

United States Department of the Interior
National Park Service

SENT TO D.C.

10-3-05

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Pacesetter Gardens Historic District**

other names/site number

2. Location

street & number **13604-13736 South Lowe Avenue** Not for publication

city or town **Riverdale** vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60827**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William C. Ch...
Signature of certifying official

9-3-05
Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Pacesetter Gardens Historic District
Name of Property

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County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing
<u> 90 </u>	<u> 2 </u> buildings
<u> 0 </u>	<u> 0 </u> sites
<u> 0 </u>	<u> 0 </u> structures
<u> 0 </u>	<u> 0 </u> objects
<u> 90 </u>	<u> 2 </u> Total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

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6. Function or Use

Historic Functions (Enter categories from instructions)

Domestic/multiple dwelling

Current Functions (Enter categories from instructions)

Domestic/multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Modern movement
Other: Townhouses

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Bitumen**

Walls **Brick**

other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

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8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Social History
Community Planning and Development
Architecture

Period of Significance 1960 Significant Dates 1960

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Quinn, Harry J., architect/developer

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) See Continuation Sheet

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository

10. Geographical Data

Acreage of Property **7.25 acres**

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing		
1	16	446875	4610693	3	16	446982	4610388
2	16	446997	4610698	4	16	446880	4610378

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

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11. Form Prepared By

name/title **Daniel Bluestone, Director, Historic Preservation Program**

organization **University of Virginia**

date **July 15, 2005**

street & number **Box 400122 Campbell Hall**

telephone **434-934-6458**

city or town **Charlottesville**

state **Virginia**

zip code **22904-4122**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **various owners**

street & number

telephone

city or town

state

zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Pacesetter Gardens Historic District, Cook County, Illinois

Narrative Description

The Pacesetter Gardens Historic District occupies a level site in the suburban village of Riverdale, Illinois, fifteen miles south of downtown Chicago. The district's twelve harmoniously designed buildings stand in straight lines on the east and west sides of South Lowe Avenue between West 136th Street and West 138th Street. Designed and built in 1960 by architect and developer Harry J. Quinn, the district's buildings are modern style, two-story, flat-roofed, light-red brick town houses. The entire district has a total of ninety town house units, each measuring approximately twenty feet wide by thirty feet deep. Ten of the district's twelve buildings have identical designs, with eight two-story units in each building. In all of the district's buildings adjacent town house units are connected by party walls. A six-unit building occupies the southern most position in the district, on the west side of South Lowe Avenue, while a four-unit building occupies the southern most position on the east side of South Lowe Avenue. Each of the units has its own front door occupying a recessed entrance alcove fronting directly onto South Lowe Avenue. Unlike many town houses or row houses built in denser urban areas, the houses in Riverdale's Pacesetter Gardens Historic District are separated from the street by street lawns, sidewalks, and fifteen-foot deep private lawns. Private patios and gardens occupy the area between the back of the buildings and the adjacent alley. The buildings in the Pacesetter Gardens Historic District have retained their original architectural character and integrity, as well as their original streetscape and landscape setting.

The elegant modern style of the Pacesetter Gardens Historic District town houses is most apparent in their simple massing, in their emphatic horizontal lines that run continuously across each street elevation, and in the relative absence of applied architectural ornament. The horizontal lines begin at the foundation; each building sits on a concrete slab and the long edge of the slab is visible across the base of each elevation. The horizontal treatment is continued with projecting courses of buff colored cast stone that form continuous sill and lintel courses for the windows on both the first and the second floors. More subtle horizontal lines are established within the light red brickwork of the main walls. In the wall section between the projecting lintel course of the first floor and the projecting sill course of the second floor, two courses of brick depart from the dominant common stretcher bond pattern, setting up strong horizontal lines courses made up of an all header bond. Two brick courses made up of all headers are also laid between the projecting sill and lintel courses of the second floor windows. On each building, the horizontality of the overall composition is concluded by the projecting white aluminum cornice of the flat roof. This cornice sets up a strong horizontal line at the top of each building as well as casting, at various times of the day, narrow dark horizontal shadow patterns on the buildings' main elevations.

The main elevations of the buildings in the Pacesetter Gardens Historic District all have a fairly simple fenestration pattern. On the first floors, the living rooms are the only front rooms in each unit. The living rooms were designed with three double-hung metal sash windows grouped into a single compositional and structural unit. In each of the first floor windows in the main elevation both the upper and the lower sashes were designed to have a single horizontally disposed muntin that echoed the broader horizontal lines of the

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elevation. The grouped living room windows of adjacent units are separated either by a narrow section of brick wall, or by the recessed entry alcoves that each have two doors opening into two adjacent units. The recessed entry alcoves also have two double hung windows, one on each side, that each provides a single additional window into the living room of their respective unit. They occupy the sidewalls of the entry alcoves between the front elevation plane and the entry door plane.

The fenestration on the second floor of the street elevation is more complex than that of the first floor. Here, a third dominant plane is added to the main elevation in the form of modern style box window bays. These second-floor box bays are enclosed in white aluminum siding, oriented vertically. The vertical aluminum siding strips on these bays provide one of the few compositional counterpoints to the dominant horizontal lines of the elevations. Establishing a third plane in the main elevation, the box bays give the rather simple elevations an added measure of variety and spatial complexity. There are two bedrooms on the front of each Pacesetter Gardens unit. Each bedroom has two double-hung metal sash windows grouped into a single compositional unit. In the ten eight-unit buildings at Pacesetter Gardens, the end units have second floor windows in the main brick elevation. Moving towards the middle the next units in from either end have all the windows from the two front bedrooms contained within box bays. The third units, from each end, then have windows for each of the front second floor bedrooms set back in the main elevation. The two middle units share a single, elongated aluminum box bay, with four groups of two double hung windows. Like the eight-unit building, the six-unit building has projecting bays on the second unit from each end; however, like the two end units, the middle two units of the row have all their second floor windows in the main elevation. In the one four-unit building, the two middle town house units share a single elongated box bay while the end units have all their second floor windows in the plane of the main elevation.

The side elevations of the buildings in the Pacesetter Gardens Historic District were designed as blank brick walls, with no window openings, enclosed in the same light red face brick used in the main elevation. On the side elevations there are modest returns of the projecting sill and lintel courses that turn the corner from the main elevations. The projecting cornice continues across the top of the side elevations. The district's twelve individual buildings are separated from one another by about twenty feet with lawns and concrete walks running between the buildings. The rear elevations of the buildings in Pacesetter Gardens are flat, enclosed in the same light-red face brick of the front and side elevations. Each unit has a single door entering a kitchen; adjacent to the back door is a sliding door that opens between the kitchen's dining area and the back yard patio. A small double hung window into the first floor storage and utility room also punctures the first floor wall on the rear elevation. The single back bedrooms of each unit have a pair of double hung windows. The sill is of cast stone, slightly projecting. The lintels are created by simply continuing the brick courses of the rear wall across the top of the window openings; there are no continuous projecting courses on the rear elevation. Rising above the modestly projecting white aluminum rear cornice, every two units share a low brick chimney with flues from the furnace and water heaters in each unit.

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Pacesetter Gardens Historic District, Cook County, Illinois

Great simplicity and economy characterized the interiors of the town houses in Pacesetter Gardens. The two-story, three bedroom, one-and-a-half bathroom, living room and kitchen/dining room units in Pacesetter Gardens occupy about 1,200 square feet. Economy of planning, layout, and construction was the hallmark of Quinn's Pacesetter design. The recessing of the front doors helped create a small entrance hall with a coat closet that avoided the appearance of walking straight into the living room. It also added a side window to the living room, the window that opens onto the entrance alcove. The stairs to the second floor set up a narrow zone of separation between the living room and the kitchen and, in the form of a widened second floor landing, separated all three bedrooms and the shared second floor bathroom. Economically zoned, the interior spaces flow from one to another without any extensive circulation or transitional spaces. The rooms carried only the simplest molding at the level of the floor, the ceiling, and around interior doorways and windows. Interior floors were covered with wall-to-wall carpeting and linoleum.

