-pitched gable framing a terra-cotta Schlitz globe. A projecting window bay below the globe is clad in original pressed metal with classical-style molding and recessed panels. At street level, the front elevation consists of large limestone piers with an exposed steel lintel over what would have originally been large storefront windows (now mostly bricked-up). A prominent limestone arch frames the corner entrance.

The less decorative side (west) elevation facing Morgan Ave. is clad in red face brick with an ornamental band of tapestry brick near the parapet and a second projecting window bay, also clad in pressed metal with classical motifs. Window and door openings have arched brick lintels

and stone sills. The less visible north and east elevations are common brick, with a painted “ghost sign” for Schlitz visible on the east elevation.

Changes to the building are minor and include the infill of the originally large storefront windows with brick, as well as the bricking up of the first-floor window and door openings on the side elevation. The second-floor windows have also been replaced.





2. (Former) Schlitz Brewery-Tied House
3456 S. Western Ave
Date: 1899
Architect: Kley & Lang

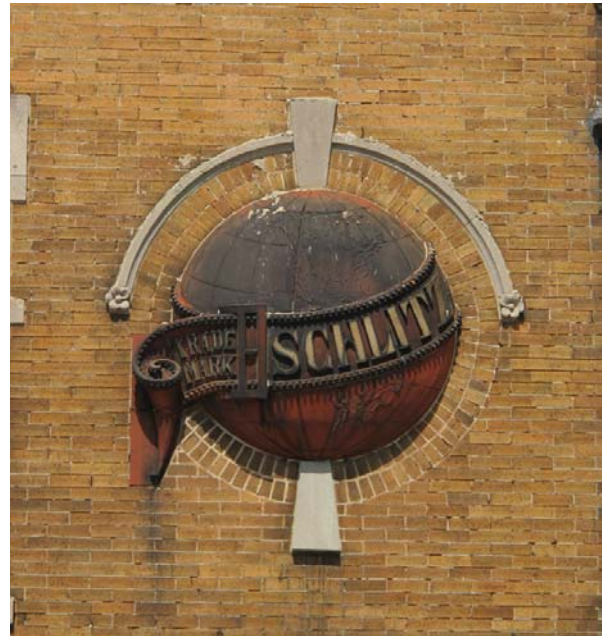
The architectural firm of Kley & Lang designed this Queen Anne-style tied house for Schlitz in 1899. It is located at the northwest corner of S. Western Ave. and W. 35th St. in the McKinley Park community. The area industrialized rapidly following the Chicago Fire of 1871, as manufacturers established 11 plants, mostly foundries and steel mills, and 27 brickyards in the neighborhood. Available jobs in these local factories initially encouraged the settlement of Germans and Irish immigrants to this working-class neighborhood. The construction of the Sanitary & Ship Canal in the 1890s, located in the northern section of the community, brought additional industrial development. Transit improvement to the community were expanded throughout the 1880s and 1890s. In addition to streetcar lines on Archer Avenue and 35th Street, the area was also served by the Western Avenue streetcar which was inaugurated in 1898.

The two-story brick building is rectangular in plan with a prominent corner turret. The front (east) elevation faces Western Ave., which at this location is part of the historic park boulevard system encircling the city. Both street elevations are clad in warm yellow face brick with limestone trim. A terra-cotta Schlitz “belted globe” is set within the façade at the side elevation and trimmed with limestone.

The corner is marked with a prominent turret clad in pressed metal with classical-style reticulated panels and colonnettes and topped by a “witch’s hat” roof. A second projecting window bay is also located on the side elevation with similar pressed-metal cladding. Window

openings at both the front and side elevations are set within limestone frames with flat lintels, joined by a stringcourse with label molding at the front elevation. The less visible rear and side elevations of the building are common brick.

