

PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN FEB. 2019



Pilsen Historic District

Primarily West 18th Street between South Leavitt and South Sangamon Streets, and 13 blocks bounded by West 18th Street to the North, South Ashland Avenue to the West, West 21st Street to the South and South Racine Avenue to the East.



CITY OF CHICAGO
Rahm Emanuel, Mayor

Department of Planning and Development
David Reifman, Commissioner

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EXUCUTIVE SUMMARY

Pilsen is known for the cultural footprints left behind by waves of immigrants. Beginning with Irish and German immigrants in the mid-19th century, then Bohemian and other Eastern European immigrants after the Chicago Fire, and more recently by Mexican immigrants. Although the historic architecture in Pilsen is largely attributed to the Bohemian-era of development, Mexican immigration has made a significant impact on the character of the neighborhood.

By the late 1890s, Pilsen had evolved into a thriving community with W. 18th Street serving as the “Main Street,” much as it does today. The boundaries of the local district include 14 blocks along the 18th Street corridor as well as a predominantly residential core of 13 blocks south of 18th Street. There are approximately 850 buildings within these boundaries representing many of the uses of a self-sufficient community: industry, entertainment, residential, schools, churches, banks, and commercial.

Pilsen’s builders generally followed Chicago’s architectural stylistic norms of their day. Built of brick and stone, most of these structures are examples of the Italianate, Romanesque, and Queen Anne styles. But the neighborhood developed its own special character of “Bohemian Baroque” flair which is expressed through unusually shaped parapets, carved stone lintels, sculptural treatments of hoodmolds and other details, and decorative patterns in the brickwork.

The neighborhood’s buildings, originally constructed by the Bohemian community, have persisted or been adapted for new uses as the community has changed. The neighborhood retains the feel of an ethnic enclave even as the visual landscape has evolved to reflect the voice and culture of the newest residents. The visual character of the neighborhood’s built environment began to be embellished in the 1960s and 1970s as murals, signage, and decoration representing themes from Mexican culture and history appeared on the facades of Pilsen’s buildings.

The Pilsen Historic District meets Criterion 1 for heritage as a self-contained port of entry for immigrants from Europe in the late-19th century and Mexico beginning in the mid-20th century. The District also meets Criterion 4 for architecture as extensive collection of high quality buildings that were largely designed and produced by talented immigrant tradesmen and architects, many of whom lived in the neighborhood. The District meets Criterion 6 with the buildings collectively conveying a strong sense of architectural continuity in terms of their scale, materials, and “Bohemian Baroque” details, as well as many additive Mexican decorative features. The many murals in the District lend it a distinct visual appearance that meets Criterion 7.

With regards to the Integrity Criterion, the District retains an exceptionally high number of structures dating from 1872 through 1968, and many possesses a high level of historic integrity. Most buildings are intact to a strong degree in location, exterior design, setting, materials, and workmanship. Exceptions include minor ground-floor alterations and the inclusion of a few non-contributing buildings.

The Pilsen Historic District has two periods of significance, one for buildings and a separate period for murals. For buildings within the district, the period begins with 1870 when the oldest buildings in the district are believed to have been constructed. The historic buildings in the district were primarily built between the 1880s and the late 1940s, however historic buildings in the district continued to be used and altered as the Mexican immigrant began to settle in Pilsen in the 1960s. The National Register of Historic Places, a national program that recognizes historic significance, has adopted a fifty-year rule which is used by the National Register staff to evaluate historic significance. The Commission on Chi-

cago Landmarks does not have a fifty-year rule, however the Commission does apply the National Register standards in much of its work. Adoption of a fifty-year cutoff for the period of significance for buildings in the Pilsen Historic District will ensure that architectural contributions made in the district by Mexican immigrants can be evaluated as significant. Therefore, the period of significance for buildings, whether new construction or alteration, should be 1969, or fifty years from the adoption of this report.

The period of significance for the murals in the district begins in 1978, the date of the oldest mural within the district boundary. Murals in the district are continuously restored and repainted up to the present day and this process will likely continue. No specific end date for the period of significance is identified in recognition of the ongoing evolution of this art form in the Pilsen Historic District.

PILSEN HISTORIC DISTRICT

PRIMARILY WEST 18TH STREET BETWEEN SOUTH LEAVITT AND SOUTH SANGAMON STREETS, AND 13 BLOCKS BOUNDED BY WEST 18TH STREET TO THE NORTH, SOUTH ASHLAND AVENUE TO THE WEST, WEST 21ST STREET TO THE SOUTH AND SOUTH RACINE AVENUE TO THE EAST.

PERIODS OF SIGNIFICANCE

ARCHITECTURE: 1870 TO 1969

ART & MURALS: 1978 TO Ongoing

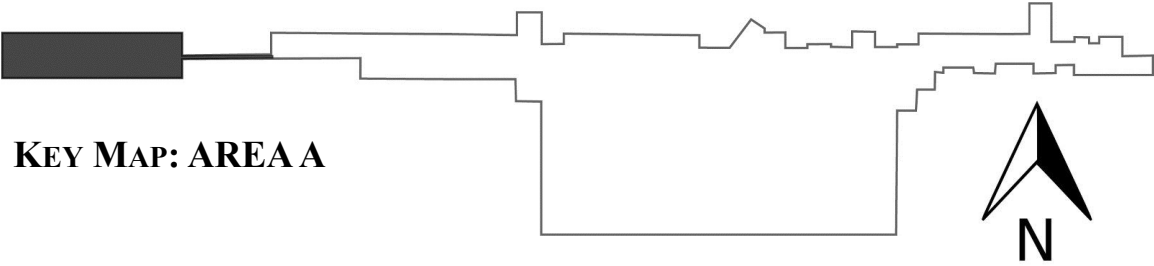
Located within Chicago's Lower West Side community area, the Pilsen neighborhood has been an important port of entry for many major immigrant groups throughout the city's history. Pilsen is situated within the original boundaries of Chicago at the time of its incorporation as a city in 1837. The neighborhood developed over time within the confines of some notable physical boundaries: the South Branch of the Chicago River along the east and south, the BNSF rail lines (between 15th and 16th Streets), along the north and the Union Pacific rail lines (between Western Ave. and Rockwell St.) along the west. These transit-oriented boundaries also made the area attractive to industry and commerce, and in turn jobs.

Pilsen is perhaps best known for the deep cultural footprints left behind by waves of immigrants. Beginning with Irish and German immigrants in the mid-19th century, then Bohemian and other Eastern European immigrants after the Chicago Fire, and more recently by Mexican immigrants. Although the historic architecture in Pilsen is largely attributed to the Bohemian-era wave of immigration and development, the later era of Mexican immigration has made a significant impact on the visual character of the neighborhood through the influence of art and culture.

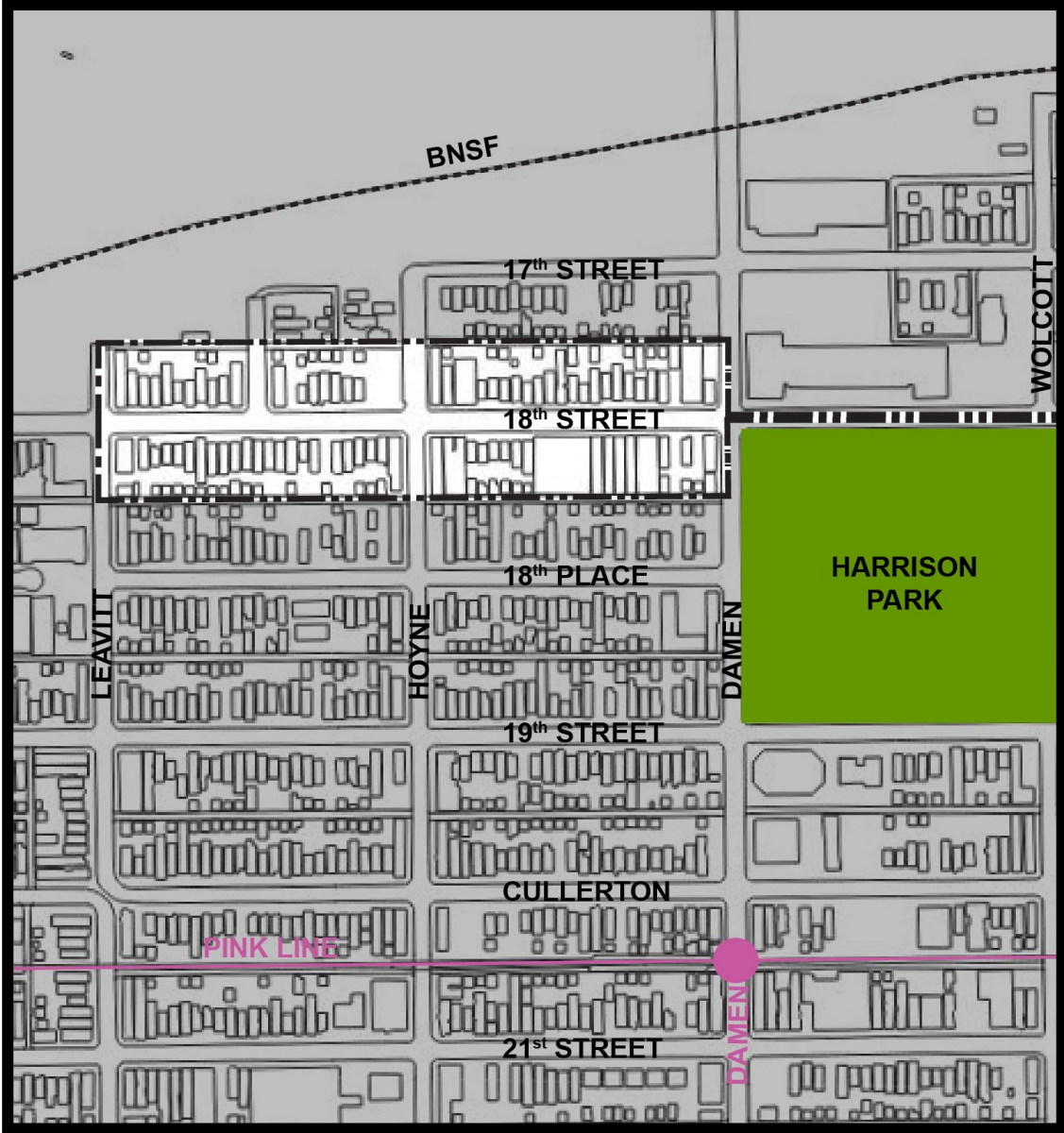
In 2006, a large portion of the Pilsen neighborhood was listed as a Historic District in the National Register of Historic Places. The local Chicago District lies completely within the larger National District boundary, and much of the historic and architectural significance that was recognized in that district similarly applies here.

Although Pilsen, like most neighborhoods, may have somewhat porous boundaries that ebb and flow with each generation, there has long been consensus that W. 18th Street is the heart of this community. Where manufacturing and industry were primarily concentrated around the edges of the neighborhood, W. 18th Street served as the commercial "Main Street," much as it does today. The boundaries of the local district include the commercial corridor on W. 18th Street between S. Leavitt and S. Sangamon Streets as well as a historic core of 13 residential blocks bounded by W. 18th Street to the north, S. Ashland Avenue to the west, W. 21st Street to the south and S. Racine Avenue to the east. There are approximately 850 buildings within these boundaries.

DISTRICT MAP



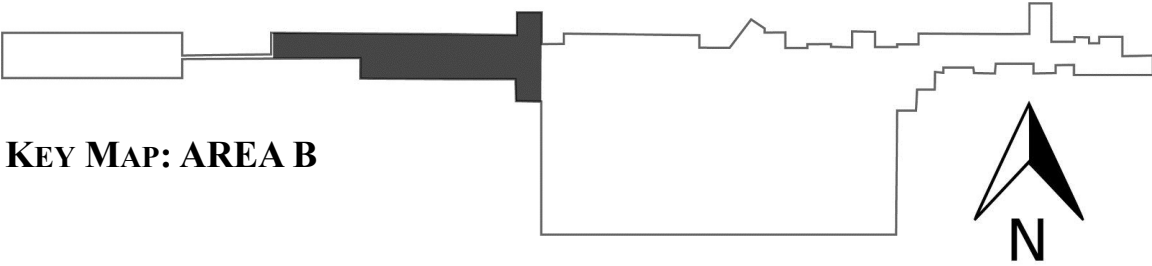
KEY MAP: AREA A



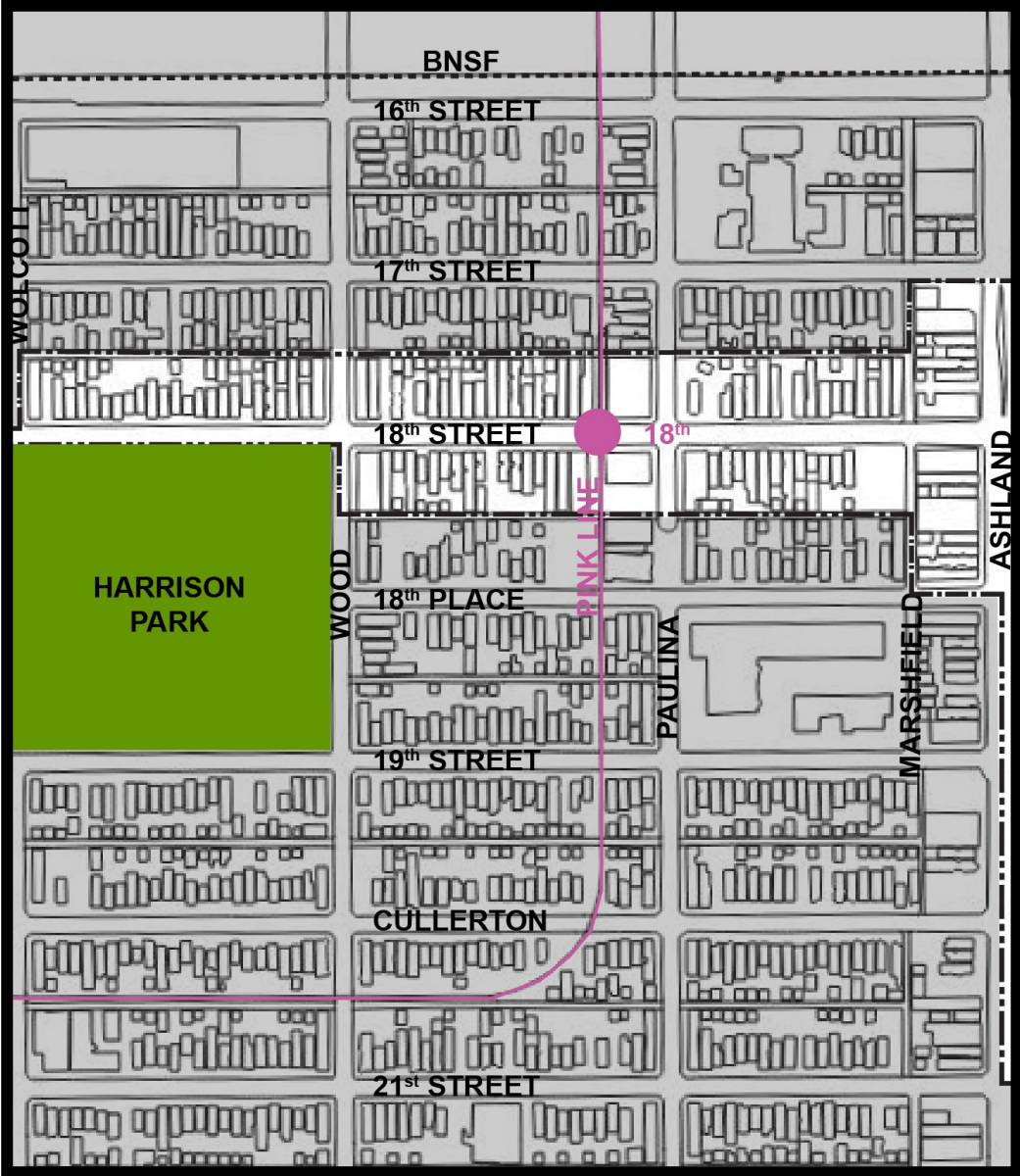
MAP AREA A: South Leavitt Street at the west, through South Wolcott Avenue at the east.

The boundaries of the Pilsen Historic district include the commercial corridor on W. 18th Street between S. Leavitt and S. Sangamon Streets as well as a historic core of 13 residential blocks bounded by W. 18th Street to the north, S. Ashland Avenue to the west, W. 21st Street to the south and S. Racine Avenue to the east. There are approximately 850 buildings within these boundaries.

DISTRICT MAP (CONTINUED)

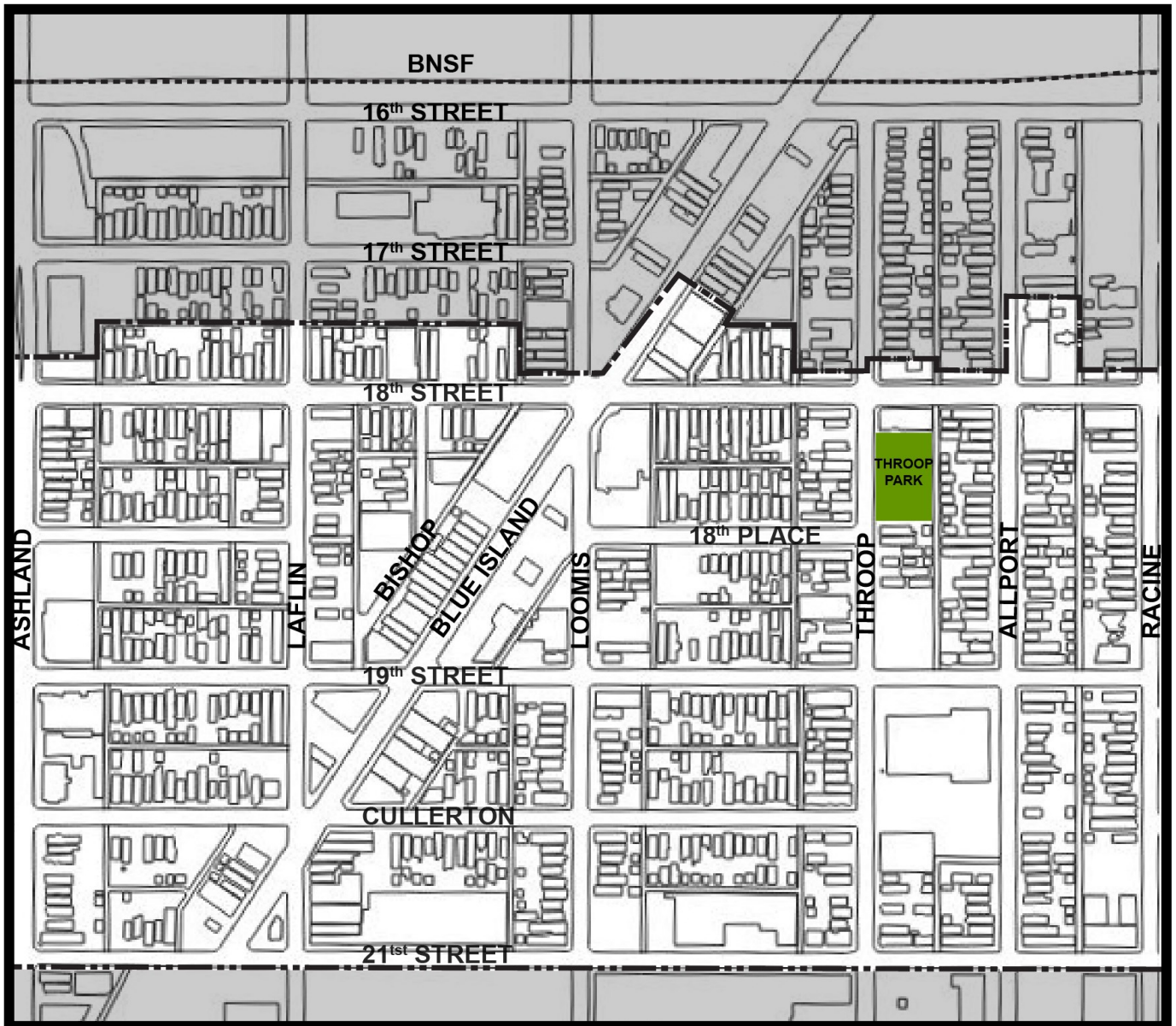
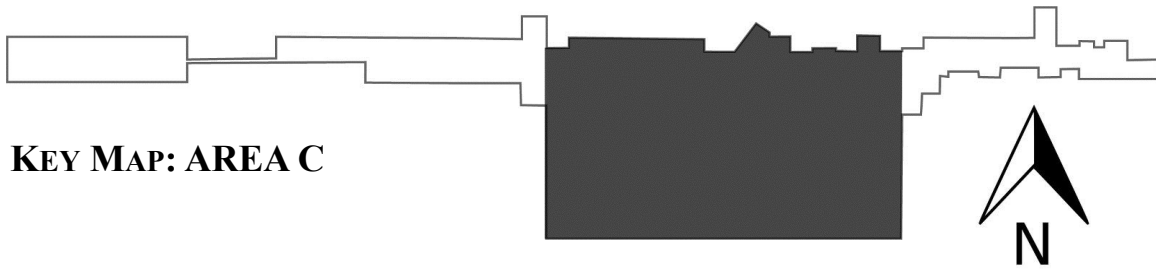


KEY MAP: AREA B



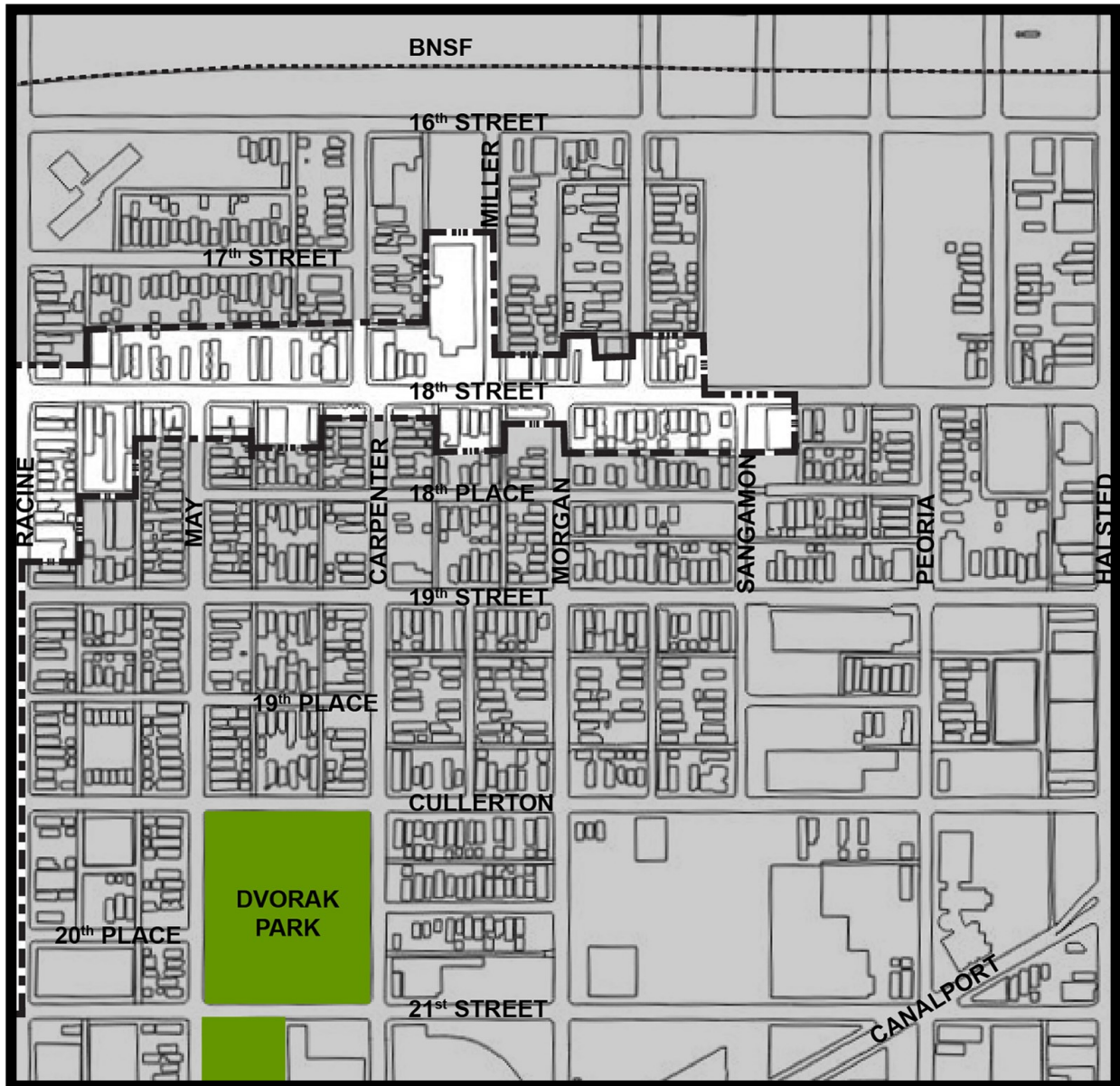
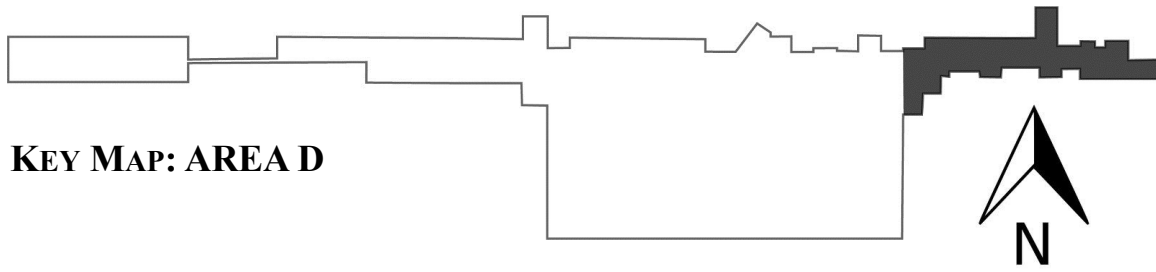
MAP AREA B: South Wolcott Avenue at the west, through South Ashland Avenue at the east. to the east.

DISTRICT MAP (CONTINUED)



MAP AREA C: South Ashland Avenue at the west, through South Racine Avenue at the east. to the east.

DISTRICT MAP (CONTINUED)



MAP AREA D: South Racine Avenue at the west, through South Sangamon Street at the east. to the east.

THE DEVELOPMENT OF THE PILSEN NEIGHBORHOOD AND THE BUILDINGS IN THE PILSEN HISTORIC DISTRICT

Early History and Settlement (1840s – 1880s)

During the 1840s, the area that would become known as Pilsen had its earliest settlement. The first settlers were Irish and German immigrant laborers who helped build the Illinois and Michigan Canal which connected the Great Lakes with the Mississippi River. Before long, other opportunities attracted immigrant settlers to the community including construction of the nearby Burlington and Chicago and Alton Railroads. Plank Roads along Ogden and Archer Avenues and a cinder roadway, known then as Black Road (now S. Blue Island Ave.), served as important arterials for raw materials and goods produced at nearby lumber yards, brickyards, tanners, and black smiths.

By the early 1860s, another important industry had become established in the area: brewing. Prussian immigrant Peter Schoenhoefen and a partner, Matheus Gottfried, had success with a smaller operation. So they moved their facility to W. 16th and S. Canalport Streets in 1862. According to the *Encyclopedia of Chicago* the firm initially produced about 600 barrels of lager beer annually. In 1867, Schoenhoefen bought out Gottfried renaming the firm as the Peter Schoenhoefen Brewing Company. He soon increased its output to 10,000 barrels a year. Several other breweries operated in Pilsen during the late 19th and early 20th centuries.

Bohemians (native to the western region of the present-day Czech Republic) first began settling in Pilsen immediately after the Great Fire of 1871. Bohemia had been ruled under the Hapsburg Monarchy for hundreds of years beginning in the 16th century. In the late 1850s, the earliest Bohemian immigration to America was spurred by failed attempts at revolution against what was then the Austro-Hungarian Empire. The earliest Bohemian immigrants to arrive in Chicago settled near Lincoln Park and the Near West Side. The surrounding neighborhood came to be known as “Prague.” Much of the neighborhood was destroyed in the Great Fire of 1871. Following the fire, Chicago’s Czechs moved west of the South Branch of the Chicago River and along W. 18th Street.

The new Bohemian neighborhood was soon dubbed “Pilsen.” According to various sources the name came from a tavern near S. Carpenter and W. 19th Streets called “U Města Plzně,” meaning “Near the City of Pilsen.”

The community continued to grow as other industries moved to the Lower West Side including McCormick Reaper Works whose original complex was destroyed by the Great Fire. Cyrus McCormick built an even larger factory just west of Pilsen at W. Blue Island and S. Western Avenues. The manufacturing company soon became a major employer for Pilsen residents.

Pilsen’s early population was predominantly Bohemian; however, immigrants from many other European ethnicities settled here as well. They included Slovaks, Prussians, Lithuanians, Poles, Swedes, Dutch, and Croatians. Like Bohemians, many were skilled tradesman who had been lured to Chicago by the opportunities to rebuild the city after the Great Fire. Home ownership was a shared goal. Tradesmen could stretch their budgets by serving as contractor for their own projects. Very modest cottages often provided a home for extended families. For example German immigrant Henry Nottke, a laborer in a brickyard, built a brick cottage around 1875 at 2022 W. 18th St. The 1880 Census indicates that early on, Henry Nottke lived there with his wife Minnie, their three children, his mother, and his brother John, who worked at an iron foundry. Thirty years later, after Minnie’s death, the Nottke brothers rented space in their home to a Polish widow and her daughter.



The buildings of the Pilsen Historic District form a distinctive group of historic residential, commercial, and mixed-use buildings. Primarily developed in the late 19th Century by Bohemian immigrants, the buildings demonstrate European influences within the Architecture.

Top: three buildings along the 1300 block of West 18th Place constructed in the Italianate style with distinctive Bohemian flair, particularly at their parapets.

Bottom Left: German immigrant Henry Nottke, a laborer in a brickyard, built this brick cottage circa 1875 at 2022 W. 18th St.

Bottom right: The Store with Flats building type is prevalent along the commercial corridor of West 18th Street with buildings constructed primarily of brick and stone masonry in a variety of Revival styles.

Sometimes Pilsen residents would build a home at the rear of their lot where they would live until they had the means to erect a larger more expensive house closer to the street. By having two homes on the same lot, they could accommodate extended family and often also to take in renters and supplement their income.

Another interesting characteristic of many of Pilsen's early structures is that several of the smaller buildings and their lots lie below the grade of the street and sidewalk. These buildings must be accessed by either a small bridge leading to the front door, or by steps down from the sidewalk to a front entrance at the lower grade level. (In some instances, a stoop leads up to the front door at what was originally the second story.) These homes were built before or during the time when the neighborhood's streets were raised. Following an outbreak of cholera in 1854 – the sixth year in a row that saw widespread epidemics attributed to the unsanitary living conditions of standing water and poor drainage – the City drafted a plan for a municipal sewer system. The new system utilized gravity to provide proper drainage. This meant that the grade of all streets in settled neighborhoods had to be raised out of the swamp in which the city had been built.

Execution of the plan began in 1858 and took two decades to complete. Although the City of Chicago was responsible for laying of all the pipe, and raising roadways and sidewalks, the responsibility to raise buildings to meet the new surface elevations was the responsibility of individual property owners. Where funds or manpower were limited, owners simply created new doorways at the second floor. Sometimes the lower level became a basement and in other cases the open space between the street and the house provided a place for a small garden. According to *Czechs of Chicagoland*, so many Pilsen families planted below street level gardens in front of their houses that Pilsen was nicknamed the "Garden City."

The architecture of many of Pilsen's early homes and businesses often reflected the influence of the owner's homeland. The preferred building material, brick, not only provided better fire resistance than wood, but it was also the material used for many traditional structures in Central Europe. While many of Pilsen's 19th century structures are expressions of the popular architectural styles of the day, such as Italianate and Romanesque Revival, they had special flourishes that gave their buildings a "Bohemian Baroque" flair. For example, brick cottages and flat buildings often had carved limestone lintels or molded surrounds enlivened by ornamentation with floral motifs.

Pilsen's enterprising immigrant residents often remodeled and rebuilt their structures to adapt to changing needs. One early example was Polish immigrant Jacob Zaremba's 1870s frame cottage at 1314 W. 18th St. which features fishtail shingles at its gable end. Listed as a house mover in an 1875 *City Directory*, Zaremba used his professional skills to raise his house onto a new brick first story in 1880 (five years later). The remodeled structure provided a first story grocery store that was run by his son Frank, and an apartment for the family above.