The main compositional elements of the Pacesetter Gardens buildings, their strong horizontality, the alternating planes of the light red brick walls, the recessed entry alcoves, and the projecting white aluminum box bays have all retained their original architectural integrity. Among the ninety individual units, some replacement windows have been added. There are also a few places where the blank end walls in the buildings have been modified with the addition of small windows. On the rear elevations, some of the units have porch additions, and, in the case of one unit, an entire two story rear addition. However, with the main lines of the composition, dependent on the relationship of solids and voids and the projecting horizontal lines, these changes have not compromised the architectural or compositional integrity of the original design. The two non-contributing buildings in the district are garages on the alley that were not built as part of the original design. Their presence does not compromise the character or integrity of the district.

The Pacesetter Gardens Historic District enjoys a high degree of architectural integrity as well as a high degree of the integrity of its original landscape and urban setting, which has changed little since 1960. The district's residential buildings are clearly distinguished from the rail yard immediately to the north. To the west are warehouses, vacant land, and modern municipal buildings. A wide parcel of undeveloped land occupies the area between the southernmost of the district's buildings and the busy traffic artery along 138th Street. The boundary to the east is somewhat less distinct; the blocks are residential in use with houses dating from 1959. Indeed, there are direct historical links between the district's buildings and blocks to the east. Harry J. Quinn, the architect and developer of the buildings in the Pacesetter Gardens Historic District, also developed the residential blocks to the east, just a year earlier than the buildings along South Lowe Avenue, within the district. However, Quinn used a completely different architectural model in the town houses he designed in 1959 for the first phase of his Pacesetter Gardens subdivision. The town houses have frame and non-historic aluminum siding, and stone veneer on the first floor. The stone veneer has been covered with siding on many of the town homes. The homes have pitched, rather than flat roofs. They include first-story garages as a dominant spatial and compositional element of each unit. These garages with their attendant driveways give the blocks an entirely different character. Numerous subsequent conversions of the garages into additional interior living or storage space has eroded the architectural character, harmony, and integrity of many of the blocks to the east of

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the district. In contrast to the modulated harmony of the blocks in the district, the blocks to the east have the character of an architectural hodge-podge. Thus the distinct phasing of the subdivision construction, with the distinct designs represented, and the distinct patterns of architectural integrity all suggest the propriety of setting the historic district boundary along the north-south alley immediately to the east of South Lowe Avenue. This same alley defined the dividing line between the first and second sections of Harry J. Quinn's Pacesetter Gardens subdivision.

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Statement of Significance

Designed and built by Harry J. Quinn in 1960, the Pacesetter Gardens Historic District's twelve modern style brick buildings with their ninety, two-story, town house units, meet National Register Criteria A and C for local significance in Riverdale, Illinois, the suburban village located just south of Chicago. In relationship to Criterion A, social history, the district made a significant contribution to the broad pattern of Riverdale history through the important role it played in the introduction, at an unprecedented scale, of a novel form and style of suburban housing that helped extend the benefits of home ownership and Riverdale residency to people of more modest means, than had generally been accommodated within the community. Also in relationship to Criterion A, the district exemplifies post World War II community planning and development. The district's town house rows correspond to Criterion C, for architecture, and embody the distinctive characteristics of a type, period, and method of construction. The Pacesetter Gardens Historic District also has the exceptional significance required of properties for listing upon the National Register that have achieved their significance within the last fifty years, as outlined in Criterion Consideration G. Simply put, before Harry J. Quinn started building in Riverdale, the village's suburban landscape was dominated by block after block of detached single-family houses, built primarily between 1900 and 1930 and in the 1950s. Most of these houses had pitched roofs and gables and front porches. Quinn radically transformed the residential character of the community through his large-scale introduction of town house rows, duplexes, and apartments in both Pacesetter Gardens (1959-1960) and Pacesetter Gardens East (1961). Many of these buildings had modern style flat roofs, rear patios, and no porches. Riverdale's current architectural complexity is, in no small measure, bound up in the exceptional importance of Quinn's design and development initiatives. In changing the residential architecture available to newer residents, Quinn broadened the economic diversity of the families living in suburban Riverdale. Both the social and architectural developments bound up in Harry J. Quinn's design and building projects correspond very well with the notions of exceptional local importance sought in properties on the National Register that have achieved significance within the past fifty years.

In March 1961, the monthly national building journal American Builder used its cover story to underscore a major, but little noticed, emerging trend in post-World War II home building. In a modern residential world dominated by new suburban, single-family, detached home construction, American Builder highlighted another domestic model. Setting aside its customary line-up of articles on the building and marketing of detached single-family houses, including blue prints of the latest detached house designs, the journal devoted itself to "Town Houses: Next Trend in Building?" Over the front cover headline "Old Pros Tackle Hot Town House Market," architectural photographer Hedrich-Blessing showed two men scrutinizing a pile of architectural blueprints with new town houses in the background. The new town houses stood in the Pacesetter Gardens subdivision of Riverdale, Illinois. Its architect and developer, Harry J. Quinn, was one of the men pictured on the cover. The other man, Chicago builder George A. Smith, was exploring the possibility of adding town houses to his own development projects. Inside an article headlined "Harry Quinn found a hot market among potential apartment dwellers" noted the "startling success" Pacesetter Gardens town house sales.

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A photograph and plan of the latest Pacesetter Gardens model, the brick town houses on South Lowe Avenue, announced that the units had been sold out even before the construction was completed. The town house units had successfully economized on the cost of land and building materials, both of which had escalated sharply during the 1950s, in order to reach families who might not otherwise have been able to become homeowners. American Builder remarked upon Quinn's "thorough market research" and reported, "Feeling that young marrieds and others who cannot get parental assistance would turn to apartments and pass up houses, Quinn kept prices low (\$16,500 to \$17,300), eliminated down payments. He also offered landscaping . . . and wall-to-wall carpeting."¹

The 1961 discussion of town houses in the American Builder jumped out at readers from a journalistic landscape committed to chronicling and promoting single-family detached suburban residences. Similarly, in the late 1950s and early 1960s, Harry J. Quinn's Pacesetter Gardens town houses had literally jumped out of the historically detached single-family suburban landscape of Riverdale, Illinois, capturing through their novel design and numbers the interest of local officials, residents, and newcomers to the community. In 1950, Riverdale's 5,840 residents lived in 1,675 dwelling units. Over 80% of these units were in detached single-family houses lining the suburban streets of the village. The economic pressures of the 1930s Depression and the housing shortages during World War II had spurred the conversion of some formerly single-family houses into duplex units that still had the architectural form and character of other single-family houses in the village. This meant that actually in 1950 over 94% of the dwelling units in Riverdale occupied detached structures characteristic of the village's historic single-family suburban form.² Detached houses with peaked roofs and gables dominated street after street, block after block, and lot after lot in the village. The other units filled a handful of small flat buildings. They occupied, for example, the handsome three-story six-flat apartment building constructed in 1927-1929 by Gerald and Dorothea Reasor at 14411 South Wentworth. They also filled a 1920s four flat building at 13901 South State Street. Riverdale also had a small number of brick three-flats built in the 1910s and 1920s, like those at 14305 South Wentworth Avenue, 14321 and 14331 South Atlantic Avenue, 13845 South State Street, 14204 South School Street, and 3 East 138th Street. These denser more urban style flat buildings were relatively few in number and tended to be geographical dispersed—easily absorbed into the broader suburban idiom of Riverdale's residential landscape.