The original storefront has been replaced by a glass and aluminum storefront system; although though the historic steel lintel and masonry piers framing the entrance to the second-floor apartments remain. Other minor changes to the building include the infill of the first-floor windows and door opening on the side elevation with brick and the removal of a cornice at the front and side elevations.



ca. 1960



ca. 1910

**3. (Former) Schlitz Brewery-Tied House (now Schuba's Tavern)
3159 N. Southport Ave.
Date: 1903
Architects: Frommann & Jepsen**

Designed in 1903 by the architectural firm of Frommann & Jepsen, this building in the Lake View community area is one of the most elaborate and best-known of Schlitz's tied houses in Chicago. During the 1880s and 1890s, several large industrial concerns ranging from breweries to brick-making plants were established in the Lake View community, leading to the development of nearby residential neighborhoods. Additionally, a major commercial development of the 1890s included the emergence of a major neighborhood shopping district along Lincoln and Belmont Avenues. Improvements in transportation accompanied the growth of the community, including the establishment of streetcar service on Ashland, Belmont and Lincoln Avenues in 1895. The earliest residents were primarily of German and Swedish origin; however, over time the neighborhood grew to include Hungarians, Polish, and Italians immigrants.

The narrow front (west) elevation faces Southport Ave., and the long side (north) elevation faces Belmont Ave. The brick building is rectangular in plan with a two-story front portion and one-story rear portion. The front of the building for a depth of approximately 50 feet from

Southport Ave. is two stories in height, while the rear approximately 70 feet of the building is one story.

The design relies heavily on excellent craftsmanship in traditional brick masonry, particularly in the dark-red face-brick set in decorative tapestry bond patterns against a warm-yellow face-brick background. The use of tapestry brick bonding patterns, the slim vertical piers with their limestone finials, the steep gables, and the distinctive “bonnet” roof over the oriel window are indicative of the German Renaissance Revival style.

A glazed street-level storefront occupies most of the front elevation and wraps a few feet around the side elevation, framing the entrance to the tavern at the chamfered corner of the building. An entrance to the second-floor apartments is located at the side of the front elevation, and two additional entrances to the tavern are located along the side elevation. In addition to the “bonnet” roof over the oriel window, green patinated copper is also used at the cornice and to extend the line of the false gables along the front and side elevations. Each of these gables frames a dark-red terra-cotta Schlitz globe. Window openings have arched headers constructed of alternating yellow and red brick which continues down both sides of the opening.

The alley (east) elevation is common brick, and the south elevation is obscured by a neighboring frame building. This two-story gable-front flat building was originally located at the rear of the lot. In the 1990s it was moved to its current location and internally connected with the tavern to serve as the tavern’s restaurant. This building is not proposed for designation.

Changes to the building include the replacement of some windows and doors, and the storefront glazing and framing, however these changes are minor and consistent with the historic character of the building. The building has been well maintained and currently houses Schuba’s Tavern, a long-time popular tavern and live music venue.





- 4. (Former) Schlitz Brewery-Tied House (now Starbucks)**
2159 W. Belmont Ave.
Date: 1903
Architect: Charles Thisslew

Designed in 1903 by architect Charles Thisslew, this Queen Anne-style tied house is located in the North Center neighborhood. In the 1880s industry predominated in the southern section of the North Center community along the North Branch of the Chicago River. In this area there were many clay pits, and the area along Belmont Avenue was a nationally-known center of the brick-making industry. The area was also home to William Deering's harvester works which employed 1,500 workers and covered nearly 25 acres. Other industries attracting workers to the area included the Northwestern Terra Cotta Company, Lassig Iron Works, and Clybourn's Slaughterhouse. While the main group of residents in the working-class community were German, there were also a large number of Irish, Swedes, and English settling in the area. The center of German social life was located along Belmont Avenue, which was served by streetcar service as early as 1895.

This two-story brick building is rectangular in plan with a prominent corner turret. The narrow front (north) elevation faces Belmont Ave. with the long side (west) elevation facing Leavitt St. The base of the building is clad with dark-brown glazed-brick capped with a limestone stringcourse. The upper portion of the building is warm-yellow face-brick with a second limestone stringcourse marking the line of the second floor. Window openings have flat heads with decorative limestone keystones.

The highlight of the design is the building's corner turret clad with pressed-metal classical decoration, including a pediment and acroterion above the corner window. The turret is capped

with a blind balustrade, and a Schlitz globe set within a lunette and framed with volutes mark the top of the turret. The Schlitz globe, like the rest of the turret, is rendered in pressed metal and painted. A pressed metal window bay on the side elevation also features classical motifs. The south (alley) elevation is common brick, and the east side elevation is obscured by a neighboring building.

Changes to the building are minor and include the replacement of windows, doors and the glazed storefront. The building currently houses a coffee shop.