The neighborhood grew quickly, soon including stores, offices, restaurants, and saloons as well as residences. Since the demand for housing had continued to grow, these businesses were often designed to have commercial space on the first story and flats above, lending the building type its historic name of "store and flats" building. Some noteworthy examples include a well-detailed 1886 mixed-use brick building at 1644 W. 18th St.; Joseph Nowak's 1887 corner saloon and apartment building at 1501-1503 W. 18th St.; and Peter Niedzicki's 1880s mid-block saloon at 1636 W. 18th St.

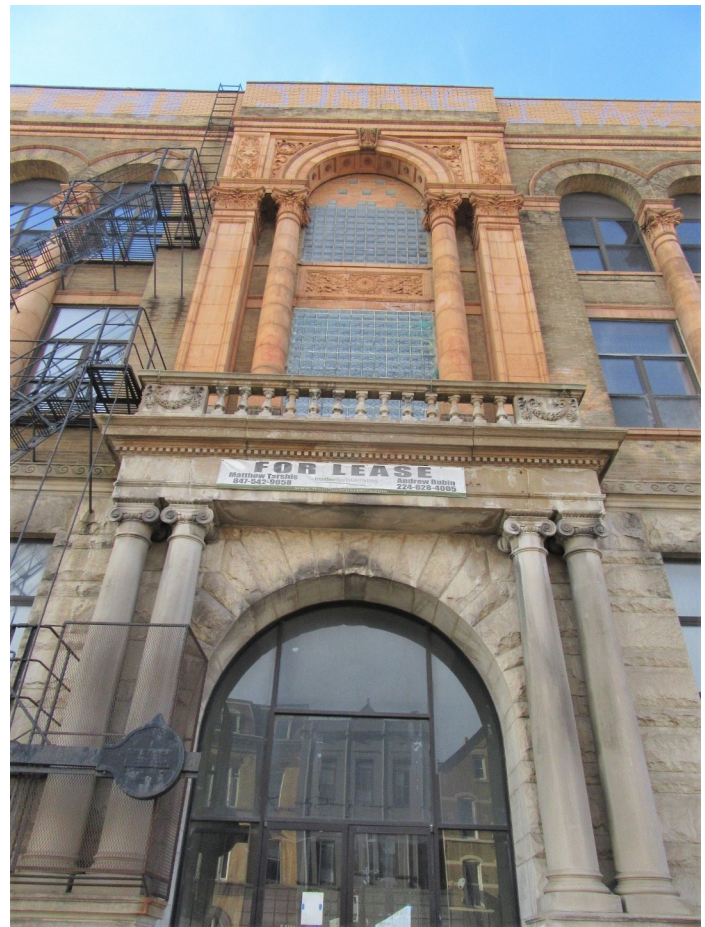


Top Right: Pilsen's enterprising immigrant residents often remodeled their structures to adapt to changing needs. One example was Polish immigrant Jacob Zaremba's 1870s frame cottage at 1314 W. 18th St.. Zaremba raised his house onto a new brick first story approximately five years after constructing it. The remodeled structure provided a first story grocery store that was run by his son Frank.

Top Left: An interesting characteristic of many of Pilsen's early structures is that the buildings lie below street level. These homes were built before or during the time when the neighborhood's streets were raised and were never raised to meet the new grade like this example at 945 W. 18th St. Other examples include 2145 W. 18th St. (Center Left) and 1938 S. Racine Ave. (Bottom Left)



Top Left: One of the neighborhood's first parishes for Bohemian Catholics, was St. Procopius Church. Named after the patron saint of Czechoslovakia, the parish erected a handsome brick church at 1226-1228 W. 18th St. in the early 1880s.



Top Right: During the 1890s, a number of sokols, or meeting halls, were built in Pilsen. A sokol was a social club for men that was meant to foster healthy minds and bodies. In 1892, the Bohemian Freethought organization erected the Plzensky Sokol at 1812-1816 S. Ashland Ave. Designed by Bohemian immigrant architect Frank Randak, the structure was first built as a one story hall with a gymnasium; then significantly enlarged three years later.



Bottom: One of the most popular newspapers in Pilsen was *Denni Hlasatel* (*Daily Herald*) founded in 1891. After 1904 their headquarters were located at 1545 W. 18th St. in 1904.

While some early residents managed to build or purchase their own homes, life was far from easy in Pilsen. Most area residents worked ten-hour days, six days per week in the area's garment factories, lumber mills, railyards, meat processing plants, and other factories. Families often had to put their children to work, and accidents, even fatal ones, were commonplace.

Because of the scale of industrial work in the area, and the strong desire of local residents to improve their lot in life, Pilsen became a key center in the development of the labor movement in Chicago. According to the *Encyclopedia of Chicago*, "Perhaps no city in the United States exceeded Chicago in the number, breadth, intensity and national importance of labor upheavals between the Civil War and 1919." These Chicago upheavals "were notable for their social impact." From the 1900s, immigrant workers in Pilsen were involved in labor actions, mobilizations, strikes and walkouts. Labor protesters often faced police, militia and even the US Army. These protests were among the most important labor actions in American history and helped forge the American labor movement.

Free-Thinking, Religion, Arts & Culture, and Politics (1870s-1890s)

Pilsen had a sizable Catholic population during the late 19th century. One of the neighborhood's first parishes for Bohemian Catholics, St. Procopius Church, was founded in 1875. Named after the patron saint of Czechoslovakia, the parish erected a handsome brick church at 1226-1228 W. 18th St. in the early 1880s. Around the same time, there were also Catholic parishes in the area that served immigrants from other parts of Europe. For instance, Jesuit priests from Chicago's Holy Family had founded a small frame mission church for Irish immigrants in Pilsen in 1874. A decade later, they made plans to replace that structure with the monumental St. Pius V Church completed in 1893 at 1901-1907 S. Ashland Ave. As St. Pius V Church was reaching completion, Holy Trinity Roman Catholic Church first opened its doors to serve Croatian immigrants at 1848 S. Throop St.

Many Bohemians who, under Hapsburg rule, had been forced to follow the government's official state religion and practice Catholicism, had come to America seeking religious freedom. Some followed other Christian faiths, but many rejected religion altogether, instead choosing to follow a form of secular humanism, known as Freethought. A local organization of Bohemian Freethinkers known as *Svobodna obec Chicagu* had formed as early as 1870.

Throughout the late 19th century, the Pilsen community was characterized by an unusual diversity of its members' religious and political beliefs. Many Bohemians were active in the Democratic and Socialist parties. By the early 1890s, Freethinkers far outnumbered the religious followers. Freethinkers were quite intellectual and often met to discuss and debate politics, religion, and other subjects. Pilsen's immigrant residents were often well-educated. Almost the entire adult population could read and write in their native language. This high level of literacy, and the strong and diverse attitudes about religion, politics, and other subjects, created a market for many daily Czech newspapers. One of the most popular in Pilsen was *Denni Hlasatel (Daily Herald)* founded in 1891. As readership increased, the newspaper soon outgrew its offices on S. Racine Ave and moved its headquarters to 1545 W. 18th St. in 1904.

During the 1890s, a number of sokols, or meeting halls, were built in Pilsen. Much like a German Turnverein, a sokol was a social club for men that was meant to foster healthy minds and bodies. In 1892, the Bohemian Freethought organization erected the Plzensky Sokol at 1812-1816 S. Ashland Ave. Designed by Bohemian immigrant architect Frank Randak, the structure was first built as a one story hall with a gymnasium; then significantly enlarged three years later. The Plzensky Sokol was used for gymnastic training and exhibitions, lectures, and various social programs. Frank Randak also designed another important hall in the neighborhood, Česko-Slovanský Podporující Spolek (Czech



Top Left: John Dusek, a Bohemian immigrant, decided to combine the need for a large hall for performances, lectures, meetings and other events with rental apartments and storefronts, as well as a corner saloon. Located at 1805 S. Allport St., Dusek's impressive 1892 Romanesque Revival style Thalia Hall is a designated Chicago Landmark.

Top Right: Schroyer's & Sons, a hardware firm near W. Roosevelt Rd. and S. Blue Island Ave., made their own line of tinware and iron products. They expanded by building a second Schroyer's & Sons Factory at 917-925 W. 18th St. in 1905.

Bottom Left: Anthony Kozel's bank building at 1332-1334 W. 18th St. was designed and built by his brother-in-law, Frank Layer in 1892. After the completion of the Romanesque Revival style building, both Kozel and Layer lived in units above the bank with their families.

Bottom Right: Frank J. Petru built his business at 1443 W. 18th St. providing safe deposit vaults, insurance, and loans, but with a major focus on real estate.

Slavic Benevolent Society), later called Czesky Slovonsky Americky Sokol (C.S.A.S), at 1436-1440 W. 18th St. First built in 1893, it also began as a one-story structure, and then was enlarged in 1902 to a monumental four-story building. In addition to operating its large meeting hall, C.S.A.S was a protective society. If Czech men had injuries at work, were laid off, or died, the organization helped take care of their families. Since women were not initially admitted into the Sokols, they formed their own organizations such as Jendota Ceskych Dam (Union of Czech Ladies), a national organization with several local chapters.

In addition to religion, politics, and physical fitness, many Bohemian immigrants were interested in music and theater. While a number of performing arts groups had formed by the early 1890's there were few places for them to practice or perform. John Dusek, a Bohemian immigrant and saloon-keeper, decided to combine the need for a large hall for performances, lectures, meetings and other events with rental apartments and storefronts, as well as a corner saloon. Located at 1805 S. Allport St., Dusek's impressive 1892 Romanesque Revival style Thalia Hall (a designated Chicago Landmark) was named in honor of one of Zeus's daughters, the mythical Muse of comedy and pastoral poetry.

City within a City (1890s – 1900s)

By the late 1890s, Pilsen had evolved into a thriving self-sufficient community. Historian Bessie Louise Pierce described the neighborhood of that period as a small city within the larger city. She wrote, "...here, the Streets lined with Bohemian provision stores, restaurants, and other businesses, appeared transplanted from the home across the sea, reminders of a place and day now gone." As a result of the substantial Czech immigration to Chicago leading up to the turn-of-the century, the city was recognized as having the largest Bohemian population in the nation, and third in the world (following Prague and Vienna).

At this time the McCormick Reaper Works was still a major employer of Pilsen residents, but many other manufacturers and companies also had operations in the neighborhood. The Chicago Stove Works Foundry was located at 22nd St. and Blue Island Ave. Schroyer's & Sons, a hardware firm near W. Roosevelt Rd. and S. Blue Island Ave., made their own line of tinware and iron products. They expanded by building a second Schroyer's & Sons Factory at 917-925 W. 18th St. in 1905. There were other small blacksmiths and foundries throughout Pilsen.

Railroads continued to provide many area residents with jobs. Breweries also became even more prolific than before. In the early 1890s, proprietors of an earlier company known as Bohemian Brewery opened a larger firm called the Atlas Brewery Company at S. Blue Island Ave and W. 21st St.

Other local businesses were related to the lumber industry. These included the Pilsen Lumber Company; Maxwell Brothers' box-making factory at S. Loomis St. and W. 21st St.; the Goss & Phillips Manufacturing Company at Cermak Rd. and Carpenter St. that specialized in doors and window sashes; and numerous furniture factories.

Many Pilsen workers, especially women, were employed in the garment industry. Dozens of small garment finishing sweatshops and tailor shops operated throughout the neighborhood. Wives and daughters often put in long hours at home producing piecework for the manufacturers of cloaks, suits, gloves, or other clothing. Hart Schaffner & Marx, the largest clothing maker in the nation, had manufacturing facilities in several areas of Chicago, including Shop No. 5 east of the Pilsen Historic District at W. 18th and S. Halsted Streets.



Top Left: Frank Kriz, who emigrated from Bohemia in 1854, built a store-and-flat building at 1140 W. 18th St. At the time, a total of thirty-five residents were living in Kriz's building.

Top Center: Joseph Liska, a butcher who, built this mixed-use building in 1907 at 1328 W. 18th St. It was designed by architect Anton Charvat.

Top Right: Thomas Kosatka and his wife Anna were Bohemian immigrants who purchased the building at 1425 W. 18th St around 1909 and opened a music store in the mixed-use building .

Bottom Left: The Loeb Brothers had two facilities in Pilsen between the late 1880s and early 1900s, including and this one at 1915- 1923 S. Blue Island Ave. where they ran their meat-packing operation.

Bottom Right: Photographer Francis D. Nemecek, who emigrated from Bohemia with his family as a child, began his own photography studio around 1903. In 1907, Nemecek was able to hire the prominent Czech architect Frank Randak to design a new photography studio at 1439 W. 18th St.

Pilsen's hardworking immigrant residents were known to be thrifty with their money as they strove to own a home or start a business. Thus there was a strong local demand for safe places to deposit money. Large downtown banks were far away and they tended to discriminate against working-class immigrants. In response, many small neighborhood banks opened in Pilsen during the late 19th century. Since their services often included mortgages, Pilsen bankers also specialized in real estate, and several building and real estate offices were erected in structures with flats above so that Pilsen bankers and realtors could live and work in their building. For example, Anthony Kozel's bank building at 1332-1334 W. 18th St. was designed and built by his brother-in-law, Frank Layer in 1892. After the completion of the Romanesque Revival style building, both Kozel and Layer lived in units above the bank with their families.

Frank J. Petru built his business at 1443 W. 18th St. providing safe deposit vaults, insurance, and loans, but with a major focus on real estate. As was typical during this period, Petru didn't build a whole new building. Instead, he remodeled an existing brick structure around 1908 into an office and flat building that resembles a small Classical temple. He and his family lived in one of the apartments in the structure during his business's early years. Although they later moved to Cicero, he continued to run his office out of the Frank J. Petru Building for decades.

Rental properties in the neighborhood could be quite lucrative. Frank Kriz, who built a handsome four-story store-and-flat building at 1140 W. 18th St., listed his occupation in the 1900 Census as "capitalist." Having emigrated from Bohemia in 1854, Kriz had managed to raise two professional sons—a lawyer and an electrician. They lived (along with a daughter and a younger son) in one of the apartments, and rented the other units to four Bohemian immigrant families. At the time, a total of thirty-five residents were living in Kriz's building. Tenants included a saloon-keeper, a carpenter, a carriage painter, an errand boy, blacksmiths, tailors, and glove knitters.

Another successful building owner was music dealer Thomas Kosatka. He and his wife Anna were Bohemian immigrants who rented an apartment at 1419 W. 18th St. in 1900. Within a decade, they were able to purchase 1425 W. 18th St., a mixed-use building that previously housed a jewelry shop. The Kosatkas opened a music store where they sold Victor Victrola products. They lived in an upper level apartment, and rented out the other two units.

Pilsen had many meat-packing firms, sausage factories, and butcher shops, also frequently housed in buildings with flats above. The Loeb Brothers had two locations in Pilsen between the late 1880s and early 1900s. One was an expansive operation at 1915- 1923 S. Blue Island Ave. where they presumably ran their meat-packing operation, and a much smaller corner storefront at 952 W. 18th St., which was likely a butcher shop. Both buildings had residential apartments on the upper floors.

Joseph Liska, a butcher who, in 1900 rented a space for his business and lived in the apartment above, managed to purchase the structure several years later. In 1907, he replaced the older structure with his own mixed-use building at 1328 W. 18th St. designed by architect Anton Charvat. Along with his butcher shop and an apartment for his own family, Liska rented units to four other families.

Another business owner who was able to build his own architect-designed structure was photographer Francis D. Nemecek who emigrated from Bohemia with his family as a child. He began running his own photography studio from a space in 1450 W. 18th St. around 1903. With a few years, Nemecek was able to hire the prominent Czech architect Frank Randak to design a new photography studio that he built at 1439 W. 18th St. in 1907. Nemecek continued operating his business from the elegant corner building for more than forty years.



German immigrant and Chicago resident Edward G. Uihlein, headed the Schlitz Brewing Company, and built fifty-seven tied houses in Chicago Uihlein hired Frommann & Jepsen, a local German-American architectural firm to design the tied houses. These included an 1899 Schlitz Tied-House at 1870 S. Blue Island Ave. (Top Right)

Although many independent saloons—like those at 1800 S. Throop St. (Top Left) and 1901-1903 S. Blue Island Ave (Bottom) continued operating throughout Pilsen, they often faced complaints and were investigated by authorities. In contrast, the tied houses were impressive establishments designed to attract customers while conveying a sense of legitimacy and decency in the face of rising social opposition against alcohol.



Saloons, which had existed in Pilsen since the 1870s, became even more numerous in the 1890s and early 1900s. As explained by the National Register of Historic Places Pilsen Historic District Registration Form (NRHP Pilsen Historic District Form), throughout the city, the popularity of beer was “bolstered by the fact that water was often of relatively low quality and because milk was difficult to keep fresh.” Pilsen’s saloons were especially popular because “the Bohemians were known throughout the world as being makers – and consumers of exceptional beer.” Beyond the popularity of the beverage being served, saloons also offered a much needed respite from the congestion of the neighborhood. The overall density of Pilsen meant that there were often many people living in each house making leisure time at home impossible. Spending time outdoors was equally challenging as Pilsen had very little open green space, and the city’s larger parks were far away.

As the Temperance Movement grew in Chicago, Pilsen’s saloons were receiving new scrutiny. John Huss, a religious missionary, was so concerned about the neighborhood’s vast number of saloons that he wrote a book entitled *What I Found in Pilsen*. He wrote, “I saw only one place where the gospel is preached and counted 72 liquor saloons on one side of the street, and presume there were as many more on the other side, within a distance of about one and a half miles.” Among the neighborhood’s numerous saloons of the 1890s and 1900s were establishments run by Joseph Skupa at 1858 W. Allport St.; Joseph Bernard at 1901-1903 S. Blue Island Ave; Paul Heil at 1326 W. 18th St; John Sonfel at 2024 W. 18th St; and Joseph Novotny at 1800 S. Throop St.

During this period, the intense competition among brewing companies and increasing legal restrictions and social pressures on public drinking, lead some of Chicago’s breweries to adopt a “tied-house” system. Developed in England a century earlier, tied houses allowed large brewing companies to have direct control by exclusively selling their products at their own establishments. Although many independent saloons continued operating throughout Pilsen, they often faced complaints and were investigated by authorities. In contrast, the tied houses were impressive establishments designed to attract customers while conveying a sense of legitimacy and decency in the face of rising social opposition against alcohol.

The brewing companies employed high-quality architectural designs and popular historical styles of architecture for their tied-houses. German immigrant and Chicago resident Edward G. Uihlein, who headed the Schlitz Brewing Company, built fifty-seven tied houses in Chicago from 1897 to 1905 at a cost of \$328,800. Uihlein hired Frommann & Jebsen, a talented German-American local architectural firm to produce the handsomely designed and well-detailed tied houses. These included an 1899 Schlitz Tied-House at 1870 S. Blue Island Ave. A number of other similar tied-houses throughout Chicago have been designated as Chicago Landmarks.

Overcrowding and Other Adversities (1900s-1920s)

At the turn of the twentieth century, as Chicago’s immigration rates continued to rise, Pilsen’s population grew rapidly, and the neighborhood became extremely overcrowded. In fact, *Chicago: City of Neighborhoods* reports that in 1901, more than 7,000 people were living within a nine-block area of Pilsen. Congested living and working conditions often led to public health crises.

Sweatshops operated out of many of Pilsen’s flat buildings and disease spread rapidly to the workers and residents of them. The Illinois Chief Factory Inspector, Dr. F. J. Patera began investigating such workplaces in 1893 and published annual reports for more than a decade. His *First Annual Report* sheds light on the deplorable conditions that took place in many of Pilsen’s sweatshops. In describing



Small businesses in Pilsen fared well in the 1920s. New stores and shops along W. 18th St. and S. Ashland Ave. reflected the prosperity of the times as well as the desires of an increasingly consumer-oriented culture.

Top Left: Bien Motor Sales at 1706-1708 S. Ashland Ave.

Top Right: Ashland Radio Shop at 1712 S. Ashland Ave.

Bottom Left: Joseph Jiran Co. at 1333 W. 18th St. supplied tubes and other parts for radio repairs.

the conditions of Mr. B. Kunick's sweatshop located behind a "deep and crowded four-story tenement and lodging house" at 1423 W. 19th St., the report explained: "...Passing down the alley west of this building, entrance is had through stable cesspools and past foul closets, to a rear building of three stories, Kunick's shop being on the second floor, with another shop below it and tenants above; entrance to shop by a dark and dirty stairway." He went on to say that the garment contractor lived on the premises, and employed 17 men, 7 women, and 5 children under the age of 16.

In 1894, a smallpox epidemic ravaged Pilsen, spreading largely through the sweatshops and many of the mixed-use buildings that housed them. Responding to the smallpox epidemic, City officials required that victims of the disease be sent to a public health facility known as the "pest-house." Public health officers were known to treat the ill with brutality. So much so, that in May of 1894, a group of residents gathered near W. 19th and S. Allport Streets and attempted to fight off the six officials who came to take several small pox victims away. This scuffle prompted Bohemian residents to rally for an investigation of the Health Department.

Social reformers recognized the extreme level of need in Pilsen. Inspired by Jane Addams's Hull House, several settlement houses formed in the community. These included Gads Hill Social Settlement, which opened in a former saloon at 1919 W. Cullerton Ave. in 1898, and the Howell Neighborhood House (later Casa Aztlan) located at 1831 S. Racine Ave.

Although not unique within the city of Chicago, Pilsen had long suffered from an inadequate number of public schools to keep up with the growing immigrant population. Throop School (later demolished and now the site of Throop Park) had been the only public school in the community for years. The Board of Education built several new schools in just over a decade: Longfellow School (1882, demolished); Komensky School (1890, now Perez School Annex); Jirka School (1898, now Pilsen Community Academy), originally named for a Czech physician who created a make-shift school to fill the void in the neighborhood; and Jungman School (1903). In addition, the Board rented space in the mixed-use building at 952 W. 18th St. and operated there the Eighteenth St. Branch School for a few years in the early 1900s.

Despite additional public facilities in the neighborhood, the plight of workers hadn't improved much after the turn of the century. In September of 1910, a group of young women workers from Pilsen began what turned into one of the most important labor strikes in American history. The 17 female employees of Hart, Schaffner & Marx's Shop No. 5 in Pilsen walked out in protest against long hours, low wages, and oppressive working conditions. Tens of thousands of workers from other garment shops throughout the city would join the four-month strike. The Garment Workers' Strike inspired acts of labor activism throughout the country as well as the formation of the Amalgamated Clothing Workers of America. Perhaps emboldened by the garment workers, employees of other Pilsen companies rallied for labor reforms the next several years. In one example, the workers from the Burton-Dixie Cotton Mattress Company at 2024 S. Racine Ave. held a strike in 1915 that led to violence between unionized and non-unionized workers.

As labor reforms, including efforts to enact child labor laws, made slow but steady progress, life improved for many working-class residents of Pilsen. Many first generation American children of the area's immigrant families became more prosperous than their parents. Immigration stalled when American entered WWI in 1917. Czechoslovakia gained independence after the war, and as a result, fewer Bohemians were interested in emigrating.



The prosperity of the 1920s ended abruptly with the onset of the Great Depression and little construction took place throughout Chicago. One exception is the 1935 U.S. Post Office for Pilsen (above) funded through President Franklin D. Roosevelt's New Deal. Designed by Chicago architect John C. Bollenbacher, the impressive Art Moderne style Post Office is located at 1859 S. Ashland Ave. This large postal facility replaced a much smaller post office which operated for at 1509 W. 18th St. (top), a structure that still has a Pony Express logo in bas relief above the front door (center left).



Above: After WWII, some manufacturing companies left the neighborhood, but others remained. Some long-time industrial firms continued to do well. The Burton-Dixie Company which had run a mattress-making factory at 2024 S. Racine Ave. since the turn-of-the-century, was producing pillows, comforters, and sleeping bags into the 1950s.

Right: Joseph Kaszab, a Hungarian immigrant who had a W. 21st St. business that produced murphy beds in the 1920s, began specializing in office furniture in the 1930s. In the mid-1940s he began operating under a subsidiary, Woodwork Corporation of America. The firm built a large new plant at 1424-1436 W. 21st St. in 1946. A *Chicago Tribune* article published 20 years later marveled that because so many of the firm's 200 cabinetmakers were European immigrants who spoke little English, the foremen knew how to explain a job in German, Czech, and Polish.



In 1920, the Lower West Side community area, which includes the Pilsen neighborhood, reached its highest peak in population with more than 85,000 residents, but those numbers soon began to fall. At the time, the population of Czech immigrants and first generation Czech-Americans throughout Chicago was estimated at 200,000, but they did not all reside in Pilsen. Many had moved to the Lawndale neighborhood (nicknamed Czech California), while others had begun to relocate to Cicero and other suburbs.

Continuity and Change (1920s-1950s)

Despite Pilsen's slow decline of population, the community remained stable through the 1920s and many residents continued to have a strong sense of pride in their cultural heritage. In August of 1921, a huge parade celebrating Czechoslovak heritage, started at W. 18th St. and S. Ashland Ave. and proceeded to Chicago's Coliseum at W. 15th St and S. Wabash Ave. After participants in traditional folk clothing and military regalia held a colorful parade, men, women, and children performed in gymnastics exhibitions at the Coliseum. In 1925, a five-day National Sokol Tournament was held Soldier Field. By this time, girls were allowed to participate in gymnastic training in sokols in many major American cities. Czechoslovak-Americans throughout the nation came to Chicago to participate in the Soldier Field Tournament. Female athletes from the Pilsen Sokol won first place.

Small businesses in Pilsen also fared well into the 1920s. New stores and shops along W. 18th St. and S. Ashland Ave. reflected the prosperity of the times as well as the desires of an increasingly consumer-oriented culture. Several auto sales companies had opened in the area— Bien Motor Sales at 1706-1708 S. Ashland Ave.; G & L Auto Sales at 2002 W. 18th St., and the E & M Auto Supply Co. at 1734 W. 18th St. There was an Ashland Radio Shop at 1712 S. Ashland Ave. and the Joseph Jiran Co. at 1333 W. 18th St. supplied tubes and other parts for radio repairs. The Ben J. Fitz Men's Clothes store opened in a renovated building at 1726 W. 18th St. in 1926.

The prosperity of the 1920s ended abruptly with the onset of the Great Depression. Pilsen's population had plunged significantly by the end of the 1920s, and continued dropping through the 1930s. Little construction took place throughout Chicago and especially in cash-strapped Pilsen. But one exception is the 1935 U.S. Post Office for Pilsen funded through President Franklin D. Roosevelt's New Deal. Designed by Chicago architect John C. Bollenbacher, the impressive Art Moderne style Post Office is located at 1859 S. Ashland Ave. This large postal facility replaced a much smaller post office which operated for two decades or so out of 1509 W. 18th St., a structure that still has a Pony Express logo in bas relief above the front door.

By the late 1930s and early 1940s, most of the area's buildings were well over fifty years old. As few owners had the means to undertake major repairs, many structures began to fall into disrepair. But earlier patterns continued with many families making their livings as small business owners in Pilsen, whether they still lived above their shop or commuted from another neighborhood or suburb. Always the strivers, some Pilsen residents opened their first store during this period. For example jewelry repairman Joseph Cwiak added a new brick storefront onto the front of his frame house and opened a jewelry shop at 1743 W. 18th St. Similarly, undertaker Joseph Linhart, who previously ran his operation from a rented space, built his own Gothic Revival style funeral home with flats at 1343-1345 W. 19th St. in 1938.

After WWII, some manufacturing companies left the neighborhood, but others remained. Meat packing, sausage factories, and butchers remained prevalent. Other long-time industrial firms continued to do well. The Burton-Dixie Company which had run a mattress-making factory at 2024 S. Racine Ave. since the turn-of-the-century, was producing pillows, comforters, and sleeping bags in the 1940s and

1950s. At the time, several furniture-making and woodworking firms continued to operate in Pilsen. Joseph Kaszab, a Hungarian immigrant who had a W. 21st St. business that produced murphy beds in the 1920s, began specializing in office furniture in the 1930s. In the mid-1940s he began operating under a subsidiary, Woodwork Corporation of America. The firm built a large new plant at 1424-1436 W. 21st St. in 1946. A *Chicago Tribune* article published 20 years later marveled that because so many of the firm's 200 cabinetmakers were European immigrants who spoke little English, the foremen knew how to explain a job in German, Czech, and Polish.

Mexican Influence on Art and Culture (1950s-Present)

Known as ethnic succession by sociologists, many ethnic neighborhoods in Chicago evolved as new ethnic groups replaced older ones. Pilsen was no exception. Originally settled in the 1840s by Irish and German workers, Pilsen later become home to other groups including Bohemians, Lithuanians, Croats and Poles. The area attracted these groups due to its affordable housing and ample job opportunities. Beginning in the 1950's, Pilsen, changed yet again to reflect the culture and aesthetic of its most recent Mexican immigrants. The new arrivals in Pilsen came from Mexico directly, as well as relocating from other nearby neighborhoods, some of which were undergoing redevelopment.

Until this time, most of Chicago's Mexican immigrants lived on the Southeast Side, Back-of-the-Yards, or Near West Side. However, construction of the Eisenhower Expressway (I-290) beginning in 1949, the Stevenson Expressway (I-55) in 1960, and the University of Illinois at Chicago (UIC) campus in 1963, was responsible for the displacement of thousands of African American, Italian, Jewish, Greek and Mexican residents. Many of these Mexican families moved to Pilsen as long time European residents of Pilsen relocated to the surrounding suburbs.

In 1952, the Reverend of St. Procopius Church noted that his congregation was becoming more diverse as it now included Mexicans along with Bohemians, Croatians, and Poles. By 1958, Howell Neighborhood House had begun offering English lessons to Spanish speakers. Pilsen's population began growing for the first time in decades. By the late 1960's the demographic of Pilsen changed, and within a decade it became a majority Mexican community. By 1970, Mexican-born residents accounted for nearly fifty percent of Pilsen's population, while the community's Czech-born population had dropped to less than one percent.

The Pilsen Neighbors Community Council, a grassroots civic organization that had been founded in 1954 by Eastern European immigrants, embraced the change as new residents began assuming leadership roles in the organization and the focus of PNCC became community organizing. Along with Czech specialties, the Council's annual street carnival began featuring Mexican foods in the early 1960s. In 1964, the Pilsen Neighbors asked the Board of Education to begin offering additional resources for the overcrowded schools in Pilsen. Noting the many children come from homes where only Spanish was spoken, the Community Council stressed the importance of providing English lessons in those schools.

Like the Bohemian immigrants that preceded them, Pilsen's Mexican-American residents possess a strong sense of cultural pride. In celebration of Mexican heritage, history, culture and language, the Pilsen Neighbors Community Council began holding an annual four-day festival each July called Fiesta Del Sol; The National Mexican Museum of Art hosts an annual exhibit for Dia de los Muertos (Day of the Dead) each October featuring traditional and contemporary installations honoring the departed; and other celebrations of Mexican food, art and culture have become commonplace throughout Pilsen.



Beginning in the 1920's, mural painting became a prevalent form of social and political expression in Mexico. The government hired many artists to paint murals in and on public buildings, with the three most influential being David Alfaro Siqueiros (center right), Jose Clemente Orozco (top left) and Diego Rivera (top right). It is primarily the work of these three artists known as Los Tres Grandes (The Big Three), that created the visual narrative seen on the walls throughout Mexico.

Early Pilsen Artists were also influenced by the painters of the Works Progress Administration (WPA) Federal Art Project including those who created works at Chicago's Lane Tech High School: *Epochs in the History of Man* (Center Left) by Edgar Britton, and *Illinois* (Bottom) by T.C. Wick.

The neighborhood's buildings, originally designed and constructed by the earlier Bohemian community remained, but many were adapted for new uses as the need for Sokols was replaced by a demand for soccer clubs. The neighborhood of family homes interspersed with apartment buildings, small shops and businesses, ethnic bakeries and restaurants, social service agencies and health care facilities retained the feel of an ethnic enclave especially as the visual landscape began to reflect the voice and culture of the newest residents.

The visual character of the neighborhood's built environment began to be embellished as murals depicting themes from Mexican culture and history sprouted on the facades of Pilsen's buildings. Spanish language signage in shop windows made clear that the neighborhood demographic had changed.

Along with the cultural footprints of blue-collar working-class immigrants, the historic echoes of their labor history and political action continued well into the 1970s and became an important part of Chicago's history. Major national and international events of the 1960's, protests against the Vietnam War, the rise of Cesar Chavez and the United Farm Workers and the growing Chicano movement arrived in Pilsen provoking and inspiring community activism through both protest and artistic expression. New community based artistic and political collaborations and organizations formed and began to claim Pilsen's public spaces, much as they had in Mexico a few decades earlier.

