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National Register of Historic Places
Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

__X__ New Submission ____ Amended Submission

A. Name of Multiple Property Listing

Chicago Bungalows

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Adoption and Modification of the Bungalow for Use in Chicago Residential Development, 1907-1930
Role of Bungalow Neighborhoods in the Rise of an Ordered and Cohesive Residential Landscape, 1907-1930
Role of the Bungalow in Facilitating Chicago Home Ownership, 1907-1930

C. Form Prepared by

name/title **Daniel Bluestone, Director, Historic Preservation Program, University of Virginia**
with **Roysin Billet, Gabrielle Harlan, and Emily Ramsey**
street & number **c/o Historic Chicago Bungalow Association** telephone **312-642-9900**
1 North LaSalle Street, 12th Floor
city or town **Chicago** state **Illinois** zip code **60602**

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (___ See continuation sheet for additional comments.)

William L. Wheeler /SHPO 1-6-04

Signature and title of certifying official Date

Illinois Historic Preservation Agency
State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper Date of Action

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Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets *in How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 120 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Introduction:

In the first three decades of the twentieth century Chicago's population more than doubled. The number of Chicagoans rose from 1,698,575 in 1900 to 3,376,438 in 1930. In accommodating over 1.5 million new people the city's urban form and architecture changed dramatically. Images of this press of humanity in the second largest city in the United States filled guidebooks, travelers' accounts, novels and newspaper columns. The new density was palpable on crowded streets and transit lines, in massive new factories and shopping emporia, and above all on the city's impressive downtown skyline. In 1900 Burnham & Root's twenty-two-story Masonic Temple Building, at 302 feet, was Chicago's tallest building. By 1930 numerous buildings had eclipsed it, including Holabird & Roche's Board of Trade building that doubled the height of the Masonic Temple Building.

Chicago's residential landscape also reflected the city's booming growth. The number of dwelling units in Chicago rose from 346,755 in 1900 to 623,912 in 1920 to 843,578 in 1930. Popular images of the residential landscape varied widely. The proliferation of high-rise apartment houses and apartment hotels easily captured people's attention. They were strikingly different from earlier urban residences. Between 1900 and 1930, for example, builders and architects like Benjamin H. Marshall lined the Gold Coast section of the north side with elevator apartment buildings. These buildings gave tenants luxurious accommodations, high levels of personal and mechanical services, and an extraordinary setting on the lakefront. In many middle-class neighborhoods, low-rise apartment buildings and, perhaps most notably, Chicago courtyard apartment buildings with their landscaped courts, their series of separate entrances, and their projecting sun parlors and balconies seemed designed to absorb a growing population. Turn of the century housing reformers chronicled other aspects of the city's growth. In Chicago's poorest neighborhoods, immigrants crowded into rented flats in two and three story frame and brick tenements that filled building lots and left little space for light or air. The luxury high-rise apartments and the blocks of tenements provided two contrasting images of the new density that characterized Chicago urbanism in the early twentieth century. In turn, vast new districts of single-family homes provided a counterpoint to both tenement and apartment living.

Between 1910 and 1930 Chicago developers built tens of thousands of one and one-and-one-half-story brick bungalows on large tracts of land previously occupied by farms and prairie fields.[1] These new bungalow neighborhoods represented a major innovation in Chicago urbanism. Here a

new style of house, unprecedented in the previous century, provided Chicago homebuyers of moderate means with extraordinary levels of domestic comfort made possible through innovative systems of heating, plumbing, and electricity. Generally rectangular in plan, with the narrow end facing the street, the bungalow mass was dominated by low-pitched overhanging roofs. The front elevations had face brick, often with stone trim, while the side and rear walls were constructed of common brick. Expansive front windows, often grouped into single architectural frames, flooded interiors with natural light. Porches generally opened to the front and the rear of the house.[2] Bungalows typically had bedrooms on the first floor. In 1924, surveying the popular development of the bungalow, Country Life reported, "As the American idea of a residence was a building of at least two stories, with the bedrooms in the secluded upper part of the house, it was a radical change to put everything on the ground floor."[3] Indeed, this change anticipated the public acceptance of modern houses planned on a single level that came to characterize popular housing form for much of the twentieth century. The unfinished attic spaces, illuminated with gable end windows or front, back, or side dormers, provided a space into which a family could expand when resources permitted. The bungalow played a crucial role in fostering home ownership among the expanding ranks of Chicago's middle and lower middle classes.

Chicago's bungalows emerged as a local appropriation and variant of a house style that was national in scope. The bungalow style was well represented in all parts of the United States. Popular magazines like Ladies Home Journal, Good Housekeeping, Country Life in America, The Craftsman, Keith's Magazine as well as pattern books and catalogues from companies like Aladdin Homes of Bay City, Michigan, and Radford Architectural Company of Chicago promoted the national diffusion of the bungalow style. National marketing of bungalow building kits by Sears, Roebuck, Montgomery Ward, and other companies further popularized the style. Nevertheless, Chicago's massive population expansion during the period of the greatest popular enthusiasm for the bungalow form, in the first three decades of the twentieth century, meant that the bungalow was particularly well represented in Chicago. The collapse of the home building market with the onset of the Great Depression severely limited bungalow construction after 1930. By the time mass home building resumed after World War II newer house forms, like the Cape Cod and the ranch house, surpassed the bungalow in the residential landscape. The three key associated historic contexts that frame the Chicago bungalow relate to both its architectural and social significance. The associated contexts relate to the adoption and modification of the bungalow for use in Chicago residential development, 1907-1930; the role of bungalow neighborhoods in the rise of an ordered and cohesive residential

landscape, 1907-1930; and finally the role of the bungalow in facilitating Chicago home ownership and with it a process of assimilation to one of the powerful ideological elements of American citizenship, 1907-1930.

E. Statement of Historic Contexts

Chicago Bungalows -- Local Adoption and Modification of a National Style:

When Chicago architects and builders adopted and modified the bungalow for local construction they settled upon an unusual house form that had many attractions. The bungalow was unusual in that unlike earlier national architectural styles it originated in the west, in Southern California, and spread east rather than the more accustomed national pattern that saw new building forms and styles moving from east to west. In 1909, writing in Keith's Magazine, Una Nixon Hopkins, insisted that, "Nearly all fads originate in the East and move westward, but the bungalow was born in California, and has been adopted in the East—increasingly at a surprising ratio."[4] Chicago architects and builders also adopted a house form that lacked a clear stylistic definition. Indeed, both contemporary observers and later historians have all noted the fluid and rather imprecise definition of the bungalow. Writing in 1906 in Country Life in America, Claude H. Miller declared, "Just what a bungalow really is, admits of some discussion. The dictionary does not help us much. In our neighborhood, it has come to mean any simple house that its owner wants the world to know is not as pretentious as he really can afford. Even a millionaire can occupy a $2,000 bungalow somewhere in the mountains or at the seashore without the loss of self-respect. Personally, we limit the definition to a one-story dwelling."[5] Six years later authors in Country Life were still noting confusion over the question of what constituted a bungalow: "It is evident . . . that the bungalow of to-day is not what its name implies; that the word is misused."[6] In 1915, Chicago's Record-Herald published an article titled "'Bungalow' Is Subject of Many Definitions;" it reported, "In view of the wide variances of opinion as to what constitutes a bungalow, particularly in the middle West, where buildings of this type are becoming very popular . . . it may be well to admit that a bungalow is an unpretentious house, with liberal porch space, having one or more bedrooms on the ground floor, and in which whatever attic or second story space the design provides shall be utilized for sleeping spurposes to a considerably less extent than in the average cottage or house."[7] A style that was national in extent and that was promoted through a wide array of journals and other means

would perhaps invite the sort of fluid meaning that hovered over the term bungalow. Nevertheless, what is notable in the case of Chicago is that in a matter of only a few years the bungalow assumed a fairly settled identity; an identity rooted in local building practices and regulations, prevailing patterns of land division, and in the regional market for building materials.

In 1908, Chicago's Radford Architectural Company published its building plan catalogue Radford's Artistic Bungalows; Unique Collection of 208 Designs, Best Modern Ideas in Bungalow Architecture. Radford, a company that sold builders architectural plans, blue prints, and specifications, declared, "The bungalow age is here." Yet, in 1908 Radford embraced a rather far ranging notion of what kinds of bungalows were possible in a bungalow age. For each of its bungalows Radford's catalogue provided a perspective rendering and a floor plan; these views included both one and two story houses, and provided plans with bedrooms only on the second floor, or only on the first floor, or on both floors. Clearly, any number of house forms could be collected under the single designation, and the plans ranged well beyond the Country Life designation of a one-story dwelling. What Radford's bungalows shared were their relatively small and simple design and their manifest coziness that, according to Radford, showed the renewal "in artistic form of the primitive 'love in a cottage' sentiment that lives in some degree in every human heart." Horizontal lines, overhanging roofs, exposed rafter tails tended to predominate among Radford's bungalows. These features were clearly intended by bungalow designers to establish reciprocity between the house and the setting, between human artifice and nature. It is notable that not a single one of Radford's 208 bungalow perspectives showed another house on an adjacent site. Trees and lawns dominated the foreground and background but never another house. Radford stuck to this pattern even though he realized that many people who might purchase bungalow plans were destined to build in cities like Chicago rather than in the country. The introduction to Radford's Artistic Bungalows declared, "And while primarily intended for the wilds, this form or style of home has been seized upon eagerly by home builders in every hamlet of the land, in every town and every city. So that out of this general demand for houses of this character all sections of the country are being beautified with little structures that delight the eye."[8] The interest in increasing the sale of its bungalow building plans undoubtedly prompted Radford's inclusive sense both of the term and of the appropriate locale for building.

Interestingly, many of the most prominent promoters of bungalows looked askance upon the construction of bungalows in the relatively dense context of city neighborhoods—the sort of

placement necessary for economical building in Chicago. For example, Gustav Stickley, the apostle of the Arts and Crafts movement, the publisher of the Craftsman journal, founded in 1901, and the author of numerous widely circulated books on house, bungalow, and furniture design, generally avoided promoting houses intended for urban lots. His advocacy of economy, simplicity, and honesty of construction could theoretically extend to urban house construction for middle and working class homeowners in Chicago. However, dense urban lots undercut another primary tenet of Stickley's Arts and Crafts ideals—the restoration of a harmonious relationship between people, their houses, and nature. In 1909, laying out the elements of his "craftsman idea," Stickley addressed the urban context directly:

> We need hardly say that a house of the kind we have described belongs either in the open country or in a small village or town, where the dwellings do not elbow or crowd one another any more than the people do. We have planned houses for country living because we firmly believe that the country is the only place to live in. The city is all very well for business, for amusement and some formal entertainment,--in fact for anything and everything that, by its nature, must be carried on outside of the home. But the home itself should be in some place where there is peace and quiet, plenty of room and the chance to establish a sense of intimate relationship with the hills and valleys, trees and brooks and all the things which tend to lessen the strain and worry of modern life by reminding us that after all we are one with Nature.[9]

Thus, despite some interest in urban houses on the part of his readers, Stickley tended to avoid houses "cramped to fit the dimensions of a city lot," in preference for "dwellings best fitted for the county."[10] Part of the achievement of Chicago builders, architects, and residents came in their reworking of a house form initially envisioned for country living in the context of Chicago's street grid and narrower residential lots.