**5. (Former) Schlitz Brewery-Tied House
11400-404 S. Front Ave.**

Date: 1906

Architect: Frommann & Jepsen (attributed)

This former Schlitz brewery-tied house is located at the intersection of Front Ave. and 114th St. in the Roseland community area, separated from the historic town of Pullman by the tracks Illinois Central Railroad immediately to the west. In addition to the seven major trunk-line railroads that traveled through the community, the establishment of the industrial town of Pullman to the east brought an influx of industry and population to the Roseland community during the 1880s. Annexed to Chicago in 1889, this multi-ethnic community was predominately comprised of Dutch, Swedish, German, English, and Irish workers. While African-Americans were employed as porters by the Pullman Company, they were not allowed to live in the town of Pullman. In addition to rail service, West Pullman streetcar service down Cottage Grove Avenue to 115th Street was established in 1892. Improvements to the Cottage Grove line resulted in the introduction of cable cars in 1906.

Nearly square in plan, this two-brick tied house was built in 1906 as part of “Schlitz Row,” a complex that included three tied houses, housing for Schlitz workers and a company stable. Permit records for the building do not identify the architect, though it is attributed to the firm of Frommann and Jepsen who are known to have designed virtually all of the buildings in “Schlitz Row.”

The front portion of the building is two stories in height, with a rear one-story portion on 114th St. The exterior is constructed of two colors of face brick, with decorative bond patterns used

at the sides, and arched heads of windows much like 3159 N. Southport Ave. Unlike Schlitz's other tied houses, the two street-facing facades of the building are nearly identical, both articulated with large, arched openings framing recessed wall areas punched with window and door openings. Limestone is used for stringcourses and sills.

The two street-facing elevations meet at a chamfered corner which includes a terra-cotta Schlitz globe at the parapet level, and the primary entrance to the tavern is framed in a half-round arched opening at street level. Similar arched door openings are located at the center and end of the S. Front Ave. elevation. The interplay of projecting and receding wall planes established by the large arches is further enhanced by the use of corbelled brick piers above the second floor windows. These piers are topped with carved limestone copings and relieved at their base by recessed panels infilled with stucco.

The emphasis on receding and projecting wall planes, the use of two contrasting colors of brick and the combination of brick with stucco and stone reflect characteristics of the Queen Anne style. With its lack of historic ornamentation and reliance on the aesthetic qualities of brick, the building is stylistically more modest in comparison to some of the other extant tied houses, and it was certainly more modest in comparison to the elaborately designed tied house at 400 E. 115th St. (1905, demolished 1996) immediately to the south. The simplicity of the design may reflect the building's subsidiary relationship with the older and larger tied house which anchored "Schlitz Row."

The secondary south elevation is painted common brick, and the west (rear) elevation has vinyl siding, presumably installed over common brick. Changes to the building are relatively minor and include the replacement of the exterior doors and second-story windows. At time of

ip.





- 6. (Former) Schlitz Brewery Stable**
11314-320 S. Front Ave.
Date: 1906
Architect: Frommann & Jepsen (attributed)

Roughly square in plan with a flat roof, this two-story brick stable was built in 1906 by the Schlitz brewery for its delivery horses. The architectural design of the stable is attributed to Frommann & Jepsen due to their association with “Schlitz Row” and to the design’s similarity to other buildings in “Schlitz Row” by that firm, particularly the tied houses. Together the stable and tied house one block south at 11400-404 S. Front Ave. are the only surviving commercial buildings from “Schlitz Row.” (See # 8 regarding community context and history.)

Architectural ornamentation is confined to the front (east) elevation facing Front Ave., as the side and rear elevations are common brick and mostly obscured. The design includes several characteristics of the extant tied-house nearby on Front Ave., including the use of two colors of brick, projecting piers and arches in combination with recessed wall areas and stuccoed panels.

The design is symmetrical with a wagon entrance at the center of the street-level elevation flanked on either side a pair of arched openings. At the second story, the corner piers of the building include blind-arched openings framing recessed brick and stucco panels with unusual and distinct terra-cotta horse head sculptures. Between these corner piers, the wall is recessed

and pierced with four small window openings set beneath a single brick arch, flanked one either side a single arched window opening. Limestone is used for stringcourses, sills and copings.