Beginning in the 1920's, large- and small-scale mural painting became a prevalent form of nationalistic, social and political expression throughout Mexico. Mexico's history prior to this time included invasion, conquest, colonization and military interventions by Spain, France and the United States. The Mexican Revolution of 1910, considered to be the first major political revolution of the 20th century, was a populist movement led by charismatic folk heroes Emiliano Zapata, Pancho Villa, Victoriano Huerta and Venustiano Carranza against the 40 year dictatorship of President Porfirio Díaz. These larger than life figures led their armies through a decade of civil war that would result in an estimated death toll of 3 million people and major social and economic upheaval. Díaz was removed from power and



Above: Mario Castillo's *Metáfisca or Peace* (1968), formerly near 19th and Halsted.



Above: The façade of Casa Aztlán was first painted in 1970 and then restored and revised several times in the coming decades (shown at left, circa 2015). Following the original mural's destruction in 2017, and in response to community outcry, the mural was repainted by Ray Patlán, Roberto Valadez and Gerardo Cazares following a design composed digitally by Salvador Vega (shown at right, 2018).

Below: Marcos Raya's *Homage a Diego Rivera Man at the Cross Roads* (1972), formerly at 1147 W 18th Street.



exiled to France in 1911, but the conflict was not over and many of the revolutionary leaders were assassinated. Struggle for power continued until 1920 with the election of Alvaro Obregón.

Confronted by a largely illiterate and rural populace, newly appointed Mexican Secretary of Education José Vasconcelos conceived of government-sponsored murals as a way to promote the ideals of the Mexican Revolution and *Mexicanidad*, or the mestizo identity of the Mexican People. The government hired many artists to paint murals in and on public buildings, with the three most influential and commonly recognized being David Alfaro Siqueiros (1896-1974), Jose Clemente Orozco (1883-1949) and Diego Rivera (1886-1957). It is primarily the work of these three artists known as Los Tres Grandes (The Big Three), that created the visual narrative seen on the walls of buildings throughout Mexico. Techniques used in the creation of murals included frescos painted on freshly plastered walls, and hot wax or encaustic painting. Siqueiros, also used commercial enamels and automotive paint, and was the first to airbrush for artistic purposes.

The influence of the Mexican Mural Movement came to Chicago along with the newly-arrived Mexican immigrants of the 1920s and 1930s. In 1931, investigators Robert Jones and Louis Wilson for the Comity Commission of the Chicago Church Federation wrote for the first time about Mexican murals in their publication *The Mexican in Chicago*. They described walking along south Halsted St. where they found, “a restaurant whose brilliantly painted walls are covered by designs of that Indian culture which Cortéz and his followers so ruthlessly destroyed”. In addition to the description of works by anonymous artists, this publication includes several linocuts dating from the late 1920’s attributed to William L. Ortiz who took classes at Jane Addams Hull House (a designated Chicago Landmark), founded in 1889 to provide social services to residents of the West Side.



Above: Aurelio Daiz', *Educación Para El Pueblo (Education for the People)* was created in 1980 at 1800 S Racine Ave.

In 1940 artist Adrian Lozano, who had emigrated from Mexico with his parents at the age of four, painted a 5 foot by 20 foot casein mural titled *Progress of Mexico* for the Benito Juarez Mexican Club in the Boy's Club Building at Hull House. The mural was destroyed in the late 60's when Hull-House buildings were demolished during the construction of the University of Illinois at Chicago. Lozano who was taking classes at Hull House, worked under the supervision and tutelage of muralists Mitchell Siporin and Edward Millman who, as painters for the Works Progress Administration (WPA), were also responsible for painting murals at Lane Tech High School at Western and Addison.

President Franklin Roosevelt created the WPA as a way of putting Americans to work. In 1935 the project was expanded by the addition of the Federal Art Project creating jobs for out of work artists. Roosevelt had been presented with information about the work of Mexico's Minister of Education, José Vasconcelos, by artist George Biddle, a personal friend. The Mexican government's art patronage program offered artists commissions to paint fresco murals. Biddle's information and proposal would become a New Deal work relief program.

Mario Castillo's 1968 *Metafisca* or *Peace* (formerly near 19th and Halsted), would echo the work of the WPA artists, but was informed and inspired by the Mexican mural movement of the early 20th century. *Metafisca*, painted on the exterior walls of the Urban Progress Center is generally regarded as Chicago's first outdoor mural of the Contemporary Mural Movement, a community-based expression of public art throughout Canada and the United States which began in the late 1960s.

Castillo, created this work as part of a summer Neighborhood Improvement and Beautification Program supporting President Johnson's War on Poverty. It also became a proto-type outdoor classroom introducing students at a young age to the process of mural painting from conception to completion. Castillo, a veteran of the Vietnam War, created the abstract mural with Anti-Vietnam sentiment and incorporated indigenous cultural themes from Mesoamerican and Huichol art reflecting the early beginnings of Chicano consciousness. In a 2007 phone interview with Tracey Grimm (archivist with the Institute for Latino Studies at Notre Dame), Castillo said he was influenced by the WPA murals at Lane Tech, the ancient murals of Teotihuacán, as well as Mexican muralists Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros.

Born in Michoacán, Mexico, Castillo's Chicago connection is strong. He attended and graduated from Chicago Public Schools, Jungman Elementary and Lane Tech High School, where he studied surrounded by WPA murals. He earned a Bachelor's from the School of the Art Institute of Chicago and his Masters of Arts from the California Institute of Art. He has been teaching, working and living in California since 1975.

Metafisca was partially destroyed in 1988 by the introduction of new doors and windows in the building at 19th and Halsted, and then completely sandblasted a few years later resulting in an immense artistic loss to the Pilsen community. But during its tenure it would teach and inspire those that followed including artists who are currently working in Pilsen, among them Hector Duarte, Raymond "Ray" Patlán, Marcos Raya, and Jeff Zimmerman.

Another early and historically important mural was painted on the façade of Casa Aztlán (1831 S. Racine Ave.) beginning in 1970. The former Bohemian Settlement House was renamed Casa Aztlán as it evolved into a community center for arts and education holding exhibitions, providing studio space, classroom space and a health clinic run by the social justice organization known as the Brown Berets. In the early 1970s, native-Chicago artist Ray Patlán used the building's exterior walls as a canvas while

working as an artist in residence with 40 members of the Neighborhood Youth Corps., As a young man, on a visit to Mexico with his family, Patlán was inspired by seeing and experiencing in person the famous murals of the Mexican Mural Movement. A meeting with famous muralist Siqueiros inspired him to paint murals with social and political messages.

At Casa Aztlán, Patlán conceived a unique process that allowed youth corps members to explore native motifs in a creative fashion, applying their designs directly to the wall. Bands of horizontal colors connected the different images and unified the design which also included the faces of historic figures and heroes. After a fire in 1974, Marcos Raya, Salvador Vega, Aurelio Diaz, Carlos Barrera and others re-worked the mural. Over the following years, as time and weather took its toll, the murals were restored and repainted by the continued collaborative efforts of several artists including Marcos Raya, Carlos Barrera and Salvador Vega. Raya and Vega added new faces to the mural in 1994.

This vibrant and much loved façade; one of the most recognized murals in Pilsen, became a flashpoint for community protests after it was painted over in June of 2017 as the building came under new ownership. A community protest was organized, following the form of a vigil much like those formed in the wake of someone's death. Pilsen's 25th Ward Alderman, Danny Solis facilitated meetings with the building's owner who, after meeting with Patlán and members of Pilsen Alliance, allowed for the re-painting of the facade which was completed in December of 2017. Patlán, Roberto Valadez and Gerardo Cazares began working on the restoration project after a design, composed digitally by Salvador Vega, gained community approval. Among the collaborative artists who worked on the project were, Hector Duarte, Mark Nelson, Mirrella Campos, John Weber, Traz Juarez, and many community volunteers.

Throughout the 1970s a number of artists created large scale works of art in the Pilsen neighborhood, both within the District and beyond its borders. Some of these can be found along the train embankment at 16th Street where dozens of works of art spanning nearly five decades continue to be created, restored, updated (sometimes by the original artists) and celebrated by the community. Additionally, time and progress have resulted in the loss of some of Pilsen's earliest murals. Among them, Ray Patlán's 1971 *Reforma y Libertad* (Reform and Liberty), formerly at 2013 S. Laflin St. and Marcos Raya's *Homage a Diego Rivera Man at the Cross Roads* (1972), formerly at 1147 W 18th Street.

Aurelio Diaz, who also contributed to works at Casa Aztlán, painted two of the earliest extant murals in the Pilsen Historic District. *Organicémonos Para Que Haiga Paz* (*Let's Organize So That We May Have Peace*) was created in 1978 at 1657 S Throop St. and *Educación Para El Pueblo* (*Education for the People*) was created in 1980 at 1800 S Racine Ave. Both works have faded with time but continue to convey the sense of community engagement and a continuity with social history that was the hallmark of the Mexican Mural Movement and the Contemporary Mural Movement.

Between the creation of these earliest works, and the re-creation of the Casa Aztlán mural, scores of artists have contributed to the evolving visual landscape of Pilsen through artistic painting, decoration, and mosaic. Although the content and style vary widely including religious iconography, pre-Columbian imagery, tribute pieces, pop-culture, calls for peace, the Mexican-American experience on both sides of the border, and abstract expression; collectively these works continue to communicate the unique culture of the Pilsen community.



Top: (2159 W. 18th St.) Beginning in the 1950s the visual character of the neighborhood's built environment began to take on the character of the community's newest immigrants. Folk art, decoration and murals depicting themes from Mexican culture and history sprouted on the facades of Pilsen's buildings. Spanish language signage in shop windows made clear that the neighborhood demographic had changed.

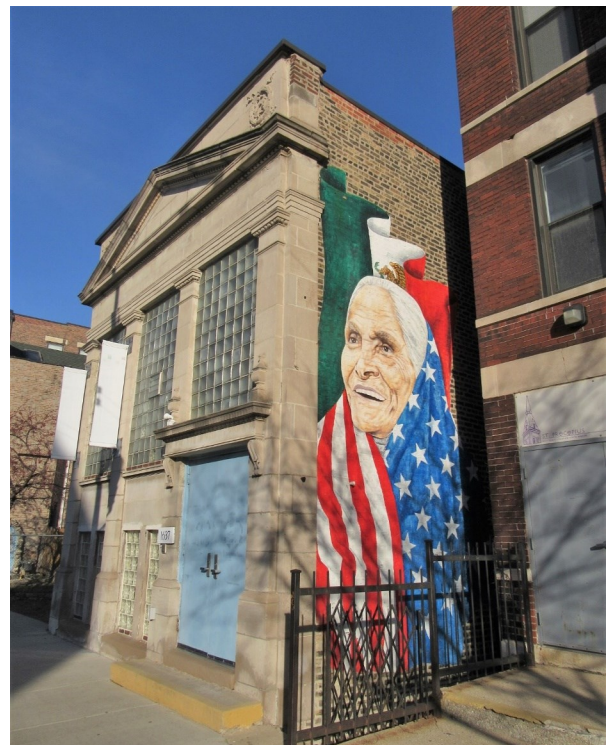
Bottom: *Virgen de Guadalupe*, 1966, artist unknown, 1214 W. 18th St. (Chapel of our Lady of Lourdes at St Procopius)



Scores of artists have contributed to the evolving visual landscape of Pilsen through artistic painting, decoration, and mosaic. The content and style vary widely including religious iconography, pre-Columbian imagery, tribute pieces, pop-culture, calls for peace, the Mexican-American experience on both sides of the border, and abstract expression. Collectively these works continue to communicate the unique culture of the Pilsen community.

Above: *Reach for Peace*, 2011, Yollocalli Arts Reach, 1544 W 18th St.

Right: *Woman with Flag*, 2013, Alejandro Medina, 1637 S. Allport St.



BUILDING TYPES IN THE PILSEN HISTORIC DISTRICT

Residential Buildings

Built between the mid-1870s and early 1910s, Pilsen's historic residential buildings represent a mix of building types ranging from small worker's cottages to two- three- and four-flats, to larger multi-family structures. Census data of 1880, 1900, and 1910 reveals that buildings that appear to be single family homes or two-flats, often accommodated numerous families.

To leverage their investment, Pilsen's early property owners often built a cottage at the rear of their lot and another structure (often a flat building) at the front of their lot. Examples of modest brick cottages that sit at the rear of their lots with no front buildings can be found at 1820 S. Throop and 1748 W. 18th Streets. (In instances in which front and rear historic buildings exist on the same lot today, rear buildings that are not visible from the right-of-way have been deemed as non-contributing structures to the landmark district.)

Many workers' cottages and flat buildings that date from the mid-1870s to mid-1880s are examples of the Italianate style, but often with carved lintels or other special details that give them a Bohemian Baroque flair. As is typical of other workers' cottages in Chicago, Pilsen's cottages are generally rectangular in plan with the short end of the buildings facing the street. Front doors are typically located at one side of the front facade, visually balanced by windows, with a smaller window at the attic level beneath the peak of the gable.

Frame workers' cottages can be found throughout Pilsen. Many are quite modest. For example, the cottage at 2012 W. 18th St. is one-and-a-half stories tall. Its gabled roof features a Jerkinhead. Like many cottages in the neighborhood, it was built before or during the time when the area's streets were being raised. Thus, it has a lower level entry door that is below street level. Though many of these modest cottages resemble single family homes they were often built as flats. Carpenter Frank Stebal, built a frame cottage in the rear of his lot at 1819 S. Allport St. around 1875. A total of four Bohemian immigrant families (including his own) were living in the simple two-and-a half story cottage in 1880. While most frame workers' cottages are devoid of architectural details, there are some that have embellishments. For instance, the two-and-a-half story structure at 2008 S. Allport Ave. has a fine cornice with dentils and paired brackets. Most frame cottages in Pilsen have artificial siding today.

Many of Pilsen's cottages are composed of brick. Their primary façade may be face brick or common brick, and some have been painted. Several modest one-and-a-half-story brick cottages with special architectural flourishes can be found throughout Pilsen. For example, the cottage at 2041 W. 18th St. has carved decorative lintels with a floral motif above the windows and door, and paired brackets at the gabled cornice. The 2046 W. 18th St. cottage is similar, although its arched lintels feature a center key-stone in relief, and its first story windows have been replaced with a picture window. Other one-and-a-half story cottages with similar details can be found at 2022 W. 18th St., 1015 W. 18th St., and 2004 S. Throop St. The cottage at 2006 S. Throop St. lacks the decorative lintels, but it has a fanciful cornice with dentils and brackets.

Two-and-a-half story versions of the Italianate style brick cottages were extremely common in Pilsen. Many have an entryway with a single door (or a double door within a single frame), which give them the appearance of a single-family home. However, early Census data reveals that such cottages often provided homes to five or six families during their early history. There are many two-and-a-half story brick cottages with gabled roofs, decorative cornices, the front door on one side, long rectangular win-

dows, and arched/ornamented hoods or lintels above the door and windows. These include: 1815, 1819, 1842, 1843, 2013, 2014 S. Allport St.; 1321 W. Cullerton St.; 1836 and 2014 S. Throop St.; 1836 W. 18th St.; 1316, 1320, 1526, and 1530 W. 18th Pl. and 1321, 1322, 1323, 1325, 1327, and 1513 W. 19th St.

There is another version of the two-and-a-half story Italianate style brick cottage type in which a parapet further enlivens the front façade. These cottages are quite similar to those in which the cornice follows the gable end. However, in this version, the cornice forms a parapet above the attic window. In some cases, the parapet and its cornice arch over the upper window. Examples include: 1840, 1844, and 2015 S. Allport St., 1802 and 1820 S. Throop St. and 1527 W. 18th Pl. A slightly modified version can be seen at 1838 S. Allport St., where the parapet angles over the attic window and the cornice becomes a decorative frame around it. In another variation, the structures have a fanciful parapet but no attic window. In this version, the parapet often includes the year of construction as its centerpiece. Examples of this can be found at 1916 and 1920 S. Throop St. and 1518 W. 18th Pl. The two-flat at 1323 W. 18th Pl. represents another version in which small arched windows are tucked between the cornice's brackets and the parapet rises to a center pediment. In another variant of this two-and-a-half story type, the parapet takes the form of a false mansard roof. Buildings that reflect this variation can be found at 1341 S. Allport St.; 1445 W. 18th St.; and 1312, and 1425 W. Cullerton St..

Some Pilsen builders erected three-and-a-half story versions of the brick Italianate style flat building between the mid-1880s and mid-1890s. Due to their taller stature, these buildings look more like low-rise flats than cottages. However, they share most of the features. They have double entry doors located to one side of the façade. They too have decorative lintels or hoods and ornate cornices with parapets. In this taller version, there are often limestone beltcourses that visually divide the stories. (These beltcourses are sometimes a feature of the two-and-a-half story structures as well.) Examples of this of the three-and-a-half story Italianate brick flats include: 1818 W. 18th St.; 1842 S. Laflin St.; 1320, 1332, 1508, and 1512 W. 19th St.; 1927, 2018, and 2020 S. Allport St.; and 1315, 1322, 1324, 1328, and 1516 W. 18th Pl. (the cornice is missing on several of these structures.)

During the 1880s and 1890s, a few Romanesque Revival style flat buildings were erected in Pilsen. A three-story walk-up at 2007 S. Ashland Ave. represents a restrained expression of the style. Built in 1892, the structure's primary façade is fully clad in rusticated limestone. Its upper reaches are enhanced by a pattered masonry frieze. Two other buildings are somewhat livelier expressions of the style. A four-story structure at 957 W. 18th St. features round and segmented arched openings and alternating courses and blocks of smooth and rusticated limestone, creating a checkerboard effect. The primary façade of a three-and-a-half story flat building at 1837 S. Allport St. is clad mostly in smooth blocks of limestone. But it is also enlivened by Ionic pilasters of rusticated blocks, arched patterned window hoods, panels of garlands and other foliate motifs, and the construction date—1890—carved above the center second story window.

Queen Anne style residential structures of this era include a corner two-and-half-story double-flat building at 2003-2005 S. Ashland Ave. (1899). This building features projecting bays, chimneys of patterned brickwork, a prominent bracketed cornice, and false mansard roof with dormers. Nearby at 2011 S. Ashland Ave., a red brick two-flat has a variety of arched openings, patterned brickwork, fanciful Queen Anne windows with art glass and multi-paned upper sashes, and a decorative pressed metal cornice. On the same block, twin-two flats at 2019 and 2021 S. Ashland Ave. each have a three-sided projecting bay, carved limestone lintels joined by beltcourses, fine Eastlake style porches, ornamental iron porch rails, and ornate pressed metal cornices.



Two-and-a-half story Italianate style brick cottages are extremely common in Pilsen. Many have an entryway with a single door (or a double door within a single frame), which give them the appearance of a single-family home. However, these cottages often provided homes to five or six families during their early history. Examples with a traditional gable-end include:

Top: 1321, 1323, 1325, 1327 W. 19th St.

Bottom: 1316, 1320, W. 18th Pl.



Top: Another version of the two-and-a-half story Italianate style brick cottage incorporates a cornice which forms a parapet above the attic window. Examples include 1840 (left) and 1844 (right), S. Allport St..

Center Right: Yet another variation has fanciful parapet but no attic window. Examples of this can be found at 1916 (right) and 1920 (left) S. Throop St.

Left: Some Pilsen builders erected three-and-a-half story versions of the brick Italianate style flat building between the mid-1880s and mid-1890s. Due to their taller stature, these buildings look more like low-rise flats than cottages. However, they share most of same the features. Examples include 1320 W. 19th St. (top left), and 1324 W. 18th Pl. (bottom left).

Several three-and-a-half story brick flat buildings have handsome facades with details of stone and lively cornices and rooflines. The structure at 2014 W. 18th St. (1897), has a subtly projecting side bay, a first story window opening capped by an arch of rusticated stone, and bands of rusticated limestone above the second and third stories. Quite similar in height and massing is a red brick flat building at 1319 W. Cullerton St. This structure features arched window and door openings, a fanlight window at the attic level, a parapet peaked on one side, and false mansard roof running behind it. A red brick building of the same stature at 1314 W. 18th Pl. has long rectangular windows, however, those at the third story are capped with blind arches. This building also has a false mansard roof with a center dormer capped by a brick pediment.

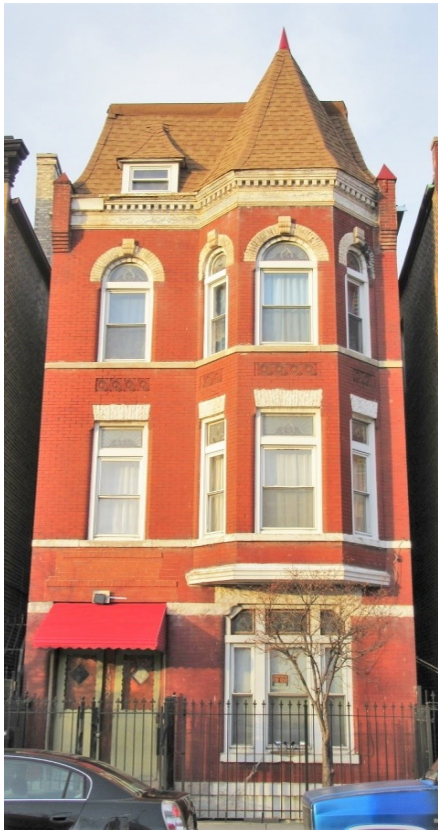
Many other red brick three-and-a-half story flats of this period feature a variety of eclectic forms and details. The structure at 1332 W. 18th Pl. has a three-sided bay that projects above the first story, culminating in an engaged conical roof with false mansard behind it. An art glass window is located within the upper sash of the first story's triple window. The three-and-a-half story walk-up at 1417 W. 19th St. has a lively façade with numerous limestone beltcourses that contrast against the red brick. Some have a series of arches, and others stretch across in straight lines. This building culminates in a false stepped parapet with limestone coping.

Some three-and-a-half story apartment buildings of the same period are clad in tan or brown brick, rather than red. The tan brick structure at 1815 S. Ashland Ave. sits on a base of rusticated limestone, and has numerous fine patterned masonry details. The walk-up at 1334 W. 18th Pl. has a light-tan brick-clad flat primary façade that is enlivened by patterned brickwork, subtly contrasting smooth limestone beltcourses and double arched windows sitting within a fine peaked parapet at its upper reaches. The flat building at 1818 W. 18th St., clad in dark brown brick, features rusticated limestone beltcourses, decorative brickwork, vertical brick insets with small limestone ornaments, and a highly decorated cornice and peaked parapet.

At the turn-of-the century, Pilsen was well built up, and many residents lived in an apartment above a store or other business. But another wave of multi-residence buildings without commercial space went up between the early 1900s and 1910s. Many were designed by architects who, like their clients, had emigrated from Central Europe. Theodore Duessing, a German immigrant, designed an orange brick two-flat at 2040 W. 18th St. (1903), featuring a three-sided projecting bay, limestone lintels and sills, a decorative cornice, and a flat brick parapet that edges its flat roof. A two-flat next door at 2042 W. 18th St. (1906), echoes the massing of its neighbor and has similar detailing. However, this structure, clad in light tan brick, has a gabled roof, and the cornice extends across only the top of its projecting bay.

Some of the early 20th century flat buildings in the neighborhood are Classically-inspired. A three-flat at 1819 S. Ashland Ave. (1904) has a three-sided projecting bay running the full height of the primary façade. Clad in brown brick, the structure has a smooth limestone base, a limestone porch with Doric columns, and parapet enlivened by a foliated pediment and finial. Another example is 1314 W. 19th St. (1905), designed by Bohemian immigrant architect Anton C. Charvat. The entire primary façade of the three-and-a-half story tall brick building is clad in smooth limestone. The front porch comprises delicate Ionic columns supporting a pedimented roof. The triangular form is repeated at the gable end, and accentuated by a harp-like finial. Although this structure appears to be a traditional three-flat, it was built to provide two units on each of its four stories.

As in earlier eras, turn-of-the-century flat buildings in Pilsen have elements that give them a distinctly European character. Bohemian immigrant architect Ludwig Novy designed a two-and-a-half story structure at 1739 W. 18th St. (1903), clad in variegated orange brick, and possessing the classic three-



Many brick and limestone three-and-a-half story flats of this period feature a variety of eclectic forms and details.

Top Left: The structure at 1332 W. 18th Pl. has a three-sided bay that projects above the first story, culminating in an engaged conical roof with false mansard behind it.

Top Center: The tan brick structure at 1815 S. Ashland Ave. sits on a base of rusticated limestone, and has numerous fine patterned masonry details.

Some of the early 20th century flat buildings in the neighborhood are Classically-inspired. Some examples include:

Top Right: 1314 W. 19th St. (1905), designed by Bohemian immigrant architect Anton C. Charvat.

Left: 1852 S. Allport St. (1902), designed by Bohemian

sided projecting bay. But the building has some Bohemian Baroque features. Most notably, it has a bell-shaped parapet topped by a limestone fanlike or sunburst ornament framed in orange brick and topped with a stylized finial. Another example is the three-and-a-half story structure at 1852 S. Allport St. (1902), designed by James Dibelka, another Bohemian immigrant architect. This highly detailed brick flat building has many Classical Revival style details such as pediments crowning its front entryway and above some of the third story windows and scrolled brackets that support them. But it also has some distinctly Bohemian elements such as delicate bows and flowers that embellish its porch columns, and brick parapets above the attic windows that are topped with fanlike ornaments and spindly finials.

Although less ornate, several early 20th century flats that are similar in appearance also have a vaguely European flair. One example is a three-and-a-half story tall building at 1815 S. Laflin St. (1908) designed by Charvat. The side bay, is flat, and it projects only slightly. But here again, it is the upper reaches that most distinguish this type. The attic windows fit within a Palladian arch, and are capped by a hood that follows the same form. Above this, the brick parapet is angled at its sides, but at the crest, it echoes the top of the Palladian arch. Charvat designed a very similar three-flat at 1521 W. 18th Pl. (1911). He also produced a building with similar massing and details, but without the Palladian windows at 1505 W. 19th St. (1912). Nearby, at 1511 W. 19th St. (1911), a Dibelka-designed three-and-a-half story walk-up, has a three-sided projecting bay, but it has a similar parapet.

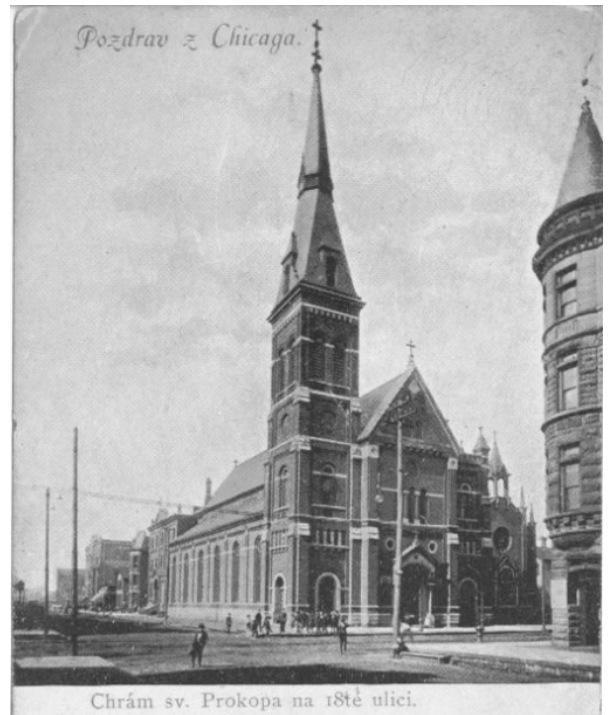
Religious Buildings

Like many other aspects of daily life in Pilsen, houses of worship became a link to the native customs, cultures and language of the immigrant population. Most of the 19th century churches in Pilsen originally served eastern European immigrants, and although Catholicism was the dominant religion in the neighborhood, there were also Jewish and Protestant congregations. For example Slovak Jews in Pilsen built B’Nai Jehoshua Synagogue on S. Ashland Ave. and W. Cullerton St. in 1892. The congregation worshipped there for more than six decades, eventually merging with a suburban synagogue. The building was razed in the early 1960s.

Over the next century many churches and their individual communities would evolve and sometimes dissolve. Today, there is still a strong religious presence amongst the predominantly Mexican community in Pilsen. This is felt and seen the various and sometimes elaborate celebrations for El Dia de los Muertos (Day of the Dead) each October, El Dia de los Ninos (Children’s Day) each April, and the Way of the Cross annual procession through the streets of Pilsen each spring reenacting the Crucifixion of Christ.

One of the earliest Catholic churches in Pilsen was founded by Czech immigrants in 1875. St. Procopius Church at 1222-1228 W. 18th St. is named for the patron saint of Czechoslovakia. The congregation’s modest beginnings afforded a small frame building purchased from a nearby Methodist congregation that was constructing a new church. The building was moved from 19th and Halsted to three lots at 18th and Allport Streets. By 1881 St. Procopius parish was able to commission a monumental building designed by J. Paul Huber (1826-1902) in the Romanesque Revival style. The new building was dedicated on September 23, 1883, by Archbishop Patrick H. Feehan. Composed of brown common brick, the structure is trimmed in limestone and it sits on a rusticated limestone base. Tall narrow arches and trefoil details are featured across the church’s primary facades. Its fine monumental bell tower and spire were not completed until September 1892.

In 1885, St Procopius Church came under the leadership of the Benedictine Order. The first Benedictine Pastor, Father John Nepomucene Jaeger, oversaw the construction of St. Procopius Rectory (1641



Like many other aspects of daily life in Pilsen, houses of worship became a link to the native customs, cultures and language of the immigrant population. Most of the 19th century churches in Pilsen originally served eastern European immigrants, but over the next century many churches would evolve to serve the predominantly Mexican community.

Top Left: Chapel of our Lady of Lourdes, 1908, 1214 W. 18th St.

Top Right: In 1881 St. Procopius parish was able to commission a monumental building designed by J. Paul Huber at 1222-1228 W. 18th St. in the Romanesque Revival style.

Bottom Left: St. Procopius Rectory, 1886, 1641 S. Allport



Bottom Right: Historic view of St. Procopius Church

Top: St. Pius V. Church at 1901-1907 S. Ashland Ave, 1885-1892, by James J. Egan

Bottom Left: St. Pius V. Rectory at 1909 S. Ashland Ave.

Bottom Right: Holy Trinity Church and School (1914) was organized to serve Croatian Catholics in the Pilsen neighborhood at 1848 S Throop).

S. Allport) in 1886. The rectory served as an Abbey until 1914 when the Benedictine Fathers moved to Lisle. Both the Abby and a nearby Convent sought to prepare Czech-speaking abbots and nuns to teach at parochial schools. The flat-roofed red brick three-and-a-half story structure has a rusticated limestone base. Its primary façade is enlivened by details in smooth limestone, terra cotta panels, and brickwork including long vertical crucifix shapes made from recessed areas in the brick.

To counter the growing secular Freethinker movement, the Benedictines at St. Procopius began the Benedictine Press which published a daily Catholic, Bohemian-language newspaper called *Narod* (The Nation), a tri-weekly periodical *Katolik* (The Catholic) and a youth magazine *Pritel Deti* (The Children's Friend). In 1905, Father Valentine Hohlbeek oversaw the construction of a new Benedictine Press building at 1637 S. Allport St. Architects Lonek & Houda designed the building. (Lonek was Bohemian-born, and Houda, a first-generation American, grew up in Pilsen.) Clad in smooth limestone, the two-and-a-half story structure has Classically-inspired details including pilasters and a pediment.

In 1908, as St Procopius was celebrating the 25th anniversary of their permanent brick church, the Chapel of our Lady of Lourdes (1214 W. 18th St.) was dedicated just the east of the main church. Constructed of rusticated Joliet-Lemont ashlar limestone, the small chapel sits back from the street. The long side of gable-roofed structure fronts onto W. 18th Street and features domed tower. The south face of this tower is embellished with a mosaic of Our Lady of Guadalupe which was created in the 1970s. The Benedictine Monks of St Procopius had begun learning Spanish in the 1960s to support the growing Mexican Catholic population in Pilsen and mass continued to be offered in three languages for more than a decade.

The tremendous influx of new residents to the City in the 1870s and 1880s created a population density that allowed factions of previously established congregations to form their own churches either to differentiate themselves by doctrine, geography, language, or culture. In 1874, Jesuit priests from Chicago's Holy Family Church founded a small frame church for Irish immigrants at 18th and Paulina Streets. This marked the beginnings of St. Pius V Parish. As the mission church quickly became overcrowded, expansion plans were underway within three years. Architect James J. Egan designed the new St. Pius V Church at 1901-1907 S. Ashland Ave.