Stickley did not stand alone in his objection to seeing bungalows lining the streets of urban and suburban neighborhoods. In 1911, just as brick bungalows began to appear on Chicago streets, Henry Saylor published his popular book Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character. Saylor shared with Stickley the sense that bungalows were most appropriately built in country settings. Indeed, bungalow enthusiasts celebrated the way in which exterior architectural elements helped link the bungalow to its site. The "low earth-hugging mass,"[11] the expansive porches, the low-pitched

overhanging roofs, the expansive window opening, the emphasis given to horizontal elements over vertical elements were all calculated to forge inside and outside, landscape and building, into a single harmonious composition. In 1906 the Architectural Record even went so far as to suggest that the bungalow need not "hold its own in the landscape, but should be entirely subordinated thereto, while on the inside the plan of the house and the design of the rooms should be arranged, as far as convenience and propriety will permit, so as to tempt the eye outside and there to give it a pleasing prospect."[12] Such a development and the pervasive air of informality seemed, for many bungalow proponents, more appropriate in seasonal country residences. They also seemed less likely to succeed in tighter confines of urban and even suburban lots. Saylor wrote that the bungalow is "far better suited to employment for the temporary home, the shooting-lodge and the week-end retreat in the woods or along the shore, than it is to use for permanent homes in suburban communities. There is at least a suggestion of following after a mere fad in the building of row upon row of bungalows along a suburban street. In all probability this fad, like others, will die out."[13] Also writing in 1911, architect Wilson Eyre echoed Saylor's views concerning the inappropriateness of the bungalow as a permanent form of residential architecture. Eyre wrote, "The bungalow, I take it, is not a new style of suburban home. It is misused as such, and it is generally objectionable when so used. . . . In general, I do not believe in the one-story house for an all-year dwelling. It is a fad which, like Mission furniture, is being much overdone. It is supposed to be the up-to-date fashion, there is little reasonable excuse for its prevalence. Like most fads it is bound to run its course, and there is nothing so dismally out-of-date as a fad that has ceased to be. In my opinion, this bungalow style is not destined to produce any lasting effect on domestic architecture in America."[14] Saylor, Eyre, and other writers clearly misjudged both the popularity of the bungalow and the ingenuity of architects and builders determined to give a new shape to the residential landscape in American cities like Chicago.

Some writers did recognize a potential exception to the condemnation of bungalows as permanent residences; a climate that permitted residents to "live out of doors throughout the greater part of the year"[15] made permanent bungalow residences in California seem especially appropriate. Even Saylor recognized that the California climate permitted "a somewhat different mode of life" that raised unique possibilities for bungalow construction and use. This sense even extended to the bungalow courts found in California towns like Pasadena where numerous bungalows were built close together around an open court. Here, the "spaciousness" of the site permitted the linking of the houses with their shared landscaped court. The combination of design and climate in California mitigated the critique of bungalows in the denser conditions of urban and suburban neighborhood.[16]

In 1913, Keith's Magazine reported that "for a more vigorous climate" than that prevailing around California bungalow courts, builders had begun to place "small brick houses . . . on each side of a broad street, extending through the entire block," distinguished from the surrounding neighborhood with ornamental gateways on either end of the block. The article continued, "Brick, even for small dwellings, seems coming into favor by leaps and bounds. It has been used in this evolution of the [bungalow] court idea, by Chicago capitalists, on quite an extensive scale."[17] In a collegial gesture to the architectural innovation characteristic of the "Chicago School" Henry Saylor also recognized the significance of houses that could generally be considered bungalows that were being built in the Middle West with considerable "originality of motive." In Saylor's view, "Their use of the strong horizontal line, as being most in keeping with the flat plains . . . has brought about almost a new style in the architectural types of the world. . . . It is the result merely of working out in the most straightforward and rational way the practical necessities of plan where the rooms are to be all on one floor. In other words, this type may be given the name bungalow not because of its descent but simply because it is a one-story house."[18]

Saylor illustrated his reference to the emergence of a Chicago bungalow style with a view of a stucco house designed by Tallmadge & Watson in Maywood, Illinois. He could have just as easily illustrated his point with houses designed by many others, including Robert C. Spencer, Eben E. Roberts, John S. Van Bergen or Frank Lloyd Wright. These architects represented in the Chicago area what they represented in Saylor's book, architects who helped win greater acceptance for the aesthetic and planning innovations in modern house design, many of which were also represented in bungalow architecture. Indeed, in one of the early reviews of Frank Lloyd Wright's work, a critic writing in Architectural Record described the houses in terms that clarified their connection to the formal strategies employed by Arts and Crafts and bungalow designers. The critic reported, "The characteristic of Mr. Wright's style may be summed up in a few words. He likes long low buildings, or groups of buildings, fitted tight to the ground by heavy overhanging roofs. The roofs are the most conspicuous feature. . . . The slope of the main roof and those of the porch or out buildings, and the strong horizontal string courses on the walls all tend to keep the house down upon its site."[19] In surveying the work of California architects Greene & Greene, a firm that took a lead in California bungalow design, the Architectural Record declared that their house designs that stood on small urban lots were interesting but "a little commonplace." Whereas when they had a country site to work on with some stands of trees in which to "nestle" the house Greene & Greene was "extraordinarily successful in adapting the masses of his houses to their surroundings and

envelopment."[20] In appropriating the bungalow form for Chicago's residential landscape, local designers benefited from the favorable reception that greeted the work of local modern architects like Frank Lloyd Wright. At the same time, they had to develop methods for working within the narrow confines of the urban lot in a way that would make bungalow residences something more than a passing fad.

As bungalow neighborhoods developed the extent of the compression of the building site was quite evident. The lots were generally 25 to 33 feet wide and 125 feet deep. This pattern of subdivision did not leave much landscape space between houses; nevertheless, the neighborhood subdivision plan often left space for small private lawns and public street lawns in front of the house and deeper yards and garden space behind the house. In comparison to the denser parts of the city, bungalow neighborhoods did indeed accommodate a notable degree of relationship between home and garden and residents actively cultivated their yards and gardens and looked out their windows at lines of maturing streets trees. In this way they clearly participated in the romantic engagements with nature that constituted such an important component of the broader promotion of bungalows.

Many bungalow advocates in the architectural press looked disdainfully upon city living and viewed bungalows as an antidote to urban conditions. Nevertheless, in Chicago both bungalow residents and designers recognized key connections between modern apartment living and bungalows. In 1912 when Country Life in America asked Chicago architect Thomas E. Tallmadge a question about bungalow living he offered a surprisingly urban perspective: "We will answer your question, 'Why do people live in bungalows?' with the question, 'Why do people live in apartments?' In our opinion to simplify the problems of housekeeping. . . . [T]he bungalow . . . should have the advantages of a good apartment and in addition, of course, the joys of sole proprietorship and the possibility of a garden and outdoor home life, which the denizens of our modern apartment buildings have not, of course. It seems to us that the bungalow, therefore, has a distinct place in American life and architecture."[21] In 1913 the Chicago Record-Herald also pointed to the continuity between flats and apartments; the paper reported, "Out of flat buildings and into houses, Chicago is moving at a rate of speed unequaled by any other city. . . . The day of the 'cute little flat' . . . is past. In its place has come the day of the bungalow, with its garden patch, and chicken run, airy rooms, shaded porch and smooth lawn. The 'inconveniences of a home,' which a few years ago drove Chicago into flat buildings three and four stories high, have been removed under the new system of subdividing. Now all modern-conveniences, including cement sidewalks, sewerage, electricity and

gas, are installed in the subdivision when it is first opened for settlement."[22] In 1923 Charles W. White's The Bungalow Book underscored this important relationship between apartment plans and bungalow designs. White wrote, "The modern American apartment has helped to call attention to the advantage of rooms all on one floor. Conditions in cities, where density of population dictates that many families shall be housed in a single apartment building, causes thousands of people to live in this manner. It has been discovered that apartments entail much less housework. Prospective house owners visiting their friends residing in flats are struck by their apparent comfort and the greater ease with which housework is done."[23]

The convenience of apartment living went beyond simply having all the rooms grouped on a single floor. It had an economy of space that arose from eliminating stair halls and foyers. As built initially in Chicago, most bungalows had steep unfinished stairs leading to the unfinished attic from behind a door that opened in the vicinity of the kitchen. There were no expensive woods used on stair treads or balusters or railings and no space sacrificed to the stair halls that characterized most two-story houses. Bungalow designers also advocated merging certain rooms, especially bringing the dining and living rooms into a continuous space, permitting a more compressed floor plan while creating a sense of interior spaciousness. In 1915, The Craftsman reported on the realization of merged interior spaces, "Today, many of our home-builders, particularly in the suburbs of the larger cities find themselves confronted with the problem of obtaining the utmost modern comfort in a moderate-priced house on a narrow lot—and it sometimes needs considerable ingenuity to devise a plan which will utilize the available space to the best possible advantage. One difficulty in planning a small cottage or bungalow is to provide a sufficient number of rooms in the limited area given, and yet prevent the interior from seeming cramped and small. It is desirable that a feeling of openness should be insured above all for the living and dining rooms, since this part of the house is sure to be the most used. A practical and pleasant way to accomplish this is to have the two rooms communicating with each other, with a wide opening between them."[24] This arrangement of interior space was already common in the layout of Chicago apartments, which grouped the living and dining rooms together as part of a broader effort to preserve the upstairs-downstairs, private-public distinctions of the two story house in the context of living on a single floor. Another bungalow promoter insisted that the spatial alignment of the living room and dining did not involve any erosion of domestic routine because "the nature of these two rooms is such that when one of them is occupied the other is empty. The economy of throwing the space of the two together is obvious."[25]

Many bungalow designers came to regard the connection of the living and dining rooms as "indispensable" for the proper "planning of the bungalow."[26]

Charles E. White's 1923 Bungalow Book stated that this "dove-tailing" of rooms was especially important on sites "restricted as to width."[27] In the context of Chicago's relatively narrow building lots the linking of living room and dining room space became a settled standard and in concert with the expanse of grouped windows in these rooms accounts for the bungalow's notable sense of interior spaciousness. More than any other interior feature the dovetailing of living and dining spaces set up the logic of the bungalow floor plan. Efficiency and economy suggested that the kitchen communicate fairly directly with the dining room. Kitchens had long occupied the secondary or rear section of American houses with direct access to backyards, gardens, and rear service alleys. Taking its initial form from the prevailing narrow and deep building lot, the standard Chicago rectangular bungalow floor plan developed around a sequence that placed the living room at the front of the house with windows facing the street; this space connected directly to the dining room in the middle of the house, with windows opening along the long side of the house. The dining space then opened to a kitchen, occupying one of the back corners of the house. Bedrooms and the bathroom then occupied a parallel zone to the public rooms. One bedroom stood in the other back corner of the house, adjacent to the kitchen. The other bedrooms and the bathroom took up space in a line extrapolated forward from the back bedroom and standing parallel to the dining and living rooms, with windows generally opening out from the other long side of the house.