From 1959 through 1961, Harry J. Quinn's residential projects brought substantially different and more urban models of housing, to Riverdale. They did so in such numbers, standing in such close proximity to one another, that they amounted to an extraordinary change in the architectural and social fabric of the community. In those three years, Quinn developed some of the last remaining large vacant tracts in the village. In Pacesetter Gardens, Quinn built 400 town houses in 1959 and 1960. Nearby in 1961 in Pacesetter Gardens East (also called Pacesetter Manor), he built 52 side-by-side duplexes in 26 separate structures and 60 one-bedroom apartments in a cluster of five, three-story, twelve-unit apartment buildings, filling a triangular lot along South Clark and South Dearborn, south of West 139th Street.³ In three years, Quinn increased the number of housing units in the village of Riverdale by nearly one-third over the number that had existed in 1950. Even with

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subsequent building, from 1960 to the 2000, Quinn's two developments ended up accounting for nearly 10% of the total residential housing units in Riverdale. Moreover, Quinn's projects went beyond the merely residential. Serving residents of his developments and the broader community, Quinn designed and built the Pacesetter Gardens Cabana Club, a major pool and recreational club at West 137th Street and South Eggleston Avenue. In 1960, he also built a \$320,000 strip shopping center with a supermarket, drug store, real estate firm, clothing store, barbershop, and a beauty salon on the north side of 138th Street, at Tracy Avenue.⁴

Beyond their mere numerical scope, the Pacesetter projects represented an inescapable architectural reality--Quinn had significantly helped to recast Riverdale's historic suburban landscape of detached houses by building a more diverse, more architecturally modern, and much denser residential pattern. The brick town houses on South Lowe Avenue are the buildings that best represent Quinn's efforts both in terms of architectural form and style and in terms of current architectural integrity. The first phase of the Pacesetter Gardens development filled the blocks east of South Lowe Avenue. Built in 1959, the first phase was made up of approximately 300 town houses enclosed in frame and aluminum siding. Designed with a sense of architectural harmony these town houses have had considerable exterior remodeling, especially in the area of the built in garages that dominated the front elevations of the rows. The Cabana Club building is extant, but the pool has been filled in compromising the setting of the building. The shopping center has been converted into a church and lacks its original architectural integrity. The handsome apartments and duplex buildings in Pacesetter Gardens East, built in 1961, have architectural integrity, though some of the duplexes have been remodeled. The Pacesetter Gardens East units are less characteristic of Quinn's broader Riverdale residential development that was dominated by town house rows. Thus, the buildings in the South Lowe Avenue district, built in 1960 in the second phase of the Pacesetter Gardens development, provide the strongest evidence of Quinn's extraordinary architectural and development work in Riverdale.

Many older residents clearly recognized the element of dramatic change that Quinn had introduced to the community. In 1959, the Chicago Tribune captured the drama of transformation in an article headlined "Boom Awakens Old-Time Residents in 'Sleepy Hollow' Riverdale. Cast Wary Eye on Row House Development." The Tribune reported that, "For the first time since incorporation 66 years ago, Riverdale is in a home building boom. Long a Sleepy Hollow type village, many residents protest the change. The boom brings with it school crowding, upscaling taxes, and other potential problems, all of which Riverdale oldsters contend they can do without. . . . Pacesetter is setting a new pace for Riverdale." Directly challenging the new model of housing that Quinn was building in such numbers, the Riverdale village president Edward Kipley told the Tribune that many older residents were "skeptical of the abrupt changes [brought by Pacesetter] and some believe row housing, if neglected, will introduce Riverdale to its first slum situation."⁵ At the time, people in Riverdale clearly understood that Quinn and Pacesetter Gardens personified rather sweeping changes in the form and nature of the local community. Interestingly, at the same time Quinn was building town houses in Riverdale, other suburban Chicago towns sought, or had in place, zoning codes to curb similar developments.

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In suburban Park Ridge, for example, the planning commission debated a zoning code to reduce density and to deter town house construction.⁶

Quinn worked at a scale that was unprecedented in Riverdale. Up through the 1920s, the people who created residential subdivisions in Riverdale simply sold building lots to individuals who got architects and builders to construct homes. Riverdale's architectural variety aptly reflects the small scale of building operations before the Depression.⁷ Even during the unusually focused large-scale efforts to house war workers during World War II, a builder like Mills & Sons, developing Riverdale's Ivanhoe section, only built about 30 houses at a time. In 1942, on a site along La Salle Street between 141st and 142nd, Mills & Sons had architects Richard Powers and John Van Balen design an interesting departure from prevailing local residential practice; rather than having the houses front directly onto the street they oriented houses onto landscaped pedestrian malls that crossed through the block. But they stuck to the detached model of single-family housing found elsewhere in Riverdale and provided substantial architectural variety from one house to the next.⁸ A few builders in Riverdale actually developed attached, party wall houses, in the mid-1950s that anticipated the form of the Quinn Pacesetter houses, built starting in 1959. In about 1953, for example, in the 300 block of West 144th Street, E. J. Earle's Riverdale Builders constructed two four-unit, two-story, brick town house buildings that faced each other across a landscaped mall similar to the orientation that Mills & Sons had built a decade earlier along LaSalle Street. In 1956-1957, Clarence and Dora Newgren built two five-unit, one story, attached brick residence buildings that had an architecturally distinctive stepped orientation across their site. One building stood on the northeast corner of South Normal Avenue and West 144th Street while the other building occupied the southeast corner of the same intersection. These builders and a few others in Riverdale explored tentatively in limited developments with perhaps 8 or 10 units each an architectural model of attached housing that Quinn soon resolved to build by the hundreds. When he built his swim club and shopping center, Quinn also demonstrated a more comprehensive vision of community development than any previous single builder in Riverdale.

Harry J. Quinn was born in 1923, the son of Harry M. and Frances Quinn, the Illinois-born children of English and Irish parents. Harry J. Quinn's father worked as an architect and builder; as the president of Harry M. Quinn, Inc. and Quinn Home Builders, Inc. he developed a reputation as an astute builder, noted for the timing of his bold strokes in residential building. He, for example, undertook major projects just as the Depression abated and, again, just toward the end of World War II. In 1939, he undertook what the Chicago Tribune called "one of Chicago's largest home building programs in [a] decade"—the construction of 455 detached single-family homes in the Chicago neighborhood of Marquette Park.⁹ In 1944, he jumped back into home building with a project for 145 new homes in Damen Park.¹⁰ Despite his father's construction of hundreds of single-family homes, Harry J. Quinn spent his childhood living with his family in different apartments both near Lincoln Park and in West Rogers Park. Moreover, Quinn's father lived the last fifteen years of his life in an apartment at 2256 North Lincoln Park West, at the corner of Belden Avenue. Harry J. Quinn followed his father in his choice of career. He graduated in 1950 from the University of Notre Dame's

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engineering school with a major in architecture. He worked in his father's company until his father died in 1953. Notably when Quinn started his own building practice his work came to include denser urban residential models that assumed a place on the housing spectrum between the Chicago flats and apartments that he had lived in with his family and the detached houses that his father had built in various Chicago neighborhoods.¹¹

Harry J. Quinn worked against the grain of traditional practice and received wisdom. He was something of a maverick in the post World War II Chicago building world; he sought to frame this identity by adopting the "Pacesetter" name for the home building company he founded in 1955. After building and selling 25 homes in his first year, Quinn's operation accelerated impressively. In 1960 his company built and sold its 1,000th home, including the hundreds of homes in Riverdale's Pacesetter Gardens. In 1960, the company had home sales of over \$9,000,000. Outside of Riverdale, Quinn generally built detached suburban houses. He built in South Holland, Olympia Fields, Hazel Crest, Dolton, Harvey, Glen Ridge, and Matteson. Pacesetter Homes won home building awards from major mass-circulation magazines including Look, Saturday Evening Post, American Home, and Practical Builder.¹²

Soon after founding his company, Quinn was elected president of the Young Builders Council of Chicago. He also served as a director of the Home Builders Association of Chicagoland. He used these positions to chastise his fellow builders for ignoring "untapped" markets and failing to give families and homebuyers what they needed and what they wanted. Quinn argued that "monotonous rows" of poorly designed houses were keeping people out of the market. He insisted that the "majority of builders are simply not appealing to the market. Every family is looking for homes with 1 1/2 baths, but few builders are meeting this demand." People sought three and four bedroom houses and builders kept building two bedroom models. Quinn demanded, "What has happened to the home under \$20,000? The biggest market lies in the under \$20,000 price field and consists of families with income under \$6,000, but few homes of adequate size can be found in this class. . . . In a market growing more competitive daily, home builders must use all the ingenuity they have to give buyers better investments."¹³ Trying to set an example, Quinn forged ahead providing the houses that he accused his fellow builders of ignoring—modern style, architecturally interesting, homes that sold for under \$20,000 with three bedrooms and 1-1/2 baths.