The cornerstone of the current St. Pius V Church was laid in 1885 and construction of only the basement level commenced at this time. This portion of the building accommodated 1500 worshipers until 1892 when the remainder of the structure was completed. Egan's Romanesque Revival style, St. Pius V Church is somewhat modest in its exterior ornamentation. Composed of red brick and trimmed in smooth limestone, the structure's appearance contrasts with many of Egan's other churches which were clad in rusticated stone. The Romanesque form of the dramatic sloping roof and the deeply recessed arched windows, is complimented by fine details in geometric and stylized forms which evoke Arts & Crafts style influences.

The St. Pius V. Rectory is located at 1909 S. Ashland Avenue. The four-story flat-roof red brick structure is trimmed in limestone. The primary façade's smooth limestone details include an ashlar base, double arched window surrounds with pilasters at the second story level, and prominent quoins that extend from the second to fourth stories. A large addition at the east side of this structure dates to the late 1940s. Just to the south, a parochial school addition is located at 1919 S. Ashland Avenue. Constructed in 1960, this three story structure is clad in red brick and has streamlined limestone details.

Holy Trinity Church (1848 S Throop St.) was organized to serve Croatian Catholics in the Pilsen neighborhood. The combination church and school building, as well as a Rectory (1850 S Throop)



Top : Designed by architect August Fiedler in 1890, the Komensky School (now Perez School Annex 2001 S Throop St.) was named in honor of a Czech philosopher. The design of the building incorporates rectilinear forms of red brick, with a substantial rusticated limestone stone base.

Bottom: In a continuing effort to ease overcrowding Jungman School was built in 1902 at 1632 S Miller. Designed by Board Architect William B Mundie, the three-story, 22-room school would provide space for nearly 1,200 students.

were constructed in 1914. Both structures are clad in orange brick. The primary façade of the building (1848 S. Throop St.) features geometric details of brickwork and limestone. A pair of engaged limestone columns with fanciful capitals flank the front door and contrast with the building's other architectural elements. Holy Trinity School, housed in the upper stories of the church building (1848 S Throop) served Croatian families from 1914 through 1990.

Schools

During the early history of Pilsen, the existing schools were consistently overcrowded as the population underwent rapid growth. Two early public schools in the neighborhood were Throop School at 1811 S Throop (1878, demolished 1947) and Longfellow School (1882, demolished circa 1987).

By 1890, the Board of Education began making plans to ease overcrowding. The Board utilized extra land adjacent to the Longfellow lot which had been left vacant to build the "new" Longfellow School. Designed by architect August Fiedler, the building was constructed with 13 classrooms and an assembly hall allowing for instruction of over 700 students (in two shifts). With an L-shaped plan, the structure has a hipped, clay tile roof with dormers along the north accommodating the upper level assembly hall; the south portion of the building has a flat roof. The design of the building incorporates rectilinear forms of red brick, with a substantial rusticated limestone stone base. By the opening of the next school year the building was renamed Komensky School (2001 S Throop St.) after the Czech philosopher Jan Amos Komensky. Today the building is part of the Perez School (1241 W 19th St.) campus. The building features a fine entrance with a three-story-tall ornamental surround that includes the building name and construction date.

In a continuing effort to ease overcrowding, Jungman School was built in 1902 at 1632 S Miller. Designed by Board Architect William B Mundie, the three-story, 22-room school would provide space for nearly 1200 students, but within three years the Board was planning a 12 room addition. The classroom addition was never realized due to challenges with land acquisition, but a combination assembly hall/gymnasium, designed by Dwight Perkins, was constructed in 1913. The design of the Jungman School includes monumental pilasters, a highly ornamented entablature, a bracketed pressed metal cornice, quoined corners, and hooded windows; elements that would appear in many of Mundie's school designs and likened them to other civic and municipal architecture in Chicago. The assembly hall addition takes its design influence from the school building and continues the use of red brick and limestone detailing.

Sokols, Benevolent Societies & Settlement Houses

As immigrant populations grew in Chicago, the creation of ethnocentric social, entertainment, and athletic clubs was widespread. German immigrants created Turnhalls, Polish immigrants created Falcon Halls, and Bohemian immigrants created Sokols. The Sokol movement in America started in 1865 in St Louis and, according to *Ethnic Chicago*, there were 184 Sokol societies in the United States by 1900. Pilsen was no exception, offering a number of facilities to the neighborhood residents.

One of the foremost purposes of the Sokol was athletic in nature, providing amenities to support strong bodies and minds and organizing competition. However, many among the prevalent working-class did not want to spend their free time exhausting themselves further. Thus the Sokols also offered entertainment options, sometimes in hopes of keeping young men away from the Saloons as reported in a Chicago Tribune article from 14 December, 1896: "free public entertainment in the Plzensy Sokol Hall. No tickets were needed for admission, but the use of the Bohemian language was used as a password.



The Sokol buildings in Pilsen are among the largest and most prominent. The Czesky Slavonsky Americky Sokol (C.S.A.S.) at 1438 W. 18th St. (top), constructed in 1893 and expanded in 1902, was designed by Frank Randak. This imposing 5-story, Classical Revival limestone façade with a mansard roof, recalls the designs of the World's Columbian Exposition and differs from the Bohemian influences of many of Randak's other buildings in Pilsen.

Also designed by Frank Randak, the Pizensky Sokol at 1812 S. Ashland Ave. (bottom) was built in two separate campaigns starting in 1892 and completing in 1895. Randak chose to execute the design of this hall in the Romanesque style with rusticated stone at the lower two floors and brick ad terra cotta at the upper floors.

The entertainment consisted [of] gymnastic feats...musical and vocal solos, stereopticon views of Bohemia, addresses, and declamations.”

Beyond providing a social and athletic venue, Sokols also offered immigrants a path to self-education. Many offered opportunities to learn English, and conversely opportunities to preserve the Bohemian language and culture among both children and adults.

The Sokol buildings in Pilsen are among the largest and most prominent. One of the earliest was Cesko-Slovanska Podporujici Spolecnost (C.S.P.S.), built at 1126 W. 18th St. in 1886, the building was later destroyed by fire in 1918. The Czesky Slavonsky Americky Sokol (C.S.A.S.) at 1438 W. 18th St., constructed in 1893 and expanded in 1902, was designed by Frank Randak. This imposing 5-story, Classical Revival limestone façade with a mansard roof, recalls the designs of the World’s Columbian Exposition and differs from the Bohemian influences of many of Randak’s other buildings in Pilsen. The pedimented openings, balustrades, Ionic columns and pilasters were likely intended to convey a sense of permanence for this early Sokol. The building included a 2,000 seat theater, many smaller meeting rooms, and a saloon.

Also designed by Frank Randak, the Plzensky Sokol at 1812 S. Ashland Ave. was similarly built in two separate campaigns starting in 1892 and completing in 1895. Randak chose to execute the design of this hall in the Romanesque style with rusticated stone at the lower two floors and brick ad terra cotta at the upper floors. The original cornice has been removed but the two-story Corinthian columns and the highly detailed arched openings continue to convey the important position that the building held in the neighborhood.

In 1913 the Bohemian newspaper *Denni Hlasatel* announced the opening of the new Bohemian Settlement House at 1831 S. Racine Ave. The building, sometimes referred to as Howell House after its primary benefactors, contained “a gymnasium covering an area of 50 by 100 feet, and an electric washing machine which will be available to the neighborhood women. The first floor contains a large assembly hall, a dispensary, a reading room, and an office. The second floor is divided into several schoolrooms, a kindergarten, a sewing room, cooking school, and two music rooms. On the third floor are living quarters for those who will work in the Settlement, and there is room for eleven employees. The rooms are modern throughout, tastefully furnished, and electrically lighted, and all those present agreed that the new Bohemian Settlement House surpasses all buildings of its kind in Chicago.” In the 1970s the building became home to Casa Aztlán, a social service agency founded to serve Mexican immigrant families.

The cultural, educational and entertainment needs of the Bohemian community were also served by the grand Thalia Hall at 1807 S. Allport St. (a designated Chicago Landmark). John Dusek hired architects Faber & Pagels to design his large mixed-use building. The structure rises to a height of four stories with five commercial spaces along the ground floor and 21 apartments above on the W. 18th St. frontage. The primary façades of the handsome Romanesque Revival style corner building are clad in rough rusticated limestone. The exceptions to this surface treatment, found in the cluster columns of the entrances, the string courses, the alternating courses of rusticated and ashlar facings on the second floor, the third floor arches, and the ashlar facing of the fourth floor dormers and towers, serve to articulate the mass and emphasize the monumental aspect of the facade. The ground floor elevation is punctuated by a rhythm of rectangular storefront openings that alternate with the massive stone arches of the residential entrances. The elevation is asymmetrical, having towers of differing size and shape at its east and west ends. Variety was emphasized in the profile of the roofline which includes hip, truncated hip, mansard front, and dome designs.



Top: M. Schraye & Sons, a firm that made its own line of tin iron products, hired architect Henry Leopold Ottenheimer to design their building at 917-925 W. 18th St. The son of German immigrants, Ottenheimer had studied architecture in Paris and also trained under Adler & Sullivan.

Bottom: The Dixie Cotton Felt Mattress Company Building, illustrated in this 1909 advertisement, dates largely to an addition designed by architects Postle & Mahler in 1906.

At the time of Thalia Hall's completion in 1892, the residential apartments were considered to be among the finest in Pilsen, offering to tenants what were described in the contemporary press as "all the modern conveniences." Dusek and his family were among the original tenants of the building. Dusek operated his saloon in the corner storefront space, which was connected to the adjoining theater by an enclosed passage, the better to gain patronage from those attending its functions. Today, the building continues to provide its original functions.

In addition to Pilsen's large sokols and halls, there were also some small clubs in the community, often with athletic facilities. For example a two-and-a-half story structure at 1821 S. Racine Ave. was built as a club with a gymnasium in 1906. The building's red brick primary façade is trimmed in limestone with fine eclectic details including a portal window accentuated by a foliated frame and an unusual parapet with arched crenellations. While the building was likely constructed by a private Bohemian club, it housed a chapter of the National Athletic Club from at least the late 1930s to the late 1950s.

Industrial Buildings

Since Pilsen's early history, the presence of industrial complexes in the neighborhood attracted workers and their families to settle here. Many of the area's 19th century manufacturing structures are no longer extant. However, today, a collection of handsome industrial buildings dating from the early to mid-20th century remains. While some have been adapted to apartments or work space lofts, others still support manufacturing or related uses.

Two of the earliest industrial structures in the district are the M. Schrayner & Sons Building at 917-925 W. 18th St. (1905) and the Dixie Cotton Felt Mattress Company Building at 2014-2022 S. Racine Ave. (1906). Both are brown brick buildings with large windows and simple patterned brickwork. These structures are simple expressions of the Classical style with pilasters, cornices, and monumental massing. However, they also convey an Arts & Crafts sensibility with strong horizontal bands of brickwork that make the scale of each structure seem less daunting.

M. Schrayner & Sons, a firm that made its own line of tin iron products, hired architect Henry Leopold Ottenheimer (1868-1919) to design their building at 917-925 W. 18th St. The son of German immigrants, Ottenheimer had studied architecture in Paris and also trained under Adler & Sullivan. His work includes the 1913 Swedish American Bank at 5400 N. Clark St. (a designated Chicago Landmark.)

The Dixie Cotton Felt Mattress Company Building was built in stages, but the existing building dates largely to a substantial addition designed by architects Postle & Mahler in 1906. As the firm was owned by the Burton Company, a panel with word "Burton" tops the doorway at 2022 S. Racine Ave.) Their work featured the five story corner part of the building.

For many decades meat processing, packing, and butchering served as a major industry in Pilsen. The Fuhrman & Forster Company, which was founded by Bavarian immigrants in 1897, had expanded their facilities to include several markets in Pilsen in the early 1900s. As the firm grew, they needed additional facilities. Two structures they built in the neighborhood in the 1920s survive— the Cold Storage Building at 1846 S. Loomis St. (1922) and the Truck Fleet Complex at 1647 S. Blue Island Ave. (1924). Architect Worthman & Steinbach designed the Cold Storage Building, featuring simple limestone and brick details that give a vague sense of the Gothic Revival style. Architect William Sevic (1898-1983), the son of Czech immigrants who grew up nearby on S. Blue Island Ave., produced

the Truck Fleet Building. The red brick structure features fine terra cotta details including an eagle and a shield, and a panel spelling out the “Furhman & Forster” name.

Although manufacturing slowed in the 1930s and 1940s, there were some firms that built fine Modern industrial buildings in Pilsen at that time. Two examples are 2050-2052 W. 18th St. (1934), a sleek yellow brick warehouse built by The Kuser Brothers, a wholesale liquor dealer; and 1424-1444 W. 21st St. (1946) built as a woodworking production facility. For years this building housed the Woodworking Corporation of America which employed 200 cabinetmakers mostly of Czech, German, Hungarian and Polish descent. The red brick building has horizontal ribbons of massive windows and a limestone central stair tower with glass block windows. In the early 2000s, the building was rehabilitated into the Woodworking Lofts.

Bank Buildings

During the late 19th and early 20th centuries, several small neighborhood banks opened in Pilsen. As most of Chicago’s larger banking institutions would not lend money to laborers or other low-wage earners, neighborhood banks and building and loan associations (later called savings and loans) formed to provide this service and generate profits.

At the time, Illinois state laws prohibited banks from opening multiple branches. The intention of the law was to prevent the growth of bank monopolies and to support small independent banks. As a result of the law, independent banks were established throughout Chicago neighborhoods. Serving local banking needs their services included checking and savings accounts, safety deposit vaults, as well as business loans and mortgages. Because these businesses helped residents finance the purchase of their homes, the proprietors often offered real estate services as well.

Industrial Bank at 2007 S. Blue Island Ave. was established by General August L. Chetlain, a North Sider who realized that tens of thousands of workers in and around Pilsen needed created a tremendous



Top Left: Industrial Bank at 2007 S. Blue Island Ave. was established by General August L. Chetlain.

Bottom Left: The Novak and Steiskal Bank at 1817 S. Loomis St. (1925) features a Classically-designed façade of limestone with monumental Corinthian columns and an ornate cornice.

market for banking. Erected in 1891, the Romanesque Revival style structure's front façade is clad in rusticated limestone with fine foliated ornamentation. The name, "Industrial Bank Building," is incised into the curved stone base of the business's original storefront. Historically, the building featured the bank on the first story and flats above.

The Savings and Mortgage Bank at 1332-1334 W. 18th St. (1892) is another beautifully detailed Romanesque Revival style bank with upper flats. Its founder, Anthony Kozel, had emigrated from Bohemia in the 1860s and settled in Pilsen within a decade or so. Kozel became involved in real estate in 1890. He hired his brother-in-law, Frank C. Layer (1860-1941), a Bohemian immigrant contractor, to design and build his Savings and Mortgage Bank building. The structure has a prominent corner round bay. Its primary façade is also enlivened by alternating bands of smooth and rusticated limestone. Kozel and his family briefly lived in one of the apartments above his Savings and Mortgage Bank.

Many banks in Pilsen underwent additions and renovations over the years. John L. Novak and Frank Steiskal first established a small private bank occupying about half of what would become a more expansive structure at 1817 S. Loomis St. structure. The Novak and Steiskal Bank thrived, especially after it became a state bank in 1921. By the mid-1920s, Novak and Steiskal acquired an adjacent lot in order to expand their existing facility into a much more substantial building. They hired an up-and-coming architect, Leonard A. Gliatto to undertake the ambitious remodeling project.

Born in Chicago to Italian immigrant parents, Leonard Anthony Gliatto (1896-1974) received a degree in architecture from the Armour Institute (IIT) in 1920. Three years later, he established his own firm. As the new Novak and Steiskal State Bank had a construction budget of \$105,000, there is no doubt that the project was among Gliatto's most prominent early commissions. In 1925, as the Novak and Steiskal State Bank expansion was underway, the *Chicago Tribune* reported that the larger structure was "being built right over the old banking quarters without interruption to business." Gliatto's enlarged structure featured a Classically-designed primary façade of smooth limestone with monumental Corinthian columns and an ornate cornice with dentils scrolled modillions.

The structure operated as the Novak and Steiskal State Bank until the early 1930s, when a prominent local banker, Frank J. Skala (1869-1968) purchased the structure. Skala had previously operated a two-story bank at 966-970 W. 18th Street (now a vacant lot.) According to the *Chicago Tribune* Skala had emigrated from Pisek, Bohemia in 1890, and worked as a journalist. He soon purchased a steamship ticket agency, providing a service that was in high demand during a time when immigration was on the rise. And, the article explains, "as the residents of Pilsen community prospered, an increasing number of them brought Skala their savings and asked his advice on investments." The 1817 S. Loomis building continued as Skala Bank until 1963, when it was sold and renamed as the Republic National Bank of Chicago. The structure continued to operate as a bank until the mid-1970s. Another Classically-designed real estate and mortgage building was erected sometime around 1919 at 1809 S. Racine Avenue. This two-story brick structure has an impressive primary façade fully clad in white terra cotta with tall Doric columns, an elaborate entryway, and a prominent cornice topped by a balustrade. Pilsen resident and real estate broker James Karban erected the building. The structure functioned as a bank for just over a decade. Today, it houses a storefront church.

A somewhat smaller and earlier bank building with a livelier Classical Revival style façade is located at 1443 W. 18th St. Frank J. Petru (1880-1972), the son of Bohemian immigrants, purchased an existing commercial structure and hired an unknown architect to remodel into his bank and real estate office around 1908. Petru's services included safe deposit vaults, insurance, and loans, but his primary real focus was real estate. Clad in white terra cotta, the Frank J. Petru Building emulates a diminutive Greek

temple. The one-and-a-half story structure has a prominent pediment with a sculptural eagle as the centerpiece, a palmette crowning the parapet, an original doorway and storefront flanked by tall Ionic pilasters, and a cartouche in the smaller pediment over the front door. Frank J. Petru's name is spelled out in the terra cotta within the frieze below the pediment.

Petru and his family lived in a flat within the building during his business's early years. Although they later moved to Cicero, he continued to run his office from the Frank J. Petru Building at 1443 W. 18th St. until 1957. The structure was then converted to other commercial uses.

The Ashland State Bank at 1800 S. Ashland Ave. was a small bank with a much more subdued appearance. According to a *Chicago Tribune* article entitled "New Ashland State Bank Buys Ashland Corner" its organizers purchased an existing three story brick structure in 1921 to be converted into their new bank. With the bank on the first story and flats above, the corner building has two primary facades. Each features two doorways flanked by fluted engaged columns and crowned by open-scroll pediments. They building facades have a pleasing two-tone effect, with red brick along the upper stories, and a smooth limestone base. The name "Ashland State Bank" in relief stretches across the limestone frieze at the top of the base.

Commercial/Mixed Use Buildings

During Pilsen's early history, enterprising residents and businessmen began erecting buildings that combined commercial and residential uses, a building type historically known as a "store and flat". Many examples of this building type are found along 18th Street, Pilsen's commercial corridor. With a store and flat building, shop owners could live above their own business while also leveraging their investment by renting out additional units to tenants. Builders and owners often strove to create high-quality and architecturally distinguished mixed-use structures. Like other buildings in the neighborhood, the structures were often expressions of popular styles of the day, but with Baroque flourishes referencing the architecture of Central Europe. But their motivations were not merely sentimental. Cognizant of the need to create good impressions for potential tenants and customers, landlords strove to own buildings with fine exterior appearances.

Many of the mixed-use buildings erected in Pilsen between the mid-1870s and late-1880s were similar in materials and style to the neighborhood's cottages and flats of the same era. Most are expressive of the Italianate style, and as was the case with residential structures, Pilsen's early mixed-use Italianate style buildings often had special flourishes such as carved lintels or hood moldings and highly decorative cornices and parapets.

There are a number of mixed-use Italianate style buildings dating the mid-to-late 1870s in Pilsen. Like many of the residential flats that began going up in the neighborhood during the mid-1870s, these are often red-brick structures with long rectangular windows topped with fine carved lintels or hood molds. One example, 1916 S. Racine Ave., has a prominent cornice and a false mansard roof. Although the original use of its storefront is unclear, it housed a pharmacy from at least 1896 to 1926. Bohemian immigrant druggist Voita Vavra and his family lived above the store, and rented out the other units. Another 1870s Italianate, 2008-2010 S. Blue Island Ave., a three-story building, has long arched windows with ornately sculpted stone hood molds. This deep structure had many rental units over two first story commercial spaces. At the storefront level, the façade retains original cast iron pillars and brick pilasters with simple stone capitals.

Many noteworthy mixed-use buildings in the neighborhood date to the mid-1880s. A handsome three-and-a-half story Italianate style red brick building at 1914 S. Throop St. was built in 1886. Along with



Pilsen's commercial/mixed use buildings are designed in a variety of architectural styles including Italianate, Romanesque Revival and Queen Anne.

Top Right: 1501 W. 18th St. (circa 1895) Built by John Nowak, this Italianate structure originally housed his saloon in the first story storefront.

Bottom Left: 1636 W. 18th St. (circa 1882) Polish immigrant Peter Niedzwicki and his family resided in this Italianate building and operated a saloon in the storefront until prohibition when he converted it into a shop.

Bottom Right: 1722 S. Ashland Ave (1894) This corner Italianate structure built has two primary facades-one expressing the Italianate style and the other Romanesque.

Top Left: 1844 S. Racine Ave. (1897) the name "F.M. Smolik" is carved in stone at the this Romanesque Revival style structure's parapet on which a miniature hipped roof crowns the peak of the gable.

Top Right: 1646 W. 18th St. (1895) historically housed the Soukup School of English.



Bottom Left: 1663 S. Blue Island Ave. (1893) This Queen Anne style building has a second primary façade at 1340 W. 18th St. Interestingly, the W. 18th Street façade is clad in brown brick, rather than red.
Bottom Right: 1454 W. 18th St. (1894) George Hulla, a Bohemian immigrant dentist owned the building and operated his “Dental Parlor” here until his death in 1917.

an ornate cornice and parapet, it has carved limestone lintels and pilaster capitals that flank its storefront—the location of a bakery in the late 1890s. A two-and-a-half story structure that dates to the same period at 1636 W. 18th St. shares many of the same features. Its owner, Polish immigrant Peter Niedzwicki and his family resided here from at least 1889 to 1920, and they had tenants in four other units. Niedzwicki operated a saloon in the storefront until prohibition when he converted the space into a shop.

A two story mixed-use building with four storefronts is located at 1415-1421 W. 18th St. This brown brick structure has restrained patterned brickwork, a limestone beltcourse that extends above the second story windows with floral carvings between the bays, and pilasters with ornately carved capitals between each of the storefronts. An exquisite pressed metal cornice stretches across the top of its primary facade. Erected in 1886, the building's storefronts originally included a crockery store and a real estate office.

Architects Edbrooke & Burnham, a Chicago firm with a national practice, designed a series of three mixed-use buildings at 948, 950, and 952 W. 18th Street. These two-story brick structures were also erected in 1886. They lack the carved lintels or sculpted hood molds that were typical of the Italianate buildings of the area. Rather, two of them have second story projecting bays, and the other (948) has patterned brickwork. The center storefront (950) has been completely refaced. The corner structure (952) originally housed the Loeb Bros. Meat Market, one of Pilsen's many early butcher shops.

Some 1880s Italianate style mixed-use buildings included turrets and towers that would become characteristic of the Queen Anne style. For example the three-story building at 1040 W. 18th St. is red brick with long arched windows that have sculpted surrounds. This Italianate style structure has a round corner tower with a conical roof. Another example of a large Italianate style store and flat building with a prominent tower is at 1501-1503 W. 18th St. Built by John Nowak, this structure originally housed his saloon in the first story storefront. According to *Engineering & Building Record and the Sanitary Engineer*, the 1887 building was the work of builders Riedel & Widlar. The four-story red brick structure has fanciful carved limestone lintels, beltcourses, brickwork, a dormered mansard roof, and a four-sided projecting bay that is described by the *AIA Guide to Chicago Architecture* as “an effusively ornamented pressed-metal corner tower.”

Another fine red brick tenement with storefronts is the three-story Stuchlik Pharmacy and Flat Building at 1008-1012 W. 18th St. Built by William Stuchlik, the son of one of earliest Bohemian's to settle in Chicago, the structure had sixteen rental units over three storefronts. It has bold limestone beltcourses, three-sided projecting bays, a deep decorative cornice, and a hipped roof with dormers.

During the 1890s, many Romanesque Revival mixed-use buildings began springing up in Pilsen. With primary facades that are fully clad in limestone, the structures convey a sense of strength or permanency. A two-story example at 1714 S. Ashland Ave. features alternating courses of smooth and rusticated limestone with a handsome entryway nestled into an arched opening. Rising from its flat stone parapet features are two fanlike carved details, one framed within a pediment, and the other in a curved panel. Built in 1894, the building originally housed the publishers of the *Dziennik Polski Gazette* and the A. Wohl Co. embroidery firm.

A large corner structure built at 1722-1724 S. Ashland Ave. in 1894 has two primary facades- one expressing the Italianate style and the other Romanesque. Comprising a long rectangular mass, the building's W. 18th Street façade did not originally house commercial spaces. On this brick face, long rectangular windows have the same kind of stone lintels with floral carvings throughout the many Italianate

facades nearby. At the corner of S. Ashland Ave, the building features a curved projecting bay, and this entire elevation is clad in rusticated limestone. The façade is enlivened by a few smooth stone beltcourses, alternating areas of smooth and rusticated blocks in a checkerboard, and dentil-like details across a smooth band beneath the cornice.

The neighborhood has an extensive collection of three-and-a-half and four-story flat roofed Romanesque Revival style buildings with handsome rusticated limestone facades—a few that retain elements of their original storefronts. The structures at 1456, 1640, and 1646 W. 18th Street are all stone-faced subtle checker-board style ornamentation beneath third and fourth story windows. The 1646 W. 18th St. building, which retains much of its cast iron storefront, historically housed the Soukup School of English, with several apartments above. Two other noteworthy examples with rusticated stone facades are located at 1536 W. 18th St. and 1844 S. Racine Ave. The one at 1536 W. 18th Street has a lively stone parapet. At 1844 S. Racine Ave., the name “F.M. Smolik” is spelled in stone at the center of the structure’s parapet on which a miniature hipped roof crowns the peak of the gable. The 1897 Smolik Building has an exquisite façade with a center arch, pediments over third story windows, and a variety of other carved stone details. Frank Smolik, a successful Bohemian butcher, lived in the building with his family and ran his business from its storefront.

Some of Pilsen’s Romanesque buildings have substantial amounts of smooth limestone which give them a more Classical Revival appearance. The façade of 1806-1824 S. Blue Island Ave. is embellished with a mix of rusticated outer bays and smooth ones in the center with triple columns and a variety of carved details. For many decades, this building served as Lurie’s, a department store with flats. Its storefront was later bricked in, and a larger grocery story added on its southeast side. A nearby four-story department store with flats is located at 1852 S. Blue Island Ave. Designed by architect Frank Randak, the 1894 building has a primary façade clad almost entirely in smooth limestone. Limited rusticated masonry and minimal foliate carvings and dentils subtly embellish the upper levels.

Many mixed-use buildings found throughout the neighborhood are expressions of the Queen Anne style. In Pilsen, these structures, which generally have corner towers or projecting bays, often incorporated Bohemian Baroque references. The three-and-a-half story tall structure at 1002 W. 18th St., built in 1890, has the same kind of red face brick and limestone beltcourses as found in many nearby Italianate style structures. However, it also features a well-ornamented corner turret with a conical roof, terra cotta lintels with rosettes at each end, and small terra cotta panels flanking its attic windows expressive of the Queen Anne style. A characteristically Bohemian sunburst carved into a small limestone panel is located above the storefront window opening.

Another building that represents a transition from the Italianate to Queen Anne style is at 1663 S. Blue Island Ave. Completed in 1893, the four-story structure was developed by William Menge, a successful German immigrant grocer and coal dealer. Although this four-story building is clad in red brick and has limestone lintels and belt, it also has a three-sided projecting bay, patterned brickwork and several highly ornamental terra cotta panels. One panel includes the date 1892 (when the building was first planned) below William Menge’s initials. The structure has a second primary façade at 1340 W. 18th St. Both sides originally featured first story storefronts. Interestingly, the W. 18th Street façade is clad in brown brick, rather than red. It features a round engaged tower and patterned brickwork.

A four-story mixed-use building at 1454 W. 18th St. was designed in the Queen Anne style without making reference to Bohemian architecture. Erected in 1894, this painted-brick structure has a three-sided projecting bay with lively applied ornamentation at each of the upper levels. George Hulla, a Bohemian immigrant dentist owned the building. He lived nearby and operated his “Dental Parlor” here until his death in 1917. A much larger Queen Anne structure is located at 1800 S. Morgan St. and also

encompasses 983-1011 W. 18th St.. The four story corner building is clad in light tan brick and has engaged corner towers with conical roofs at its eastern and western ends that front onto W. 18th Street. Its owner was John Klaus, an Austrian immigrant grocer who lived about two blocks away and likely had his store in this building.

A Queen Anne style mixed-use building that has some Gothic Revival details is located at 1125 W. 18th St. Anton C. Charvat, a prolific local architect, designed this three-and-a-half story structure for the Bohemian immigrant undertakers, the Urban Brothers. Clad in light brown brick, the walk-up has an engaged corner tower, limestone beltcourses, Gothic windows in the corner façade of its storefront, and a limestone Gothic Revival style entryway with the word “Morticians” inscribed over the door. Albert and John Urban worked in the 1902 building and lived in apartments above with their families. They rented the third unit to tenants.

Charvat also produced a 1907 mixed-use building at 1328 W. 18th St. that provides a hint about its owner’s profession. Clad entirely in smooth limestone, the four-story structure has a subtly projecting bay on one side that is topped by a tall bell-shaped parapet. Restrained foliate ornamentation stretches above triple windows on the second story and the inner part of a fourth story pediment. A sculptural cow’s head projects above the third story triple windows. The cow represents the profession of the building’s owner, Bohemian-immigrant butcher Joseph Liska.

Another nearby building that has a primary facade clad in smooth limestone is the Nemecek Photography Studio and Apartment Building at 1439 W. 18th St. Designed by Frank Randak, a Czech-immigrant architect who was responsible for several noteworthy structures in Pilsen, the building was also completed in 1907. Frances D. Nemecek (1880-1950) grew up in Pilsen and became a successful photographer. The structure housed his second story studio, first story shop, and four apartments, including the one the Nemecek family occupied. It has an enormous slanted skylight in Nemecek’s original studio as well as other fine leaded glass windows. The façade includes an engaged corner tower beneath an egg-shaped roof. The limestone surfaces are embellished by fine carved ornamentation including several characteristically Bohemian shell-like details.

During the early 20th century, some mixed-use brick buildings have eclectic details but convey an overall sense of the Arts and Crafts style. In Pilsen, these structures often have some Bohemian Baroque attributes. For instance, a three-and-a-half story orange brick store and flats at 1620 W. 18th St. has a subtly projecting bay, leaded glass upper windows, arched limestone lintels, and brick quoins flanking most of the window openings. The structure has a tall peaked parapet enlivened by brickwork and topped with a finial with an elongated shell motif.

Another noteworthy eclectic structure at 1742-44 W. 18th St. was built in 1909. Architect Perley Hale designed this building for watchmaker Paul Lenik and his family. In addition to Lenik’s jewelry store there were four residential units above. The light brown primary façade is embellished with lively yellow brick details. A tall vivacious bell-shaped parapet has patterned brickwork and limestone finials.

New construction slowed considerably in the 1910s, but a handful of mixed-use buildings went up at this time. Though buildings of this period were generally restrained in design, most still featured a distinctive parapet. One example, a 1912 dark brown three-and-a-half story structure at 1858 W. 18th St. was designed by architect John Flizkowski. Its restrained and generally flat primary façade is distinguished by tall brick pilasters, limestone stringcourses, and arched windows at the attic level. Its steep parapet angles in on both sides rising to a flat top and has a squared peak on each side near the tops of the upper windows—echoing the form of many others in Pilsen.



Top Left: 1620 W. 18th St. (circa 1900) possesses an overall sense of the Arts and Crafts style with Bohemian Baroque attributes.

Top Center: M.V. Kowalski hired architect Joseph Klaffer to design his funeral home and flats at 1737 W. 18th St. (1940) in an Art Deco version of the Gothic Revival Style.

Top Right: A noteworthy eclectic structure at 1742-44 W. 18th St. (1909) was designed by architect Perley Hale for watchmaker Paul Lenik and his family.

Bottom Left: Some buildings with a restrained design still featured a distinctive parapeet, including 1858 W. 18th St. (1912) designed by architect John Flizkowski.

Bottom Right: Anton Charvat designed the 1907 mixed-use building at 1328 W. 18th St. with a subtly projecting bay on one side that is topped by a tall bell-shaped parapeet.