Bungalows also appropriated from many apartment buildings their modern systems of heating, electricity, and plumbing. In Chicago, apartment buildings often led private residences in obtaining these technological systems that increased resident comfort while supposedly decreasing the amount of housework. These technologies along with the more compressed floor plan were also viewed as important ways for middle-class households to get along without servants. Part of the apartment buildings' "charm" and "appeal" came in helping housewives solve the "vexatious question of help." Nevertheless, the apartment "made her crave the single home . . . [with] the labor-saving devices that were so much the charm of the apartment."[28] In 1913 the Chicago Record-Herald, reported that "The recently developed mania for bungalow building . . . in the vicinity of Chicago, may be partly explained by the fact that an increasing majority of our metropolitan city dwellers live in 'flats' until they are ready to build or buy homes for themselves, and are so accustomed to the conveniences as well as the drawbacks of a one-floor habitation that they are loath to change. Then,

too, the wife who does her own work, with one or two small children to look after, greatly appreciates the convenience of this way of living."[29] In the view of some observers bungalows accommodated the "ever-increasing desire to get back to the single or detached house as a haven," while not foregoing the comfort, convenience, and economy that households had gained in apartments.[30] The Chicago bungalow was noted for making available to homeowners the utilities enjoyed by the residents of modern apartments. The need to accommodate the heating and water system in the harsher northern climate led Chicago bungalow designers to call for "a good basement, which for a small building should include the entire ground plan to accommodate laundry, store and fuel rooms and heating apparatus," a space that was generally absent in early bungalow designs in California.[31]

The relationship between Chicago apartment and bungalow design seemed both important and clear to designers, builders, and residents. It certainly loomed large when bungalow builders began appealing directly to apartment house residents declaring that for the amount they were paying in rent they could actually own a home. Both historically and spatially, the Chicago cottage residence also lurked in the background behind the development of the bungalow. Deploying a language pervaded by class prejudice, some critics of urban bungalows actually tried to denigrate the form by associating it with earlier cottages occupied my middle and working class urban residents. They insisted that bungalows were simply modest cottages presented with a more fashionable name. Indeed, in Chicago and elsewhere there were important similarities between nineteenth-century cottages and twentieth-century bungalows. Many cottages built in Chicago after the Civil War were one story with a basement and placed all their rooms on a single floor. They also had floor plans that linked the living room and dining room and provided a separate zone for bedrooms. Samuel E. Gross, a developer who specialized in residential subdivisions for people of fairly modest means, built thousands of one-story cottages in Chicago during the final decades of the nineteenth century.[32] Gross helped pioneer the building and financial mechanisms that extended homeownership to working families by providing homes with low down payments and low monthly payments. Nevertheless, there were substantial differences of form both in terms of interior systems and in terms of exterior architectural style between nineteenth-century Chicago workers cottages and twentieth-century Chicago bungalows. Perhaps most importantly, cottages did not routinely have the bathrooms and interior plumbing, the heating systems, and the electrical lighting that were provided as standard bungalow features between 1910 and 1930. These modern systems, quite apart from architectural form, set the bungalow apart as a more modern and more desirable form than

older cottages. Even as cottage builders subtly incorporated more modern systems around the turn of the century, it proved difficult to distinguish these forms and plans from their decades old predecessors. Although one and one-and-a-half story cottages and bungalows often had similar floor plans their exterior mass and form were quite different. Some cottages had "ample grounds;" more commonly they were placed close to their front lot lines and did not engage the landscape and the site in the way that bungalows did. Cottages were conceived somewhat apart from the pervasive romance and ideology that argued insistently for the importance of linking nature and buildings. Architects often composed cottages as a relatively flat single façade on the street while bungalow designers established the projecting and receding lines of the roofs, porches, front bays, and overall massing in a manner that more emphatically drew the natural landscape into the overall composition of the house.

The national enthusiasm that greeted bungalows in the popular and architectural literature undoubtedly prompted residential builders to turn away from the cottage toward the modern lines and conveniences of the bungalow. Some people did not fully appreciate the transition and tried to condemn the rising popularity of the bungalow by tying it to the older cottage -building tradition. In 1912 New York architect Charles Butler wrote, "The word 'bungalow' bears very little relation to the crimes at present being committed in its name. It seems to me that the name is now used mostly by people who are ashamed to call a cottage by its right name, and feel that by calling their house a bungalow, they remove from it the reproach of smallness and (usually) cheap construction." Another New York architect, Lewis Colt Albro, echoed this thought, "The word 'bungalow' as used in this part of the country expresses to my mind a cheap, temporary structure of no particular size or height, and generally of the worst possible architectural pretensions. The word is extremely offensive and should be suppressed."[33] In the 1910s despite the architectural and social associations between cottages and bungalows, bungalow builders fashioned a distinct house and neighborhood form that increasingly diverged from the cottage form and style. For these architects and builders the "magic title 'bungalow'" proved a promotional "godsend."[34]

As Chicago bungalows assumed a more standard form in the 1910s, it became clear that the majority of bungalows would be constructed of brick. In this regard they certainly took leave of the precedent as it originated in Southern California and as it was first developed in Chicago. Envisioned by architects as seasonal second houses or as residences intended for mild climates, bungalows in California and elsewhere had been constructed primarily of wood and stucco.

Builders and architects who adopted the bungalow style in other parts of the country then began to experiment with brick in the hopes of realizing greater durability, permanence, and insulation in colder climates. These considerations combined with other local factors motivated Chicago builders to turn most readily to brick for bungalow construction. In the wake of the 1871 Chicago Fire city officials had enacted an ordinance restricting certain sections of the city to fire proof construction. As the city expanded so did the fire limits and huge swaths of outlying residential land were basically limited to brick and stone construction.[35] The fire limits continued to expand during the bungalow-building boom and this helped to establish brick as a standard building element in Chicago's version of the bungalow. The presence of a massive regional brick industry also facilitated the bungalow builders' adoption of brick. The clay pits around Chicago contributed to making Illinois one of the leading brick manufacturing states in the country in the early twentieth century. In 1919 Illinois produced, for example, 567,714,000 common bricks, more than any other state. Illinois's production of 104,090,000 face bricks ranked third behind Pennsylvania and Ohio. During 1919 nine brick manufacturers within the city of Chicago employed nearly 600 people and produced bricks valued at close to $2,000,000.[36] These workers and companies and others around the region stood ready to provide bungalow builders' with all the brick they needed.

Brick manufacturing interests around the country aggressively promoted brick use in bungalow construction. In the early 1910s this effort crucially intersected with Chicago building interests. In December 1911 The Brickbuilder magazine announced a national competition "for a small house of the bungalow type. To be built of Brick. Cost not to exceed $3,000." The competition brief called for the outer walls of the house and the foundation to be built of brick. The house was to have three bedrooms and the competition permitted designers to place two of the bedrooms in an attic story. The competition announcement outlined the brick industry's hope to direct more attention to the use of brick in bungalow construction; it asserted, "Houses of this type of construction have been built in different sections of the country. . . .The particular object of this Competition is to encourage the use of Brick for Small Houses. Thousands of houses costing from $2,000 to $3,000 are being built in the country every year. The larger part of them are of wood construction. The cost of brick is very little more and its advantages over wood as a building material are obvious." Prize money would range from $500 for the competition winner to $100 for the fourth prize. Entries had to be submitted by February 15, 1912.[37]

The competition attracted considerable participation and attention. The jury received 666 entries and reported that overall the work would undoubtedly arouse "a deeper interest in a better style of design, and incidentally increase the use of brick rather than the cheap and flimsy materials which have been so extensively used in the past." Boston architect Ralph J. Batchelder won first prize for a bungalow that placed a kitchen, bedroom, and a large living and dining room on the first floor. A bathroom and two bedrooms occupied the attic story. The leading edge of the design's front-facing gable was clipped bending the roof, with its overhanging edges, down towards the ground. This is a design element that started to show up in Chicago bungalows during the 1910s. The combination of the living room and dining room space also became a hallmark of Chicago bungalows. Nevertheless, designed to be approximately 35 feet wide with additional surrounding landscape Batchelder's design would have burst the bounds of the usual Chicago building lot. The attic bedrooms and bathroom and the open stairway to the second floor were also not part of the standard bungalow models that started lining Chicago streets in the 1910s. In 1912 the Building Brick Association of America published a book with 100 of the Brickbuilder competition entries further promoting the idea that brick could be pressed into service for the construction of quite modest residences. Besides the designs the book included a short story titled "The Tale of An Unbeliever," that took the form of a parable of a young man, living in a boarding house, who saved his hard-earned money to build his own home. He got some sound advise, which he later treasured, that he should build in brick, making up the additional building cost in lower maintenance, fuel, and insurance costs. The happy story ends with the man, having escaped a fire that destroyed his neighbor's frame house, preparing to move his growing family to a larger brick house made possible by the higher re-sale value of his first brick residence. Like Batchelder's wining design, the majority of the other designs published had second floor bedrooms, lighted by dormer windows, sat on fairly spacious building lots, with their longest elevation turned towards the street, and could not easily have been built on the more constricted lots available in Chicago bungalow neighborhoods. Still, the competition and its attendant publicity likely gave additional impetus toward brick bungalow building in Chicago and elsewhere.[38]

The publicity for the brick bungalows did not end with the publication of the winning designs in The Brickbuilder magazine and in One Hundred Bungalows. In 1912, 200 competition entries went on public display at the International Brick and Clay Products Exposition held at the Chicago Coliseum from March 7th to the 12th. Over one hundred thousand people including President Howard Taft, governors from several states, city mayors, and architects and builders from different

parts of the country attended the exposition. Brick, terra cotta, tile and pottery manufacturers mounted major exhibits. The single most impressive display was the full size construction of the Ralph Batchelder's winning entry from the bungalow competition. When President Taft delivered a public address at the exposition he did so from the porch of the bungalow. The exposition organizers created additional excitement over the bungalow by promising to build Batchelder's design for the winner of a special door prize competition. In April 1911 the Real Estate Show at the Chicago Coliseum had featured a five-room frame Aladdin bungalow as a door prize. The brick bungalow that now stood as the focus of attention in some ways pointed to the transition from frame and stucco to brick that was occurring simultaneously in Chicago neighborhoods beyond the walls of the Coliseum. The Chicago Tribune featured a story on Mrs. Jennie Leemon the delighted winner of the bungalow. Leemon had guessed that there were 12,502 marbles in a twelve-gallon glass jar. The real number was 12,505 and Leemon who had been saving money with her husband for the construction of a house announced that she hoped to have her prize bungalow built on a lot in the Windsor Park subdivision of Chicago's South Shore neighborhood. At the conclusion of a week that had started with the Tribune editorializing in favor of a further extension of the area requiring fireproof construction and praising the advantages of brick construction, and that garnered extensive news coverage, the organizers were clearly excited by the publicity that their bricks and bungalows had attracted. The show came just at the time when Chicago builders had begun their earliest experiments with brick bungalow construction.[39] By 1920 when the American Face Brick Association published a promotional manual it was able to include an image of a Chicago bungalow designed by John R. Stone as a model of residential face brick construction.[40]

When the Building Brick Association of America published One Hundred Bungalows it included designs from two Chicago architects, M. A. Ward and Roy A. Lippincott. Neither architect was prominent in the ranks of Chicago architects. This fact underscored what soon became the reality of Chicago bungalow design. The rewards for designing bungalows were not great and did not attract the participation of the leaders of the city's architectural establishment. Chicago bungalows evolved as part of a broad vernacular practice shared between builders and contractors who at times worked with architects and at other times formulated their own bungalow designs. The architects who worked with bungalow builders often maintained offices in the neighborhoods rather than downtown. While some bungalow builders and architects were more prolific than others, no single builder or designer came to dominate the world of Chicago bungalow production. Entering any one neighborhood it is possible to find certain architects and certain builders working

prolifically; for example, builder Albert Schorsch and one of his architects, Ernest Braucher in Portage Park, or builder John W. Turner and his architect Anders G. Lund in South Park Manor, or builder R. J. Schweitzer and his architect Lyman J. Allison in North Center, or builder William Zelosky working on the Northwest Side. Still, bungalow design and bungalow building diffused not through some central clearinghouse but rather though a process of constant experiment, honed and sharpened by the housing market, and refined by literally thousands of small builders and architects. Builders continually sought to attract homebuyers and in doing so they tried to meet and lead the market with slightly different variations of bungalows that already existed. The interior spaces and finishes, the exterior fenestration patterns, and brick work, and overall massing admitted of great variety within a broader constancy of form and plan; the bungalow form did assume a fairly stable character raised on a scaffolding of familiar constraints related to the configuration of the Chicago building lot, the economics of construction, the efficiency of housekeeping, the logic of a single floor plan divided into zones by the degrees of the public or private life they accommodated.