In some ways, Quinn's attention to more modest homebuyers mirrored his father's earlier marketing strategies. His father had proudly declared in 1939 that, "we're reaching a market that we were unable to touch in the old days, that is the man with an income of \$1,500 to \$2,000 per year. We not only sell him a home he can afford to buy but one he can afford to pay for."¹⁴ His father's housing career was clearly on Harry J. Quinn mind when he established Pacesetter Gardens. In May 1959, when he platted the land and recorded the subdivision with Cook County, he officially named his project "Pacesetter Gardens—Harry M. Quinn Memorial Subdivision—a subdivision of part of the S.W. 1/4 of Section 33-37-14." Pacesetter Gardens looked to the future of Riverdale, even as Quinn memorialized his father who had helped him see a market among people of quite modest means. Harry J. Quinn's advocacy of working families even led him to file court cases against a

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local ordinance in South Holland, Illinois, that prohibited Sunday home showings. Quinn declared that his greatest market was among steel and factory workers who often worked six days a week "and have only Sundays to inspect homes."¹⁵

Quinn's interest in serving home buyers of limited means helped him settle on the twenty-foot-wide party wall town houses that he built along Riverdale's South Lowe Avenue. The logic that American Builder saw in 1961 for the "dramatic, economically-effective comeback" of attached houses drew upon and extended Quinn's Pacesetter marketing logic. The journal reported that attached houses were a "sound answer to increased land utilization in the face of soaring costs that show no immediate signs of diminishing. . . . Usually lower in price than a single-family home, the townhouse is a logical 'step up' for apartment dwellers who couldn't afford a house. . . and were a popular answer to one of the country's major problems: the increasing need for acceptable minority housing [for families] long saddled with second-class housing; these families naturally want improvement as their economic status grows healthier. . . . [Moreover], the elderly . . . found the townhouse a popular compromise between the apartment and the single-family residence."¹⁶

In 1959 and 1960, as Harry Quinn built his Pacesetter Gardens town houses, researchers with the National Association of Home Builders and the Urban Land Institute set out to explore new "concepts and innovations" in residential land development. They focused on subdivision regulations, planning controls, zoning, and the clustering of residential development within the subdivision plat, leaving more open land for parks and natural areas. The one new architectural model that the researchers investigated for its innovative potential was the town house. Their report confronted directly the "disfavor" and "discredit" of the row house that had permitted it to be so thoroughly "eclipse[d]" by the detached single-family home. Still the researchers believed that efforts to expand the housing market would necessarily involve the "re-emergence" of the row house. They urged greater design "ingenuity" and "imagination" that could set aside the "drab monotony and the utter absence of any imagination or sense of design in its layout, architecture and site planning" that had characterized row houses of the pre-World War I era. What the researchers especially appreciated was that town houses would result in more than twice the density available in subdivisions built for detached homes.¹⁷

Besides actual building projects and research coming from the home building industry, there were other important sources of support for the re-emergence of attached home construction. In 1958, for example, Life Magazine promoted popular support for town houses by featuring them in its "more livable home" series. Life pointed out that land costs during the 1950s had risen from 10% to 20% of the total cost of a house. The resulting compression of detached house lots had led to a proliferation of lots with more wasted space than useable space. Life commissioned noted modern architect Edward Durrell Stone to come up with a workable plan for modern town houses. Stone directly criticized the "nostalgic idealization of the mansions of England . . . in the era of the county squire" that seemed to inspire the continued construction of detached suburban houses. Citing the model of Radburn, New Jersey, where architects Clarence Stein and Henry Wright had designed town houses in order to give the community a major landscape park, as an integral feature of the residential

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landscape, Stone wondered, "Can't we then face some of the unpleasant realities of the American subdivision? Can't we finally abandon the illusion of the isolated dwelling, and not let our heritage of a beautiful land be dissipated by miles and miles of little houses with no parks, no open countryside, no beauty? . . . The owner of a free-standing house in the average subdivision must accept the responsibilities of maintenance man, engineer, and gardener. The leisure which he might enjoy is consumed by his janitorial duties. Our row houses, while small, have a certain elegance. A gracious home shapes the family." In the late 1950s, even as Stone promoted the popular acceptance of town houses, other leading modern architects, like I. M. Pei and Harry Weese were designing celebrated town houses for Chicago's Hyde Park urban renewal project. The involvement of such noted architects in the design of town house models undoubtedly helped inspire the designs and plans of many builders like Harry J. Quinn.¹⁸

In Pacesetter Gardens, Harry Quinn lowered the cost of housing by building attached houses. He further reduced building costs by designing economical interiors—eliminating basements, hallways, and dining rooms—and placing a premium on compact and efficient floor plans. In this regard, Quinn reflected the housing research and design conducted over the previous two decades on the "minimum house." Advocated by housing reformers as the necessary response to the economic depression of the 1930s, the minimum house design placed a premium on economical interiors like those eventually designed by Quinn for Pacesetter Gardens. In 1936, the Federal Housing Administration published Principles of Planning Small Houses in order to demonstrate that it was "possible to produce a substantial, sanitary, and comfortable type of shelter within the means of families of very modest income. . . . In the design of small, low-priced houses, the principles of plan efficiency, economic use of materials, and proper equipment, which are important in any class of dwellings, become paramount. . . . The planning of the small house thus becomes a special art, rigidly limited by the necessity for low cost, yet none the less exacting in its requirements for functional arrangement and esthetic satisfaction."¹⁹ When the pace of home building picked up after World War II, it did so against a backdrop of escalating material costs and a huge pent up demand for new homes. Here again architects, builders, and housing advocates viewed the minimum house as crucial to expanding home building, to expanding homeownership, and to accommodating returning veterans and their new families. Architects like William Wurster made a "plea for simplicity" and for architects to "scale down your demands to your purse and to the temper of the times." He concluded his advocacy of the "minima" in house design by insisting "I know from experience that it is fun building to a minimum and I feel sure it is a national duty to do it."²⁰ In attempting to make homeowners of both apartment dwellers and families of modest means, Quinn built houses that reflected the logic and form of the minimum house as it had developed in the two previous decades. The "exceptional importance" of Pacesetter Gardens turns in part on the scholarly recognition afforded to the minimum house in recent historical literature on domestic architecture.²¹ This literature helps define the context for understanding the social and architectural significance of Pacesetter Gardens. The minimum house is also a form of suburban building that was addressed in the 2002 National Register Bulletin Historic Residential Suburbs.

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During the 1930s and 1940s, public housing agencies in Chicago and across the United States grouped hundreds of minimum houses into entire communities accommodating poor families. In fact, the most prominent local examples of the modern style brick rows built in Pacesetter Gardens could be found in the numerous housing projects opened by federal and local public housing authorities in Chicago during the 1930s and 1940s. The architectural simplicity, the flat-roofed, two-story brick rows of public housing projects like Chicago's Frances Cabrini Homes, Lawndale Gardens, the Bridgeport Homes, and the Robert H. Brooks Homes, all opened in the early 1940s, bore very strong architectural similarities to the brick rows built at Pacesetter Gardens. One of the largest of these 1940s housing projects was constructed in Chicago less than two miles east of the future site of Pacesetter Gardens, around the big bend in the Little Calumet River, which formed the boundary between Riverdale and Chicago. Altgeld Gardens, with 1,500 two-story brick row house units, was completed in 1945 at East 130th Street and South Ellis Avenue. It provided homes for African American war workers in the Lake Calumet region and later served Chicago Housing Authority residents. Many of the early public housing projects built in the Chicago area were influenced by a handful of notable limited dividend housing projects built during the 1920s and 1930s by housing reformers like Henry Wright and Clarence Stein. Henry Wright's 1935 book Rehousing Urban America included a chapter titled "The Case for Group Housing" that laid out in detail the economies realized in building row houses. Wright pointed to his designs for New York's Sunnyside Gardens, New Jersey's Radburn, and Pittsburgh's Chatham Village as successful exemplars of new communities accommodating residents of modest means. Using two-story brick row houses, each of these communities had economized on land and building costs and provided extended public park spaces, directly integrated with housing sites. The site planning also aimed to help adapt the settlement pattern of these communities to the new realities of automobile transport. The designs also directly influenced the plans for the federal government's new 1930s greenbelt town program, where again two-story brick row houses generally dominated the designs. The efforts at economy of plan and construction that guided design for public housing projects, as well as the greenbelt communities, later proved equally relevant in developing some private housing efforts to accommodate families of modest means.²²