Another three-and-a-half story mixed use building that dates to 1912 is located at 1339 W. 18th St. Produced by architects Novy & Son, the structure is clad in light brown brick and well-trimmed in simple Arts & Crafts style limestone details. Its two square attic windows sit within a rectangular limestone frame. They stand in the center of a fine stepped parapet that has limestone coping and detail of vertical lines and squares, as well as a round finial that rises from its flat top. This building housed Pilsen Electric Supply from 1912 until at least late 1940s. A two-and-a-half story red brick structure at 1524 W. 18th St. was erected in 1915. Its sparse Arts & Crafts style details of limestone squares and horizontal lines are most pronounced at its parapet which is both angled and stepped.

Throughout Pilsen's history, building owners often altered existing structures to either provide more space or accommodate new uses. By the mid-1910s, the community was built up and these kinds of projects were much more commonplace than new construction. One example is a two-and-a-half story structure at 1412 W. 18th St. Built in a series of additions, the building's oldest part is one-story brick cottage that sits at the rear end of the lot. In 1901, a one-story brick addition was built onto the front of the cottage. The storefront housed the Joseph Mendel Florist Shop. In 1916, a much larger two-and-a-half story flat-roofed addition was erected that includes the existing primary façade. Clad in yellow brick, the façade had includes simple limestone details including a flat parapet with a step and peak in the center.

Another example is 1624 W. 18th St., a two-and-a-half story brick structure that resulted from a major alteration and new front addition in 1926. The primary façade, clad in light yellow brick, has attractive limestone details. Its flat parapet, which has steps at its outer ends, conceals the building's gable roof. The gabled portion fronts onto two contiguous flat-roofed structures at the rear. The building housed an employment office in the early 1910s. After the construction of its addition, it included six apartments and the storefront space. The store was converted into an office space in the mid-1950s.

During the Depression era, alterations to existing buildings continued. Sometime around 1935, a Yugoslavian couple, Frank and Annette Ciekovic made alterations to an existing one-story brick structure at 1802 S. Allport St. They transformed the structure into a tavern in the front and their apartment in the back. The building's primary façade represent a simplified Art Deco expression. It is clad in lannon stone (painted dark grey) and has large glass block openings that curve towards the front doorway.

Over the decades, several business proprietors in Pilsen had added small one-story brick storefronts to the front of their homes. One example is jeweler Joseph Cwiak who built a brick storefront onto the front of his frame house in 1940. The storefront at 1743 W. 18th St. originally housed Cwiak's jewelry shop has an assuming yellow brick façade. A number of similar storefronts added onto the fronts of cottages can be found throughout Pilsen.

Only a limited number of entirely new mixed-use buildings were erected in Pilsen after the late 1910s. Two noteworthy examples are funeral homes, both constructed during the Depression years. Czech immigrant undertaker Joseph Linhart built his funeral home with flats at 1335-1345 W. 19th St. in 1938. The building is, in essence, two contiguous large rectangular structures with a unifying primary façade. Composed of two-toned header bricks that form a checkboard pattern, the façade features three alternating bays of smooth limestone. The building represents the Gothic Revival style, but with some modernistic elements such as zigurat repeating shapes.

Similarly, the other funeral home is an Art Deco version of the Gothic Revival Style. M.V. Kowalski hired architect Joseph Klafter - to design his funeral home and flats at 1737 W. 18th St. Clad in yellow brick, the structure's primary façade has expansive applied smooth limestone with stylized details. The

structure functioned as a funeral home until the late 1970s when it was converted into an office for the Spanish Coalition for Jobs. Around 2010, the National Latino Education institute moved in. Today, the building houses a Chinese restaurant, and some of the façade's most interesting elements are obscured by a large awning.

PILSEN'S ARCHITECTURAL CHARACTER & STYLES

As explained in the NRHP Pilsen Historic District Form, the neighborhood's immigrants "enthusiastically expressed their national identity in architectural terms, constructing many buildings based on the forms and styles of their homeland."

Pilsen's builders generally followed Chicago's architectural stylistic norms of their day. Built of brick and stone, most of these structures are examples of the Italianate, Romanesque, and Queen Anne styles. But the neighborhood developed its own special character because the immigrant builders and architects also incorporated Baroque references that related to the architecture of their homeland.

The Baroque style had been popular in Central Europe since the late 17th and early 18th century. A highly ornate expression that evolved from Italian Renaissance architecture, Baroque influences took many forms. In general, buildings of this type are characterized by undulating shapes, curvaceous forms, and highly decorative treatments. In cities such as Plzen and Prague, there were many Baroque churches, monasteries, chateaus and palaces. These structures commonly had curving rooflines and fanciful facades with towers, ornate sculptural treatments, highly detailed fenestration, and intricate painted surfaces, often in bright colors. In smaller towns throughout Southern Bohemia, buildings reflecting a simpler expression considered "Folk Baroque" became common. For example Holašovice Historic Village, a UNESCO heritage site, features buildings of painted stucco with varied rooflines and fanciful decorations. The upper reaches of the gable ends of the bell shaped facades were often particularly well-decorated. Fanlight shaped windows with painted frames or sunburst-like motifs were often located at the attic level of the rooflines.

The "Bohemian Baroque" was expressed in Pilsen's architecture through unusually shaped parapets, carved stone lintels, sculptural treatments of hoodmolds and other details, and decorative patterns in the brickwork. These expressions were adapted to the various architectural styles and period of development in the community. Rooflines are especially ornate. Ornate parapets are often bell-shaped, angled, or have a curved form at their center concealing the peak of the gable roof behind them. Many structures also have fanciful finials capping the upper reaches of their façade.

The following architectural styles are found throughout Pilsen, many in "Bohemian Baroque" variations:

Italianate

The Italianate style, which first came into fashion in America in the 1840s, was popular in Chicago from the pre-Fire (1871) period until the mid-to-late- 1880s. Buildings of the style are characterized by hipped or gabled roofs with overhanging eaves, bracketed cornices, long windows that are flat or arched on the top, and arched hoods or lintels above doors and windows. Structures may be constructed of wood-frame or brick walls. The Italianate style is quite prolific in Pilsen. It is expressed in workers' cottages, residential flats, and mixed-use buildings.

Romanesque Revival

Inspired by the work of renowned architect Henry Hobson Richardson (1838-1886), the Romanesque Revival style became popular throughout the nation from approximately 1880 to the late 1890s. In Pil-

sen, buildings that represent this style are seen from the early to late 1890s. Romanesque Revival style buildings are characterized by primary facades that are fully clad in limestone. Rusticated limestone is most common, however, in many facades, both rusticated and smooth limestone are used. In addition to varied masonry textures, the buildings of this style often feature carved limestone ornamentation. Romanesque structures often have arched openings, projecting or curved bays, and decorative cornices or parapets.

Medieval churches and cathedrals in Europe often inspired ecclesiastic buildings designed in the Romanesque Revival style. These structures are often composed of brick and trimmed in limestone. They generally feature asymmetrical facades, towers, and arched doorways and window openings.

Queen Anne

The Queen Anne style became nationally popular including throughout Chicago between the late 1880s and 1910. Many examples can be found in Pilsen. Although buildings of this style can be constructed of wood-frame or brick walls, in this neighborhood most are brick. Color is often emphasized, and Pilsen's Queen Anne structures represent a range of colors of brick. The structures often have corner towers, turrets or projecting bays. Lively decorative schemes are composed of patterned brickwork, terra cotta panels, applied ornamentation, and leaded or art-glass windows. Pressed metal cornices or applied ornamentation is popular in the style. Pilsen's Queen Anne buildings often represent eclectic mixes and elements of Eastlake, Second Empire, or Gothic Revival. As was the case with other styles, these Victorian era elements were frequently blended with Bohemian references.

Classical Revival

In America's architectural history, there have been several periods in which Classical Revival expressions were popular. In Chicago, the style was popularized by design of the 1893 World's Columbian Exposition which emphasized symmetry and formality and made references ancient Greece and Rome. In Pilsen, the Classical Revival style was most popular from the early 1900s through the 1920s. In this neighborhood, the style was most commonly used for banks, real estate offices, and other businesses that wanted to convey a sense of importance or integrity such as newspaper publishers. Buildings of this type are often monumental in scale. They often include columns, pilasters, pediments, dentils, and other elements that have Greek or Roman precedents.

Arts & Crafts

Arts & Crafts was a movement that took place in England and America during the late 19th and early 20th centuries. Spurred in reaction to overly-fanciful designs and poorly constructed machine-made items, this aesthetic movement valued handcrafted goods, clean lines, and simplicity. In Chicago bungalows and classic two- and three-flats can be considered part of this style. Pilsen has no bungalows. However, it has a fine collection of flats and mixed-use Arts & Crafts buildings. These structures are generally constructed of brick. They often emphasize straight lines and are sparsely detailed with brickwork and limestone details in geometric patterns. Some of these buildings have leaded or art-glass windows.

Art Deco

An expression of Modernism first popularized in Paris in the 1920s, the Art Deco style became most common in Chicago from the 1930s to mid- 1940s. In architecture, the style emphasizes clean lines, geometric forms, and stylized representations of earlier forms or details. In Pilsen, only a limited number of buildings were constructed or remodeled during the 1930s or 1940s. Those that represent the Art Deco style are generally constructed of brick and may include sparse geometric details, glass block, and the use of two contrasting materials such as brick and smooth limestone.

Pilsen's builders generally followed Chicago's architectural stylistic norms of their day. Built of brick and stone, most of these structures are examples of the Italianate, Romanesque, and Queen Anne styles. But the neighborhood developed its own special character because the immigrant builders and architects also incorporated Baroque references that related to the architecture of their homeland. In general, buildings of this type are characterized by undulating shapes, curvaceous forms, and highly decorative treatments. In cities such as Plzen and Prague, there were many Baroque churches, monasteries, chateaus and palaces.



SELECT ARCHITECTS IN THE PILSEN HISTORIC DISTRICT

Anton Charvat (1864-1923)

Anton (or Anthony) C. Charvat was a Bohemian immigrant who established an architectural practice in Pilsen in the late 1880s. Little is known about his education or architectural training. Initially he worked from his home at 1921 S. Loomis Street. By 1914, Charvat had an office at 1801 S. Ashland Avenue in Pilsen, and he and his family had moved to the Lawndale community. Several years later, Charvat ran his office out his home on S. Millard Avenue. By 1920, his son Anton (or Anthony) O. Charvat (1884 -1940) was working as a draftsman for the firm.

Charvat Sr. was active in many Bohemian organizations and societies, often receiving commissions through these connections. For example, he designed the Bohemian Old People's Home and Orphanage at W. Foster and N. Crawford Avenues, and the Jan Hus Memorial at 4236 W. Cermak Road which served as a library and community center for Bohemian Freethinkers. The Charvats produced a large collection of residential and mixed-use buildings in Pilsen, Lawndale (especially in the K-Town area of North Lawndale, which had a large Czech population, and is listed as a NRHP Historic District.) They were responsible for designing more than ten extant structures in Pilsen including mixed-use and multi-residential buildings.

James B. Dibelka (1869-1925)

James B. Dibelka emigrated from Bohemia with his family during his childhood. He grew up in Pilsen and was educated in the Chicago Public Schools. It is unclear where Dibelka received his architectural training. By 1899, he had established his own firm. He soon became quite busy designing a variety of projects including residential properties, religious buildings, industrial structures, and park buildings including the Natatorium in Union Park. Dibelka served on Chicago's Board of Education for several years. He was appointed as State Architect in 1913 and continued in that role for four years. Through this position, he produced several buildings at the University of Illinois, and the Illinois Building at the 1915 Panama Pacific International Exposition in San Francisco, for which he won an international gold medal in architecture. His work in Pilsen includes flat buildings, the Bohemian Bazaar Building (1906) at 1657 S. Blue Island Ave., and the Bohemian Reformed Church on S. Ashland Avenue (no longer extant).

James J. Egan (1839-1914)

Born in Cork, Ireland, Egan studied the Government School of Design at Queens College prior to immigrating to New York. He worked for several New York firms and then relocated to Chicago, where he became one of the city's most prominent early architects. Egan was especially well-known for his ecclesiastic work. In addition to St. Pius V. his churches include St. Vincent DePaul Church in Chicago; St. Ambrose Cathedral in Des Moines, IA; and St. Mary's of the Assumption Cathedral in San Francisco, CA (no longer extant).

William August Fiedler (1842-1903)

Born in Elbing, Germany, W. August Fiedler was educated in architecture before immigrating to the United States in 1871. He worked as an architect in New York City for several years, and then moved to Chicago in 1874 as part of a large influx of architects that saw professional opportunity in the rapidly-growing city. Fiedler was also one of a number of German-born architects who were drawn to Chicago with its large German-American population.

Once in Chicago, Fiedler entered the field of interior design and high-quality furniture and furnishings, first in partnership with John W. Roberts and then by himself as A. Fiedler & Co. Fiedler's clients included many of the city's social elite, with one of his most elaborate interior designs created in 1879 for Samuel M. Nickerson's sumptuous residence (1883, 40 East Erie St., a designated Chicago Landmark).

During the 1880s, Fiedler formed an architectural firm with John Addison, who was known for his "Modern Gothic" designs. The firm designed grand homes and commercial buildings in Chicago and across the Midwest. One of their best Chicago works was the Germania Club Building (1889, 108 West Germania Pl., a designated Chicago Landmark). In 1890, Fiedler and Addison ended their partnership, and Fiedler briefly practiced independently until he was appointed Board of Education Architect in 1893.

During his 3-year tenure at the Board of Education, Fiedler designed 58 new school buildings and dozens of additions, including Komensky School (1890, 2001 S Throop St. now Perez Annex), Yates School (1896, 1839 North Richmond St.), and Goethe School (1895, 2236 North Rockwell St.). Fiedler's designs outside of the school system include, most notably, the expansion of the West Side Grounds at Taylor and Wolcott Streets (1893, demolished 1920), which was the home of the Chicago Cubs until the team moved to Weeghman Park (now Wrigley Field) in 1916.

John S. Flizikowski (1868-1934)

John S. Flizikowski, a Prussian immigrant, received his architectural training at the Art Institute of Cologne and the Technical University of Berlin. He graduated in 1891, and two years later immigrated to the United States. He established his own firm in Chicago in 1894 and was soon designing buildings in neighborhoods throughout the city. His noteworthy buildings include the Polish Roman Catholic Union of America in Chicago's West Town neighborhood which now houses the Polish Museum of America. Flizikowski produced several store and flat buildings in Pilsen

Frommann & Jebsen (Firm 1881-1925)

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

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

John Klucina (1861-1921)

John Klucina emigrated from Bohemia in 1890 and settled in Pilsen. He received his architectural training prior to immigration. Klucina established his own firm sometime before 1900. Within the following decade Klucina and his family moved to W. 26th Street in the heart of Chicago's "Czech California" district and he began receiving many design commissions from the community. Although he produced some buildings that reflect Victorian styles, Klucina's work is characteristically representative of Arts & Crafts architecture. Klucina produced several residential and mixed-use buildings in Pilsen.

Lonek and Houda

Lonek & Houda was an architectural firm founded by Adolph Lonek and Joseph F. Houda. Born in Bohemia, Adolph Lonek (1864-1938) immigrated to America in 1892, and established his own firm in Chicago by 1898. He became quite active designing residential and mixed-use buildings for Bohemian clients, especially in the Lawndale neighborhood. Along with his architectural work, Lonek served on the boards of two banks in Lawndale. Lonek went into partnership with architect Joseph Houda around 1905.

The son of a Bohemian immigrant tailor, Joseph Houda (1874-1933) was born in Chicago and raised in the Pilsen neighborhood. Although little is known about his architectural training, he attended college. Houda began practicing on his own by 1900, quickly developing a large body of work. Lonek and Houda produced several buildings in Pilsen including stores and flats at 1152 and 1538 W. 18th St. and the Benedictine Press Building at 1637 S. Allport St.

John Hulla

Bohemian immigrant John Hulla (1876-1970) lived in Oak Park, Illinois and ran an architectural firm from an office in downtown Chicago from the 1890s until at least the mid-1950s. His wife, Adelaide Benham Hulla received an architectural degree from the Armour Institute and assisted her husband. Hulla's work includes a 1905 Rectory for the All Saints Episcopal Church in the Ravenswood neighborhood, several buildings in the Dover Street Historic District, and the couple's own home at 417 S. Grove Street in Oak Park. In Pilsen, the Hullas designed store and flat buildings.

William B. Mundie (1863-1939)

William Bryce Mundie was born in Hamilton, Ontario, Canada in 1863. His parents were natives of Scotland and both his father and paternal grandfather were architects. Mundie was educated in public schools and the Hamilton Collegiate Institute. He worked as an "indentured student" (his own term) for Peter Brass from 1880 to 1884. That year he came to Chicago and was hired as a draftsman by William Le Baron Jenney. In 1891 he became Jenney's partner in the firm of Jenney & Mundie. In 1892 he married Jenney's niece, Bessie Russel.

In 1905, Elmer Jensen joined the practice as William Jenney went into retirement, and the firm became Jenney, Mundie & Jensen. In 1907 Jenney died, and the firm became Mundie & Jensen until 1936. From then until the time of Mundie's death in 1939 the practice was known as Mundie, Jensen, Bourke & Havers.

Mundie joined Jenney as he was building the Home Insurance Building (1885, demolished 1931) commonly credited as the first metal skeleton frame building. While Mundie and Jenney worked together their main commissions were tall office buildings, including the State Bank of India Building (1893, 19 South LaSalle St.), and the LaSalle-Monroe Building (1894, 37 South LaSalle St.). Among the im-

portant buildings designed by Jenney, Mundie & Jensen are the Lake View Building (1912, 116 South Michigan Ave), and the Union League Building (1926, 65 West Jackson Blvd).

Mundie was Architect for the Chicago Board of Education from December 1898 to May 1904. Some of his extant designs include Jungman School (1902, 1632 S Miller St.), Plamondon School (1903, 2642 West 15th St.) and Phillips High School (1904, 244 East Pershing Road, a designated Chicago Landmark). According to Donna Rae Nelson in her study of Dwight Perkins (who followed Mundie as Board of Education Architect), Mundie was "badgered out of office by a school board that was more interested in rewarding cronies than in quality scholastic architecture." The March 28, 1904, Chicago Board of Education Proceedings state that Mundie resigned "on account of his health." He died in 1939 and is buried at Rosehill Cemetery.

Ludwig Novy (1854-1917); L. Novy & Son

Ludwig Novy was trained as an architect in Bohemia and immigrated with his wife and son in 1880. He soon established the firm of L. Novy architect. He became quite prolific, specializing in residential and commercial buildings for Bohemian immigrant clients. His son, Joseph James Novy (1878- 1964), began working in the practice before 1900, and the firm's name was changed to L. Novy & Son around 1909. Continuing after his father's death, the practice became known as J.J. Novy in 1918. Joseph's son Norman Novy (1907-1998) later joined the office and went on to established his own practice after Joseph retired in the 1950s.

The three generations of Novy's produced a large body of work in Chicago and the western suburbs. Among the firm's best known buildings is the Sokol Slavsky Building at 6130 W. Cermak Avenue in Cicero. Constructed in 1927, the structure included a grand ballroom that was later converted to a movie theater. The Novys produced store and flat buildings as well as a blacksmith shop and flats at 1530 W. 21st St.in Pilsen.

Frank Randak (1861-1926)

Frank Randak was an architect who had produced a number of prominent buildings in Pilsen and other nearby Czech communities. Born in Bohemia, he trained in architecture before emigrating in 1888. His Pilsen work includes the Plzensky Sokol at 1812-1816 S. Ashland Avenue; the Česko-Slovanský Podporující Spolek at 1436-1440 W. 18th; and the Nemecek Photography Studio and Flats at 1439 W. 18th Street. He also designed the store and flats at 1852 S. Blue Island Ave.

Among Randak's other noteworthy work are the Anton Cermak House at 2483 S. Millard (designed with architect James B. Rezny); the Lawndale National Bank 3333 W. 26th Street; the Douglas Natatorium and Gymnasium (no longer extant); and the Crematorium at Bohemian National Cemetery (5200 N. Pulaski Road).

SELECTED MURALS & ARTISTS IN THE PILSEN HISTORIC DISTRICT

Outdoor murals are, by their very nature, ephemeral as they are subjected to their interaction with nature and humankind. They are also often dynamic, perhaps more so with community based art. The murals of Pilsen are no exception, with many having been lost or faded to near-obscure but also revived, modified to suit a new social-political context, or even re-created to maintain an important community connection.

Despite these facts, the murals of Pilsen are a key part of the community identity, even if any description of their content is merely a snapshot in time. Similarly, the artists who have contributed this snapshot include well-known and recognized leaders in the art community; numerous self-taught, outsider, folk and naïve artists; as well as students, neighbors and anonymous contributors. The following descriptions, presented in chronological order, provide a sample of the art and artistry that exist in the Pilsen Historic District today.

Organicémonos Para Que Haiga Paz (Let's Organize So We May Have Peace), 1978, Aurelio Diaz
1657 S. Throop Street

Aurelio Diaz (b. 1954) immigrated to the United States from Zamora, Michoacán, México in the early 1970's. He painted murals in the Southwest, Arizona, and New Mexico before migrating to Chicago. Diaz' murals in Pilsen and Little Village include *Organicémonos Para Que Haiga Paz* and several at St. Pius V Church and School. He currently resides in Mexico.

Nuestra Sagrada Familia (Our Holy Family), 1989, Aurelio Diaz
1919 S. Ashland Avenue, St. Pius V School

Above the doorway on the south side of the school, families are depicted examining books. On either side of the central image of multi-racial families, Aztec warriors stand at attention. The mural which evokes the style of Diego Rivera, highlights cultural pride and the importance of knowledge.

Mural @ La Catrina Café, date unknown, Salvador Vega
1800 S. Morgan Street (also 1011 W. 18th Street)

Chicago born and raised, Salvador Vega has been an artist and muralist since the 1970's. A life-long activist, he participated in Pilsen demonstrations that resulted in the construction of Benito Juarez High School. Vega was also one of many young student artists who worked on the execution of *A La Esperanza* the 2,000 foot mural painted on the east side of the new school. Later, as a student at the



Above: *Organicémonos Para Que Haiga Paz (Let's Organize So We May Have Peace)*, 1978, Aurelio Diaz, 1657 S. Throop Street.



Murals can be found throughout Pilsen dating from 1970s and continuing to today. Artists who have contributed these work include well-known and recognized leaders in the art community; numerous self-taught, outsider, folk and naïve artists; as well as students, neighbors and anonymous contributors.

Top: *Nuestra Sagrada Familia (Our Holy Family)*, 1989, Aurelio Diaz, 1919 S. Ashland Avenue, St. Pius V School

Bottom: *Mural @ La Catrina Café*, date unknown, Salvador Vega, 1800 S. Morgan Street (also 1011 W. 18th Street)



Homage to the Women of Mexico (bottom left) and others, 1993-1995, Francisco Mendoza, 1710 W. 18th Street at the CTA Pink Line Station

Mendoza working with Joy Anderson and other local artists and area youth painted murals on the stairs, stairway walls and platform wall of the Chicago Transit Authority (CTA) 18th Street Pink Line Station. They mixed traditional and contemporary Mexican designs with iconic Pre-Columbian images in an exuberant homage to Mexican Culture.



School of the Art Institute of Chicago, he was a leader in protests for more rights and representation. Vega continues to work as an artist and muralist often provides technical assistance to other artists based on his years of experience.

Homage to the Women of Mexico and others, 1993-1995, Francisco Mendoza
1710 W 18th Street at the CTA Pink Line Station

Mendoza, working with Joy Anderson and other local artists and area youth, painted murals on the stairs, stairway walls and platform wall of the Chicago Transit Authority (CTA) 18th Street Pink Line Station. They mixed traditional and contemporary Mexican designs with iconic Pre-Columbian images in an exuberant homage to Mexican Culture. Sponsored by the Mexican Fine Arts Center Museum, the Chicago Transit Authority Community Station Program and Gallery 37, the installation grew to include the glass tile mosaic *Homage to the Women of Mexico* at the entrance to the station.

Born in Blue Island, Illinois, Francisco Mendoza (1958 - 2012) was a graduate of Bowen High School and later of the School of the Art Institute of Chicago. He taught at Cooper Elementary school where, with support from the Mexican Fine Art Center Museum, he taught and worked with students directing a multi-year project to create mosaics featuring historic cultural heroes on the façade of the school. Mendoza's public art projects also included murals at the former St. Vitus Church Plaza, the first mosaic/mural at the CTA 18th Street station, and the largest Venetian glass mosaic mural project in Chicago on the façade of Jose Clemente Orozco Community Academy. He was also a Golden Apple Finalist



Left: *Popocatepetl and Iztaccihuatl*, date unknown, artist unknown
1244 W. 18th Street (also 1658 S Allport Street)

Mexican theme of star-crossed lovers Popocatepetl and Iztaccihuatl, based on the original image *La Leyenda de Los Volcanes* by Mexican painter Jesus Helguera (1910-71). The mural continues above the door with images of the Sun Stone and Aztec Calendar.

and was recognized with the OPPY Award for Excellence in Teaching for his work at Jose Clemente Orozco and Cooper Elementary school. He was a gifted printmaker and the quintessential art educator, many of his former students are now artists or teachers.

Popocatepetl and Iztaccihuatl, date unknown, artist unknown

1244 W. 18th Street (also 1658 S Allport Street)

Mexican theme of star-crossed lovers Popocatepetl and Iztaccihuatl, based on the original image *La Leyenda de Los Volcanes* by Mexican painter Jesus Helguera (1910-71), an illustrator whose images were used extensively on calendars and cigar boxes.

Sirvales (Serve), 2005, Jeff Zimmerman

1538 W Cullerton Avenue

One of the artist's well recognized photo realist murals with imagery raising the issue of Social Justice and Education. The apple and water representing education flowing from suspended hands to the children of the neighborhood.

Chicagoan Jeff Zimmerman's large- scale Pilsen photo realistic murals done in the 90's marked his beginnings as muralist. After graduating from the University of Illinois with a degree in art history and computer design, Zimmerman spent two years working with the Jesuit Volunteer Corp in Peru working with children. Upon his return, he began volunteering at St. Pius V teaching art to at-risk students. His work in Pilsen began with the murals around St. Pius church and school.

All About the Women, 2006, Alejandro Medina

1757 W. 18th Street

Alejandro Medina, a local artist, created a number of large scale images that can be seen at various sites in Pilsen. He also worked with students as part of Yollocalli Arts Reach. *All About the Women* celebrates female figures who have achieved iconic status in Mexican/Mexican American history and culture. The women depicted include La Malinche, Josefa Ortiz de Domínguez, La Adelita, Gabriela Mistral, Dolores Del Rio, Frida Kahlo, Dolores Huerta and Rigoberta Menchú.

Declaration of Immigration, 2009, Yollocalli Arts Reach With Salvador Jimenez-Florez

1808-29 S Blue Island Avenue

Continuing the artist/student collaborative model supported by the National Museum of Mexican Art, Salvador Jimenez-Flores with Yollocalli Arts Reach students created a 2-story tall by 30 foot wide mural on the southwest exterior wall of what was then the Yollocalli Arts Reach/Radio Arte building. It was unveiled on August 11, 2009, and was dedicated to all immigrants and allies in the face of anti-immigrant rhetoric. Historic and current issues were examined in its conceptualization and design as a way of emphasizing that the foundation of the United States was immigration. An interdisciplinary artist from Jalisco, Mexico, Jimenez-Flores creates public and studio-based art exploring the themes of colonization, migration and cultural appropriation. His work reflects his life experience on both sides of the border.

Wall of Hope, 2010-12, Yollocalli Arts Reach with Jesús Chuchó Rodríguez

1856 S. Loomis Street

Yollocalli Arts Reach started in 1997 as an initiative of the National Museum of Mexican Art. The program, whose name means "House of Youth" in the Aztec language Nahuatl, received a National Arts and Humanities Youth Program Award in 2009. Program participants often called "Yollos" collaborate and learn from artists through all aspects of the art making process. The program has engaged



Top Left: *Sírvales (Serve)*, 2005, Jeff Zimmerman, 1538 W Cullerton Avenue.

Bottom Left: *All About the Women*, 2006, Alejandro Medina, 1757 W. 18th Street.

Top Right: *Declaration of Immigration*, 2009, Yollocalli Arts Reach With Salvador Jimenez-Florez, 1808-29 S. Blue Island Avenue.

Bottom Right: *Wall of Hope*, 2010-12, Yollocalli Arts Reach with Jesús Chucho Rodriguez, 1856 S. Loomis Street.

over 1,000 youth artists with more than 40 art professionals. Together they have created over 50 murals throughout Chicago including this one along the south elevation of the now shuttered San Jose Obrero Mission.

Flyboy, 2013, Hebru Brantley
972 W. 18th Street

Chicago-native and internationally recognized artist Hebru Brantley created Flyboy, one of his signature iconic characters, inspired by the Tuskegee Airmen (a group of African-American WWII fighter pilots). Brantley's works often address ideas around nostalgia, power and hope.

Pilsen Wall of Honor, 2014-17, J-Def Peace Project
1700-04 W. 18th Street (at the Paulina Street facade)

This block long tribute mosaic is one of several created by The J-Def Peace Project whose mission is memorialized in the mural itself: "The J-Def Peace Project was created in honor of Jeff Moldonado Jr., a young Pilsen Artist who was killed in a case of mistaken gang identity. Jeff or J-Def, as he was known, was a talented college student and hip hop emcee whose music tells the story of growing up in the community he loved yet that was filled with violence. Jeff was killed on July 25, 2009, a day after his 19th birthday. He was returning home from the barbershop preparing for his first public performance that afternoon. J-Def Peace Project is an organization whose mission is to provide teens with a positive safe place where creativity and peace flourish.



Top: Pilsen Heart, 2016, Jo Dufo , 1436-40 W. 18th Street.

Left: *Pilsen Wall of Honor*, 2014-17, J-Def Peace Project, 1700-04 W. 18th Street (at Paulina Street facade)

Right: *Flyboy*, 2013, Hebru Brantley, 972 W. 18th Street.

Pilsen Heart, 2016, Jo Dufo
1436-40 W. 18th Street

Pilsen Heart, by Jo Dufo of Fort Worth, Texas, is painted on the cornerstone of the former Czesky Slovonsky Americky Sokol (C.S.A.S) building. A number of other murals by various artists join this work along the base of the structure. Dufo has been a visionary public muralist since 1991. Through her “Walls of Peace Global Peace Mural Project” she has painted Peace Murals in orphanages, clinics and community centers around the world.

Pilsen, 2016, Raul “Rawooh” Ramirez
1447 W. 18th Street

Ramirez works as an aerosol muralist, an illustrator and an advertising artist. He describes his style as a fusion between comic books and graffiti.

Greed, 2016, Pablo Machioli
Taming the Bull, 2016, Nether 410
1430-34 W. 18th Street

Uruguayan born Pablo Machioli, immigrated to the United States in 2003. He has exhibited, taught and painted all over the world. He currently resides in Baltimore.

Nether 410 is a Baltimore-based street artist and mural painter. His interests focus on documenting the struggles, histories and dilemmas faced by cities as they age and change. He has worked internationally and co-founded Arts+Parks.

From Matter to Mind, From Mind to Matter, 2016, Ruben Aguirre
960 W. 18th Street

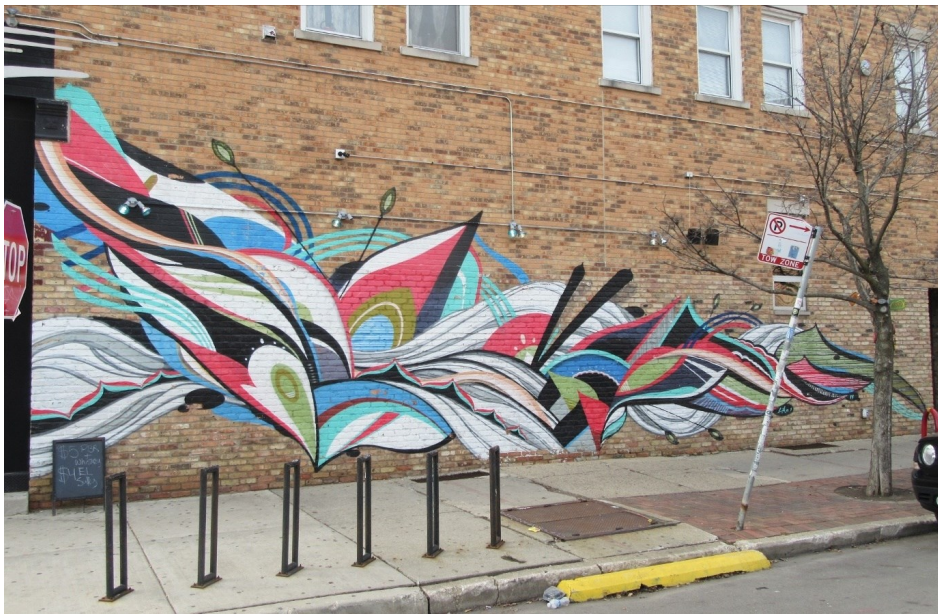
Ruben Aguirre, a Chicago based painter, describes his work as being at the intersection of abstract graffiti, formalism and mural painting. His non-narrative work is primarily abstract, plays with color, texture, negative and positive space on infrastructure.