Chicago Bungalows –Neighborhood and Streetscape Cohesiveness

As they constructed individual bungalows and groups of bungalows builders promoted the development of entire city neighborhoods. Chicago's rapid population expansion and attendant building boom in the first three decades of the twentieth century permitted developers to work at a scale in which it was easier to control architectural form and building uses for entire neighborhoods. The bungalow building boom was also facilitated by, and relied upon, the extension of streetcar and rapid transit into largely unsettled agricultural and prairie land on the outskirts of Chicago. In sharp contrast to the older parts of the city where a vast array of residential, commercial, industrial, and civic buildings stood in close proximity and formed a crazy quilt urban pattern, the bungalow neighborhoods enjoyed a high degree of cohesiveness and uniformity in their architecture and building uses. Bungalow developers were not the first Chicago residential builders to work at a scale that permitted them to foster fairly uniform development for middle and working class homeowners. In the 1880s and 1890s Samuel E. Gross developed subdivisions with 40,000 building lots and built over 7000 homes at a scale that provided some cohesiveness to the street and neighborhood form. Still, one of the dramas of late-nineteenth and early-twentieth-century Chicago development involved the unexpected transformation of residential sections with the introduction of incongruous building types and uses. Expanding rail yards, industrial plants, stockyards and warehouses,

commercial establishments including stores and saloons, apartment houses and tenements built at new scales and occupied by unfamiliar immigrants all tended to profoundly unsettle older parts of the city. Bungalow builders addressed the concerns over urban change by seeking to control land use and building form in a manner that could assuage the fears of home buyers anxious to find domestic quiet and stability in their residential landscape while protecting their real estate investments.

Efforts at neighborhood cohesiveness took the form of subdivision building lines that insured uniform development of lawns across a block. They also took the form of deed restriction on the use and architectural character of building lots within a subdivision. Increasingly, developers limited commercial development to a neighborhood's major east-west and north-south streets, generally built at half-mile intervals. Moreover, as the developers worked at the scale of the block or the neighborhood rather than simply at the scale of the single lot, they assumed responsibility for the broader character of their "fully restricted" neighborhoods. Generally on the interior blocks of the bungalow neighborhood only schools and churches broke the residential character. Such buildings reinforced the ideals of education and moral character that the residential areas promoted for local families. In 1913 pointing to the bungalow as a significant feature in recent residential subdivision planning, the Chicago Record-Herald "building restrictions are provided which eliminate the flat building from many of the new subdivisions, making the spot a home center rather than a site for towering tenements."[41] In 1909, addressing the American Civic Association on "beautifying cities," W. W. Hannan insisted that "restricted subdivisions" had taken the place of subdivisions where developers assumed that they had to permit all possible uses of the land they sold. As restrictions gained popularity they were applied to neighborhoods other than "high-class sections, where . . . the man of means was able to select a home site, and because of his means was able to thus protect himself against the future." Hannan continued, "it has come to pass that the subdivision that caters even to the modest workman, to the man of small and limited means, must provide restrictions as to the nature of construction that will be permitted in that section, and restrictions that will preserve that district along lines of homelike beauty."[42]

The emphasis on overall neighborhood cohesiveness loomed large in the earliest significant development of bungalows in Chicago, the Villa Addition to Irving Park, located on Chicago's Northwest Side. Built primarily between 1907 and 1922, the Villa was quickly identified as a locus of bungalow construction. In 1908 and 1909 Haentze & Wheeler, the neighborhood's developers, took out newspaper advertisements for their "Artistic Bungalows and Houses" in the Villa and declared

themselves to be "The Original Bungalow Builders."[43] Building lots for over 125 houses fronted on tree-lined streets and parkways. In the Villa lot widths were set at a minimum of 50 feet and the early houses, some designed by Chicago architect Clarence Hatzfeld, adopted varied forms rooted in the Arts and Crafts and Prairie School idiom. Although houses built in the 1920s in the Villa took the form of the more popular brick Chicago bungalow style, the early frame and stucco bungalows set back on their ample lots, often with their long sides facing the street, drew more strongly on the tradition of the California bungalow. Albert Haentze and Charles M. Wheeler built many of the Villa houses for sale and also worked with lot owners to build houses that they sketched out themselves or that they commissioned from other architects. This coordinated development promoted a certain harmonious form in the neighborhood. However, the developers went beyond individual houses to forge neighborhood cohesiveness. In language that reflected concerns over the unpredictable nature of urban change, one of the Villa promotional pamphlets included a section titled "Restrictions." Potential buyers were assured "The 'Villa' is restricted to suit the taste of even the most fastidious. Apartments and business buildings are not permitted, only residences for the occupancy of one family may be constructed. This guarantees a 'Home' amid proper surroundings, devoid of [a] tenement house environment. Each purchaser must have at least fifty feet of frontage. This restriction guarantees light, air and beauty. No house or bungalow can be constructed at a cost of less than $2,500. A peek at the beauties of the 'Villa' will show the wisdom of this restriction. <u>This is not a cheap neighborhood, though we are selling lots at cheap prices</u>. . . . Before building your home, insist upon having land where you know the precise description of the building that may be erected on the adjacent land. Do not be annoyed by the vexatious query, 'I wonder what the owner next to me is going to build on his land?' <u>That matter has been determined at Irving Park Villa.</u>"[44]

Although the designs built in the Villa by the "Original Bungalow Builders" did not come to dominate Chicago bungalow production, the concern evident there for the cohesiveness and stability of the neighborhood and the control of more urban forms of building certainly characterized the creation of many subsequent bungalow developments. In 1923, for example, William Zelosky, a major bungalow builder, delivered a public lecture outlining his guiding principles for neighborhood subdivision. They reflected many of the same "restrictions" used in laying out the Villa. Zelosky advocated establishing building lines "leaving ample space for lawns, parkways, and gardens." Builders should establish minimum costs and general character for buildings, permitting only permanent and substantial construction. He favored large scale projects, ideally 160 acres, where completely separate zones could be created for residences, apartment buildings, and commercial

buildings: "The land will have a greater value in the subdivision which prohibits the unsightly sandwiching of a bungalow in between two apartment buildings, an apartment between two bungalows, or a store in a purely residential street. . . . business frontage will greatly enhance in value if adjacent streets are limited for residential purposes." Zelosky also advocated beautifying a neighborhood by planting shrubbery and trees, especially elms. He also thought that subdivisions where their subdivider also operated as a builder ensured greater quality and character. Finally, Zelosky insisted on the importance of laying all the subdivision utilities at one time to avoid having to constantly tear up the street.[45] Zelosky's interest in promoting an ordered and stable residential landscape was shared broadly among the builders and residents of Chicago's bungalow neighborhoods. For many people the appeal of these neighborhoods came in their seeming insulation from the vagaries of rapid and unpredictable change in the urban landscape. In 1923 when Chicago adopted its first comprehensive zoning ordinance it implemented an approach to land development that reflected the efforts of bungalow builders and their residential subdivisions. The zoning code established different classes of residential land separating single-family districts from low-rise and high-rise apartments and tenements. Residential, commercial, and manufacturing zones were established. The coverage of land and building setbacks were also regulated. Citizens came to understand and accept these proposals in part because they had seen similar strategies succeed in the private construction of both residential and industrial districts in the newer sections of the city. What they sought was a more predictable framework for urban development and living, like the one that the builders of bungalow neighborhoods had made available to their residents.

The zoning ordinance restricted land use, building bulk and height, and lot coverage. Beyond defining the general building envelope, zoning did not regulate the aesthetic of streetscapes or building styles. Such matters did enter into the minds of both the builders and residents of bungalow neighborhoods. The relatively low cost of bungalows constituted an important part of their attraction. A degree of standardization of design and construction held out the possibilities of further economy. However, the form of bungalow neighborhoods suggested that there were limits to the premium placed upon both economy and cohesiveness. In many neighborhoods the relatively small scale of builder operations, where a single builder constructed only one to four bungalows at a time meant that the streetscape usually took on a character of modest stylistic variation within a cohesive landscape framed by pre-established building lines and street lawns. Different builders had different stylistic preferences and different senses of just what bungalow model would sell best in the market. Window openings, porch and door placement, roof patterns, floor plans, brick color, and brickwork

style, and ornamental elements all varied the character of the streetscape constructed by several builders. A greater challenge arose when single developers and builders controlled the entire frontage on a single block or the frontage on adjacent blocks. Here, the very real possibility existed that cohesiveness and harmony could shade over into an undesirable monotony and fuel the prejudices against "row upon row" of bungalows. The effects of such debates clearly shaped Chicago's bungalow streetscapes. In 1924 one developer advertised "28 Minutes from the Loop, I am Building 24 More Bungalows. (They Will Cast about $4,500 Each) . . . No 2 Alike. You can Pay me Exactly $800 and move into One of Them, Balance $45 Month."[46] In 1922, residents of Morgan Park lodged an unusual protest to the plans of a local builder. William Klein planned to construct a line of sixteen bungalows from a "standard design" in the neighborhood at Wood and 107th streets. The concerned group of neighbors convinced Klein that by paying only slightly more for each house the "monotony could be relieved." They even offered to pay the difference in cost. The Chicago Tribune reported that in exploring the issue the group "found that only comparatively slight alterations were needed in the original plans to change entirely the aspect of each bungalow. A dormer window here and a peaked roof there and other similar changes broke the skyline, eliminating the pea-in-a-pod effect so disconcerting to the celebrating gentlemen who had forgotten the number of his own castle."[47]

The Morgan Park residents need not have searched very far to discover interesting models to propose in the place of Klein's plan for a line of uniform bungalows. Some of the earliest brick bungalow builders in Chicago had set out to avoid the "pea-in-a-pod effect." Some builders, like Robert E. Barbee working on the 6600 block of South Michigan Avenue in 1912 produced variety by alternating hipped roofs and gable roofs. The plan still created a cohesive streetscape as the houses shared a common building line and similar front porches. The development had a rhythm set up by low roofs and dormers characteristic of later bungalows and higher pointed gables familiar in earlier cottage designs. Barbee's development captured something of the transition from cottages to bungalows as the bungalows had the full-width front porch characteristic of the very earliest brick bungalows in Chicago. In 1911, William E. Palmer built similar early versions of the brick bungalow, with full-width front porches, at 6828 and 6830 South Indiana Avenue. Cottage developers in the years immediately prior to the rise of mass bungalow construction also made efforts at streetscape variety even when constructing a uniform house plan. Chicago has entire blocks of cottages constructed by a single developer that varied the window surrounds, fenestration pattern, and entrance details in an apparent effort to impart variety to the streetscape and individuality to adjacent

houses. Like bungalows, these earlier cottages also set the pattern of alternating face brick and common brick on the front and side elevations of the house. In the case of row houses, a particularly notable example of variation across the block existed in Samuel Gross's 1904 Alta Vista Terrace development where twenty row houses on each side of the 3800 block of North Alta Vista Terrace had designs that were mirrored diagonally from one end of the block to the other. Chicago certainly had its share of rows of bungalow that were constructed on a uniform model; however, many builders and their architects made concerted efforts to temper their desire for cohesiveness and economy of building with notable levels of variety.