Following the Little Calumet River east from Riverdale brings one to the Altgeld Gardens housing projects with its lines of brick two-story row houses. Following the Illinois Central commuter rail lines about ten miles south from Riverdale brings one to the vicinity of the suburban community of Park Forest, Illinois. Opened in 1948 by Philip Klutznick and the American Community Builders, Park Forest was an entirely new private community built for returning veterans and their families. Klutznick had worked in the Truman administration as the commissioner of the Federal Public Housing Authority before joining the development team for Park Forest in 1946. The first phase of the community plan included 3,100 rental units. Influenced by the housing model that Klutznick knew from his public housing work, the vast majority of Park Forest's initial units occupied attached, two-story, brick row houses. In Park Forest, Klutznick and his colleagues coined the term "townhomes" to distance the development from the "innercity" term row houses and perhaps from the public housing that had helped guide the early Park Forest designs. The Chicago architecture firm of Loebel, Schlossman & Bennett designed the Park Forest townhome rows to include four, six, and eight units—the same

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building and unit configurations that Harry Quinn later designed for Riverdale's Pacesetter Gardens. In the 1950s, following the model provided by William J. Levitt in Levittown Long Island, American Community Builders began adding single-family detached Cape Cod style houses to new sections of Park Forest. Nevertheless, Park Forest, which had grown to nearly 30,000 residents by 1960, provided a very high-profile model for a successful suburban development that included attached homes. Other builders took note of the model. In his book America's Original GI Town, Park Forest, Illinois, Gregory C. Randall argues that developers frustrated by political, zoning, and labor problems in Chicago found fertile areas to build in south of the city: "The areas along existing rail lines and near train stations became more important than before the war. To the few builders who had the foresight to look to southern Cook County, the potential for their enterprises would be realized far beyond their expectations."²³ In promoting Pacesetter Gardens, Quinn always singled out the proximity of his houses to the Illinois Central commuter line—"you're only two short blocks from the IC station...only 23 minutes to the Loop!"²⁴

Although there were few precedents within Riverdale for the domestic model that Quinn introduced, it was clear that there were important architectural and community models that he could draw upon in both Chicago's public housing landscape and in a handful of southern Cook County places like Park Forest. One significant difference between Pacesetter Gardens and the Chicago public housing model and the rental housing rows in Park Forest was that Quinn intended his houses for sale rather than for rent. In fact, he even came up with a unique "rent-save-buy plan" that permitted residents to move into Pacesetter Gardens as renters and then to become homeowners. Potential purchasers could sign a three year lease paying as little as \$118 per month. After three years they would receive 1/3 of their rent back to use as a down payment for the purchase of their unit.²⁵ Quinn's efforts to provide affordable homeownership played out against the vigorous debates in Chicago and elsewhere about whether the private sector could provide decent affordable housing. In 1947, Alderman Charles Merriam declared, "The building industry is one of the most archaic industries in the country, and we haven't been able to provide sufficient housing thru the private enterprise system." Alderman Du Bois, in whose district the Altgeld Gardens project had been built, argued against public housing declaring that, "the city has no right to get into public housing except in emergency needs. I know that public low cost housing approaches socialism, and it comes so close to communism that I am against it."²⁶ Quinn, as a private builder, seemed to be moving towards the private provision of housing for poorer families. In doing that he did use certain design elements that helped distinguish the Pacesetter Gardens rows from the public housing and rental rows in the region. The recessed entries, the projecting box window bays, the sliding patio doors gave Quinn's town houses an architectural interest and variety that set them somewhat apart from the more austere rental rows that were close at hand in Chicago and Park Forest.

In assessing properties less than fifty years old, there is the need to ensure that they possess "enduring value" as opposed to "transient value" and that they have achieved sufficient distinction from buildings that merely have contemporary interest or impact. Harry J. Quinn's modern style designs in the Pacesetter Gardens Historic District clearly root these buildings in a time and place that is quite different from our own. The

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modern lines, the flat roofs, the absence of applied ornament and the way in which functional elements like entrances and windows bays and foundation slabs give the buildings their architectural character all help define the buildings' modern design idiom. The architectural forms were both distinct from the past and, perhaps more importantly, from more recent domestic designs. In outlining the aesthetic possibilities of the minimum house the Federal Housing Administration officials had insisted that, "attractiveness is not inconsistent with simplicity and that charm may be achieved without resort to expensive or elaborate details.... Houses of this sort may be attractively designed without excessive ornamentation. By a study of the proportions, the spacing and size of the openings, and their relation to the wall area, a pleasing result can be achieved without great expense."²⁷ The simplicity of form and mass and the economy of interior plan were all central characteristics of Quinn's modest Pacesetter Gardens town houses. In assessing Quinn's architectural design their distinct architectural modernism makes it quite easy to establish the "dispassion of distance" that is important for grasping "enduring value" and "exceptional importance." The modern designs are clearly of another architectural period. Another thing that roots the designs in a very different time and place is that they are characteristic of a period of booming residential development in Riverdale in the 1950s and 1960s, when nearly 3,000 units of housing were built in Riverdale. That residential boom tapered off drastically in the 1970s and nearly ceased completely in the 1980s and 1990s. In those three decades, just slightly more than 1,000 units were built in Riverdale. Harry Quinn had built more housing in Riverdale in three years from 1959-1961 than was built in the village in the two decades from 1980 to 2000. This pause in residential development combined with the proliferation of post-modernism in the more recent domestic architecture of Riverdale to further root Pacesetter Gardens in a particular, and now seemingly very much past, building and architectural era.²⁸

When Harry J. Quinn built Pacesetter Gardens there were no African American families living in Riverdale. The subdivision became integrated in the 1970s. Like Riverdale itself, Pacesetter Gardens is now occupied primarily by African Americans families. What was the case in 1960 is still the case today; the housing units in Pacesetter Gardens provide modern style affordable housing for many of Riverdale's families of more modest income. It stands as something of an enduring monument to housing accessibility in Riverdale's suburban landscape.

Endnotes

¹ "Harry Quinn Found A Hot Market Among Potential Apartment Dwellers," American Builder 83 (March 1961): 110-111.

²² Housing figures are from: United States Department of Commerce, Bureau of the Census, Census of Housing: 1950, Undertaken as part of the Seventeenth Decennial Census of the United States, volume 1 General Characteristics, Part 3 Idaho-Massachusetts (Washington, D. C., Government Printing Office, 1953), table 22, 13-58.

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³ See: "New Apartments for Riverdale," Chicago Tribune, 24 June 1961; "Open Riverdale Apartments, Fitted Out With Appliances," Chicago Tribune, 3 March 1962; "Suburban Townhouse, City Living," Chicago Tribune, 6 May 1961; "Open Unit of 90 Townhouses," Chicago Tribune, 18 June 1960; "Open Townhouses in Riverdale," 21 February 1959; "Townhouses Go Fast!" Chicago Tribune, 11 April 1959.

⁴ "Shop Center Opens Doors in Riverdale," Chicago Tribune, 24 November 1960.

⁵ "Boom Awakens Old-Time Residents in 'Sleepy Hollow' Riverdale," Chicago Tribune, 19 September 1959.

⁶ "Housing Curb In Park Ridge Proposed," Chicago Tribune, 16 July 1961,

⁷ The Riverdale pattern fits the national pattern noted by historian Marc A. Weiss, The Rise of the Community Builders. The American Real Estate Industry and Urban Land Planning (New York: Columbia University Press, 1987), 2, 40, 41.

⁸ "31 of Ivanhoe Defense Units Are Complete," Chicago Tribune, 10 May 1942; "Mills & Sons Plan 30 Ivanhoe Units," Chicago Tribune, 13 June 1943.

⁹ "One of Chicago's Largest Home Building Programs in Decade is Under Way," Chicago Tribune, 5 March 1939.

¹⁰ "Plan 145 New War Homes in Damen Park," Chicago Tribune, 20 August 1944.

¹¹ The information about Quinn's parents is taken from the manuscript Fifteenth Census of the United States, 1930, E.D. 16-1870-A, Sheet 22-A; information of family residences is taken from Chicago city directories and phone books, checked against Sanborn Maps for the type of dwelling. Quinn's Notre Dame graduation year and major were provided by the Notre Dame alumni records office.

¹² "Builder's Exhibit at Home Show Hails Sale of His 1,000th House," Chicago Tribune, 3 December 1960.

¹³ "Builder Says Public Demand Is Not Heeded," Chicago Tribune, 21 September 1956.

¹⁴ "One of Chicago's Largest Home Building Programs in Decade is Under Way," Chicago Tribune, 5 March 1939.

¹⁵ "Judge Studies South Holland 'Blue Law' Suit," Chicago Tribune, 25 October 1956.

¹⁶ "Town Houses," American Builder 83 (March 1961): 102.