The emphasis on receding and projecting wall planes, the use of two contrasting colors of brick, and the combination of brick with stucco and stone reflect characteristics of the Queen Anne



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 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 a significant 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 Five Schlitz Brewery Tied-Houses at at 958 W. 69th St., 3456 S. Western Ave., 2159 W. Belmont Ave., 3159 N. Southport Ave., and 11400 S. Front Ave. and One Schlitz Brewery Stable Building at 11314 S. Front Ave. be designated as Chicago Landmarks.

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 Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building each represent a distinct and rare type of commercial architecture that conveys important themes from Chicago and American history from the late-nineteenth and early-twentieth centuries, including the rise of vertically-integrated manufacturing production and retail sales; the role of science and technology in the transformation of crafts into industries, including the brewery industry; increasing competition among businesses as the city and country grew; the role of the neighborhood saloon; the role of ethnic immigrants as both leaders of the brewing industry and as consumers; and the national question about the role of alcohol in society which would later culminate in national Prohibition..
- The Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building each convey the economic prominence of the brewing industry in Chicago and Milwaukee during the late-nineteenth and early-twentieth centuries, made possible by those cities’ access to grain markets, fresh water, natural supplies of ice, and train transportation.
- The Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building are representative of the brewing industry founded and managed by German immigrants, several of whom were prominent businessmen active in the city’s affairs; and therefore each building reflects the importance of ethnic immigration in Chicago’s history and development, generally, and specifically the contributions of the Chicago’s German ethnic community, one of the city’s largest ethnic groups.
- The Five Schlitz Brewery Tied-Houses are typical of other brewery-tied houses in Chicago which were most commonly located on prominent corners of commercial streets, well served by street cars or elevated trains, and in neighborhoods settled by large ethnic and working class populations; and, as such, the Five Schlitz Brewery Tied-

Houses convey the early social character and leisure habits of these early residents of Chicago's neighborhoods.

- As the unintended manifestation of legislation and social pressure by progressive reformers, the Five Schlitz Brewery Tied-Houses convey the national debate about alcohol consumption and the "Dry" movement in the late-nineteenth and early-twentieth centuries. The subsequent proliferation of drinking places under the tied-house system was a factor in the establishment of national Prohibition in 1919.
- The Schlitz Brewery Stable Building was built by Schlitz to stable horses used to deliver beer to tied houses, and the stable building represents the brewery's direct control over distribution which was a defining feature of the tied-house system.
- The Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building are part of a great number of buildings built in Chicago by the Schlitz Brewery, whose association with the city may be traced back to the aftermath of the Fire of 1871, when the brewery sent water and, in particular, beer to the ravaged city, establishing a loyal customer base in Chicago, and solidifying its motto "The beer that made Milwaukee famous."
- The (former) Schlitz Brewery Tied-House at 11400 S. Front Avenue and the (former) Schlitz Brewery Stable Building at 11314 S Front Ave. are rare surviving buildings from "Schlitz Row," a complex that originally included three tied-houses, housing for Schlitz workers and a company stable located just outside the "Dry" industrial town of Pullman.

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 Five Schlitz Brewery Tied-Houses represent a distinct and recognizable building type in Chicago's neighborhoods typified by such features as their display of brewery insignia, their prominent corner locations on neighborhood commercial streets, their corner entrances marked by prominent turret or other ornamental features, and their use of high-quality masonry construction and picturesque styles of architecture.
- The Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building are fine examples of picturesque styles of architecture, including the then-popular Queen Anne and the more rare in Chicago German Renaissance Revival style. Popular in the late-nineteenth and early-twentieth centuries, these styles emphasize visually-pleasing characteristics and motifs drawn from earlier periods, and these styles helped the brewery-tied houses to present a legitimate and socially-responsible image amidst growing opposition to drinking establishments.
- The (former) Schlitz Brewery Tied-Houses at 3456 S. Western Ave., 958 W. 69th St., 2159 W. Belmont Ave., and 11400 S. Front Ave. and the (former) Schlitz Brewery Stable Building at 11314 S. Front Ave. exemplify the Queen Anne style of architecture with their picturesque mixture of building materials, the combination of classical and

medieval ornamental motifs, varied rooflines, and decorative-metal bays, turrets, and cornices.