Chicago Bungalows – Expanding Homeownership and the American Dream

For many Chicago residents the bungalow came to represent their aspirations towards, and the realization of, homeownership. Some nineteenth-century developers had directed their appeals to the ranks of middle and working-class families who were renting apartments in an effort get them to become homeowners. The real estate industry made important innovations in financing during the last decades of the nineteenth century to help potential buyers stretch out their purchase over longer periods of time. One of Samuel E. Gross's real estate flyers had a sketch of a single-family residence above advertising copy that demanded, "Why pay rent and live in crowded rows of flats, when you can buy a handsome NEW BRICK HOUSE with ample grounds like the [one] above, on our easy monthly payment plan, for less than you pay rent?"[48] Bungalow builders continued to make similar offers; in 1909 one real estate advertisement headlined "BUNGALOWS" asserted, "We have hit the want of the flat dwellers."[49] Bungalow builders also drew upon an expanding array of mortgage companies and mortgage bonds to make housing more affordable to people of modest means. Homebuyers could make a relatively small down payment and purchase their home with relatively low monthly payments.[50] The ranks of homeowners did indeed expand significantly during Chicago's bungalow building period. The number of owner-occupied units in Chicago rose from 86,435 in 1900, to 121,447 in 1910, to 165,866 in 1920 to 261,750 in 1930. The increase in the number of owner-occupied units more than kept pace with the expanding population. Between 1900 and 1930, despite the doubling of its population and the addition of over 1.5 million residents, the percentage of owner occupied houses in Chicago actually rose from 25.1% in 1900 to 31.4% in 1930.[51] In 1940 when census officials collected information on the year in which Chicago dwelling units had been constructed they found that fully 50% of the city's total supply of housing had been built

between 1910 and 1929. The enormous popularity of bungalows stood at the forefront of the expansion of homeownership during this period of massive growth in Chicago's population.

Homeownership has long stood as one of the icons of the American dream. The ability of Americans to increase their rate of homeownership has historically depended on overlapping influences related to family purchasing power, financial mechanisms and institutions that facilitate home buying, a business and government supported ideology concerning the public and private benefits of home ownership, and the actual design and construction of dwellings that could draw larger numbers of families into the ranks of homeowners. In the first three decades of the twentieth century the bungalow and then the brick bungalow provided the image of the expansion of the American dream in a city that served as a major destination for foreign-born immigrants. Interestingly, the move into Chicago bungalow neighborhoods actually played an important role in the process of making Americans of the diverse peoples of Chicago. Looked at in the context of urban neighborhoods, the crazy-quilt patterns of older and poorer Chicago ethnic neighborhoods provided immediate evidence at almost every turn of major markers of ethnic identity. With corner stores, saloons, and other commercial establishments mixed in with high-density apartments and tenements as well as the physical prominence of religious and cultural institutions, ethnic identity and associations pervaded Chicago's older neighborhoods. Bungalow neighborhoods with their cohesive single-use residential streetscapes tended to level or mask ethnic identity. Major churches, many built by Roman Catholics, did anchor some bungalow neighborhoods and in doing so had the ability of preserve ethnic affiliations in new residential settings.[52] However, in the years of the greatest construction of Chicago bungalows, leaders of the Chicago Catholic diocese were committed to the programs of Americanization and actively discouraged the founding of narrowly defined ethnic parishes.

Interestingly, on the same 1912 trip to Chicago that brought him to stand on the porch of the model brick bungalow at the Chicago Coliseum, President Taft met with several groups of immigrants in Chicago. At the Polish Church of the Immaculate Conception on 83rd Street, Taft told the school children that he hoped his visit would inspire them in some thought of American patriotism, nationality, and country. At the Bohemian American hall on 18th Street he addressed more schoolchildren and declared, "There is nothing inconsistent with loving the memory of Bohemia on the one hand and appreciating the advantages of American government.... Your fathers and mothers have found their opportunities here and have come to love this country as they loved

their own. They have become so amalgamated with the citizens here that they are not distinguished from other American citizens."[53] In 1913, Edmund A. Cummings, one of Chicago's major real estate sudividers, voiced his agreement with the theory that homeownership actually "advanced the standard of citizenship." He argued that, "It is an interesting thing to observe the change in sentiment upon the part of the man when he buys a home, or even a lot. No matter what his principles have been before, when he buys a lot he feels that he has become a part of the community and desires to become identified with it."[54] The character of the bungalow community operated overtime to promote the amalgamation of citizens who found themselves sharing the opportunities, experiences, and the material culture of a vast array of their newer neighbors and American citizens more generally.

As the bungalow spread across the United States it took on certain regionally specific traits; however, bungalows were diffused in the early twentieth century as a national style by national journals and publications and national forms of marketing. People could have moved from bungalow neighborhoods in a host of cities across the United States without any real sense of dislocation. The common residential landscape would be easily comprehended.[55] In Chicago there were bungalow neighborhoods where Swedes, German, Norwegians, Bohemians, or Poles predominated in the early twentieth century. Nevertheless, standing on a residential block, simply looking at houses, it would be difficult to tell which group resided there. Even though chain groceries and drug stores had started lining the streets in bungalow neighborhoods, the commercial establishments might be more revealing of the actual presence of one or another ethnic groups. Still there was little question that in drawing wealthier members of various ethnics groups out of older neighborhoods and into bungalow ownership, involved an important move toward assimilation and American identity, an identity defined in part by homeownership. In sharing a common residential form that tended to mask ethnicity, Chicago's diverse residents began sharing a common ground of American citizenship.

For many bungalow residents homeownership represented an important step toward the American middle class. During the 1910s and 1920s many members of Chicago's middle class employed and housed live-in domestic servants. Bungalow residents lacked the space and the resources to have servants. Bungalow advocates saw in the compressed floor plan the possibility of keeping house effectively without any servants; nevertheless, the vast majority of bungalow residents did not balance floor plans against the employment of servants because neither they nor their families

had generally been in any position to employ servants. Bungalow buyers had used careful saving and frugality and the pooling of family resources to parlay their modest blue collar and white-collar employment into down payments and monthly payments on bungalow homes. They worked as streetcar conductors and motormen, pressmen in printing plants, foundry pattern makers, millwrights, furniture makers, electricians, carpenters, plumbers, painters, bricklayers, office clerks, salesmen, purchasing agents, police officers, firemen, watchmen, switchmen, restaurant managers, milkmen, machinists, butchers, bakers, barbers, book binders, bookkeepers, building engineers, bank tellers, tailors, factory foremen, and proprietors of various retail shops. In many bungalow-owning families the men worked, the women kept house, and older sons and daughters, in their late teens and twenties also worked and undoubtedly often contributed money toward house payments.[56] For many of these families in the 1910s and 1920s their bungalow was the first home that they owned. During the Depression of the 1930s many families lost their bungalows in foreclosure proceedings; when the economy recovered bungalows resumed their role as a comfortable, durable, and affordable route to Chicago homeownership.[57]

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[1] Homer Hoyt, One Hundred Years of Land Values in Chicago, (Chicago: University of Chicago Press, 1933), 245, estimates that 100,000 bungalows were constructed in Chicago and Cook County between in the period between the World War I and 1933; The Chicago Bungalow, edited by Dominic A. Pacyga and Charles Shanabruch, (Chicago: Arcadia Publishing, 2001), gives a similar figure, 80,000-100,000 built in Chicago between 1910 and 1940.

[2] Scott Sonoc, "Defining the Chicago Bungalow," in The Chicago Bungalow, edited by Dominic A. Pacyga and Charles Shanabruch, (Chicago: Arcadia Publishing, 2001), 9-30.

[3] Roger B. Whitman, "The More Than Popular Bungalow," Country Life, 46 (July, 1924), 41.

[4] Una Nixon Hopkins, "The Bungalow," 21 Keith's Magazine, 21 (June, 1909), 314; see also Waldon Fawcett, "American Bungalows and Chalets," Keith's Magazine, 22 (December, 1909): 311-316.

[5] Claude H. Miller, "A Bungalow For $2,000," Country Life in America, 11 (November, 1906): iii.

[6] Phil M. Riley, "What Is A Bungalow?," Country Life in America, 22 (November, 1906): 48.

[7] Chicago Record-Herald, 15 June 1913.

[8] Radford Architectural Company, Radford's Artistic Bungalows, (Chicago: The Radford Architectural Company, 1908.

[9] Gustav Stickley, Craftsman Homes, (New York: Gramercy Books, 1995; originally published in 1909), 197-198,

[10] Gustav Stickley, Craftsman Homes, (New York: Gramercy Books, 1995; originally published in 1909), 36.

[11] Henry H. Saylor, Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character (New York: McBride, Winston & Company, 1911), 43.

[12] "The Bungalow At Its Best," Architectural Record, 20 (October 1906): 297.

[13] Henry H. Saylor, Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character (New York: McBride, Winston & Company, 1911), 20-21.
[14] Wilson Eyre, "The Purpose of the Bungalow," Country Life in America, 19 (February, 1911): 305-307.
[15] "Some California Bungalows," Architectural Record, 18 (September 1905): 222.
[16] Henry H. Saylor, Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character (New York: McBride, Winston & Company, 1911).
[17] Kate Randall, "A Bungalow 'Court' in Pasadena," Keith's Magazine, (September, 1913), 165-168.
[18] Henry H. Saylor, Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character (New York: McBride, Winston & Company, 1911), 41.
[19] "Work of Frank Lloyd Wright—Its Influence," Architectural Record, 18 (July 1905): 64.
[20] Arthur C. David, "An Architect of Bungalows in California," Architectural Record, 20 (October 1906): 311.
[21] Quoted in: Phil M. Riley, "What Is A Bungalow?," Country Life in America, 22 (November, 1906): 48.
[22] Chicago Record-Herald, 22 June 1913.
[23] Charles E. White, The Bungalow Book (New York: MacMillan Company, 1923), 4.
[24] "Comfort And Economy Combined in Small Craftsman Homes," The Craftsman (February 1915):
[25] Building Brick Association of America One Hundred Bungalows (Boston: Rogers & Manson, 1912). [republished in 1994 as One Hundred Turn of the Century Brick Bungalows, Dover, originally published by Rogers & Manson, Boston, 1912), 118.
[26] H. H. Holt, "The Building of the Bungalow," Keith's Magazine, 19 (April, 1908), 178.
[27] Charles E. White, The Bungalow Book (New York: MacMillan Company, 1923), 11.
[28] Warfield Webb, "Why Bungalows Are So Popular," Keith's Magazine, 33 (April, 1915): 247.
[29] Chicago Record-Herald, 15 June 1913.
[30] Warfield Webb, "Why Bungalows Are So Popular," Keith's Magazine, 33 (April, 1915): 346; see also, Gustav Stickley, Craftsman Homes, (New York: Gramercy Books, 1995; originally published in 1909), 131.
[31] See: Chicago Record-Herald, 15 June 1913.
[32] Gwendolyn Wright, Moralism and the Model Home: Domestic Conflict and Cultural Conflict in Chicago, 1873-1913 (Chicago: University of Chicago Press, 1980), 40-45.
[33] Quoted in Phil M. Riley, "What Is A Bungalow?," Country Life in America, 22 (November, 1906): 12, 48.
[34] Chicago Record-Herald, 15 June 1913.
[35] Homer Hoyt, One Hundred Years of Land Values in Chicago, (Chicago: University of Chicago Press, 1933), 105, 439-440.
[36] "Brick and Tile, Terra-Cotta, and Fire-Clay Products," Fourteenth Census of the United States, volume 10, (Washington, D.C.: Bureau of the Census, 1920), 793-803.
[37] "Competition for a Small House of the Bungalow Type," The Brickbuilder, 20 (December 1911): 270.
[38] [Brick Building Association of American], One Hundred Bungalows, (Boston: Rogers & Mason, 1912.
[39] See: Chicago Tribune, 27, 29, 30 April 1911, 7, 10, 14 March 1912; "The Clay Products Exposition," The Brickbuilder, 21 (March 1912): 83.
[40] John H. Black, A Manual of Face Brick Construction, (Chicago: American Face Brick Association, 1920), 11.
[41] Chicago Record-Herald, 22 June 1913.