La Dama (The Woman), 2016, MATR and KOZMO
1447 W. 18th Street
El Corazón (The Heart), 2016, MATR and KOZMO
1448 W. 18th Street



Right: *Greed* (left), 2016, Pablo Machioli; *Taming the Bull* (right), 2016, Nether 410; 1430-34 W. 18th Street.

Left: *Pilsen*, 2016, Raul “Rawooh” Ramirez , 1447 W. 18th Street.



Top Left: *From Matter to Mind, From Mind to Matter*, 2016, Ruben Aguirre, 960 W. 18th Street.

Top Right: *La Dama (The Woman)*, 2016, MATR and KOZMO, 1447 W. 18th Street.

Bottom Left: *El Corazón (The Heart)*, 2016, MATR and KOZMO, 1448 W. 18th Street,

Bottom Right: *La Valienta (The Brave One)*, 2016, MATR and KOZMO, 1454 W. 18th Street.

La Valienta (The Brave One), 2016, MATR and KOZMO

1454 W. 18th Street

El Apache (The Apache) and *La Sirena (The Siren)*, 2016, MATR and KOZMO

1715 S. Laflin Street

Collaborative artists Manuel “MATR” Macias and his wife Brenda “KOZMO” Macias -López have created numerous images of Lotería (Mexican Bingo) cards on doors along 18th St. MATR is both a visual artist and a tattoo artist from Back of the Yards neighborhood whose style is based on realism. KOZMO, was born in Chicago and raised in Puerto Rico and her style leans more toward pop art. They have combined their styles for the Lotería series as well as other public art in Chicago. Other artists have also contributed to the Lotería collection in Pilsen.

MLS Soccer Mural, 2017, Sam Kirk with Jenny Q, Eva Gancino and Karla Olvera

1722-24 S. Ashland Avenue

Commissioned by Major League Soccer (MLS), the Soccer Mural celebrates the 22nd Annual MLS All-Star Game at Soldier Field in 2017. Kirk’s work highlights people of underrepresented communities with the goal of inspiring recognition and pride in themselves and their culture/community.

Casa Aztlán, 2017, Ray Patlan, Robert Valdez and others; design by Salvador Vega

1831 S. Racine

This façade of the former Bohemian Settlement House was originally painted in 1970 by native-Chicago artist Ray Patlán. As a young man, on a visit to Mexico with his family, Patlán was inspired by seeing and experiencing in person the famous murals of the Mexican Mural Movement. A meeting with famous muralist Siqueiros inspired him to paint murals with social and political messages. The original mural was reworked and revised several times over the following three decades by various artists including Marcos Raya, Salvador Vega, Aurelio Diaz, Carlos Barrera and others.

The original mural was lost in 2017, but following outcry from the community, a new mural was created in its place. Patlán, Roberto Valadez and Gerardo Cazares created the mural with numerous collaborating artists and community volunteers based on a design by Salvador Vega.



Above: *MLS Soccer Mural*, 2017, Sam Kirk with Jenny Q, Eva Gancino and Karla Olvera, 1722-24 S. Ashland Avenue, Commissioned by Major League Soccer (MLS), the Soccer Mural celebrates the 22nd Annual MLS All-Star Game at Soldier Field in 2017.



Top: *Casa Aztlán*, 2017, Ray Patlan, Robert Valdez and others; design by Salvador Vega, 1831 S. Racine Avenue. This façade of the former Bohemian Settlement House was originally painted in 1970 native-Chicago artist Ray Patlán. Patlán, Roberto Valadez and Gerardo Cazares created the current mural with numerous collaborating artists and community volunteers based on a design by Salvador Vega.

Bottom: *Frida K.*, 2018, Roberto Valadez, 1711-13 W. 18th Street

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sections 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for an area, district, place, building, structure, work of art or other object with the City of Chicago if the Commission determines it meets two or more of the stated “criteria for designation,” as well as possesses a significant degree of historic integrity to convey its significance.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Pilsen Historic District be designated a Chicago Landmark.

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

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

- The Pilsen Historic District is one of the city’s best-surviving examples of a neighborhood that served as a port of entry for waves of immigrants beginning just after the Great Fire of 1871. A variety of industries such as garment making; lumber, furniture, and related products; meat packing and sausage making; and mattress and pillow firms attracted workers to settle in the area. As each successive wave of immigrants found success and moved to other Chicago neighborhoods and the western suburbs, new immigrants settled in the neighborhood. By the late 1950s Mexican immigrants, attracted by many of the features that spurred earlier settlement, moved into the neighborhood.
- Chicago’s Bohemian immigrants brought cultural values and aspirations with them when they settled in Chicago. As they valued education, “freethought,” and physical fitness, they formed sokols, gathered in saloons where they could discuss ideas and debate politics, and they read locally published newspapers. Therefore, buildings in the neighborhood reflect the importance of ethnic immigration in Chicago’s history and development, generally, and specifically the contributions of the Chicago’s Bohemian ethnic community.
- Chicago’s Mexican immigrants brought their own customs, culture and aesthetic when they began settling in Pilsen. The neighborhood of family homes, apartment buildings, shops and businesses, retains the feel of an ethnic enclave even as the visual landscape has changed to reflect the voice and culture of the neighborhood’s most recent settlers. The visual character of the neighborhood’s built environment has been supplemented with Spanish language signage, traditional Mexican decoration, and murals depicting themes from Mexican and Mexican-American culture.
- Historically, Pilsen was a thriving mixed-use community. The district, and especially the W. 18th Street corridor, is filled with stores and flat buildings, as well as industrial structures located in close proximity to cottages and flats. The vibrant, mixed-use character of the community continues to define Pilsen today.

Criterion 4: Exemplary Architecture

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

- Pilsen’s buildings are distinguished for representing a broad range of periods and styles, each designed with special features and flourishes representing the homelands of their immigrant builders and owners. Flourishes that can be described as “Bohemian Baroque” include unusually shaped parapets, carved stone lintels, sculptural treatments of hoodmolds and cornices, and decorative patterns in the brickwork.
- Pilsen’s immigrant residents valued community spaces where residents could gather, attend cultural events, participate in athletic training and tournaments, and discuss politics and other ideas. As a result, several monumental sokols and halls were designed in ornate styles and built of high quality materials. For example Thalia Hall at 1807 S. Allport St. is a fine Romanesque Revival style structure designed by architects Faber & Pagels. Bohemian-born architect Frank Randak designed two impressive sokols in Pilsen, the Plzensky Sokol at 1812-1816 S. Ashland Avenue; the Česko-Slovanský Podporující Spolek at 1436-1440 W. 18th St.
- Pilsen’s extensive collection of high quality buildings was largely designed and produced by talented immigrant tradesmen and architects, many of whom lived in the neighborhood. Among the local tradesmen of fine 19th century structures was Bohemian immigrant contractor Frank C. Layer, who produced the Romanesque style mixed-use building at 1332-1334 W. 18th St. European immigrant architects or first-generation Americans who designed buildings in the community include Frank Randak, Anton C. and Anton O. Charvat, Ludwig Novy and Novy & Son, and Lonek & Houda.

Criterion 6: Distinctive Theme as a District

Its unique location of distinctive physical presence representing an established and familiar visual feature of a neighborhood, community or City of Chicago.

- Although varied in their range of styles and periods of construction, the buildings in the district provide a strong sense of architectural continuity in terms of their scale, materials, and “Bohemian Baroque” details. Italianate style and Queen Anne style structures with ornate lintels, hoodmolds, cornices, and parapets are especially prolific and provide a design theme that is unique to Pilsen.
- Mixed-use buildings of two- to four-stories tall with ornate primary facades are prolific especially along the W. 18th St. corridor. The “store and flat” type allowed many Pilsen building owners to live and work in their structure while also generating revenue from tenants. In other Chicago neighborhoods, examples of 19th and early-20th century mixed-use buildings are scattered throughout the area or in small groups along a commercial street. However, Pilsen retains hundreds of such buildings especially along W. 18th and S. Racine Streets, and S. Blue Island and S. Ashland Avenue.
- Many 19th century residential cottages and flats in the neighborhood provide a sense of unity through scale, materials, and architectural details. For example, there are dozens of Italianate style brick cottages and flats with gable roofs, the front door on one side, long rectangular windows, ornamented hoods or lintels above the door and windows, and fanciful parapets that generally conceal the peak of the gable behind them. Many such buildings can be found on S. Allport, S. Loomis, S. Laflin, and S. Throop Streets, and W. Cullerton Ave., W. 18th Place.

Criterion 7: Distinctive Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- Over the course of four decades, scores of artists have contributed to the evolving visual landscape of Pilsen through artistic painting, decoration, and mosaic. Although the content and style vary widely including religious iconography, pre-Columbian imagery, tribute pieces, pop-culture, calls for peace, the Mexican-American experience on both sides of the border, historic and folk cultural images and abstract expression, collectively these works communicate the unique multilayered culture and history of the Pilsen community.
- Originally inspired by the post-Revolution Mexican Mural Movement of the 1920's and the art created under the Works Progress Administration Federal Art Project of the 1930's, a number of artists began creating large-scale murals in the neighborhood of Pilsen in the 1960s and 1970s. The work that emerged at this time continues to attract and inspire artists to express their voice on buildings in this neighborhood. The influence of Mexican culture and the Mexican-American experience on many of these works and artists solidifies a strong connection to works of the most widely recognized Mexican Muralists of the 1920s, including: David Alfaro Siqueiros, Jose Clemente Orozco and Diego Rivera. Additionally, the murals of Pilsen create a distinctive physical appearance which – although originally built by an earlier Bohemian community - retains the feel of an ethnic enclave that reflects the voice and culture of its current residents.

Integrity Criteria

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

The Pilsen neighborhood retains an exceptionally high number of structures dating from the 1870s to early 20th century. The district possesses a high level of historic integrity, especially for buildings of such early vintage in Chicago. Most are intact to a strong degree in location, exterior design, setting, materials, and workmanship. With the exception of relatively minor ground-floor alterations and the inclusion of a few non-contributing buildings, the buildings strongly reflect the character of the district in the years 1872 through 1969, during the period when the area developed as a thriving mixed-use community.

Historically, many Pilsen residents were thrifty immigrants who altered or added onto their existing structures rather than fully razing them to construct new ones. Therefore, alterations of high quality materials and design are often representations of significant changes over time. Similarly, as is the case in other neighborhoods that have large collections of commercial or mixed-use buildings, some changes to Pilsen buildings were spurred by commercial prosperity, changes in architectural tastes, the advent of new building materials and technologies, and changes in building use. These changes often occurred during district's period of significance, and are important as a reflection of the evolution of the neighborhood.

Changes to street-level storefronts are among the most common alterations in commercial and mixed use historic districts; storefront alterations in Pilsen are numerous, particularly along the W. 18th Street corridor. Some modern aluminum frame-and-glass storefront assemblies have been installed often within the original storefront openings. Remnants of original cast iron storefronts are often present in Pilsen buildings even when new assemblies have been added.

The upper story facades of Pilsen buildings often retain exceptionally high integrity. In cases where storefronts have been significantly altered but the remainder of the primary facades are well intact, the overall integrity is still considered high.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

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

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

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

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Illustrations

All photographs 2018 by Bauer Latoza Studio (consultant) except those noted below:

Courtesy of Bill Latoza: p 42

Chicago History in Postcards: pp 12 (top left), 39 (top left and bottom right)

Mexican Chicago (Jirasek, and Tortolero): pp 26, 28 (bottom)

Department of Planning and Development, Historic Preservation Division: p 28 (top left)

Smithsonian Institution, Archives of American Art: p 26:

Top left: Jose Clemente Orozco, ca. 1938 / Alfredo Valente, photographer. Alfredo Valente papers, 1941-1978.

Top right: Diego Rivera at work in his studio, 194- / unidentified photographer. Florence Arquin papers, 1923-1985.

Center right: David Alfaro Siqueiros with “Heroic Voice”, 1971 / unidentified photographer. Heritage Gallery records, 1944-2000, bulk 1960-1998.

DISTRICT ADDRESS RANGES

W. 17th Street	1601-1611 (odds)
W. 18th Place	1300-1358 (evens), 1500-1610 (evens), 1301-1359 (odds), 1501-1557 (odds)
W. 18th Street	940-2158 (evens), 917-2159 (odds)
W. 19th Street	1200-1556 (evens), 1201-1557 (odds)
W. 21st Street	1200-1556 (evens), 1201-1557 (odds)
S. Allport Street	1658-2024 (evens), 1637-2025 (odds)
S. Ashland Avenue	1708-1824 (evens), 1723-2025 (odds)
S. Bishop Street	1800-1852 (evens), 1801-1855 (odds)
S. Blue Island Avenue	1800-2030 (evens), 1647-2031 (odds)
S. Carpenter Street	1714-1800 (evens), 1715-1801 (odds)
S. Cullerton Street	1300-1556 (evens), 1301-1557 (odds)
S. Damen Avenue	1714-1810 (evens)
S. Hamilton Avenue	1714-1724 (evens), 1715-1725 (odds)
S. Hoyne Avenue	1714-1810 (evens), 1715-1811 (odds)
S. Laflin Street	1714-2024 (evens), 1715-2025 (odds)
S. Leavitt Street	1715-1811 (odds)
S. Loomis Street	1724-2026 (evens), 1801-2025 (odds)
S. Marshfield Avenue	1714-1810 (evens), 1701-1827 (odds)
S. May Street	1800-1804 (evens), 1801-1805 (odds)
S. Miller Street	1624-1658 (evens), 1655-1659 (odds)
S. Morgan Street	1800-1802 (evens), 1801-1809 (odds)
S. Paulina Street	1714-1812 (evens), 1713-1811 (odds)
S. Racine Avenue	1724-2024 (evens), 1723-1843 (odds)
S. Sangamon Street	1800-1808 (evens), 1801-1809 (odds)
S. Throop Street	1656-2024 (evens), 1655-2025 (odds)
S. Wolcott Avenue	1713-1725 (odds)
S. Wood Street	1714-1724 (evens), 1713-1811 (odds)

BUILDING CATALOG

The categorization of whether a property is contributing, non-contributing or potentially contributing to the Pilsen Historic District represents a preliminary determination by the Bureau of Planning, Historic Preservation and Sustainability staff only. It is solely provided as guidance for property owners and the public to anticipate how these properties might be treated under the Chicago Landmarks Ordinance. Individual property owners retain the right to petition the Commission on Chicago Landmarks and the City Council on whether a building is contributing, non-contributing or potentially contributing to the district on a case-by-case basis as part of the permit review process. The Commission and the City Council reserve the right to make a final determination in accordance with the procedures established by the Ordinance and the Commission's adopted Rules and Regulations. The staff's preliminary determination remains preliminary—it is not binding on the staff or the Commission on Chicago Landmarks, nor does the Commission or the City Council adopt it as part of the designation.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1308-12 W. 18th Place	Flats	1886	NA	John Pajdar	Contributing
1314 W. 18th Place	Three Flat	1890	NA	Josephina Vasato	Contributing
1315 W. 18th Place	Three Flat	1895	NA	Vaclav Filip	Contributing
1316 W. 18th Place	Cottage	circa 1880	NA	NA	Contributing
1317 W. 18th Place	Cottage	circa 1880	NA	NA	Non-Contributing
1320 W. 18th Place	Cottage	1880	NA	John Machna	Contributing
1321 W. 18th Place	Cottage	circa 1875	NA	NA	Contributing
1322 W. 18th Place	Three Flat	1889	NA	Frank Sewcilt	Contributing
1323 W. 18th Place	Two Flat	1894	NA	John Phillips	Contributing
1324 W. 18th Place	Three Flat	1889	NA	Michael Bumba	Contributing
1325 W. 18th Place	Two Flat	circa 1885	NA	NA	Contributing
1326 W. 18th Place	Cottage	circa 1880	NA	NA	Contributing
1327 W. 18th Place	Single Family Residence	1883	NA	Fred Volanee	Contributing
1328 W. 18th Place	Store & Flats	1895	NA	Jas. Zimmer	Contributing
1331 W. 18th Place	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1332 W. 18th Place	Three Flat	1880	NA	Vaclav Lastovka	Contributing
1333 W. 18th Place	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1334 W. 18th Place	Three Flat	circa 1890	NA	NA	Contributing
1335 W. 18th Place	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1336 W. 18th Place	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1337-1345 W. 18th Place	Vacant Lot	NA	NA	NA	Non-Contributing
1338 W. 18th Place	Two Flat	circa 1880	NA	NA	Contributing
1340 W. 18th Place	Three Flat	circa 1895	NA	NA	Contributing
1344 W. 18th Place	Store & Flats	1893	NA	James Royzda	Contributing
1514 W. 18th Place	Store & Flats	1889	NA	Frank Tileps	Contributing
1515 W. 18th Place	Store & Flats	1881, floors added 1908	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1516 W. 18th Place	Cottage	circa 1872	NA	NA	Contributing
1517 W. 18th Place	Vacant Lot	circa 1900	NA	NA	Non-Contributing
1518 W. 18th Place	Two-Flat	1882	NA	NA	Contributing
1519 W. 18th Place	Cottage	circa 1925	NA	NA	Contributing
1520 W. 18th Place	Three Flat	1889	NA	Vaclav Mara	Contributing
1521 W. 18th Place	Three Flat	1911	NA	Mrs. K. Jeran	Contributing
1522 W. 18th Place	Three Flat	circa 1900	NA	NA	Contributing
1523 W. 18th Place	Two Flat	1892	NA	John Oilaiski	Contributing
1526 W. 18th Place	Cottage	circa 1885	NA	NA	Contributing
1527 W. 18th Place	Two Flat	1889	NA	Anton Fara	Contributing
1528 W. 18th Place	Cottage	circa 1885	NA	NA	Contributing
1529 W. 18th Place	Store & Flats	1893	NA	John Sirovatka	Contributing
1530 W. 18th Place	Cottage	circa 1875	NA	NA	Contributing
1532 W. 18th Place	Three Flat	1895	NA	Joseph Kernes	Contributing
1536 W. 18th Place	Cottage	circa 1875	NA	NA	Contributing
1537 W. 18th Place	Two Flat	1887	NA	F. Ciklar	Contributing
1538 W. 18th Place	Three Flat	1894	NA	Geo. Langhor	Contributing
1539 W. 18th Place	Three Flat	1893	NA	Joseph Maly	Contributing
1540 W. 18th Place	Store & Flats	1894	NA	John Freer	Contributing
1541 W. 18th Place	Vacant Lot	NA	NA	NA	Non-Contributing
917-925 W. 18th Street	Manufacturing	1905	NA	M. Schraupers & Sons Co.	Contributing
927 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
935 W. 18th Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
937 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
939 W. 18th Street	Store & Flat	circa 2005	NA	NA	Contributing*
943 W. 18th Street	Single Family Residence	circa 1875	NA	NA	Contributing
944 W. 18th Street	Three Flat	circa 1885	NA	NA	Contributing
945 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
946 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
947 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
948 W. 18th Street	Store & Flat	1886	NA	A. Pearson	Contributing
949 W. 18th Street	Cottage	circa 1872	NA	NA	Contributing
950 W. 18th Street	Store & Flat	front façade altered circa 2000s	NA	NA	Contributing
952 W. 18th Street	Store & Flat	1886	NA	Andrew Pearson	Contributing
955 W. 18th Street	Two Flat	circa 1880	NA	Sam Pagels	Contributing
957 W. 18th Street	Four Flat	circa 1890; 1-story addition, 1892	NA	NA	Contributing
960 W. 18th Street	Store & Flat	circa 1885	NA	NA	Contributing
961 W. 18th Street	Single Family Residence	NA	NA	NA	Contributing
963 W. 18th Street	Cottage	circa 1875	NA	Chas Joekisck	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
965 W. 18th Street	Store & Flat	1888	NA	John Meister	Contributing
966 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
969 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
971 W. 18th Street	Store & Flat	1906	L. Novy	Frank Hagner	Contributing
972 W. 18th Street	Store & Flat	1894	NA	F. Stubs	Contributing
974 W. 18th Street	Store	circa 1905	NA	Jas. Suf	Contributing
1002 W. 18th Street	Store & Flat	1890	NA	George Scheneberger	Contributing
1004 W. 18th Street	Store & Flat	1889	NA	Charles Libal	Contributing
1008-1012 W. 18th Street	Store & Flat	1894	NA	Wm. Stuchlik	Contributing
1013 W. 18th Street	Residence with Storefront	circa 1875; front addition circa 1920s	NA	NA	Contributing
1015 W. 18th Street	Cottage	1888	NA	I. Geske	Contributing
1019 W. 18th Street	Two Flat	1875	NA	NA	Contributing
1021 W. 18th Street	Store & Flat	circa 1875	NA	NA	Contributing
1023 W. 18th Street	Garage	circa 1975	NA	NA	Non-Contributing
1034 W. 18th Street	Single Family Residence	1880, front façade circa 1930s	NA	John Denmark	Contributing
1036 W. 18th Street	Two Flat	circa 1880	NA	NA	Contributing
1038 W. 18th Street	Two Flat	1881	NA	Joseph Vrichto	Contributing
1040 W. 18th Street	Store & Flat	circa 1880	NA	Vrabad Schaptak	Contributing
1044 W. 18th Street	Store & Flat	circa 1879	NA	Vrabad Schaptak	Contributing
1102-1104 W. 18th Street	Commercial & Residential	circa 1890; front façade rebuilt circa 2000s	NA	NA	Non-Contributing
1106-1110 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1112 W. 18th Street	Store & Flat	1879	NA	F. Pechota	Contributing
1113 W. 18th Street	Store & Flat	circa 1890	NA	NA	Contributing
1114-1116 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1115-1117 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1118 W. 18th Street	Store & Flat	1879	NA	Joseph Vydana	Contributing
1121 W. 18th Street	Garage	1923	NA	NA	Contributing
1122 W. 18th Street	Store & Flat	1879	NA	Frank Chalupra	Contributing
1125 W. 18th Street	Store & Flats	1902	Anton Charvat	Urban Brothers	Contributing
1126 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1129-1137 W. 18th Street	Store & Flat	1887	NA	Frank Mikula	Contributing
1132 W. 18th Street	Store & Flat	1890	NA	J. J. Norton	Contributing
1134 W. 18th Street	Store & Flat	1890	NA	W. Butta	Contributing
1136 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1140 W. 18th Street	Store & Flat	1891	NA	Frank Kring	Contributing
1142 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1146 W. 18th Street	Store & Flat	1895	NA	W. Wodak	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1147-1149 W. 18th Street	Store & Flat	1880; changes to 1149 circa 1900	NA	NA	Contributing
1148 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1151 W. 18th Street	Store & Flat	1895	NA	Jos. Krah	Contributing
1152 W. 18th Street	Store & Flat	1904	NA	V. Tanka	Contributing
1153 W. 18th Street	Store & Flat	1883	NA	Joseph Karl	Contributing
1154 W. 18th Street	Two Flat	circa 1880	NA	NA	Contributing
1156 W. 18th Street	Store & Flat	circa 1885	NA	P. J. Hertt	Contributing
1157 W. 18th Street	Store & Flat	1884	NA	Jos. Novobney	Contributing
1158 W. 18th Street	Commercial	circa 1950s	NA	NA	Potentially Contributing
1159-1163 W. 18th Street	Commercial	circa 2000s	NA	NA	Non-Contributing
1165 W. 18th Street	Store & Flat	front façade 1909	NA	Jos. Koucnik	Contributing
1167 W. 18th Street	Store & Flat	circa 1890	NA	NA	Contributing
1208 W. 18th Street	Store & Flat	circa 1925	NA	NA	Contributing
1214-1218 W. 18th St.	Chapel (Lourdes Chapel)	1908	NA	Archbishop of Chicago	Contributing
1222-1226 W. 18th Street	Church (St. Procopius Church)	1882-1883	Paul Huber	Archbishop of Chicago	Contributing
1314 W. 18th Street	Cottage	frame portion circa 1872; brick portion circa 1880	NA	Jacob Zaremba (1880)	Contributing
1315 W. 18th Street	Store & Flat	1880	NA	M. Tupa	Contributing
1316 W. 18th Street	Store & Flat	circa 1880	NA	Joseph Klima	Contributing
1317 W. 18th Street	Store & Flat	circa 1900	NA	E. Rohusek	Contributing
1320 W. 18th Street	Store & Flat	circa 1900	NA	O. Kohat	Contributing
1321 W. 18th Street	Store & Flat	1881 (1934 storefront alteration)	NA	J. Jiram	Contributing
1322 W. 18th Street	Store & Flat	circa 1885	NA	NA	Contributing
1323 W. 18th Street	Store & Flat	1888	NA	J. Novack	Contributing
1324 W. 18th Street	Store & Flat	1894	NA	Vaclav Polka	Contributing
1325 W. 18th Street	Store & Flat	1890	NA	V. Kolau	Contributing
1326 W. 18th Street	Store & Flat	1890	NA	Chas. Wier	Contributing
1327 W. 18th Street	Store & Flat	1916	M. Mrayas	L. Koenig	Contributing
1328 W. 18th Street	Store & Flat	1907	NA	Jos. Liska	Contributing
1329 W. 18th Street	Store & Flat	circa 1885	NA	NA	Contributing
1332 W. 18th Street	Store & Flat	1892	Frank C. Layer & Co.	Anthony Kozel	Contributing
1333 W. 18th Street	Store & Flat	circa 1895	NA	NA	Contributing
1335 W. 18th Street	Store	1909	NA	Jos. Jeran	Contributing
1337 W. 18th Street	Store & Flat	1891	NA	James Buazka	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1339 W. 18th Street	Store & Flat	1912	Noiy & Sores	Pilsen Electric Supply Co.	Contributing
1343 W. 18th Street	Residence with Storefront	original building 1883; front addition circa 1920	NA	Frank Conrad	Contributing
1345 W. 18th Street	Store & Flat	circa 1910	NA	NA	Contributing
1350 W. 18th Street	Store	circa 1985	NA	NA	Non-Contributing
1400-1408 W. 18th Street	Store & Flat	rebuilt circa 1990	NA	NA	Non-Contributing
1412 W. 18th Street	Store & Flat	front façade 1916	NA	J. Norah (1916)	Contributing
1414 W. 18th Street	Store & Flat	front façade circa 1930s; storefront circa 1970s	NA	NA	Potentially Contributing
1415-1421 W. 18th Street	Store & Flat	1886	NA	Frank Zajecek	Contributing
1416 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1418 W. 18th Street	Store & Flat	circa 1890	NA	J. Bidlas (1888)	Contributing
1420 W. 18th Street		front façade circa 2000	NA	NA	Contributing*
1423 W. 18th Street	Store & Flat	frame building circa 1875	NA	NA	Contributing
1424-28 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1425 W. 18th Street	Store & Flat	1892	NA	Anna Frank	Contributing
1429 W. 18th Street	Store & Flat	circa 1900	NA	NA	Contributing
1430 W. 18th Street	Store & Flat	front façade circa 1924	NA	NA	Contributing*
1434 W. 18th Street	Store	circa 1960s	NA	NA	Contributing
1431 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1436-1440 W. 18th Street	Ethnic Athletic Club (Czesky Slavonsky Americky Sokol [C.S.A.S.], after 1982 Association Pro-Drenches Borers [A.P.O])	1893	NA	Czesky Slavonsky Americky Sokol (C.S.A.S.)	Contributing
1439 W. 18th Street	Store & Flat (Francis D. Nemecek Photo Studio)	1907	F. Randak	Francis D. Nemecek	Contributing
1441 W. 18th Street	Store & Flat	1907	NA	F. D. Neurecek	Contributing
1443 W. 18th Street	Bank	circa 1910	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1444 W. 18th Street	Store & Flat	circa 1880	NA	NA	Contributing
1445 W. 18th Street	Two Flat	circa 1880	NA	NA	Contributing
1446 W. 18th Street	Store	circa 1910	NA	Joseph Tipuer	Contributing
1447 W. 18th Street	Store & Flat	circa 1875	NA	John Vanderboal	Contributing
1448 W. 18th Street	Store & Flat	1894	NA	Albert Martinic	Contributing
1450 W. 18th Street	Three Flat with storefront addition	original building 1883; front addition circa 1920s	NA	Jos. Valsak	Contributing
1454 W. 18th Street	Store & Flat	1894	NA	Jno. Hula	Contributing
1456 W. 18th Street	Store & Flat	circa 1890	NA	NA	Contributing
1500 W. 18th Street	Store & Flat	circa 1880 1892, one-story addition	NA	V. Koutnik (1892)	Contributing
1501-1503 W. 18th Street	Store & Flat	1887	NA	John Novak	Contributing
1502 W. 18th Street	Store & Flat	1902	NA	Fred. Hunt	Contributing
1504 W. 18th Street	Store & Flat	1894	NA	John Zelezny	Contributing
1508 W. 18th Street	Store & Flat	1913	L. Novy & Son	Anton Alavanty	Contributing
1510 W. 18th Street	Store	front façade circa 2010	NA	NA	Non-Contributing
1511 W. 18th Street	Post Office	1912	Frank Pansak	Anton Novack	Contributing
1512 W. 18th Street	Store & Flat	front façade circa 1960s	NA	NA	Potentially Contributing
1514 W. 18th Street	Store	front façade circa 1960s	NA	NA	Potentially Contributing
1515 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1517 W. 18th Street	Store & Flat	1912	Jos. S. Flizikowzki	Joseph Plyrosczyk	Contributing
1518 W. 18th Street	Store & Flat	front façade circa 1910	NA	NA	Contributing
1519 W. 18th Street	Store & Flat	circa 1882	NA	Jno. Andrvs	Contributing
1520 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1521 W. 18th Street	Store & Flat	1907	NA	Jas. Liska	Contributing
1522 W. 18th Street	Store & Flat	front façade circa 1920s	NA	NA	Contributing
1523 W. 18th Street	Two Flat	1886	NA	Albert Mazance	Contributing
1524 W. 18th Street	Store & Flat	front façade 1915	NA	A Barnard	Contributing
1527 W. 18th Street	Store & Flat	refronted circa 2000	NA	NA	Non-Contributing
1528 W. 18th Street	Theater	1912, façade circa 1960	Hall & Westerlund	Dr. Wm. Kassina	Potentially Contributing
1529 W. 18th Street	Store & Flat	1887	NA	Frank Sula	Contributing
1530 W. 18th Street	Store & Flat	1886	NA	Frank Paspiekor	Contributing
1531 W. 18th Street	Store & Flat	1889, top floor addition 1889	NA	F. J. Kvasnicka	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1532 W. 18th Street	Single Family Residence	1881	NA	V. Mourzek	Contributing
1535 W. 18th Street	Store & Flat	front façade 1902	NA	F. Karsuicka (1902)	Contributing
1536 W. 18th Street	Store & Flat	1894	NA	V. Pincas	Contributing
1537 W. 18th Street	Two Flat	NA	NA	NA	Contributing
1538 W. 18th Street	Store & Flat	circa 1908	NA	NA	Contributing
1539 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1540 W. 18th Street	Store & Flat	circa 1910	NA	NA	Contributing
1541 W. 18th Street	Three Flat	1886	NA	Jno. Blaha	Contributing
1544-1550 W. 18th Street	Store	1913, front façade circa 1990	J. Rocha	Paul Remmla	Contributing*
1545 W. 18th Street	Commercial (Daily Herald newspaper, 1904)	circa 1910	NA	NA	Contributing
1616-1618 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1617 W. 18th Street	Bank	circa 2016	NA	NA	Non-Contributing
1620 W. 18th Street	Store & Flat	circa 1900	NA	NA	Contributing
1624 W. 18th Street	Store & Flat	1926 new front facade	NA	NA	Contributing
1626 W. 18th Street	Single Family Residence	1880	NA	John Brysh	Contributing
1627 W. 18th Street	Two Flat	circa 1896	M. Benish (builder)	M. Chak	Contributing
1628 W. 18th Street	Three Flat	circa 1885	NA	NA	Contributing
1629 W. 18th Street	Two Flat	1883	NA	V. Levora	Contributing
1630 W. 18th Street	Store & Flat	circa 1907	NA	NA	Contributing
1631 W. 18th Street	Two Flat	1890	V. Kesl	Jos. Alexa	Contributing
1634 W. 18th Street	Store & Flat	1916	C. L. Piontek	John Joskolski	Contributing
1635 W. 18th Street	Two Flat	1885	NA	F. Becrarek	Contributing
1636 W. 18th Street	Store & Flat	circa 1882	NA	NA	Contributing
1637 W. 18th Street	Store & Flat	1887; refronted circa 1920s	NA	V. Kledzinski (1887)	Contributing
1638 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1639 W. 18th Street	Store & Flat	1890	NA	G. Hollenboch	Contributing
1640 W. 18th Street	Store & Flat	1894	NA	John Kniola	Contributing
1641 W. 18th Street	Store & Flat	1888; refronted and store added circa 1910	NA	John Karz (1888)	Contributing
1644 W. 18th Street	Store & Flat	1886	NA	J. Glyiske	Contributing
1645 W. 18th Street	Commercial	circa 2000	NA	NA	Non-Contributing
1646 W. 18th Street	Store & Flat (Soukup School of English)	1895	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1647 W. 18th Street	Store & Flat	1886	NA	Jno. Vlasak	Contributing
1648 W. 18th Street	Store & Flat	1891	NA	Frank Petkaski	Contributing
1649 W. 18th Street	Store & Flats	1889	NA	NA	Contributing
1650 W. 18th Street	Store & Flats	front façade circa 1930s	NA	NA	Potentially Contributing
1653 W. 18th Street	Store & Flats	1896	NA	Jno. Daunal	Contributing
1654 W. 18th Street	Gas Station	circa 1995	NA	NA	Non-Contributing
1655 W. 18th Street	Cottage	circa 1880	NA	NA	Contributing
1657-1659 W. 18th Street	Student Dormitory	circa 2017	NA	NA	Non-Contributing
1700-1704 W. 18th Street	Store & Flat	circa 1911- 1925	Menke + Co (1911 builder)	Herman Misch (1911)	Contributing
1703-1709 W. 18th Street	Commercial	circa 2010	NA	NA	Non-Contributing
1710 W. 18th Street	CTA Pink Line "El" Station	Circa 1995	NA	NA	Non-Contributing
1711-1713 W. 18th Street	Store	1928	NA	NA	Contributing
1714 W. 18th Street	Store	circa 1960s	NA	NA	Potentially Contributing
1716 W. 18th Street	Store & Flat	1917	J. J. Cerny	Joseph Kubik	Contributing
1719 W. 18th Street	Store & Flat	1886	NA	M. Schultz	Contributing
1720 W. 18th Street	Store & Flat	1901	NA	F. Lyzirowski	Contributing
1721 W. 18th Street	Store & Flat	circa 1910	NA	NA	Contributing
1722 W. 18th Street	Store & Flat	circa 1890	NA	NA	Contributing
1723 W. 18th Street	Store & Flat	1896	NA	A. Baley	Contributing
1724 W. 18th Street	Store & Flat	circa 1875	NA	NA	Contributing
1725 W. 18th Street	Store & Flat	1891	NA	Joe Fislowksi	Contributing
1726 W. 18th Street	Store & Flat	circa 1920	NA	NA	Contributing
1727 W. 18th Street	Store & Flat	1908	NA	L. Rutkowski	Contributing
1730 W. 18th Street	Store & Flat	circa 1920	NA	NA	Contributing
1731 W. 18th Street	Store & Flat	1916	J. Flizokowski	Mrs. P. Parzatka	Contributing
1732 W. 18th Street	Store & Flat	1913	Ernest Braucher	S. Kovler	Contributing
1733 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1734 W. 18th Street	Store & Flat	front addition 1920	NA	NA	Contributing
1735 W. 18th Street	Store & Flat	1910	John Rus (builder)	Jos. Vokval	Contributing
1736 W. 18th Street	Store & Flat	façade circa 2010	NA	NA	Non-Contributing
1737 W. 18th Street	Funeral Home	1940	J. Klafter	M. V. Kowalski	Contributing
1738 W. 18th Street	Store & Flat	circa 1890	NA	Martin Blazek	Contributing
1739 W. 18th Street	Single Family Residence	1903	F. Masek (builder)	Jacob Huhler	Contributing
1740 W. 18th Street	Store & Flat	circa 1912	A. Rusy	R. Ruiner	Contributing
1742 W. 18th Street	Store & Flat	1909	Perley Hale	Louis Lanik	Contributing
1743 W. 18th Street	Store & Flat	front façade 1940	NA	NA	Potentially Contributing
1745 W. 18th Street	Store	circa 1930s	NA	NA	Potentially Contributing
1746 W. 18th Street	Two Flat	1883	NA	Jno. Vacholka	Contributing
1747 W. 18th Street	Two Flat	circa 1885	NA	NA	Contributing