¹⁷ Urban Land Institute and National Association of Home Builders, New Approaches to Residential Land Development. A Study of Concepts and Innovations, (Washington, D.C, Urban Land Institute, 1961), 37-57.

¹⁸ Edward D. Stone, "Bold New Plan For Best Land Use," Life Magazine, 45 (22 September 1958): 74-82;

"[Hyde Park] Townhouses Feature Balconies," Chicago Tribune, 29 August 1959.

¹⁹ Federal Housing Administration, Principles of Planning Small Houses (Washington, D.C., FHA Technical Bulletin no. 4, Government Printing Office, May 1, 1936), 2-3.

²⁰ William W. Wurster, "Building Now: How You Can Meet the 50 Per Cent Rise in Building Costs," House and Garden, 89 (May 1946): 74-77.

²¹ See Dell Upton, Architecture in the United States (New York: Oxford University Press, 1998), 236-239; "The Minimum House," chapter 2 in Greg Hise, Magnetic Los Angeles. Planning the Twentieth-Century Metropolis (Baltimore: Johns Hopkins University Press, 1997), 56-85; Greg Hise, "Building Design as Social

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Art: The Public Architecture of William Wurster, 1935-1950," in Marc Treib, editor, An Everyday Modernism: The Houses of William Wurster, (San Francisco: Museum of Modern Art, 1995), 138-163.

²² For Chicago public housing designs see: Devereux Bowly, Jr. The Poorhouse: Subsidized Housing in Chicago, 1895-1976 (Carbondale: Southern Illinois Press, 1978); see also, Joseph L. Arnold, The New Deal in the Suburbs, A History of the Greenbelt Town Program, 1935-1954 (Columbus: Ohio State University Press, 1971).

²³ Gregory C. Randall, America's Original GI Town, Park Forest, Illinois (Baltimore: Johns Hopkins University Press, 2000), 10.

²⁴ See advertisements, Chicago Tribune, 22 March 1959 and 10 June 1961.

²⁵ "Open Townhouses in Riverdale," Chicago Tribune, 21 February 1959; "Townhouses Go Fast!" Chicago Tribune, 11 April 1959.

²⁶ "Council Defers Approval of Housing Plan," Chicago Tribune, 17 July 1947; see also, "O.K. 40,000 Unit Home Plan," Chicago Tribune, 23 July 1949.

²⁷ Federal Housing Administration, Principles of Planning Small Houses (Washington, D.C., FHA Technical Bulletin no. 4, Government Printing Office, May 1, 1936), 26, 32-33.

²⁸ Housing figures are from the U.S. Census Bureau American Fact Finder table H34 from the Census 2000 Summary File 3.

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"Harry Quinn Found A Hot Market Among Potential Apartment Dwellers," American Builder 83 (March 1961): 110-111.

Hise, Greg. Magnetic Los Angeles, Planning the Twentieth-Century Metropolis (Baltimore: Johns Hopkins University Press, 1997).

"Open Unit of 90 Townhouses," Chicago Tribune, 18 June 1960.

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Weiss, Marc A. The Rise of the Community Builders. The American Real Estate Industry and Urban Land Planning (New York: Columbia University Press, 1987).

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Pacesetter Gardens Historic District, Cook County, Illinois

Geographical Data

Verbal Boundary Description

The district is encompassed by the First Addition to Pacesetter Gardens, Harry M. Quinn Memorial Subdivision of part of S.E. 1/4 Sec. 32-37-14, Recorded June 17, 1960, Doc. 17884609. The district takes in the brick town house lots on both sides of South Lowe Avenue between 136th Street and 138th Street in Riverdale, Illinois.

Boundary Justification

The boundary takes in all ninety brick town houses built as the first addition to Pacesetter Gardens. In architectural and landscape terms it is quite distinct from the parcel and block that surround it.

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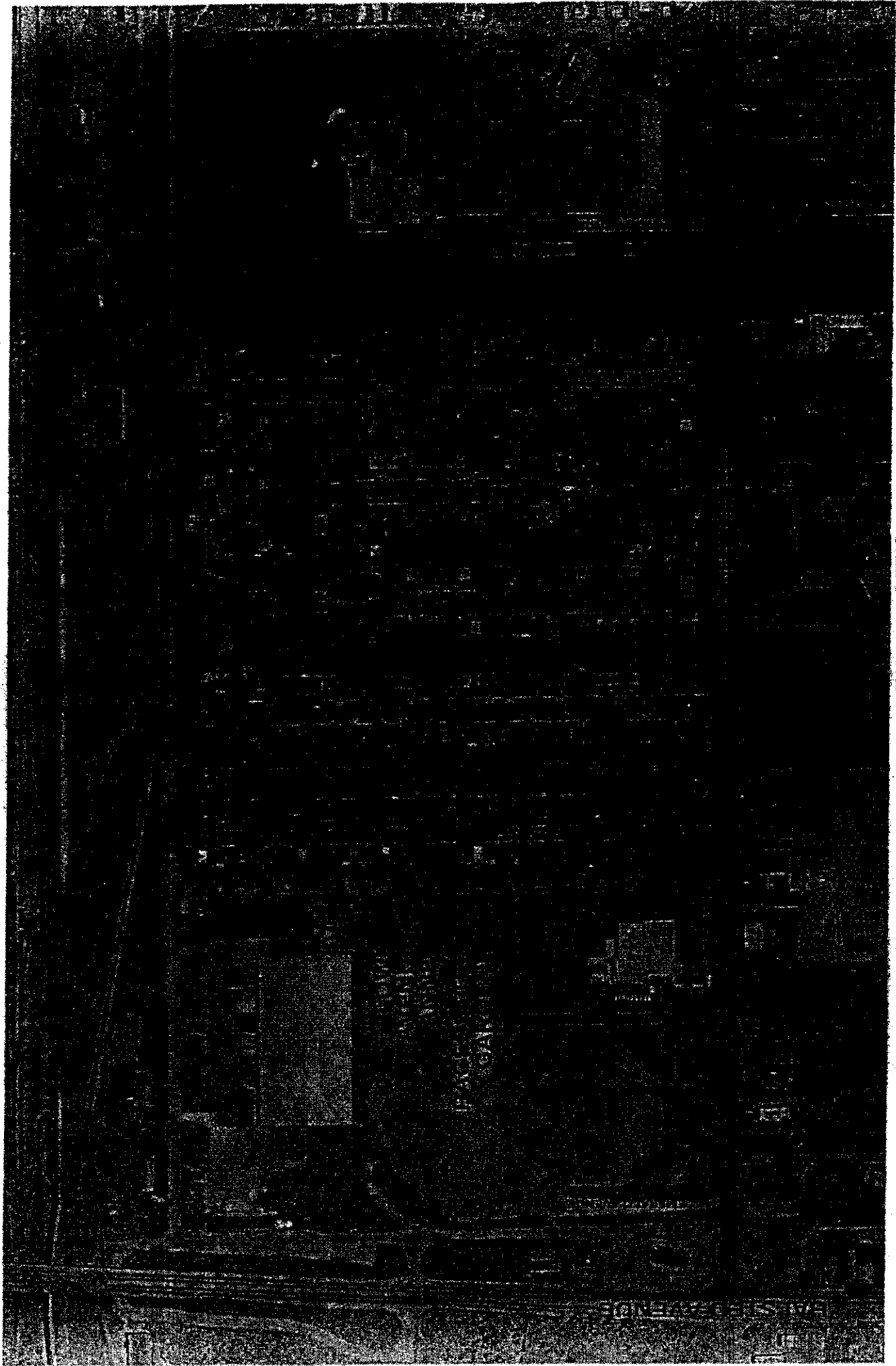
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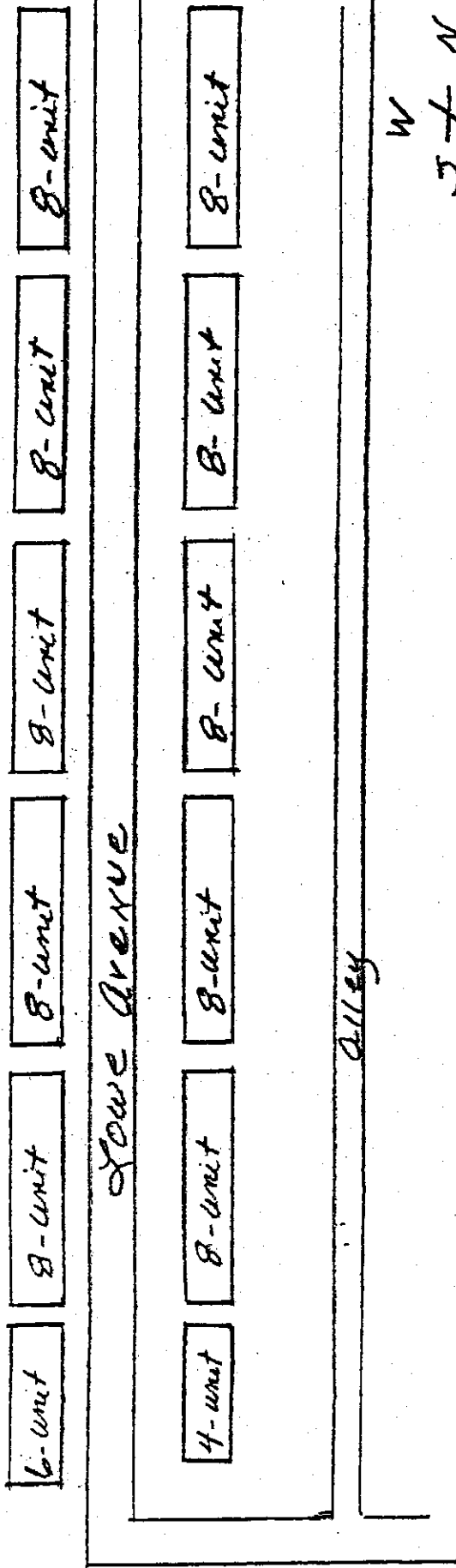
Pacesetter Gardens Historic District, Cook County, Illinois