[42] "The Beautifying of Cities," Real Estate News, (December, 1909), 276.
[43] Chicago Tribune, 19 September 1908, 18 April 1909.
[44] Irving Park Villa, c. 1911, real estate brochure, copy in files of the Commission on Chicago Landmarks; see also: Commission of Chicago Historical and Architectural Landmarks, The Villa District, May, 1982.
[45] Chicago Tribune, 8 April 1923.
[46] Chicago Tribune, 22 July 1924.
[47] Chicago Tribune, 10 April 1922.
[48] Copy in The Gross Cottages, 5.
[49] Chicago Tribune, 4 April 1909.
[50] See Charles Shanabruch, "Building and Selling Chicago's Bungalow Belt," in The Chicago Bungalow, edited by Dominic A. Pacyga and Charles Shanabruch, (Chicago: Arcadia Publishing, 2001), 53-74.
[51] See Edith Abbott, The Tenements of Chicago, 1908-1935 (Chicago: University of Chicago Press, 1936), 366.
[52] Joseph Biggot, "Bungalows and the Complex Origins of the Modern House," in The Chicago Bungalow, edited by Dominic A. Pacyga and Charles Shanabruch, (Chicago: Arcadia Publishing, 2001), 40.
[53] Chicago Tribune, 11 March 1912.
[54] "E. A. Cummings Discusses Subdivisions," Economist, (9 August 1913), 241.
[55] Anthony D. King, The Bungalow. The Production of a Global Culture (London: Routledge & Kegan Paul, 1984), 152.
[56] See U.S. Population Census for 1920 and 1930 for occupations of bungalow residents. The list of occupations given here is necessarily partial but highlights the character of employment for the heads of bungalow residences.
[57] Dominic A. Pacyga, "Moving On Up. Chicago's Bungalows and the American Dream," in The Chicago Bungalow, edited by Dominic A. Pacyga and Charles Shanabruch, (Chicago: Arcadia Publishing, 2001), 117-138.

F. Associated Property Types

Chicago Bungalow

I. Property Type Description

The bungalow has numerous regional and local variations. Differences in topography, building and subdivision practices, zoning codes, available materials, and climate influenced the ways in which architects and builders interpreted the bungalow. In Chicago, these forces combined during the 1910s and 1920s to produce a distinctive local residential building type. Starting in about 1911, brick bungalows proliferated in Chicago. Real estate developers built row upon row of Chicago bungalows on speculation and thousands more were built on a lot-by-lot basis. Even today, these bungalows account for nearly one-third of Chicago's single-family homes, forming a neighborhood bungalow belt starting six to seven miles from the downtown and extending for two to three miles towards the surrounding suburban communities.

A Chicago bungalow is a single-family brick house built between 1910 and 1930 within the city of Chicago. Although defined as a one or one-and-one-half-story structure, the Chicago bungalow was originally designed for living "all on one floor," with unfinished attic and basement spaces providing practical service and storage areas. Since automobiles were prevalent by the 1920s, most Chicago bungalows share their lots with a contemporary rear garage, accessed through a back alley. The bungalows themselves normally sit approximately fifteen to twenty feet from the front edge of the lot and occupy roughly forty to fifty percent of the lot, leaving room for landscape plantings in the front and more substantial gardens and yards in the rear. The plan of the Chicago bungalow mirrors the long and narrow rectangular shape of the standard Chicago lot with the gabled or dormered end of the house facing the street. The basic plan configuration, with few exceptions, consists of two to three bedrooms with one bathroom on one side and the living room, dining room, and kitchen (in order from front to rear) on the other side. The dining room generally occupies a location midway along one side of the house, between a living room at the front and a kitchen at the rear. Dining room windows, usually three in number, are often grouped into a single architectural

frame that look out at the adjacent house. A wooden sleeping porch with windows on three side often spans the rear elevation.

The façade of the Chicago bungalow is finished in face brick; bungalows occupying corner lots tend to have face brick covering both street-facing elevations. Secondary elevations are built of common brick. Identifying features include a low-pitched roof with overhanging eaves and generous (often grouped) fenestration, both of which contribute to the overall horizontal emphasis of the structure. Bungalows are nationally noted for their low-lying masses; in Chicago, this massing is disposed from front to rear on the lot. Although the attempt at horizontality on the gable-facing front is often lessened by the constraints of the narrow Chicago lot and by the fact that the foundation must be raised to let light into the basement, the Chicago bungalow still manages a more horizontal effect than its predecessor, the worker's cottage, by utilizing a low roof profile (often hipped or with a clipped front gable), over-hanging eaves, ribbon windows, and stone and brick banding. Chicago bungalows are also distinguishable from earlier cottages because they included such "modern" amenities as indoor plumbing, central heat, and electricity.

In addition to these defining characteristics, many Chicago bungalows exhibit one or more of the following features: asymmetrical façade; open plan between living and dining rooms; covered entryway; art glass windows; geometric decorative brickwork, and stone detailing in the form of decorative medallions, horizontal banding, corner treatments, and planter brackets. Although Chicago bungalows were criticized for their "peas-in-a-pod" uniformity even during the height of their popularity, there is an immense diversity within the bungalow belt. Chicago bungalows range from simple to opulent, from unadorned to highly decorated. Examples from the early 1910s tend to be sparse, simple structures with a full integral front porch set on brick piers, a center or offset front entrance flush with the wall plane, and a hipped roof with a front dormer. During the 1920s, builders began to sacrifice the full front porch to gain valuable interior space, and to use different colors and patterns of pressed face brick (ranging in color from creamy yellow to blackish brown), decorative stonework and brickwork in stylized or geometric patterns, and elements like corner piers and battered corners to break up the bungalow's massing and create variations on the Chicago bungalow's basic form. Corner bungalows on larger lots allowed for decoration and finishing treatments on a second street-facing elevation, and often feature elaborate and substantial entryways,

cross gables, and protruding window bays at the point on the wall where the dining room is located. Often, stone or brick decoration on the façade continues around the corner and along the street-facing side elevation.

Within the basic framework of the Chicago bungalow property type there is an almost endless array of subtypes and sub-sub-types. To avoid confusion and repetition, this study will, in lieu of subtypes, break down the Chicago bungalow property type by analyzing the three basic elements that make up the public face of a Chicago bungalow—the primary entrance, the front bay, and the street-facing roofline. The variety of treatments applied to these three elements alone accounts for most of the variety of this common housing type. Altering one or more of these features was a simple way for developers to introduce variety on the Chicago bungalow block, and allowed homeowners to differentiate their bungalow from others on the street. The common variations of each element, discussed below, should not be considered a definitive list. The intention of this multiple property documentation form is to provide a broad definition of the Chicago bungalow that leaves room for variations not directly identified in this form.

Chicago Bungalow Entrances

The primary entrance into a Chicago bungalow affects the configuration of the façade as well as the floor plan. The vast majority of Chicago bungalows feature an offset front entrance or a side entrance; only a small percentage have central front entrances. Pushing the entrance to one side allowed for a small vestibule leading into an open floor plan with combined living and circulation spaces—a spatial arrangement that a central entrance did not permit. A central entrance also made it difficult to link the dining and living room spaces because of the intrusive location of the central vestibule.

The Offset Front Entrance

The offset front entrance is the most common type of entryway. Most often, it takes the form of a recessed corner porch or stoop, occupying anywhere from one-forth to one-half of the width of the

façade. The recessed corner porch can be integral (covered by the continuous roofline of the facade) or external (breaking the roofline of the façade). A single flight of steps, most often facing the street, allows residents to clear the basement level and reach an entrance on the main floor. The door may face the street or be turned perpendicular to the street. Recessed corner porches can be: 1) open, with a single corner pier or column supporting the porch roof; 2) closed, with the porch space closed off on all but one side, or 3) enclosed, with the porch space completely encased by brick walls and/or windows and accessed by a separate door. This is a common early alteration to an open or closed porch. Many Chicago bungalows built in the late 1910s exhibit an offset front entrance with an integral porch that extends the entire length of the façade and is supported by corner brick piers. However, by the early 1920s bungalow builders phased out the full front porch almost completely in favor a small corner porch. Some Chicago bungalows may also exhibit an offset entrance that is flush with the façade. Both the full porch and flush entrance bring the vestibule forward to the very front of the living space, while recessed offset front entry allows the resident to enter into the center of the living room from a small side vestibule.

The Side Entrance

Side entrance Chicago bungalows downplay the prominence of the primary entryway; a technique also favored by Prairie school architect Frank Lloyd Wright. Placing the primary entrance on a secondary elevation leaves more space for windows on the façade, thus contributing to well-lighted front rooms, but it also breaks the connection between the street and the house. By design, side entrances on Chicago bungalows tend to be much more understated than front entrances. Most often, this type of entry is simply a door on either side elevation, set approximately ten to fifteen feet from the front of the bungalow. Typically, a small bracketed roof projecting directly from the wall shelters the doorway, although more substantial porches may cover some side entryways. Some side entrance Chicago bungalows have porches with exterior stairs that permit people to enter the bungalow on the level of the main floor; these exterior stairs tend to be on larger bungalows or bungalows located on corner lots. More often, one enters at the ground level and takes interior stairs up to the main floor. This arrangement provides for a generous vestibule between the living and dining rooms, but like the center entrance configuration, side entrances of this type constrict the more open flow between living and dining areas. The space gained by having a completely enclosed front

with no porches or entryways was most often used either to extend the living room to the entire width of the house or to add a front bedroom, with a window overlooking the street.

Central Front Entrance

The central front entrance bungalow is much less common than either the offset front or side entrance bungalow, and may be a hallmark of the early twentieth century transition from cottage to bungalow. The few examples of the central front entrance noted during this project also featured integral porches running the entire length of the façade—another element often found on cottages and only on early Chicago bungalows. The central entrance creates a more symmetrical façade and, because it often denotes a central hall, also serves to compress and compartmentalize the interior space. Central entrance bungalows lack the economy and efficiency of the open floor plan, where living and dining space flow together and interior space and living space are combined with gains in efficiency of plan and economy of construction.

Chicago Bungalow Front Bays

The primary design façade of the Chicago bungalow is the window bay, which occupies between half and three-quarters of the façade on front entrance bungalows and can stretch the entire length of the façade on side entrance bungalows. It is this feature that architects and builders used to showcase the variety of artistic bungalow detailing. Most Chicago bungalows feature one of the following four front bay forms: 1) flat; 2) square; 3) polygonal, or 4) curved. On corner bungalows with two finished street-facing elevations, the front bay is often mimicked on the street-facing side elevation at the point where the dining room is located.