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Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1748 W. 18th Street	Cottage	circa 1880	NA	M. Parilea	Contributing
1749 W. 18th Street	Store & Flat	1891	NA	J. Ronounniki	Contributing
1750 W. 18th Street	Store & Flat	circa 1909	C. Koski (builder)	John Kroot	Contributing
1751 W. 18th Street	Store & Flat	circa 1887	NA	John Sherman	Contributing
1754 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1755 W. 18th Street	Store & Flat	1887	NA	Jos. Szarmach	Contributing
1756 W. 18th Street	Store & Flat	1896	V. Kiohl (builder)	J. Sherparn	Contributing
1757 W. 18th Street	Store	circa 1960s	NA	NA	Contributing*
1758 W. 18th Street	Store & Flat	circa 1910	NA	NA	Contributing
1800 W. 18th Street	Store & Flat	facades circa 1930s	Owner (builder)	A. Polzez	Potentially Contributing
1802 W. 18th Street	Store & Flat	1896	Thos Sonka (builder)	John Diwoovsky	Contributing
1806 W. 18th Street	Store	circa 1893	NA	Frank Zodek	Potentially Contributing
1808 W. 18th Street	Store	1910	W. Peltzau (builder)	Stephen Mikolczaw	Potentially Contributing
1810 W. 18th Street	Store & Flat	circa 1910	F. Sedloe (builder)	F. Wolin	Contributing
1812 W. 18th Street	Store	circa 1920s	NA	NA	Contributing
1814 W. 18th Street	Cottage	1887	NA	Joe Wishtine	Contributing
1818 W. 18th Street	Store & Flat	circa 1891	NA	Simon Brucha	Contributing
1820 W. 18th Street	Store & Flat	circa 1894	NA	J. Tracey	Contributing
1822 W. 18th Street	Two Flat	circa 1890	NA	NA	Contributing
1824 W. 18th Street	Two Flat	1887	NA	Jacob Uhler	Contributing
1828 W. 18th Street	Two Flat	circa 1920s	NA	NA	Contributing
1830 W. 18th Street	Single Family Residence	1885; façade circa 1980s	NA	Joe Brown (1885)	Non-Contributing
1832 W. 18th Street	Single Family Residence	1890	NA	John Adams	Contributing
1834 W. 18th Street	Two Flat	circa 1887	NA	Jos. Roghan	Contributing
1836 W. 18th Street	Two Flat	1888	NA	A. Laule	Contributing
1840 W. 18th Street	Single Family Residence	circa 1875	NA	NA	Contributing
1842 W. 18th Street	Store	circa 1980s	NA	NA	Non-Contributing
1844 W. 18th Street	Three Flat	1916	M. F. Stauch	Anton Bedus	Contributing
1846 W. 18th Street	Three Flat	1891	NA	Jos. Kukuska	Contributing
1848 W. 18th Street	Three Flat	circa 1893	NA	John Homolka	Contributing
1852 W. 18th Street	Two Flat	1890	NA	Jos. Hora	Contributing
1854 W. 18th Street	Store & Flat	1894	NA	Jos. Hora	Contributing
1856 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1858 W. 18th Street	Store & Flat	1912	J. S. Flizekoski	S. Welesklinski	Contributing
2000 W. 18th Street	Store & Flat	circa 1880	NA	NA	Contributing
2001 W. 18th Street	Store & Flat	1900	Gus Scharzt (builder)	Henry Groth	Contributing
2002 W. 18th Street	Garage	1929	W. E. Sammons	John Las & John Gall	Contributing
2003 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
2007 W. 18th Street	Single Family Residence	circa 1920s	NA	NA	Contributing

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Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
2008 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
2009 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
2010 W. 18th Street	Single Family Residence	1881	NA	F. A. Kouig	Contributing
2011 W. 18th Street	Three Flat	circa 1893	NA	Frank Rovsurika	Contributing
2012 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
2014 W. 18th Street	Three Flat	1897	NA	A. Neumaun	Contributing
2015-2031 W. 18th Street	Store	circa 1913	W. D. Cowles	American Coconut Butter, Co.	Contributing
2016 W. 18th Street	Two Flat	1888	NA	F. Krejice	Contributing
2020 W. 18th Street	Two Flat	circa 1890	NA	NA	Contributing
2022 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
2024 W. 18th Street	Store & Flat	1892	NA	John Sanfl	Contributing
2026 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
2028 W. 18th Street	Two Flat	circa 1892	NA	Fred Sudwig	Contributing
2032 W. 18th Street	Store & Flat	1897	H. Nirtterinklo (builder)	Josephine Kohn	Contributing
2033-2037 W. 18th Street	Garage	circa 1960s	NA	NA	Potentially Contributing
2034 W. 18th Street	Store	circa 1910	Jos. Thomas (builder)	Mrs. Frances Topuska	Contributing
2036 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
2038 W. 18th Street	Store & Flat	circa 1910	NA	NA	Contributing
2039 W. 18th Street	Cottage	circa 1880	NA	NA	Contributing
2040 W. 18th Street	Two Flat	1903	Frank Rukowsky (builder)	J. Icespaiuer	Contributing
2041 W. 18th Street	Cottage	circa 1880s	NA	le Witt	Contributing
2042 W. 18th Street	Single Family Residence	1906	Jos. Petra (builder)	Michluichi	Contributing
2043 W. 18th Street	Cottage	1881	NA	J. Kuppir	Contributing
2046 W. 18th Street	Cottage	circa 1880	NA	NA	Contributing
2047 W. 18th Street	Single Family Residence	front façade circa 1990s	NA	NA	Potentially Contributing
2048 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
2049 W. 18th Street	Single Family Residence	front façade circa 1920s	NA	NA	Contributing
2050 W. 18th Street	Commercial	circa 1918	Newhouse	Henry Sabath	Potentially Contributing
2051 W. 18th Street	Single Family Residence	circa 1930s	NA	NA	Contributing
2053 W. 18th Street	Store & Flat	circa 1879	NA	John Bradfish (1879)	Contributing
2057 W. 18th Street	Store	circa 1960	NA	NA	Potentially Contributing
2056 W. 18th Street	Store	circa 1920s	NA	NA	Contributing
2058 W. 18th Street	Store & Flat	circa 1885	NA	NA	Contributing
2059 W. 18th Street	Store & Flat	1884; façade circa 1930s	NA	Albert Benis (1884)	Potentially Contributing
2100-06 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
2101 W. 18th Street	Store & Flat	1887; front façade circa 1950s	NA	NA	Contributing
2103 W. 18th Street	Two Flat	circa 1875	NA	NA	Contributing
2105 W. 18th Street	Store & flat	circa 1875; storefront circa 1925	NA	NA	Contributing
2108 W. 18th Street	Single Family Residence	1887; façade circa 1925	NA	Jos. Mikulaski	Contributing
2109 W. 18th Street	Two Flat	1888	NA	Vaclar Sorua	Contributing
2110 W. 18th Street	Cottage	front façade circa 1960s	NA	NA	Potentially Contributing
2111 W. 18th Street	Cottage	1886	NA	Jno. Riedt	Contributing
2112 W. 18th Street	Cottage	façade, circa 1930s	NA	NA	Potentially Contributing
2113 W. 18th Street	Cottage	circa 1880	NA	NA	Contributing
2114 W. 18th Street	Cottage	1886; façade circa 1930s	NA	F. Kiebal (1886)	Potentially Contributing
2115 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
2117 W. 18th Street	Two Flat	1890	NA	John Bochozko	Contributing
2118 W. 18th Street	Cottage	1886	NA	Joseph Hora	Contributing
2120 W. 18th Street	Cottage	circa 1887	NA	F. Kube	Contributing
2121 W. 18th Street	Single Family Residence	NA	NA	NA	Non-Contributing
2122 W. 18th Street	Vacant Lot	NA	NA	NA	Non-Contributing
2123 W. 18th Street	Cottage	1886	NA	J. Pokinzay	Potentially Contributing
2124 W. 18th Street	Store & Flat	1895	NA	John Dlouhy	Contributing
2125 W. 18th Street	Cottage	1886, façade 2018	NA	V. Zabraw	Non-Contributing
2127 W. 18th Street	Two Flat	1889	NA	V. Kaspar	Contributing
2131 W. 18th Street	Single Family Residence	1886	NA	Joseph Vucha	Contributing
2133 W. 18th Street	Store	circa 1928	G. E. Pearson	Anna Brozouski	Contributing
2134 W. 18th Street	Store & Flat	1887; front façade circa 1990s	DSO Properties LLC	J. Kasker (1887)	Non-Contributing
2135 W. 18th Street	Store & Flat	1890	NA	Frank Hopbestes	Contributing
2136 W. 18th Street	Cottage	1887	NA	Jos. Kasper	Contributing
2137 W. 18th Street	Cottage	1887	NA	M. Waetaroski	Contributing
2138 W. 18th Street	Cottage	1907	NA	John J. Stomski	Contributing
2139 W. 18th Street	Cottage	1887	NA	J. Martin	Contributing
2140-2142 W. 18th Street	Cottage	1887	NA	Jos. Czeszka	Contributing
2144 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing
2145 W. 18th Street	Cottage	1887	NA	C. R. Walker	Contributing
2146 W. 18th Street	Cottage	circa 1875	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
2147 W. 18th Street	Cottage	1886	NA	C. Jenkow	Contributing
2148 W. 18th Street	Cottage	1886	NA	Peter Olson	Contributing
2149 W. 18th Street	Cottage	1887	NA	Karl Freshski	Contributing
2150 W. 18th Street	Store & Flat	1886; façade circa 1920s	NA	Jno. Fogl (1886)	Contributing
2151 W. 18th Street	Cottage	circa 1880	NA	NA	Contributing
2152 W. 18th Street	Two Flat	circa 1891	NA	Jos. Pondelick	Contributing
2153 W. 18th Street	Cottage	façade circa 1930s	NA	NA	Potentially Contributing
2156 W. 18th Street	Two Flat	1893	NA	Vaclar Illick	Contributing
2159 W. 18th Street	Store & Flat	circa 1913	Martin Schultz	John J Slomski	Contributing
1241 W. 19th Street	School (Manuel Perez, Jr. Elementary)	circa 1970s	NA	NA	Contributing*
1313 W. 19th Street	Undertaker & Flats	1893	NA	John Zajiek	Contributing
1314 W. 19th Street	Three Flat	1905	NA	NA	Contributing
1316 W. 19th Street	Three Flat	circa 1890	NA	J. Hyhal	Contributing
1317 W. 19th Street	Single Family Residence	circa 1880	NA	G. Hlava	Contributing
1319 W. 19th Street	Store & Flats	1881, front façade 1929	NA	NA	Contributing
1320 W. 19th Street	Three Flat	circa 1885	NA	NA	Contributing
1321 W. 19th Street	Cottage	1880	NA	Franz Braz	Contributing
1322 W. 19th Street	Cottage	1880	NA	P. Swobotta	Contributing
1323 W. 19th Street	Cottage	1881	NA	Jno. Meuitz	Contributing
1324 W. 19th Street	Cottage	1881	NA	John Praka	Contributing
1326 W. 19th Street	Two Flat	1889	NA	J. Jeowzal	Contributing
1327 W. 19th Street	Cottage	circa 1880	NA	NA	Contributing
1328 W. 19th Street	Store & Flats	1880	NA	John Senfl	Contributing
1329 W. 19th Street	Two Flat	circa 1880	NA	NA	Contributing
1331 W. 19th Street	Cottage	1882	NA	Frank Leory	Contributing
1332 W. 19th Street	Two Flat	1886	NA	J. Nejal	Contributing
1333 W. 19th Street	Two Flat	1886	NA	Jno. Namskia	Contributing
1334 W. 19th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1336 W. 19th Street	Single Family Residence	circa 1875	NA	NA	Contributing
1337 W. 19th Street	Cottage	1882	NA	Jno. Zececk	Contributing
1338 W. 19th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1339 W. 19th Street	Two Flat	circa 1886	NA	Mab. Chemilk	Contributing
1340 W. 19th Street	Cottage	1880	NA	John Kris	Contributing
1341 W. 19th Street	Cottage	1880	NA	M. Keora	Contributing
1343-1345 W. 19th Street	Funeral Home	1938	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1344 W. 19th Street	Store & Flats	1880; front addition 1883	NA	J. Chwadal	Contributing
1402 W. 19th Street	Multi-Family Residential	circa 2016	NA	NA	Non-Contributing
1415 W. 19th Street	Three Flat	1883	NA	V. Mayer	Contributing
1417 W. 19th Street	Three Flat	circa 1890	NA	NA	Contributing
1419 W. 19th Street	Two Flat	1883	NA	Jno. Hallock	Contributing
1423 W. 19th Street	Four Flat	1890; front façade circa 1930s	NA	Ravkop Kunik	Potentially Contributing
1450 W. 19th Street	Church	circa 1910-1925	NA	NA	Contributing
1500 W. 19th Street	Store & Flats	circa 1890	NA	NA	Contributing
1502 W. 19th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1503 W. 19th Street	Store	front façade 1901	NA	NA	Contributing
1504 W. 19th Street	Cottage	façade circa 2000	NA	NA	Non-Contributing
1505 W. 19th Street	Three Flat	1912	A. Charvat	Frank Bachasky	Contributing
1508 W. 19th Street	Three Flat	1889	NA	NA	Contributing
1509 W. 19th Street	Cottage	circa 1875	NA	NA	Contributing
1510 W. 19th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1511 W. 19th Street	Three Flat	1911	NA	B. L. Sedgley	Contributing
1512 W. 19th Street	Three Flat	1891	NA	M. Schumberger	Contributing
1513 W. 19th Street	Cottage	1883	NA	Fred. Putzle	Contributing
1517 W. 19th Street	Cottage	1881	NA	M. Stack	Contributing
1518 W. 19th Street	Cottage	1887; façade circa 1930s	NA	Louis Brosel	Potentially Contributing
1519 W. 19th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1520 W. 19th Street	Cottage	1882, façade circa 1970	NA	J. Steonnet	Non-Contributing
1521 W. 19th Street	Two Flat	1889	NA	Albert Jauda	Contributing
1522 W. 19th Street	Cottage	circa 1883	NA	Joe Milke	Contributing
1523 W. 19th Street	Two Flat	circa 1885	NA	NA	Contributing
1525 W. 19th Street	Store & Flats	1889	NA	John Ruzek	Contributing
1526 W. 19th Street	Cottage	front addition 1909	NA	NA	Contributing
1528 W. 19th Street	Cottage	circa 1880s; front façade circa 1970s	NA	NA	Non-Contributing
1530 W. 19th Street	Cottage	circa 1881, façade circa 1920s	NA	V. Begdckovsky	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1531 W. 19th Street	Two Flat	1887	NA	John Kucera	Contributing
1532 W. 19th Street	Store & Flats	front façade circa 1970s	NA	NA	Non-Contributing
1533 W. 19th Street	Cottage	1887	NA	Vaclar Liska	Contributing
1536 W. 19th Street	Two Flat	1889	NA	F. Drasel	Contributing
1537 W. 19th Street	Cottage	1886	NA	Jno. Stonkol	Contributing
1538 W. 19th Street	Two Flat	circa 1887; front façade circa 1942	NA	Mab. Kristufek	Contributing
1539 W. 19th Street	Three Flat	1891	NA	Frank Tupa	Contributing
1540 W. 19th Street	Two Flat	circa 1882	NA	M. Christopher	Contributing
1906 W. 19th Street	Vacant Lot	NA	NA	NA	Non-Contributing
1314 W. 21st Street	Storage	circa 1990s	NA	NA	Non-Contributing
1424 W. 21st Street	Manufacturing	NA	NA	NA	Non-Contributing
1424-1444 W. 21st Street	Manufacturing	1946	NA	NA	Contributing
1526 W. 21st Street	Store & Flats	1893	NA	Mat Roleneč	Contributing
1528 W. 21st Street	Cottage	circa 1875	NA	NA	Contributing
1530 W. 21st Street	Blacksmith Shop & Flats	1900	NA	F. Ludwig	Contributing
1532 W. 21st Street	Cottage	circa 1875	NA	NA	Contributing
1536 W. 21st Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1538 W. 21st Street	Single Family Residence	2018	NA	NA	Non-Contributing
1658 S. Allport Street	Building and Loan Association	circa 1880	NA	William Kaspar	Contributing
1637 S. Allport Street	Benedictine Press	1905	Lonek & Houda	Rev. F. M. Jaeger	Contributing
1639 S. Allport Street	Three-Flat	1881, 1891 Two-Story Addition	NA	Martin Hobel	Contributing
1641 S. Allport Street	St. Procopius Rectory	1886	NA	Rev. F. M. Jaeger	Contributing
1800 S. Allport Street	Store & Flats	circa 1911	NA	NA	Contributing
1802 S. Allport Street	Store	circa 1930	NA	NA	Potentially Contributing
1805 S. Allport Street	Thalia Hall	1892	Faber & Pagels	John Dusek	Contributing
1806 S. Allport Street	Store & Flats	circa 1890	NA	NA	Contributing
1808 S. Allport Street	Store & Flats	circa 2000	NA	NA	Non-Contributing
1810 S. Allport Street	Store & Flats	1891	NA	Valcan Kralschost	Contributing
1811 S. Allport Street	Vacant Lot	NA	NA	NA	Non-Contributing
1812 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1813 S. Allport Street	Two-Flat	1887	NA	Jas. Sazima	Contributing
1816 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1817 S. Allport Street	Two Flat	1887	NA	NA	Contributing
1818 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1819 S. Allport Street	Two-Flat	1883	NA	Jesse Kragaci	Contributing
1820 S. Allport Street	Three-Flat	1889	NA	P. David	Contributing
1821 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1822 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1823 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1826 S. Allport Street	Cottage	1901	Ant. Charvat	Chas. Raispies	Contributing
1827 S. Allport Street	Cottage	circa 1875; front façade circa 1930	NA	NA	Contributing
1828 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1829 S. Allport Street	Store & Flats	NA	NA	NA	Contributing
1830 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1831 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1832 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1833 S. Allport Street	Two Flat	1889	NA	J. Beske	Contributing
1836 S. Allport Street	Store & Flats	1879	NA	Joseph Kisl	Contributing
1837 S. Allport Street	Three-Flat	1890	NA	Jacob Smaha	Contributing
1838 S. Allport Street	Two-Flat	1880	NA	Rudolph Pospisie	Contributing
1839 S. Allport Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1840 S. Allport Street	Single Family Residence	circa 1879	NA	NA	Contributing
1841 S. Allport Street	Three-Flat	circa 1880	NA	NA	Contributing
1842 S. Allport Street	Cottage	circa 1880	NA	NA	Contributing
1843 S. Allport Street	Cottage	1891	NA	Frank Rojek	Contributing
1844 S. Allport Street	Single Family Residence	1879	NA	A. Zelioka	Contributing
1847 S. Allport Street	Multi-Family Residence	circa 2010	NA	NA	Non-Contributing
1848 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1849 S. Allport Street	Cottage	circa 1879	NA	NA	Contributing
1850 S. Allport Street	Multi-Family Residence	circa 2010	NA	NA	Non-Contributing
1851 S. Allport Street	Two Flat	1887	NA	Mrs. A. Sibera	Contributing
1852 S. Allport Street	Three-Flat	1902	J. B. Dibelka	John Benicek	Contributing
1853 S. Allport Street	Cottage	front façade 1938	NA	NA	Contributing
1854 S. Allport Street	Cottage	front façade circa 1930s	NA	NA	Potentially Contributing
1857 S. Allport Street	Two Flat	circa 1875	NA	NA	Contributing
1858 S. Allport Street	Store & Flats	1883	NA	Kubin Vaclav	Contributing
1859 S. Allport Street	Store & Flats	NA	NA	NA	Potentially Contributing
1901 S. Allport Street	Store & Flats	circa 1886	NA	NA	Contributing
1903 S. Allport Street	Two Flat	circa 1896	NA	NA	Contributing
1907-1909 S. Allport Street	Multi-Family Residence	circa 2015	NA	NA	Non-Contributing
1911 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
1913 S. Allport Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1915 S. Allport Street	Multi-Family Residence	circa 2015	NA	NA	Non-Contributing
1919 S. Allport Street	Multi-Family Residence	circa 2015	NA	NA	Non-Contributing
1921 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing

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Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1923 S. Allport Street	Multi-Family Residence	circa 2015	NA	NA	Non-Contributing
1927 S. Allport Street	Three-Flat	circa 1890	NA	NA	Contributing
1931 S. Allport Street	Multi-Family Residence	2018	NA	NA	Non-Contributing
2001 S. Allport Street	Store & Flats	circa 1891	NA	NA	Contributing
2003 S. Allport Street	Store & Flats	1892	NA	Sukas Macek	Contributing
2005 S. Allport Street	Three-Flat	1892	NA	NA	Contributing
2006 S. Allport Street	Vacant Lot	NA	NA	NA	Non-Contributing
2007 S. Allport Street	Store & Flats	1892	NA	B. Benda	Contributing
2008 S. Allport Street	Cottage	circa 1875	NA	NA	Contributing
2011 S. Allport Street	Multi-Family Residence	circa 2000	NA	NA	Non-Contributing
2012 S. Allport Street	Two Flat	circa 1885	NA	NA	Contributing
2013 S. Allport Street	Cottage	1883	NA	F. Charat	Contributing
2014 S. Allport Street	Cottage	1883	NA	John Sladik	Contributing
2015 S. Allport Street	Three-Flat	circa 1885	NA	NA	Contributing
2016 S. Allport Street	Cottage	1883	NA	Albert Bilz	Contributing
2017 S. Allport Street	Vacant Lot	NA	NA	NA	Non-Contributing
2018 S. Allport Street	Two Flat	circa 1885	NA	NA	Contributing
2019 S. Allport Street	Single Family Residence	1888	NA	NA	Contributing
2020 S. Allport Street	Three-Flat	1890	NA	John Zoland	Contributing
2021 S. Allport Street	Two Flat	1889	NA	Vaclav Havel	Contributing
2024 S. Allport Street	Store & Flats	1894	NA	M. Kalal	Contributing
2025 S. Allport Street	Store & Flats	circa 1885	NA	NA	Contributing
1700 S. Ashland Avenue	Garage	circa 1950s	NA	NA	Non-Contributing
1708 S. Ashland Avenue	Salesroom & Apartments	1928	NA	NA	Contributing
1710 S. Ashland Avenue	Store & Flats	1893	NA	Frank Krasnicka	Contributing
1712 S. Ashland Avenue	Store & Flats	1925	NA	NA	Contributing
1714 S. Ashland Avenue	Store & Flats	circa 1900	NA	NA	Contributing
1718 S. Ashland Avenue	Store & Flats	1911	NA	NA	Contributing
1720 S. Ashland Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1722-1724 S. Ashland Avenue	Store & Flats	1894	NA	Vac. Lusk	Contributing
1723-1725 S. Ashland Avenue	Store & Flats	circa 1885	NA	NA	Contributing
1800 S. Ashland Avenue	Store & Flats	circa 1920s	NA	NA	Contributing
1801-1803 S. Ashland Avenue	Store & Flats	circa 1920s	NA	NA	Contributing
1804 S. Ashland Avenue	Store & Flats	1891	NA	V. Enda	Contributing
1805 S. Ashland Avenue	Store & Flats	1914	NA	NA	Contributing
1807 S. Ashland Avenue	Store & Flats	circa 1885	NA	NA	Contributing
1808 S. Ashland Avenue	Store & Flats	front façade circa 1930s	NA	NA	Potentially Contributing
1811 S. Ashland Avenue	Store & Flats	circa 1890	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1812 S. Ashland Avenue	Ethnic Athletic Club (Plzensky Sokol)	1892, one story hall 1895, three additional floors	NA	Plzensky Sokol	Contributing
1813 S. Ashland Avenue	Store & Flats	circa 1890	NA	NA	Contributing
1815 S. Ashland Avenue	Three Flat	1883	NA	Frank Halas	Contributing
1817 S. Ashland Avenue	Two Flat	1883	NA	NA	Contributing
1818 S. Ashland Avenue	Store & Flats	1895	NA	NA	Contributing
1819 S. Ashland Avenue	Three Flat	1904	NA	NA	Contributing
1820 S. Ashland Avenue	Store & Flats	1896	NA	Joseph Tlapa	Contributing
1822 S. Ashland Avenue	Store & Flats	1911	NA	NA	Contributing
1823 S. Ashland Avenue	Three Flat	1888	NA	NA	Contributing
1824 S. Ashland Avenue	Store & Flats	1905	NA	NA	Contributing
1825 S. Ashland Avenue	Store	circa 1970s	NA	NA	Non-Contributing
1827 S. Ashland Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1859 S. Ashland Avenue	U.S. Post Office	1935	John Bollenbacher	U.S. Post Office	Contributing
1901-1907 S. Ashland Avenue	St. Pius V Roman Catholic Church	1892	Burling & Whitehouse	Archdiocese of Chicago	Contributing
1909 S. Ashland Avenue	St. Pius V Rectory	1947	NA	Midwestern Province of the Dominican Order	Contributing
1919 S. Ashland Avenue	St. Pius V School	circa 1990	NA	NA	Contributing*
2003-2005 S. Ashland Avenue	Flats	circa 1883	NA	NA	Contributing
2007 S. Ashland Avenue	Three Flat	1892	NA	NA	Contributing
2011 S. Ashland Avenue	Two Flat	circa 1880	NA	NA	Contributing
2013-2017 S. Ashland Avenue	Flats	1886	NA	NA	Contributing
2019 S. Ashland Avenue	Two Flat	circa 1880	NA	NA	Contributing
2021 S. Ashland Avenue	Two Flat	circa 1880	NA	NA	Contributing
2023 S. Ashland Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1812 S. Bishop Street	Cottage	Circa 1875	NA	NA	Contributing
1813-1817 S. Bishop Street	Garage	circa 1920s; 1937	NA	NA	Contributing*
1814 S. Bishop Street	Cottage	Circa 1875	NA	NA	Contributing
1816 S. Bishop Street	Cottage	circa 1875	NA	NA	Contributing
1818 S. Bishop Street	Cottage	circa 1875	NA	NA	Contributing
1820 S. Bishop Street	Garage	circa 1950	NA	NA	Potentially Contributing
1822-24 S. Bishop Street	Manufacturing	circa 1900	NA	NA	Contributing
1647 S. Blue Island Avenue	Garage (Fuhrman & Foster Co.)	1924	W. Sevis	Fuhrman & Foster Co.	Contributing
1657 S. Blue Island Avenue	Commercial	circa 1910; façade alterations circa 1950	NA	NA	Potentially Contributing
1663 S. Blue Island Avenue	Store & Flats	1893	NA	W. Menge	Contributing
1806 S. Blue Island Avenue	Commercial	circa 1890	NA	NA	Contributing

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Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1808-1824 S. Blue Island Avenue	Commercial	circa 1925	NA	NA	Contributing
1825 S. Blue Island Avenue	Store	circa 1990	NA	NA	Non-Contributing
1828-1832 S. Blue Island Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1834 S. Blue Island Avenue	Store & Flats	1887	NA	Louis Sinck	Contributing
1835 S. Blue Island Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1836 S. Blue Island Avenue	Store & Flats	circa 1887	NA	NA	Contributing
1840 S. Blue Island Avenue	Store & Flats	1887	NA	A. Williamsoki	Contributing
1842 S. Blue Island Avenue	Store & Flats	circa 1887	NA	NA	Contributing
1844 S. Blue Island Avenue	Store & Flats	front façade circa 1980s	NA	NA	Non-Contributing
1847 S. Blue Island Avenue	Restaurant	circa 1970s	NA	NA	Non-Contributing
1848 S. Blue Island Avenue	Store & Flats	circa 1885	NA	NA	Contributing
1850 S. Blue Island Avenue	Commercial	front façade circa 1990s	NA	NA	Non-Contributing
1852 S. Blue Island Avenue	Store & Flats	1894	NA	Thos. Polte	Contributing
1854 S. Blue Island Avenue	Store & Flats	1890	NA	John Richak	Contributing
1855-1859 S. Blue Island Avenue	Store	circa 1990s	NA	NA	Non-Contributing
1856 S. Blue Island Avenue	Store & Flats	1890	NA	Louis Nathan	Contributing
1860 S. Blue Island Avenue	store	circa 1890s	NA	NA	Contributing
1862 S. Blue Island Avenue	Store & Flats	1888	NA	Geo. Rappes	Contributing
1864 S. Blue Island Avenue	Store & Flats	1888	NA	Emiva S. Wendel	Contributing
1868 S. Blue Island Avenue	Store & Flats	1889	NA	Hamie Gilman	Contributing
1870 S. Blue Island Avenue	Schlitz Brewery-Tied House	1899 (1909 1-story hall addition)	Frommann & Jebsen	E. G. Uihlein	Contributing
1900-1910 S. Blue Island Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1901 S. Blue Island Avenue	Commercial	circa 1970s	NA	NA	Non-Contributing
1903 S. Blue Island Avenue	Store & Flats	1884	NA	S. Henby	Contributing
1907 S. Blue Island Avenue	Store & Flats	front façade 1928	NA	NA	Contributing
1911 S. Blue Island Avenue	Store & Flats	circa 1885	NA	NA	Contributing
1912-1916 S. Blue Island Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1915 S. Blue Island Avenue	Store & Flats	1892	NA	Solomon Loeb	Contributing
1918 S. Blue Island Avenue	Commercial	circa 1920s	NA	NA	Contributing
1919 S. Blue Island Avenue	Store & Flats	circa 1885	NA	NA	Contributing
1920 S. Blue Island Avenue	Store & Flats	circa 1880s (1-story addition 1904)	NA	NA	Contributing
1923-1929 S. Blue Island Avenue	Store & Flats	1886	NA	Jos. Krolovec	Contributing
2001 S. Blue Island Avenue	Commercial	circa 1970s	NA	NA	Non-Contributing
2002 S. Blue Island Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
2005 S. Blue Island Avenue	Store & Flats	circa 1885	NA	NA	Contributing