Photo Log

PacesetterHD-Cook-IL-1	lowe 1 (2)
PacesetterHD-Cook-IL-2	lowe 2 (2)
PacesetterHD-Cook-IL-3	lowe 3 (2)
PacesetterHD-Cook-IL-4	lowe 5 (2)
PacesetterHD-Cook-IL-5	lowe avenue 3 (2)
PacesetterHD-Cook-IL-6	lowe avenue 4 (2)
PacesetterHD-Cook-IL-7	lowe avenue 7 (2)
PacesetterHD-Cook-IL-8	lowe avenue 9 (2)
PacesetterHD-Cook-IL-9	lowe avenue aluminum bays (2)
PacesetterHD-Cook-IL-10	lowe avenue aluminum bays 3 (2)
PacesetterHD-Cook-IL-11	lowe avenue exterior (2)
PacesetterHD-Cook-IL-12	lowe avenue exterior 3 (2)
PacesetterHD-Cook-IL-13	lowe avenue first floor window (2)
PacesetterHD-Cook-IL-14	lowe avenue rear (2)
PacesetterHD-Cook-IL-15	lowe avenue rear 6 (2)
PacesetterHD-Cook-IL-16	lowe avenue rear 9 (2)
PacesetterHD-Cook-IL-17	lowe avenue streetscape 2 (2)
PacesetterHD-Cook-IL-18	lowe avenue streetscape 3 (2)
PacesetterHD-Cook-IL-19	lowe avenue streetscape 5 (2)
PacesetterHD-Cook-IL-20	lowe interior 1 (2)
PacesetterHD-Cook-IL-21	lowe interior 2 (2)
PacesetterHD-Cook-IL-22	lowe interior 3 (2)
PacesetterHD-Cook-IL-23	lowe interior 4 (2)



Aerial of Pacesetter Gardens. First Development and Lowe Annex (Historic District).
Pacesetter Gardens Historic District, Cook County, Illinois



Site Plan. Pacesetter Gardens Historic District, Cook County, Illinois

**A Vision for the
Pacesetter
Neighborhood**
Plymouth, Mich

Architect: **Michael Baker Corp.**
 1500 East Wacker Drive
 Chicago, IL 60601
 Tel: (312) 890-2000 Fax: (312) 890-2001

Interior Design: **Burns & McDonnell**
 200 South Dearborn Street
 Chicago, IL 60604
 Tel: (312) 321-1101 Fax: (312) 321-1102

General Contractor: **W.M. Larson Construction Management**
 1100 N. Michigan Ave.
 Chicago, IL 60611
 Tel: (312) 338-4111

CONTRACT NO. 1007

DATE OF ISSUE: 08/28/88

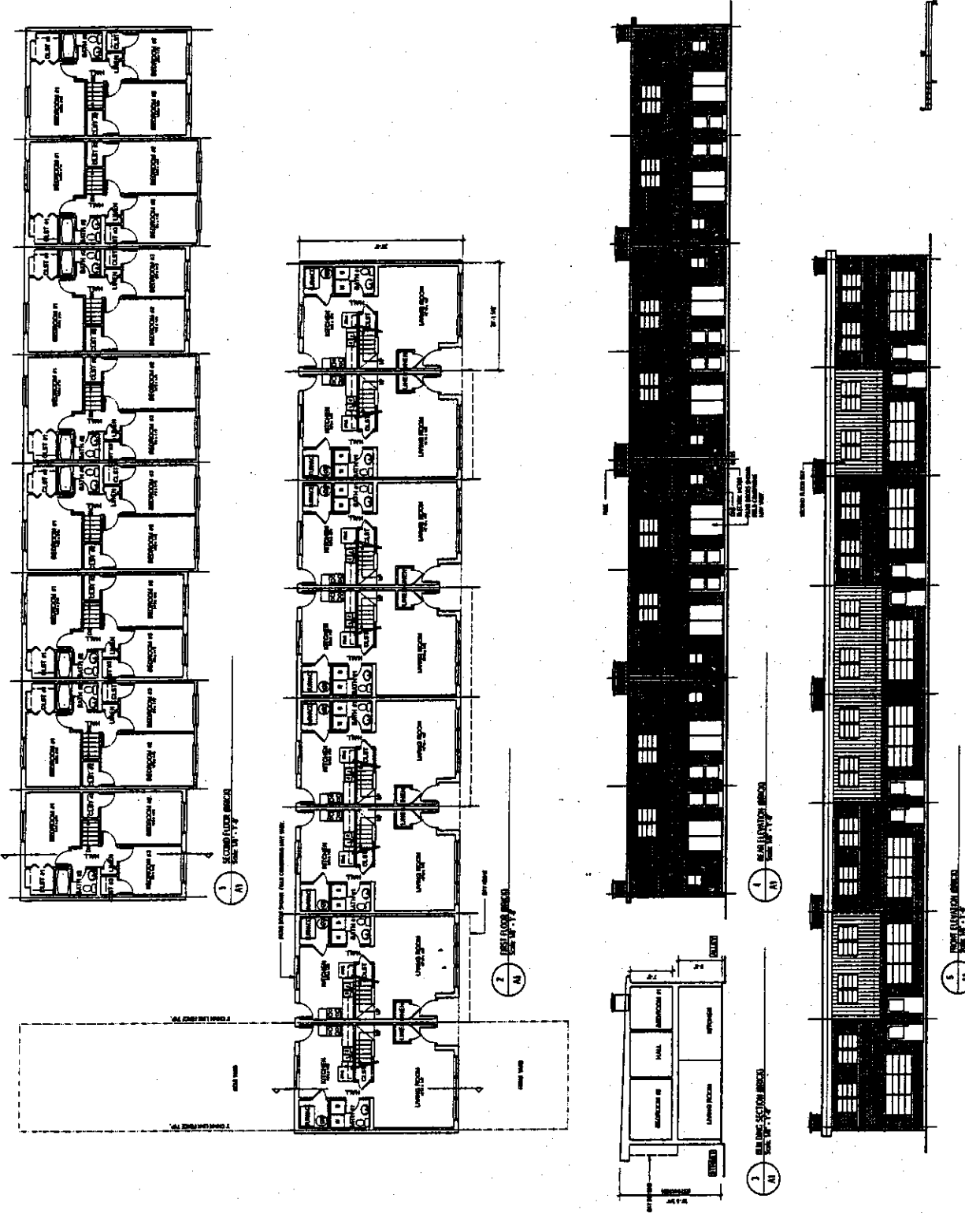
DATE OF REVISION: 09/14/88

BY: [Signature]

No.	Date	Description

**PLANS,
SECTIONS, &
ELEVATIONS OF
BRICK
TOWN-HOMES**

NO. 108, 109
 LOWE AVE.
 CHICAGO, ILL.