Flat Bay

The flat bay is the simplest of the Chicago bungalow bay types and one of the most common. The façade has no projection at all, and the windows are set flush with the wall. When paired with an offset porch, the flat bay generally features one set of ribbon windows in a grouping of three or four windows into a single architectural frame. On a side entrance bungalow, the flat bay extends the length of the façade and may contain more than one grouping of windows or a longer span of ribbon

windows. This type of bay is associated with more modest Chicago bungalows, and typically has very little ornamentation beyond the standard simple stone detailing set in a uniform brick wall.

Square Bay

The square bay is basically a flat bay that protrudes from the main massing of a Chicago bungalow, projecting at right angles from the façade wall. The square bay may be centered on the façade or offset, integral or protruding. The ribbon windows may be centered on the front of the bay or extend its entire width. In some cases, the square bay can resemble a sunroom, with windows on all three sides.

Polygonal Bay

The polygonal bay is the type of front bay most often associated with the Chicago bungalow (even though there are at least as many flat and square bay examples), perhaps because it creates a distinctive façade that is instantly recognizable as a Chicago bungalow. Although often referred to as octagonal bays, most are either three-sided or five-sided forms. Three-sided polygonal bays are distinguished from square bays by the angle at which they meet the façade wall; a square bay meets the wall at a ninety-degree angle, and a polygonal bay meets the wall to form an angle greater than ninety degrees. Three-sided bays can be integral or protruding, while five-sided bays tend to protrude significantly from the façade wall. Protruding polygonal bays generally feature a pyramidal hipped roof. Chicago bungalows with polygonal bays often use the bay as a focal point on which to showcase art glass windows and elaborate detailing such as brick corbelling, stone pilasters, decorative eaves, and even, in some cases, small balconies.

Curved Bay

This category includes bays with softened corners or rounded corners as well as true curved bays with no discernable corners. Curved bays are not as common as the above-mentioned bay forms.

Chicago Bungalow Street-Facing Rooflines

A low-pitched-roof with over-hanging eaves is a defining characteristic shared by Chicago bungalows; however, the portion of the roof visible from the street can vary considerably even in the most uniform of bungalow blocks. The two most common street-facing roofline variations are: 1) hipped (with or without a dormer) and 2) gable front. Obviously, the street-facing roofline is affected by the treatment of the front bay and entrance. If either protrudes significantly from the façade wall, it will most likely interrupt the main roofline. Similarly, large corner bungalows that were built with finished living space in their half story (commonly referred to as in-law apartments) feature large cross gables that interrupt the low roofline.

Hipped Roofline

A hipped roofline adds horizontal emphasis; therefore, it is not surprising that many builders opted for this type of roofline on their Chicago bungalows. Although there are examples of uninterrupted hipped roof Chicago bungalows (including residence of bungalow developer Albert J. Schorsch's at 6058 W. Byron Street), most Chicago bungalows feature dormer windows on their front and rear elevations. Dormers provided light for the attic space, and their form and details vary considerably, including front gable, clipped front gable, hipped, and, occasionally, eyebrow-shaped. Bungalow dormers are frame elements, and they are often covered in clapboards or in asbestos or asphalt shingles that match the rest of the roof. Some dormers feature decorative wooden eaves, and most include small casement or double-hung windows in groups of two or three.

Gable Front Roofline

Gable front rooflines are less common than a downward sloping hipped roof. Gable front Chicago bungalows can be divided into two categories: true gable fronts and interrupted front gables. True gable fronts are an extension of the brick façade. The face brick continues, uninterrupted except for an attic window opening, to the top of the gable. An interrupted front gable resembles more an overgrown gable dormer or a classical pediment; here the roofline on the secondary elevations continues along the top of the façade wall, visually separating the façade and the gable and providing another element of horizontal emphasis. The gable may appear recessed. In many cases, the gable is

covered not with brick but with wooden clapboards, providing another visual break between façade and gable. Both the true gable and interrupted gable forms may be clipped or full gables.

Antecedent Forms: Frame and Stucco Bungalows

The Chicago bungalow, as defined in this report, is a brick structure. However, there are many frame and stucco houses in Chicago built in the early twentieth century that exhibit the same basic form as the Chicago bungalow. Chicago's strict fire codes, which prohibited frame construction in many city neighborhoods, and the rising popularity of sturdy, fire-proof brick construction eventually led architects and builders to adopt brick as the standard material for Chicago bungalows. By the mid-1910s, wood and stucco bungalows had been eclipsed by brick bungalows. While they are not considered by strict definition to be Chicago bungalows, wood and stucco bungalows are significant as antecedent forms of the distinctive local housing type known as the Chicago bungalow. Because they provide evidence of the evolution of the building type, wood and stucco examples should be included as contributing structures within a Chicago bungalow historic district.

It is important to note again that the there are examples of Chicago bungalows that do not fit neatly into the above categories. The defining characteristics of a Chicago bungalow are: one and one-and-one-half stories; brick exterior; rectangular plan with central heating, plumbing, and electricity included; built in Chicago between 1907 and 1930; full basement, and a low-pitched roof with overhanging eaves. Any house that meets all of these requirements can be considered a Chicago bungalow. Wood and frame examples are considered significant antecedent forms of the Chicago bungalow and meet the registration requirements as part of historic districts under this multiple property framework.

II. Property Type Significance

Chicago's bungalows correspond to National Register Criterion A local significance by being associated with events that contributed to broad patterns of Chicago history -- homeownership and single-family accommodation for city residents that countered the trend toward the increasing residential densities characteristic of Chicago apartments and tenements. The Chicago bungalow also

possesses National Register Criterion C local significance by embodying the characteristics of a distinctive type, period, and method of residential construction. The scale and relative cohesiveness of many bungalow neighborhoods represented a distinct urban settlement pattern that eclipsed older urban forms that had often mixed residential, commercial, and industrial buildings and activities in the same neighborhood. Moreover, bungalow neighborhoods significantly anticipated the urban form codified in Chicago's first municipal zoning ordinance passed in 1923. Many developers of bungalow neighborhoods strove to create an orderly separation between single-family bungalows and other buildings and uses, including apartments, tenements, manufacturing and other commercial establishments. At the scale of the neighborhood bungalow developers sought to foster a domestic atmosphere of peace, tranquility, and harmony for urban residents.

III. Property Type Registration Requirements

In order to qualify for individual registration, properties must exhibit all of the defining characteristics of a Chicago bungalow. In other words, the property must be a one or one-and-one-half story single family residential structure built between 1907 and 1930 in Chicago with rectangular plan, brick exterior, low-pitched roof with overhanging eaves, and a basement. Individual listings should be accepted primarily for Chicago bungalows that exhibit extraordinary significance, such as association with a historically important architect or developer, or that represent a particularly significant development or refinement of the bungalow form. It is, for example, conceivable that research will permit the identification of the first brick Chicago bungalow, or the first bungalow to adopt a side entry plan, or the earliest surviving use of art glass in a bungalow exterior. These developments all had significant effects on broader patterns of bungalow production and may well support the individual listing of the property quite apart from block or neighborhood considerations. All individually eligible properties must retain their integrity, meaning that they should be easily recognizable as Chicago bungalows. An individually eligible bungalow must be constructed of brick and not the antecedent materials of wood or stucco. The primary and any visible façades must retain historic features and materials. For example, the location of the front entrances should not be altered. Windows and dormers should not be altered. For individually listed bungalows, any addition to the rear of the property or interior alteration should not significantly modify the configuration of the

original floor plan. Interior features and details should remain intact, such as decorative trim and built-ins.

In order to qualify for registration as a historic district, properties must exhibit all of the defining characteristics of a Chicago bungalow or its antecedent forms. In other words, they must be one or one-and-one-half story single family residential structures built between 1907 and 1930 in Chicago with rectangular plans, brick, frame or stucco exteriors, low-pitched roofs with overhanging eaves, and full basements. All eligible properties must retain their integrity, meaning that they should be easily recognizable as Chicago bungalows or antecedent forms. However, common alterations such as the replacement of storm windows or secondary windows such as basement, dormer, or side elevation windows, the addition of siding over wooden elements, and the addition of side-facing dormers that mimic the size and scale of original dormers should not preclude registration. Bungalow garages built before 1930 are considered contributing structures in bungalow districts. District planning should aim to preserve these resources. However, the alteration or absence of an earlier garage should not eliminate the bungalow from treatment as a contributing structure in a bungalow district. Generally, Chicago bungalows should be nominated as districts of at least one full block. An eligible bungalow block should include an obvious predominance of bungalows, comprising at least two-thirds of the buildings on the block, except in cases where the bungalow alternates with other residential forms as part of a larger design conception aiming to foster a varied streetscape. Preferably, bungalows should be grouped together, side-by-side to give a sense of a harmonious and uniform bungalow streetscape. Institutional buildings such as schools and churches should be considered contributing structures in bungalow districts.

G. Geographical Data

The City of Chicago, Illinois

H. Summary of Identification and Evaluation Methods

This multiple resource property documentation form is based on information from a number of sources and surveys. The initial baseline was taken from the Chicago Historic Resources Survey published in 1996 and prepared by the Commission on Chicago landmarks and the Chicago Department of Planning and Development. During a period of twelve years of field work and follow up research surveyors from the Chicago Historic Resources Survey (CHRS) reviewed structures within the city's 50 aldermanic wards. 17,000 properties were considered to have historic or architectural importance. These properties represent about 3.5% of the city's estimated half-million structures. Some bungalows were identified in the 17,000 structures but as single family residences rather than as Chicago bungalows.

In September 2000, Mayor Richard M. Daley launched the Historic Chicago Bungalow Initiative. An innovative and comprehensive program, the Initiative was developed to ensure that Chicago Bungalows remain a solid foundation for family life and for the neighborhoods they constitute. The Chicago Bungalow is a recognized as an essential element of the city's housing stock. During the city's biggest building boom eighty years ago, approximately 80,000 brick, one and one-half story residences were built in an area that surrounds the city center and is often referred to as the "Bungalow belt". Data collection to document the Chicago bungalow has been ongoing since the initiative began. The first step was to clearly define the elements of a Chicago bungalow. The Historic Chicago Bungalow is a single family residence of one and one half stories with: full basement; modern amenities (including central heat, electric and plumbing); rectangular in shape; low-pitched roof with overhang; roof peak extends length of home; built between 1910 and 1940; generous windows; face brick with stone trim; covered entrance. Additional research to document the Chicago bungalow has been conducted at the Department of Planning and Development, universities and libraries in the following sources: Subject Indices-Card catalogs and periodical indexes provided information on the Chicago bungalow; Chicago Building Permits-Permit research was conducted to determine real estate transfers, permit dates, ownership, architect of record, and a brief description of proposed construction; Chicago Newspapers-Various articles had information about the Chicago bungalow, various developers, etc.;

Sanborn Maps-The maps identified buildings and lot characteristics; Commission of Chicago Landmarks research files.

With tens of thousands of Chicago bungalows eligible for nomination under the Chicago Bungalow Multiple Property Listing, the survey and inventory of Chicago bungalows will be an ongoing process. A specific survey and data collection for two specific areas was conducted during the summer of 2003. The methods used to document the Schorsch Irving Park Gardens Historic District and the South Park Manor Historic District will serve as the standard for the survey and documentation of future Chicago Bungalow nominations. For these two districts, researchers pulled original building permits and 1930 census records and used this information to create data sheets for each property. Each sheet lists the street address associated with the property, a brief description of the building, the owner at the time of construction, the building permit date, the book and page numbers for the permit, the architect (if listed), the contractor (if listed), original building dimensions, date of final report, and estimated cost. Census data collected on the residents of each property in 1930 (and, where applicable, in 1920) is included in table form on the data sheets. Using City of Chicago structure maps and a digital camera, the researchers surveyed both districts, photographed each property (contributing and non-contributing) and attached the photographs to their corresponding data sheets.