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Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
2007 S. Blue Island Avenue	Industrial Bank Building	1891	NA	Industrial Bank	Contributing
2008-2010 S. Blue Island Avenue	Store & Flats	1879	NA	C. Vandoler	Contributing
2012 S. Blue Island Avenue	Flats	circa 1875	NA	NA	Potentially Contributing
2014 S. Blue Island Avenue	Cottage	circa 1875	NA	NA	Potentially Contributing
2018 S. Blue Island Avenue	Store	circa 1875	NA	NA	Contributing
2020 S. Blue Island Avenue	Commercial	circa 1941	NA	NA	Contributing
2024 S. Blue Island Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
2026 S. Blue Island Avenue	Flats	façade circa 1930s	NA	NA	Potentially Contributing
2027 S. Blue Island Avenue	Commercial	circa 1950s	NA	NA	Potentially Contributing
2030 S. Blue Island Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1714 S. Carpenter Street	Store & Flats	1879	NA	NA	Contributing
1800 S. Carpenter Street	Store & Flats	1879	NA	Jno. Hoverka	Contributing
1801 S. Carpenter Street	Commercial	circa 1960s	NA	NA	Potentially Contributing
1312 W. Cullerton Street	Store & Flats	1892	NA	Martin Beick	Contributing
1313 W. Cullerton Street	Single Family Residence	circa 1890s	NA	NA	Non-Contributing
1316 W. Cullerton Street	Two Flat	circa 1880	NA	NA	Contributing
1317 W. Cullerton Street (Parking Lot)	Vacant Lot	NA	NA	NA	Non-Contributing
1318 W. Cullerton Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1319 W. Cullerton Street	Three Flat	1892	NA	Frank Vosta	Contributing
1320 W. Cullerton Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1321 W. Cullerton Street	Two Flat	circa 1880	NA	NA	Contributing
1322 W. Cullerton Street	Two Flat	1896	NA	NA	Contributing
1323 W. Cullerton Street	Single Family Residence	circa 1875	NA	NA	Contributing
1326 W. Cullerton Street	Cottage	façade circa 1920s	NA	NA	Contributing
1327 W. Cullerton Street	Cottage	circa 1875	NA	NA	Contributing
1328 W. Cullerton Street	Store & Flats	circa 1888	NA	NA	Contributing
1329 W. Cullerton Street	Flats	circa 1875	NA	NA	Contributing
1330 W. Cullerton Street	Cottage	circa 1881	NA	NA	Contributing
1331 W. Cullerton Street	Cottage	façade circa 1920s	NA	NA	Contributing
1332 W. Cullerton Street	Cottage	circa 1875	NA	NA	Contributing
1335 W. Cullerton Street	Cottage	circa 1880	NA	NA	Contributing
1336 W. Cullerton Street	Cottage	circa 1875-1880	NA	NA	Contributing
1337 W. Cullerton Street	Cottage	circa 1875	NA	NA	Contributing
1338 -1340 W. Cullerton Street	Multi-Family Residential	circa 2016	NA	NA	Non-Contributing
1339 W. Cullerton Street	Single Family Residence	circa 1880s	NA	NA	Contributing
1341 W. Cullerton Street	Cottage	circa 1883	NA	NA	Contributing
1342 W. Cullerton Street	Vacant Lot	NA	NA	NA	Non-Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1343 W. Cullerton Street	Flats	2018	NA	NA	Non-Contributing
1347 W. Cullerton Street	Two Flat	Circa 1880	NA	NA	Contributing
1414 W. Cullerton Street	Store & Flats	1890	Jno. Schnoor	Jos. Moudry	Contributing
1415 W. Cullerton Street	Cottage	circa 1875	NA	NA	Contributing
1416 W. Cullerton Street	Store & Flats	circa1880	NA	NA	Contributing
1417 W. Cullerton Street	Store & Flats	1889	NA	Joseph Rund	Contributing
1418 W. Cullerton Street	Vacant Lot	NA	NA	NA	Non-Contributing
1419 W. Cullerton Street	Store	1889	NA	Joseph Stefniak	Contributing
1422 W. Cullerton Street	Store & Flats	1887	NA	M. Ralenic	Contributing
1423 W. Cullerton Street	Store & Flats	circa 1880s	NA	NA	Contributing
1424 W. Cullerton Street	Cottage	1883	NA	F. Robinson	Contributing
1425 W. Cullerton Street	Two Flat	circa 1885	NA	NA	Contributing
1426 W. Cullerton Street	Cottage	1883	NA	William Schwartz	Contributing
1427 W. Cullerton Street	Two Flat	circa 1885	NA	NA	Contributing
1428 W. Cullerton Street	Eight Flat	circa 1885	NA	NA	Contributing
1429 W. Cullerton Street	Cottage	wood-frame portion circa 1875, first floor possibly 1883	NA	NA	Contributing
1433 W. Cullerton Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1435 W. Cullerton Street	Two Flat	circa 1880	NA	NA	Contributing
1437 W. Cullerton Street	Three Flat	1888	NA	A. Kremil	Contributing
1441 W. Cullerton Street	Two Flat	circa 1880	NA	NA	Contributing
1443 W. Cullerton Street	Vacant Lot	NA	NA	NA	Non-Contributing
1504 W. Cullerton Street	Store & Flats	1896	NA	Hugh Murray	Contributing
1508 W. Cullerton Street	Cottage	wood-frame portion circa 1878; first floor probably 1887	NA	NA	Contributing
1510 W. Cullerton Street	Store & Flats	circa 1875	NA	NA	Contributing
1514 W. Cullerton Street	Single Family Residence	circa 1950s	NA	NA	Potentially Contributing
1516 W. Cullerton Street	Single Family Residence	circa 1950s	NA	NA	Potentially Contributing
1518 W. Cullerton Street	Three Flat	1893	NA	John Hantak	Contributing
1520 W. Cullerton Street	Two Flat	1886	NA	NA	Contributing
1522 W. Cullerton Street	Three Flat	1892	NA	Jacob Cernanka	Contributing
1523 W. Cullerton Street	Vacant Lot	NA	NA	NA	Non-Contributing
1526 W. Cullerton Street	Two Flat	1886	NA	John Forest	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1527 W. Cullerton Street	Two Flat	1888	NA	John T. Schaar	Contributing
1528 W. Cullerton Street	Three Flat	1888	NA	J. Dirmiski	Contributing
1529 W. Cullerton Street	Two Flat	1886	NA	G. Deiner	Contributing
1530 W. Cullerton Street	Two Flat	1887	NA	Frank Smith	Contributing
1531 W. Cullerton Street	Two Flat	1886	NA	Fred Buck	Contributing
1532 W. Cullerton Street	Four Flat	1889	NA	Jno. Cervanska	Contributing
1535 W. Cullerton Street	Vacant Lot	NA	NA	NA	Non-Contributing
1536 W. Cullerton Street	Two Flat	1886	NA	John Vacha	Contributing
1537 W. Cullerton Street	Two Flat	1883	NA	William Schroeder	Contributing
1538 W. Cullerton Street	Store & Flats	circa 1880s	NA	Jos. Marz	Contributing
1539 W. Cullerton Street	Two Flat	circa 1890	NA	NA	Contributing
1715 S. Laffin Street	Store & Flats	circa 1880s	NA	NA	Contributing
1801 S. Laffin Street	Store & Flats	circa 1885	NA	NA	Contributing
1803-1807 S. Laffin Street	Vacant Lot	NA	NA	NA	Non-Contributing
1809 S. Laffin Street	Cottage	circa 1875	NA	NA	Contributing
1811 S. Laffin Street	Store & Flats	1889	NA	NA	Non-Contributing
1814 S. Laffin Street	Store & Flats	1892	NA	Jos. Plachetka	Contributing
1815 S. Laffin Street	Three Flat	1908	NA	Jos. Kolar	Contributing
1816 S. Laffin Street	Two Flat	façade circa 1920s	NA	NA	Contributing
1817 S. Laffin Street	Cottage	1884	NA	E. Van Heerikhuizen	Contributing
1819 S. Laffin Street	Cottage	circa 1880	NA	NA	Contributing
1820 S. Laffin Street	Two Flat	circa 1881	NA	Jos. Horacek	Contributing
1821 S. Laffin Street	Cottage	2018	NA	NA	Non-Contributing
1822 S. Laffin Street	Two Flat	circa 1880	NA	NA	Contributing
1823 S. Laffin Street	Single Family Residence	circa 2017	NA	NA	Non-Contributing
1824 S. Laffin Street	Store & Flats	circa 1880	NA	NA	Contributing
1825 S. Laffin Street	Single Family Residence	circa 2017	NA	NA	Non-Contributing
1827 S. Laffin Street	Cottage	NA	NA	NA	Contributing
1831 S. Laffin Street	Store & Flats	façade 1937	NA	NA	Contributing
1833 S. Laffin Street	Cottage	circa 1875	NA	NA	Contributing
1834 S. Laffin Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1836 S. Laffin Street	Two Flat	circa 1875	NA	NA	Contributing
1837 S. Laffin Street	Cottage	circa 1875	NA	NA	Potentially Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1838 S. Laflin Street	Cottage	circa 1880	NA	NA	Contributing
1839 S. Laflin Street	Vacant Lot	NA	NA	NA	Non-Contributing
1840 S. Laflin Street	Single Family Residence	1892	NA	E. D. Seator	Contributing
1841 S. Laflin Street	Cottage	façade circa 1930s	NA	NA	Potentially Contributing
1842 S. Laflin Street	Three Flat	1891	NA	Albert Janda	Contributing
1843 S. Laflin Street	Three Flat	circa 1890	NA	NA	Contributing
1847 S. Laflin Street	Vacant Lot	NA	NA	NA	Non-Contributing
1849 S. Laflin Street	Cottage	circa 1875	NA	NA	Contributing
1851-1853 S. Laflin Street	Vacant Lot	NA	NA	NA	Non-Contributing
1910 S. Laflin Street	Store & Flats	circa 1890	NA	NA	Contributing
1914 S. Laflin Street	Vacant Lot	NA	NA	NA	Non-Contributing
1920-1924 S. Laflin Street	Multi-Family Residential	circa 1990s	NA	NA	Non-Contributing
2009 S. Laflin Street	Store & Flats	1891	NA	F. Panch	Contributing
2011 S. Laflin Street	Store & Flats	circa 2000	NA	NA	Non-Contributing
2019-2021 S. Laflin Street	Commercial	1932	NA	NA	Contributing
2025 S. Laflin Street	Commercial	circa 1960s	NA	NA	Potentially Contributing
1719 S. Leavitt Street	Store & Flat	circa 1890	NA	NA	Contributing
1803-1805 S. Loomis Street	Lozano Branch, Chicago Public Library	1889	NA	Chicago Public Library	Non-Contributing
1803-1805 S. Loomis Street	Skala National Bank	circa 1920s	NA	Frank J. Skala	Contributing
1821 S. Loomis Street	Vacant Lot	NA	NA	NA	Non-Contributing
1835 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
1837 S. Loomis Street	Three Flat	1888	NA	J. Chlebourne	Contributing
1839 S. Loomis Street	Cottage	1880	NA	J. Fuery	Contributing
1840 S. Loomis Street	Vacant Lot	NA	NA	NA	Non-Contributing
1841 S. Loomis Street	Two Flat	1886	NA	Thos. Voscifka	Contributing
1845 S. Loomis Street	Two Flat	1881	NA	Frank Mottec	Contributing
1846 S. Loomis Street	Manufacturing	circa 1910	NA	NA	Contributing
1847 S. Loomis Street	Two Flat	1884	NA	Frank Klima	Contributing
1851 S. Loomis Street	Vacant Lot	NA	NA	NA	Non-Contributing
1856 S. Loomis Street	Cottage	original cottage 1879; first floor circa 1885	NA	NA	Contributing
1857 S. Loomis Street	Cottage	circa 1885	NA	NA	Contributing
1859 S. Loomis Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1901 S. Loomis Street	Store & Flats	circa 1880	NA	NA	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1904 S. Loomis Street	Three Flat	1886	NA	John Tomasek	Contributing
1905 S. Loomis Street	Store & Flats	1892	NA	John Firsá	Contributing
1906 S. Loomis Street	Flats	façade circa 1960	NA	NA	Potentially Contributing
1907 S. Loomis Street	Vacant Lot	NA	NA	NA	Non-Contributing
1908 S. Loomis Street	Two Flat	1890	NA	Jos. Honesh	Contributing
1910 S. Loomis Street	Two Flat	circa 1885	NA	NA	Contributing
1911 S. Loomis Street	Three Flat	circa 1885	NA	NA	Contributing
1913 S. Loomis Street	Flats	1882	NA	NA	Contributing
1914 S. Loomis Street	Cottage	circa 1882	NA	F. Moreck	Contributing
1915 S. Loomis Street	Two Flat	1883	NA	Frank Hawat	Contributing
1916 S. Loomis Street	Two Flat	circa 1885	NA	NA	Contributing
1917 S. Loomis Street	Single Family Residence	1883	NA	A. Chemelch	Contributing
1918 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
1921 S. Loomis Street	Two Flat	1883	NA	F. Jabareck	Contributing
1922 S. Loomis Street	Single Family Residence	circa 1880	NA	NA	Contributing
1923 S. Loomis Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1924 S. Loomis Street	Store & Flats	1888	NA	NA	Contributing
1925 S. Loomis Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
2000 S. Loomis Street	Two Flat	1882	na	F. Waucura	Contributing
2001 S. Loomis Street	Store & Flats	circa 1885	NA	NA	Contributing
2003 S. Loomis Street	Two Flat	circa 1880	NA	NA	Contributing
2004 S. Loomis Street	Two Flat	circa 1885	NA	NA	Contributing
2005 S. Loomis Street	Two Flat	circa 1885	NA	NA	Contributing
2006 S. Loomis Street	Two Flat	1888	NA	V. Hastaba	Contributing
2008 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
2009 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
2010 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
2011 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
2013 S. Loomis Street	Three Flat	circa 1890	NA	NA	Contributing
2014 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
2015 S. Loomis Street	Vacant Lot	NA	NA	NA	Non-Contributing
2016 S. Loomis Street	Cottage	circa 1875	NA	NA	Contributing
2018 S. Loomis Street	Multi-Family Residential	circa 2005	NA	NA	Non-Contributing
2022 S. Loomis Street	Store & Flats	circa 1880	NA	NA	Contributing
2024 S. Loomis Street	Store & Flats	façade circa 1930s	NA	NA	Potentially Contributing
1632 S. Miller Street	Joseph Jungman Public School	1902 (1913 Audotrium Addn.)	W. B. Mundie (D. H. Perkins, 1913 Addn.)	Chicago Board of Education	Contributing
1800 S. Morgan Street	Store & Flats	1901	NA	John Klaus	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1723-1725 S. Racine Avenue	Store & Flat	circa 1880	NA	NA	Contributing
1726 S. Racine Avenue	Store & Flat	1876	NA	Frank Fauk	Contributing
1800-1804 S. Racine Avenue	Store & Flat	1883	NA	Frank Novotnery	Contributing
1801 S. Racine Avenue	Store & Flat	circa 1883	NA	J. Sokup	Contributing
1805 S. Racine Avenue	Store & Flat	circa 1870	NA	NA	Contributing
1806 S. Racine Avenue	Store & Flat	circa 1890	NA	NA	Contributing
1807 S. Racine Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1808 S. Racine Avenue	Store & Flat	circa 1885	NA	NA	Contributing
1809 S. Racine Avenue	Commercial	circa 1910	NA	NA	Contributing
1810 S. Racine Avenue	Multi-Family Residential	2018	NA	NA	Non-Contributing
1812 S. Racine Avenue	Two Flat	circa 1875	NA	NA	Contributing
1813 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1815 S. Racine Avenue	Single Family Residence	circa 2000	NA	NA	Non-Contributing
1816 S. Racine Avenue	Store & Flat	1888	NA	L. Fosluovsey	Contributing
1817 S. Racine Avenue	Two Flat	circa 1875	NA	NA	Contributing
1818 S. Racine Avenue	Store & Flat	1886	NA	Annie Pecivac	Contributing
1819 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1820 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1821 S. Racine Avenue	Ethnic Athletic Club	1906	NA	National Athletic Club	Contributing
1822 S. Racine Avenue	Store & Flat	circa 1875	NA	NA	Contributing
1824 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1825 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1827 S. Racine Avenue	Saloon & Flat	1888	NA	NA	Contributing
1828 S. Racine Avenue	Cottage	circa 1875	NA	NA	Potentially Contributing
1830 S. Racine Avenue	Multi-Family Residential	façade circa 2015	NA	NA	Non-Contributing
1831 S. Racine Avenue	Casa Aztlan / Bohemian Settlement House	1912; addition 1939	NA	Bohemian Settlement House	Contributing
1832 S. Racine Avenue	Store & Flat	circa 1885	NA	NA	Contributing
1834 S. Racine Avenue	Store & Flat	circa 1880	NA	NA	Contributing
1838 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1840 S. Racine Avenue	Store & Flat	circa 1895	NA	Valean Hodek	Contributing
1842 S. Racine Avenue	Store & Flat	circa 1875	NA	NA	Contributing
1844 S. Racine Avenue	Store & Flat	1897	NA	Frank Smolik	Contributing
1850 S. Racine Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1854 S. Racine Avenue	School	circa 1960	NA	NA	Potentially Contributing
1916 S. Racine Avenue	Store & Flat	circa 1875	NA	NA	Contributing
1918 S. Racine Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1920 S. Racine Avenue	Store & Flat	1895	NA	Jos. Denmark	Contributing
1924 S. Racine Avenue	Single Family Residence	circa 2000	NA	NA	Non-Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1926 S. Racine Avenue	Three Flat	front façade 1896	NA	NA	Contributing
1928 S. Racine Avenue	Cottage	1883	NA	NA	Contributing
1930 S. Racine Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
1934 S. Racine Avenue	Store & Flat	circa 1880	NA	NA	Contributing
1936 S. Racine Avenue	Three Flat	1889	NA	C. J. Hanka	Contributing
1938 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1940 S. Racine Avenue	Cottage	circa 1875	NA	NA	Contributing
1942-1944 S. Racine Avenue	Store & Flat	1896	NA	A. Nabusky	Contributing
1946 S. Racine Avenue	Store & Flat	1896	NA	Frank Rupert	Contributing
2000 S. Racine Avenue	Flats	circa 1875	NA	NA	Contributing
2002 S. Racine Avenue	Vacant Lot	NA	NA	NA	Non-Contributing
2014-2022 S. Racine Avenue	Burton Manufacturing	circa 1910	NA	NA	Contributing
1657-1659 S. Throop Street	Store & Flats	circa 1880	NA	NA	Contributing
1658 S. Throop Street	Store & Flats	1883	NA	James Wittans	Contributing
1800 S. Throop Street	Store & Flats	1882	NA	John Novotne	Contributing
1801-1803 S. Throop Street	Store & Flats	1886	NA	Vulcav Lala	Contributing
1802 S. Throop Street	Two Flat	1882	NA	S. Bastik	Contributing
1806 S. Throop Street	Two Flat	2018	NA	NA	Non-Contributing
1807 S. Throop Street	Throop Park	NA	NA	NA	Non-Contributing
1808 S. Throop Street	Single Family Residence	1880	NA	J. Dusek	Contributing
1810 S. Throop Street	Cottage	circa 1880	NA	NA	Contributing
1812 S. Throop Street	Store & Flats	circa 1885	NA	NA	Contributing
1814 S. Throop Street	Store & Flats	circa 1920s	NA	NA	Contributing
1818 S. Throop Street	Cottage	circa 1875	NA	NA	Contributing
1820 S. Throop Street	Two Flat	1881	NA	NA	Contributing
1822 S. Throop Street	Cottage	circa 1880	NA	NA	Contributing
1824 S. Throop Street	Store & Flats	1880	NA	J. Navara	Contributing
1829 S. Throop Street	Single Family Residence	circa 1920s	NA	NA	Contributing
1831 S. Throop Street	Store & Flats	1889	NA	V. Motycka	Contributing
1833 S. Throop Street	Flats	circa 1880s	NA	NA	Contributing
1834 S. Throop Street	Store & Flats	1890	NA	Thos. Havlatka	Contributing
1835 S. Throop Street	Cottage	circa 1875	NA	NA	Contributing
1836 S. Throop Street	Single Family Residence	1880	NA	A. Bartos	Contributing
1838 S. Throop Street	Single Family Residence	1880	NA	J. Kolka	Contributing
1839 S. Throop Street	Cottage	2018	NA	NA	Contributing
1841 S. Throop Street	Three Flat	1878	NA	L. P. Ruehbdanz	Contributing
1843-1851 S. Throop Street	Vacant Lot	NA	NA	NA	Non-Contributing
1848 S. Throop Street	School	circa 1910	NA	NA	Contributing
1850 S. Throop Street	Office	1881, rebuilt circa 1910	NA	H. Halpunck	Contributing

* Building is Contributing due to mural.

Address	Building Type	Date	Architect	Original Owner	Contributing Non-Contributing Potentially Contributing
1853 S. Throop Street	Vacant Lot	NA	NA	NA	Non-Contributing
1856 S. Throop Street	Store & Flats	circa 1890	NA	W. Manzarek	Contributing
1858 S. Throop Street	Store & Flats	1885	NA	Joseph Babka	Contributing
1900-1902 S. Throop Street	Store & Flats	circa 1890	NA	NA	Contributing
1904 S. Throop Street	Two Flat	circa 1880	NA	NA	Contributing
1906 S. Throop Street	Store & Flats	circa 1886	NA	NA	Contributing
1910 S. Throop Street	Store & Flats	1889	NA	J. Schraeta	Contributing
1912 S. Throop Street	Two Flat	circa 1880	NA	NA	Contributing
1914 S. Throop Street	Store & Flats	1886	NA	Frank Hemka	Contributing
1916 S. Throop Street	Two Flat	circa 1881	NA	C. Grim	Contributing
1920 S. Throop Street	Two Flat	circa 1885	NA	NA	Contributing
1922 S. Throop Street	Three Flat	1889	NA	Frank Jansky	Contributing
1924 S. Throop Street	Store & Flats	circa 1895	NA	NA	Contributing
2000 S. Throop Street	Three Flat	circa 1885	NA	NA	Contributing
2001 S. Throop Street	Komensky School	1890	August Fiedler	Chicago Board of Education	Contributing
2002 S. Throop Street	Vacant Lot	NA	NA	NA	Non-Contributing
2004 S. Throop Street	Cottage	1887	NA	C. V. Kanlarneck	Contributing
2006 S. Throop Street	Cottage	circa 1880	NA	NA	Contributing
2010 S. Throop Street	Three Flat	1888	J. Reid	Vaclar Rund	Contributing
2011 S. Throop Street	Two Flat	1886	NA	J. Jerfra	Contributing
2012 S. Throop Street	Single Family Residence	circa 2000	NA	NA	Non-Contributing
2013 S. Throop Street	Three Flat	1888	NA	Frank Ceck	Contributing
2014 S. Throop Street	Three Flat	circa 1887	NA	Jno. Jelinek	Contributing
2015 S. Throop Street	Vacant Lot	NA	NA	NA	Non-Contributing
2017 S. Throop Street	Three Flat	1893	NA	M. Polence	Contributing
2018 S. Throop Street	Store & Flats	1889	NA	John Hagda	Contributing
2019 S. Throop Street	Vacant Lot	NA	NA	NA	Non-Contributing
2020 S. Throop Street	Single Family Residence	circa 2017	NA	NA	Non-Contributing
2021 S. Throop Street	Store	1917	J. Kouda	A. Malcak	Contributing
2022 S. Throop Street	Store & Flats	1889	NA	L. Kucera	Contributing
2023 S. Throop Street	Store & Flats	circa 1902	NA	NA	Contributing

* Building is Contributing due to mural.

MURAL INVENTORY

TITLE	ADDRESS	ARTIST	YEAR
	917-925 W. 18th Street		
	939 W. 18th Street	Green Star Movement	
<i>From Matter to Mind, From Mind to Matter</i>	960-62 W. 18th Street	Ruben Aguirre	2016
<i>Flyboy</i>	972 W. 18th Street	Hebru Brantley	2013
	1004 W. 18th Street	TMIKEKUH	
	1013 W. 18th Street		
<i>Virgen de Guadalupe</i>	1214-18 W. 18th Street		1966
<i>Casa Indigo and No Me Hagas Menos</i>	1314 W. 18th Street		
<i>Fozzi Bear, and Others</i>	1315 W. 18th Street		
	1317 W. 18th Street	Amias or Ani or Ana Kroul (?)	2018
<i>El Musico</i>	1323 W. 18th Street	Thethirdman	
	1324 W. 18th Street		
<i>Virgen de Guadalupe/St Jude</i>	1333 W. 18th Street		
<i>La Sirena</i>	1335 W. 18th Street	fed	
<i>Sacred Heart of Mary</i>	1337 W. 18th Street		
<i>Harbee</i>	1345 W. 18th Street		
<i>(4 Panels)</i>	1415-21 W. 18th Street	Yollocalli Arts Reach	
	1418 W. 18th Street	Action Street Art	
<i>Avengers</i>	1420 W. 18th Street		
<i>Bless the Children of Pilsen</i>	1423 W. 18th Street	Salavin (?)	2008- 2017
<i>James Wright Foley</i>	1430-34 W. 18th Street	Friends of James Wright Foley including Suree Towfighnia, April Goble, Rosy Campanita, Rudy Avina and Antonio Ancona	2014
<i>Greed</i>	1430-34 W. 18th Street	Pablo Machioli	2016
<i>Taming The Bull</i>	1430-34 W. 18th Street	Nether 410	2016
<i>Pilsen Heart and Others</i>	1436-40 W. 18th Street	Jo Dufo J Def Peace Project	2016
<i>El Melon, Las Estrellas, El Sol, El Catrin, La Botella (Partial), La Luna (Partial)</i>	1443 W. 18th Street		
<i>La Dama</i>	1447 W. 18th Street	Manuel "MATR" Macias / Brenda "KOZMO" Macias-Lopez	2016
<i>Pilsen</i>	1447 W. 18th Street	Raul "Rawooh" Ramirez	2016
<i>El Corazon</i>	1448 W. 18th Street	Manuel "MATR" Macias / Brenda "KOZMO" Macias-Lopez	2016

TITLE	ADDRESS	ARTIST	YEAR
<i>La Valienta</i>	1454 W. 18th Street	Manuel "MATR" Macias / Brenda "KOZMO" Macias-Lopez	2016
<i>El Apache, La Sirena</i>	1458 W. 18th Street	Manuel "MATR" Macias / Brenda "KOZMO" Macias-Lopez	2016
<i>La Dona, El Charro, El Santo</i>	1458 W. 18th Street	Thethirdman	2016
<i>Dia de Muertos</i>	1458 W. 18th Street	Ashley "Michelle_Slim" Mills	2016
<i>Nuevo Leon</i>	1517 W. 18th Street		
<i>Embarrassed</i>	1519 W. 18th Street		
<i>La Escalera</i>	1531 W. 18th Street	Thethirdman	
	1537 W. 18th Street	Cisco Kid (sponsored by Ava Grey Designs)	2018
	1540 W. 18th Street		
<i>Empathy</i>	1541 W. 18th Street	Stefl	
<i>Reach for Peace</i>	1544 W. 18th Street	Yollocalli Arts Reach	2011
<i>Pilsen Wall of Honor</i>	1700-04 W. 18th Street	J-Def Peace Project	2014-2017
<i>Homage to the Women of Mexico and Others</i>	1710 W. 18th Street	Francisco Mendoza with Joy Anderson, local artists and area youth	1993-95
<i>Frida K.</i>	1711-13 W. 18th Street	Robert Valadez with Traz Juarez	2018
	1721 W. 18th Street		
	1726 W. 18th Street	Kitchito	
<i>Franca</i>	1731 W. 18th Street	Kitchito	
	1744 W. 18th Street		
<i>All About the Women, Mariachi</i>	1757 W. 18th Street	Alejandro Medina	2006
<i>5 Rabanitos</i>	1758 W. 18th Street	Scene BX, Janet Anteguz, Saicker	2016
	1858 W. 18th Street		
<i>Cruzando Muros</i>	2002 W. 18th Street		
<i>Mis Raices Son Mi Inspiracion (My Roots Are My Inspiration)</i>	1241 W. 19th Street	Javier Chaviza	
<i>Virgen de Guadalupe</i>	1314 W. 19th Street		
<i>Woman with Flag</i>	1637 S. Allport Street	Alejandro Medina	2013
<i>Hands in Unity</i>	1637 S. Allport Street	J-Def Peace Project	
<i>Popocatepetl and Iztaccihuatl</i>	1658 S. Allport Street		
	1819 S. Allport Street		
	1712 S. Ashland Avenue		
	1714 S. Ashland Avenue		

TITLE	ADDRESS	ARTIST	YEAR
<i>MLS Soccer Mural</i>	1722-24 S. Ashland Avenue	Sam Kirk with Jenny Q, Eva Gancino and Karla Olvera	2017
<i>Nuestra Sagrada Familia (Our Holy Family)</i>	1919 S. Ashland Avenue	Aurelio Diaz	1989
<i>#Kiarahfreshwall</i>	1813-17 S. Bishop Street	Graffiti Institute/3Arts with Cecilia Chavez, Michael Chavez, Alyssa Rivera, Jade Rivera and Tailah Lazo	2015
	1663 S. Blue Island Avenue		
<i>Declaration Of Immigration</i>	1800-08 S. Blue Island Avenue	Yollocalli Arts Reach with Salvador Jimenez-Flores	2009
	1800-08 S. Blue Island Avenue	Fernando "Fedz" Caldera	
<i>La Selva (The Jungle)</i>	1800-08 S. Blue Island Avenue	Yollocalli Arts Reach	
	1923-29 S. Blue Island Avenue		
	2018 S. Blue Island Avenue		
<i>(Sports Panels)</i>	1319 W. Cullerton Street		
<i>Sirvales (Serve)</i>	1538 W. Cullerton Street	Jeff Zimmerman	2005
	1801 S. Laflin Street	Manuel "MATR" Macias	2018
<i>Wall Of Hope</i>	1856 S. Loomis Street	Yollocalli Arts Reach with Jesus Chucho Rodriguez	2010-2012
	1800 S. Morgan Street	Salvador Vega	
<i>Gabriel Project</i>	1800 S. Morgan Street	Sentrock with Yollocali	2016
<i>Educacion Para el Pueblo</i>	1800-04 S. Racine Avenue	A) Salvador Vega B) Sentrock with Yollocali	1980
	1801 S. Racine Avenue		
<i>La Rosa</i>	1805 S. Racine Avenue	Manuel "MATR" Macias / Brenda "KOZMO" Macias-Lopez	
<i>Casa Aztlán</i>	1831 S. Racine Avenue	Ray Patlán, Robert Valdez and others; design by Salvador Vega	2017
<i>Organicemonos Para Que Haiga Paz</i>	1657-59 S. Throop	Aurelio Diaz	1978
	1834 S. Throop	Roho Garcia Arte	

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CITY OF CHICAGO

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The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council that individual building, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, Planning, Historic Preservation & Sustainability Bureau, City Hall, 121 North LaSalle Street, Room 1006, Chicago, IL 60602; (312-744-3200) phone; (312-744-9140) fax, web site: www.cityofchicago.org/landmarks

This Preliminary Summary of Information is subject to possible revision and amendment during the designation process. Only language contained within the final landmark designation ordinance as approved by City Council should be regarded as final.