- The (former) Schlitz Brewery Tied-Houses at 3159 N. Southport Ave. exemplifies the German Renaissance Revival style of architecture with its tapestry brick bond pattern, the distinctive “bonnet” roof over the oriel window, and the slim vertical piers with their limestone finials.
- Each of the Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building display exceptionally fine craftsmanship and detailing in high-quality historic materials, displayed through such common materials as patterned tapestry brick and pressed-metal architectural ornament at turrets, window bays and cornices
- Characteristic of Chicago’s brewery-tied houses, the Five Schlitz Brewery Tied-Houses each displays a Schlitz “belted globe” insignia on its facade, the design of which is based on sculptor Richard Bock’s design for Schlitz’s exhibit at the 1893 World’s Columbian Exposition.

Criterion 5: Work of a Significant Architect or Designer

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- Two of the Five Schlitz Brewery Tied-Houses and the Schlitz Brewery Stable Building are the work of a significant architect. The (former) Schlitz Brewery Tied-Houses at 3159 N Southport and 11400 S Front Avenue, as well as the (former) Schlitz Brewery Stable Building at 11314 S Front Ave. were designed by Frommann and Jebsen, a significant architectural firm in Chicago in the late-19th and early-20th centuries.
- Several of Schlitz brewery’s most handsomely detailed and high-style tied houses, as well as “Schlitz Row” outside of Pullman, were designed by the architectural partnership Frommann & Jebsen who made a significant contribution to Chicago’s architecture from the 1880s through 1917, and from 1917 until the mid-1920s by Frommann. Known surviving tied houses designed by the firm of Frommann & Jebsen include 3159 N. Southport (1903), 1870 S. Blue Island (1899), 8900 S. Normal Ave., as well as 11400 S. Front Ave. (1906) which is attributed to the firm.
- Frommann & Jebsen designed the Humboldt Park Receptory and Stable building (1895-96), a designated Chicago Landmark, and a fantastically picturesque and romantic combination of rural German vernacular architecture.
- Frommann & Jebsen’s body of work includes a number of large residences in a range of popular historic styles of architecture commissioned by prominent members of the city’s German ethnic community. Examples of these residential commissions are found in the Wicker Park, Mid-North, Logan Square, and Ukrainian Village and Hawthorne Place Chicago Landmark Districts, as well as in the Sheffield and Meekerville National Register Districts in Chicago.

Criterion 6: Distinctive Theme

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 Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building represent distinctive architectural, cultural, economic, historic and social themes, including: the rise of the tied-house system in Chicago which reflects broader patterns of economic development in the nation; the role of immigration in the cultural and social history of the city; and the brewing industry's response to pressure from those who sought to limit alcohol consumption in American society, a movement which ultimately led to the experiment with national Prohibition; and

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.

Overall, the Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building retain excellent physical integrity, displayed through their siting, scale, overall design, and historic relationships to their surrounding neighborhoods. Each building retains the majority of its historic materials, design, and detailing to express its historic, community, architectural, and aesthetic interest or value.

The buildings feature the majority of physical characteristics that define their historic significance. These include historic wall materials in brick, limestone, prominent bays or turrets, original ornamentation in pressed metal, gabled or turreted rooflines, the insignia of the brewing company that built the building, large storefront windows and original corner and side entrances to the tavern.

Common alterations to Chicago's brewery-tied houses and associated buildings are the replacement of windows, doors, and storefront windows, although these changes have generally been undertaken in a manner sympathetic with the buildings' historic visual character. Contemporary signage has also been installed on the facades of several buildings. In a few instances, some changes to parapets and cornices and other ornamental features has occurred. These changes are typical for commercial buildings of this age and reversible, and do not detract from the overall physical integrity of the 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 Five Schlitz Brewery Tied-Houses and One Schlitz Brewery Stable Building, the Commission recommends that the significant features be identified as follows:

- All exterior elevations, including rooflines, of each building.

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Chicago Daily News negatives collection, courtesy of the Chicago History Museum; p. 5 (top left, DN-0000729; bottom left, DN-0009097; bottom right, DN-0000341), p. 10 (bottom, DN-0008122).

One Hundred Years of Brewing: p. 7 (top left).

The Western Brewer 1898: p. 7 (top right).

The Electronic Encyclopedia of Chicago, Siebel's Brewing Academy, c. 1902-1904, Chicago Historical Society (ICHI-17537): p. 7 (bottom).

Westerville Public Library, Westerville, Ohio; online archives of the Anti-Saloon League: p. 10 (top right and left).

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