The three historic contexts for the multiple property documentation form were developed to reflect the trends that emerged as a result of the development of the Chicago Bungalow: Adoption and Modification of the Bungalow for Use in Chicago Residential Development, 1907-1930; Role of Bungalow Neighborhoods in the Rise of an Ordered and Cohesive Residential Landscape, 1907-1930; and Role of the Bungalow in Facilitating Chicago Home Ownership, 1907-1930. The 1907 date which is different from the 1910 date proposed by the initiative reflects the earliest construction of this resource type in the city. The decision to end the period at 1930 rather than 1940 represents the end of the building boom in 1930. Although, Chicago bungalows continued to be built beyond 1930, they were constructed in far fewer numbers. The single property type identified in the form is based upon the defining features and elements of the Chicago bungalow.

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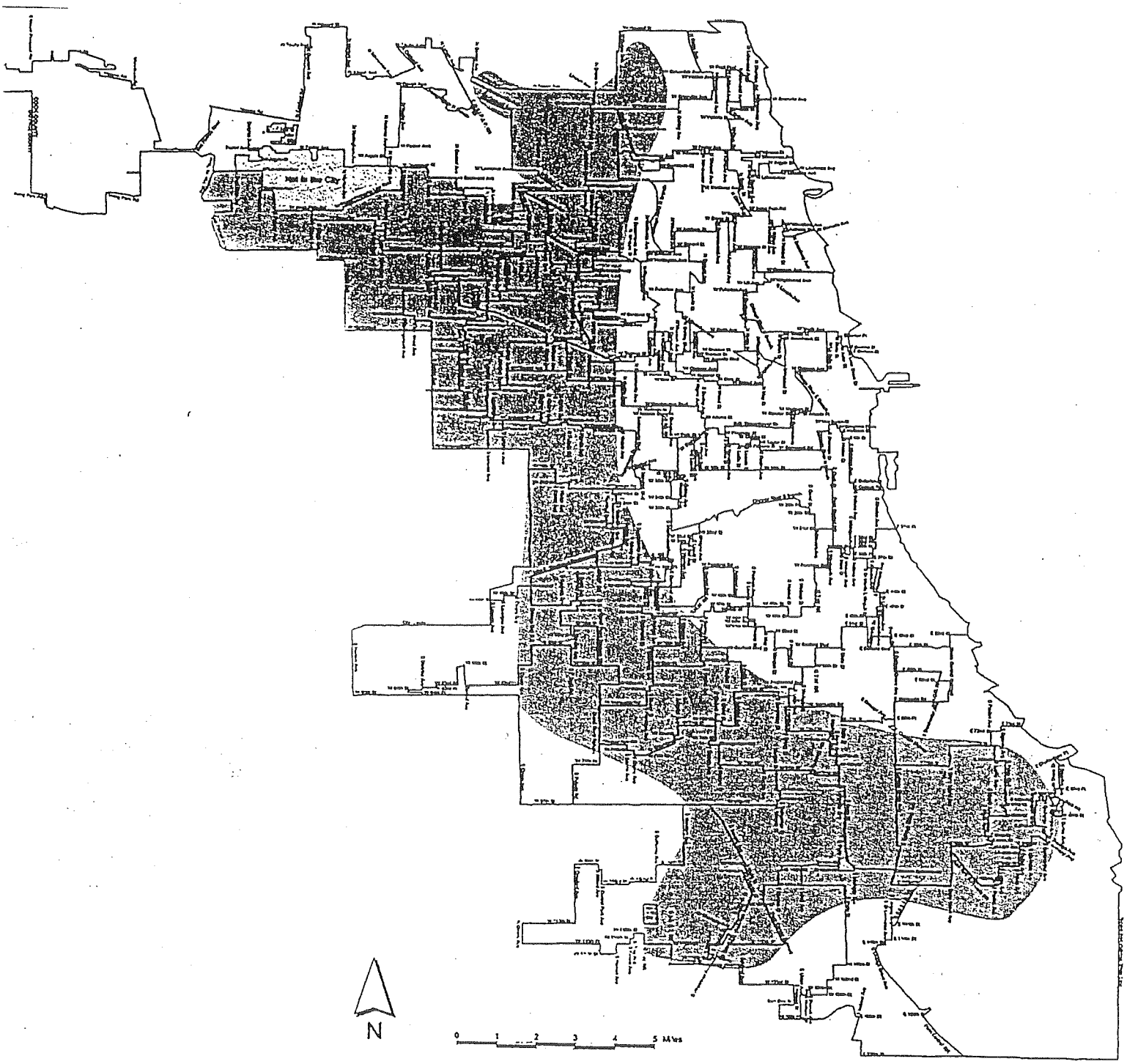


Chicago Bungalows Multiple Property Documentation Form

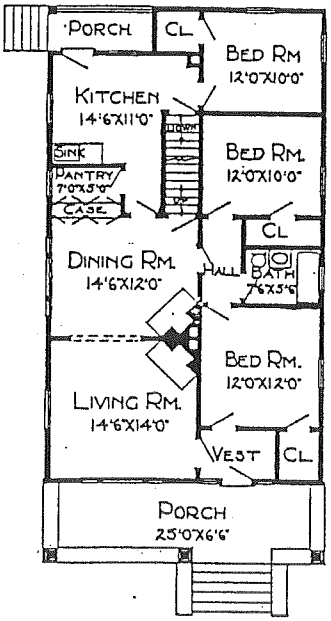
The Chicago Bungalow Belt

Source: *The Chicago Bungalow*, 2001.

Design No. 5127

Size: Width, 28 feet; Length, 48 feet 6 inches

Blue prints consist of basement plan; roof plan; floor plan; front, rear, two side elevations; wall sections and all necessary interior details. Specifications consist of twenty-two pages of typewritten matter.



Floor Plan

PRICE

of Blue Prints, together with a complete set of typewritten specifications

ONLY

$10.00

We mail Plans and Specifications the same day order is received.

Design No. 5130

Size: Width, 22 feet; Length, 43 feet

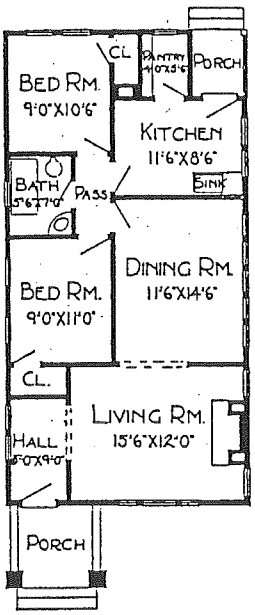
PRICE

of Blue Prints, together with a complete set of typewritten specifications

ONLY

$8.00

We mail Plans and Specifications the same day order is received.



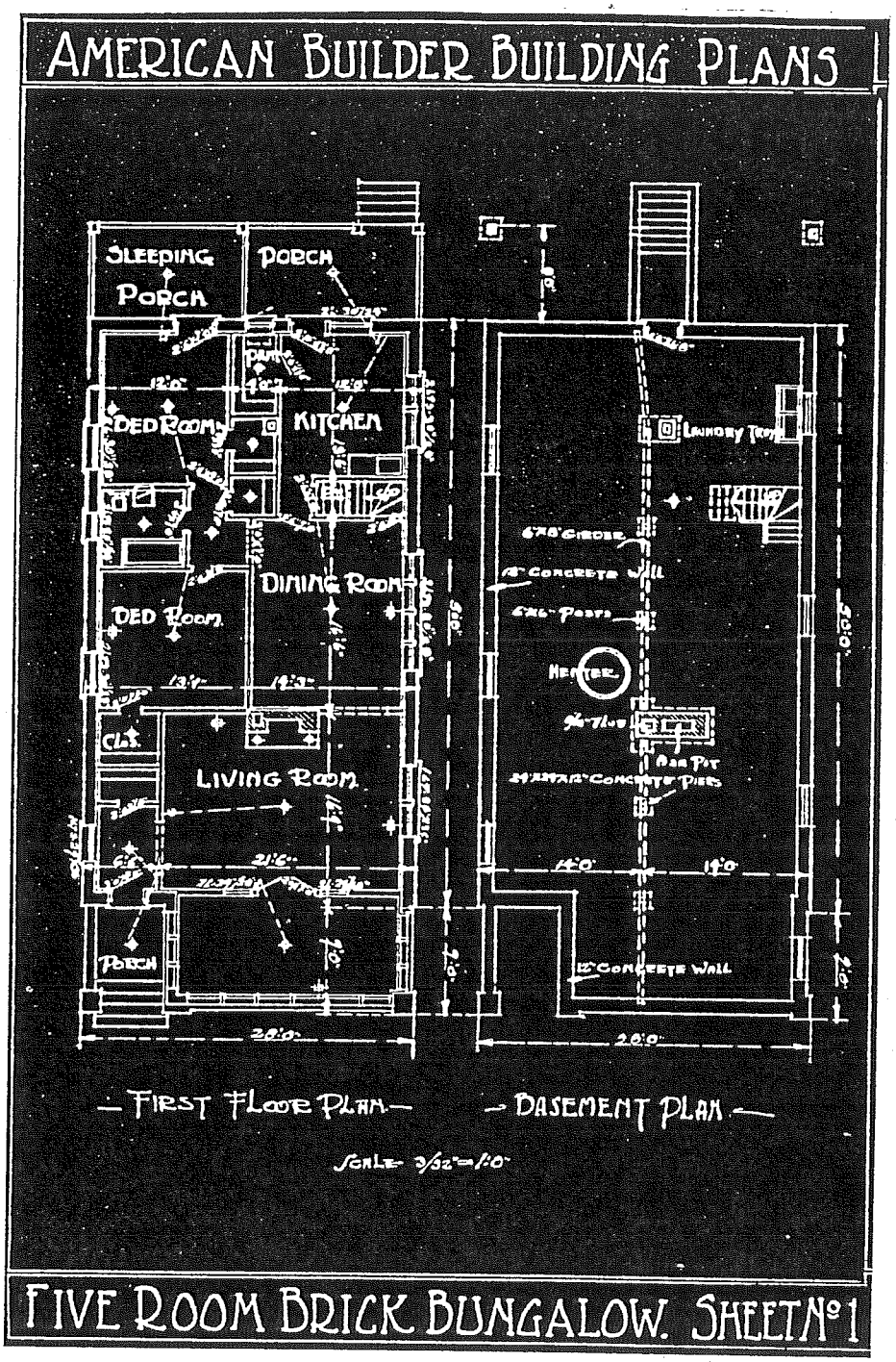
Floor Plan

Blue prints consist of foundation plan; floor plan; front, rear, two side elevations; wall sections and all necessary interior details. Specifications consist of twenty-two pages of typewritten matter.

Chicago Bungalows Multiple Property Documentation Form

Date: 1908
Source: *Radford's Artistic Bungalows, 1908.*

Example of interior floor plan typical of many Chicago bungalows. Full porch is generally found only in Chicago bungalows in the early 1910s.



Chicago Bungalows Multiple Property Documentation Form

Date: 1921
Source: *American Builder, (May 1921); reproduced from* *The Chicago Bungalow*, *2001.*

Example of floor plan typical of many Chicago bungalows.