Recent Elevation and Floor Plan for 8-Unit Town House Along Lowe Avenue.
 Pacesetter Gardens Historic District, Cook County, Illinois

American Builder

March
1961

Earth Moving: Dig Your Way to Profits

Old Pros Tackle Hot Town House Market

Front Cover of American Builder in March 1961 Promoting Quinn's Pacesetter Development. Pacesetter Gardens Historic District, Cook County, Illinois

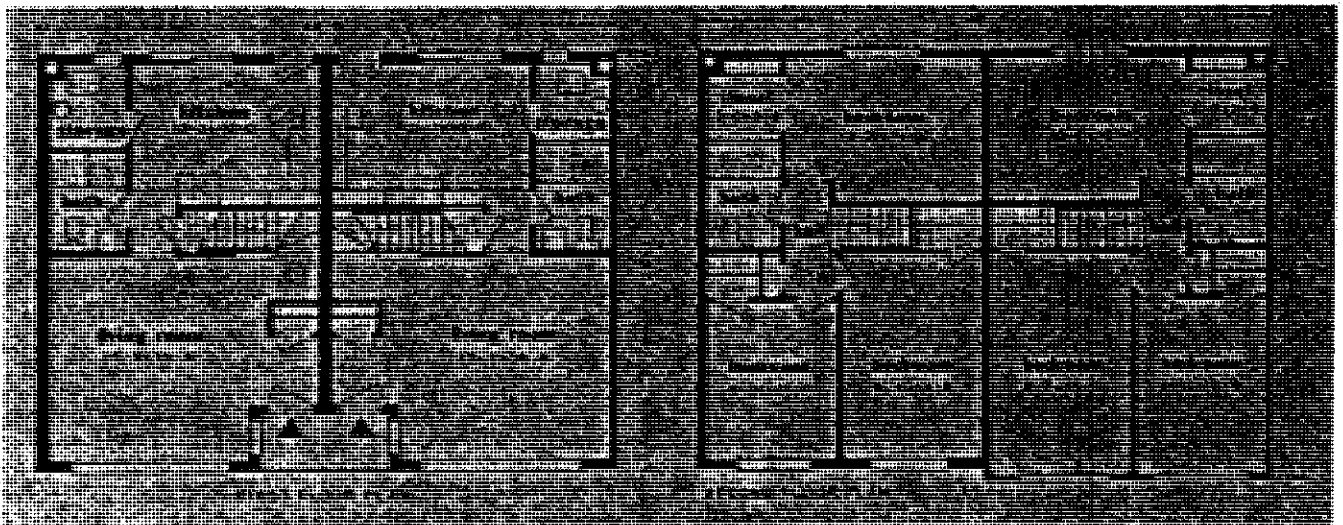
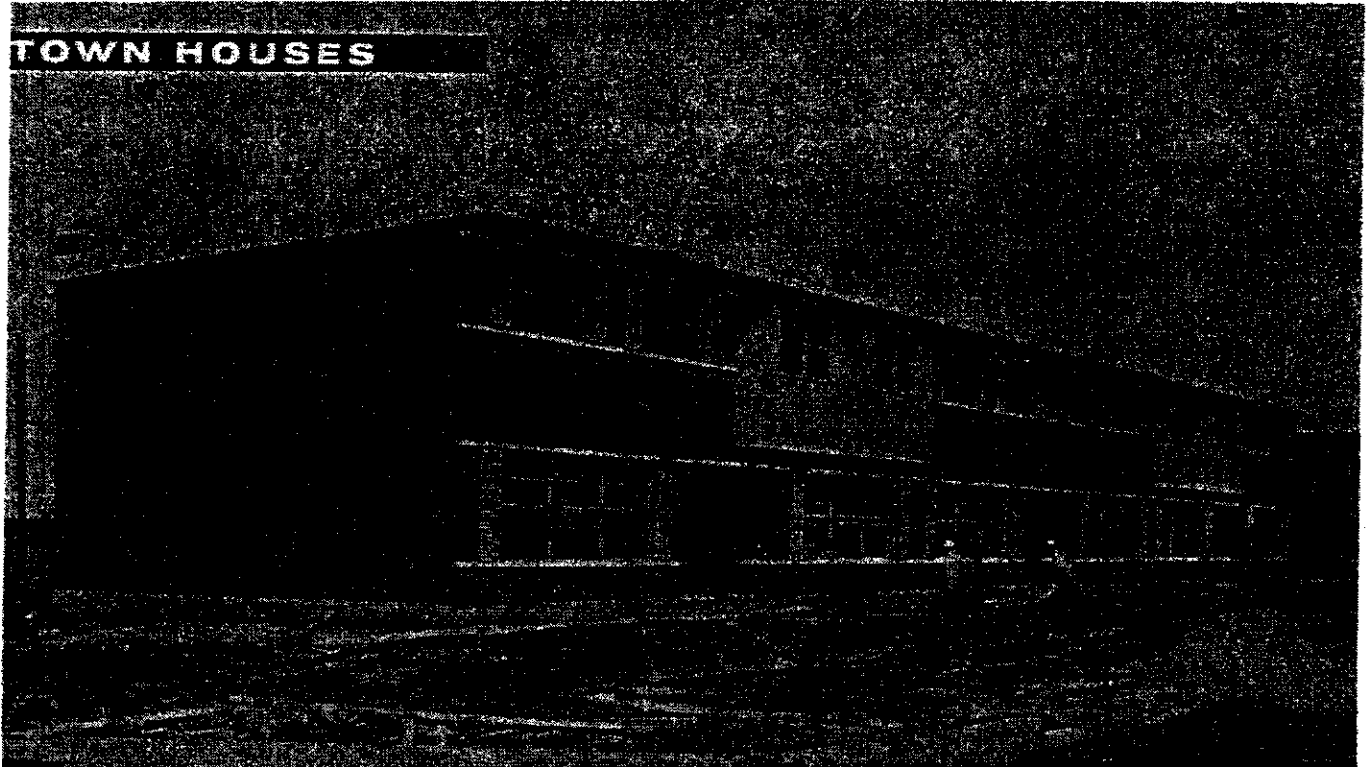


Image of Exterior of Lowe Street Town House and Floor Plans, American Builder, March 1961. Pacesetter Gardens Historic District, Cook County, Illinois

Georgian, The,
1005 S. Sixth St.,
Champaign, 05001260,
LISTED, 11/15/05

ILLINOIS, COOK COUNTY,
Anderson--Carlson Building,
2044-48 W. Farwell Ave.,
Chicago, 05001259,
LISTED, 11/15/05

* ILLINOIS, COOK COUNTY,
Pacesetter Gardens Historic District,
13604--13736 S. Lowe Ave.,
Riverdale, 05001252,
LISTED, 11/16/05

ILLINOIS, COOK COUNTY,
Rogers Park Manor Bungalow Historic District,
Roughly bounded by W. Lunt Ave., N. Western Ave., both sides of W. Farwell
Ave. and N. California Ave.,
Chicago, 05001258,
LISTED, 11/15/05
(Chicago Bungalows MPS)

ILLINOIS, JACKSON COUNTY,
Murphysboro Elks Lodge,
1329 Walnut St.,
Murphysboro, 05001255,
LISTED, 11/15/05

ILLINOIS, LAKE COUNTY,
Linn, Howard and Lucy, House,
555 Shoreacres Dr.,
Lake Bluff, 05001257,
LISTED, 11/15/05

ILLINOIS, LAKE COUNTY,
Swift, Louis F., House,
255 E. Foster Place,
Lake Forest, 05001256,
LISTED, 11/18/05

ILLINOIS, PEORIA COUNTY,
International Harvester Building,
1301-1309 Southwest Washington St.,
Peoria, 05001254,
LISTED, 11/15/05

ILLINOIS, RANDOLPH COUNTY,
Shiloh College,
13043 Walnut St.,
Shiloh Hill, 05001251,
LISTED, 11/15/05

ILLINOIS, WILL COUNTY,
Downtown Peotone Historic District,
Roughly N. First St. and both sides of N. Second St., roughly bounded by the
alley S of Main and N by North St.,
Peotone, 05001253,
LISTED, 11/16/05